

TEN CENTS

1st

VARIETY

VOL. L, No. 6

NEW YORK CITY, FRIDAY, APRIL 5, 1918

PRICE TEN CENTS

A black and white movie poster for Dorothy Dalton. The central focus is a circular portrait of Dalton, 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 signs that read "Drama" and "Variety" respectively. The floor of the stage is checkered, and there are stylized trees and bushes in the background. At the bottom of the poster, a banner reads "DOROTHY DALTON" and "Thomas H. Ince Star in Paramount Pictures".

Pictures

Paramount

Drama

Variety

DOROTHY DALTON

Thomas H. Ince Star in Paramount Pictures

The Press of the United States Are Unanimous in Their Approval of HALL CAINE'S WAR PLAYLET "THE IRON HAND" With DERWENT HALL CAINE

NEW YORK, APRIL 1, 1918

NEW YORK "AMERICAN"

CAINE WAR PLAYLET SCORES AT THE PALACE

The production notable. . . . Derwent Hall Caine played the leading role admirably. . . . The interest was steadily cumulative. . . . The cast was excellent.

NEW YORK "SUN"

HALL CAINE'S NEW SKETCH HAS THRILL

Is success. . . . It stirred the feelings . . .

NEW YORK "TIMES"

EFFECTIVE MELODRAMA

Mr. Caine played well as the heroic soldier

NEW YORK "TRIBUNE"

Won rounds of applause at every speech . . .

"THE MORNING TELEGRAPH"

Made deep impression on big audience.

WASHINGTON, D. C., MARCH 26, 1918

WASHINGTON "EVENING STAR"

YOUNG CAINE CREATED A SENSATION

WASHINGTON "POST"

Tense moments of real drama lift the current bill at Keith's far above the accepted standards for vaudeville. There is, of course, a very special appeal this week in a story of Kultur defied, but Hall Caine's impressive little play, "The Iron Hand," will grip audiences in days to come when the Huns have ceased to be a menace to civilization.

WONDERFULLY EFFECTIVE.

Derwent Hall Caine, the talented son of the author, presents a skillfully lined portrait of a young Belgian Lieutenant and exceedingly natural acting.

CLEVELAND, MARCH 12, 1918

CLEVELAND "PLAIN DEALER"

There is a real punch in "The Iron Hand" and stirring patriotic appeal. . . . Well constructed and highly dramatic moments which carry the story to true emotional heights.

There are thrills and action a plenty and an intensely dramatic finale.

See "The Iron Hand" and you can understand the popularity of Hall Caine.

Derwent Hall Caine as the Belgian Lieutenant was particularly effective.

CLEVELAND "NEWS"

THE BEST MATERIAL WE HAVE HAD ON THE STAGE AS A DIRECT RESULT OF THE PRESENT WAR IS THE SKETCH BY HALL CAINE, "THE IRON HAND"

It is gripping. . . . It is played in an excellent manner by Derwent Hall Caine.

Mr. Caine gives a very good account of himself and has a fine voice.

CINCINNATI, MARCH 4, 1918

CINCINNATI "ENQUIRER"

A THRILLING DRAMATIC PLAY

A heart stirring appeal to America—everything in the play is plausible.

Many intensely dramatic scenes.

The big thrill comes at the finish.

YOUNG CAINE IS AN ACTOR OF VERY EXCEPTIONAL ABILITY.

CINCINNATI "COMMERCIAL TRIBUNE"

Derwent Hall Caine kept the audience tense with excitement and filled with anxiety to the very last moment. He depicted the agony and valor of the Belgian patriot with A MASTERFUL TOUCH THAT STAPMS HIM AS AN ACTOR OF THE FINEST WATER; rendering the whole effect of the well-written piece one of the most gripping seen at this theatre in many moons.

CINCINNATI "TIMES AND STAR"

IMMENSE

Seldom does a vaudeville sketch grip as does "The Iron Hand." . . . The audience applauded their hands off.

Caine as the Belgian Lieutenant was splendid.

CINCINNATI "POST"

IT IS THE ONLY WAR PLAY OF CONSEQUENCE SINCE "WAR BRIDES"

Derwent Hall Caine's impersonation created a profound impression. He is splendid.

"THE BILLBOARD"

BROUGHT THE PEOPLE OUT OF THEIR SEATS
WITH A ROUBING CHEER.

"THE NEW YORK CLIPPER"

Holds interest, and is easily worthy of all the good things that might be said about it.

(APRIL 1)

THIS WEEK, PALACE THEATRE, NEW YORK

Direction, WILLIAM MORRIS

VARIETY

VOL. L, No. 6

NEW YORK CITY, FRIDAY, APRIL 5, 1918

PRICE TEN CENTS

FINAL TICKET TAX RULINGS ARE ISSUED AND FULLY DEFINED

**Regulations Made Restrictive and Severe for War Revenue
Admission Taxes on Theatres and Amusements. Cabarets
and Cut-Rate Agencies Included. "Tax Free"
Schemes Limited. All Employees Liable
to Penalty for Violation.**

The final regulations on the already far-reaching war revenue admission taxes, on which the Department of Internal Revenue has been at work for the past three months, were obtained this week. As the regulations now include almost every form of public amusement VARIETY herewith prints the full text of the rulings, especially since an evasion of the law not only makes the manager of an amusement enterprise liable to \$1,000 penalty, but the ticket sellers, door tenders and other employees as well.

So restrictive and severe are the regulations that the present methods of accounting for the taxes will probably have to be changed or made more efficient to satisfy the collectors under the new rules which are operative at once, being dated April 1.

The new regulations now define the duties of collection on the part of ticket agencies and a new relation between them and the theatres. The theatre, when selling to an agency, must collect the tax on the face value of the ticket and the agencies must pay the collector the additional tax on the price obtained from the purchaser. Thus will two taxes be collected on the same ticket.

Cut-rate agencies are also delivered a punch. No matter if tickets are sold for less than their face value the seller must pay to the collector the tax on the face value; that is, if a \$2 ticket was sold for \$1 at a cut-rate agency the tax on that ticket is 20 cents and not 10 cents.

"Tax free" schemes are curtailed, charitable entertainment exemptions are regulated, play pirates dealt a blow, cabaret taxes are gone into minutely, places where dancing is held are included in the tax law, as are road-houses where dancing or entertainment is held, and under new regulations traveling shows or amusement outfits are made to file a report with the department. Outdoor amusements are gone into, but the ruling here is not exactly clear.

Since the text is complete and is valuable for reference the regulations

are more easily digestible if set down separately as below. Ligon Johnson will send out printed copies of the regulations to all members of the U. M. P. A. in a few days.

The first paragraph changes somewhat the first issued regulations:

Every person charging taxable admissions shall keep conspicuously posted in his place of business a sign accurately stating the prices charged for admission, the tax due on each admission, and the total of the admission and tax. The tax must be paid on tickets sold and not called for, which the theatre reserves no right to sell. Upon an exchange of tickets for other tickets of a higher price the difference between the tax on the more expensive tickets and the tax already paid shall be collected. Where all the admissions to an entertainment are sold en bloc to a purchaser for a specific sum and no charge is made for individual tickets the tax is on the price paid on any excess over the purchase price for which he may resell the tickets.

Here the ticket agency regulations cover tickets consigned (in which case the manager is held responsible for the tax on the full price paid by the purchaser), those bought outright, in which cases the double tax on tickets operates, and the latter portion makes the cut-rate agencies pay full tax on the face value and not the sale price:

Agents and Brokers.—The tax is upon the price paid for admission. In all cases where a broker purchases tickets for resale, with the right to return those not sold, or a relation exists other than that of buyer and seller, the proprietor of the entertainment will be held responsible for collecting the tax on the full price paid by the actual user of the tickets. Independent brokers and dealers in admission tickets must collect and account for the tax on their sales, less the amount of the tax on each ticket collected and accounted for by the amusement enterprise. If a ticket is sold for use, and not for resale, at less than the face value the tax is on the price paid, but the seller must collect the tax on the face value unless he can furnish satisfactory evidence to this department that the presumptive purchaser was not an agent of or acting in collusion with the seller.

Here is defined what amusement "places" are, and also denotes when dancing hall or pavilion admissions are taxable and to what extent:

Nature of Admissions Taxed: Amusements and entertainments. The tax is on the amount paid for admission "to any place." No definition of "place" is given in the law, but the context indicates that in general only admis-

(Continued on page 12.)

NAT GOODWIN'S DIVORCE CASE.

There is a story afloat that there is again a divorce suit pending in the Nat C. Goodwin family. The family at present consists of Goodwin and his latest wife, Marjorie Moreland. The action is said to have been started in New York, but the instigator of it has not been named in the reports.

Goodwin is about 60. He is appearing in "Why Marry?" at the Astor. It is said Goodwin recently called on his wife unexpectedly one evening down in Washington square and a temporary truce was effected through which Mrs. Goodwin testified for her husband in the action he then had pending against the Mirror Films. The suit was ended the other day when Goodwin recovered a judgment for the amount asked from the company, \$15,000. The divorce action is reported to have been commenced since the Washington square incident.

Another story is that Goodwin is not adverse to a sixth marriage, and as far as he is concerned sees one in prospect, although the mutual consent necessary for the union has not been secured.

Miss Moreland, who has appeared with Goodwin on the stage, is his fifth wife. Among the more prominent of the Mrs. Goodwins were Maxine Elliott and Edna Goodrich. Eliza Weathersby was the first Mrs. Nat C.

WEEDING 'EM OUT.

Following communications passed between the Vaudeville Managers' Protective Association and the officials of the Government, an official of the Secret Service Department visited that organization this week to make arrangements for a wholesale investigation of vaudeville in so far as pro-German artists are concerned.

Numerous complaints have reached the Intelligence Department containing the names of artists whose tendencies seemed to lean toward the enemy. Many of those complaints were passed up for obvious reasons, but Secret Service men, investigating various vaudeville programs, have compiled a list of artists whose conversations and general actions seemed inimical to the best interests of the country.

It is believed these individuals will be quickly rounded up and will disappear from vaudeville, at least until after the war.

THEATRE TAX INCREASE?

Washington, April 3.

It is reported the present Congress may decide to increase the current taxation on theatre tickets, taking general effect upon all amusements as the present one does.

One report is that the tax may go to 20 per cent. It is now 10 per cent.

LOS ANGELES NEAR-DRY.

Los Angeles, April 3.

Los Angeles is driest since the first days of its existence, as the Pueblo-town saloons went out Saturday at midnight.

The "wets" lost their appeal for a stay late Saturday and the saloonists' hopes were shattered.

Restaurants, hoot owls, etc., are bobbing up today in their places. Cafes will be permitted to sell light wines and beers until nine o'clock.

The law does not affect roadhouses in the country or the beach resorts.

A big celebration ushered in the dry period.

Indianapolis, April 3.

Indianapolis became a dry town yesterday. So did the State.

PAYING BERNHARDT DAILY.

New Orleans, April 3.

The Orpheum Circuit theatres, where Mme. Bernhardt is now appearing, pay salary daily to the star, sending the amount to her dressing room each 24 hours.

Mme. Bernhardt pays her company similarly, also all bills presented to her. The great French actress has contracted the habit of having a clean financial slate daily.

It is a custom she has always insisted upon when touring in this country.

TANGUAY'S DAILY EXERCISE.

Through a pedometer, Eva Tanguay has found she moves about on an average three and one-quarter miles during the time of her vaudeville act.

As Miss Tanguay appears twice daily her sum total of pedal action is six and one-half miles.

The general program billing for Tanguay is "The Cyclonic Comedienne."

WHERE CHORUS GIRLS GO.

If chorus girls have been scarce this season, they are growing more so daily as the word is being passed along by those who have withdrawn from that field of artistic endeavor to the far more lucrative occupation of laboring in munition factories.

Managers of musical shows complain that when playing in or near South Bethlehem, Pa., of late, a goodly percentage of "Merry, Merry" quit, making all sorts of excuses of illness of relatives, etc. Investigation disclosed they headed direct for the munition factories where it is understood alert, intelligent girls are making from \$6 to \$11 a day.

Boob or Rube, Chas. Althoff tops 'em all.

U. B. O. VAUDEVILLE ROAD SHOW GETS UNDER WAY AT CAMP UPTON

Seven Acts and Three-Reel Comedy Routed for 17 Weeks of Cantonment Time. First of a Series. Sullivan Also Booking Emergency Bills at Camps.

The U. B. O. vaudeville road show, which started on a tour of the cantonments Monday, will repeat at Camp Upton, the first stand, each camp being played a full week. Next week the show plays Camp Meade, Annapolis. The balance of the route is: Camp Lee, Petersburg, Va., April 15; Camp Jackson, Columbia, S. C., April 22; Camp Gordon, Atlanta, April 29; Camp Sheridan, Montgomery, Ala., May 6; Camp Pike, Little Rock, Ark., May 13; Camp Funston, Ft. Riley, Kans., May 20; Camp Dodge, Des Moines, Ia., May 27; Camp Grant, Rockford, Ill., June 3; Camp Custer, Battle Creek, Mich., June 10; Camp Taylor, Louisville, June 18; Camp Sherman, Chillicothe, O., June 25; Camp Dix, Wrightstown, N. J., July 2; Camp Merritt, Tenaflly, N. J., July 8; Camp Upton, Yaphank, L. I., July 15, and Camp Devens, Ayer, Mass., July 23; 17 weeks in all.

The show in its running order is: Fantino Troupe, Janis and West, Ed Lee Wrothe and Co., Marion Weeks, Saxo Five, Harry and Anna Seymour, and Billy Bouncer's Circus.

The bill is preceded with a three-reel comedy. Other road shows will be sent out over the same route at an interval of about three weeks. The popularity of vaudeville in the cantonments makes it likely that the camps will offer such entertainment to the exclusion of other forms of amusement this summer.

W. J. Sullivan is in charge of the cantonment bookings and is, in addition to the road shows, supplying bills where disappointments have left an open date at Liberty theatres. These emergency bills, however, are split weeks.

At Camp Merritt the first half and splitting with Camp Dix for the last half the bill was Bennett Sisters, Hughey F. Blaney, Charles Buckley and Co., Emma Stevens, Keene and Williams, Crossman's Entertainers.

Harry Burton is manager of the road show.

Camp Upton, N. Y., April 3. (Reviewed for VARIETY by a member of the company.)

The vaudeville show supplied by the United Booking Offices to tour the Liberty theatres at the camps, opened here Monday to a capacity audience in cool weather.

Opinions asked from the boys generally who have so far witnessed the performance are agreed the bill gave excellent satisfaction from every angle.

H. B. Burton is company manager for the U. B. O., E. K. Nadel is stage manager.

The show opened at 7.25 with an overture by a 10-piece orchestra, its leader reported having occupied the same position at the Temple (vaudeville), Detroit.

At 7.30 a Billie Ritchie three-reel comedy was shown to the apparent enjoyment of the soldier-audience. At 8.10 the Fantino Trio, two women and a man, opened the vaudeville section, on a trapeze going to a whirling teeth finish, consuming 6½ minutes and received rather mildly.

Janis and West, next, two men, singing and dancing, got over very well. Did 9½ minutes. Next Ed. Lee Wrothe and Co., three men and two women, in a comedy sketch, "Janitor

Higgins," drew tremendous laughs, big hit. Very suitable act for Liberty theatres. Did 23 minutes, two of which were devoted to a speech by Wrothe which could have been better left out.

Marion Weeks was No. 4 of the vaudeville and No. 6 of the bill, receiving nice reception and went through her entire program with gratifying returns. Possibly one number less by Miss Weeks would have benefited the following turn. She did 16½ minutes.

Saxo Five, in "two," next, got through well enough, although following a straight turn. They could have finished better with one less number also. The closing number or encore ("Over There") didn't seem to get the boys. It leads me to believe the soldiers have been overfed perhaps with patriotic numbers in the camps or more likely this particular song has now commenced to wear since it has been done so much. The Saxos were on the stage 11½ minutes.

Nearly stopped the show was the record for Harry and Anna Seymour. They are sure fire for the camps. Harry Seymour did a dance to the same music as a member of Janis and West (No. 2). This should be corrected if both turns continue on the same bill. The Seymours did 17 minutes in "one."

Billy Bouncer's Circus closed the performance, getting away well for the first 10 minutes, but realizing this was the closing act, the soldiers began moving outward, making it difficult for those on the stage. This may happen to any closing turn in a theatre as large as the Liberty. It is my opinion a two or three-reel picture should end the show.

ALBERT DOYLE INVALIDED OUT.

London, April 3. Albert Doyle, who was gassed and wounded in France, has been discharged and joins his former partner, Tom Gibson, shortly reviving the old act of Doyle and Gibson.

"PIGEON POST," GOOD MELLER.

London, April 3. Austin Page's "By Pigeon Post," produced at the Garrick March 30, is a good melodramatic war play. Among those who scored are Arthur Wontnef, A. George, C. France and Madge Titheradge.

STRONG WAR DRAMA.

London, April 3. Hall Caine's "The Prime Minister" was produced at the Royalty March 30. It is a strong war drama, giving Ethel Irving splendid opportunities for her remarkable talents.

Allen Jeayes, Vincent Sternroyd and C. Hallard also scored.

H. W. Anderson Opens Agency.

London, April 3. H. W. Anderson, long associated with the late George Edwardes, has opened a theatrical and variety agency at the Rehearsal theatre, Maiden Lane.

Successful London Debut.

London, April 3. Freddy Regent and Kathleen Tain-ton made a successful London debut at the Bedford in an original comedy act, "Auntie's Secret."

PLAYS FOR NEUTRALS.

London, April 3. J. T. Grein, in association with Fredrick Whelan and Edith Craig, is organizing a propaganda of English war plays in neutral countries, visiting Holland, Denmark, Sweden, Norway, Switzerland and Spain.

The plays chosen for presentation are "Hamlet," "The Merchant of Venice," "The Second Mrs. Tanqueray," "Mid-Channel," "Mrs. Dane's Defence," "Michael and His Lost Angel," "John Bull's Other Island," "Candida," "General Post," "The Saving Grace."

PARIS BUSINESS POOR.

Paris, April 3. Despite the bombing of the town the theatres are remaining open, with poor receipts, many of the legitimate houses closing Good Friday, though the vaudeville and picture theatres gave their performances as usual.

There were matinees Easter Monday everywhere.

PARIS PRODUCTION POSTPONED.

London, April 3. Albert de Courville has postponed his production of "Zig Zag" in Paris till the autumn, in consequence of the advent of the long range guns which are bombarding the French capital.

KARNO PRODUCES "RATIONS."

London, April 3. At the Colchester Hippodrome Fred Karno is producing "Rations," a food economy sketch for a short tour prior to its London presentation, with Rob Wilton as the leading comedian.

"Betty at Bay" at Strand.

London, April 3. The Strand reopens April 9 with Cecil Barth's production of Jessie Porter play, "Betty at Bay," with Christine Silver in the leading role. The season is under the management of A. Braaf, the variety agent.

A Terry Twin Convalescent.

London, April 3. F. Terry, of the Terry Twins, is convalescent in the hospital at Forrest Hill and expects to shortly rejoin his brother in France.



JULIAN HALL

"THE ORIGINAL JAZZ BOY" Now at the Century Roof, New York, Indef. Direction, Comstock, Elliot & Gest. Personal direction, Edw. S. Keller. Discovered and produced by Mr. Newton Alexander of Lightner Sisters and Alexander.

LONG ROUTES OFFERED.

At the first booking meeting held in the offices of the United Booking Offices several routes for next season were arranged and proffered the principals.

The first act to be routed for a long season was the Van and Schenck turn, given a 46-week tour, opening at the Royal, New York, Aug. 5, and closing again in the east July 23, 1919. The route has been arranged to keep the team in each of the big time houses for two weeks, starting at the Royal for two weeks and continuing through the city circuit at a two and three-week clip. Van and Schenck begin a three-week run at the Colonia next week.

This is taken as an indication long routes are coming into vogue again, for the first time in several years. With the National Vaudeville Artists' contract being used, it is impossible to cancel the string and it means consecutive work for the acts engaged.

Within the next month it is understood over 50 other standard acts will be offered routes of a similar size.

"RAGGED" ANTHEM—ARRESTED.

Toledo, April 3. Three musicians at the Princess, a large picture theatre here, were removed from the orchestra and placed under bond, for "ragging" the "Star Spangled Banner."

Two of the musicians arrested were Germans; the other an Austrian.

NEW THEATRE REOPENING.

London, April 3. The New theatre reopens April 8 with a wordless one-act play, "Monica's Blue Boy," written by Pinero, music by Cowen, followed by a three-act comedy, "Belinda," from the pen of A. Milne.

The company includes Dennis Neilson Terry, Dan Webster, Irene Vanbrugh.

CRIMINAL LIBEL ALLEGED.

London, April 3. Maud Allen and J. T. Grein have summoned Noel Pemberton Billing to appear in the Bow Street Police Court to answer a charge of criminal libel, the alleged offense appearing in Billing's paper, "The Vigilante," Feb. 16.

WORKING WHILE ON LEAVE.

London, April 3. Tom Collins is home on 14 days' leave and hopes to secure a week's work with his own act, "Buying a Pub."

LIEUT. CHAS. BOVILL DIES.

London, April 3. Lieutenant Charles Bovill, a brilliant librettist and revue writer, died of wounds, aged 39.

"LOT 79" GOING ON.

London, April 3. At the Queens Percy Hutchison and Herbert Jay will produce Rita Young's "Lot 79" about April 15, with Hutchison and Hilda Trevelyan leading.

JACK WOOLF DIES.

London, April 3. Jack Woolf, formerly proprietor of Wonderland, Mile End, father of Gipsy Woolf, comedienne, is dead.

New Bits in the Halls.

London, April 3. At the Euston Mary Neil is presenting a new sketch, "Nell's Luck," and Bransby Williams a new scena, "Reggie's Rambles."

White and Smith Rejoin "Cheep."

London, April 3. Lee White and Clay Smith have rejoined "Cheep" at the Vaudeville, with new scenes and new songs.

"BUYING ACTS" BY AGENTS UNDER OFFICIAL SCRUTINY

Vaudeville Managers' Organization Investigating "Artists' Representatives" Personal Contracts with Acts and Artists. One Agent Subject of Current Inquiry. Final Decision by V. M. P. A. to Take General Effect.

The Vaudeville Managers' Protective Association has ordered an immediate investigation into the actions of an agent who is alleged to have contracted an act for \$100 weekly for a long time, selling it over various circuits for \$150 and \$175.

As soon as the investigation is completed the executives of the V. M. P. A. will decide upon the action to be taken and an order issued to affect all similar contracts for organization members.

For years it has been a common practice with artists' representatives to sign up an act or individual at a stated figure weekly for a year or term of years and then through exploiting the turn endeavor to increase the salary until a tidy surplus is attained, which means all profit for the contractor. A number of musical comedy stars have been built up along this method, earning several hundred dollars weeks in excess of their contracted salary.

If the V. M. P. A. makes any definite ruling in this regard, it will probably mean a dash to cover for a number of representatives, necessitate their forfeiting considerable excess profits weekly and throw his salary to the artist.

The investigation now under way came about after a conference with officials of the managerial organization and executives of the National Vaudeville Artists.

The identity of neither party was revealed by Pat Casey, who is supervising the investigation, but it was stated a complete record of the case would be issued for publication when the matter is over.

WESTERN "STICK-UP."

Oakland, April 3.

A genuine western "stick-up" was staged last week at a place called the Bartenders' Club, alleged to be a gambling house on 12th street, in which a number of the acts playing the Pantages and Orpheum theatres were headlined.

The men were playing at the time when three men entered, masked and carrying guns. They covered the occupants and proceeded to ransack the cash drawer and the pockets of the men lined up. The artists were forced to lie on the floor on their stomachs. After completing the work the three men escaped, wounding two policemen in their flight.

The artists robbed were Lew Herman, manager of the "Song and Dance Revue" (Pantages) (\$800); Joe Galvin of Kelly and Galvin (\$300); Frank Goldie of Goldie and Ayers (\$650); Vic Leroy of the "Song and Dance Revue" (diamond ring and pin); Joe Shriner of Herman and Shriner (\$190).

ANONYMOUS LETTER WRITER.

Anonymous letters have been mailed weekly to managers of Keith theatres where Belle Baker has been booked, the letters making a vicious attack on the young woman and warning the managers to be careful of her. The letters also contained statements New York and Brooklyn managers had cut her salary and forced her to work in early positions on the bills.

The letters were investigated by

officials of the Keith circuit and a general letter sent out to disregard any statements made by the writer. This week the letters were turned over to the Post Office Department and an effort is being made to try and determine the writer's identity.

FIRE DURING PERFORMANCE.

Vancouver, B. C., April 3.

A \$15,000 fire threatened to destroy the Orpheum Monday night.

No signs of a panic, the large crowd filing out in orderly manner. The attaches of the house remained at their poses in accordance with the usual fire drills.

DOBSON STARRED IN BIG ACT.

Rolfe & Maddock have in view a big act production for next season with Frank Dobson the star. The firm's contract with Dobson was made last week through his representative, Max Hayes.

The act will open during August.

ARMSTRONG BENEFIT.

Plans for the benefit of the late James Armstrong, to be held at the Harris theatre April 14, are practically completed, the program, which is to be supplied by the United Booking Offices, having been almost entirely arranged.

The house was donated without cost by Archie Selwyn, after several Broadway managers had refused the use of their theatres.

Freddie Goldsmith, Exalted Ruler of the Elks, New York No. 1, attended to that end of the affair. The benefit will be looked after jointly by Mr. Goldsmith, representing the Elks, and the U. B. O. officials.

MAY BE TRUE.

Henry Clive has finished his contract with the Goldwyn Films and is returning to vaudeville in a new act which he is to do with his wife, an English woman.

Clive says that the film work pays well but there is too much time wasted between pictures which make the salary much smaller than what he can earn in vaudeville.

MATERIAL COINCIDENCE.

A coincidence in stage material is on view at the Palace, New York, this week in the acts (both new) of Bessie McCoy and Herman Timberg's. The material is period patriotic dressing and songs. Each turn has a number, including U. S. Army uniforms of our wars, bringing them to date with the current khaki. Miss McCoy employs slides of presidents in addition.

The Timberg act has been held over for next week.

ACT CLOSES.

Owing to four of the members of the "Six Jolly Tars" ordered to report in the past few weeks, the act was forced to close.

Dave Hoffman, the comedian, one of the yet unnotified members of it, has signed with the Morris Wainstock aggregation that is to play summer stock at the Gilmore, Springfield, Mass., opening in May.

SUMMER VAUDEVILLE.

A partial list of vaudeville houses open during the coming summer, besides those that usually are continuous throughout the year, take in the big time houses, Keith's in Washington, Philadelphia and Boston, also the Temple, Detroit, and the Coast Orpheum theatres, besides the Majestic, Chicago.

In New York City it is expected Keith's Riverside, Royal and Bushwick will remain open, while the Palace is in the year-round class. Whether the Alhambra, New York, remains open has not been settled. The chances just now are against it. The Bushwick will be an experiment, it having to contend with the Coney Island draw in hot weather.

The Poli Circuit will have nine theatres open for vaudeville: Wilkes-barre and Scranton, Hartford, Bridgeport (2), New Haven (2), Worcester (2).

The southern theatres booked by the United Booking Offices and Loew circuit will also remain open, at least for the beginning of the summer season.

A meeting of the executives of the Keith circuit will be held this week to determine on the closing dates of the houses on that string. After the meeting the closing dates will be posted and the bookers instructed not to route programs beyond. Several of the houses will be held up pending weather conditions, their closing dates being regulated accordingly.

REVISING CLOWN DISPLAY.

The Ringlings are said to have in prospect a revision of the Barnum & Bailey clown display, with certain eliminations planned. One of the first turns to go out, it is reported, will be that of the clown who staggered around in the hippodrome track holding in his hand a whiskey bottle, and wearing a sign "A Tank in Action."

The clown was dressed as an English Johnny, with monocle, high collar and the rest of the conventional comedy make-up. This made the allusion plain and the B. B. management is understood to have received protests from patrons against what was considered a slur upon one of America's Allies in the war.

K.-C. STRIKE.

Kansas City, April 3.

This city was temporarily closed down theatrically late last week because of a general strike, started by the laundry Union, and which affected the lighting system of the city and made it impossible to give night performances. Following this came the walk-out of picture operators, stage hands and other skilled theatrical employees, excepting musicians.

The theatres were all closed Friday and Saturday, the Orpheum and Globe opened on Sunday and Monday, but promised to close yesterday. Practically all the other picture theatres remained dark. The legit theatres had rough sailing for several days because of the absence of spotlight men.

This week practically all the men returned to work and conditions were reported normal Wednesday.

Strikers in front of the Shubert theatre were alleged to have attempted to intimidate patrons and a riot call brought the reserves out.

ELTINGE LOCATED.

Julian Eltinge was to have headlined in Cleveland this week, but laid off in Chicago instead. Reason: having broken several substantial records, Eltinge asked \$3,500 for Cleveland, where there is plenty of capacity. The U. B. O. demurred. He had received \$2,500 weekly while in vaudeville.

Eltinge's tour has ended at his own request and he will shortly resume picture making.

LAUDER'S SUCCESSFUL TOUR.

William Morris has had an interview with Lord Reading in regard to Harry Lauder's return to England. Mr. Morris went to Washington for that purpose. His object was to obtain either a cruiser or a special convoy for the star. The "special" means that the boat would be protected for the entire journey, instead of having destroyers come out to meet it upon its approach to the Irish coast.

Lauder will probably sail around May 5, and will make a tour of the trenches upon his arrival in England. He will return to this country in December, with engagements keeping him here until March, when he will start for a tour of Australia and Africa.

This week the Lauder show is at the Auditorium, Chicago, remaining there until Saturday. For the next two weeks it tours one-nighters, and opens April 22 at the Metropolitan Opera House, New York, for the final two weeks prior to Lauder's departure.

It is generally reported the current season of Lauder's over here has been his most successful and popular one. Besides giving his performance Lauder has been particularly and steadily active in propaganda work for the Allies.

Lauder's book on the war, called "Lauder's Trip Through the Trenches," will be published by the Hearst Releasing Syndicate.

Chicago, April 3.

Harry Lauder is announcing from the Auditorium stage that, after his New York engagement at the Metropolitan, he is going to Saranac, N. Y., with William Morris to start there the first scenes of a multi-reel picture, in the course of the taking of which he will have to traverse this continent. He expects that to consume the time between the close of his present tour and the sailing date for his Australian opening.

The nature of the picture is being kept entirely secret. William Morris returned to New York yesterday and had a conference with D. W. Griffith immediately on his arrival home, with reference to some phase of it.

ACKERMAN-HARRIS MAJESTIC.

San Francisco, April 3.

An important deal was consummated last week in Los Angeles when Adolph Ramish, representing the Ackerman-Harris interests, signed a 50-year lease with the Hamburger Theatre & Realty Company for the Majestic, that city. The lease also calls for the rent of the nine-story office building above the theatre.

The house will be remodelled and reconstructed, work commencing within the next two months. The gallery will be taken out and the stage set back 30 feet, increasing its present seating capacity to 2,100.

With the addition of this house all acts playing the Hippodrome circuit will be given a week in Los Angeles. Heretofore it has only been possible to play seven acts at the Hippodrome out of the 12 sent to the coast each week. The new policy will be six acts at each house as in San Francisco with the Majestic probably having the pick of the twelve.

With the Majestic, Los Angeles, the MacDonough, Oakland and the New Hippodrome, San Jose, Ackerman & Harris will have three of the finest houses on the coast.

The Majestic was built ten years ago and leased to Oliver Morosco. It was originally used to house Shubert attractions. Lately it has had no regular policy, playing an occasional road show and feature film but remaining dark most of the time.

A Rube who admits it—Chas. Althoff, the Sheriff.

VAUDEVILLE

LOEW'S NEW SOUTHERN LAYOUT HAS 20 TOWNS ON ROUTE

Ed. Schiller, Southern Representative, Confirms Long Route Which Has Acts Receiving 10 Weeks' Contracts. Five-Act Road Shows to Tour South. New Houses to Be Built in Chattanooga, Norfolk and Richmond. Loew Renews Atlanta Grand Release.

New Orleans, April 3.

Ed. Schiller, Loew's southern representative, who arrived here last week, announced Loew would have 20 towns in the south next season, offering acts ten weeks, starting in September. Loew has added Chattanooga, Nashville, Charleston, Greenville, Charlotte, Richmond, Norfolk and Petersburg to the circuit. In Chattanooga, Norfolk and Richmond new houses are to be built. In addition to renewing his lease on the Grand O. H., Atlanta, until 1930, Loew is building a new house in Memphis.

The new route plan will be to have five-act road shows, starting with Norfolk and following with Richmond, Petersburg, Charlotte, Greenville, Charleston, Augusta, Macon, Atlanta, Chattanooga, Nashville, Birmingham, Memphis, New Orleans, Hattiesburg, in the order named. Then a three days' lay-off before going into St. Louis.

N. V. A. TICKET DRIVE.

The drive for the sale of tickets to the National Vaudeville Artists' annual benefit, scheduled to be held at the Hippodrome May 12, will be started next week with every manager listed on the Vaudeville Managers' Protective Association pledged to do his utmost in building up the receipts.

At a special meeting of the executives of both organizations it was decided the managers of the various theatres would supervise and report on the outcome of the sales.

A letter was sent to all managers this week from the V. M. P. A. headquarters with the following text: ALL MANAGER-MEMBERS:

Recently some motion picture interests held a meeting in New York to accomplish something, and after considerable discussion a leading member said: "I wish to God we had an organization like the vaudeville folks have."

Why did he say this? Because, he said, "THEY DO THINGS."

Tickets for the N. V. A. Benefit have been sent you and every other Manager-Member. These are to be disposed of. EVERY act on your bills the week of APRIL 8 should be urged to take not less than an amount equal to 10 per cent. of salary received.

GET THIS—the actor is doing no favor to anyone but himself when he buys these tickets; he mustn't becloud the issue. N. V. A. is building and equipping for him the finest clubhouse in this city of fine clubs—a wonderful, beautiful home.

N. V. A. is co-operating with our Association in the adjustment of grievances that in the old days went unadjusted. The actor NEVER got as fair a deal as he is getting today, and whose fault is it? White Rats never got it for him—his individual efforts never did; the N. V. A. and V. M. P. A. jointly ARE getting it for him.

Now, I am expecting YOU, individually and personally, to put YOUR shoulder to the wheel. Talk it over with EVERY act, frankly and earnestly. This money is for the ACTOR, not for this Association or any individual—it is expended for HIS benefit, not yours or mine, except as an improvement of the entire industry benefits us all.

The actor doesn't have to keep the tickets; he can and should resell them. Let's get some spine into this thing NOW, and show REAL results on an intensive drive closing the ticket thing up entirely NEXT WEEK—the week of APRIL 8TH.

WILL YOU? ? ? ?
Yours very truly,
Pat Casey.

THEATRE BUILDING HALTS.

There is little likelihood that the Victoria at Dayton, O., will be rebuilt during the war, although a realty company there stands ready to start work the moment delivery of the steel is assured.

Proposed new houses in Ohio and

Indiana are also delayed indefinitely with the builders discouraged by the embargo from Washington on shipments of building material.

Houses that are well under way will go on to completion if they have had sufficient steel deliveries to obviate further rail shipments.

WILL VON TILZER'S SURPRISE.

The fifth anniversary of the Broadway Music Co., organized and built up by Will Von Tilzer, was celebrated in a rather fitting way last Saturday, the employees of the firm giving the president of the corporation a surprise banquet at the Claridge Hotel.

The previous day a two-page advertisement in VARIETY had been published without Mr. Von Tilzer's knowledge, in which the entire staff of the firm extended their good wishes to their senior employer.

Von Tilzer was cleverly inveigled into the Claridge by Saul Bornstein, general manager of the firm, and was completely surprised to find his whole staff at the tables. About 40 attended, with Harold Gumm acting as toastmaster. After a number of speeches Will was presented with a gold fountain pen and a horseshoe of American Beauties. Then came a general dance.

Will Von Tilzer has made wonderful strides in the past five years, building up his organization into one of the standard music houses of the country, a feat which has taken most of his competitors over a score of years to accomplish.



JACK ROSE

"SPECIALIST FOR THE BLUES"

This week (April 1) disapproved the audiences at Proctor's Fifth Avenue, New York, are unappreciative as they displayed tremendous approval of my nonsensical capers and applauded so vociferously I stopped proceedings.

The management after the Monday performances moved me from the fourth to the seventh position because of the success, and I made good there both Tuesday and Wednesday.

I hope the audiences are as generous when they play the Palace, New York. Now (April 4-7), 81st Street, New York. RAYMOND WALKER at piano. Direction, ROSE & CURTIS.

PANTAGES BARS AGENT.

Chicago, April 3.

Through a notice sent out from the Pantages' Circuit headquarters in Seattle, Lew Cantor, a Chicago agent, has been barred by Pantages from doing any bookings in the Pantages' offices here or in New York.

Tyler and Sinclair, a colored act playing the Pan time, when reaching Seattle, displayed to Alexander Pantages wires received from Cantor in which the agent is alleged to have demanded they keep their agreement with him of returning to Cantor \$25 weekly out of their salary of \$175. It is also alleged Cantor had an agreement with the act to pay him \$100 when they received the Pan circuit agreement. The act claimed they had paid Cantor \$25 weekly up to the time they reached Seattle, but had not given him the \$100 about which he kept wiring.

Cantor books the Grand here that has a colored clientele. He has not been doing much booking otherwise.

It is said Pantages has forwarded a statement of the matter to the Vaudeville Managers' Protective Association in New York.

TOUGH ON ALIENS.

German and Austrian acts in this country are having a tough time. Managers won't play them if they can get Americans or citizens of our allies, while the players can take out American citizenship only at a great sacrifice.

A large number have the savings of their lifetime tied up in Germany or Austria. If becoming citizens this will be confiscated.

Managers have another reason for not booking the alien enemies. If a fire or explosion happens in the neighborhood of the theatre, secret service men demand to know if the house is playing any alien enemy acts. If it is, a disagreeable situation arises for the house manager, whether his players are suspected of complicity or not.

Many German acts have themselves to blame for much of the distrust with which they are regarded. They do not always observe the second clause of U. S. Attorney General Gregory's injunction to "Obey the law and keep your mouth shut."

MONKEY ACT DISPUTE SETTLED.

The controversy between Robert Everest and his monkey act and that of Lipton's monks was decided by the N. V. A. committee in favor of Everest. Henry Chesterfield has advised the V. M. P. A. as to the decision.

Difference between the two men arose over the use by each of the "monkey music hall" idea. Both men are Englishmen and brothers, Lipton at one time working for Everest.

The evidence showed Everest entitled to the various devices employed, which he had patented. The decision stands for this country.

Lipton has been here for one year, while the Everest turn has been showing on this side for some time.

PORTABLE DRESSING ROOM.

John V. Graves, stage manager of the Bijou, Savannah, Ga., has forwarded to E. F. Albee of the Keith circuit a miniature model of a portable dressing room to be used on stages.

The affair folds up and contains a table, chair, curtains and clothes hooks.

Hyatt-Barbour Pool.

Minneapolis, April 3.

L. H. Hyatt, manager of the Hyatt Booking Exchange, has joined the Barbour Booking Agency in affiliation with the Virginia-Carolina Managers' Circuit and the World Booking Agency.

Loew's Canadian Tea Room.

Hamilton, Can., April 3.

Loew's theatre here, following the example set by that circuit's house in Montreal, is installing a tea room for patrons.

STAGE UNIONS' MATTERS.

At the headquarters of the I. A. T. S. E. this week it was reported all the stage hands and operators in the theatres in Kansas City had quit their posts in sympathy with the laundry strikers and other unions. The stage hands' local there is No. 31, while operators' is No. 170.

The stage hands (No. 232) at the Academy of Music, Northampton, Mass., are still out, the men going out in favor of the musicians, who had trouble with the management. The house had been playing stock, but had announced a new summer policy.

Trouble is also reported out in Santa Ana, Cal., where the Grand and Temple, claimed to have been using non-union men, caused the stage hands and operators (the union there being a mixed organization) to take a determined stand against the houses until they recognized the union.

GRADY'S SUSPENSION LIFTED.

Billy Grady, the agent, who was suspended from operating under a booking franchise on the floor of the United Booking Offices last week, was reinstated this week to operate on the fifth floor, but was prohibited entrance on the floor above, where the larger United houses are booked.

The reinstatement came about after a general conference between executives of the Vaudeville Managers' Protective Association and J. J. Murdock of the booking agency. It was decided that since the act in the case, Clark and Lavier, had voluntarily paid Grady an excess amount over his regular booking fee, Grady could hardly be held to suffer alone. The act received a try-out this week at Proctor's 23rd Street by the booking office direct. If found satisfactory it will be routed.

Grady resumed operations Monday, having been suspended but five days. This is one of the several cases where agents have been temporarily suspended for various infractions of the office rules, with practically all suspensions lifted after an investigation.

BASEBALL SEASON OPENS.

The regular amateur baseball season for theatricals started this week when the Loew Circuit nine started practice on the lot for their first game April 20, at Federal Park, Newark, N. J.

The opposing team will be the Loew Circuit agents. The sides will be strictly of their own forces, with Moe Schenck listed to pitch for the Loew staff, while Mark Levy will do the tossing for the agents. A side bet of \$50 already stands between Irving Weingart and Mr. Levy.

Young Schenck may be prevented from pitching through an accident Saturday to his right hand which was severely cut in a broken window in a door of his office.

For the regular theatrical season the Loew nine will have two or three of VARIETY's best players, including Harry Weiss (if he is not ordered to report).

RATS' HEARING.

The Rats' investigation will resume this (Friday) afternoon, barring a last minute postponement.

The matter of the contempt order to show cause in the recovery of the missing Rat records was continued for argument in the Supreme Court until next Wednesday, at the request again of Joseph J. Myers, the Rats' attorney.

No Union Convention This Year.

There will be no meeting of the International Alliance of Stage Hands and Picture Operators this year, and while the 1919 convention is scheduled to be held in Ottawa the second week in June next year it is almost a certainty the date will be changed as it conflicts with the meeting of the American Federation of Labor scheduled at that time.

The alliance, however, will send a representation to the A. F. of L. convention to be held in St. Paul in June.

ARTISTS' FORUM

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

Rochester, N. Y., March 30.

Editor **VARIETY**:

As a lay reader of **VARIETY** may I assume to endorse the letter in Artist's Forum last week of Joe E. Brown regarding the position given acrobatic acts on most of the big time circuits.

I quite agree that if managers would put acrobatic acts in other spots on their bill than the closing position, that they would command relatively as much attention as any other acts in like positions, and I venture the opinion that almost any act without exception in the closing position on any big time vaudeville program will have some of the audience walking out on them, due not to the merit of the act, but wholly to the position they occupy.

I have often wondered why managers of big time vaudeville houses in different parts of the country—almost without exception—place an acrobatic act in the closing spot on all of their programs when, as a matter of fact, some of these acrobatic turns have been equal, or in some cases have excelled a great many other acts on the same bill which have occupied No. 3, 4 or 5 spot.

I really think many of the regular vaudeville patrons are as much interested in high class acrobatic acts as they are in some of the sketches and singing acts that are given the above referred to positions.

If acrobatic acts have the ability to show progressiveness and the only thing preventing them doing so is the manager's lack of encouragement by not placing them in a position on the bill that would be an incentive to bring out their best efforts—why, wouldn't it be a good idea for **VARIETY** to take up the matter and see if what Mr. Brown says in his letter is a fact or not.

Fred G. Russell.

Newark, N. J., April 1.

Editor **VARIETY**:

A mistake was made by one of your reviewers for the show at the American theatre, New York City, first half last week. He said one of the girls attracted attention by her movements which she seems to have taken from a team of dancers at the Winter Garden ("Show of Wonders").

The movement he refers to is known as the Seven-Year Itch, or St. Vitus dance, originated by colored folks. Our act is six years old. We have been doing it that long, and as this is our first appearance in New York in three years I don't want the profession to think we have lifted something original with my people.

Joe Sheffell,

Mgr. Eight Black Dots.

P. S.—What I want to know is where the "Show of Wonders" couple got it from. Possibly they lifted it from our act.

INQUIRY ORDERED.

An order was issued by the Vaudeville Managers' Protective Association this week instructing members to investigate the purposes of all organizations applying for the privilege of speaking in theatres of that association. It followed a communication received in reference to a speech made by one of the representatives of the International Bible Students' Association at a theatre in Mt. Vernon, N. Y.

The theatres throughout the country, particularly those playing vaudeville, have cheerfully given up their

stages to public speakers who were making "drives" for various war funds and who were believed to be doing their utmost in the cause of the war.

It was finally discerned, however, that peace propagandists were utilizing the opportunity. The specific case came through a letter written on the Bible Students' Association stationery to the Exemption Board at Mt. Vernon by Ward C. Daisenberger. Following its receipt the Exemption Board communicated with the War Department and representatives upon investigation discovered the Bible Association has been making speeches in public places, procuring theatres for their addresses. The letter from the War Department follows:

Mr. Jos. Hoag,
Proctor's Theatre,
Mt. Vernon, N. Y.
My Dear Sir:—

I am enclosing copy of a letter received by our board from Ward C. Daisenberger, who is a member of the International Bible Students' Association.

This organization has been allowed to hold public meetings on Sundays in various public halls of this city, and it is the opinion of this board that no further permission should be granted to hold such meetings in your building.

The teachings of this organization are against the interests of this country, and we believe are detrimental to the public good.

At this period of the country's history those of our people who do not believe in fighting for the good of our homes and our country cannot certainly be classed as good Americans, and we sincerely hope that no further privileges be granted to the association referred to.

We beg to remain,

Yours very truly,

(Signed) EDWARD W. FISKE,
Chairman Local Exemption Board.

The letter enclosed follows:

Local Board of Exemption,

City Hall,

Mount Vernon, N. Y.

Gentlemen:—

While recognizing that the Bible has prophesied the present war for the past 8,000 years and that it is permitted of the Lord to eventually sweep away present conditions and usher in Christ Kingdom, I cannot conscientiously take part in it, as I have made a covenant to do the Lord's will and to follow in the footsteps of Jesus, believing that the present mission of the Church is the perfecting of the saints for the future work of service: to develop in herself every grace, to be God's witness to the world. Eph. 4: 12 Matt. 24, 14 Rev. 1: 16-20; 6.

As regarding Matt. 22: 21: "Render therefore the things which are Caesar's and unto God the things which are God's," I have endeavored to render unto the State its due, but to my opinion serving in the National Army would conflict with the will of God.

I therefore advise that I cannot report on Sunday at 5 P. M. as your Honorable Board requests. Yours respectfully,

(Signed) WARD C. DAISENBERGER,
International Bible Students' Assn.

ABE JACOBS' WRIST WATCH.

Harry and Herman Weber, the vaudeville agents, spent a day in Chicago last week and while there presented "Bowie Knife" Abe Jacobs, the Majestic theatre stage manager, with a cute little engraved wrist watch.

Abe, who has wielded a bowie knife for the past 35 years and whose interest in wrist watches and such things has been of a low degree, shyly accepted the trinket and after attaching it to his hairy forearm admitted that he always wanted to wear one, but was afraid his children would disown him.

Theatres Not Affected by Riots.

Quebec, April 3.

The anti-conscription riots which led to a number of fatalities early this week, have been suppressed. It was first feared amusements would be affected.

The rioting was at a considerable distance from the theatres.

LIBERTY LOAN DRIVE MEETING.

The initial "get together" meeting of the allied theatrical interests in the forthcoming drive for the third issue of the Liberty Loan, was held Tuesday morning at the Palace theatre under the supervision and chairmanship of E. F. Albee, who, at the solicitation of the Treasury Department accepted the responsibilities of chairman for the theatrical trades in the movement.

The attendance was exclusively theatrical people, including practically every circuit owner and manager in the city, as well as the booking managers of the various circuits. An orchestra of 40 pieces comprised of the different musicians from the city Keith theatres was assembled on the stage under the direction of Frederick Daab, the Palace orchestra leader.

Mr. Albee opened the ceremonies announcing that the affair would begin with a new song published by Jerome H. Remick & Co., entitled "What Are You Going to Do to Help the Boys?" announcing it had been accepted as the official ditty for the third drive and introducing Thomas Penfold and the American Quartet as the singers. Daniel Frohman was then introduced organization.

Thos. W. Lamont, of J. Pierpont Morgan & Co., next described conditions on the other side as he found them, imploring the united help of the theatrical people in the Liberty Loan movement.

Mr. Albee then introduced Col. J. F. Dennis, a Canadian army officer, who gave a straight-from-the-shoulder talk on the duties of Americans and contrasted the work already done in this country with that of the Allies.

Col. Moses Greenwood's address, following, made a striking appeal, his prayer for universal optimism and the dire consequences of a pessimistic mood striking home. He was applauded and cheered, making way finally for Mr. Albee, who read a general letter that had been issued from headquarters to more than 15,000 managers throughout the country.

The drive for the Third Liberty Loan begins April 6. It is believed, according to the enthusiasm exhibited, that show business will more than double the amount raised in the two previous issues.

Mr. Albee is donating his personal time and the time of his entire staff, the use of his theatres, orchestras, etc., in this drive, and will arrange a special committee of managers to assist him.

SHOWS OPEN AS USUAL.

The New York theatres conformed to the new time this week, opening at the customary theatre hour on time advanced schedule, the city falling into the loss of an hour last Sunday without any noticeable disturbance.

The transit was made so easily that even theatres feeling a loss of business through the beautiful spring weather of Sunday. Monday and Tuesday did not attempt to excuse the drop in patronage through blaming the clock.

MAKE UP AND WIGS WANTED.

Donations of costumes, wigs and make up are requested by Mrs. George J. Gould of the Mayor's Committee of Women on National Defense. Mrs. Gould is chairman of the entertainment committee. Mrs. Gould asks for these articles and other theatrical properties as donations, or funds to secure them, to send across.

The announcement states: "The soldiers in France have come to depend upon their own talent for their chief amusement and their few free moments are pretty surely to be given over to the preparation of some travesty on camp life."

Contributions should be sent to Mrs. Gould at 857 Fifth avenue, New York.

EXCESS PROFITS RULING.

An interpretation on excess profits taxes was obtained late last week and while it does not concern the individual it was welcome news to theatrical producers. The ruling makes a straight assessment of 8 per cent. on theatrical productions on all net incomes above \$6,000, instead of a graduated tax.

This was arrived at on the stand taken by several managers that theatrical productions should not be classed as invested capital in the meaning of the law. According to the income tax law, excess profits taxes on business where there is invested capital graduates from 8 per cent. to 63 per cent. No show earned profits that would bring them up the maximum tax limit, but several would have had to pay close to 50 per cent. of their 1917 net earnings. This graduated tax does not apply to individuals nor partnerships, but particularly takes in corporations. Where a manager did not incorporate a show the earnings from it were assessed a straight 8 per cent. (there are no other taxes on such earnings), but as many shows are incorporated it was first figured that they would fall in the graduated tax class. Now all shows will pay the straight 8 per cent.

The new ruling effects a big reduction over the first computation.

It was through the efforts of Martin Herman of the A. H. Woods interests that the interpretation was finally obtained from H. B. Todd of the second district internal revenue office, presided over by "Big Bill" Edwards and Judge English, also in that office. The second district office will handle but 4 per cent. of the theatrical tax. The third district will collect 90 per cent. of it.

Lignon Johnson, secretary of the United Managers' Protective Association, had been working on this angle of the excess profits tax for five months, but Washington internal revenue men have side-stepped making a decision favoring the managers. At the custom house when asked about the matter Judge English said that the flat 8 per cent. excess profits tax on theatrical productions was not a ruling from Washington. But, he explained, they were allowing managers to so file their returns and it is felt here that the new basis will be allowed. This opinion is concurred in by attorneys who have studied the intent of the law and by tax experts.

Corrected statements may be filed by those affected, with a notation to discard the first return. Or a simpler method is to wait until the tax bill is received, then remit to the collector the excess profits tax on an 8 per cent. basis, together with a claim for abatement for the balance. This method may also be employed by individuals who may be entitled to a reduction not included by them in their returns.

Mark Eisner of the third district revenue office was besieged Monday with many requests for extension of time for filing. In cases of illness or travel the extensions were granted and in other cases also. The collectors, because of a shortage of No. 1040 forms, which apply to net incomes over \$3,000, asked all who had not filed to submit estimates of their figures and in such cases they will be allowed to file an exact return during the month.

The income tax man assigned to **VARIETY**'s New York office last week was kept continually busy, hundreds of professionals applying to him for forms and information. The last date for payment of income taxes has been fixed as June 30.

MURPHY SIGNS.

George P. Murphy has signed with Hurtig & Seamon for three years. Murphy has not been assigned to any particular show as yet.

Chas. Althoff, the Sheriff of Hicksville.

IN THE SERVICE

Several changes will be made in Exemption Board No. 115 known as a theatrical board. Lee Groves (formerly of the Shubert offices) has been transferred to the Gas Mask Plant in Astoria, L. I., as superintendent of clerks. Harry Reiners of the board is going to the same place, also Edward Colgan, formerly with "Human Hearts."

Sol Powder (Powder and Chapman) and Claude Wade (Graig and Wade) are ill in the base hospital and confined to their wards. They would like to hear from friends and their former partners. Letters should be addressed to them care Sergt. Major Jack Fine, Hdqtrs. 9th Batl., Camp Sherman, O.

Walter McClain ("20th Century Maids"), Co. A, 112th Machine Gun Battalion. Sergt. Jack Sullivan (Garden City Four), 29th Div. Stockade. Thomas H. Dehrne (Garden City Four), 112th Machine Gun Battalion. All at Fort McClellan, Ala.

Lee H. Tate, formerly a St. Louis attorney and son of Frank Tate, the Missouri vaudeville magnate, has been appointed Judge Advocate of Court Martials at the New Orleans Navy Yard. The appointment was made by Secretary Josephus Daniels this week.

Clifford Walker, who was one of the entertainers "over there," and who recently suffered shell-shock, has recovered sufficiently enough to again be about, after several weeks in the care of a specialist.

William McKinnon, editor of the "Official Trade Journal," the monthly house organ of the I. A. T. S. E. of the U. S. and Canada, has enlisted in the aviation corps and has reported to San Antonio for active duty.

Rex Ingram, who has directed for Paralta and Universal on the Coast, has enlisted in the Flying Corps. Ingram was married a short time ago to Doris Pond. He was in the draft age and preferred to enlist.

The 48th Street theatre continues to offer entertainment free Sunday evenings for boys in the Service. Their uniform is the ticket of admission. The Stage Women's War Relief conducts the Sunday night affairs.

Robert Franklin (husband of May Elinore) has joined the aviation corps. Franklin is an experienced flier and recently organized an overland sky course, proposing to run excursion trips from New York to Coney Island by air.

Co. G of the 22nd Corps of Engineers, New York State Guard, had a drill and dance at its armory, 168th street and Broadway, Tuesday night. There are 73 men in Co. G, all of the theatrical profession.

Captain Ray Hodgdon returned from Camp Wadsworth, Spartanburg, on a 10-day furlough this week. He was tendered a beefsteak dinner by the Palace bookers and agents.

Herman Bernstein (formerly of the Behrens) is in town on a furlough from Camp Gordon, Atlanta. He has gained 20 pounds since entering the service.

Harold R. Mann, nephew of Louis Mann, at the aviation school at Kelly Field, San Antonio, for about two weeks, has been made a corporal. He enlisted in the service a month ago.

Frank Grace (Grace and Berkes) at the Winter Garden, has enlisted as a cadet in the Naval Aviation Service. The application has not been passed upon.

All Hebrews at the Pelham Bay Naval station were tendered 43 hours leave over the Passover holidays last week. The station's bakeries turned out matzothis in deference to them.

Kashina, the English juggler, is said to have been killed in action in France, reported through Billy Kelly of "The Vacuum Cleaners" at Poli's, Scranton, Pa., the first half this week.

Harry Bloom, of the Leo Feist forces,

enlisted in the navy at Buffalo but a further physical examination here resulted in rejection because of flat feet and defective hearing.

Mrs. Pauline McDermott (known in vaudeville as Paula Keane), left her home in Flatbush, Brooklyn, last week, for France, to join the Telephone unit attached to General Pershing's forces.

Walter Heckman (Heckman, Shaw and Campbell), Regt. Supply Sergt. Supply Co., 306th Inf., Camp Upton, L. I.

Sam E. Batchelor, formerly of "Childhood Days," a vaudeville act, is now with the 302 Supply Train in the American Expeditionary forces.

Bert Levy, age 20, and son of the vaudeville sketching artist, is a lieutenant in the Royal Flying Corps. He is in England.

Capt. Gardner Crane, at Camp Upton, is reported to be doing such good work that he is in line for a Major's star shortly.

Willis Claire ("Business Before Pleasure") has enlisted in the Navy. Claire, it is understood, is exempt from draft, but wanted to do his bit.

Joe McCormack, at the Alhambra theatre this week with Anna Dougherty, accepted. Awaiting orders to report.

Clarence W. Chittenden (Amy Butler and Co.), 132d Inf. Band, Camp Logan, Houston.

J. J. Richard, is a sergeant in Co. B, 316th Field Signal Batl., Camp Lewis, American Lake, Washington.

Albert Rosenberg, secretary of the De Luxe Feature Film Co., Seattle, Hospital Corps.

Frank F. Merrell (Merrell and Mack), Hdqtrs. Co., 132 Inf., Camp Logan, Houston, Texas.

Sergt. John Daly, after a visit to his home, reported back to Spartanburg Saturday.

Ralph E. Payne, H. A. I. C., U. S. Naval Magazine, Navy Yard, Station, Portsmouth, Va.

E. D. Sarter has been transferred from Camp Grant, Ill., to Co. A, 602d Engineers, Camp Devens, Mass.

Dimambro, Anthony (Anthony and Valente Bros.), 4th Co., 1st Batl., 151st Depot Brigade, Camp Devens, Mass.

Robert Johnson, Co. B, 36th Engineers, Camp Grant, Ill.

Charles Dutkin, at Fort Munroe, Va., awaiting call.

Bob Bailey (Clown), Medical Dept., 304th Inf., Camp Devens, Mass.

Bud Chadwick (Chadwick and Taylor) ordered to report at Camp Upton.

• SNOWDEN VINDICATED.

San Francisco, April 3.

F. K. Snowden, San Francisco manager of the Shapiro-Bernstein Music Co., who enlisted, has been given a discharge and is now again in his office after five months' absence. At the time of his enlisting, Mr. Snowden was producing a patriotic sketch and wanted to wear a uniform. He was told by the recruiting officer that he could enlist and be released after he had finished with the sketch. Shortly afterward he went to New York on business and on his return was arrested as a deserter and put in the guard house for 32 days. After trial he was acquitted.

The recruiting officer was at fault. While in the service he raised himself from private to sergeant.

DRAFTED.

Herman Rappaport, assistant to picture booking manager Fred Mitchell, of the Loew office, was called to Camp Upton Tuesday. When leaving the Loew office Saturday he was presented with a month's salary.

John D. Donnelly, for 10 years drummer at the Crescent and Temple theatres, Syracuse, N. Y., has been ordered to Camp Dix, N. J. The back of his chair in the orchestra now has a service flag with one star.

One of the members of Hudler, Stein and Phillips ordered to report Saturday while the act was at the Orpheum, St. Paul. A wife of a remaining member may fill in, with the trio continuing over the circuit.

Jack Denny (with Bessie Browning) ordered to report at Camp Upton. Miss Browning will continue with a piano assistant.

Nick Copeland of the "Four Slickers" has been notified to report to his local exemption board in Chicago. Because of the call the act has been disbanded. Eddie Janis (Bernard and Janis) ordered to report. (Extension allowed this week for the act to play the Orpheum, Lincoln, Nebraska.)

Herbert Hayman, of the Hippodrome, Baltimore, ordered to Camp Upton this week.

Norvin Haas resigned as manager of the Grand, Anacortes, accepted. He is succeeded by Sam Mendelson.

Billy Murray, last season with the "Cherry Blossoms," accepted (Class 1-A).

Harry Kalmin ("The Riviera Girl") granted 30 days' extension before reporting.

Russell Hill (with "The Lid Lifters") has reported at Camp Dix, N. J., last Saturday.

Harry Reinerts, the Putnam Building booking agent, ordered to Camp Upton Wednesday.

Claude Golding (Golding and Keating) was rejected in Canada, physically unfit.

Jess Stewart (Stewart and Olive) now dancing at Maxim's, rejected, defective sight.

Matty Medlin and Sidney Towns (Medlin, Watts and Towns) ordered to report.

Max Steiner, son of Alexander (Doc) Steiner, accepted.

Harold Kennedy (Francis and Kennedy) ordered to report.

One of the Two Brownies ordered to report.

Fallon and Fayne (both) ordered to report.

Ernest Mack (Skating Macks) accepted.

Sam Gold ("Rocky Pass" act) ordered to report.

CAMP PICTURES AVAILABLE.

The legitimate attractions for the Liberty theatres in the hot spell may not be available as now intended by the men in charge and consequently the picture feature will be relied upon to furnish the bulk of entertainment for the boys in the different army cantonments.

The film committee, headed by Pat Powers, has a large list of pictures and is assured of all it can use this summer.

The cost of transportation and the hot weather is expected to cause many of the legitis to suspend operations, but there is nothing to prevent the multiple-reel picture subject from going from camp to camp.

THE WHY.

The claim of discrimination regarding the exempting from admission tax in the case of baseball writers whereas dramatic critics must pay uncovered the line of reasoning that gave the ball scribes the "edge" on the others. The theory of the decision was that as ball parks provide a separate space, or "press box," which is not a part of the seating capacity sold to patrons, no revenue could be derived from such a space, and the ball writers therefore would not have to pay tax.

When it was suggested dramatist writers should also be exempted when going into theatres on assignments the answer was that if the house management would set aside a certain block of seats for the press only and never to sell tickets for such seats dramatic writers would also be exempted. Such a thing would hardly be possible in a theatre.

At the time the ruling was made favoring the baseball writers it was stated the writers could sit in no other portion of the ball park without paying tax, and if caught sitting elsewhere than the press box would be liable to \$1,000 fine.

LOAN BOOST TIMELY.

The Publicity Department of the Liberty Loan Committee for this district has sent out a plea to stage people to co-operate in the Third Liberty Loan drive, which begins tomorrow (April 6).

"Prominent players and managers," says a statement, "are co-operating with the Liberty Loan Committee of the Second Federal Reserve District (New York and parts of New Jersey and Connecticut) in splendid fashion."

"But the essential of any 'get together' movement is the cordial co-operation of the individual. It is for actor, actress, house manager, film producer and motion picture star to determine that no opportunity to help along the loan shall be overlooked. Vaudeville artists especially should seize every chance to incorporate Liberty Loan propaganda in their turns. They need not fear to lose in popularity by doing this; they will find that they are merely introducing that for which they are constantly on the lookout—the timely."



LIEUT. J. F. MONTAGUE

Chairman of the Entertainment Committee of the Pelham Park Training Camp, and one of the most popular naval officers among the members of the theatrical profession. Lieut. Montague has been staging a weekly show at the Pelham Camp since its opening and has succeeded in procuring the services of some of the greatest stars of the profession. He is a member of practically all the theatrical clubs of New York, and this connection has aided him immeasurably in constructing all-star programs.

Lieut. Montague is to be credited entirely with the construction of the present camp theatre, the stage of which permits the production of sketches, etc., and, in addition, he has perfected one of the best orchestras in the service to accompany his shows.

WANTED

As partner, young man or woman who can sing and do eccentric dancing. Address full particulars to Hotel Pontiac, West 52nd St., New York City.

LOTTIE WALTON

(Formerly Bert-Lottie Walton)

AMONG THE WOMEN

BY THE SKIRT.

Easter Monday's matinee at the Palace was packed to the topmost boxes. For their third week the Sisters Kouns are wearing beautifully modeled gowns. Miss Nellie, with a large black hat, was in blue. The material was a plaid of blue and silver. Over a draped skirt was an over dress of tulle with shirred ribbon bands. Miss Sara was in white and also wore a large drooping hat. The dress was in two flounces of tulle with ribbon bandings. A wide girdle was of mauve, while the hips were held down with narrow blue ribbons.

In the Hall Caine sketch ("The Iron Hand") Edna Walthers wore a white and black dress. The extremely wide hem of black satin was attached to a long-waisted white chiffon bodice. A paneled back was crisscrossed in black jet. Frances Young was dignified as a widow in weeds. Bessie McCoy Davis, dressing the same as last week, captivated her audience even more than ever. Bonnie Thornton for her second dress has chosen black. The net is banded in jet with a front panel of the same. A black hat trimmed with jet and a bright red fan completed the costume.

Herman Timberg's five Violin girls open in black satin bloomers. Costumes of '76, '81, '98, and '18 were a Marie Antoinette dress of white, a mauve crinoline, a silk petticoat with a velvet basque coat, and a red, white and blue dress made of ribbons. The finale had the girls in white costumes made very short. The skirts were of tiny ruffles piped in blue with the waists made in large checkered patterns. Bakers' caps and blue socks were also worn.

It does seem unpatriotic for the ushers at the Colonial to seat people during the rendition of the National Anthem. But the ushers may not have been instructed to the contrary. The nice weather Tuesday afternoon may have interfered with the attendance. Something did. Parish and Peru opening were followed by Emily Francis Hooper and Herbert Marbury. The act has its own stage dressing. Draperies are growing more elaborate. Miss Hooper appeared before a drop painted in Japanese figures. Her costume was a kimono of dark blue. A pretty stage picture was disclosed upon the lifting of the drop. The scene was a Jap flower garden. Miss Hooper's second dress was of gold lace with inserts of mauve chiffon. There was a blue paneled front and tiny lace ruffles. A dark blue net was marabout trimmed and had a pink bodice. A leghorn hat with cherries and red velvet ribbon made up a two-colored combination. Grey pajamas of chiffon disclosed too heavy underdressing.

Ann Gold (with Dave Genaro) is a good looking blonde who dresses nicely. Her entrance was made in a white skirt and silk sweater of red and green. A white satin coat was trimmed with fur and a large hat had feathers. Underneath the coat was a dress of solid crystals upon which were flowers embroidered, in purple sequins. There was a pink dress with gold lace ruffles. White net side draperies should be changed to pink also. Two handsome crystal capes were also in the wardrobe. The well known Genaro cake-walk was done in a black net and silver dress.

The Fifth Avenue theatre the first half housed a well put together program. Opening with the Three Mizunos the show from then on showed considerable speed. The two misses of the opening act were in red kimonos richly embroidered in gold. Milton Pollock's amusing sketch found a girl of mediocre looks in a white suit with collars and cuffs of rose silk, also a rose hat. Jack Rose has the best line

of war stuff I have heard around in a long time. It isn't the red fire kind. While very humorous it is sensible. Mable Burke's dark purple dress was just discernible on the darkened stage during her ill. song. Seabury and Shaw have a setting of innumerable hangings that seem too heavy for this diminutive pair. While very gorgeous the two dancers seem like midgets in a giant's home. Miss Shaw danced first in a short white dress trimmed in jet with a black fur scarf hanging from her shoulders. This was followed by a pajama costume of mauve chiffon and lace. A cerise satin dress was made with short waist and full skirt. Flowers of purple sequins were the trimming. There was a large hat and feather fan to match. The girl with Charlie Howard wore a black and white dress. One of the long waisted affairs with the skirt seemingly tacked on. She changed to a silver ruffled dress having a taffeta bustle and chiffon sleeves.

Two of Broadway's leading lights of the stage of the feminine sex were "playing the bank" pretty hard at the Casino, French Lick, last week. One of them practically broke the bank. She is reported as having "cleaned" almost \$50,000 on her operations. The other was a constant loser.

NO LACK OF SENSATIONS.

The impressions that no circus sensations are to be had, which has been widely spread, is said to be a misconception by men who deal in this class of attractions.

Agents say they have offered the Ringlings dozens of turns capable of being circused with either of the big shows, novelties with large advertising potentialities, but the circus men have turned them down without exception.

Insiders declare the Ringlings are deliberately discouraging the public from looking each year for a new thriller. They figure that the failure of a sensation for one year might cost the show more than the success of several seasons.

Their policy is to give an even sawdust entertainment of merit obtainable each year and educate the public to look for such a show, rather than base their advertising campaign on a sensation new each season, figuring on past circus experiences.

ROBINSON AILING.

Gil Robinson and his brother, "Gov." John Robinson, left Miami, Fla., this week to make their way north by slow stages to Gil's home in Atlantic City.

Governor Robinson, who has been afflicted with heart trouble for many years, is described by friends as being feeble. He had several alarming attacks during the winter in the South.

The Cincinnati circus outfit does not go out this year, and "Young Johnny" is understood to be anxious to dispose of the property.

BIRTHS.

Mr. and Mrs. Matthew Jacobs, at Sydenham Hospital, New York, April 1, son. Mrs. Jacobs is professionally known as Tessie Damon.

Mr. and Mrs. Moe Luckie (Gordon, Barton and Luckie), in New York, March 28, daughter.

Mr. and Mrs. Robert McKenzie, March 20, in Seattle, daughter.

Harry Mestayer will not be in the next Ibsen production, "Hedda Gabler," which Arthur Hopkins is doing with Nazimova at the Plymouth. There was no part in this play for him and he is remaining idle until "The Doll's House" is done, in which he will play one of the leads.

ILL AND INJURED.

Marguerite Clark, who has been ill with mumps, was so improved the first part of the week to insure her appearance in Philadelphia for her support in public of the new Liberty Loan drive. She was listed to appear there Friday.

Arthur Ashley, who has been ill with neuritis, has rejoined "The Man Who Came Back," playing around New York, after which he expects to leave for the coast to direct pictures, though he has made no definite arrangements to that end.

Ethel Davis, heading the Revue at Solari's, San Francisco, was operated on for appendicitis last week and will in all probability be out of the show for two months. Billy and Edna Frawney are taking her place.

Mae Bushell, in cabaret at the Lexington Hotel, Baltimore, fell and sustained a broken leg while in her dressing room. She is now in the Union Protestant Hospital in that city.

Jules Von Tilzer, in the hospital for 12 weeks with rheumatism, left there this week, returning to work at the offices of the Broadway Music Publishing Co. (Will Von Tilzer.)

J. Kalani Peterson, the Hawaiian guitar player, is back on Broadway after being ten weeks in a hospital at Hamilton, O., where he was operated upon for a ruptured appendix.

Sydney Clare, who went to the mountains last week for his health, is at Riverside Inn, Saranac Lake, N. Y., and asks that his friends write him.

An injury to one of the members of the Manthly, Lee and Co. forced the act out of Keeney's, Brooklyn, the first half. The Cromwells substituted.

Frank Jones of the United Booking Offices has been ill at home for a couple of weeks. He may go away for a rest before returning to the offices.

Mrs. Bruce Duffus, who underwent a major operation at the Hahnemann Hospital, Philadelphia, last week, is reported out of danger.

Isabelle Van, who has been resting in Monticello, N. Y., since Christmas, is reported recovering.

Marie Wills (Abbott and Wills) operated upon at the American Hospital, Chicago, March 26.

NEW ACTS.

Lottie Williams is now presenting and playing in the Willard Mack playlet, "Pansy's Particular Punch." The sketch was used by Mary Nash several seasons ago, Jessie Busley later taking it over the Orpheum Circuit.

Ike Rose has a newcomer to the varieties. The act is a midget called Little Ting, whom Rose styles "the miniature Galli-Curci." Dan Dody is rehearsing a new act for her.

Jack Duffy (formerly of Duffy, Geisler and Lewis), this season with the "20th Century Maids," contemplates leaving burlesque and returning to vaudeville with a woman partner.

Mark Sullivan & Co. in an act by Grace Bryan, "The Soap Cure," with Thomas Reddick & Co. (M. S. Bentham).

"In Wrong," written and played by Frank Whittier, with three others in support (Bruce Duffus).

Ralph Jewell, formerly of Jewell and Jordan, whistlers, single (coast).

Farmer and Lester, out of the Hennings and Hitchcock revue, two-act.

Jack Crisp is back in vaudeville with his two sisters.

George Brooks and Marie Sabbott, two-act.

Edward Farrell has resumed playing his old act with four people.

"Happy" Benway and the Lewis Bros.

Millie Butterfield in "The Slacker," a recruiting skit by Wilbur Mack.

Mose Ashton and Harry Ross.

IN AND OUT.

Eddie Dowling left the Palace, New York, program after the Tuesday matinee. The Thorntons were moved up to his position and Parish and Peru inserted into the bill at the Tuesday night performance, going on second after intermission, about 10.25. Following the Bessie McCoy turn, Parish and Peru put over a hit.

Burt Green became suddenly ill with influenza Monday at Cincinnati and could not appear in "The Passing Show of 1917." Irene Franklin appeared in the performance without her husband, who is confined to his room at the Hotel Sinton. Wednesday the physicians reported his condition as serious.

Eddie Dowling withdrew from the Royal Tuesday owing to throatal trouble. Val and Gamble replaced him, doubling from the Colonial, where they had previously replaced James Watts and Co.

Gould and Lewis decided to separate while playing Montreal, cancelling the Hamilton, Canada, the week following. Later they sent out a notice they were still a team in vaudeville. Mills and Moulton, sent to Hamilton to replace them, were stopped at the border through one being of German descent.

The Morin Sisters, who were to have played Chester, Pa., and William Penn, Philadelphia, reported one of the sisters had injured a leg. The same afternoon a report of their being signed for the Cohan revue was secured and the girls opened with the show in Boston this week.

The Ponzello Sisters cancelled the Alhambra, New York, for this week because of illness. McCarthy & Faye substituted.

"A Jazz Nightmare" had to cancel at the Sheridan Square, Pittsburgh, the last half last week through Byam, one of its members, called by the draft. Charles Morati and Co. substituted.

Medlin, Watts and Towns cancelled Keith's, Columbus, the latter end of last week when two of its members were called.

Eugene and Willie Howard were called east from Seattle this week to attend the bedside of their father, who is seriously ill in New York.

Montambo and Nap did not open at Keith's, Toledo, this week, owing to Montambo's illness. Vacancy fill from Chicago.

Owing to sickness Saxon and Farrell left the bill at the Emery, Providence, the first half. John Dunsmore filled the gap.

Mignon did not open at Keith's, Lowell, Mass., Monday. Margaret Ford replaced her.

Noodles Fagan and Co. left the bill at Poli's Scranton and Wilkesbarre this week owing to the illness of Fagan.

"Circus Day in Toyland" failed to open at the Colonial this week. The bill ran one act short.

Bert Levy left the Orpheum, Brooklyn, Tuesday. Camilla's Birds took the spot.

PRODUCTION ENGAGEMENTS.

Frank Carter has signed to go with Ziegfeld's "Follies." He refused to accept a cut in salary from the Shuberts.

The "Cohan Revue," which opened in Boston last Monday night, was strengthened by the addition of Hale and Patterson and the Morin Sisters.

Three DuFor Boys and Jessica Brown by Florenz Zeigfeld for the "Follie" until rehearsals for the "Follies" start.

Grace Field, who has been hostess at several of Broadway's restaurants, has accepted an engagement with "The Kiss Burglar."

Percy Pollock with the Weber and Fields new production.

Lillian Boardman (John Cort "Flo-Flo").

University Four (Welch & Orr "The Kiss Burglar").

CABARETS

Cabarets in Chicago are dead. Cabarets in Chicago are alive. The outlook is brilliant for cabarets. Cabarets face a gloomy outlook. The "drys" are really responsible for the death of the cabarets. The "wets" engineered the movement to rid Chicago of cabarets.

The above is a concise statement of the local situation. There has never been a more muddled-up municipal tangle in the history of Chicago. In direct sequence, the history of the cabaret battle here may be summed up about as follows:

In 1916 flamboyant violations of various honky-tonks attracted the attention of the newspapers to the cabaret situation. In those days the cabarets took the word "licensed" literally, and there was no limit to the high jinks. A "sob" campaign was inaugurated by one of the papers, and the entire press took up the fight. It lasted for several months.

Thereafter the cabaret situation intruded itself into the political situation. It was a factor in the unseating of Oscar De Priest, colored alderman. It became an issue in the trial of Charles Healey, former chief of police. The aldermen passed ordinances as regularly as they met, and the ordinances died just as periodically.

The expected climax of the long and colorful fight came last week, when the aldermen, upon the alleged instigation of the state council of defense, passed an ordinance which would not only kill the cabaret, but would kill dancing and any form of vocal entertainment wherever liquor was sold.

A panic resulted. There were only two "nays" in the city council vote against the cabaret, and the situation seemed hopeless. A thousand actors employed in cabarets, and about 600 musicians were threatened with unemployment. A dozen booking agents who supplied the cabarets with talent faced extinction. Invested capital seemed to be wiped out in a month.

The only ray of hope, and that none too bright, was that the mayor would veto the ordinance. Even that wouldn't save the cabarets if the aldermen stood pat.

Then a statement came from Samuel Insull, chairman of the State Council of Defense, in which Mr. Insull denied that he had been behind the ordinance. He declared that the council was interested mainly in eliminating the practice of issuing special bar licenses for dances.

Whereupon the aldermen who voted to kill the cabarets had a revulsion of feeling. They declared it was a trick on the part of the brewers. Alderman Frank J. Link took the leadership of a move to ask the mayor to declare against the ordinance.

Pending action by the mayor, ways and means were discussed to bring about an evasion of the ordinance in the event that it is passed. It was pointed out that if a cabaret is run next door to a saloon and there is a connecting door between them, waiters may come from the saloon bearing all sorts and kinds of soft refreshments. If the patrons desire any "hard stuff," they can go to the saloon and get it. But they may not enter via the swinging door. They must go out of the cabaret into the street, out of the street into the saloon, into the saloon and up to the bar, drink, out of the saloon into the street, out of the street into the cabaret, and then on with the dance.

Rather a devious system, but within the realms of practicability.

Another plan suggested by an expert was the introduction of a lady band—instrumental music being not barred, although an additional \$300 license fee would be required.

"When the furor dies down," sug-

gested this individual, "the lady band would begin to dress up. After a while they could begin to parade around instead of sitting down. Then they could put on tights. Then they could begin to dance around. After a while they could hum an accompaniment. After another while—vive la cabaret!"

Morris Silver is the most prominent of the agents booking cabarets. He furnishes the shows for the North American, Woodlawn, Congress, Terrace Gardens, Moulin Rouge and Grand Pacific. Silver didn't seem to be worried about the situation, even before the denial issued by Insull.

The other agents who book cabarets are Tom Woodburn, Ted Snow, Izzie Ullman, Doll & Suranyi, Harvey Mack, Benson Agency and John Baxter. Edgar Dudley books the Winter Garden. They all admitted the passing of the ordinance would seriously affect their business, but they all seemed confident that the new law would die as it has died before.

Cabaret is to be or not to be is the question agitating two-score and more owners of the alleged joy-producing establishments ranging all the way from palatial beach-front edifices at Atlantic City to the ordinary jazz-pounders of the back town.

Some two years ago Harry Bacharach was elected mayor by an overwhelming plurality. He has been pronounced the best all-around mayor that Atlantic City ever had. As Atlantic City cares for over ten million visitors annually, the government of this municipality is far removed from a cynosure. So diplomatically has Mayor Bacharach handled the many intricate problems of the resort that his recent introduction of an ordinance to abolish cabarets was the cause of amazement, not to say consternation, to the men active in this field. The bill has had its second reading and will undoubtedly be passed, as it is favored by a majority of the commission, and that Mayor Bacharach remains firm in his intention to press the anti-cabaret measure to passage in the city commission is clearly indicated in the following statement made by him to VARIETY's representative last night:

"It is my positive opinion Atlantic City will be much benefited by the discontinuance of the cabarets in any form. We have at the shore scores of clean, high-class amusements, sufficient to please the most fastidious of our

Sam Stemp, who left Hunter Island Inn to join the Canadian forces, is attached to the 1st Depot Battalion (Co. C) at Exhibition Camp, Toronto. He left last week. The night before his departure a private party was tendered the recruit by Arthur McLean and the attaches of the Inn. Before the party broke up Sam had everything a soldier needed for his kit, besides a wallet containing \$200 presented him by Mr. McLean, who informed Sam that there was \$1,000 deposited to his credit in a trust company in New York, and his salary would continue to be placed to his credit while away. Mr. Stemp, at Hunter Island Inn since Mr. McLean assumed command there, was known as one of the best floor men anywhere around New York.

The battle between Flo Ziegfeld and Morris Gest which started with the controversy over the right to use the name of "Cocoanut Grove" for the respective roof shows of the Amsterdam and the Century, provoked a humorous incident last Friday, but several persons at the Century were quite "steamed up" about it. On that day Mr. Gest's office boy announced that he was quitting at three o'clock and was going to work for Mr. Ziegfeld, the youth saying his "contract" with Ziegfeld had

started Thursday and that he was to get \$4 a week more. This led to a conjecture as to how many "secrets" the boy had divulged to the "opposition," and whether he had been "planted" on the Century roof. The boy had been with Mr. Gest for about three weeks.

The wife of a well known theatrical manager visited a prominent restaurant a few nights ago and checked her \$11,000 fur coat. When she was ready to leave she was handed another and inferior garment. As her visit to the restaurant accompanied by a gentleman other than her husband might be misconstrued if the matter became public, the aid of the district attorney's office was invoked and the stolen property recovered without the matter getting into the daily papers.

The Restaurateurs gave their annual dinner Monday night at the Hotel Biltmore with about 750 attending. John McL. Bowman, manager of the hotel, was among those present and when making an address reproached those members who ordered bread and butter. At the Friars' dinner to Al Jolson at the Hotel Astor Sunday night, attended by 500 diners, Col. Dennis, in a speech, chided the Friars for giving a "banquet" when so many were starving on the other side.

The Moulin Rouge is holding a costume ball tonight (Friday) at Webster Hall. A paragraph in the announcement reads: "The artistry of Greenwich Village and scintillating Broadway have united for this memorable occasion." A combination like that should be worth going to see, for there seems to be much rivalry up to date between the "artistry" of downtown and uptown. So far it's about 50-50.

Proving that the state going dry didn't have a death blow effect on Cabarets, Gianetti's, Seattle, is putting on a revue and paying the transportation of the principals from San Francisco. The present show, opening this week, is headed by Madge Thomas and Milc. Stelle.

Josie Palmer, for many years hostess in several of the large theatrical clubs in New York, has opened a Bohemia restaurant and cafe at 207 West 48th street, and christened it the Little Green Room. Boiled dinners at \$1.00 a head are served at the Green Room.

Mayor Buck of Buffalo has prohibited singing in restaurants and cafes. One hundred and forty-five music licenses affecting these places were modified to read instrumental music only. Mayor Buck stopped dancing in places where liquor is sold shortly after he went into office Jan. 1.

The principals of the new Woods revue at Levey's, Los Angeles, are Bobby Tremaine, Harry Cleveland, Blanche Trelease, Jack Holden, Vera Lizette, Helene Asselena, Marjorie Howard, Ann Howard. Eight girls are being used.

At a meeting of the Chicago Board of Aldermen last week an ordinance was passed prohibiting dancing where liquor is sold, allowing only orchestral music, for which a \$300 license is necessary. The new law goes into effect May 1.

Lillian Lorraine will not open on the Century Roof with the new show until "Odds and Ends" closes its season in two or three weeks. Miss Lorraine has been with the Jack Norworth production since it started.

The new show at Anron's Restaurant (Strand Building) was produced by Billy Sharp. It starts Saturday.

Joe Drum is again in charge of the publicity at Healy's after an absence of several months.

INTERNATIONAL'S LATEST.

The International Circuit has set apart Mondays and Thursdays for the announcement of new schemes to continue the circuit.

This week the Monday proposition was to book ten houses in conjunction with the New York "subway circuit."

Gus Hill, who acted as spokesman for the circuit, said the plan was to take the shows off the Metropolitan theatre circuit, booked by Klaw & Erlanger, and play them in a series of selected towns such as Grand, Toronto; Orpheum, Montreal; Walnut, Philadelphia; Lyceum, Detroit; Lyceum, Pittsburgh; Prospect, Cleveland, filling in between jumps with three-night stands such as Hamilton and London, Ontario, and Peoria, Ill.

Hill sticks to it that the circuit is not through.

KELLY ADDRESSES ROTARY CLUB.

Toledo, April 3.

Lew Kelly of "The Behman Show" addressed the local Rotary Club last Friday. He is the first artist in burlesque here to be favored with an invitation.

Business at the Empire, where the Kelly show appeared, jumped \$500 on the week.

CARTER CO. IN SEATTLE.

Seattle, April 3.

The Monte Carter Musical Comedy Co. reopens the Gaiety here Monday next at the Oak.

Carter has been playing for three months at the Oak, Tacoma. His company closes there Saturday.

SUMMER STOCKS.

Charles Taylor is dickering for the summer lease of the Broadway, Camden, for the purpose of putting a stock organization in the house for the summer months. Hal Lane is to produce the shows.

BURLESQUE CHANGES.

Jack (Mickey) McCabe rejoined the Sam Sidman show at the Empire, Brooklyn, this week.

Caroline Warner, soubrette of "The Military Maids," was taken ill while playing the Olympic, New York, last week. Her place was filled by Vinnie Phillips.

La Belle Helene-Relyea, the dancer, has left for her home in Frederickton, N. B., Canada, Tuesday, owing to the serious illness of her sister.

Arthur Mayer will be featured with "Cheer Up America" next season.

ATLANTIC GARDEN STOCK.

C. W. Morganstern will open stock burlesque at the Atlantic Gardens Monday. Its cast has Jack Hubb, Matt Kennedy, Bernie Clark, Kathryn Swayne, Ida Bernard, Mae Leavitt, Lillian Neil.

The organization will be under the direction of Ben Bernard, who will also produce the shows.

SPECIAL MEETING SUNDAY.

Sunday afternoon at four o'clock in the rooms of the Burlesque Club, a special meeting will be called to order by President Henry Jacobs, for the purpose of talking over the organizing of the All-Star company that is to make a week's tour at the close of the present season.

"SIGHTSEERS" JUMP MERIDIAN.

James Bluch Cooper's "Sightseers" show will be the first of the Columbia wheel attractions to skip the Meridian, Conn., three days. The company will lay off in New York instead.

Wm. D. Waldron, formerly manager of Proctor's Palace, Yonkers, N. Y., and present manager of the U. S. Theatre, Hoboken, will open the Warburton, Yonkers, April 15, and stage a weekly vaudeville and picture show there. The house will be known as Waldron's theatre.

VARIETY

Trade Mark Registered
Published Weekly by
Sime Silverman, President
Times Square New York

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

Advertisements sent by mail should be accompanied by remittance.

Entered as second-class matter December 22, 1906, at the Post Office at New York, New York, under the Act of March 3, 1879.

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

Vol. L No. 6

An organization, to be known as the Central Managers' Association, composed of the one, two and three night stand managers, was formed last week in Trenton. Representatives from 69 towns were present. In future weekly meetings of the Executive Board will be held in New York. The following officers were elected: W. D. Fitzgerald, Allentown, president; Phil Levy, Reading, vice-president; Nathan Appell, York, secretary; Charles Yecker, Lancaster, treasurer.

The towns represented at the meeting were: Allentown, Pa.; Altoona, Pa.; Trenton, N. J.; Johnstown, Pa.; Harrisburg, Pa.; Reading, Pa.; York, Pa.; Lancaster, Pa.; Easton, Pa.; Scranton, Pa.; Plainfield, N. J.; Perth Amboy, N. J.; Newburg, N. Y.; Watertown, N. Y.; Cumberland, Md.; Lebanon, Pa.; Utica, N. Y.; Norfolk, Va.; Wilmington, Del., and numerous others.

The action brought by Mrs. Max Hart against her husband, the vaudeville agent, was on trial Wednesday in the Supreme Court before Justice Newberger (no jury). The trial started late last week. Mrs. Hart is suing to enforce an alleged verbal agreement between her husband and herself whereby he was to give her \$20,000 in cash and one-half his agency business. Mrs. Hart in her testimony stated her husband's agency business brought him in \$100,000 yearly. Several witnesses testified for her, including M. A. Shea (Feiber & Shea), who said he had acted as the intermediary in the negotiations resulting in the agreement. Mrs. Hart set up. Mr. Hart is financially interested in some of the Feiber & Shea enterprises.

George V. Broadhurst will be particularly active in producing this spring and by summer he will have tried out six new plays. Two already have been shown, they being "The Woman on the Index" and "She Walked in Her Sleep" (the latter started at Stamford on Monday). Being readied is a musical comedy whose tentative title is "He Didn't Want to Do It," with music by Sylvio Hein. This is an adaptation of a farce by Mr. Broadhurst and Walter Hackett done in London some time ago. The title may be changed because of its length. "The Scarlet Service," a French drama, and two other pieces, one a farce, will also see try-outs.

Caro Roma who has been writing lyrics for Ernest Ball ballads for many seasons is publishing a book of sonnets under her own name which is Madame Carrie Northey-Roma. She was one time prima donna at the Tivoli, San Francisco, and sang in Europe, her last appearance in New York having been in "Mexicana" in 1906. Madame Roma wrote 787 sonnets, including music verses, from July, 1915, to March 19, 1918. Most of the work was done in a sanitarium from which she lately exited.

Owing to the illness of Attorney M. L. Malevinsky the case of Katherine Keenan against the Claridge Hotel has been postponed until his recovery. In Dec., 1916, Mrs. Keenan, the wife of Frank Keenan, was leaving the hotel through the 44th street entrance by way of the revolving door. An employee revolved the door so swiftly Mrs. Keenan was thrown through and down the stairs onto the street. She received numerous bruises and started an action against the Claridge for \$25,000.

Charles Sawyer LeLand, the coast to coast walker, arrived in New York Tuesday after 114 days across the continent. LeLand is out after a wager offered by the St. Nicholas Athletic Association of Los Angeles, allowing the walker one year and nine months to complete a coast to coast trip and return. He expects to start upon his return May 1, having hopes of lowering his present record to 90 days. He depends upon the selling of a poem for his finances.

Neither Lee nor J. L. Shubert presented himself at the Friars' dinner to Al Jolson Sunday night at the Hotel Astor. About 500 people were present. Jolson is the Shuberts' biggest star. Their absence was due to the selection by the Friars of Rennold Wolf to introduce Jolson. Lee Shubert was out of town, but J. J. Shubert was visiting at Reisenweber's while the Jolson dinner ran through its several courses, including speeches.

Joe Adams was in New York last

and extolling the Ringling show to the Barnum press staff and being arrested for "attempted suicide."

Recent advices from Australia tell of the good luck in the escape of the Wirth Brothers Circus from the path of a devastating hurricane in the state of Queensland some weeks ago when 30 small towns were wiped out. The outfit had been routed through that portion of Queensland in the path of the storm, but changed its route at the last minute.

Judge Dodge, of the U. S. District Court in Boston, last week handed down a decision "Her Unborn Child" was not an infringement of the Jane Seagrave play written and copyrighted by her entitled "Suffer Little Children to Come Unto Me." Last December Miss Seagrave brought suit against Gazzalo, Gatts & Clifford, of Chicago, to enjoin them from giving performances of "Her Unborn Child."

The failure of the concert of Leopold Auer, who taught Elman, Heifitz and other famous violinists, is the talk of musical circles. The Wolfson Bureau, which managed the concert, paid him \$1,000, the Carnegie Hall \$400 and spent about \$400 in advertising. It was expected that his fame as a teacher would pack Carnegie, but so much paper was distributed he played to a loss.

A story is around that a well known librettist is about to be sued by a young author whose work he has used without payment. The librettist signed his own name to the younger man's work upon the agreement he would

all of their work, are confining themselves to musical shows.

The suit of Henry I. Marshall for \$50,000 damages against the Metropolitan Street Railway Co. comes up for trial April 15. Marshall received a broken ankle in November, 1916. It appears that because of the condition of the ankle, he was lately rejected for military service when applying for enlistment.

Will M. Cressy (Cressy and Dayne) forwarded \$50 to VARIETY, with the request it be contributed in the donor's name to any smoke fund selected. VARIETY sent the amount to the New York "Evening Sun's" Smoke Fund. The amount was the proceeds from the sale by Mr. Cressy of his "War Poems."

The annual spring "drive" on New York by Chicago agents appears to have started earlier this season than usual. Several of the "Loop hounds" have been here for a week or more. Dave Beehler joined the visitors on Wednesday, having traveled east with Jack Curtis. Beehler will remain a month or more.

Herman Berren, brother of Fred Berren, of 157th Depot Brigade, stationed at Atlanta, Ga., was in New York this week on furlough. Dan Dody, his cousin, gave the soldier a dinner in his home, 200 West 111th street.

Earl K. Smith, for 10 years connected with the Tell Taylor Music Co., has opened a branch office for that house in New York and will supervise the business and professional end there himself.

Instead of Nate Leipzig's folks, who were reported dead, it was his wife's mother that died in Birmingham, Eng., at the age of 55, and Mrs. Leipzig's brother, who was killed in action on the western front.

Archie Dunbar (Flying Dunbars) has just joined Zeno, Jordan and Zeno, the comedy-acrobatic trio dropping their girl member. Dunbar, Banvard and Dunbar will disband upon the departure of Archie.

Frankie Sullivan, of the United Booking Offices, has been appointed assistant to W. B. Sleeper, of that agency. Young Sullivan has been with the U. B. O. for some time, starting as an office boy.

John Snaekenberger is back with "Rock-a-Bye Baby," the Selwyn show which opens at New Haven next Monday. Frank Bruner is ahead of the piece.

Robert Barber, who was in "Potash and Perlmutter in Society," joined the Robert Carter magical show which was to have opened at the Belmont (formerly the Norworth) last night.

Vilmos Westony's latest partner is Hattie Lorraine. They are "breaking in" this week. Miss Lorraine replaces Esther Ferrabini in the Westony turn.

The Neptune Beach Amusement Park at Alameda, Cal., opened its summer season March 30 with enormous business Saturday and Sunday.

Alan Dinehart has a three-weeks' old son at Minneapolis. He left Cincinnati the end of last week to see the new boy.

Pat Casey, Maurice Goodman and B. S. Moss left New York Wednesday for Hot Springs. The party is expected to return next week.

Sue Higgins, of Ward and Higgins, agents, was granted a divorce by Judge Van Dyke Joline, at Camden, N. J., March 13, from Leon Blockman.

Beginning April 15, Ernie Williams will book Loew's, Newark.

"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.

week when he completed final arrangements for the full development of the mines he and his brothers operate near Helena, Mont. The mines have been incorporated as the Economy Mines Co. Mr. Adams was in the show business before going into mining. He has spent 10 years in Montana, but says he is perfectly satisfied with the hard work and hard times he and his brothers have passed through.

John R. Rogers refuses to accept anything seriously. He has just emerged from the Polyclinic Hospital, where he spent several weeks, treated for a broken shoulder. During his stay seven physicians diagnosed his case and each gave a different opinion as to the cause of his suffering. John rose, dressed himself and called upon the Actors' Fund doctor, who rendered still another opinion. Rogers tells this as a huge joke.

The daughter of Jack Edwards, publicity and business manager of the Broadway Music Corporation, made her first appearance on the stage last week at the Playhouse, where she joined the cast of the production there in a performance given under the auspices of the Louis Morgan School of Dancing for the Sun Tobacco Fund. Miss Edwards, 11 years of age, is taking a course in toe dancing.

Wilbur Williams resigned from the New York "Herald" this week to take up his old job of press agent with the Ringling show. Frank Ward O'Mally of the "Sun" had a column's worth of fun with "Buddy" Williams a day or so before he left, picturing him as entering the Madison Square Garden arena

pay a certain amount. The show was produced in New York, but the younger man has received no money for his lyrics.

Henry Bergman left "The Passing Show of 1917" last week. He is in New York with no decided plans. Mr. Bergman may return to vaudeville in a single turn. His wife and former partner (Gladys Clark—Clark and Bergman) does not anticipate returning to the stage in the near future. Miss Clark is and has been devoting her entire care and attention to an invalid mother.

Joe Willoughby, stage manager of the Colonial, New York, has inherited a fortune through the recent death of an uncle for whom he was named. The uncle was accredited a millionaire, having lived in Buffalo. The attorneys in charge of the estate sent a Stutz car as "advance inheritance" to Joe, who will remain at the Colonial until the season closes.

A change in the regular routing of the Pantages shows occurred the past week. The show formerly playing Great Falls and Anaconda, Mont., now plays Great Falls Tuesday and Wednesday, with Helena, Mont., Thursday. Butte, as heretofore, will play four days, opening Saturday, then going to Anaconda Wednesday with Missoula, Mont., Thursday.

So much difficulty was experienced in securing players, Morosco & Hughes turned over the casting of the three road companies of "The Little Teacher" to Chamberlain Brown. Morosco & Hughes, who have arranged with several of the managers to do practically

FINAL TAX RULINGS.

(Continued from page 3.)

sions to places of amusement and entertainment were intended to be taxable. Where an admission charge in form is made, but in fact is merely a payment for the privilege of using certain equipment, the admission is incidental to the privilege of using such equipment, and the tax does not apply. Examples of such admissions are charges for the use of pool tables, tennis courts, golf links, swimming pools and Turkish baths. However, where a charge is made, both to the persons using the equipment and to mere spectators, the tax applies to all such admissions. The test, therefore, to determine whether the tax is due on admissions is whether all persons admitted must pay a charge or only those who use the equipment. Where a dancing school charges an admission and an additional charge for instruction the tax is only on the admission, but if there is a single charge for admissions, with instruction to those who wish it, the tax is on the entire charge. Where an admission charge is made to a dancing pavilion and a separate charge is made for each dance or admission to the dancing floor within the pavilion every admission to the pavilion or dancing floor is taxable. Charges of excursion boats providing opportunity for dancing are subject to the tax where such charges exceed the usual or reasonable rates for the transportation furnished.

This paragraph stops in a way the tax free schemes and prohibits signs saying that tax is not charged. Where a price, including the tax, is charged the signs must read so. Thus if a ticket is sold for \$2 the sign must read, "Tickets \$1.80, plus 20 cents war tax," or "Tickets include war tax."

Tax Payable by Person Paying Admission: The tax is to be paid by the person paying for the admission, and must be collected by the proprietor of every place to which admissions are charged. The proprietor is not allowed to pay the tax for his patrons, and no place where taxable admissions are charged will be permitted to display any sign, notice or placard to the effect that the war tax is not charged. Where entertainment enterprises, finding it impracticable to handle pennies or for other reasons, have advanced their prices 5 or 10 cents, including the tax in the advance, conspicuous signs, in addition to the sign required by Article 2, must announce: "The charge for a (describe ticket) includes the tax of 1 cent for each 10 cents or fraction thereof of the amount paid for admission."

Professional men are here restricted. No new ruling is made on dramatic critics, and none is expected at present:

• • • Doctors and attorneys for theatres are exempt from the tax when entering a theatre in the course of their employment, but must pay it when attending as mere spectators and occupying seats in the audience. • • •

The computation of cabaret tax charge is here set forth:

Cabarets: Computation of charge for admission. Twenty per cent. of the total amount paid for refreshments, merchandise, service, covert charge, etc., including any sum paid for seats and tables at any public performance for profit, at any cabaret or other similar entertainment to which the charge for admission is wholly or in part included in the amount so paid, shall be paid, and deemed to be paid for admission to such performance unless satisfactory evidence is submitted to the Commissioner of Internal Revenue in any case that a different percentage should be fixed, on the basis of which the commissioner shall approve a different percentage. The tax is at the rate of 1 cent on each 10 cents or fraction thereof of such 20 per cent. of the total charge to each patron, and must be paid by the person paying for such refreshments, service, merchandise, etc. (See Art. 6.) It cannot be reckoned or paid by the proprietor upon the monthly gross receipts.

The definition and inclusion of entertainments considered cabarets, thus making many road-houses liable to tax charges as cabarets in the cities. All places of entertainment appear to be included save where plain orchestral music is given:

Cabarets: Entertainments included. "Cabaret or other similar entertainment, including every hotel or room therein, restaurant, hall, or other public place at or in which, in connection with the service or sale of food or refreshments or merchandise, any vaudeville or other performance or diversion in the way of acting, singing, declamation, or dancing, either with or without instrumental or other music, is conducted. Every form of entertainment so conducted is included except that furnished by orchestras, such as were usual in hotels and restaurants before the advent of cabarets, performing instrumental music only unaccompanied by any other form of entertainment. A hotel, restaurant or hall affording, in connection with the service of refreshment, food or merchandise, entertainment in the form of dancing by its patrons is included. The performance must be public and for profit, so that admissions to a private dance given by a society are not taxable if members and bona fide guests only are admitted, but admissions to a public banquet, including dancing or other entertainment, are taxable if the performance is for profit as to the person if any, who provides with the dinner and the entertainment. • • •

Detail of numbering and dating all tickets and cabaret checks. This takes in everything save tickets for legitimate houses (vaudeville houses and others selling dated tickets are, of course, included here as "legitimate"). All other tickets and checks must be serially numbered and a report made of sales to the collector:

Tickets: Cabaret checks. In order that a check may be kept on admissions every proprietor of a place where admission is charged must sell serially numbered tickets or use a machine or device giving similar information except such proprietors as use detached tickets, valid only on the date printed thereon, or use permanent tickets for repeated performances. Proprietors making their first purchase of serial reel tickets after these regulations become effective shall order such tickets to start with number one, and their tickets shall thereafter run in serial order until the number 500,000 is reached, when they may start again at number one, if so desired. Unless at the time every ticket is sold or a pass is issued the words "Tax Paid" shall be indelibly and conspicuously stamped or printed thereon it shall not be good for admission except upon payment of the tax at the time of admission. No ticket or pass expressed to be "Tax Paid" shall be issued without collection of the tax. The tax collected at the time of issue of a season ticket or pass must be accounted for in full in the next monthly turn irrespective of any use of the ticket or pass. Where rain checks attached to tickets sold for a cancelled baseball game are redeemable in cash, with refund of the tax, or by the issue of a ticket for another game, the box office statement for a cancelled game may be marked "Cancelled" but in its next return the tax must be accounted for. The club on any tickets not redeemed as shown by a comparison of the box office statement for the cancelled game with the statements for subsequent games. Cabaret proprietors must furnish each guest upon paying his check a coupon receipt, to be detached therefrom, containing separately, in indelible figures, the total of the amount paid for refreshments, etc., and the war tax paid thereon. The checks and coupons must be serially numbered.

This governs the registry of all amusements and attractions with the collector so that accurate tabs will be kept. All traveling attractions of all sorts are included. By this regulation managers see a way of stopping play piracy and other abuses:

Registration of Proprietor: Every person, corporation, partnership or association, including ticket brokers, required to collect the tax on admissions to any place shall, on the 1st day of April, 1918 (and if not on that date engaged in business, then within ten days after the beginning of business), and annually thereafter on the 1st day of April, file with the collector of internal revenue of the district in which his place of business is located an application for registry on Form 752 (Appendix B, 5618), setting forth the full name of such person or persons, the address of each, with street, city and state; the nature of the business, and in the case of proprietors, the name of the theatre, hall, park or place where the performances are held, and the location and capacity of such theatre, hall, park or place, together with the following information, for the period of 12 months prior to such registration: the total receipts from such business; the number of performances given by the proprietor; the number given by others, and the price of admission charged. If the registrant has no permanent place of business, he shall give the name and address of every place where entertainments or amusements conducted by him have been held during the 12 months' period above mentioned. In the case of traveling or itinerant shows, exhibitions or amusement enterprises, which have fixed or established headquarters, the proprietor, manager or duly authorized officer thereof shall register with the collector of the district in which such headquarters are located, and shall also file with him at the time, or as soon thereafter as possible, a schedule of the itinerary covering the year, season or other period during which the circus, show, exhibition or amusement is to be conducted. If the itinerary is prepared only weekly or monthly in advance, then he shall file schedules of such itinerary immediately upon its preparation from time to time, and shall keep a daily record and render monthly returns to the collector of said district as prescribed by these regulations. The collector, if satisfied that all the statements given in the application for registry are correct, will issue a certificate of registry on Form 753 (Appendix B, 5619), which the proprietor shall keep conspicuously posted in his place of business, or carry on his person if he has no fixed place of business.

This covers the leasing of a hall or theatre, etc. When rented out for special entertainments and the like the lessees must file notice in advance of the entertainment with the collector or else the proprietor or leasing party must guarantee to the collector taxes which would be collected:

Leases of Theatres: When a person, society or organization leases a theatre, hall, park or place the lessee is required by law to collect the tax on admissions to entertainments or amusements conducted at such places. However, for the convenience of the parties and the safeguarding of the revenue this depart-

ment will permit the lessor to assume responsibility for the collection of the tax. If this is done the lessee will sell tickets from the reels or supplies of the proprietor and the record of the entertainment or amusement will be kept in the daily records of the lessor in the same manner and form as if the entertainment had been conducted by the proprietor. In addition the name of the lessee must appear on the tickets in the daily record, and the lessee shall certify to the correctness of the record upon delivering to the proprietor the tax collected. When general admission tickets are sold by societies or organizations, leading theatres, halls, parks or places they must be exchanged for the regular box office tickets, for which the proprietor must account. Where all the admissions to any entertainment are sold to any organization or society for specific sum the tickets sold by such organization or society shall be exchanged in the same manner. If the procedure authorized under this article is not adopted the lessee, precisely like any proprietor, must comply in every respect with these regulations regarding registration, records and all other matters herein contained, and the lessor, before or at the time of the leasing, must notify the collector in writing of such lease on Form 754 (Appendix D, P6020), giving the name and address of the lessee and the date on which the entertainment will be held.

Here is set forth the exemptions in the case of outdoor amusements, but the ruling is not exactly clear for resorts like in Coney Island. There appears to be a doubt whether a person who doesn't pay tax on a 10-cent admission would have to pay tax on the total amount of a "block" ticket, which includes admission to all attractions, like in Steeplechase:

Exempt Entertainments: Admissions to places charging no admission higher than five cents, and to shows, rides and other amusements charging no higher admission than 10 cents, within outdoor general amusement parks, and admissions to outdoor general amusement parks, are not taxable. Where a place has admission charges in excess of five cents the tax is applicable to all admissions, including charges of five cents or less. If a place charges no more than five cents in the afternoon, for example, and more than five cents in the evening, the tax applies to all admissions when the higher rate is effective. Where a dance hall charges no initial admission, if a charge of not more than five cents is made for admission to the dance floor for each dance, no tax is payable; but if the charge is ten cents for each dance, or if the charge is at one time of more than one five-cent ticket is required, then the tax is payable. The term "outdoor general amusement parks" applies only to such permanent outdoor parks as include a considerable variety of entertainments, such as mechanical shows, musical attractions, riding devices and vaudeville shows, and not to carnivals or itinerant amusement enterprises within temporary enclosures or vacant lots. Outdoor amusement parks include similar enterprises conducted on piers, but not motion picture or other theatres known as "airdomes."

An exemption affidavit is necessary when a charitable entertainment is to be held when no tax will be collected. This affidavit must be filed prior to the date of holding the affair:

Exemption Affidavit: Every institute, society or organization aiming exemption from collecting the tax on admissions by reason of being religious, educational or charitable shall file with the collector of the district an affidavit upon Form 755 (Appendix E) prior to conducting any entertainment or amusement or permitting it to be conducted for its benefit. Unless such affidavit be filed sufficiently before the date of the entertainment to permit of a full advance investigation of the circumstances and a decision thereon the managers of the entertainment shall keep and exhibit to the internal revenue officers a complete record of the admissions to each performance, and will be held responsible for the collection of the tax in case the claim for exemption is not subsequently allowed.

Penalties for evading or aiding in evading the tax are here set down. This practically includes the old regulation and its more strict amendment:

Art. 29, Sec. 1004. That whoever fails to make a return required by this act or the regulations made under the authority thereof within the time prescribed, or who makes any false or fraudulent returns, and whoever evades or attempts to evade any tax imposed by this act, or fails to collect or truly to account for and pay over any such tax, shall be subject to a penalty of not more than \$1,000, or to imprisonment for not more than one year, or both, at the discretion of the court, and in addition thereto, a penalty of double the tax evaded, or not collected, or accounted for and paid over, to be assessed and collected in the same manner as taxes are assessed and collected, in any case in which the punishment is not otherwise specifically provided.

Art. 30. **Penalties:** In addition to the penalties provided above other punishment for failure to comply with the law and regulations is prescribed by Section 3176 of the Revised Statutes (P7027) as amended, and by other sections of the internal revenue laws. Doorkeepers and other employees of amusement enterprises, equally with proprietors and with persons admitted, will be prosecuted for any violation of the law.

K. & E.'s GRAND, KANSAS CITY.

Kansas City, April 3.

Klaw & Erlanger will take possession of the Grand June 1. The lease is said to be for a term of ten years at \$15,000 yearly. Walter Sanford, a former manager of the Shubert theatre in this city, is expected here this week to assume charge of the property.

The lease of the Grand is a surprise here. Several months ago it was reported the same firm would take over the Garden. When Harry Lauder was sent to the Garden during the week of May 21, the rumor seemed unofficially confirmed, as Lauder was looked upon as a K. & E. booking. However, a representative of the producing firm, after a visit here, decided the Grand a better location, because it was near 21 street car lines.

In addition to the rental price the owners will be given 50 per cent. of the Klaw & Erlanger profits here, according to a local representative of the firm. The first K. & E. show is expected in September. Their booking arrangements with the Shuberts for Kansas City was cancelled some time ago.

BUYS DROP TO SIX.

There are but six "buys" in operation between the theatres and the agencies this week. Of the regulars remaining there are "Jack o' Lantern" (Globe); "Going Up" (Liberty); "The Copperhead" (Shubert), and "Sinbad" (Winter Garden). The buy for "Oh Lady Lady" at the Princess has been cut 50 per cent. by the brokers, and "Toot-Too" runs out this week and will not be renewed. Last week the buy for "The Little Teacher" was ended.

"The Rainbow Girl" was the only one of the new shows to get a buy, the brokers taking 300 seats a night for the show at the regular price with the privilege of returning one-third.

"Follies" Earlier Closing.

Ziegfeld "Follies" will close its season one week earlier than expected, April 27 at Montreal.

The Washington return date has been canceled, due to inconvenience of transportation from Canada to the Capital.

STANLEY PREPARING PLAY.

Indianapolis, April 3.

While here last week with "Oh Boy," Joseph Santley, its star, was preparing his new play. Santley is writing the book and lyrics with Charles Adelman. Ben Jerome is fitting the music score. It's a comedy with music in two acts. The first title selected was "Naughty, Naughty."

Mrs. Santley (Ivy Sawyer) has retired from the "Oh Boy" cast, anticipating a family event.

Lavinia Wynn succeeded Miss Sawyer.

STANDARD'S SUMMER POLICY.

Arrangements are being made for light opera at the Standard this summer. A repertoire of light operas will be offered at popular prices.

SHUBERT CHANGES.

The Shuberts have changed the title of "He Said and She Believed" to "The Gay Lothario," and will make a production of that piece in the near future. The scenic settings are now being built for the production.

J. J. Shubert, who has taken over the production detail of the new Clifton Crawford show, "Fancy Free," ordered a number of scenic changes Tuesday.

Negotiating for "Getting Together."

William A. Brady and A. H. Woods were jointly negotiating this week to take over the English recruiting and propaganda play, "Getting Together," as an outright purchase.

Up to Wednesday no positive result of the proposals had been reached.

JONES TOSSES PROFIT AWAY; RETURNS COLONIAL TO K.&E.

**Chicago Picture Firm Tears Up Option for Five Years.
"White" Thing to Do," Says Aaron Jones. "Erlanger
Helped Me When I Needed the House." Colonial
Reverts to First Owners Aug. 1.**

Chicago, April 3. Jones, Linick & Schaefer will surrender the Colonial to Klaw & Erlanger Aug. 1, at the expiration of the first term of the present lease of five years. The vaudeville-picture firm has chosen not to exercise its option for five additional years, though during the present tenure the profits for the trio were in excess of \$250,000, the worst season yielding \$37,000, and the best \$84,000.

"Hitchy Koo" is at present in the Colonial. It has been revealed the bookings for next season include Fred Stone and the Ziegfeld "Follies," a sure profit for the house of well beyond \$100,000. But Aaron J. Jones, when asked by A. L. Erlanger whether he would renew, declined.

Jones realizes a change of conditions in the legitimate, with the reopening of the contest between K. & E. and the Shuberts, has again made it necessary for K. & E. to have the house, which some years ago was one of the foremost two-dollar theatres of America. He, five years ago, when houses were more than plentiful, took it for vaudeville. At that time Jones was anxious to get enough houses to support an independent booking agency so that he could control his own acts. The house served its purpose. It then went into pictures until K. & E., pressed for another Chicago outlet, asked Jones to let a show go in there.

Jones now has the new Rialto, built since he took the Colonial. Also, he is booking through Loew-Pantages, and has no further need for a specified number of "weeks." So, despite the certain profit ahead, he refused to "profiteer" on the emergency and, without any bonus and even without any request, freely tore up his option. "Erlanger helped me when I needed the house," Mr. Jones says. "I have a chance to help him when he needs one. My answer surprised him. But my partners agree with me it was the 'white' thing to do."

"LAUGHTER OF FOOLS" MAY DO.

Atlantic City, April 3.

Unselfishness and a kind heart find their ultimate and just reward in the new Belasco-Frohman production of "The Laughter of Fools," a comedy of human weaknesses and virtues by H. F. Maltby, at the Apollo Monday. The theme is an old one, found always to be a sound principle in the business of picturing human life. The new piece is of contrasts cleverly sketched in spite of the rarified air of calculation traceable in its dramaturgy, and relying mainly upon its character delineation for strength. It is gently satirical, humorous and projects at times a kindly philosophy.

William Sampson, as John Grieg, pictured a part reminiscent of J. E. Dodson in the "House Next Door," produced some few years ago, though the character was actuated by an entirely opposite motive. Peggy O'Neil, as the poor relation, Doris, smacked strongly of "Peg o' My Heart." These two parts furnished the contrast in a picture of genteely poor but arrogant and impossible family attempting desperately to marry an impossible daughter to a man with 15,000 pounds a year, who, unfortunately, possesses a sense of values, and tactlessly insists upon marrying the poor relation just before the final curtain.

"The Laughter of Fools" is in three

acts and two well-appointed sets, well staged and well acted. It is comedy in its true and consistent form, striking at the first curtain the chord or motif which runs through the whole, forming the basis of a pleasant melody of life. It has its dramatic moments, its intervals of genuine pathos, plenty of humor and the portions of truth essential to good comedy. It lacks somewhat of verve, though this is forgivable for the sake of the excellence of the picture of human nature it presents. The play should receive considerable favor with the public.

Others in the cast were Max Leeds, Percy Marmont, Pirie Bush, Edward Bradley, Robert Forsythe, Katherine Stewart, Gladys Wynne, Beryl Mercer.

2D WAR PLAY OFF.

"The Rape of Belgium" is the second of the three new war plays to meet with disfavor and it will be stopped in Boston this week.

Morosco's "The Little Belgian" was taken off in Philadelphia two weeks ago.

WOODS' SUMMER SHOW.

A. H. Woods is planning to present a musical show at the Eltinge theatre for the summer.

The attraction will be "See You Later," to open in Baltimore April 15, spend a couple of weeks in Philadelphia and come into New York about May 12.

The present plans for the Astor theatre call for the presentation there for a summer run of the new Weber and Fields co-starring piece. The show is to go into Philadelphia for four weeks and come into New York the latter part of May.

The Marks Brothers and Al Shean are planning a summer show for Chicago. The show will be an elaboration of the present vaudeville act which the brothers are now presenting on the Orpheum Circuit. The piece is to be rewritten and will open in Chicago some time late in May.

"PEG," NEXT SEASON'S REVIVAL.

The rights to "Peg o' My Heart" will revert to its author, J. Hartley Manners, in September, and Laurette Taylor will revive it next season as part of her repertoire for another extended engagement she intends playing in New York.

Mr. Manners intends to release the piece for stock in some of the smaller towns, but has refused to discuss any proposition for the picture rights. He says if Miss Taylor does not appear in a picturization of the play he will have a private filming of it for their children.

"DECLARED IN" FOR 10%.

A. C. Robinson, an agent for Henry Miller for the past 10 years, has been appointed manager for the new Henry Miller theatre.

Robinson finished his fourth year ahead of "Daddy Long Legs," in which he was given a 10 per cent. interest. The piece cleared about \$40,000 this season.

Gest's Manhattan Staff at 44th.

Morris Gest has brought the staff from the Manhattan opera house to the 44th Street to operate that theatre during the run of the Griffith picture there.

HITCHY REHEARSING NEW SHOW.

Chicago, April 3.

Rehearsals started Monday for the new show which Raymond Hitchcock will produce at the Colonial in five weeks. Leon Errol is the producing director and the show will be known as "The Hitchy Koo Revue for 1918."

After four weeks more of the present "Hitchy Koo" the theatre will be dark for a week during dress rehearsals. The troupe will leave for a three-day tryout in Indianapolis, after which the new show will run here until Hitchcock gets ready to take it into New York.

There will be many changes in the cast. Hitchcock, Errol, Mabel Cedars, Eleanor Sinclair and possibly Irene Bordoni will remain in the new show. To those will be added George White and Emma Haig, Ray Raymond (featured), the Three Dooleys and others.

The "rube" jazz band will be retained for a comedy number which will show the inside of a small town fire engine house. Another comedy number will be a burlesque of "Don Quixote."

E. Ray Goetz, who wrote the music for the present Hitchcock show, was in Chicago this week, consulting with Hitchy concerning the music for the 1918 revue.

There is an unconfirmed report Flora Zabelle (Mrs. Raymond Hitchcock) will join the new company. It is definitely stated Lillian Russell will not be a member.

PRODUCERS ASK BONUSES.

The publicity given to the efforts of the two legitimate booking offices to secure attractions for next season, and the financial inducements offered the producing managers to sign with either side, has inspired several of the minor producers to hold out for bonuses.

Among these is said to be William Faversham, who, it is reported, has made a proposition to the Shuberts to put on three shows next season, provided he receives a substantial cash bonus.

DALE'S PLAY GOING.

It seems to be the general impression among show folks that Alan Dale's play, renamed "The Woman of the Future," is doomed to close in the near future. The undesirable publicity given it by the summonses issued for the author, manager and actors, charged with giving an immoral performance, apparently has had its effect.

The piece opened a week's engagement in the Bronx Monday night to a \$412 house, with every prospect of doing one of the worst week's business at the house this season.

Henry Miller Coaching Unknown.

Henry Miller will present to New York audiences in the nebulous future (maybe next winter), a young woman aged 19, whom he has been coaching to become the successor to Maude Adams. Up to now she has never been on the stage.

Maude Ferrington in Line for Decree.

Chicago, April 3.

Mrs. Maude Ferrington Kelly, professional known as Maude Ferrington, leading lady of "The Bird of Paradise," playing at Milwaukee last week, testified before Judge Heard at Chicago of various acts of cruelty of her husband, who is defendant in a divorce suit.

Judge Heard intimated he would grant a decree.

Marie Cahill's New Play Rehearsing.

George V. Hobart and Herbert Hall Winslow have completed the new Marie Cahill show, "Just Around the Corner," and the piece goes into rehearsal today (Friday).

It is scheduled to open in Pittsburgh, at the Nixon, April 29, going from there to Detroit and into Powers', Chicago, for a run.

\$30 GROSS.

"Love's Lightning," a play by Ada Patterson and Robert Edeson, which was suddenly switched from the Lexington to the Fulton on a two-week guarantee Monday, drew around \$30 at the latter house Monday night.

With the quick switch the show stood little chance of drawing. The management probably anticipated this by mailing out passes to a blue book list.

The show was produced by the Masks Inc., headed by George. B. Grundy, the proprietor of the "dancing carnival" at Grand Central Palace. Mr. Grundy was reported to be the backer of the Liebler play, "Success," and that play moving in the Lexington Monday substantiates the report, although two advertising men on a Manhattan daily were supposed to be the "angels."

"Success" was attached by Jess Dandy last week for salary. He then rented the production to the management and remained in the cast with a guarantee of salary, it is understood.

Mr. Grundy's company has a lease on the Lexington for 11 weeks, the time expiring in May. He has made two productions at the house so far, "Love's Lightning" being the second. It is said he has spent \$25,000 so far in his theatrical venture.

REVUE A BOSTON HIT.

Boston, April 3.

"The Cohan Revue," which opened at the Colonial Monday, has taken the town by storm.

The book has been revised and the prolog dropped, although the numbers remain the same as they were in New York. Hale and Patterson and the Morin Sisters, who were added to the show, were hits, and Lew Cooper, with an extra number since New York, scored.

George M. Cohan and Jack Hughes, who accompanied him here, left for New York after the show last night.

FRAZEE TAKES A FALL.

Chicago, April 3.

Harry H. Frazee looked all bunged up the other day before taking a train for New York. He explained his looks by stating he had fallen on the stairs at the Sherman House.

The day before Frazee was in the cafe adjoining the Grand opera house admonishing the bunch of sturdy rooters who make that place their headquarters that the White Sox were "a bunch of yellow quitters."

Frazee, besides operating shows and theatres, controls the Boston White Sox.

GREENWICH DARK.

The Greenwich Village theatre is dark after having given only two weeks of "Pan and the Young Shepherd." No two weeks' notice was given to the cast.

Saturday Frank Conroy, director, notified the company that he was going into service and would not be there after Monday.

The theatre is the property of a Mrs. Lewis, who backed Conroy. The directors were Conroy and Harold Meltzer, a son of the musical critic of the New York "American." Each drew \$40 weekly. One or two others in the company were paid a similar amount. The others received from \$10 to \$20 a week. The theatre advertised in very few papers.

Fania Maranoff, who was the leading lady, is to go into a new play which is being tried out of town.

OLCOTT IN NEW YORK.

Chauncey Olcott is to have an opportunity at last on Broadway. The advent will be under the direction of Cohan & Harris in "Once Upon a Time," at the Fulton April 15.

"Love's Lightning," which opened at the house Monday, is booked in for two weeks only.

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.)

"Sick-a-Bed" will be produced at the Liberty theatre, Tenny, N. J., April 7.

After this week "Mrs. Warren's Profession" will be sent on tour.

Charles Rann Kennedy's new play, "The Army with Banners" will be produced at the Theatre du Vieux Colombier, April 9.

Arthur Pearson has decided to personally manage the T. Roy Barnes show which has Fred Jordan handling the advance.

The Sixty Club will hold a ball in the Hotel Astor April 6, the proceeds to go to the Stage Women's War Relief.

The first performance of "See You Later," the musical version of "The Girl from Rector's," will be at the Academy, Baltimore, April 15.

The official figures in the bankruptcy proceedings of the Century Amusement Corp. were fixed by the court last week as \$358,461 liabilities, and the assets at \$63,871.

Stuart Walker is to play a second summer's stock season in Indianapolis. J. M. Kerrigan now in "Happiness," will be a member of the company.

The preliminaries of the boxing tournament at the Friars, under the auspices of the A. A. U., were held April 3; the semi-finals and finals are scheduled for tonight (April 5).

Margaret Anglin has returned to New York from Puerto Rico, where she has been studying a new Spanish play which she expects to produce next season.

The new Selwyn theatre in West 42d street will be opened next season with Jane Cowl in a new play written by Miss Cowl in collaboration with Jane Murlin.

Weber & Fields last week engaged for the role of "Tommy" Dorothy Londoner, a young western girl. She is the daughter of Wolf Londoner, who was mayor of Denver twelve years ago.

"The Gay Lothario," a musical comedy by Frances Nordstrom, with music by Joseph McManus, is now in rehearsal under the direction of the Shuberts. Peggy Hopkins will have the principal role.

Jane Houston, who appeared in the "Indestructible Wife," was married last week in London to Capt. Wallace Widdecombe, an English actor who has been serving in the British army.

The \$67,402.34 estate of Ley Vernon, the comic opera singer who lost his life when the "Lusitania" was sunk, has been assessed \$1,348.05 inheritance tax by the State Comptroller.

Mrs. Jeanette F. Arne, who died on Nov. 21, according to a report of the Surrogate Court proceedings, only left \$1,000 in personal property. The deceased retired from the stage five years ago.

Mrs. Maude Ferrington Kelly (Maude Ferrington), leading woman in the "Bird of Paradise," has applied for a divorce in Chicago, asserting her husband made a daily practice of blackening her eyes.

The evidence against Alfred T. Darling, manager of the Colonial, showed no violation of the Sunday law, and the case against him was dismissed last week by Magistrate Brough in the Yorkville Court.

A shortage of \$50,000 in the estate left by the late Henry C. Miner, led to the arrest last week of Charles W. Partridge, who for many years managed the estate. He was remanded to the Tombs without bail.

Ira Harde is president of the Meridian Producing Co., just organized, which is producing this week in Wilmington a comedy, "Midnight," by Samuel Janney and Edward Delaney Dunn.

Fania Marinoff, at present leading woman at the Greenwich Village theatre, has been engaged for the principal role in "Drubled Wings," a drama by Edward Clark. The piece will be produced out of town on June 8.

The students of Fordham University will present as their annual production, "If I Were King." The play will be produced April 17. The cast has been selected from the graduates and undergraduates' schools.

The first performance of "April," Hubert Osborne's comedy, which was to have been held April 1, was postponed until tomorrow (April 6), due to the intricate mechanical details of the production which were not completed.

The cast of "Fancy Free," at the Astor, includes Clifton Crawford, Ray Raymond, Marjorie Gateson, Leone Morgan, Violet Englefield, Gladys and Ethel Sykes, Robinson Newbold, Charles Brown, Regina Richards, Yvonne Gouraud, Joseph Tinsley.

Bearing a message from General Pershing, in France, to the men and women of the theatre here, urging that great effort be speedily made to supply the American forces abroad with entertainment, Edward H. Sothorn and Winthrop Ames arrived last week from France.

To help the Stage Women's War Relief, of which she is a member, Geraldine Farrar has rented the Metropolitan opera house for the evening of May 5 and will give a concert there. John McCormack will be one of the singers.

Bert Hior has gone ahead of "The Very Idea," which has Richard Bennett as its star, the show opening in Detroit and Cincinnati prior to making a trip to the Pacific Coast. Ernest Truex remains with the eastern company of the show.

The campaign for war funds to promote the purposes of the American Women's Hospital Organisation in establishing hospitals for wounded soldiers in Europe was opened last week. \$10,000 was collected in the first few hours. The aim of the organization is to raise \$200,000.

George C. Tyler is to produce a dramatic version of the Penrod stories, written by Booth Tarkington and prepared for the stage by Edward E. Rose. The play will be produced in Washington next month. The majority of the characters will be taken by children.

The Cecil Spooner Stock will produce for the first time on any stage a new comedy entitled "Friendly Divorce," by Tadema Busiers, at the Grand H. O., Brooklyn, beginning April 15, for one week. The author is a member of the Playwright Club of New York.

With the advance display advertising in the dailies Sunday on the new D. W. Griffith film, "Hearts of the World," handled by Elliott, Comstock & Ger' it was discovered that the producing firm's contract with the Shuberts does not have a restrictive advertising clause, which is primarily aimed at keeping advertising of Shubert attractions or theatres out of the "Morning Telegraph." It appears that the clause was stricken out by Morris Gea. Late last week the Shuberts urgently requested the announcement of the Griffith picture in the "Telegraph" should not specifically mention the 44th Street theatre. Instead, the display stated "a 44th street theatre." The picture was due to start at the 44th Street Thursday.

JACK LAIT ON ASSIGNMENT.

About June 1 Jack Lait will sail from San Francisco for Japan, China and the Orient as special correspondent for the Chicago "Tribune."

Lait's mission is believed to carry instructions to report on warring conditions for the territory assigned to him, but it is not definitely known whether he is to become war correspondent for the Chicago paper, although it is quite probable such is the exact fact.

In the Japan-Russia hostilities, Lait was war correspondent for the "Tribune," with the Russian army, and was bottled up with it at Port Arthur.

Spoke from Mountain Top.

Los Angeles, April 3. Otis Skinner delivered an Easter Sunday sunrise address atop Mt. Rubidoux before several thousand people who motored to Riverside for the great open-air service. Thousands gathered on the mountain top as early as two o'clock in the morning.

Skinner cancelled two small city engagements to read his sermon.

The Dale Amusement Co. has ceased to operate the Fifth Avenue theatre, Brooklyn. Mr. Saxe, formerly associated with the Dale Company, will continue to run the house with the same policy, stock on week days and vaudeville on Sundays.

CRITICISM.

THE FOUNTAIN OF YOUTH.

A comedy in three acts, by Louis Evan Shipman, with Henry Miller, April 1. The play is in thorough keeping with the new house and bids fair to last out the season most pleasantly.—Times.

If Mr. Miller and his actors brought considerably more aid to "The Fountain of Youth" than the play offered to them, that fact may be regarded as a pleasant augury for the future of the new house. Every assistance of good taste, good management and good acting was given to the rather thin little piece, which pursued the even tenor of its very narrow way through three acts to a conclusion which, from the first moment, could be foreseen.—World.

AN AMERICAN ACE.

A melodrama in four acts and twelve scenes, by Lincoln J. Carter, at the Casino, April 2. Patriotism was rampant throughout.—Times.

"The American Ace" is sensational—and then some!—World.

ENGAGEMENTS.

Ruby De Remy ("Back Again.")
Fay Evelyn ("The Gay Lothario.")
Henry Herbert ("The Army with Banners.")
Clifford Webb, Victor Marley, Scott Welsh ("The Gay Lothario.")
Annie Hughes ("The Gay Lothario").

SHOWS CLOSING.

Fiske O'Hara will close his season near Minneapolis some time in April, with Pitou booking some one-nighters, perhaps, to break the long ride back to Broadway.

STOCKS OPENING.

The management of the new Liberty theatre on Staten Island has decided to install dramatic stock April 30. Since opening a few weeks ago Jack Horne has been playing dramatic shows, with several of the legits "bought in."

The house may play legits next fall that go into the Liberty, Camp Upton, but the S. I. house is reported as asking 35 per cent. for its share. Jack Horne would like to get his theatre in the subway circuit next year.

GALLI-CURCI BALKED.

Philadelphia, April 3. As the result of what is alleged to be an effort to break her contract which contains a "war clause," Galli-Curci refused to come here to fill her engagement with the New York Symphony Orchestra at the Academy Wednesday night. The opera singer sent word through her manager, Charles Wagner, of New York, she was suffering with an ulcerated tooth.

George Engles, manager of the Symphony Orchestra, said contracts were signed with the singer in 1917. Later when she objected to the war clause it was waived, but it is claimed she endeavored to break the contracts and offered \$1,500 to be released. After the announcement had been made that Mme. Galli-Curci would not sing here Mr. Engles said her sore tooth did not prevent her from singing Sunday night in Chicago.

Every seat in the house has been sold and advanced prices were paid by the patrons. The management announced the engagement of Lucy Gates, the American coloratura soprano, who has substituted for Galli-Curci on previous indispositions of the latter, but also offered a refund on all tickets.

Poli's Musical Stock Closing.

Washington, April 3. After nearly 20 weeks of uncertain business and a number of changes Poli's musical stock will close April 13. It is planned to run films over the summer.

S. Z. Poli's lease is from week to week. It is a government owned property (formerly Chase's vaudeville). With the heavy demand for office space it is expected the building will be taken over.

Fred G. Berger, for 25 years a resident manager of this city, is retiring from theatricals with the closing of the Poli company. He has been manager there for two years.

Mr. Berger will open a hotel in Warrenton, Va., a health resort.

PICK "DEARY" GIRLS.

Out of 150 applicants for the 16 girls to compose the "Hon and Dearie" girls for the T. Roy Barnes' "Yours Truly" production, the following were chosen: Dorothy Godfrey, Valentine Thropp, Lucine Paula, Helen Borden, Fyrn Watkins, Ethel Kay, Mildred Shelly, June Delight, Frances Fielder, Irene Enright, Marie Bernhard, Adele Fielder, Hazel Leggett, Josie Hemley, Florence Ingersoll, Jean Wells.

In support of Mr. Barnes in the cast will be Gertrude Vanderbilt, Letty Yorke, Alice Fleming, Helen Gunther, Carrie McManus, Robert Lee Allen, Margaret Fritts, Coit Albertson, Lawrence Beck and Bradford Kirkbridge.

The show will open at the Apollo, Atlantic City, April 11, and play the following three weeks in Pittsburgh, Cleveland and Detroit, from where it moves into the Illinois, Chicago, for a run.

"PERSONAL LIBERTY" THEME.

Charles G. Bochert, manager for Julia Arthur last season, has written a play called "High, Low, Jack."

It is a comedy drama with a "personal liberty" theme.

The play is in the hands of a producer for reading.

WHO'S GOT YVONNE?

Yvonne Darle is either under contract with Flo Ziegfeld or with the Shuberts. Yvonne herself doesn't know which manager has the greater claim on her services. She has been rehearsing with "The Midnight Frolic," but the date of her opening was postponed several times. Then she started to rehearse with "Fancy Free." After she was with the show for about a week Ziegfeld sent for her.

OSCAR RADIN LEAVING.

After seven years as leader of the orchestra at the Winter Garden, New York, Oscar Radin is leaving there this week.

It was reported Wednesday Oscar Rogerson might be appointed to the position.

Claire Kummer Writing Revue.

Claire Kummer is at work on a revue for Harry Fox.

It is said to be a fantastic affair.

Anspacher's Problem Play.

Louis K. Anspacher is at work on a new problem play, scheduled for production by the Shuberts in the fall.

Rock and White's One-Nighters.

Rock and White with their colored jazz band and perhaps some specialties may start on a tour of one-nighters for two weeks commencing April 15, with the tour directed by Ben Sugarman.

The Rock and White show title of "Let's Go" will be used on the road. The show of that name closed at the Fulton, New York, Saturday.

Catlett Returns to Morosco.

Walter Catlett has returned to the management of Oliver Morosco. For six weeks he will play his original part in "So Long Letty" in Boston. Later he goes to Los Angeles to do the lead in a new play called "Personality," which Arthur Shaw and Edith Ellis wrote. Arthur Shaw is an actor who was last seen as the property man in "The Yellow Jacket." He is the son of Mary Shaw, the actress.

Catlett rehearsed for a few days in "Rock-a-Bye Baby," the new Selwyn musical piece, but gave up the part because it was an effeminate character.

Musical Stock in Denver, May Be.

Denver, April 3. It is not improbable Max Fabish, manager of the local Orpheum, H. H. Tammen and F. G. Bonfils, will organize a musical stock for the summer season, with Joe Howard and the four Marx Brothers.

Popular pieces at popular prices will be the slogan.

Derwent Hall Caine, A. E. Anson and Co.

"The Iron Hand" (Drama).
30 Mins.; Full Stage (Special Set).
Palace.

"The Iron Hand" is a war playlet, written by Hall Caine, and credited with a two-month run at the London Coliseum. It's a melodramatic affair, extremely talky and actionless, the theme dealing with the methods employed by the Hun with captured prisoners. It shows a detachment of Germans headquartering in a chateau in Belgium, the home of the Lambotte family. The Baroness Lambotte, her daughter-in-law and Father Libbrecht, a parish priest, are technical prisoners. The son, Victor, is a captain in the Belgian army. Captain von Muller (A. E. Anson) is in charge of the squad—a tall, raw-boned, fast talking soldier. He is apprised of the capture of two Belgian soldiers. Victor (Derwent Hall Caine) and Private Jonniaux (Phillip Tonge) are led in. Then comes continual dialog, through which the Hun endeavors to procure the password to the Belgian lines. Victor's wife (Edna Walthers) is led in and threatened with death. Likewise the mother. The private is also given the third degree and weakens, but he does not possess the secret. He shows the white feather when told he must die—something Americans hardly believe possible of the natives of brave little Belgium. While every nation must naturally produce the cowardly with the brave, it's not a tasty morsel of entertainment these days to see an allied soldier pictured in that category before Americans, even though the climax does bring an adjustment. It seriously crimped the balance of the story. The wife also pleads with her husband to give up the information to save her life, adding that since his departure from home a condition has arisen that will shortly make him a father. Finally the lad asks permission to confess. It is granted, and during the confession he tells the priest of an arranged conference between the heads of the allied armies, scheduled for that evening at the chateau. He gives the curate the signal, and the latter touches the magic button. As the Huns are returning with a confirmation of the execution order the allied soldiers rush on and save the day, the allies consisting of a handful of Belgians and Americans, headed by "General Pershing" and "King Albert." Quite melodramatic. But it lacks seriousness despite its heavy theme. Mr. Anson as the Hun captain frequently turns his back on the audience and his sentences are inaudible. His enunciation at times is faulty, and many important speeches are lost. Miss Walthers and Frances Yonge as the baroness were particularly good, and Caine as Victor was dramatic and semi-impressive; but his, a hero role, was naturally a "red-fire" cinch. The piece is drawn out too far and lacks vaudeville speed. The idea of Pershing and Albert coming in with a half-dozen rookies to hold an allied conference is shallow. The sketch earned occasional applause on patriotic speeches.

Wynn.

Jack Rose and Co.

Songs and Talk.

14 Mins.; One.

Fifth Avenue.

A "nut" single (with a boy at the piano) that may be called a real act. He is using some material on the draft, about himself being in the I-A class, that kept the house in an uproar. Mr. Rose is singing four songs. Two are "That's the Kind of a Baby for Me" and "Modern Maiden's Prayer." Both are well put over. The other numbers are a "Sissy" ditty, "I'm the Brother of Lily of the Valley," as an encore. Mr. Rose has a funny act. At the Fifth Avenue for the first half he was the clean-up of the show, and on No. 4.

"The Viol-Inn."

Musical Comedy.

26 Mins.; One and Full Stage (Special Set).

Palace.

Herman Timberg heads this speedy little musical comedy with five girls and two male assistants. It's a snappy little affair, with but a single number a trifle off, and this might have passed partially unnoticed did it not conflict with a similar number in the Bessie McCoy-Davis turn, which preceded it. The act opens with a "one" scene, wherein Frank Harrington leads the five girls in a song and dance of syncopated construction. He is rehearsing them for a cabaret. It's a great opening, and made a "soft" entrance for Timberg, who came on in the full-stage scene as the hat boy. Some good comedy follows, with Timberg climaxing it with a song and violin number, the girls all handling instruments. Then a duet with Timberg and one of the girls. Harrington is next with "It's Always the Same Good-Bye," a song introducing the characters and costumes of the days of '76, '61, '98 and the current days. Harrington came on for the '61 number in Colonial garb, and finally for the current day verse in khaki, accompanying the others off stage. This killed the number, but the confliction with the McCoy-Davis song of the same origin was a sad blow as well. Timberg's eccentric dancing pulled a tidy hand, and "Jazzeritis," the finale, insured the turn's success. It's a good act aside from the war days' song, and even this could be reconstructed; but the idea has been murdered in and out of vaudeville this season, and the novelty is lacking. Timberg should have little trouble in connecting with this specialty, for it's one of the best he has ever brought into vaudeville. At the Palace it was one of the two big hits of the bill.

Wynn.

Hooper and Marbury.

Songs and Dances.

13 Mins.; One (7); Full (6) (Special).

Colonial.

Emily Frances Hooper and Herbert Marbury, a team which has been identified entirely with dancing, has turned out a splendidly dressed act that scores on its scenery and dancing, but falls down on the numbers. Scenically the act is a distinct novelty. It is well lighted, and in staging stands out as an achievement. P. Dodd Ackerman furnished the scenic effects. The hanging in one is a delight to the eye, and the set in full stage brought a corking hand from the audience. In one the opening number is "When It's Midnight in Japan," the first verse sung by Miss Hooper, the second by the man, and then for an extra chorus as a double. In full stage two numbers are offered. The first is well done, but the closing number lacks pep. The costuming is pretty, and the first three dresses worn are beautiful, but the closing outfit that Miss Hooper wears is not so sightly. At present the act needs work to become a finished product. Neither Miss Hooper nor her partner are strong on singing, and they struggle through their numbers rather lamely.

Fred.

Julian Hall.

Music and Dancing.

11 Mins.; One.

Young man in dress suit, but with dishevelled hair, opens with saxophone playing, then soft shoe stepping, during which he "bends a crab" and does a few taps in that position. After that the reason for the tousled hair is revealed through his good imitation of the things Charlie Chaplin used to do with his cane, hat, walk, etc.; then plays slide trombone and does "Russians" while playing. Scored a hit. Very good three-a-day.

Jolo.

"Childhood Days" (6).

"Schoolroom Act."

22 Mins.; Full Stage (Special Set).

Royal.

If you can stand to writhe under "Childhood Days" for 22 minutes you are fit to read the phone directory and believe it's a good story. A schoolroom scene is exhibited, with the tables and benches looking as though ready to retire under the age limit after having worked for every other "schoolroom act" in vaudeville. Enter a girl, and on the blackboard is chalked "Welcome to our new teacher." Off stage the children may be heard singing. The teacher soliloquizes and then rings the bell. Up to then the act had run about 48 seconds. If the bell had rung down the curtain instead everything would have been lovely, but the turn proceeded. Enter the "children." Four old men, two in army blue and one thereafter called "The Major." They are the "pu-peels," the bewhiskered old men saying they have been going to the school for 40 years, one claiming to hold the town record by remaining in a single class for six years. After they had talked back to teacher a fifth A. K. entered, the grand old man of the village and the prize scholar, made up by like Dr. Dippy and deaf. Along about this time it was cause for wonder why the audience hadn't started a mob scene, but that Royal crowd is patience itself. Especially was there cause to convict when one old guy said the doctor warned his father against smoking and he was 98 now, with another old guy murmuring he'd better look out for tobacco would get him yet. But that wasn't all. Another old guy put a pin on a chair and the other old guy sat upon it. Lord, but it was cute! Then the teacher asked: "Have any of you scholars taken geometry?" "No," replied one of the old guys, the guy called "The Major"; "but I helped Grant take Richmond." That was fine! It didn't appear possible the one who thought of this act could also think of that in the same season. Oh, yes, the old guy who sat on the pin started crying afterward. He just beat the audience to it. Then they sang—four of 'em—and maybe their regular business is quartetting. The other old guy, the near-comedian, didn't sing, but he hung around to the last, when all the old guys coquettishly walked out after school was over to do more near-comedy with the teacher. Then they all came back and looked through the window, either at the teacher or to see if the audience was still there. No one around the theatre boasted about owning this "act." The nearest approach to discovering identity was Max Gordon whispering there would be a new song going in pretty soon. Maybe Max is right, if the act lasts that long. It's a simple turn for simple people; but the producers have taken no chances. If the production cost over \$20 they should start an inquiry to find who did the trimming. And the cast goes with the rest. The thing might have made a two-minute bit in a musical show if it could be fitted in, otherwise it should tour the Insane Asylum Circuit.

Sime.

"Pretty Soft" (3).

Sketch.

15 Mins.; Full.

American Roof.

Built to order for small time, Charles H. Smith presents the sketch written by Hilliard Booth. The three characters are two sisters who frame a palm-reading game and a man who falls into their net. Only in this case the man is a detective and then a grafter. That is supposed to supply the necessary "twist" for the small timers. It does just that. The first part is slightly overplayed by the man, but the balance is well within reason for small timers. With a little toning down and a better cast it would be good enough for the better houses.

Fred.

Violinsky and Co. (3).

"The Genius."

20 Mins.; Full Stage (Special Set).

Fifth Ave.

Violinsky's new turn is an elaboration of his single or rather he has "produced" his fiddle and piano stunts by supplying a sort of story for his old routine. He is to be credited with a "try." As a single he easily took care of an early spot on the bigger bills, but "The Genius" doesn't look like big time. The stage is set in two sections, a split drop being employed. Solly (Violinsky's first name, used in the dialog) is seated at a piano in the back room of a cheap "gin mill." He is mooning over the keys when a couple enters and the bartender properly "bawls" Solly for being doxy. The girl defends him and when the couple exits Solly falls asleep, dreaming he has been called to play for a king. The drop raises disclosing the other half of the stage with grand piano, etc. (house set), this supposed to be the royal music room. The others double as the king's courier and royal page and through them he is "commanded" to play for the royal couple. Thus he gives his piano and violin routine and finally the page comes with a crown supposed to be presented by the invisible "king." Here the affair switches to the saloon back room. Solly of course is asleep and the couple re-enters, and the girl awakens him by tossing a half dollar piece on the floor. Solly comes to life at the sound of the coin and after one look starts punishing the old ivories. Violinsky made his stunts stand out, but hardly any more than he did in "one," if as much. Whether the act can command a price that will net Violinsky much more than he drew down as a single is a question. The support, however, isn't expensive. Two persons besides Solly figure, the third being a non-speaking bit, and he is either an extra or the carpenter.

Ibec.

William Shilling and Company (3).

"The Drudge"; Dramatic Sketch.

15 Mins.; Full Stage.

Windsor, Chicago.

Following a rather disappointing experience with a sketch called "He Never Knew," Mr. Shilling has procured for himself a new dramatic playlet, written by Howard McKent Barnes, in which he demonstrates his ability along protean lines, playing three roles. The setting is a living room interior, and the plot is concerned with a Don Juan of the stockyards, who has been attempting to conquer the resistance of a young girl employed by him. Shortly after the action starts he is found murdered in the boarding house in which the girl lives. Circumstances point to the guilt of the girl. A police inspector visits the room and questions various lodgers—a Jewish woman, a dope fiend and an aged man, the proprietor of the lodging house. These are the characters Shilling portrays, and he interprets each role graphically. When the action is carried to the high point the curtain suddenly drops, and when it rises again Shilling is discovered seated in a chair, dressed in dressing robe, reading a book, in which he appears to be vividly interested. Of course, the events preceding have been the story he has been reading. The girl enters—his sister—and tells him it is time to retire. Five curtain calls testified to the manner in which the act went over.

Swing.

Dura and Feeley.

Acrobats.

9 Mins.; Full (7); One (2).

American Roof.

A two-man acrobatic act. Fair, good-sized hit closing the show at the American Roof. Both work hard and the comedian does some head and shoulder falls that have a thrill. An all-round good act of its kind.

Fred.

BILLS NEXT WEEK (APRIL 8)

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; "U B O," United Booking Offices; "W V M A," Western Vaudeville Managers' Association (Chicago); "P," Pantages Circuit; "Loew," Marcus Loew Circuit; "Inter," Interstate Circuit (booking through W. V. M. A.); "Sun," Sun Circuit; "A H," Ackerman & Harris (San Francisco); "P H," Pantages and Hopkins (Chicago).
 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)
 Theo Kozloff Co
 Rooney & Bent Co
 Herman Timberg Co
 Kouns Sisters
 Ben Welch
 Collins & Hart
 DeLeon & Davis
 (One to fill)
ALHAMBRA (ubo)
 Joe Jackson
 Lillian Shaw
 Bert Levy
 Three Dooles
 Ben Welch
 Orth & Cody
 Frimrose &
 Ford Sisters Co
 Masumore
 "Gems of Art"
COLONIAL (ubo)
 Van & Schenck
 "Submarine F-7"
 Ponzello Sisters
 Mullen & Coogan
 "Mayo & Lynn"
 Art Impressions
 Richards & Gould
 Fink's Mules
RIVERSIDE (ubo)
 Eddie Leonard Co
 Ryan & Lee
 Lee Kohlmar Co
 Russell Ward Co
 Frank Fay
 "Mar via Wireless"
 Gilbert & Friedlander
 Alice Ellis Co
 Juno Salmo
ROYAL (ubo)
 "Liberty Flame"
 White & Hais
 Joe Jackson
 Silmore & Williams
 Mack & Walker
 Joyce West & Moran
 Gallerini Sisters
 Bollinger & Reynolds
 BERTH ST (ubo)
 Marvellous Mollie
 Edith Mote
 Sydney & Towley
 Merino & Maley
 "Efficiency"
 Ryan & Joyce
 DuCane Co
 2d half
 Fay & Fox
 Stevens & Falk
 Trovolly
 Hughie Blaney
 Fred Hagan Co
 Weber & Elliot
 "Sallie's Visit"
AMERICAN (loew)
 *Bicknell
 *Thomas & Henderson
 *Chick Family
 Nevins & Gordon
 Lamont & Wright
 Francis Morey Co
 Harris & Manion
 *Ruse LeVan & Sully
 (One to fill)
 2d half
 *Goldie & Mack
 Pianos & Bingham
 "Midnight Rollickers"
 Tommy Ray
 Phyllis Gilmore Co
 Barnes & Smythe
 (Three to fill)
VICTORIA (loew)
 *Seebachs
 Dolan & Lenhar
 Dunbar & Turner
 Monkey Hippodrome
 Con Conrad
 (Two to fill)
 2d half
 3 Steppers
 Gertrude Cogert
 Montrose & Allen
 Wm Dick
 Flynn's Minstrels
 (Two to fill)
INCOLN (loew)
 Claude Rant
 Frank & Ray Warner
 Pianos & Bingham
 Elliott & Mora
 "World in Harmony"
 2d half
 Greenley & Williams
 Arthur Turelli
 McK & LaCosta
 Orben & Dixie
 Dolan & Lenhar
 Nevins & Gordon
 Welch Mealy-Montrose
GREBLEY (loew)
 Arthur Turelli
 Brown & Barrows
 Berta Howard
 Betts & Childow
 "Midnight Rollickers"
 (One to fill)
 2d half
 Thomas & Henderson
 Chas B Lawlor & D
 Lillian Mortimer Co

Dunbar & Turner
 Grey & Old Rose
 (One to fill)
DELANCAY (loew)
 *Florence Gladioli
 Goldie & Mack
 Austin Stewart &
 McCormack & Irving
 "Well Well Well"
 Barnes & Smythe
 (One to fill)
 2d half
 Maria
 Chick Family
 Brown & Barrows
 Murray Bennett
 Ruse LeVan & Sully
 (Two to fill)
NATIONAL (loew)
 Swift & Dailey
 O'Neill Sisters
 Hall & O'Brien
 Jere Sanford
 Nat Nasarro Co
 2d half
 Burns & Joe
 Gus Erdman
 McCormack & Irving
 Elliott & Mora
 Adrian
ORPHEUM (loew)
 McK & LaCosta
 Hooper & Burkhardt
 "Our Boys"
 *Wm Dick
 Flynn's Minstrels
 LaPalarika & Partner
 (One to fill)
 2d half
 Orben & Dixie
 3 Rosellas
 Austin Stewart &
 Great Howard
 Hal Langdon &
 The Nacesses
 (One to fill)
BOULEVARD (loew)
 Burns & Joe
 Chas Gibbs
 Holmes & LaVere
 Adrian
 *The Nacesses
 2d half
 Claude Rant
 LaMont & Wright
 *Betts & Childow
 "Well Well Well"
 "World in Harmony"
 AVE B (loew)
 Manning & Hall
 Cardo & Noll
 Bell Boy Trio
 (Two to fill)
 2d half
 Martini & Fabrin
 3 Manning Sisters
 Saxton & Farrell
 Con Conrad
 (One to fill)
Brooklyn
ORPHEUM (ubo)
 Grace La Rue
 Van & Schenck
 Clark & Hamilton
 "The Weaker One"
 Jas Hussey Co
 Flanagan & Edwards
 Girl in Moon
 Lloyd & Wells
 Mystic Hanson Trio
 BUSHWICK (ubo)
 Sophie Tucker Co
 "Camouflage"
 Frank Westphal
 Misses Chalfonte
 Guiran & Newell
 *Gardner & Hartman
 "Brown Sisters"
 Wilson Aubrey &
 Jewell's Manikins
 BIJOU (loew)
 Tommy Ray
 *Phyllis Gilmore Co
 Wood Mel Phil
 8 Royal Hussars
 (Two to fill)
 2d half
 Bicknell
 Lee & Cranston
 Anderson & Rean
 *Mareno & Maley
 Nat Nasarro Co
 (One to fill)
 DE KALB (loew)
 Swain's Animals
 Orben & Dixie
 Maybelle Beat
 Lillian Mortimer Co
 3 Rosellas
 Welch Mealy-Montrose
 2d half
 O'Neill Sisters
 Burt & Parker
 Francis Morey Co
 Harris & Manion
 8 Royal Hussars
 (One to fill)
PALACE (loew)
 3 Manning Sisters
 Maud Durand Co

The Professional's Original Home CONTINENTAL HOTEL LOS ANGELES AND SAN FRANCISCO Shanley and Furness ("Fifty-Fifty")

Alexandria, La.
RAPIDE (ubo)
 Chinko & Kaufman
 Libonati
 Stevens & Hollister
 Al Abbott
 Herbert's Dogs
 2d half
 Merle's Cockatoos
 Harris & Morey
 Betty Bond
 Leach Wallen &
 (One to fill)
Allentown, Pa.
ORPHEUM (ubo)
 Helen Harrington
 Swan & Mack
 Larry Rellie Co
 (Two to fill)
 2d half
 McWatters & Tyson
 Joe Cook
 Down Home Ten
 (Two to fill)
Alton, Ill.
HIP (wva)
 Ching Ling Hee Tr
 Wm Morrow Co
 Julie Edwards
 Henry & Adalade
Altoona, Pa.
ORPHEUM (ubo)
 Mack & Lee
 "Count & Maid"
 Ward & Van
 (Two to fill)
 2d half
 Adlon Co
 Corb Shep & Don
 Jean Southern
 (Two to fill)
Amsterdam, N. Y.
LYCEUM (ubo)
 Fred Norman
 Inness & Ryan
 Arthur Dunn Co
 (Two to fill)
 2d half
 "Mimic World"
Anneton, Ala.
LYRIC (ubo)
 Aeroplane Girls
 Kenny & Welch
 "Under One Roof"
 Webb & Romaine
 Musical Highlanders
 2d half
 The Rials
 Kennedy & Burt

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Binghamton, N. Y.
STONE (ubo)
 Thompson & Berri
 Duquesne Comedy 4
 Canning Campbells
 (Two to fill)
 2d half
 Robbins Family
 Radium Models
 (Three to fill)
Birmingham, Ala.
LYRIC (ubo)
 (Atlanta split)
 1st half
 Sandy Shaw
 Helen Trux & Sis
 Dooley & Sales
 Masie King Co
 Kern Keys & Melrose
 BIJOU (loew)
 McGee & Anita
 Roalino & Barratt
 Regal & Mack
 Thos P Dunne
 Alvarotta Rigo & S
 2d half
 Cornelia & Adele
 Jobson & Beatty
 Doris Lester 3
 Jarrow
 Kilrain Girls
Bloomington, Ill.
MAJESTIC (wva)
 Burke & Broderick
 Rives & Arnold
 Columbia & Victor
 Wilton Sisters
 (One to fill)
 2d half
 Peggy Brooks
 "Miss America"
 Wanzler & Palmer
 Lohse & Sterling
 (One to fill)
Bozeman, N. Y.
JEFFERSON (ubo)
 3 Kaashner Girls
 "When Man Marries"
 Boyle & Brown
 Radium Models
 (One to fill)
 2d half
 Deodato
 Carl DeAngelo
 Farrell Taylor Co
 Casting Campbells
 (One to fill)
Augusta, Ga.
GRAND (ubo)
 (Macon split)
 1st half
 Norman Talamo
 "Janet of France"
 Gordon & Rica
 2d half
 Tryon's Dogs
 Henry Clive & Miss D
 Thomas & Hall
 De Wolf Girls
 Santley & Norton
 Gordon & Rica

Calgary
ORPHEUM
 Edwin Arden Co
 Liora Hoffman
 Toney & Norman
 Harry Girard Co
 Andy Rice
 Verel & Verel
 De Wolf Girls
 Coleman & Ray
 "Peacock Alley"
 Diana Bonnar
 McConnell & Simpson
 Ford & Goodrich
 Gaston Palmer
Camden, N. J.
TOWER'S (ubo)
 2d half
 (4-6)
 Black & White
 J C Mack Co
 Jos Bernard Co
 Lander Bros
 "Going Some"
Canton, O.
LYCEUM (ubo)
 Conrad & Goodwin
 Robb & Robinson
 "All Girl Revue"
Detroit
 (Three to fill)
TEMPLE (ubo)
 J & C Williams
 McMahon & Chappelle
 Alex McFarland
 McKay & Ardine
 Stella Mayhew
 Bert Fitzgibbon
 Mang & Snyder
Cedar Rapids, Ia.
MAJESTIC (wva)
 3 Melvins
 "Money or Your Life"
 Emily Darrell Co
 Ed Morton
 Cronon's Novelty
 2d half
 Adonis & Dog
 Jane Kane
 Maryland Singers
 Notel Bros
 Royal Gascoignes
 (One to fill)
Champaign, Ill.
ORPHEUM (loew)
 (Sunday opening)
 Ioleen Sisters
 Shaw & Campbell
 "Don't Lie to Me"
 Chas McCullough
 "On the Atlantic"
 2d half
 The Melvins
 Ray & Fay
 Hoyt's Minstrels
 Arthur Deacon
 3 Jordan Girls
Charleston, S. C.
ACADEMY (ubo)
 (Columbia split)
 1st half
 Monroe & Grant
 Parsons & Irwin
 "Bon Voyage"
 2d half
 F & M Britton
 "Officer 44"
 American Comedy 4
 4 Renee Girls
 (One to fill)
Bridgeport
POLIT (ubo)
 Charlie Semon
 "Oh You Devil"
 Margaret & Hanley
 Jack Connors
 Lovenberg & Neary
 2d half
 McDevitt Kelly & L
 More Less & More
 Kelley & Lester
 McMan Sisters
PLAZA (ubo)
 Jack Rose Co
 Pollis Sis & Leroy
 Three Kelos
 Ryan & Ryan
 2d half
 Crouch Dunn
 Ching Ling Toy Co
 Lane & Plant
 "Just Girls"
Buffalo, N. Y.
SHEA'S (ubo)
 Staggole & Spire
 Halligan & Sykes
 Joe Browning
 Ward & Girls
 James Watts Co
 Dorothy Branner
 "Forest Fire"
OLYMPIC (sun)
 Halking's Novelty
 Donita & Dexter
 Boston & Vaughn
 Lee & Lawrence
 "Please Mr Detective"
LYRIC (sun)
 Grant & Sister
 Harrison West 3
 Eddie DeCorcia Co
 Fiddler & Cole
 Aerial DeGroz
 Chas & Lora Wells
Butte, Mont.
PANTAGES (p)
 (6-8)
 (Same girl playing
 Anaconda, 10 Mis-
 soula, Mont., 11.)
 Fantom's Athletics
 M P Harmon
 Musical Novas
 Wright & Davis
 Mercereau Co
 Gordon & Gordon

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Ray & Fay
 "Pleasure Reverie"
 Lillian Watson
 Makers of History
 2d half
 Marcou
 3 Vagrants
 Rawson & Clare
 Bernard & Lloyd
 "Cycle of Mirth"
 "LINCOLN" (wva)
 Judson Cole
 "Quaker to B'way"
 Bison City 4
 Wireless Girl
 (One to fill)
 2d half
 Adolpho
 G & P Hickman
 Makers of History
 (Two to fill)
 NO HIP (wva)
 Van Horn & Ammer
 Fay & Jack Smith
 Hunches Musical 3
 Wheat & Patten
 Costa Troupe
 "The Slacker"
 Bieleff Sisters
 Thalero's Circus
 (Five to fill)
 McVICKERS (loew)
 Four Holloways
 Frank Wilson
 Chas Althoff
 "The Coward"
 Knapp & Cornelia
 Shannon & Annis
 Arthur Rigby
 Minnie Harrison
 (One to fill)
 Chillethee, O.
 MAJESTIC (sun)
 The Fannies
 Joe & Vera White
 Kalliyama
 Pietro
 Dan Sherman Co
 2d half
 Prosper & Maret
 Wilfred Clark Co
 Alexander Kids

"Ladies Club"
 Ray & Joyce
 Hazel Moran
 Columbus
 KEITH'S (ubo)
 Ed Marshall
 Alexander O'Neill & 8
 McIntosh & Maids
 Ashley & Allman
 Dickinson & Deagon
 Mason Keller Co
 Cecil Cunningham
 Millette Sisters Co
 BROADWAY (sun)
 The Kitties
 Dugy & Montague
 Pauline Fielding Co
 Picard Trio
 Grant Hill & Mack
 Lasky's Three Types
 Dallas, Tex.
 JEFFERSON (hp)
 Hill & Ackerman
 Burns & Lynn
 Chauncey Monroe Co
 Bill Fruit
 "Court Room Girls"
 MAJESTIC (inter)
 Reno
 Doris Darc
 Louis Simon Co
 Dave Roth
 Benesse & Balrd
 "Four Husbands"
Danville, Ill.
PALACE (ubo)
 (Sunday opening)
 Orville Stamm
 Fagg & White
 "The Un-expected"
 Ray & Emma Dean
 Moran & Waler
 2d half
 Burdell Patterson
 Viola Lewis Co
 *Dot & Alma Wilson
 *Al Ripon
 3 Equillo Bros
Davenport, Ia.
COLUMBIA (wva)
 (Sunday opening)
 "Sunnyside of B'way"

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KEITH'S (ubo)
 Sully Rogers & Sully
 McM Diamond & C
 Henshaw & Avery
 Sylvia Clark
 Mrs Thos Whiffen Co
 Hall & Lambert
 Hazan's Arabs
 (One to fill)
EMPRESS (abo)
 W W Hall
 Allan's Minstrels
 Joe Remington Co
 Arthur Lavine Co
 Walsh & Bently
 Keefe & Shaw
Cleveland
KEITH'S (ubo)
 Dupree & Dupree
 Margaret Young
 McIntyre & Heath
 Rudinoff
 2d half
 Chas Howard Co
 Stewart & Donohue
 Casting Lamys
 (Two to fill)
 MILES (miles)
 Al Ripon
 "An Arabian Night"
 Marlon Munson Co
 Johnston Howard & L
 Ethel Contello
 Lowe & Sterling Sis
PRINCETON, N. J.
 F & C LaTour
 Duxan & Chapman
 Lillian Clavert
 Johnson & Crane
 "Oh Doctor"
Columbia, S. C.
PALACE (ubo)
 (Charleston split)
 1st half
 Nalona
 Curley & Drew

Walker & Texas
 Hahn Weller & M
 Five Fifteen
 Emily Darrell Co
 "Quaker to B'way"
Dayton, O.
KEITH'S (ubo)
 Robt DeMont 3
 Margaret Farrell
 "Motor Boating"
 Lighteners & Alex
 Adalade & Hughes
 Lyons & Yosco
 Roland Travers Co
Decatur, Ill.
EMPRESS (wva)
 Burdella Patterson
 Peerless Trio
 Hoyt's Minstrels
 Arthur Deagon
 3 Jordan Girls
 2d half
 Ioleen Sisters
 Briere & King
 "On the Atlantic"
 Judson Cole
 Buch Bros
Denver.
ORPHEUM
 (Sunday opening)
 Cressy & Dayno
 Stunt Burns
 Morton & Glass
 Hannon & Clifton
 Alfred Latell Co
 McDonald & Rowland
 H & E Conley
PANTAGES (p)
 "Long & Lots"
 T. Ling Sing
 Little Myer Co
 Brooks & Lowers
 J Singer & Dolls
 Beatrice McKenzie

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- Detroit**
MILEY (abc)
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John Morton
Hart & Francis
Maybelle Fishers Co
Fred Ziebell Co
Walter Howe Co
REBENT (miles)
Sidney Faulke
"Zis Zag Revue"
Wilson Bros
P Bremen & Bro
Donovan & Murray
Walter Percival Co
ORPHEUM (miles)
"Dream of Orient"
Clegg Green
Claudia Coleman
Pecdie Duo
Hendricks & Russell
The Youngers
- Duluth**
ORPHEUM
(Sunday opening)
Wilton Lackaye Co
Robins
Cole Russell & D
Kathleen Clifford
3 Darling Sisters
Claude Rodde Co
GRAND (wva)
Aerial Butters
Williams & Culver
Clever Leaf 8
5 Merry Maids
Lavine Trio
2d half
C & A Glocker
Mack & Dean
The Lamplins
(Two to fill)
- Easton, Pa.**
ABLE O H (ubo)
McWatters & Tyson
Joe Cook
Down Home Ten
(Two to fill)
Helen Harrington
Swan & Mack
Larry Reilly Co
(Two to fill)
- St. Louis, Mo.**
ERBER'S (wva)
The Melvilles
Norwood & Hall
Geo McFadden
Old Soldier Fiddlers
2d half
Veronica & Hurifalls
Ray Conila
Dale & Burch
Old Time Darkies
Edmonton, Can.
PANTAGES (p)
"Atlantic Delve"
Donovan & Lee
Alexandria
H G Woodward Co
Zeno & Mandel
Alex & Evelyn
- Elmira, N. Y.**
MAJESTIC (ubo)
Althea Twins
Chas Morral Co
Diamond & Brennan
(Two to fill)
2d half
Thompson & Berri
Maximilian's Dogs
"Inspiration"
(Two to fill)
- Erle, Pa.**
COLONIAL (ubo)
Rath Bros
Kate Watson
(Others to fill)
- Evansville, Ind.**
GRAND (wva)
(Terre Haute split)
1st half
Berquist Bros
Johnson & Johnson
"Dreamland"
Cleighton Belmont & C
Hill Tivoli & H
Fall River, Mass.
BIJOU (loew)
Felix & Fisher
John Dunsmure
Morgan & Grey
Alman & Sykes
"New Producer"
2d half
Bliss & Bert
Lane & Harper
"Merchant Prince"
Hoey & Lee
Les Aristocrats
FRANK, N. D.
GRAND (abc)
LaMont Cooks
Gordon & Joice
Francis & Wilson
"What Woman Do"
2d half
Grace Gibson
3 Rianos
Dolly Joe & Midgie
(One to fill)
- Filat, Mich.**
MAJESTIC (ubo)
(Sunday opening)
(Saginaw split)
1st half
Cummin & Seahum
4 Swors
- "Cranberries"**
M Montgomery Co
Woodie's Animals
Ft. Wayne, Ind.
PALACE (ubo)
(Sunday opening)
Nadje
DeVoy & Dayton
Benny & Woods
Homer Lind Co
LaSova & Gilmore
Chas Olcott
Aus Woodchoppers
2d half
Rekoma
4 Buttercup
Ronald & Ward
"Night Boat"
Klunge Animals
(Two to fill)
- Ft. Williams, Can.**
ORPHEUM (wva)
Dale & Berlew
Miller & Rainey
Hoosier & Trio
(One to fill)
2d half
Aerial Butters
Williams & Held
Clever Leaf 8
5 Merry Maids
- Fort Worth, Tex.**
MAJESTIC (inter)
The Ferraro
3 O'Gorman Girls
Bessie Rempel Co
Kaufman Bros
Maud Earle Co
Milo
Variety Dancers
- Fresno, Cal.**
HIP (a&b)
Creole Plate
Mac O'Neil
Scott & Coleman
Cell Opera Co
Elkins Ray & E
"Little Miss Foxy"
2d half
Leah LaQuinlan 3
Cook & Lillard
Mac O'Neil
Lovett & Dale
Koban Japs
(One to fill)
- Galveston, Tex.**
MAJESTIC (inter)
(S-9)
(Same bill playing
Austin 10-11)
Bert Baker & Co
Williams & Wolfus
Periera Sextette
Harry & Grace Ellaw'h
Robbie Gordon
Helen Vincent
3 Bobs
- Grand Forks, N. D.**
GRAND (wva)
Herman & Hanley
Morley & McCarthy
Fillipino Sextet
Grand Rapids, Mich.
EMPRESS (ubo)
Diamond & Brennan
Bert Melrose
Jennie Middleton
Beaumont & Arnold
Bradwell & Wood
March's Lions
(Two to fill)
- Gt. Fall, Mont.**
PANTAGES (p)
(9-10)
(Same bill playing
Helena 11)
"Notorious Delphine"
Cigley & Fitzgerald
"Biration"
Al Noda
Moore & Rose
Aerial Patts
- Green Bay, Mich.**
ORPHEUM (wva)
2d half
Violet & Carles
Angel & Fuller
Christie & Bennett
Harry Girard Co
Greenville, S. C.
GRAND (ubo)
(Spartanburg split)
1st half
Chas Bradley
Armstrong & Kleles
Great Leon Co
Lewis & Leopold
Rubio Troupe
- Hamilton**
DOMINION (ubo)
Sannose & Delilah
Berni Bros
Ed Reynard Co
Wright & Detrich
Bddy Duo
(One to fill)
LOEW (loew)
Bennington & Scott
Lonv Nase
Conroy & O'Donnell
"The Scout"
Sherman Van-Hy
Kuma 4
- Harrisburg, Pa.**
MAJESTIC (ubo)
Adlon Co
Lew & Lawrence
Lew Madden Co
4 Harmony Kings
(One to fill)
2d half
Wilson & Whitman
Coakley & Dunlevy
Mack & Vincent
"Act of Innocence"
(One to fill)
- Hartford, Conn.**
POLI'S (ubo)
Crouch & Dunn
Una Clayton Co
Cornell Trio
Potter & Hartwell
International Four
2d half
Chief Tendebo
Klein Bros
Earl & Sunshine
Louis Brocades
PALACE (ubo)
Mario's Orchestra
Curry & Graham
Liam MacMillan Co
Ray & Pagana
Three Rosalires
2d half
Demarest & Doll
Stewart & Mercer
Lawrence Brooks Co
Emmy's Pet
Lucy Weston Co
- Hattiesburg, Miss.**
CANTONMENT (loew)
Alfred & Fredericks
Larary & Snee
S Miller Kent Co
Willie Solar
Musical McLarens
2d half
Cooper & Lacey
Kaufman & Lillian
Mac Curtis Co
Mack Arnold
Pernikoff & Rose Bal
- Hawilton, Pa.**
FEELEY (ubo)
2d half
(Three to fill)
(4-6)
Franks & Addington
Ward Wilson Co
"Betting Bettys"
- Hoboken, N. J.**
LOEW (loew)
Greenley & Williams
(Four to fill)
2d half
Maud Durand Co
Smith & Troy
(Three to fill)
- Houston, Tex.**
PRINCE (bp)
Nayon's Birds
Ernest Rackett
"Ocean Bound"
Byal & Early
Donals Sisters
MAJESTIC (inter)
Kathryn Powell
Barlowe & Deerie
George Lovett Co
Willie Weston
Sam Mann Co
J & B Morgan
Pete & Pals
- Indianapolis**
KEITH'S (ubo)
Eva Tanguay
The McIntyre
Walter Weems
Claire Vincent Co
Burns & Frabito
Loyal's Dogs
(One to fill)
LYRIC (ubo)
(Sunday opening)
Haylake Bros
Clark & Chappelle
Wilson & Larsen
Maidie DeLong
"Fountain of Love"
- Ithaca, N. Y.**
STAR (ubo)
Maximilian's Dogs
"Inspiration"
(Three to fill)
3 Kashner Girls
Diamond & Brennan
Duquesne Comedy 4
(Two to fill)
- Jackson, Mich.**
ORPHEUM (ubo)
(Sunday opening)
(Lansing split)
1st half
Lala Seibini Co
Skelly & Helt
"Magazine Girls"
Hugo Lutgens
Apollo Trio
- Jacksonville, Fla.**
ARCADE (ubo)
(Savannah split)
(Sunday opening)
1st half
The Grays
Carbrey & Cavanaugh
Southern Serenaders
Frey & Byron
Jack Alfred Trio -
Janesville, Wis.
APOLLO (abc)
2d half
Minus & Bryant
Ketch & Wilma
Felix Herman
(One to fill)
- Joliet, Ill.**
ORPHEUM (wva)
2d half
Evelyn & Dolly
Jones & Jones
"The Un-expected"
R & Emma Dean
(One to fill)
- Johnstown, Pa.**
MAJESTIC (ubo)
(Pittsburgh split)
1st half
Pope & Uno
Baker & Rogers
Ernest Evans Co
Alt & East
The Flemings
- Kalamazoo, Mich.**
MAJESTIC (ubo)
(Sunday opening)
(Battle Creek split)
1st half
"Pretty Baby"
Kansas City, Mo.
ORPHEUM
(Sunday opening)
"Submarine 5-7"
Scarpion & Varvara
Harry Holman Co
Rajah Co
Valnova's Gypsies
Stan Stanley Co
PANTAGES (p)
(Sunday opening)
"Bride Shop"
F & O Walters
Jack Kennedy Co
Tom Kelly
Redriques
- Knoxville, Tenn.**
BIJOU (ubo)
(Chattanooga split)
1st half
Lambert & Fredericks
"Colonial Belles"
The Volunteers
Albert Donnelly
- Lafayette, Ind.**
FAMILY (ubo)
2d half
"Tik-Tok Girl"
Lake Charles, La.
ARCADE (inter)
(9-10)
Harris & Morey
Betsy Bond
Helen Leach Wallin 3
Merle's Cockatoos
(One to fill)
- Lancaster, Pa.**
COLONIAL (ubq)
2d half
(4-6)
Marcelle
Thompson & Borri
Harrington & Mills
Making Movie Stars
- Lansing, Mich.**
BIJOU (ubo)
(Sunday opening)
(Jackson split)
1st half
The Hennings
J & O McEara
6 Kirksmith Sisters
Brady & Mahoney
Maxines & Bobby
- Lexington, Ky.**
ADA MEAD (sun)
Rhoda Royal Circus
2d half
Frances & Eldon
Angell Sisters
Peterson Bros
- Lincoln, Neb.**
ORPHEUM
Hyams & McIntyre
Kerr Weston
Eldis Morris
Harry Beresford Co
Santi Co
Cycling Brunettes
Harry Gilfoil
Little Rock, Ark.
MAJESTIC (inter)
Six American Dancers
(Five to fill)
2d half
Hanna & Partner
Piske & Fallon
Vera Sabini Co
Ward & Raymond
Hoosier Girl
(One to fill)
- Los Angeles**
ORPHEUM
Gertrude Hoffmann Co
Will Oakland Co
V & E Stanton
Phina & Pinks
Leo Beers
Kelly & Galvin
Sarah Padden Co
PANTAGES (p)
Dorothy Harris
"Girl at Cigar Stand"
Francis & Nord
Homer & Dubard
Winston's Seals
Canfield & Cohen
HIP (a&b)
3 Lomas
"Mayor & Manicure"
McWms Baldwin & S
The Vernons
Winchester & Claire
Tiny Trio
Homburg & Lee
- Louisville**
ANDERSON (ubo)
Apollo Trio
Ragtime Reilly
"Bonfires of Empires"
Joe Towle
Strassell's Animals
(Two to fill)
KEITH'S (ubo)
(Nashville split)
1st half
Eldora Co
Jones & Greenlee
Barry Girls
Billy McDermott
Agnes Cappellin Co
Lowell, Mass.
KEITH'S (ubo)
Asaki & Bryant
Georgie Emmett
Whitney's Dolls
Leavitt & Lockwood
Imhoff Conn & Co
Little Billie
- Macon, Ga.**
GRAND (ubo)
(August split)
1st half
Ann Sutor
- Fred Allen**
Carlisle & Romer
Bancroft & Broske
Reynolds & Donegan
- Madison, Wis.**
ORPHEUM (wva)
Hanna & Partner
Austin & Bailey
Mosart Club
Christie & Bennett
"Follies De Vogue"
2d half
Wm DeHollis Co
Shaw & Campbell
Willie Zimmerman
Silber & North
Robinson's Elephants
- Manchester, N. H.**
PALACE (ubo)
Cycling McNutts
Alexander & Fieldg
Glendone & Marion
J & M Harkins
9 Crasy Kids
2d half
Clown Seal
Barnes & James
3 Hickey Bros
(Two to fill)
- McKeesport, Pa.**
WHITE O H (ubo)
Geo Yeoman
Paul Decker Co
Eddie Borden Co
Harrish & Jacquellina
(One to fill)
2d half
O'Neill Twins
Gardner & Bartell
Tony
Lamb's Mannikins
(One to fill)
- Memphis**
ORPHEUM
Oliva
Jean Adair Co
Edith Clifford
Rae E Ball
The LeGrohs
Harry Cooper Co
Roubie Simms Co
LYCEUM (loew)
Jack Reddy
"Right Man"
Ward & Cullen
Hubert Dyer Co
2d half
Routlin & Barrett
Regal & Mack
Thos P Dunne
Alvaretta Riggo & S
- Milwaukee**
MAJESTIC (orb)
Mme Chilson Ohman
Whitting & Burt
"For City's Sake"
Herbert Clifton
J H Cullen
Edward Desmond Co
Seale
Three Jahns
PALACE (wva)
(Sunday opening)
Violet & Charles
Angel & Fuller
"Save One Girl"
Silber & North
Neal Abel
Harry Girard Co
2d half
Hanna & Partner
Piske & Fallon
Vera Sabini Co
Ward & Raymond
Hoosier Girl
(One to fill)
- Minneapolis**
ORPHEUM
Sallie Fisher
Bailey & Gowan
Moore & Gerald
Ruth Royce
Louis & White
Herman & Shirley
PALACE (ubo)
(Montgomery split)
1st half
The Vivians
Mitchell & Mitch
"Whose to Blame"
Martelle
Templeton G & H
CRESCENT (loew)
Cooper & Lacey
Kaufman & Lillian
Mae Curtis Co
Mack & Arnold
Pernikoff & Rose Bal
2d half
McGee & Anita
Jack Reddy
"Right Man"
Ward & Cullen
Hubert Dyer Co
- New Rochelle, N. Y.**
LOEW (loew)
Zelaya
Saxton & Farrell
(One to fill)
2d half
Cardo & Noll
Bell Boy Trio
(One to fill)
- Norfolk, Va.**
ACADEMY (ubo)
(Richmond split)
1st half
The Littlejohns
Frank & Hill
"Village Tinker"
Spencer & Williams
- Okla. City, Okla.**
LIBERTY (hp)
Fisher Sisters
Finlay & Hill
Jan Rubini
Sen Fran Murphy
Primrose Minstrels
- Oakland**
ORPHEUM
(Sunday opening)
Kalmor & Brown
Fracklin
Varden & Perry
La Zier World Co
Lillie & "Cockie"
Marion Harris
PANTAGES (p)
(Sunday opening)
Hope Vernon
Fat Thompson Co
Lee Hop Co
Harvey 3
Uyeno Japs
Roscoe's Minstrels
- Ogden, Utah**
PANTAGES (p)
(11-13)
The Prescotts
"Bachelor Dinner"
Minetti & Sedilli
Musical Kuehns
Wilkins & Wilkins
Bobby Henshaw
- Omanah**
ORPHEUM
(Sunday opening)
Lucille Cavanaugh Co
Whitefield & Ireland
"Love Thy Neighbor"
Barry & Layton
Arnold & Taylor
Seiga Brasts
Ruth Budd
- Ottawa, Can.**
DOMINION (ubo)
LaBelle & Lillian
Wilbur Held
Juta Trio
Fred Webber Co
Galletti's Monkeys
2d half
Kinslo
Wm Cobill Co
Schoen & Walton
"Garden Belles"
(One to fill)
Paterson, N. J.
MAJESTIC (ubo)
2d half
(4-6)
Roy & Arthur
Dorothy & Scalia
Baker & Rogers
Bicknell
Josephine Isable 3
Pawtucket, R. I.
SCENIC (ubo)
Fraxley & West
Embs Alton
McLaughlin & Evans
Brown's Revue
2d half
McGowan & Gordon
Sam Hearn
Thos French Girls
Peoria, Ill.
ORPHEUM (wva)
Royal Gascolines
Krazee LaSalle
"Miss America"
James Lichter
(One to fill)
2d half
Burke & Broderick
Chas & LaTour
Colum & Victor
Lazar & Dale
Wyatt's Lads & Lass
- Philadelphia**
KEITH'S (ubo)
Bell & Eva
Raymond & O'Connor
David Saperstein
Tad Swift Co
Santos & Hayes
Lelsip
Aesthetic Dancers
Louise Dresser
John B Hymer Co
GRAND (ubo)
Nestor & Vincent
Texas Four
Marlice Freeman Co
B & H Gordon
Page & Seymour
Hack & Mack
ALLEGHENY (ubo)
Paul Lavan & Dobs
John Geiger
Emmett Welch Co
Mack & Vincent
"Too Many Sweetths"
WM PENN (ubo)
2d half
(4-6)
Van & Belle
Francis Dyer
Seymour Brown Co
John Geiger
KEYSTONE (ubo)
2d half
Dyer Co
- Pittsburgh**
SHERIDAN SQ (ubo)
(Johnstown split)
Pielert & Schofield
Jennings & Mack
Bally Hoo Trio
Wood & Wyde
Virginia Steppers
HARRIS (ubo)
Franks & Addington
Marv & Hill
Carly Lillier
"Bungalow Girls"
Jones & Johnson
(Two to fill)
DAVIS (ubo)
Margot & Francols
Holmes & Wells
LeMaire & Gallagher
Walter Brower
- "Sea Wolf"**
Belle Baker
General Pismo Co
- Portland, Me.**
KEITH'S (ubo)
Nevis & Louise
Arthur Piskens Co
Margaret Ford
Eddie Dowling
Olives
- Portland, Ore.**
ORPHEUM
(Sunday opening)
Leona LeMar
Perrone & Oliver
Brodean & Silvermoon
Dugan & Raymond
Loney Haskell
"Exemption"
Tasma Trio
PANTAGES (p)
Yucatan
Chung Hwa Four
Mack & Velmor
Russell & Byrne
Strength Bros
- Providence, R. I.**
EMERY (loew)
F & M Britton
Creighton & Arnold
"Omer 444"
American Comedy 4
4 Renee Girls
(One to fill)
2d half
McConnell & Austin
Clinton & Rooney
Delmore & Moore
Rose Berry
Parsons & Irwin
"Bon Voyage"
- Reading, Pa.**
HIP (ubo)
Bennett Sisters
Whitman & Wilson
Coakley & Dunlevy
(Two to fill)
2d half
Linton & Lawrence
Lew Madden Co
4 Harmony Kings
(One to fill)
- Richmond, Va.**
LYRIC (ubo)
(Norfolk split)
1st half
Britt Wood
Royal Hawaiian
Patricia & Meyers
"Rising Generation"
(One to fill)
- Rossmore, Va.**
ROANOKE (ubo)
(Charlotte split)
1st half
The Demacos
Elean Bros
Tessan Cochran Co
Monkey Hippodrome
(One to fill)
- Rochester**
TEMPLE (ubo)
Bowers Walters & C
F & L Bruch
"Somewhere in Fr."
Gould & Lewis
Miller & Victor
Francis Kennedy
Milt Collins
Florence Roberts Co
Rockford, Ill.
PALACE (wva)
(Sunday opening)
Wm DeHollis Co
Jean Moore
"Mr Fisher from N O"
G & P Hickman
Robinson's Elephants
2d half
"Sunny Side B'way"
Sacramento, Cal.
ORPHEUM
(S-9)
(Same bill playing
Stockton 10-11)
Fresno 12-13)
Nellie Nichols
Reed & Wright Sis
Kikumura 3
Anson & Daughters
Oaks & Delour
"Corner Store"
HIP (a&b)
(Same 1st half bill
plays Stockton 2d
half)
- San Francisco**
The Morenos
Richards & Ward
Vera Berly
American Mins Maids
Lewis & Chapin
Norris Baboons
2d half
Tokki Murato
Bily & Ada White
Arrell & Tracy
"Campus Girls"
Packard Trio
Scamp & Scamp
Saginaw, Mich.
JEF-STRAND (ubo)
(Flint split)
1st half
Lusby & Higgl
Ogden & Benson
Lella Shaw Co
Jimmy Dunn
"Keep Moving"
- St. Louis**
ORPHEUM
Eddie "Foy Co
Nonette
Harry Brown Co
Lydell & Higgins
Mack & Earl
Frank Crumit
Kanazawa Japs
Skating Bear

BILLS.

EMPRESS (wva)
Henry & Adelaide
Ray Snow Co
Watts Ladd & Lass
(Two to fill)
2d half
Weston Sisters
Norward & Hall
"Don't Lie to Me"
Bison City 4
Arce Bros
GRAND (wva)
Swain's Novelty
Zylo Maida
Georgia Awea
Aerial Bartlett
Story & Clark
Ed & Edyth Adair
Chas Wilson
Fern Richelleu & F
PARK (wva)
Veronica & Hurlfall
Clifton & Dale
Wolf & Steward
Dale & Burch
Old Time Darkies
2d half
Swan & Swan
F & G DeMott
Kingsbury & Munson
Raines & Goodrich
Chas McGoodie Co
St. Paul
ORPHEUM
(Sunday opening)
De Haven & Parker
Doolley & Nelson
Morton & Melnotte
Julie Rinz Co
"Five of Clubs"
Sheehnn & Regay
PALACE (wva)
Arnold Trio
Collins & Walcott
Sextet De Luxe
Frank Terry
"Temptation"
2d half
Rice & Francis
"Meadowbrook La"
C & M Dunbar
Marmen Sisters
(One to fill)
HIP (abc)
Milton & Rich
Minus & Bryant
Millard & Hutch
Empire Comedy 4
Leo Zarrell Duo
2d half
Francis & Wilson
Sam Rowley
Gordon & Jolie
Karlton & Kilford
Sally Lake
ORPHEUM
Leah & Mayfield
Basil & Allen
J C Nugent Co
The Sharracks
Al Shayne
Revel & Bender
Color Gema
PANTALONE (p)
(10-16)
Goldie & Ayres
Nancy Fair
Gruber's Animals
Song & Dance Revue
Hilton & Lazar
Shiner & Herman
San Antonio, Tex.
ROYAL (hnp)
Mile Therese Co
Geo Van Hoff
Maurice Samuels Co
Transfield Sisters
"Honey Tones"
MAJESTIC (inter)
"Tickless Eve"
Conner & Ricardo
Ned Norworth Co
Jack Lavier
Street Urcin
Bert Hughes Tr
San Diego, Cal.
PANTAGES (p)
Stelner Trio
Della-Sheena Dancers
Owen & Moore
Countess Verona
Lawrence Johnston Co
Billy King Co
HIP (abh)
Stein & Snell
R H Giles
Hofee & Lowell
4 American Beauties
Calvere & Gibeau
(One to fill)
2d half
Fiving Weavers
Alton Carver & P
4 American Beauties
Larry Haggerty
Johnny & Wise
Alma Co
San Francisco
ORPHEUM
(Sunday opening)
Geo Demeral Co
"In the Zone"
Wheeler & Moran
Foster Ball Co
Conner & Robinson
"In the Dark"
Blossom Seely Co
Hanko Onki
PANTAGES (p)
(Sunday opening)
Anderson's Revue
Tony Enquist
John & May Burke
Silver & Duval
The Lizards
CASINO (abh)
(Sunday opening)
8 Fishers
Diebel & Rae

Springfield, Mass.
PALACE (ubo)
J & W Hennings
Lucy Weston
Herschel Hendler
Mori Loe More
Rally & Lester
DeHaven & Nioe
The Valdares
2d half
Three Kelos
Four Sultanas
DeWitt Young & Sis
Harold Selma Co
Jack Rose Co
Chief Bull Bear Co
B'WAY (lowe)
Delmore & Moore
Murray Bennett
Dancing Kennedy
(One to fill)
2d half
Parshley
Leonard & Dempsey
Montana 5
(Two to fill)
Stockton, Cal.
HIP (abh)
1st half
Koban Japa
Cook & Lillard
(Four to fill)
Superior, Wis.
PALACE (wva)
Rice & Francis
"Meadowbrook Lane"
C & M Dunbar
Marmen Sisters
(One to fill)
2d half
DeLoe & Orma
Sextet DeLuxe
Arnold Trio
"Temptation"
(One to fill)
Syracuse, N. Y.
PANTAGES (p)
Frank & Toby
Singer's Midets
La Follette Trio
Joe B Totten Co
Ellenbeth Citty
Madison & Winchester
2d half
Stow City, Ia.
ORPHEUM (wva)
(Sunday opening)
3 Kewans
Marlon Gilney
Bruce Duffett Co
Oscar Lorraine
Sully Family
Electrical Venus
2d half
Ronnie Simms
Sextet Weber & T
"Money or Your Life"
Jack Dredner
"Miss Tin to Date"
(One to fill)
Stow Falls, N. D.
ORPHEUM (abc)
Dunlap & Merrill
The Gahneria
(One to fill)
2d half
Gordon & Delmar
Ten Dark Nights
Lewis & Mason
LeMuer Francis & L
So. Bend, Ind.
ORPHEUM (wva)
(Sunday opening)
Eunille Bros
Mack & Lane
Mattie Choate Co
Pathe & Roberts
Zira's Leonard
2d half
B & H Skatelle
Link & Robinson
Felix & Ramden
Chas McCullough
4 Bardis
Spartanburg, N. C.
HARRIS (ubo)
(Greenville split)
1st half
Raymond Wilbert
McKenny Four
McConrack & Wallace
Sincilar & Ganser
Baraban & Grobs
Spartanburg
AUDITORIUM (orhp)
(6-8)
(Same bill playing
Tacoma, Tacoma, 11-
14; opening Thurs-
day night)
Constance Crawley Co
Dahl & Gillies
Margarit Edwards
Grace De Ward
Four Mortons
Dinsel & Ward
Beeman & Anderson
PANTAGES (n)
Chandler & DeRose Ed
"Help for Night"
LaFrance & Kennedy
Four Meyakos
Orren & Drew
Springfield, Ill.
MAJESTIC (wva)
(Sunday opening)
F & G DeMont
4 Butterfuns
Chas Grapevin Co
Brierra & King
Burt Bros
(One to fill)
2d half
Sizbee's Dora
Perless Trio
Rice & Arnold
Roach & McCurdy
Orville Stamm
Chas Grapevin Co

Union Hill, N. J.
LINCOLN (ubo)
2d half
(4-0)
Gallinos
4 Haymakers
O'Donnell & Blair
Mayo & Lynn
The Concertos
Utica, N. Y.
COLONIAL (ubo)
Van Bros
Walter & Walters
(Five to fill)
2d half
Steve Freda
Roy LaPearl
Brack & Tan
"On High Seas"
(Three to fill)
Vancouver, B. C.
ORPHEUM
Elizabeth Murray
Bronson & Baldwin
8 Haley Sisters
Gwen Lewis
Helen Savage Co
Billie Reeves Co
Jack Clifford Co
PANTAGES (p)
Lew Wilson
Mary Norman
Gangler's Dogs
Fisher & Gilmore
"Nation's Perh"
Waco, Tex.
MAJESTIC (inter)
"Merry Go Round"
Aveling & Lloyd
Frankie Heath
Arthur Havel Co
Rev F Gorman
Act Beautiful
Washington, D. C.
KEITH'S (ubo)
Four Dolos
Fox & Ward
Moon & Moris
Elizabeth Brice
Robt Edson Co
Edward Broderick
Jack Wilson Co
Beale Clayton Co
Waterbury, Conn.
POLIS (ubo)
Four Sultanas
Green & Parker
Martini & Maximilian
La Belle Titcomb Rev
Weber & Elliott
Chief Bull Bear Co
2d half
"Honeydew"
Ray & Pagana
Curry & Graham
Wellington & Sylvia
University Four
Lovenberg & Neary
Waterloo, Ia.
MAJESTIC (wva)
(Sunday opening)
Hahn Weller & M
Walker & Tias
Willie Zimmerman
Bertie Ford
"Tango Shoes"
2d half
3 Melvin Bros
Black & O'Donnell
Adams & Thomas
Danny Simmons
Cronin's Novelty
Wheeling, W. Va.
VICTOR (sun)
Carl & LeClair
J Edward Lenz Co
Godfrey & Henderson
2 half
Forrest & Church
Shamrock Four
Henry Frey
Dan Sherman Co
Wilkesbarre, Pa.
POLIS (ubo)
(Scranton split)
Walters & Cliff Sis
Ruth Belmar
Howard & Fields
Bobbie & Nelson
Nana
Winning
ORPHEUM
"Naughty Princess"
Hudler Stein & P
Harry Von Fossen
Tina Lerner
Drew & Wallace
Girl from Milwaukee
Aerial Mitchell
PANTAGES (n)
Dancing Girl of Delhi
Pestion & Goldie
Alex Gauden Co
Pat Barrett
Rose & Fills
STRAND (wva)
Herman & Hanley
"Mary's De-Cont"
Morley & McCarthy
Filippino Sextet
2d half
Daly & Berlew
Miller & Rainey
Hooker Trio
(One to fill)
Woonsocket, R. I.
BIJOU (ubo)
McGowan & Gordon
Sam Hearn
Those French Girls
2d half
Embs & Alton
McLaughlin & Evans
Frawley & West

Worcester, Mass.
POLIS (ubo)
Harold Semon Co
Gene & Willie Hayes
Nipon Duo
Trovato
Emmy's Pets
2d half
International Four
Marlos Orchestra
Holden & Hartwell
Potter & Harrison
PLAZA (ubo)
Klein Bros
Louis Brocades
Pond Albright Palmer
DeWitt Young & Sis
Rialto McIntyre Co
2d half
Follis Sis & Leroy
Three Rosalies
Kane & Leonard
Lida MacMillan Co
Wrightstown, N. J.
ARMY (ubo)
Black & White
Brown Harris & B
Howard & Sadler
(Two to fill)
2d half
C & M Cleveland
Bennett Sisters
(Three to fill)

Yonkers, N. Y.
PROCTOR'S (ubo)
Pipifax & Panlo
Dale Witt & Onther
Lola Wentworth
Edna E Andrews Co
Charles Irwin
"Childhood Days"
2d half
Bakino & Seala
Johnny Small & Sis
Cabill & Romaine
Holt & Rosedale
Arthur Whitelaw
Schwarz Bros Co
York, Pa.
OPERA HOUSE (ubo)
Corb Shep & Don
"Isle of Innocence"
Jean Southern
(Two to fill)
2d half
Mack & Lee
"Count & Maid"
Ward & Van
(Two to fill)
Youngstown, O.
KEITH'S (ubo)
Frank Shields
Strand Trio
Dorothy Hayes Co
Skipper & Kastrop
Trixie Friganza
Milton & DeLong Sis
Seven Bracks
(One to fill)

AVIATORS BANNED.
There are about 10 aviators in the United States who in other years have made big money with park and fair dates, but who this year will either lay off or go into some other occupation. By a Government decree all "private aviation" (that unconnected with military operations) is banned after March 30. The ruling was qualified to read that unmilitary aviators may fly if they apply for and receive a U. S. permit, but this does not alter the situation materially. Bookers of fairs are making the contracts they offer "subject to Government regulation," and fair secretaries look askance at this clause. They do not care to book a big feature, advertise it extensively and then fail to make good because the Government may at the last moment forbid the exhibition. The War Department might do this for a score of reasons.

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.
G
Browning Todd (SF)
Bruce Ernie R
Tullio Chas
Burke Ben
Burns & Harris
Burns Harry
Burns Lynn
Burns Paul
Dumas Mrs Al
Bush Lillian
H
Haistebach Edw A
Homberg Albert H
A
Abbott Arthur
Abbott Edith
Ackley Florence
Adams Rex (C)
Adell Ruth M
Abern Dan (C)
Ainsworth O (C)
Allen John
Allen Mrs S
Alveta Duo (C)
Andrews Mabel
Appleton Phoebe
Armstrong Billy
Armstrong Lucille
Arnold Dick
Arville Victoria (C)
Astor Fannie L
Atkinson Hal (C)
Austin Bob
Ayres Ada B
B
Baker Anna
Baker Bert
Baker Leah B
Barlow Arthur
Barlow Howard
Bard Dorothy (C)
Barnes Nena (C)
Barney Chas (C)
Baron Leonard
Bassett & Bailey (C)
Bassett & Bailey
Baulm Jacques (C)
Baxter & Virginia
Cook & Victor (C)
Bell Francis (C)
Belmonte Harry
Belmar Ruth
Belmont Pauline (C)
Belmont Joseph
Bennett Dot (C)
Bennett Crystal
Bennett Miss P
Benson H C (C)
Beranger Betty (C)
Berlim Bros
Berlinger Suen (C)
Bernard & Myers (C)
Bernard Burt
Bernie Dave
Berrins Fred (C)
Besant Lillian
Bimbo Chas (C)
Blaira Gladys
Blake Mabel
Holles Ned
Booth Edwina
Bordman Lillian
Boyd Marie (P)
Boylan Augusta
Boyle Johnny (C)
Boyle & Patsy
Bradford Carl
Bradford Mildred
Bradley Beatrice
Bradley Luch
Brannard Ralph
Broadway Girls
Bronhou Seymour M
Bronning Evelyn
Brooks Allen
Brooks John
Brown Celeste (SF)
Brown Bertha
Brown & Carvens
Brown Chas A
Brown Margaret
C
Cain Arthur (C)
Campbell W H
Campbell Leones
Campbell Agnes
Cardinal Arthur
Carr Trio
Carroll Dana
Casasod Geo (C)
Casson Jimmy
Cavanagh Viola
Chaffman Jena
Chornard Joe (P)
Celineas Circus
Olaire Doris
Clancy Geo (C)
Clark Billy (C)
Clark Howard A
Clayton & Russell
Claywood Miss M
Clifford Jack (C)
Clifford Billy
Clifford Jack
Clifford L & S (P)
Coate H G
Cole Nat (C)
Cole Bert (C)
Collier Johnny (C)
Collins E B
Collins Minnie P
Collins Tom
Columbia Four (C)
Connors Jack
Conry J
Cook & Ostman (C)
Cooper Joe
Cora LaBelle
Coriell A
Courtney Wm
Courtney Cyril
Crackles Billie
Crawford Edna A
Cronin Morris (P)
Cullen Frank
Culligan Jos G (C)
Curran Arthur
Curran Michel
Curran Thos A
Curtis U S (C)
Cuthbert Mrs R
D
Dalbiano Dalie
Dale Billy (C)
Daley Eddie (C)
Darling Lee (SF)
Darling Dixie
Darling Miss L (C)
Davis Jon
Davis Genevieve (C)
Davis Ralph (C)
Davis & Williams
Dawes Arthur F
Dean Ruth (P)
DeLuxe Sololine
DeFey Jack
DeFolice Harry
Delivan Bros (C)
Delaney Jerry
Delmore Emma
Demarest Win (C)
Dewitt Louis A
DeLuxe Miss P
DeTrickery Coy (C)
Dienman Nina
Dolliver Richard
Donatello Pietro (P)

IN SAD MEMORY
OF Our Only
Beloved Daughter and Sister
JULIA CARLE
Who died April 1, 1916.
CARL TRIPP

George Hendrickson, former circus clown, died at New Milford, near Binghamton, N. Y. Hendrickson was 66 years old, and had been in very poor health for a year. Rheumatism forced him to quit the "big top," but it was pneumonia that resulted in death. Hendrickson leaves one sister, residing at New Milford.

Joseph Galbraith, a few years ago a matinee idol in the west, and for many seasons with Morosco, died recently in Los Angeles. He recently appeared with the Morosco company, but poor health prevented him repeating his former popularity.

John C. Leith, a veteran actor of Lowell, Mass., died in Chicago March 28. The body was sent to Lowell, the funeral was held under the auspices of the Elks.

Paul Briger, who exploited an act called Laura, the Human Parrot, died in New York March 28 of cancer. He was high in the councils of the German International Artisten Loge.

Rafael Navarro, a leader in musical circles until he retired a few years ago, died suddenly at the Hotel Martinique, March 30.

John T. Mullally (Dinny Mack; Mack, Albright and Mack) died in New York, March 22, of pleuro-pneumonia. The deceased was 27 years of age.

THE LATEST ADDITIONS TO

HALL OF FAME BROADWAY'S HALL OF FAME

THE THREE SONGS THAT THEY ARE ALL TALKING ABOUT

Music by
ALBERT VON TILZER

Words by
LEW BROWN

AU REVOIR BUT NOT GOOD-BYE SOLDIER BOY

CAN IT BE POSSIBLE THAT YOU HAVE
OVERLOOKED THIS WONDERFUL BALLAD?
THERE HAS NEVER BEEN A GREATER HIT.

Music by
JACK EGAN

Words by
AL HARRIMAN

THAT'S THE KIND OF A BABY FOR ME

THE SUPREME COMEDY NOVELTY SONG OF THE
SEASON. EDDIE CANTOR'S RIOT HIT IN ZIEGFELD
FOLLIES. GREAT VERSION FOR THE GIRLS.

Music by
RUBEN COWAN

Words by
LEW BROWN

MY MIND'S MADE UP TO MARRY CAROLINA

THE NEXT BIG POPULAR HIT. THIS IS
THE ONE RAG BALLAD YOU CANNOT
RESIST. VERSIONS OF ALL KINDS.

145 W. 45th St.
New York City

BROADWAY MUSIC CORPORATION

WILL VON TILZER, President

145 N. Clark St.
Chicago, Ill.

Palace, New York, This Week (April 1)

The Greatest Musical Novelty in a Generation



**FRED
BERRENS**

IN

**“WORDS
AND
MUSIC”**

Vaudeville's Favorite Violinist, accompanied by

THE ART APOLLO

(Reproducing instrument of Melville Clark Piano Co.)

**AN ENTERTAINING
AND
HUMOROUS ORIGINALITY**

Thanks is due to Miss Cecil Cunningham, Mr. T. M. Pletcher and Mr. Lee Roberts for the arrangement and successful presentation of my novelty.

Direction, M. S. BENTHAM OFFICE

TO WHOM IT MAY CONCERN:

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JACK NORWORTH

TO ARTISTS

I am now showing a sample line of
exclusive
Dresses, Waists and Millinery
which I will close out at exceptionally

THE LOUISE SHOP, Suite 527
Knickerbocker Th. Bldg., 116 W. 30th St.

Donlon Viva (Reg)	Gordon Phyllis
Dore Daniel	Gorman Eugene F
Doris Jack (C)	Grace Billy
Douglas Mrs F	Grace Robert W
Downing E Ollon	Grady Joe
Doster Virginia B	Grandy Mrs L (C)
Dreaster Marie	Granese Chas
DuBois Josephyn	Grantstoff Earl
Duclos D E	Gray Dorothy
Dudley Alice	Green Arthur M
Dudley Edgar	Griffith Fred (C)
Duffy Jas J (C)	Griffith Jos A (F)
DuFrane Frank Jr	Gruelsia F
DuLell Fred	Gunn Beuglia (C)
Dumlesscu Mitter	Cuth Harry
Duval Viola E (C)	
Duval Jean	H
DuVal Viola E	Hackett Dolly
Dyer Frances	Halbach Winifred

Eakin J Harold	Hall O S (C)
Edwards Tom (C)	Hall W J (C)
Egawa Robt (C)	Hall Distie (C)
Egon Allen C	Hall Mrs Pete
Eiler Novelty (C)	Halls Dancng (C)
Eldridge Clara	Hallen Fred
Elihu T	Hamilton & Lee
Emmeron Little (C)	Hilton Madeline
Emmerson Maude (C)	Hannon Wm
Errington Myra	Hanson Julia (C)
Estelle Maybelle	Hanson Grace
Evans Lulu (C)	Harcourt Leane
Evans & Newton	Hart Kenneth (Reg)
Gertrude	Herman T
	Harrowitz Dave

F
Fairman Geo W
Farro & Wells
Farro D L
Fass Bianche (C)
Faye Klitty
Ferguson Dick
Fern Miss D
Fillier Lee (C)
Fincher C
Finlay & Dorothy
Finley Ned
Finn James
Flisler Eleanor (P)
Flitzimmons Mrs Wm
Flint Beatrice (C)
Flint Paul
Flood Chas
Folbes Nina (C)
Ford Ed
Ford Little
Foreman C E (Reg)
Forman R U
Fox Billie
Francel May
Francis M J
Francis Ortho
Frankens H (C)
Franky St Tr
Freeman Jack
Fury Irene
Harrington Al (C)
Harris Sydney P
Harris Val
Harris Virginia
Harrison Carrie
Harrison Miss C L
Harrab & Jacquelin
Harrington Cecil
Hart Hal (C)
Hart Marie
Hart Hal
Heseltine
Haskins Marie B
Hawthorne David
Hawthorne Jack
Hayes Mrs Edw
Hearn Julia
Hector Pals (C)
Helien Carl
Hender-on C (C)
Hender Hildegarde (C)
Heyer Kathryn (P)
Hoyer M G
Hilden Sylvia (C)
Hirshfeld Milton
Hill Emma (C)
Hilden Erna
Hocher Horlacher
Hough Mrs Wm
Houston Peggy
House Evelle

G	Howard Writing
Gnabriel Master (C)	Howat-on Bryce (C)
Gaillingar A R (C)	Howe Pete
Galloway Lillian	Howt Ruth
Gallini S	Hughes Florence (C)
Galtvin Joseph (C)	Hughes Mrs G
Garrison J & E	Huling Ray G
Gaud-mudd Bros	Hutchins Dick (Reg)
Geddy Arthur	
Gibson Maud W (P)	I
Gilbs Harry D	Imperial Trio
Gibson Hardy (C)	Isaacson Joseph
Gibson I Grant	
Gibson Scott	J
Gibbert & LaCrango (C)	Jackson Mrs J M
Gillen Chas (C)	Jackson Harry J
Glared John	Jamison (P)
Glud-tube Holly	Jewes Bobby (C)
Golson Mrs R (C)	Jennings Miss B
Genero Mary (C)	Jesso & Faye
Germaine Florrie (C)	Johnson Duke
Golden Nettie	Johnson Roy (C)
Goldman Wm	Johnson Walter D
Gordon Alice (C)	Jordan Les (C)
Gore Gen	Jordan Ed G.

Gordon Phyllis
Gorman Eugene F
Grace Billy
Grace Robert W
Grady Joe
Grandy Mrs L (C)
Granese Chas
Granstoff Earl
Gray Dorothy
Green Arthur M
Grimth Fred (C)
Grimth Jos A (P)
Guarella F (C)
Gunn Beugla (C)
Cuth Harry

H
Hackett Dolly
Halbach Winifred
Haleg Mrs C
Hall O S (C)
Hall W J (C)
Hall Dixie D
Hall Mrs Pete
Halls Dancing (C)
Hallen Fred
Hamilton & Lee
Hamilton Madge
Hannon Wm
Hanson Julia (C)
Hanson Grace
Harcourt Leslie
Harlan Kenneth (Reg)
Herman T
Harowitz Dave

Harrington Al (C)
Harris Sydney P
Harris Virginia
Harrison Carrie
Harrison Miss C L
Harrar & Jaquelln
Harrington Cecil
Hart Iial (C)
Hart Murie
Hart Hal
Heseline
Hickins Leslie B
Huwthorne David
Hayden Jack
Hayes Mrs Edw
Hearn Julia
Hector Pals (C)
Hel-en Carl
Hender-on C (C)
Hendler Hirschel (C)
Heyer Kathryn (P)
Heymer E S
Hibben Sylvia (C)
Hirschfeld Milton
Hill Emma (C)
Holden Erna
Horlueber Fred (C)
Hough Mrs Wm
Houlton Peggy
House Estelle
Howard Jane (C)
Howard Erling
Howard Bryce (C)
Howe Adelaide
Howe Ruth
Hughes Florence (C)
Hughes Mrs G
Huling Ray O
Hutchins Dick (Reg)

I
Imperial Trio
Isaacson Joseph

J
Jackson Mrs G M
Jackson Harry J
Jamison (P)
Jarvis Bobby (C)
Jennings Miss B
Jesso & Faye
Johnson Duke (C)
Johnson Roy
Johnson Walter D
Jordan Leslie (C)
Jordan Ed C

WANTED! WANTED!

**COMEDIANS, PRIMA DONNAS, SOUBRETTES
INGENUES AND CHORUS GIRLS FOR**

SUMMER STOCK

To Open May 5

EMPIRE THEATRE, CHICAGO

Write or Wire Immediately

ART. H. MOELLER, Mgr. Empire Theatre, Chicago, Ill.

Kahn & Gates (P)	Lorraine Florence (C)
Kane Eddie	Loretta Gertrude (C)
Keeley Arthur	Love Doris E
Keller Marie (C)	Lovenberg Estelle
Kellogg Estelle	Lovett Beale
Kelly Eddie T (C)	Lubin Lew
Kemp Marion	Luby Edna (C)
Kenny & Walsh	Luby Ruby (C)
Kent Dorothy	Luxanne Mille (C)
Keyon Vincent	Lyle Mrs J C
King Jessie	Lynch Bobby (C)
King Louise	Lynne Oral
King Mrs W J	M
Kirk Ethel	Mac Chas (P)
Kittler T B	Mack Anna
Klein Henry J	Mack Frank
Kling Billy	Mack Hsn
Knox Wm C	Mack Lillian (C)
Kornau Fred	Mack Jim
Kuhn Fred Jr (P)	Mack & Velmar (P)

L	Mackay Florence
LaCoste Warren	Maddison Ralph
LaGrace Nina	Maille Mrs Ed
Lamb W A	Mandeville Marjorie
Lambert Happy	Mandia Jerry
Lambert Maude (C)	Mane Bernice
Lambert Natalie (C)	Works Abe
Lambert Nathalie	Martin Arthur
Lamplin Bros (C)	Martin Grace T
LaMar Lou (C)	Martin Miss T A
Lane Geo W	Marquise Musical (C)
Lane Joe	Martinez Gloria
Lang & Green	Marshall Lew (C)
Langs Antoinette (C)	Marshall Dorothy
Laufman Lew (C)	Mathews Prince
Lauter Philip	Mathews Mrs D
Laveen & Croan (C)	(C)
Laveen Sam (C)	Mathews Mrs D
LaVanere	(Reg)
LaVine Harry	Mauresette Mme
LaVine Henk B (C)	Maxin Four (C)
LaVine Mrs A	Maxwell Jose
LaVine Arthur	May Elwa (C)
LaVine Cora B	May Hello (C)
Lawson Breeze (C)	May Stella
Lawson Wm B	Mayan Jack
Lea Lillian	Mayo Bert L
LeClaire Maggie (C)	Mayo Beth (P)
LeCosta Mrs H	McArty Grace (C)
Leleh Teddy	McCann Andy
Leighton Anna (SF)	McDonald Jack
Leighton Bert E	Mead Edith
Leithold Rialto	Meeker J H
LeMaire Chas	Mekara W E (P)
Lenny Bob	Meiba Flo E
Lenny Harry	Melvorn Babe (C)
Lester Bert (C)	Mercer Vera (C)
Lester Harry	Merlan Dilla
Lewis Elsie (C)	Meyers Harry A
Lewis Fie	Meyer Belle (SF)
Lewis Henry R	Miller R C
Lewis Ross	Miller Elizabeth
Linn Ben	Miller Ed Duo
Lloyd & Britt (C)	Miller Elizabeth
Lloyd & Wells (C)	Miller Flonnoy
Litt Mrs Al	Miller Isabelle
Locke Emma (SF)	Milliker R H (C)
Longfether Joe (C)	Miller Florence (C)
Lorraine Miss R	Milton & Delmar
	Mitchell Samuel A

Monarch Four	Pratt Niel
Monks L	Prevost Flo
Montambo Nao	Prince John
Monty Lou	Proctor Bert (C)
Moore Gilberta (C)	Proctor Wm
Morretti Helen (C)	Purviance Roy
Morria Billy	
Morris Leslie	Q
Morton Jane (C)	Queally Harry
Morton Mrs J J	Quinn Jas D
Mooby Curtis (C)	
Muller & Coogan (C)	R
Mulhall Billy	Radclyffe E J
Murphy Billy	Rainey Marie
Murray Lola (C)	Rick Dick (C)
Murray Wm (P)	Riview Will
Myers Maude (C)	Raze & Brandon
	Raymond Al
N	Reed Ruth
Newins Josie (C)	Rehan Adrietta
Newell Tony	Reldy & Courler

Newman L. J. (C)
Newman May
Newton Harry
Nicholson Dave (P)
Nolan Mildred
Norris Miss M
Norton & Joyland
Norton Ruby

O

Oaks Percy
O'Brien Ethel
O'Brien Jas F
O'Connell Nell (C)
O'Donnell Jack
O'Donnell John
Old Homestead 8 (C)
Olids
Olson Florence
Olivetti Moffett C (C)
Olson Howard
Olla Della
One Benny
O'Neill Beatrice
O'Rourke Bert
Orr & Hagar
Osborn Lynn (C)
Ostler Tedy (C)
Ottiano Rapphella
Owen Jack (C)
Owen Herman

P

Pagl Mrs J
Palston Gertrude (P)
Parker Miss A R (C)
Patterson Julia
Paulette Evelyn
Paxton Leysie
Perira Paul
Perry H H (C)
Perry Martha
Perye Leon
Pietro Mr
Plarard Al
Plough Albert (C)
Postle Fred
Potter Wm G
Pottt Herbert (C)

Rice Helen C
Rich Catherine
Rich Helen
Richardson Benny
Rickus Ralph
Rings Alf
Roach & Radach
Rockwell Geo
Roland Edgar
Rooney Alice
Rolphs Major
Rose Ceall (C)
Rose Ivy
Rundredie Marie
Rowand Adela (C)
Royal Chas (SF)
Russell Clifford
Russell Robert H

S

Sallsbury Enda
Sam Lik Yunk (C)
Sampson Harry L
Saxon Pauline (C)
Saxon Chas H
Saxon Trema
Scott Maria K
Shannon & Mc
mack (C)
Sham Jimmy
Sharon Mabel
Sherwood Harvey
Sherman Dorothy
Sherman Joe
Shone Madelyn
Simmons Jas D
Simmons Nance
Silvner Joe
Smith & King (C)
Smith Arthur (P)
Smith Chas W
Smith Ed
Smith John W
Smyth Arthur F
Snyder Harry (C)
Spaulding Clarice
Spaulmann Jeanette
Spaulfield Hal (H)
Stafford J
Stark Virginia

St Claire Mae
St Stephen Murray
Stewart Margaret
Stirk Chas C
St James Wm
Straslele Fred
Stremle Henry (C)
Strickland Frank
Sullivan Geo F
Sully Estelle
Sully Jno F (C)
Sutter Mr & Mrs J
Swain Hal
Sydney Jack

T

Takaori B S (SF)
Taylor Bert (C)
Taylor Margaret
Teddy Alice
Tennison Ben
Thorpe Chas H (P)
Thurbay David
Tilson Ben. A
Tilton
Tedd Edna (C)
Toll E
Tomber Mrs T
Toner Mrs T
Tracey Peggy (C)
Travers Richard (C)
Triller A (C)
Tudis Harry
Ture Edw
Tuttle Albert
Tyler H
Tyson Chas

V

Valli & Valli
Vnni Ethel
Von Camm Jack
Venner Mildred (C)
Verhelm Eugene (C)
Vert Hazel
Voll Lawrence F
Von Kaufman Ellen

W

Wagner Mrs J P
Wagner Priscella
Wakfield Geo (C)
Walker Margaret
Walker Vida
Walsh & Bentley (C)
Walsh & Bentley

Ward Elroy (C)
Ward Lew (C)
Ward Frank
Wardel Harry
Waters Guy
Watkins Billy
Watson Joe
Watson Pearl
Weaver Bert (C)
Weaver Bertha (C)
Webb Geo (P)
Well M
Welford Darry (SF)
Westworth Mr
West Anna M
West Mrs C V
Weston Verna (C)
Weston Verna
Wheeler Bugs (C)
Wheeler Richard
White Geo
White Mr & Mrs J
Whittier Roy
Wiggles Burt (C)
Wilbur Harrington (C)
Wilbur Joe
Willard Jane
Willborn Burt
Willemann Emilly (P)
Williams Dot
Williams Mrs T
Willis Louise (C)
Willis Micala
Wolman Dave (C)
Wolfe Robert
Wolfheim Elele
Wolfheim Eugene (C)
Woods Elele (C)
Woods Helen (C)
Woodward Fred (SF)
Worden May
Wright Roswell
Wyer Forrest
Wyndham Mae D

Y

Yalof Bertha
Yamada Matt
Yough & Wheeler
Young P H
Young R

Z

Zermalne & Vallal

BURLESQUE ROUTES

(April 8 And April 15.)

"Americans" 8 Gayety Philadelphia 15 So
Bethlehem 16 Easton 17-20 Majestic Wilkes-
Barre Pa.

"Army and Navy Girls" 8 Englewood Chicago
15 Empire Chicago.

"Auto Girls" 8 Star St Paul 15 L O.

"Aviators" Howard Boston 15-16 Park Man-
chester 18-20 Worcester Worcester Mass.

Behman Show 8 Olympic Cincinnati 15 Colum-
bia Chicago.

"Best Show In Town" 8 Palace Baltimore Md
15 Gayety Washington D C.

"Bliff Bing Bang" 8-9 Binghamton 10 Water-
town 11 Oswego 12-13 Inter Niagara Falls
14 Y Garden Buffalo 15

"Bon Tons" 8 Gayety Buffalo 15 Corinthian
Rochester.

"Bostonians" 8 Gayety Pittsburgh 15 Star
Cleveland.

"Bowers" 8-10 Bastable Syracuse 11-13 Lum-
berg Utica N Y 15 Gayety Montreal.

"Broadway Belles" 8 Lyceum Providence R I
15 Gayety Boston.

"Burlesque Revue" 8 Gayety Montreal 15 Em-
pire Albany.

"Burlesque Wonder Show" 8 Empire Albany
15 Casino Boston.

"Cabaret Girls" 8 Majestic Ft Wayne 14-15
O H Terre Haute Ind.

"Charming Wilkins" 8 Century Kansas City
Mo 15 Standard St Louis.

"Darlings of Paris" 10 Amsterdam 11-13 Hud-
son Schenectady N Y 15-16 Holyoke Holyoke
17-20 Gilmore Springfield Mass.

"Follies of Day" 8 Gayety Kansas City Mo
15 Gayety St Louis.

"Follies of Pleasure" 8 Empire Chicago 15
Majestic Ft Wayne Ind.

"French Follies" 7-8 O H Terre Haute Ind
15 Lyceum Columbus.

LILLIPUTIANS MIDGETS

**WHO CAN SING, DANCE AND DO SPECIALTIES
WANTED FOR A LONG SEASON. FIRST-CLASS THEATRES.**
Send photo and what you can do. **IKE ROSE, Gus Hill Office
701 Seventh Ave., New York City**

B. F. KEITH'S RIVERSIDE

NEW YORK

Week of

April 8th

The Submarine Attack
Volcano in Eruption
Aeroplane Flight

U. S. Battleships in Action
New York Skyline by Moonlight
Transports Leaving for France

Married via Wireless

And if you need a Mechanical or Electrical Effect
write the builders and producers of this act. **CHES-
TER POLLARD BRQS.**, Direction **HARRY WEBER**,
Palace Theatre Building, New York City.

B. F. KEITH'S ORPHEUM

BROOKLYN

Week of

April 15th

"Forty Thieves" 8 Savoy Hamilton 15 Cadillac Detroit.
"Gay Morning Glories" 8 So Bethlehem 9 Easton 10-13 Majestic Wilkes-Barre Pa 15 Emporium Hoboken.
"Girls from Follies" 8 Empire Hoboken 15 Star Brooklyn.
"Girls from Happyland" 8 Star Toronto 15 Savoy Hamilton O.
"Girls from Joyland" 8 Gayety Baltimore Md 15 Trocadero Philadelphia.
"Golden Crook" 8 Peoples Philadelphia 15 Palace Baltimore Md.
"Grown-up Babies" 8 Olympic New York 15 Gayety Philadelphia.
"Happings Harry 8 Star & Garter Chicago 15 Gayety Detroit.
"Hello America" 8 Jacques Waterbury Conn 18-20 Cohen's Newburg N Y.
"Hello Girls" 8 Standard St Louis 15 Englewood Chicago.
"Hip Hip Hurray" 8 Star Cleveland 15 Empire Toledo.
"How Sam 8-10 Berchel Des Moines Ia 15 Gayety Omaha Neb.
"Innocent Maids" 8 Erie 9 Oil City 10 Beaver Falls Pa 11-13 Park Youngstown O 15 Victoria Pittsburgh.
"Irwin's 'Big Show'" 8 Gayety Toronto 15 Gayety Buffalo.
"Jolly Girls" 8 Gayety Chicago 15 Gayety Milwaukee.
"Lady Buccaneers" 8 Garden Buffalo 15 Star Toronto.
"Liberty Girls" 8 Gayety St Louis 15 Star & Garter Chicago.
"Lid Lifters" 8-9 Park Manchester 10-13 Worcester Worcester Mass 15 Olympic New York.
"Maids of America" 8 Columbia New York 15 Casino Brooklyn.
"Majestic" 8 Miner's Bronx New York 15 Empire Brooklyn.
"Marion Dave 8 Casino Philadelphia 15 Hurtig & Seamon's New York.
"Merry Rounders" 8 Empire Newark 15 Casino Philadelphia.
"Mile-a-Minute Girls" 8 Gayety Milwaukee 15 Gayety Minneapolis.
"Military Maids" 8 Majestic Scranton 15-16 Binghamton 17 Watertown 18 Oswego 19-20 Inter Niagara Falls N Y.
"Million-Dollar Dolls" 11-13 Park Bridgeport 15 Colonial Providence R I.
"Mischief Makers" 8 Empire Cleveland 15 Erie 16 Oil City 17 Beaver Falls Pa 18-20 Park Youngstown O.
"Monte Carlo Girls" 8-9 Cort Wheeling W Va 10 Canton 11-13 Grand Akron O 15 Empire Cleveland.
"Oh Girls" 8 Star Cleveland 15 Empire Toledo.
"Orientals" 8 Star Brooklyn 15 Gayety Brooklyn.
"Pace Makers" 8 L O 15 Century Kansas City Mo.
"Parisian Flirts" 8 Cadillac Detroit 15 Gayety Chicago.
"Puss Puss" 8 Hurtig & Seamon's New York 15 L O.
"Record Breakers" 8 Penn Circuit 15-16 New Bristol Bristol 17-21 Camp Dix Wrightstown N J.
"Reeves Al 8 Grand Hartford 15 Jacques Waterbury Conn.
"Review of 1918" 8 Gayety Minneapolis 15 Star St Paul.

"Roseland Girls" 8 Empire Brooklyn 18-20 Park Bridgeport.
Sidman Sam 8 Casino Boston 15 Grand Hartford.
"Sight Seers" 11-13 Cohen's Newburgh N Y 15 Miner's Bronx New York.
"Social Follies" 8 Victoria Pittsburg 15 Penn Circuit.
"Social Maids" 8 Casino Brooklyn 15 Empire Newark.
"Some Babies" 8-9 New Bristol Bristol 10-14 Camp Dix Wrightstown N J 15 Gayety Baltimore Md.
"Some Show" 8 Columbia Chicago 15-17 Berchel Des Moines Ia.
"Speedway Girls" 8-9 Holyoke Holyoke 10-13 Gilmore Springfield Mass 15 Howard Boston.
Speigel's Revue 8 Gayety Boston 15 Columbia New York.

"Sporting Widows" 8 Corinthian Rochester 15-17 Bastable Syracuse 18-20 Lyndberg Utica N Y.
"Star & Garter" 8 Gayety Omaha Neb 15 Gayety Kansas City Mo.
"Step Lively Girls" 8 Lyric Dayton 15 Olympic Cincinnati.
Sydell Rose 8 Majestic Jersey City 5 Peoples Philadelphia.
Temple's 8 Gayety Brooklyn 17 Amsterdam 18-20 Hudson Schenectady.
"20th Century Maids" 8 Orpheum Paterson 15 Majestic Jersey City.
Watson Billy 8 Gayety Washington D C 15 Gayety Pittsburgh.
Welch Ben 8 L O 15 Orpheum Paterson.
White Pat 8 Trocadero Philadelphia 15 Majestic Scranton.
Williams Mollie 8 Gayety Detroit 15 Gayety Toronto.

the agile golf ball. Among those who will accompany the showman are Charles Smalley, secretary of the Western Golf Association; William Buss, Fred Hamlin, Fred Wilson and Henry Paulson.

"You're encouraging all who are going over the top," was the message of Gen. Thomas H. Barry, in command at Camp Grant, to the theatrical companies who entertain Uncle Sam's fighters. It was contained in a letter written to Raymond Hitchcock, thanking Hitchy for the show given last Sunday to the boys of Camp Grant.

AUDITORIUM (H. M. Johnson, mgr.).—Harry Lauder; one week's engagement; opened to tremendous business.
BLACKSTONE (Harry J. Powers, mgr.).—"The Riviera Girl"; lukewarm; will depart two weeks from now (2d week).

COHAN'S GRAND (Harry J. Riddings, mgr.).—Jane Cowl in "Lilac Time"; holding (15th week).
COLONIAL (Norman Field, mgr.).—Raymond Hitchcock in "Hitchy Koo," with Lilian Russell as added feature; capacity nightly (3d week).

COLUMBIA (Frank G. Parry, mgr.).—Molly Williams' Show.
CORT (U. J. Hermann, mgr.).—"The Naughty Wife," with Charles Cherry and Blanche Yurka; tepid (6th week).
ENGLEWOOD (J. D. Whitehead, mgr.).—"Follies of Pleasure."

EMPIRE (Art Moeller, mgr.).—"Cabaret Girls." Goes into burlesque stock in three weeks.

GARRICK (Wm. Currie, mgr.).—"Over the Top," with Justine Johnson; opened fair (1st week).

GAYETY (Al. G. Kells, mgr.).—"Mile-a-Minute Girls."

ILLINOIS (R. Timponi, mgr.).—Mr. and Mrs. Coburn in "The Imaginary Invalid"; good highbrow opening (1st week).

IMPERIAL (Will Spink, mgr.).—First week of W. V. M. A. vaudeville.
LA SALLE (Nat Royster, mgr.).—"Leave It to Jane"; packing nightly with tunes as the big appeal (10th week).

NATIONAL (John Barrett, mgr.).—"Potash & Perlmutter."

OLYMPIC (Abe Jacobs, mgr.).—"Some Little Girl," with Felix Adler; anaemic (2d week).

PLAYHOUSE (Guy Hardy, mgr.).—Margaret Anglin in "Billeted"; opened big (1st week).

PRINCESS (Will Singer, mgr.).—John Drew and Margaret Illington in "The Gay Lord Quex" (4th week).

POWERS (Harry J. Powers, mgr.).—David Warfield in "The Music Master" closes his very successful run (11th week). Thomas A. Wise and William Courtenay in "General Post" April 6.

STAR & GARTER (Wm. Roche, mgr.).—Sam Howe's show.

STUDEBAKER (Louis Judah, mgr.).—"Maytime" (13th week).

MAJESTIC (Wm. G. Tisdale, mgr.; Orpheum; rehearsal 9:30).—A score of people, four some, half a dozen songs, sailors, Chinamen, deckhands, cakewalkers, costumes, lighting effects, real rain, not so real thunder, lightning furnished by the electrician, a quartet choir, an octet chorus, and last, but

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Ed Friedman (Gladys and Friedman) has been appointed an honor man in the local Four-Minute-Men organization.

John D. Williams was in Chicago this week, discussing with John Drew and Margaret Illington the details of a new play which is being written for them next season.

Fred and Adele Astair and Laurie and Bronson received much complimentary comments for their work in "Over the Top" at the Garrick.

Julia Sanderson had throat trouble last Wednesday and on Thursday her understudy, Doris Fredo, played the stellar role for two performances.

Cathleen Nesbitt, who recently played lead in "Cheating Cheaters," in which she was replaced by Eileen Huban, has joined Thomas A. Wise and William Courtenay for their Chicago engagement in "General Post."

April 28 has been announced as the date for the annual Chicago performance for the Actors' Fund benefit. The show will take place at the Auditorium, under auspices of the Chicago Theater Managers' Association.

Sam Lederer is circulating a petition among theatrical people asking Billy Sunday to address them at a special meeting in the Palace Friday night. Raymond Hitchcock promised to be present.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

Leo Ditrichstein will succeed Jane Cowl at Cohan's Grand April 22 for a limited run of "The King," after which the new Cohan revue will occupy the house.

Lieut. James B. McKown, who won his bars at the officers' training camp at Fort Sheridan some time ago, has been honored by appointment as battalion adjutant of his regiment at Camp Grant, Rockford.

In a recent issue of VARIETY appeared an item of the illness of Lucille Kramer in a San Francisco hospital. The Chicago office is asked to print the fact that this is not the Miss Kramer of Clifton and Kramer.

Georgia O'Ramey, Ernest Glendenning and Frank McIntyre have been engaged by Elliott, Comstock & Gest for a new musical show by Hugo Felix and Anna Caldwell, to be produced next fall. This sets aside the report that O'Ramey will go into the pictures for a year, announced some time ago.

During the week of darkness at the Playhouse Manager Guy Hardy had the house redecorated and renovated for Margaret Anglin's engagement in "Billeted." A three-piece orchestra under the direction of Leon Marx will play during Miss Anglin's time at the theatre.

Peter J. Schaefer is leading a flock of crack golf players to French Lick Springs April 15, where they will remain a month to swat

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not least, making no effort to dodge the spotlight which pursues him every second he is on the stage. Joseph E. Howard, "the well-known composer, who conceived the idea of introducing his melodies surrounded by atmosphere." Hurling this imposing edifice of paraphernalia and people at the audience, Mr. Howard succeeded in getting a comeback. By a more than willing response to applause he got several curtain calls. He utilized those curtain calls to plug "Somewhere in France is the Lily." Mr. Howard, his face a little more full, more shiny than usual, makes his first entrance into the maelstrom of motion in evening attire, with a cape. In the Dixie levee scene five minutes of typical Negro bedlam, with everybody on the stage hopping around as if possessed, the debonaire Joseph is a minstrel man. In the Chinatown scene, where everybody gibbers unintelligibly to "surround the melodies with atmosphere," Howard is a dope fiend. And in the last scene, in a wood, Joe comes out in a cute sport shirt, and sing to his leading lady in a tree. A peculiarity of the tree is that there is an electric light on it, which shines lustily on the faces of Joe and the lady as they sing. And talking of the lady, nobody seems to know who she is except Mr. Howard, and he won't tell. Certainly she is not Ethelyn. The new one is pert, audacious, knows how to wear a dress, sings good tunes, supplied her. Mr. Howard sees to it that she appears in every scene. When it was all over, nobody seemed to know what it was all about, but it was big and pretentious and glittering and showy, so the applause was heavy. Queenie Dundin, with a Marie Meeker monolog, does a bit of everything to open the show. She is a dapper, wire-walking, trick-riding and general acrobatic. Queenie has a personality that gets over and she refuses to be discouraged by opening position—she mentions it slightly in her talk. She was followed by Frank Crumit, a big lad who sings quiet songs in a southern, congenial way. He got his big when he sang some of the old songs—a few of them warmed up the audience tremendously. Among some of the old-timers he rendered were "Only a Bird in a Gilded Cage," "Bedelia," "Bill Bailey," "Maggie Murphy" and "Under the Bamboo Tree." The house swept with uninterrupted laughter for twenty-two minutes while Harry Green and his players gave Aaron Hoffman's funny sketch, "The Cherry Tree." Green is superb in the character of George Washington Cohen. Nonette, with Jerry Jarnigan at the piano, sang songs of the people, and made love to her violin in her passionate gypsy way. Will Rossett's "At the End of a Wears Day" was featured, but the big moment of her act was when she played "Break the News to Mother," muted. The house held its breath, and there were many sighs when Nonette finished this beautiful old song. James Diamond and Sybil Brennan followed felicitously with their nonsense, and made way for the Howard show with a lot of nonsense which was favorably received. Those noble and breathless nuts, Rockwell and Wood, came after Howard. They gave the audience no chance to do a thing but laugh. The show closed with the Three Jahns, the very best equiball act in vaudeville.

Singing.
PALACE (Earl Steward, mgr.; Orpheum).—It was a great day for the acts that weren't billed conspicuously. Even so, Eddie Foy and his brood, headlining, held up solidly. Vivian Holt and Lillian Rosedale scored decisively in an early position. This pair of artistic girls has improved immeasurably since the appearance last winter in the Majestic—that is, the improvement has come in tempering natural concert and operatic talents to the specific tastes of vaudeville. The place de resistance number now is a wonderful harmonizing of "The Missouri Waltz," which grows and swells and folds the audience into a clasp of irresistible sweetness. An encore was demanded, and a little pickaninny-song, honey-eyed and harmonious, rounded to a conclusion one of the most delectable acts in vaudeville, one of the type which Martin Beck likes to send over his circuit—artistic, restrained, refined. Both the young women have found solo numbers more fitted to vaudeville than those they employed at first, and the whole running order of the act "goes."

Cartmell and Harris, comparative old-timers who have done not a loss of time in the theatre, acts in big-time house, can through at this day and date with the toppest and swiftest run of material ever associated with their veteran trademark. Opening in a special set in full-stag they appear from the door of a country clubhouse and go into a lyric reeking with comedy snappers and nifty repartee. Then they storm the house with a ragtime golf game in dance, bringing big hands and an assistant, an aged gent who does a comedy waiter, is brought on, and he holds the stage while the principals change to evening dress (both male) and go into "one" for some talk and a smart dance and song. Miss Harris as a male impersonator has found a forte hitherto hidden. Her impersonation of a Chicagoan on her. The act is strong enough for next-to-closing on any bill anywhere.

Foy and his Foy drew No. 4, surprisingly early, but just as good for this rough-and-tumble melange of Hobart wit, Fey clowning and miscellaneous dancing and knockabout by the entire company, as any spot. Foy is passe here for stage honors, but he is liked and welcomed, always, and the act got all that it went after. The Levlois opened, getting a lumbering start, but coming through at the finale with the whirling bicycle on the running wire. Bert Swor, who owes much of his proud record as a blackface favorite to their Chicago audiences, which have always cottoned to him, stole the laughing edge of the bill.

Charles Withers and his pretentious company in the four-scene burlesque melodrama ran about as long as it is permitted for this kind of performance to go in vaudeville. But the comedy held through big-bang speed and slapstick, and went powerfully to the finish. Roy Cummings and Ruth Mitchell,

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vouched for me, and

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for their just decision affording me protection
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ROBERT EVEREST

Everest's Novelty Circus.

Direction, JAMES E. PLUNKETT

with an act seemingly very light for the "location," started to raise eyebrows. Then they let loose. Cummings unveiled a line of shrieking comedy falls, and screams of laughter popped from his every move as the charming Miss Mitchell breezed along and did his "straight." If Cummings has a bone in his body, he didn't show it in the way he twirled and bussed his shape; surely he has no bones in his head, either, for he is a showman par excellence. The team here equalled its sensational eastern wallop. The Kansas Boys, equilibristas, with comedy touches closed handsily.

McVICKER'S (Jack Burch, mgr.; agent, Low Matthews).—Sidney Forbes was the surprise wallop in an excellent bill (New Acts). Peggy Brennan and Brother opened in a novelty ladder act, one of the best opening acts on the time. The stunts consist entirely of balancing on ladders, and some of the tricks suspend the breathing faculties. The act is well dressed and fast. Betty Stokes, with a rich, beautiful contralto, wins on straight singing of the highest order. This artist varies her act a bit by whistling "Glowworm." Forbes followed in his Kipling recital. Hendricks and Russell came next (man and woman) in a series of dances of Spanish motif, done full stage with a Spanish drop. The dancing is excellent and would get by, even if the team didn't have a punch for the finish, when the woman in the act turns out to be a man. The high spot of the act is a burlesque on "Salome." Bernard and Meyers offer their old act, Bernard in the character of a caddy entering while Miss Meyers sings "Land of Wedding Bells." His comedy and the girl's dandy voice make a rounded-out offering. Kettering's "Lincoln of the U. S. A." came next. Donovan and Murray have good voices, indifferent numbers and bad comedy. The boys have tried to ring in a bit of plot in their songs, to the detriment of their act. They would do better to confine their efforts to straight singing. "Temptation," the high spot of girl shows, closed the show with a bang.

HIPPODOME (Andy Talbot, mgr.; agent, W. V. M. A.).—Billy and Annette Bartlett opened the show with a snappy trap act. The couple, good-looking and clean-cut, do their airy aerial stunts like clockwork. They were followed by Fiske and Fallon (man and woman) in a novelty musical act. The man dresses as card boy while the woman dresses as a million dollars. While she accompanies him on the piano he plays a violin, and then, before the piece is finished, begins to walk offstage. After he is gone the violin music continues, and then it is discovered that the tones are being imitated by the girl, who does it with remarkable fidelity. This clever bit won the audience, and the finish with a miniature banjo got them an enthusiastic hand. Bernard and Lloyd came next, with some new gags since their last appearance in Chicago at McVickers'. It takes a good Hebrew comedian to get by, and Bernard deserves commendation for the manner in which he gets comedy out of the character without making it in any way distasteful. Lloyd is an excellent foil. Dot and Alma Wilson and Co. offer a pot-pourri of hysterical entertainment which shows evidence of expenditure of much money and effort, but fails of the desired effect by virtue of incoherence. There is trick scenery, a polly, a cat, a cuckoo clock, a midget and many props. Edna May Foster, using various plants, gets by because she keeps the audience wondering what she will do next. Coming out with a song, she gets into a quarrel with the drummer, and demands to know whether he thinks he can do the singing as well as she can. He thinks he can, but says he must have somebody take his place at the drums. The house drummer then takes the stage and sings. Others in the audience are similarly utilized. Rawson and Claire follow in the act that has been reviewed many times before. The Chicagoans never seem to tire of it. The Four Bards, in hand-to-hand sword.

WINDSOR (D. W. Schwartz, mgr.; agent, W. V. M. A.).—William Shilling tried out

here in a new sketch by Howard McKent Barnes (New Acts). The show was opened by the Aerial Bartlett, a man and woman, who caromed off bars in a routine that was ample if not epochal. The Shilling sketch followed, and was accorded a tremendous ovation. Sigmund and Manning, Italian street singers, started in the coroduro effects commonly credited to Neapolitan troubadours, offered a pleasant few minutes of instrumental and vocal effort. The man plays a violin and the woman sings. Arthur Rigby (reviewed at the Hippodrome last week) got over big with his stories, gags, songs and semi-steps in blackface. The show closed with Captain Ford and his Marines. The sailors are genuine U. S. marines, and the purpose of the act is to assist navy recruiting. The act opens full-stage, several marine posters displayed. At one end of the stage, at a desk under a prop tent, one of the sailors sits in the role of recruiting officer, taking applications. Two marines pass each other full length of the stage, in the role of sentries. The atmosphere thus created cannot be called thrilling, but it does ease in on the audience the recruiting flavor of the act. Captain Ford opens with "Wake Up, America," purpose of the act is to assist navy recruiting. Removing the Colt's from his holster he puts it to his mouth and plays it. It's a life! Then he turns his rifle around and sounds bugle calls from the barrels. There is a drill in which the four marines participate. The act got over fairly well, mainly on its patriotic appeal.

Singing.
WILSON AVENUE (Mitchell Licalsi, mgr.; agent, W. V. M. A.).—Each bill is a monument to the artful showmanship and good taste of Licalsi, and this one was no exception. The show opened with Walker and Texas (man and woman) in a rope-throwing act, billed "Pastimes on the SX Ranch," which proved to be a pleasing opener. No. 2, Story and Clark, delivered fulsomely with a musical act. The boy plays a xylophone and the girl a piano, singing while she plays. She puts over her songs splendidly. Well-dressed, good-looking and keeping away from anything offensive to the mind, ear or eye, the team was given an appreciative hand. Lorin Howard's sketch, "515," followed. The sketch is full of conversation and drags a bit in spots. It was followed by Wamser and Palmer, who scored an electric hit (New Acts). Menlo Moore's "Magazine Girls" with "Dot" Baker and Polly Walker closed. Miss Walker has replaced Juliette in the soubret part, and is doing splendidly. Her work and the rapid costume changing of Walker, plus the general bright and snappy action of the act, makes it one of the best girl acts on the time.

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 (Automate) 18852

Graumann's soon will hang out a service banner. Arthur E. Dunning, publicity director of the Million Dollar theatre, has been called and will leave in a few days for American Lake.

Marion Vantine, the latest acquisition of the Morocco forces, will make her first appearance with the Morocco company Sunday, in "Cheating Cheaters."

Richard Dix, of the Morocco, is learning to knit.

John Masefield, the English author, is lecturing in Los Angeles on "The War and the Future."

Pictures of Graumann's corps of girl ushers in cadet uniform, consisting of gray jackets and white trousers, are being taken at the Thomas H. Ince studios.

Harry and Louise Lamont, now touring in vaudeville, will soon be back in Hollywood to reside there permanently.

Al Smedley, pianist at the Mason, has been acting mysteriously of late. It is feared he is about to break his bachelor agreement with Bernis Monie, leader at the same theatre.

Theodore Miles is rehearsing a sketch for vaudeville. He will try it out at Santa Ana next week.

Bobbe Henshaw, known as the Uke Kid, received an offer while at Pantages to go into pictures, but refused, because he said he preferred to know where his next meal was coming from.

Mrs. Charley Murray is visiting in the east.

Mr. and Mrs. Addison Fowler, known as the Dancing Fowlers, have postponed their trip east until August.

The Community theatre in Hollywood is doing very well. It is patronized chiefly by society and the profession.

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Belgium dear your tears are falling,
Still you've kept a brave heart true-blue.
We are filled with love for you.
Clouds of fear soon pass away;
Love's golden sun will come to stay.

CHORUS

Belgium, Belgium, dry your tears,
We will be at your side.
Into our hearts with a message you came;
Every American loves your dear name.
Mothers, Sweethearts, Brothers of war
It's you we're fighting for,
And we'll never stop, till we're over the top,
Belgium dry your tears.

—2—

Belgium though you're worn and tired,
You have left us all inspired,
For you've shown us grit and brav'ry,
Spurred us on to Victory.
Land of heroes staunch and true,
We'll soon be marching side of you.

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"BRING BACK MY SON"

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"YOU MAY BE A DOGGO"
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"THE WILD, WILD WEST"
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Bel-gium we can hear you call-ing, Bel-gium dear your Tears are fall-ing,
Still you've kept a brave heart true-blue, We are filled with love for you,
Clouds of fear soon pass a-way, Love's golden sun will come to stay.
Bel-gium, Bel-gium dry your Tears, We will be at your side,
In to our hearts with a message you came,
Ev-ery if men can loves your dear name, Mothers, Sweet-hearts
Broth-ers of war, It's you we're fight-ing for, — AND
We'll nev-er stop, till we're "OV-ER THE TOP" Bel-gium Dry Your Tears.

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THEY ARE

They're Too Good!

WAIT!

Oh Moon of the Summer Night

(Tell My Mother Her Boy's All Right)

Over there—the silv'ry moon was shining,
Over there—a soldier boy was pining;
To the moon he pleaded, and if it heeded
This is what it heard him say:

CHORUS

Moon of the Summer night
Your silv'ry beams bring me dreams of the
loved ones 'way back home.
Could you only tell them all, that I'm safe
to-night
How it would cheer up the dear ones far
across the foam.
Over yonder in the golden West, my mother's
praying,
And the little girl I love the best is praying,
too, so I'm asking you
Oh, Moon, won't you send your light
And tell my mother for me 'cross the sea
Her boy's all right?

—2—

Over here, the night was dark and dreary;
Over here, two loving hearts were weary;
Sweetheart and mother asking each other:
Will our soldier boy return? "Oh, Moon," etc.

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"SWEET HOME"

"BEAUTIFUL GIRLS"

"OLD WOMEN"

"Man of Me"

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OH MOON OF THE SUMMER NIGHT
(TELL MY MOTHER HER BOY'S ALL RIGHT) BY ALLAN J. FLYNN

Verse
Over there, the silv'ry moon was shining,
Over there—a soldier boy was pining,
To the moon he pleaded—
AND IF IT HEED—
Say Oh, this is what it heard him say

CHORUS
Moon of the Summer night,
Your silv'ry beams bring me dreams of the
loved ones 'way back home,
Could you only tell them
all, that I'm safe to-night,
How it would cheer up the dear ones
far across the foam,
Over yonder in the golden West,
my mother's praying,
And the little girl I love the best,
is praying too, so I'm asking you,
Oh Moon, won't you send your light,
And tell my mother for me 'cross the sea,
Her boy's all right.

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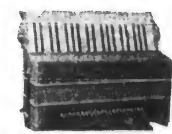
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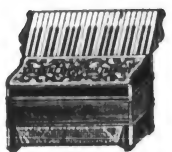
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ORPHEUM (Fred Henderson, gen. mgr.;
agent, direct).—Good show, barring pro-
nounced absence of big laughs. Blossom
Sealey hit. Vardon and Perry had a tough
spot following the Sealey turn. They opened
easy and finished big with laugh honors. Color
Gems closed the show successfully. Lucille
and Cockle opened big. Bert Kalmar and
Jessie Brown (holdover) eclipsed last week.
Marlan Harris (holdover) stopped the show.
"In the Dark" held attention throughout;
scored. Fradkin and Jean Tell (holdover)
repeated successfully.

PANTAGES (Burton Myer, mgr.; agent,
direct).—Excellent bill. Eleven Uyenias
provided successful novelty. Act away from usual
type; closed the show and made big im-
pression. Roscoe's Royal Nine, entertaining.
James (Fat) Thompson and Co. laugh honors.
Lee Hop and Co. scored. Hope Vernon, on
second, strong enough to have filled later
spot on bill. The Harvey Trio, exciting nov-
elty; opened strong.

HIPPODROME (Edward Morris, mgr.;
agent A-H).—Average bill. Barnes and
Burner, opened, received laughs throughout.
Berry and Nickerson, excellent instrumental-
ists; big hit. Knorr and Reila, poor sketch,
well played. Four Dancing Demons, excellent
turn, did well. Brown and Newman, held
next-to-closing position successfully. Bqno-
mar's Arabs, closed big.
ALCAZAR (Geo. Davis, mgr.).—"De Luxe
Annie" (Evelyn Vaughan).

CORT (Homer F. Curran, mgr.).—Robert
Mantell repertoire (first week).

COLUMBIA (Gottlob & Marx, mgrs.).—"Grumpy" (Cyril Maude; first week).

CASINO (Lester Fountain, mgr.).—A-H &
W. V. A. vaudeville.

PRINCESS (Bert Levey, lessee and mgr.).—
Bert Levey vaudeville.

SAVOY (Harry Davis, mgr.).—Will King
Musical Co., with Bonita (15th week).

WIGWAM (Jos. F. Bauer, mgr.).—A-H &
W. V. A. vaudeville.

CASINO 24. Current bill is far su-
perior to the attractions offered the past few
weeks, and this standard should be maintained
from now on if the present business, which is
very big for this house, is to hold up. With
business increasing gradually of late, the
house is now making a very fair showing.
King & Brown, billing themselves "Two Men
and a Pair of Legs," open the show with a
very novel jumping and balancing turn, for
which they were accorded a big reception.
Cole & Coleman, blackface comedian and
woman, come next with a routine of gags,
some of which are new. For a finish they do
some work with saxophones that gets them
away nicely. Their musical offering proves
to be the best thing in the turn. Mettelle &
Company present a rather pretentious ven-

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triloquial act, considering the fact that only
one dummy is used throughout. The turn
contains a novel opening, new patter and an
attractive woman assistant, who plays a selection
or two on the piano. They were very
favorably received. The Celli Opera Company,
a mixed quartet, deviate from the usual rou-
tine of a turn of this kind by introducing a
couple of standard English numbers. All
four are good singers and, closing with
"Love's Old Sweet Song," they got away
successfully. Lovett & Dale, semi-nu comed-
ian and girl, garnered the laugh honors.
Their routine is very good, but they could get
over without the aid of so many local gags
nicely. The crowning achievement of the man-
agement came in the form of Elkins, Ray &
Elkins, three well-dressed young men with
good voices, individually and collectively. The
act is different from the usual cabaret turn
and is worthy of better than the small time.
In closing position came the Great Koban and
Company, an unusual Japanese turn. An
outstanding feature of the act is an em-
brodered silk drop showing a Japanese scene.
The accompanying picture is "Broken Ties,"
with Montagu Love and June Elvidge.

Through a misunderstanding between the
managements, the Louis B. Jacobs Musical
Company Co. has closed at the Elk's theatre,
Phoenix, Ariz., after three weeks, most of
the principals returning here last week. Lew
Dunbar joins the Will King Co. at the Savoy,
Earl Caldwell succeeds Bobby Ryles as ballet
master at the Savoy, and Mr. Jacobs has
joined Raymond Teal in Deming, N. M.

The Cyril Maude engagement at the Col-
umbia for the month of April will be
devoted to two weeks of "Grumpy," a week of
"Caste," and a week of "General John Regan."

a Roscoe Karns, late of the Del Lawrence Co.,
Hippodrome, Oakland, is now heading his own
dramatic stock company at the Victory, San
Jose. Audell Higgins is playing leads oppo-
site him.

Several changes are being made in the Del
Lawrence Co. at the Hippodrome, Oakland.
Audu Due, playing leads; Florence Printy,
soubrette, and Wm. Mayland, juvenile man,
open April 14.

Several actors were "among those present"
in the recent hold-up of an Oakland gambling
house. Prominent among them were Lew
Horman, Joseph Shriner, Vic LeRoy, Frank
Goldie, Joe Galvin.

The Little People's Theatre Club, sixty chil-
dren in all, will present "Puss in Boots" at
the Casino theatre, Saturday morning, April
13.

Olga Pennington, singer, returned to Aus-
tralia last week on the "Ventura."

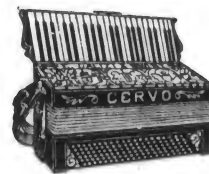
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EMMIE AND EFFIE ELLIOTT

A Scenic Breath from Songland

Harlem Opera House, New York (April 1-3)

Direction, H. BART McHUGH

The Pantages Circuit, represented by J. J. Cluxton, was last week denied a new trial by Judge Shorthall, against Elise Schuyler, who sued the circuit some time ago for breach of contract and was given a decision.

The Garrick, supposed to open with popular-priced Italian opera, has again changed policy before opening and now announces musical comedy stock will shortly be inaugurated.

Robert Mantell, playing at the Cort, claims that this has been his biggest year financially in eight years.

Brown and Newman returned from Australia last week and were added to the regular show at the Hippodrome this week.

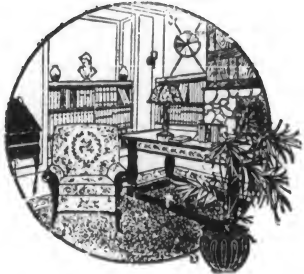
Jack LaFollette, of the Forster office, left for Los Angeles early in the week.

Camp Fremont has been added to the Hip-

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podrome Circuit, three bills of three acts each being sent there a week. The office will also furnish five acts one day a week to the Mare Island Navy Yard.

In a recent issue it was announced Evelyn Vaughan was opening with Charlie Ruggles at the Alcazar. This was an error made in a telegraphic report, as Miss Vaughan succeeds Ruggles as star of the company.

ATLANTIC CITY.

BY CHARLES SCHEUER.

Zybzko "bizzed" his way to victory over Charles Papihill, the Slavish champion, Monday night, at the Nixon, in two straight falls. Combining a bear-bug with a deadly toe-hold, backed up two successful quills after inflicting terrible punishment. Papihill went down the first time in exactly 31 minutes. The second time he decided he had enough at the end of 8 minutes and 16 seconds. With the tootsie-grip barred there might have been a different story, for Papihill displayed an all-around ability at the grappling game that held the massive Pole even throughout the match. Considering their weight, the bouts were peppery from the start. Tommie Draak, the Holland wrestling crown-head, proved no

match for the bull-like strength of Yusuf Hussane, the giant Slav. He went to the mat for the first fall in 20 minutes and 36 seconds from a whirling double-arm lock, and the second spill was attained by the husky Slav with a head-lock that caught his adversary by surprise at the expiration of 12 minutes and 14 seconds. Hussane was the more aggressive, but Draak proved to be a typical "Flying Dutchman" most of the time, and by his slippery defense managed to make the joust quite interesting.

The Easter Sunday parade was participated in by fully 200,000 people and proved a most attractive affair, especially as the weather conditions were perfect. There was a tone of somberness hitherto unknown. This was especially apparent in the ladies' attire, which was largely devoid of the extremes for which the boardwalk has been noted in previous years.

Manager Jules Aaronson announces that Keith's will close this week and not open until June 24, when it will remain open for the summer and fall season.

William H. Fennan, who for 16 years has

managed the Steeplechase Pier, has been made an offer by the Borough of Longport, a residential suburb of Atlantic City, to establish a Steeplechase annex in the sea-wall division of the island. Mr. Fennan has not yet definitely decided as to whether he will be able to assume this additional task.

Harvey K. Eaton, a retired capitalist of this city, has accepted the secretaryship of the Elks' National Convention, to take place here next July.

The opening of the Million Dollar Pier now puts the entire boardwalk in full swing for the season.

BOSTON.

BY LEN LIBBEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—One of the best shows of the season at this house. Most every act on the bill came in for considerable encouragement. Bill opens with Mystic Hanson Trio, a striking example of how a small time legerdemain act can be put over by the addition of a couple of girls who know how to sing and are attractive. Joyce, West and Moran follow with a very carefully presented dancing and singing act. Fink has speeded up his mule act enough to make it one of the best animal acts ever staged in this city. Gardner and Hartman went well. It is a fairly good act. Henri de Vries presents "Camouflage," another one of those melodramas that find a happy resting place in the hearts of theatre-goers. Venita Gould has a wonderful voice for imitations. She is a stranger to Boston, but scored a big hit. Imhoff, Conn and Corneen, were a solid hit. They have a very long act for a comedy number, but it doesn't let up a bit at any time. Grace La Rue was her usual big hit. She is the real drawing card of the bill, but the house didn't begin to appreciate her because of the character of her act until it was almost closed, and then she went strong. Gulran and Newell have "A Chinese Circus" for the closing number—not a good act to close the show with. It opens in one and shifts to full stage, and between the shift about three-quarters of the house headed for home. The daylight saving resulted in the audience seating late, but there was a capacity house at the evening performance. The speculators woke up after the afternoon show to the classy bill and are buying heavy for the end of the week.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—"The Unbeliever," a war film being used as the feature film. Vaudeville topped by Fred Ardath's comedy, "The Corner Store," and the balance of the vaudeville includes Louis Brocade, Jim and Marlon Harkins Alexander and Fields, and De Winter and Rose.

BIJOU (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures. Excellent business.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—Using several high-class films in the

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"KEEP THE HOME FIRES BURNING"—"PACK UP YOUR TROUBLES"

O.K.SATO

"He has them laughing lavishly,"
Said Violet to Maude—
"He has them laughing lavishly,"
Let's you and I applaud.

O.K.SATO

114 Linden Ave., Irvington, N. J.

Last week was Holy Week—
A poor week, that's conceded—
The theatre wasn't very large
(But it had more seats than needed).

O. K. SATO

bill, topped by Douglas Fairbanks in "Headin' South."

ST. JAMES (Joseph Brennan, mgr.; agent, Loew). Buzzell and Parker topping. The other acts including Bobby Carroll and Co., Diaz Monkeys and the Kennedys. "Amarilly of Clothes-Line Alley" the feature film.

GLOBE (Frank Meagher, mgr.; agent, Loew). Last week of the "Beat of Berlin," a film that has been drawing wonderfully well here and which has been extensively advertised.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—James Gildea and Co. heading a splendid bill. Other acts include Parsons and Irwin, George Barbore and Co., Rose Berry, and McConnell and Austin. Feature film, "Today."

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—"The Manxman," feature film. Vaudeville headed by "Mads and Modcs"; the Toy Brothers; Miller and Bradford; Barbara Thatcher and Co., and Fields and Halliday.

GORDON'S OLYMPIA (Frank Hookjio, mgr.).—"Amarilly of Clothes-Line Alley," feature film, and playing to good business with big advertising.

PARK (Thomas D. Sorlero, mgr.).—"Excellent business with 'The Landloper,' feature film. Also 'The Coward'."

SHURETT (V. D. Smith, mgr.).—"Second week of 'The Rape of Belgium,' the new war

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After June 1st

New act by V. Chandler Smith

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play, presented here by an excellent company and which is drawing well.

COLONIAL (Charles J. Rich, mgr.).—"Opening of Cohan and Harris 'Revue' to business as big as any this season, and indications are that show will draw big here while it stays."

PLYMOUTH (E. D. Smith, mgr.).—"The Man Who Came Back" now on the fourth month.

WILBUR (E. D. Smith, mgr.).—"Final week of 'A Successful Calamity,' which has been here for several weeks and has done good business. The coming attraction is Mr. and Mrs. Sidney Drew in 'Keep Her Smiling.'"

PARK SQUARE (Fred E. Wright, mgr.).—"Starting of the third week of 'Cheating Cheaters,' which seems to be due for a long stay."

TREMONT (John B. Schoeffel, mgr.).—"Large house at the opening of Leo Ditrchstein in 'The King.' Star a local favorite and will draw big during his stay here."

HOLLIS (Charles J. Rich, mgr.).—"The Country Cousin," a new show at this house. Big advance sale for this attraction, and it will probably stay several weeks."

MAJESTIC (E. D. Smith, mgr.).—"Getting Together," a war play, presented by the American, British and Canadian forces, and the proceeds of which are devoted to war charities. Blanche Bates featured in show."

COPLEY (H. W. Patten, mgr.).—"The Cottage in the Air" seen for the first time in Boston, played by the Henry Jewett players."

CASINO (Charles Waldron, mgr.).—"Mads of America" playing to big business."

GAYETY (Thomas H. Henry, mgr.).—"Al Reeves 'Beauty Show'."

HOWARD (George E. Lothrop, mgr.).—"Lew Talbot and his 'Lid Litters,' with the vaudeville headed by Tokay Japs. The other acts include Paul and Boyne, the Parshleys, Shaw and Betty, Art la Fleur and Dorothy Curtis."

BUFFALO.

MAJESTIC (Peter C. Cornell, mgr.).—"Ziegfeld 'Follies' opened at \$2.50 top with fair

Ted and Corinne

BRETON

"On the Boardwalk"
UNCLE SAM'S ACTORS

This Week (April 1)—Camp Logan, Houston, Tex.

The will of Mitchell H. Mark, interested in 80 theatres showing pictures in the east, including New York Strand, has been filed here for probate. Mrs. Mark is chief beneficiary.

Social Welfare Society, children's committee, have submitted resolutions to Mayor Buck urging that he appoint a city film censor to work in conjunction with National Board of Review. Complaint of sensational film injuring children's morals in cheaper houses here.

Shea's Hippodrome is presenting a special patriotic tableau this week as added attraction to film bill. Shows Uncle Sam hurling shell into enemy camp. Manager Franklin has increased orchestra to 27 pieces, biggest in city.

The announcement has been made here of the marriage in Walpole, Mass., of Edward L. Hyman, manager of the Victoria theatre, to Grace Redanz of the local Goldwyn office.

R. B. Watson is now representing Vitagraph in Buffalo.

'ST. PAUL.

ORPHEUM (E. C. Burroughs, mgr.).—"Fritz Scheff, headlines excellent; bill and is surely most pleasing; Kathleen Clifford, very well liked; Avon Comedy Four, a hit; Bailey and Cowan, very popular; Roode and France, clever and well liked; Darling Sisters, appreciated; Cole, Russell and Davis, keep the audience in good humor; Orpheum Travel Pictures complete."

NEW PALACE (Wm. Micks, res. mgr.).—"Ching Ling Hee Troupe head the bill and succeed well; Moran and Dale, well liked; Francis Owen and Co., pleasing; Hoosier Trio, please; Ruth Howell and Co., very good; 'The Hidden Hand' is still the serial picture completing the performance."

HIPPODROME—Rhoda Royal's Circus is on for the week.

ROXY LA ROCCA

Wizard of the Harp

and

VAN HOVEN

Are Going to Work on the

Same Bill

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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"Gertrude Barnes is a headliner, but Taneen Bros. share the honors. Much of the enjoyment was given by the Taneen Bros., comedy musicians. They show themselves musicians of skill on the marimba, as well as comedians of entertaining quality."

—"THE STATE," COLUMBIA, S. C.

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Can arrange from three to five weeks between sailings of boats for Australia for all first-class acts. Communicate by wire or letter.

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Governing Director, BEN J. FULLER
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for
THEATRES and PARKS

MIKE SHEA Displays Good Showmanship

TORONTO HEADLINED FRANCES KENNEDY BUFFALO

DID SHE MAKE GOOD? READ WHAT THE CRITICS SAY

AT SHEA'S THEATRE

Frances Kennedy, the Cheeriest Comedienne, Headlines This Week

Frances Kennedy, the Cheeriest Comedienne, headlines the bill at Shea's Theatre this week singing a series of exclusive songs by William B. Friedlander and Herbert Moore. Miss Kennedy has forsaken musical comedy for a brief dip into vaudeville, and she gets a laugh with every line of every song. Her good nature is catching and her smile is worth the price of admission.

BUFFALO "EXPRESS," Mar. 19, 1918.

Frances Kennedy, billed as the merriest comedienne, is the sensation of the bill in her songs of exclusive quality, finely rendered. Her ability as an entertainer is only matched by that as a singer, while several dainty frocks assist in the pleasing effect of her act.

THE TORONTO "WORLD," Mar. 26, 1918.

Frances Kennedy, the Comedienne, made a thundering success, which she fully deserves. Her work was something of great finis and of a full souled chuckling spirit which delighted the audience.

TORONTO "DAILY NEWS," Mar. 26, 1918.

SHEA'S

Monday Matinee, Mar. 18th
First Time Here

FRANCES KENNEDY

The Cheeriest Comedienne
BOWERS, WALTERS & CROOKER

ALTON and ALLEN

WALTER BROWER

SIX KIRKSMITH SISTERS

SANTLY & NORTON

SANSONE & DELILAH

THE UNIVERSAL NEWS

MR. & MRS. JIMMIE BARRY

SHEA'S—VAUDEVILLE

The one and only Frances Kennedy is the headliner at Shea's Theatre this week, and this jolly and attractive young comedienne puts her audience into such good humor that numerous recalls are in order. Wearing some stunning frocks and singing some exclusive songs by William B. Friedlander and Herbert Moore, this sparkling spontaneous young artist, with the smile that wins, is more entertaining than ever, and in her imitation of the average woman at a bridge party caught the house and the applause.

BUFFALO "COURIER," Mar. 19, 1918.

SHEA'S THEATRE

Frances Kennedy, Charming Star, Heads Good Vaudeville Program

Frances Kennedy, musical comedy star, is featured as the headline act at Shea's Theatre this week, and her work thoroughly deserves that distinction. She is a clever comedienne, attractive, and has a captivating personal charm. She sings a number of exclusive songs written by Herbert Moore and William B. Friedlander. Her characterization of "why the ladies like to go to afternoon card parties" was clever and amusing.

BUFFALO "EVENING TIMES," Mar. 19, 1918.

SHEA'S

Vaudeville

Frances Kennedy, who wears some fetching gowns, and whose facial expression is a gift, delighted two large audiences at Shea's Theatre yesterday. She sings a number of songs by William B. Friedlander and Herbert Moore, and every line brings a laugh. Her smile is contagious and her act on the whole is worthy of being the headliner.

BUFFALO "ENQUIRER," Mar. 19, 1918.

Frances Kennedy scored success with her merry comic songs and monologue, each of which was given in a different and still more beautiful costume.

TORONTO "TELEGRAM," Mar. 26, 1918.

BOOKED SOLID

HARRY WEBER, Eastern Representative
SIMON AGENCY, Western Representative

THIS WEEK, TEMPLE THEATRE,
DETROIT

BILLY CUMBY

"The Black Spasm"

with JEAN BEDINGS
"FORTY THIEVES"

METROPOLITAN (L. N. Scott, mgr.).—Pictures. Theda Bara in "Cleopatra," 11-13, "The Show of Wonders"; 18-20, David Ward.

SHUBERT (Frank Priest, mgr.).—Shubert Stock Co. in "East Lynne."
STAR (John F. Kirk, mgr.).—"The Pace Makers," with Kyra. Capacity business.

Carl Rastchke, stage manager of the Star theatre, died suddenly Friday night last immediately after the performance.

DETROIT.

BY JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.).—Florence Roberts and Co., "Somewhere in France," military singing novelty; Frances Kennedy, Fritz and Lucy Brush, Gould and Lewis, Miller and Lynes, Three Rubes, Milt Collins.

REGENT (Rod Waggoner, mgr.; Loew).—Gene Greene, "A Dream of the Orient." The Youngers, Juggling, Delisle, Goldberg and Wayne, and Claudia Coleman. Picture, "The Warrior."

ORPHEUM (Tom Eisland, mgr.; Loew).—1917 Winter Garden Revue, Charles Lowe and Sterling Girls, Ferguson and Sunderland, Johnson, Howard and Lizette, Alf Ripon, Ethel Mayer Costello; "Revelation," picture.

MAX GORDON

Presents Rose and Moon

MILES (Will Greening, mgr.).—Anna Eva Fay held over second week; five other acts and Fox picture.

OPERA HOUSE (Harry Parent, mgr.).—Chauncey Olcott. Next, "The Land of Joy."

GARRICK (Richard H. Lawrence, mgr.).—"The Very Idea." Next, "Her Regiment."

LYCEUM (A. R. Warner, mgr.).—"Ten Nights in a Bar-Room." Next, "Mrs. Wiggs."

I AM THROWING MONEY AWAY

An actor told me so. He says no one reads the little ads in VARIETY. I know they don't.

YOU ARE NOT READING THIS NOW.

JAY RAYMOND

A Representative of the House of Mirth

This Week (April 1)—Keystone, Philadelphia

Representative, FRANK DONNELLY
of the house of NORMAN JEFFERIES

"The Unbeliever" is now in its fourth week at the Majestic theatre, Detroit, and may stay a fifth. The Majestic seats about 2,000 and is nearly two miles from downtown.

Madge Kennedy is appearing in person the early part of the week at the Madison theatre. Her Goldwyn picture, "The Danger Game," is being exhibited.

Marguerite Clark will speak in Detroit on the Liberty Bond April 9.

M. W. McGee, of the Majestic theatre, has been engaged to "dress" the Auditorium theatre, Chicago, for its presentation of "The Unbeliever." Mr. McGee will be accompanied to Chicago by Prof. W. J. Hutton, of the Majestic orchestra, who arranged the local music, and the same score will be used at the Auditorium.

INDIANAPOLIS.

BY WILL B. SMITH.

There will be no halt in the Keith program until late in the summer, when the house will be closed for renovating. The regular season will close May 18 and the summer program of popular priced vaudeville will begin May 19, according to Roltair Eggleston, manager.

MARGIE SMITH

and

ETHEL LE CLAIR

In their New Act, "Blondie and Slim"
By JOHN HYMAN
Direction, ROY MURPHY

Mrs. W. J. Sirk, of North Manchester, Ind., manager of the Palace there, has leased a room across from the Gem theatre in that city, in which she will reopen the Palace. The old equipment in the present location will be sold and new equipment used throughout in the new Palace.

Barton & Olson, lessees of English's, announce that the lower floor and balcony seats will be reserved for the matinee and first evening performances during the engagement of Boyle Woolfolk's La Salle Musical Comedy Company, starting next week with "The Time, the Place and the Girl." The La Salle company numbers thirty players, headed by Guy Voyer.

S. M. Grimes and Robert Kidd of the Brazil, Ind., Theatres Company, have leased the Grand Opera house at Linton for pictures and vaudeville. The Grand's seating capacity will be increased.

The theatrical year, now drawing to its close in Indianapolis, is not going to expire without one or two forceful kicks. Following the engagement next week of Robert Housom's piece, "The Gypsy Trail," the Murat has booked probably the biggest attraction of

Have you seen this girl in her 1918 act? If not, take a look.

JANE KANE

Next Week (April 8), Wilson Ave. Theatre, Chicago

DIRECTION EARL & YATES

another big "scoop"!

Palace Theatre N. Y. City

THOSE TWO AMERICAN GIRLS

NELLIE AND SARA KOUNS

INTRODUCING IN "THEIR OWN WAY"

"An Egyptian Love Song"

By J. WILL CALLAHAN and LUCILLE PALMER

P. S. — Here's a high-class song that will gladden the heart of every true singer and musician. It's the Victor-Herbert-Song-of-Vodvil A WONDERFUL SONG - AND MARVELOUS ORCHESTRATION

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ABE
LEAVITT
AND
RUTH
LOCKWOOD
In "Just This and That"
Direction, LEWIS & GORDON

the season in "The Passing Show of 1917," the sixth number in the New York Winter Garden series of revues. During April will also be seen William LeBaron's farce, "The Very Idea." In the same month comes Jane Cowi in her highly successful piece, "Lilac Time," written by herself and Jane Murfin. This attraction, a Klaw & Erlanger production which would be played at English's were the regular season at that theater not closed, is now playing in Chicago. The Murat management plans to keep that theatre open until the middle of May.

A. F. Brentlinger, of Fort Wayne, Ind., to whose credit a number of the best theatres of the state redound, is in direct charge of the construction of the new house at Terre Haute which promises to be one of the show spots in Southeastern Indiana.

Richardson Brothers, merchants at Cayuga, Ind., are opening a picture theatre to be known as the Rivoli.

L. A. Schultzer, formerly connected with the Pittsburgh Goldwyn office, is now a member of the Indianapolis Fox sales force in the capacity of special representative in Indiana and Kentucky.

L. A. Jean, owner and manager of the Cozy, Cambridge City, Ind., is the parent of a girl.

John Macon of Montpellier, Ind., has sold the Mecca to F. H. Walters, formerly of Warren, Ind.

Walter Swibel, of Portland, Ind., has taken over the Crystal, which, after remodeling, he will operate under his own management together with the Palace, his present holding.

Frank Heller, head of the Meridian Amusement Co. at Anderson, Ind., has taken over the Washington, Richmond, Ind. The Washington, better known as the old Genett opera house, will be used as a picture theatre.

George Hacker, of Cambridge City, Ind., who, for the past four years, has been out of the exhibition end of the industry, has bought and will reopen the Royal at that place.

Indianapolis theatre managers are looking forward to a greatly increased theatre patronage when the state goes dry. The prohibition law recently enacted by the General Assembly of Indiana is one of the most stringent in the country, and makes the man keeping intoxicating liquors in his home as much a violator as the saloon keeper or manufacturing brewer. There are approximately 700 saloons in Indianapolis and, as Henry K. Burton, secretary of the Indianapolis Theatre Managers' Association, puts it, if they each release only 100 men who, having no other place to go, patronize the picture, vaudeville and legitimate houses, theatre attendance will increase approximately 70,000 a week.

An announcement has been made by the Central Film Service Co. of Indianapolis of the appointment of Ralph W. Abbott as sales manager.

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

MAX R. HAYES PRESENTS
FRANK D. BSON
BOOKED SOLID—Next Week (April 8), Colonial, Akron, O.—U. B. O.

ORLETTA
IN THE
"ROSE AND THE BUTTERFLY"

E. B. Ebersole, formerly booker at the Indianapolis offices of Pathe, is now a member of the coast artillery in training at Columbus, O.

W. H. Judy, manager of the Lyric, at Covington, Ind., has been called under the selective draft and is to leave for Camp Taylor, Ky., within the next fortnight.

Robert Hudson, manager of the Palace, Richmond, Ind., is the father of a boy.

The Luna at Lafayette, Ind., will open for business April 10. H. H. Johnson is manager.

The American at Terre Haute, Ind., will close April 25, for three weeks, during which time it will increase the seating capacity to 1,100.

The Victoria was reopened with picture this week under the management of Fred Sanders and R. C. Thompson.

Mrs. Katherine Nagel and her husband, Harry, proprietor of the Dream Theatre here, filed suit in the Marion county superior court, in which each asked \$10,000 damages from the city of Indianapolis and the Indianapolis Traction and Terminal Co. for injuries sustained by Mrs. Nagel. Mrs. Nagel says in her complaint that Nov. 2, 1917, a street car hit a city wagon which, in turn, hit her. She alleges that she was knocked down and that one of the mules hauling the wagon stepped on her and that she was dragged down the street by the wagon. Mr. Nagel sets out in his complaint that as a result of the injuries his wife received he has been deprived of her services as ticket seller and pianist at his moving picture house.

MILWAUKEE.
BY F. G. MORGAN.
DAVIDSON (Sherman Brown, mgr.).—First half: "You're in Love"; last: "Robinson Crusoe"; 11-12-13, Maude Adams.
MAJESTIC (James A. Higler, mgr.; agent, Orph.).—Valeska Suratt, Wellington Cross, Lydia Barry, Roy Rice and Mary Werner, Tyler and St. Clair, Lohse and Sterling, Columbia and Victor, Edwin George.
PALACE (Harry E. Billings, mgr.; agent, W. V. M. A.).—Follies de Vogue, Wheeler and Porter, Lillian Watson, "Big," Hahn, Weller and Martz, Royal Gascones; last half: Robinson's Military Elephants, George and Paul Hickman, Charles and Madeline Dunbar, Dick Hutchins, Jean Moore, Alvarez Duo.
MILLER (Jack Yeo, mgr.; agent, Loew).—Davenport's Horses, Wilson Bros., Amedia, Rose Wynn and Co., Dancing Serenaders, Astor Four, Miller and Vance.
SHUBERT (Harry L. Minturs, mgr.).—Shubert Theatre Stock Co., "Pais First"; 8, "The Blue Envelope."
PABST (Ludwig Kreles, mgr.).—Pabst German Stock Co., "Stronger Than Death."
GAYETY (Charles J. Fox, mgr.; agent, American).—Big Revue of 1918 Co., 8, Mile-a-Minute Girls.
EMPRESS (Walter C. Scott, mgr.).—Stock burlesque.

MONTREAL.
BY ARTHUR CHALEK.
HIS "MAJESTY'S" (Edwards and Driscoll, mgrs.).—"Polly-Anna" to good house. Next, "Mary's Ankle."
PRINCESS (Fred Crow, mgr.; agent, U. B. O.).—Geo. Nash and Co., headlined; Wright and Dietrich; Swor and Avey; Mr. and Mrs. Jimmie Barry; Bernivick Bros.; Colin and Gless; LaVeen and Cross; Gordon and Rip.

Public Announcement
SIDNEY FAULKE
Will hereafter be known as
SIDNEY FORBES
Address care VARIETY, Chicago

ORPHEUM (J. H. Alos, mgr.).—The Orpheum Musical Stock, fourth and last week, in the "Candy Shop."

EMPIRE (Paul Caseneuve, mgr.).—"The Isle of Dreams." Next week, return engagement, "Her Unborn Child."

LOEW'S (Ben Mills, mgr.).—Ryan and Richfield; Kuma Four; Demerest and Doll; Holden and Herron; Burkhardt and Cross; Seabury and Price, and Norma Talmadge in "By Right of Purchase" (film).

FRANCAIS (Stewart Lithgow, mgr.).—"Planoville"; Gruet, Kramer and Gruet; Jack and Foris; Dave Kindler; Daldas and Imo; second half: Gypsy Songsters; Black and Tan; Eddy Duo; Sansome and Delilah; Wood Melville and Phillips.

IMPERIAL (H. W. Conover, mgr.).—Mary Pickford in "Amarilly of Clothes-Line Alley" (film) and Irene Audrey.

THE HOLMAN (H. Pomeroy, mgr.).—Reopened Saturday with "The Beast of Berlin" (film).

STRAND (Geo. Nichols, mgr.).—Mary Garden in "The Splendid Sinner" (film).

GAYETY (Tom Conway, mgr.).—"Burlesque Wonder Show." Next, "Burlesque Revue."

NEW GRAND (Geo. Rodsky, mgr.).—Baby Marie Osborne in "Daddy's Girl."

Geo. Driscoll, of His Majesty's theatre, has secured the rights for "The Dawn of Tomorrow" for Canada and the Pacific Coast.

The advance sale for seats for the Ziegfeld "Follies" is the largest in the history of the house—His Majesty's.

Afternoon tea is being served at Loew's every afternoon free to its patrons.

Phil Godel, late manager at the Francais, has left for Ottawa, where he will manage the Dominion theatre.

The St. Denis theatre has reduced prices to 10 and 20 cents with change of programme twice a week.

NEW ORLEANS.
BY O. M. SAMUEL.
ORPHEUM (Arthur White, mgr.; agent, direct).—Bernhardt, second week, "Camille." Reception Monday evening was tremendous. Low Dockstader, with smart current material, easily earned second honors. Herbert's Dogs opened, doing nicely. Betty Bond, not prepossessing artistically, mildly received. Toots Paka scored decisively through the guitar strumming of one member of her troupe. Conroy and LeMaire thoroughly enjoyable.

CRESCENT (Sam Myers, mgr.).—International Revue; Billy McDermott; Jones and Greenlee; Caltes Bros.; Four Ankers; "The Camouflage Kites," film. Last half: Elsie Williams and Co.; Al Abbott; Helen Leach Wallin Trio; Stephens and Hollister; Chinko and Co.; "A Bit of Jade," film.

CRESCENT (Walter Kattman, mgr.).—"Fascinating Flirts"; Minnie Harrison; Frank Wilson; Dixon and Sands; Fallon and Fayne; "The Cross Bearer," film. Last half: Willie Solar; S. Miller Kent and Co.; Five Musical McLarens; Largay and Snee; Alfred and Pearl; "The Witch Woman," film.

STRAND (Maurice Barr, mgr.).—Pictures. ALAMO (Frank Sanders, mgr.).—McCormick and Winehill.

SCORED A BIG HIT at KEITH'S ALHAMBRA, NEW YORK, THIS WEEK (April 1)

BELGIUM TRIO

JUGGLERS OF HUMAN BEINGS

Western Rep., CHAS. NELSON

Direction, PETE MACK

STOP! LOOK!! GOLDING SCENIC STUDIOS

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SCENERY

of Every Description.
Futuristic Sets a Specialty.
FLETCHER NORTON,
Special designer

OPENED at KEITH'S ALHAMBRA, NEW YORK,
THIS WEEK (April 1) and SCORED ONE OF
THE BIG HITS

JOE

ANNA

McCormack AND Dougherty

A Nifty Young Couple in Songs and Dances

Direction, H. BART McHUGH

SMARTEST OF
MOTOR RESORTS

PELHAM HEATH INN

Pelham Parkway, at Eastchester Avenue; and

BLOSSOM HEATH INN

Merrick Road, Lynbrook, L. I. Unequaled in Cuisine and Service.

Open All Year.

Under direction of H. & J. Susskind.

opera house to render an aria from "Tosca" as a preliminary to the presentation of the picture of that name, current at the Strand, with Pauline Fredericka featured.

"The Bird of Paradise" Co. remained in this city during Holy Week, Morocco preferring not to take a chance on the southern one-nighters at that period.

Jack Woods, manager in New Orleans of one of the film companies, took unto himself a wife recently.

PHILADELPHIA.

By JUVENILE.

KEITH'S (H. T. Jordan, mgr.).—From the way the show went Monday night, the change in the running order from what appeared on the program, must surely have had the desired effect. At any rate, there was no need for further change, as the entire bill ran smoothly and every act scored its share of the general clean-up. The bill was unusually well balanced, with two corking "slight" acts to open and close, a real thriller and plenty of comedy and song to brighten things up for the after-Lenten season. A magnificent floral display in the front lobby greeted the patrons and created no end of comment from those who appreciated the management's endeavor to add to the cheerfulness of Easter week. The top-line honors went to Hobart Bosworth & Co. in "The Sea Wolf" without any dispute. It's true that the holiday gathering probably found more genuine pleasure listening to Ray Samuels' funny songs, but the Bosworth sketch was the "class" and ran well out in front. As a dramatic thriller, the Jack London playlet is a gem of the first water. Probably those familiar with the book, expected the scene in Larsen's cabin to reach a little closer to the sensational when the "sea wolf" plans his attack on the woman, but the arrangement of the one act version bridges this portion of the story nicely and brings the story to a strong climax. It is doubtful if any other sketch in vaudeville offers as many tense moments and thrilling scenes as "The Sea Wolf," and Mr. Bosworth, Ida Stanhope and Carroll Ashburn do splendid work in their respective roles. Mr. Bosworth did "The Sea Wolf" for the screen. Joe Hart has given the sketch adequate scenic attention in every detail. The re-arrangement of the bill brought Ellmore and Williams on after the dramatic sketch instead of Ray Samuels and the eccentric comedienne had no trouble getting the crowd rid of their "shivers." Miss Ellmore no longer affects the exaggerated make-up, but when she appears in a dainty flowered frock with one of those pancake hats tied on with a ribbon under her chin, the audience must have thought she was trying to put over an April Fool's joke and greeted her with a roar. A lot of new talk mixed in with some of the old chatter got plenty of laughs. Ray Samuels, who is quite a big favorite at this house, received a warm welcome, got plenty of applause with her character songs and was presented with a beautiful basket of flowers when she finished. Miss Samuels has some new songs which suit her just right and gets them over without any fuss frills and with

an abundance of that personality stuff that proves her a real artiste. John McGowan & Co. offered a new skit called "Some Bride." The way it is arranged suggests the idea that McGowan has lifted the whole thing from some musical show and just pieced it together any old way, the result being that there is a big gap between the opening and closing bits, which connect a little story. In between McGowan and one of the girls do a telephone song number of a patriotic order and the other girl does a bit of nifty stepping in a nifty costume with her under-pinnings featured. Both numbers get over, but when McGowan rearranges his offering so there will be no break to the little story started at the opening, he will have a much better tabloid musical comedy. He and one girl take care of the singing and the other girl, who has a line or two to sing, dances them very well. Few dancing acts which come here earn more than Moon and Morris, and "Bill Blighers, Lawyer," for their style of stepping, they have no equals, despite the numerous imitators, and they scored just as strongly as ever. Lee Kohlmar & Co. registered solidly in a character comedy sketch called "Two Sweethearts." There is an abundance of comedy lines and situations mingled with a neat bit of the sentimental which seemed to hit the holiday crowd just right and the sketch drew down a liberal reward. Lew Pistel and O. H. Cushing are doing the old miser act used by Simmons & White and a few others, getting away fairly well with it. Three Kansas open the show with a corking good gymnastic offering, showing some of the best perch balancing yet seen and Prosper and Maret filled the closing spot in a highly satisfactory manner with their hand-to-hand work, showing one or two new tricks in this line.

ALLEGHENY (Joseph Cohen, mgr.).—Cornell's Newest Revue; Robert H. Hodge & Co. in "Bill Blighers, Lawyer"; Crawford & Broderick; Mehlinger & Miles; Page, Hack & Mack; the film feature, Douglas Fairbanks in "Headin' South."

COLONIAL (H. A. Smith, mgr.).—Gautier's Toyshop; Frank Stafford & Marie Stone; Ahern's Jazz Band; Leonard & Louise; film features.

MELONY (Fred Leopold, mgr.).—"Oh, You Melody"; Espe & Dutton; film features.

KEYSTONE (M. W. Taylor, mgr.).—"The Red Guys"; Wells, Knibloe & Co.; Moore, Kendrick & Magill; Jay Raymond; The Greater City Four; Moore & West; pictures. NIXON'S GRAND OPERA HOUSE (W. D. Wegorath, mgr.).—Halligan & Sykes; Charles F. Semon; Valentine & Bell; Ahern's Comedy Co.; George Shortland Kempton; Mack & Vincent; Beadley & Ardine pictures.

GLOBE (Sablowsky & McGuirk, mgrs.).—Dick Duffy & Co. Alfred H. White & Co.



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Schooler & Dickinson; Mack Linder & Co.; Willie Brothers; Manning, Feeley & Knowles; Werner-Amoros Trio; Ishikawa Bros.; Lane & Smith; Frank Silk pictures.

WILLIAM PENN (G. W. Metzel, mgr.).—First half: Emmett J. Welch & Co.; "Nowadays"; Green & Parker; Morin Sisters; Paul, Levan & Dobbs; film.

BROADWAY (Chas. Shisler, mgr.).—First half: "The New Model"; Harry Meyers and His Novelty Minstrels; Gordon & Dorcas; "Miss Ritter Appears"; Lovvett, Moffet & Claire; film feature.

CROSS KEYS (Sablowsky & McGuirk, mgrs.).—Re-lit: "Stockings"; Dunham-Edwards Trio; Will & Marie Rogers; Great Girard; Stewart, Downs & Co.

PROVIDENCE.

By KARL K. KLARK.

SHUBERT MAJESTIC (Col. Felix R. Wendischhafer, mgr.).—Undoubtedly "Flo Flo" as a musical comedy is a good one. Broadway liked it, so we are told. However, the company that is getting it by here this week can hardly do it justice. The chorus and the rest of the personnel which had been lauded to the skies by press agents in the past few weeks is not what it was expected to be, at least that's the view taken by those who profess to know a thing or two about an A No. 1 company. The gorgeously, handsome gowns and settings are all there, yet there doesn't seem to be the same faces behind the footlights that are on the boards in front of the playhouse. "Flo Flo" is a play before good houses and, of course, that's all that is necessary just now. "Flo Flo" at its best might be a real treat, providing we were given the same at its best.

OPERA HOUSE (Col. Felix R. Wendischhafer, mgr.).—Recently abandoned stock fills in with week of pictures—"The Kaiser, the Beast of Berlin"—going fair considering prices asked and presence of other big films in town at smaller prices.

KEITH'S (Charles Lovenberg, mgr.).—Last week of vaudeville in the present structure; the next season of vaudeville to begin in the new playhouse now in the process of construction. Farewell bill headed by "Rubeville," put over in good shape by Rolfe and Mallock. Jack Barnes and Helen Hamilton; John and Winnie Hennings; Coakley and Dunlevy; Five Nelsons; Ross and Moon; Juno Salmo, and Little Billy. The 18th Edward F. Albee Stock Company opens next week. House sold out already. First offering, "Cheating Cheaters."

EMERY (Martin R. Tooley, mgr.).—Clay Crouch and Co. really pretty in "Oh, You Devil"; Francis Rice; McCloud and Carp; Jim and Anna Francis; Paul and Pauline. Last half: Murray Bennett; Bobby Carroll; Anita Diaz; the Kennedys; Musical Killesees; Brown and Purcell. Feature pictures.

"The Beast of Berlin" opens at the Tulane Sunday.

The Diamond Film Co. is to produce short productions for General at its studio here, according to a statement of officers of the concern.

Manager S. T. Stephens, of Mutual's local office, who recently underwent a serious operation, is improving right along.

When the new Liberty theatre opens here shortly it will have a shadow box, as did Ernst Boehringer's other picture theatre. Boehringer says the shadow box "kills" cross-lighting by absorbing the rays reflected from the screen, and whatever other rays might extend toward the stage. The Liberty adjoins the Orpheum and will be the second best motion picture theatre in the South.

Films taken of the recent Fulton-Moran fight in this city will be shown throughout Louisiana, and a set of the pictures presented to the Government, as per its request, to be exhibited at the many training camps in this country in order to spur on interest in boxing.

Stanley Clibbey Arthur, author, is suing a national producing company for employing his name in connection with the presentation of a film in which he had no connection.

Marcus Loew and Ed Schiller were expected in New Orleans the first part of this week.

THE FAYNES

Presenting
"IN A COMEDY OF THE FAYNES"

Sam Myers, manager of the Palace, presented each child attending the Easter Monday matinee with an Easter egg.

The new daylight saving law has not affected the workers in the local all-night cabarets. They sleep all day as usual. A new institution along the cabaret lane is an all-night barber shop. Imagine getting a shave at 3:30 a. m.

Ike Ruben, who owns many theatres in and about the Twin Cities, is a New Orleans visitor.

Charlie Chaplin speaks here in behalf of the Liberty Loan, 23. The First National Exhibitors' Co. is holding his first release in this territory in order to get the benefit of the added publicity.

Maurice Barr is employing several opera singers who formerly appeared at the French

MINERS

MAKE-UP

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FAY'S (Edward M. Fay, mgr.).—Like its competitors this playhouse this week is off. Headline, "The Garden Party"; Albert Franklin and Co.; Miami Five; Harry Grey; Hildegarde Stone; Renning and Jordan; Sam Barber; film.

COLONIAL (J. F. Farr, mgr.).—Sam Sidman and his company in "Circus in Town," poorest show, burlesque or otherwise, in the city this season. One specialty and the vocal offerings of Jean Irwin are two bright spots.

Another concert booked for the Shubert Majestic is that arranged for Sunday afternoon, April 21, when Mme. Ernestine Schumann-Heink, always a Providence favorite, is to be heard. This will make the fourth big concert of the month. Providence certainly has had its share of famous artists this season and practically every artist has appeared before filled houses.

Providence is filled to the brim with prosperity. Ask some of the film house managers who are finding it hard to get the crowds in just at the present time. If they don't tell you to take a trip to the vaudeville houses, and if you don't find evidences of it there visit some of the big Sunday concerts at \$2.50 a throw, or the Shubert Majestic, legitimate. Money is flowing as freely as water. How long it will last none dare to say. Managers are knocking on wood and raking in the coin while the sun is shining and "hay-making" is good.

The Colonial, Newport, was closed Friday and Saturday last week and reopened Monday after the house had been renovated.

In spite of the fact that theatregoers here have expressed their disapproval of war pictures, and in view of the fact that managers long ago learned this, it was surprising to find not less than five big war films were being shown at local houses this week.

Chorus members of "Flo Flo," at the Shubert Majestic this week, Tuesday took part in an exhibition of living models at the store of the Outlet Co. here, where the press agent stunt accomplished what was expected of it.

Charles Lovenberg, manager at Keith's, has been named as chairman of the committee on theatres for this city in the third Liberty Loan campaign.

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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.

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Fall River (Mass.) theatres closed their doors on Good Friday. This was the only city that observed this day in this section in such a manner.

A play that drew heavily was given at the Orpheum, New Bedford, Mass., Good Friday, by the Oscar Green Dramatic Stock Company of Boston. The play was given in Yiddish and was a financial success, at least.

SEATTLE.

By WALTER E. BURTON.

GAILETY (Ed. Armstrong, mgr.).—24, farewell performances Armstrong Folly Co. in "The Adam and Eve Girls," starring Will H. Armstrong.

WILKES (Dean B. Worley, mgr.).—108d week of the Wilkes Players in stock. "The Road to Happiness." Capacity.

ORPHEUM (Jay Haas, mgr.).—O'Brien-West Co. "In Honolulu," a hula hula jassy, won favor. Cutting and Rose, good acrobats. Weaver and Weaver, eccentric dance. Cushing and Ellison, have good comedy. Herbert and Fayette, "The Lady and the Rub."—

PALACE HIP (Joseph A. Muller, mgr.).—24, illusion feature by Previtt-Merrill Co., heads. Deibel and Ray, have comedy singing and patter skit. Gypsy Dancing Trio, musical novelty. Walter and Hastings, sing and play well. Allen and Morton, good comedy. The Three Fishers, good contortion. Capacity.

PANTAGES (Edgar G. Milne, mgr.).—24,

Seward; the Cordova house will cost about \$75,000, and will seat 800.

Edward J. Fisher, head of the Fisher vaudeville circuit, resigned from the Seattle Board of Motion Picture Censors Monday; Tom Church, former editor of a local theatrical weekly, and Dr. A. R. Proeess also tendered their resignations. No appointments.

Phoebe Hunt, leading woman with the Wilkes' Players, here for the greater part of the last two seasons, has gone to California to enter the silent drama at the Hollywood studios.

Maj. Gen. Greene, commander of Camp Lewis, has directed that the men be assigned to singing classes. Robert Lloyd, former operatic singer, wanted to do his "bit," but as he was too old to join the fighting forces, he was made singing instructor.

Geraldine Farrar, in "The Devil's Stone," was shown in a Spokane hospital this week for Mrs. H. S. Clemmer, wife of the manager of the Clemmer theatre in that city. Mrs. Clemmer is convalescing at the hospital.

A new patriotic song was placed on the market this week from the pens of two local musicians, Arden Allen and George Klidd.

J. H. Maynard, manager of the Columbia, Vancouver, B. C., for the past five years, resigned. He goes to the Colonial here Monday.

Crossman's 7 Entertainers

This Week (April 1), Camp Merritt and Camp Dix, N. J.

Personal Direction of ARTHUR KLEIN

Hazel Boyd joined the O'Brien-West Musical Comedy Co. at the Orpheum theatre here.

Manager Carl Reiter of the Moore has a new Franklin roadster.

The Armstrong Folly Co. closed an eighteen-week engagement at the Gaiety (old Tivoli) theatre Sunday in "The Adam and Eve Girls." A big advance in the rental of the building is given as the reason for closing. The company has never had a losing week during the engagement. Billie Bingham, soubrette, opened at the Lyric, Portland (Ore.), Sunday, 31, with the Keating and Flood organization in that city. Dick Fraser goes home to Tacoma for a fortnight. Richard Hyland will go with the Sound Amusement Co. carnival. Violet Robinson and Marion Knowles will join the Findley-Hall act which will open on the Pantages circuit soon.

Jesse Crawford, former organist at the Liberty, Clemmer and other picture palaces here, has gone to Los Angeles at Grauman's.

Singers' Midgets were held over at the Spokane Pan for the second week, which necessitated a change in the bill at the local Pan house. "Wedding Shells," musical travesty, was sent on to fill the spot.

M. Brambilla, former director of the orchestra at the Orpheum, Grand and Tivoli theatres, is wielding the baton in the orchestra pit of the Coliseum theatre and offering a well selected program each week.

C. Mell Simmons, who died in Dayton, Ohio, last week, has a brother here in the theatrical business. Mr. Simmons was a motion picture distributor in Seattle in the early days of the film business.

Johnnie Pringle, former theatre manager in the northwest, has accepted the position of director with a musical comedy organization in Fort Worth, Tex.

Edward J. Fisher, of the Fisher Vaudeville Agency here, has recovered from his recent illness.

VANCOUVER, B. C.

BY H. P. NEWBERRY.

EMPRESS (Geo. B. Howard and Chas. E. Royal, mgrs.).—"Jerry," with Margaret Marriott, ingenue, in lead. Good production and well staged. Playing to packed houses. Next, "The Heart of Wexona."

AVENUE (W. Scott, mgr.).—3-6, Return engagement of Phyllis Neilson-Terry; 9-12, local productions of "As You Like It" and "Midsummer Night's Dream."

ORPHEUM (Jas. Pilling, mgr.).—25, Average bill. Leon LaMar, headliner. Dugan and Raymond and "Exemption" featured. Count Ferrone and Miss Tris Oliver stopped show; Loney Haskell, liked; Tama Trio, very good; Brodean and Silvermoon popular.

PANTAGES (Geo. Pantages, mgr.).—25, Armand's "Fall of Rheims," headline; "Cabaret De Luxe," good; Hagar and Goodwin, featured; Mary Dorr, liked; Kahler Children, clever; Gilroy, Montgomery and Haynes, won favor.

The annual Vancouver exhibition will be held in August. The Wortham shows will furnish the amusements.

If present plans are not changed there will be no carnival here, such as was held last year for patriotic purposes.

Pantages' former house here is now being remodeled, and it is said it will be reopened shortly, although the policy to be adopted has not been announced. It has been closed since the new Pantages opened last June.

Several changes have been made in the current Pantages show since it reached the Coast. The Kahler Children have replaced the Adinova Co. and the "Cabaret De Luxe" Singer's Midgets.

WASHINGTON.

By HARDIE MEAKIN.

KEITH'S (Roland S. Robbins, mgr.).—Alice Eile and Joe Wilton, decisive success; Lillian Shaw, scored; Rita Marto, orchestra, all talented; "The Weaker One," effective; Santos and Hays, big hit; Moran and Mack, laughs; Teen Mel, well received; Vallecita's Leopards opened effectively.

NATIONAL (William Fowler, mgr.).—"General Post," Sunday night opening. **ETLASCIO** (L. Stoddard Taylor, mgr.).—"Lord and Lady Algy," capacity business; San Carlo Opera Co., held over for Sunday night.

POLI'S (Fred Berger, mgr.).—Musical stock last two weeks. This week, "The Wizard of Oz."

GAIETY (Harry Jarboe, mgr.).—"Bostonian Bluesingers."

COSMOS (B. Brylawski, mgr.).—"The Art Studio," with Eva Larue; Fields and Halliday; Wilbur Townsend and Co.; Maglin, Eddy and Roy; Amanda Gray and Boys; George Howard.

LOEWS COLUMBIA (Lawrence Beatus, mgr.).—Elsie Ferguson in "The Lie," first half. Second half films. Hayakawa in "The Honor of His House."

Marcus Loew, after completing a circuit of his theatres, was in town Saturday and Lawrence Beatus, his local manager, took Mr. Loew through the new Palace, which is fast being built.



"Moving Pictures produced to order on a Cost plus a fixed fee basis."

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Beyond this point, we have no desire to share in the profits.

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No plant less completely equipped—less expertly manned—can, in the nature of things, render a producing service anything like as adequate and as "high-speed."

Stars who have felt themselves handicapped by the restrictions incident to the production of pictures to fit into a series with other stars; producers who have found the adequate equipment of studios for a single picture disproportionately expensive—will welcome this offer of broad facilities.

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NEW YORK

NEWS OF THE FILM WORLD

Frank Brown has been appointed manager of the Owl theatre (picture), Lowell, Mass.

Ann Murdock, in "The Richest Girl," is announced for release April 8, by Mutual.

Tom Terriss will play the leading role opposite Alice Joyce in "Find the Woman."

Beasle Barriscale's new Paralta production, "Blindfolded," will be ready for release next month.

General Film will distribute Capt. Hesser's "The Triumph of Venus."

Isaac McMahon, of McMahon & Jackson, has sold his interest in the Corset theatre, Avondale, O., to Charles Schangold.

Charles Weldner, treasurer of the Grand, Cincinnati, has resigned to become manager of the Colonial, Columbus, O. (pictures).

Helene Chadwick, of the Pathe acting forces, is recovering from a severe attack of pneumonia and will shortly resume work.

John Bunny, who died April 26, 1915, left a net estate of \$6,621.48, according to an accounting made by his wife, March 27, in the Surrogate Court of Brooklyn.

William Russell has completed work on "Harris or Diamonds," the first of his pictures for William Russell Productions, Inc. It will be released through the Mutual, for April 22.

Lillian Hamilton has been added to the cast of Mutual-Strand comedies, starring "Billie" Rhodes. She will make her first appearance in "For Art's Sake," to be released April 9.

Marcus Loew and William Fox have booked "The Kaiser, the Beast of Berlin" in their Greater New York vaudeville theaters, also for their out-of-town houses.

Essanay has completed a five-part assembled Chaplin comedy, released through the George Kleine system, April 6. It was privately shown in New York last week.

George K. Spoor (Essanay) has purchased from Cohan & Harris the rights of "Young America" and is now preparing the production for release.

The last two rows of seats on the orchestra at the Rivoli has been removed, making the promenade at the rear of the orchestra floor more spacious.

In Los Angeles it is said Fred Niblo, who was recently married to Enid Bennett, proposes to settle down on the coast and become a picture producing actor-manager.

Mae Marsh is now in Savannah, Ga., making a new society film under the direction of Hobart Henley. Her recently finished picture, which she made in New York—"The Face in the Dark"—is marked for release April 21.

Daniel Frohman desires to make it known that the picture company called the Frohman Amusement Co. has no connection, nor ever had any association in any manner either with Charles Frohman or himself.

Nat Goodwin, who brought suit against the Mirror Film Co. for breach of contract, was awarded \$15,200.43 back salary, by a jury before Justice Samuel Greenbaum in the Supreme Court, April 1.

The Guy Empey picture, "Over the Top," is at the Lyric for four weeks, with an option on the house for an extension of four more, and is to be succeeded by Theda Bara in "Salome."

Not until the present tour of "Lord and Lady Alky" is completed will Maxine Elliott do any more film work, and then her return to New York will be devoted to a remaking of "The Eternal Magdalen" for Goldwyn which will be in the hands of Director Harry Revier.

"The House of Glass," in finished form, has been turned over to the Loew Circuit for showing in the latter part of the month. The Loew offices have had too many other subjects at hand to make a definite release date of the new Clara Kimball Young picture.

William S. Hart has finished two late subjects, "The Lone Man," released April 1, and "Golfing Yater," released the middle of May, and following his present Liberty Loan tour will take up a character wholly different from anything that he has heretofore attempted, namely, that of a sea captain.

The upper floor of the former Congregational church, in Main street, Nashua, N. H., now occupying as bowling alleys, is to be turned into a moving picture theatre to be operated by a stock company composed of business men in that town. The necessary alterations have been started.

John Adolph, the director, whose first World picture will be "The Heart of a Girl," written by Maravene Thompson, has returned to New York with his company, after taking a num-

ber of scenes in Washington. Barbara Castle and Irving Cummings are starred in this production.

It seems to be pretty generally understood in film circles that Taylor Holmes is through with the Spoor management and has signed to become a Paramount star. He made for Spoor screen versions of "A Pair of Sixes," "Ruggles of Red Gap" and "Efficiency Edgar."

Nicholas Dunaew, who lately returned from the Coast, has been placed under contract by William Fox for two feature productions. The first in which he will appear is the "Fires of Hate," in which Virginia Pearson will be starred. Dunaew has come east to be present for the production of his play, "The Silent Lie," which Belasco is to stage.

George Loane Tucker, who directed the latest of Mabel Normand subjects, "Joan of Plattsburgh," for Goldwyn, has plans up his sleeve to direct another big film feature on his own. Tucker's services having been fulfilled with Goldwyn. At present Tucker is having some "retakes" made on the Normand subject, which is scheduled for release May 6, on the regular Goldwyn program.

The directors of the First National Exhibitors' Circuit are scheduled to hold a meeting in New York April 15. Frederic Dabakan was due from the Coast April 6. He is coming to take in some New York shows and also attend the circuit meeting. T. L. Tally, proprietor of Tally's, Los Angeles picture house, now in New York, will remain on the circuit for the meeting, his house being on the circuit.

New York subway scenes will be used in the George M. Cohan film production of "Hit the Trail Holiday," directed under the supervision of Marshall Neilan. The other night Neilan, Cohan and Joe Schmidt took about 300 spots, special lights, moving picture cameras, etc., to the sub station at 145th and Broadway, where three or four "rush scenes" were camcared. The early morning riders of the local bus thought the end of the world had come when they awoke from a sleeper jump to find the 145th street station as light as day and those who were acting like mad to board the almost empty cars.

About three more weeks will be spent in the finishing of the first of the special features made by Harry McRae Webster, the first being "Reclaimed," with Niles Welch and Mabel Julienne Scott as co-stars. No release date has been set, but the picture will be released on the state rights proposition. As Webster has taken over the Standard studio, Yonkers, he is enlarging it with a view of making some big films there this summer. Frederick Jordan, who handles the general publicity for the Webster offices, has gone ahead with the "Tourist Truly" for a few weeks, while Robert Edgar Long temporarily looking after the Webster work.

SHOWS LAST HALF.

(March 28-31.)
(Continued from page 16.)

23D STREET.

A fast small-time bill of seven acts which goes from street to street in about an hour and a half seemed to entertain a capacity audience, which was generous with its applause. There was only one halt in the speed. Robert Lore allowed the orchestra to play a long overture before he appeared for his first number. This was a long operatic aria, pretty heavy for a pop house and made his opening slow. His second act, "Daddy Deever," done with good dramatic effect, but its six verses made it a second long song. His last two numbers are shorter topical and well done.

Bickell, clay modeller, opened the show. The act has been dressed up with a miniature drop showing a baker's shop with a modeller kneading dough at the opening. The routine is unchanged, having good touches of mild comedy and ending with the bust of President Wilson, sure applause-getter.

Kraft and Adams are two young men who can dance, but insist upon talking and singing. Their voices are well enough, but the patter material is far from funny. The last involving some singing, colored harmony did a good deal for them, but it was the dance that went with it and brought them back for an encore—a first-rate bit of eccentric stepping. They dress neatly in evening clothes and look well.

Jessie Hayward and Co., unnamed comedy sketch (New Acts), were No. 3, followed by Dora.

Faber and Taylor did nicely with their talking and singing, but the dance at the finish did not particularly help them. The talk is especially good, the exchange of kidding between man and woman fairly brilliant with points and put over with the utmost skill. The woman dresses smartly, wearing two striking frocks, while the man looks well in a neat, sensible Tuxedo.

There is something wrong with the Saxo Quintet, five men playing saxophones, graded from the little one with a high range to a monster with a tone like a bass viol. It is difficult to pick the fault. Perhaps it is that their routine is lacking in variety, that they use too little up-to-date popular numbers and that

the comedy, supplied by the blackface worker with the bass, is weak.

Fields, Kean and Walsh dress as theatre ushers and do what used to be called a "news-boy act." It stopped the show in next to closing, due in considerable measure to the harmony of the three youngsters and to the comedy of the bass singer, who overdid somewhat his Hebrew characterization.

Horton and Latriks have dressed their familiar mechanical doll turn by the addition of two pink silk cabinets. The curtain rises on a dark stage; the cabinets at right and left back are illuminated and the two figures of doll and pierrot are disclosed. The turn from then on is unchanged. They held the 23d Street crowd in to the finish, but half the audience walked out at the beginning of the picture, "Flames of Chance."

HAMILTON.

Regardless of the bills the Hamilton is drawing a big attendance. Huling Seal opened and did well Thursday night. The patrons evidently have not seen many seal acts, as the ordinary routine of balancing tricks was loudly applauded. Stuart, Doncourt and Woodman on their week comedy. The turn is a real small-time affair.

Dolan and Lennarr, in a comedy playlet, scored. The act needs brushing up. William Dick, following a talk on the Third Liberty Loan, registered. The Bell Boy Trio, next to closing, was the only act that did any more than get by. The boys' comedy as well as singing was well liked. Manthey, Leland and Co. closed. Unless the turn is livened up and changed considerably it will stay on small time.

HARLEM OPERA HOUSE.

Holy Week at the Harlem Opera House was made a "Festival Week" with additional turns and the reduction of matinee prices to ten cents all over the house. On Friday night the auditorium was comfortably filled.

It was a good show, opening with La Palmar, Spanish dance of merit, and ending with a young man. They did a good deal of acrobatic steps, and so on. Billy Gaston and Betty Young, Virginia Earl and Co., Julian Hall (New Acts). Two reels of the Chaplin Cycle, "The Son of Democracy."

Holiday and Willets, with a special drop, a good crowd of talk, singing and stepping turn, with a bit of a plot on which to hang it. Both sing well, the woman feeds effectively and the man has a pleasing "nut" method. Browne Sisters, one of whom appeared as a single under the name of Flavilla, and is now accompanied by her sister Dorothy, pleased immensely with piano accordion playing. The girls sang good show folks, employing effective facial expression. Hufford and Chas. two men, with medley parodies, burlesque, ballad and general nonsensicalities, very strong next-to-closing turn. George Brown, champion walker, assisted by Billy Weston, closed with their treadmill.

AMERICAN ROOF.

It was an easy audience that witnessed the American Roof show Thursday night of last week, although early in the show it looked as though they were cold to one of the acts. The show was a fair small-time entertainment and contained much material built to order for pop audiences.

Maria (New Acts), playing the piano accordion rather indifferently, but managed to pull down two good grosses. Grace and Williams (New Acts), man and woman (colored) singing and dancing team, scored on their stepping.

Martini and Maximilian with their comedy magic expose were a laugh. Bryan Lee and Mary Cranston were a delight in a little singing and dancing offering. The girl has beautiful blond hair and is good looking. Closing the first part Josie Flynn's Minstrel Misses scored, the popular numbers getting over particularly well.

Opening the second section Gus Erdman with his piano and comedy managed to pull out a solid hit. "Pretty Soft" (New Acts) was the star offering of the bill. It went over in good shape. The Harlequin act in the next-to-closing spot scored with the vocal efforts, and Dura and Feeley (New Acts) closed.

FIFTH AVE.

A seven-act bill for the last half last week, due to the presence of a 50-minute turn, it being A. Seymour Brown's "Pardon Me." The act is billed as a farce comedy with music, the whole being credited to Brown. "Pardon Me" has been playing out of town for quite a time, and is now in a cast of five, and although it might fall in the third class there is really more plot than anything else. An author and his valet become guests at a mountain resort hotel with the farcical angles coming from the two men being taken for each other. There are fewer numbers than expected from an act of such length, with "A Smile from the Right Little Girl" and "You're Some Girl" sounding the best. Brown easily tops his cast with the girl in the slavery role running second. For bigger bookings cast "Pardon Me" would need considerable freshening up, if it is to be considered at all, and its length would act as a handicap.

Frank Mullane, on fourth, walked off with the bill without a hit for show boys. His voice and stories seemed a treat for the house Thursday night. Some of the yarns went over better than he expected himself, but the bunch of songs after his talk turned the trick. Patriotic airs featured the numbers, his final selection having a punch, called "Just Like Washington Crossed the Delaware, Pershing Will Cross the Rhine."

Another easy hit was scored by Dunbar's Old Time Darkies, the notes of the tenor leading to the quartet's harmony efforts a likeable quality. Violinists offered a new turn called "The Genius" in fifth spot (New Acts).

Knowles and White were fine for third position. Their talk and the breezy fashion in which it is handled provided likeable amusement. Miss White is of classy appearance and flashes a great smile. At times, however, she has a tendency to speak loud. Knowles uses one line that is at variance to the other patter in that it isn't his own—"And Papa Wanted Me to be a Plumber."

Emmie and Edie Elliott, a new sister team (New Acts) were second, while Hart and Diamond opened the show, the dancers getting result with their varied spins.

B. B. SAFE FOR PRESENT.

The Barnum & Bailey circus heads will not have to worry about being held up on movement orders for almost three months anyway. The show, after its Garden date, moves over to Brooklyn, thence to Philadelphia, and remains in adjacent eastern territory until around June 11.

The Great Richards show may play the army camps. The Richards show is the motor circus layout Alf T. Ringling put together for his son and which has been a loser.

If the circus is sent out at all it will be entirely under Alf T. Ringling's direction, as his son, Richard, has planned to go to the Ringlings' ranch in the west and assume personal charge of its management this summer.

None of the other brothers have a penny invested in the Richards' circus, which is the sole property of Alf T. He originally planned it as a present for his son, but the going proved a little too rough and expensive for the latter last summer, so his father took charge of the outfit.

VARIETY received this week a copy of a letter purporting to have been sent Director General McAdoo at Washington. The letter was signed with the initials, "F. J. H." It urged Mr. McAdoo not to lend the use of the railroads to open air traveling shows "that could not live without robbing the public." "Any show that has any kind of graft with it should not get a contract from the railroads," the letter said.

The letter waxed intense against cheap circuses and carnivals. It also said: "There is a law against running wheels of fortune for money, but now they run them for dolls and candy and let women and children play them, which is worse than it ever was. There is a dancing show for men only. Why not stop that sort of a dance in the circus and carnival tent the same as would be done if the dance was given on a stage?"

"The proprietor of the show gets 50 per cent. of this money and the fixer with the show also gets a percentage to fix the police of the town."

CHICAGO AGENT THROWN OUT.

Chicago, April 3. Jack Fox, ten per cent. agent, appeared last Saturday at a meeting of the Independent Vaudeville Agents' Association, and attempted to defend himself in the matter which resulted in his being ousted from the association.

Fox was asked for his resignation recently following his curt refusal to contribute to a fund for the benefit of the widow of Ray Merwin and for other offenses. The other agents refused to consider his defense, and Fox is out. According to the other agents, he will stay out. His position as secretary of the association has been taken by William Fleming.

After the unceremonious "raus," Fox began a systematic campaign of villifying the other agents. Following a statement that there wasn't a single man in the association who had more than \$200 to his name, he declared he would bring suit against the association for \$50,000 damages.

The independent agents have taken a lease on a five-room suite at the Baltimore building which will be used as headquarters for the association, and as social quarters for independent acts.

COAST PICTURE NEWS

By GUY PRIOR.

Los Angeles, March 29.
Jessie Hallett, for many years with Thomas H. Ince, has resigned. She will take a two-months' vacation.

"Uncle" Charley Hilton, a familiar character along the reel rialto, has fully recovered from a serious illness.

Louise Glaum has started on her second production for Paralta. It was scenarized by J. Grubb Alexander and Frey Myton. Reginald Barker will direct.

J. Warren Kerrigan will start a new picture the first week in April. This is his first since his leg was broken, six months ago. He still walks with a slight limp, but this is due to a desire to favor his injured limb.

It is said Monte Katterjohn takes care of his typewriter like a mother does her baby. Every night he wraps it up in cloth and places a sign on it forbidding anyone tampering with it.

Ida May Park is directing Kenneth Harlan and Mary MacLaren at the "U."

Mae Murray is now queen of the newscast. The other night she led a hundred little street merchants down Broadway, Los Angeles, to Graumann's theatre.

Viola Dana has ambitions to be a vampire. Says she is tiring of curls.

Kinema theatre has installed a department for parking babies.

Doris Baker, the little film "Cutie," gave two hundred shamrocks to friends on St. Patrick's Day.

A Woman's Self-Defense Club has been organized at the Rolin studio by Betty Moore and Marie Mosquini.

Preparations are being made at the Metro studio for receiving Bert Lytell and company, due this week from the east.

Emmy Whelen is expected here shortly to begin a new picture for Metro.

Hal Roach is back on the directing job again.

William B. Mong has added several rare prints to his wonderful collection of Lincoln portraits.

W. H. Clune has installed a handsomely appointed preview room in his Broadway theatre. Several preview parties have been given there.

It is now definitely known that Mabel Normand and May Marsh will not return to California to make pictures. Both prefer to live and work in the east.

Vera Lewis has returned from Santa Barbara, whither she went to do a picture for the American.

Harold Lockwood, Charles Murray, William Clifton, Pauline Curly and Fred Balshofer appeared in person at the Symphony theatre last week.

Julian Johnson, the writer and script editor, is a "safety first" guy. He carries several good-sized life insurance policies. And where do you think he keeps them? In the same drawer with his matches.

Sam Comer, assistant purchasing agent of the Triangle, has enlisted in the aviation corps.

J. G. Hawks is making so much money writing scenarios that he says he is going to cut out autos and confine his speeding pleasures to aeroplanes.

Harry Carey is working his company full blast at Universal.

Jesse Laaky is bringing with him from New York City to Los Angeles several of the eastern Laaky luminaries, including Ethel Clayton, formerly of the World. Elsie Ferguson, who had planned to come with him, has changed her mind, and will remain in New York City until summer.

The Diando Film Co. has leased 50 acres near their studio in Glendale for the staging of its new serial for Pathe. The serial will be called "The Wolf-Faced Man."

The second week of "Hearts of the World" netted Griffith a gross in excess of \$15,000, which is considerably more than the second week of either "Intolerance" or "The Birth of a Nation."

T. L. Tally, vice-president of the National Exhibitors' Circuit, has been delegated to go east with the first Chaplin film, a little parcel printed for release April 7, and valued at \$125,000.

Prince Troubetsky, world-famed sculptor of Russia, who won the Grand Prix at the Paris

Exposition, is making statues in bronze of Charlie Chaplin and Douglas Fairbanks.

Alma Reuben, one of the Triangle's most popular stars, has agreed to sign with Goldwyn.

Charles Keenan, under the direction of Ernest C. Warde, is making Gilson Willett's adaptation of "The Bella."

Stars and exhibitors one day last week met face to face at a banquet luncheon when, under the direction of Dave Berahon and Lester Theuerkauf, of the California Film Exchange, a "Big U" day was staged by the Southern California Motion Picture Theatre Owners' Association. Among the guests of honor were: Mildred Harris, Dorothy Phillips, Harry Carey, Franklyn Farnum, Mae Murray, Ruth Clifford, Zoe Rae, Betty Schaefer, Eddie Lyons, Lee Moran, William Stowell, Kingsley Benedict, Ella Hall, Harry Johnson, Priscilla Dean, stars; Elmer Clifton, Lois Weber, Phillips Smalley, Rupert Julian, Elsie Jane Wilson, directors, and William Sistrum, general manager, and Henry McRae, manager of production at Universal.

According to report here Pathe will discontinue making features. Since the retirement of J. A. Berst the management, it is understood, has figured it out that the firm had better stick to serials and scenics. Just what disposition will be made of the contracts held by the stars—provided, of course, a decision is reached to abandon the bigger productions—is not known, but it is believed that the players will be taken over to certain independent producers, who would have a releasing arrangement with Pathe. A. E. Rousseau, secretary of the Pathe firm, has arrived here, and considerable significance is attached to his visit. The rialto is buzzing with rumors, and on fairly reliable authority a big shake-up is imminent.

While hunting for a location in and around Palm Springs for one of the big scenes to be embodied in the Fox-Tedea-Bara production, "Salome," J. Gordon Edwards, his wife, cameraman, and assistant director had a thrilling adventure. On their return from this oasis in the desert, the party, who went there in an automobile, were caught in a torrid downpour. The mountain roads became impassable, and when about 15 miles from civilization the machine sank to the hubs. They were compelled to remain there all night.

At last a non-superstitious actress has been discovered. She is Ruth Clifford of Universal. Miss Clifford recently went to Truckee to film snow scenes. On the train she occupied berth No. 13, and on her arrival at the northern California town was assigned to room 13; from her window she counted 13 railroad cars sidetracked, and the next morning the expressman brought her a package on which there were 13 cents due. "Nothing scares me," said the pretty actress, as she walked under a ladder.

SHOWS IN PHILLY.

Philadelphia, April 3.

The unusual condition of booking interests left the Garrick dark this week, something unheard of for Easter week, but with one musical piece and a dramatic show opening, playgoers found a variety of entertainment for their wants. Business took a decided uplift following the close of the Lenten season.

Announcements for bookings at the syndicate theatres are so uncertain as to cause comment in theatrical circles here. Following "The Mask and Wig" at the Forrest, Harry Lauder comes there for a week, after which "Miss Springtime" will return again.

"Good-Bye, Bill," a musical show produced by members of the U. S. Army Ambulance Corps at Camp Crane, Allentown, Pa., comes to the Garrick without any further announcement as to what follows. It is reported pictures will fill in. Neither is there any show underlined for the Broad after Arnold Daly's two-week engagement.

"Doing Our Bit" continues to hum along merrily at the Chestnut Street opera house, where business has been big since opening. "The Man Who Came Back" is the only other holdover, drawing well at the Adelphi.

"The Mask and Wig Club" of the University of Penn., which has the week at the Forrest, enjoyed its usual sellout for this annual function. This year's production is "Her Bridal Not"

THE LANDLOPER.

A Yorke (Metro) regular release, with Harold Lockwood starred. The picture starts illogically and never recovers from the welt given it then. The action is ever meagre, with the usual Metro mob group as its big scenes. The feature is not convincing in its best stages, which are very few. Toward the end it turns sentimentally and this "heart interest" barely lets it by for those who are always satisfied with the over-glutted market of film love. A wealthy young idler wagers with a friend over a convivial table he can become a "hobo" for three months without quitting. That required one full reel. Next we see Walker Farr (Mr. Lockwood) on the road, a tramp, in what looked like a very neat mining outfit, trousers and open-at-neck outing shirt, also looking Fedora hat slightly frayed but always worn in the same way. Instead of looking like a hum, Walker Farr seemed a young man out for an exercise walk, although all the people he met appeared to immediately recognize he was a tramp, for they called him "a hobo." Among the people he met were a man and a young girl. The girl was private secretary to the young man's father, who was mayor of Marion.

The town of Marion was flashed on the screen, but whether it was Marion, Ind., or Marion, O., the sheet failed to tell. Either Marion may justly make a holler, for the plot thickens on impure water, tells how the tramp adopted an orphaned little girl, how she died from typhoid caused by the town's water system, and the hobo, still in his neat looking tramp outfit, spoke to a mass meeting, brought about a revolt against the mayor, who was also head of the city's water works, and then still as a tramp, Mr. Farr became engaged to the girl who fell in love with him while he was merely a wasteful hobo, according to her idea.

That is what might be called idyllic love, and the rich young man beloved in this way has the intense gratification of knowing the girl is not marrying him for his money, while on the other hand when his love season runs out, he can reflect if it is worth while marrying a girl so anxious to love someone she fell for a bum. Still, this is the picture season which makes everything fair in films. The Metro won't get much out of "The Landloper," and the money secured will far exceed prestige gained, though how it will counterbalance loss of prestige in the times when an opposition factory needs of all the latter it can procure is problematical.

The company does its share with the faulty scenario, only faulty in its story, inaction and ineptitude. To make a hum out of a star in this way for a feature picture is naturally to make a bum out of one picture. What could the pickers of the story have expected otherwise? A landloper is a \$2 name for a tramp, which explains the title, and if the title is big time, it's merely a big time title for a small time picture. Too had to waste a star and company in these things. It takes too long to produce a feature and sometimes it costs money.

The director got in one pretty hit, where the hobo termed a rose the twin sister of the girl he had just met. That will make all the girls sigh, but none of them, unless they have less sense than Rose Marie, will like Mr. Lockwood as a hum. On the other end, the director suggested a body of a suicide was dragged out of a pond. Unnecessary and a gruesome touch that hurt.

And that a silk purse can not be made out of a sow's ears is a quotation the picture people as well as all others might steadily recollect.

OUTING-CHESTER PICTURES.

The first five travel-scenic reels (there will be 72), called the "Outing-Chester Pictures," were shown in a projection room Monday. Some interesting views with excellent photography were flashed on the screen.

Of the five reels the two holding the most attention through picturesqueness were "Kaleteur, the Perfect Cataract" and "On Mount Asinibolne." Neither subject has been projected on the screen before. They provide exceptional opportunities for the camera man.

The other three reels were of Venezuela, Fiji Islands, and the rapids of the Potaro in South America, the latter holding a few thrills in the way the boat shoots between rocks, and some scenes through the rapids.

The pictures are similar to that effect. The object of the series is to show the public what they read about in the different publications.

The films are produced under the direction of C. L. Chester, and in co-operation with "Outing" (magazine), which will publish a list of the first-run houses using the series and the exchanges handling them in each issue.

and scored a tremendous hit, being full of "pep" and dash.

Arnold Daly, making his first Philadelphia appearance in seven years, presented "The Master" to good business Monday night. The piece was received favorably. "Oh Boy" opened strong at the Lyric and business has been holding up, with a promise of getting the producers some real money on this stand.

THE TRAP.

of the community, because of her mother's former improprieties, is the theme of this World film. The star is Alice Brady, who plays Doris. The story is by Robert F. Hill, and was directed by George Archambault. The camera work, above the average, was done by Philip Hatkin.

Doris, who is physically attractive, is admired by the village Beau Brummel, but she scorns him and spends a lot of her time with Stuart Kendall, an artist. A strong intimacy springs up between Doris and Kendall. When driven from the village she naturally gravitates to New York, and while a waitress in a cafe she again meets him. He prevails upon her to pose for a poster advertising a baking powder. She now lives at Kendall's studio, while he has taken quarters elsewhere. If Doris suspected his designs she relied upon her native feminine wit to guard her.

Out of the west came a young gentleman who had seen Doris as the demure housewife in the poster. "The girl who would make any man want a home." He asks her to marry him. She refuses for the present, but tells him he can come around when he likes.

Kendall becomes jealous at the growing friendship between the girl and her western acquaintance. Doris had told Masteron of Kendall's generosity to her, and even the fact that she lives at the artist's studio does not make Masteron suspicious. One night after she had had a quarrel with Kendall and he has threatened her she writes Masteron she will marry him in the next few days.

She tells Kendall of her approaching nuptials and he congratulates her, at the same time scheming to prevent the wedding. The night before her marriage Doris accompanies Masteron to the theatre. In her absence Kendall inaugurates a mad revelry to greet her on her return. She is pleased with the surprise Kendall prepared for her. Her one regret was that Masteron has been left out.

About 4 a. m. the party becomes an orgy. Then Kendall slips out and telephones Masteron that Doris is ill—she must come at once. Masteron hurries to the apartment. As he throws open the door he witnesses the bacchanalian uproar and believes the worst of Doris. He denounces and leaves her. Kendall tells Doris now she has fathomed the insincerity of her western lover she had better stay with him. But Doris realized Kendall had planned the party and accuses him. Without knowing Masteron had overheard her accusation of Kendall she hurries to her room, and after securing a reservation to Boston on the 8 p. m. train, prepares to leave. When Masteron sought her, he was informed by her maid of her departure. He gets a chair on the same train and the marriage takes place in Boston. The story is improbable and but mildly interesting, but it gives Alice Brady opportunity, besides wearing some chic and up-to-date gowns. The other members of the cast did fairly well with their parts, but the whole picture lacks "punch."

The photography is good, and apparently no expense has been spared in finding locations with the necessary "atmosphere."

SHOWS IN NEW YORK.

"April," Punch & Judy (1st week).
"A Cure for Curables," 39th St. (6th wk.).
"An American Ace," Casino (1st week).
"Business Before Pleasure," Eltinge (31st week).
"Chu Chin Chow," Century (25th week).
"Cheer Up," Hippodrome (33d week).
"Eyes of Youth," Elliot (32d week).
French Players, Theatre de Vley Colomblor (19th week).
"Flo-Flo," Cort (16th week).
"Fountain of Youth," Henry Miller (1st week).
"Going Up," Liberty (15th week).
"Greenwich Village Players" (21st week).
"Her Country," Harris (7th week).
"Happiness," Criterion (14th week).
"Jack of Lantern," Globe (27th week).
"Lombardi, Ltd.," Morosco (27th week).
"Love's Lightning," Fulton (1st week).
"Let's Go," Fulton (4th week).
"Maytime," Broadhurst (32d week).
"Man Who Stayed at Home," 48th St. (1st week).
"Oh, Lady, Lady," Princess (9th week).
"Oh, Look," Vanderbilt (5th week).
"Pier, Bedroom and Bath," Republic (15th week).
"Polly with a Past," Belasco (31st wk.).
"Pair of Petticoats," 44th St. Roof (3d week).
"Rainbow Girl," Amsterdam (1st week).
"Success," Lexington (18th week).
"Squab Farm," Bijou (4th week).
"Seventeen," Booth (11th week).
"Sick-a-Red," Gaiety (6th week).
"Seven Days' Leave," Park (12th week).
"Sinbad," Winter Garden (7th wk.).
"Tiger Rose," Lyceum (27th week).
"Tailor-Made Man," Cohan & Harris (32d week).
"The Wild Duck," Plymouth (4th week).
"The Little Teacher," Playhouse (9th week).
"The Upperhead," Shubert (7th week).
"Trot, Trot, Trot," M. Cohan (1th wk.).
"The (Big Chance)," 47th St. (1th week).
"Why Marry?" Astor (15th week).
Washington Square Players, Comedy (23d week).
"Yes or No?" Longacre (10th week).

OVER THE TOP.

Sergt. James Garrison Owen.

Arthur Guy Empey
Helen Lloyd
Albert Lloyd
Friederich von Emden
Mrs. Wagner
Mrs. Margaret McNeal
Madam Arnot
Sonja
Thomas
Geoffrey Blake

Lola Meredith
James Morrison
Arthur Donaldson
Julia Swayne Gordon
Mary Maurice
Betty Blythe
Nellie Anderson
William Calvert
William H. Stucky

The screen production of Arthur Guy Empey's now famous war novel while semi-thrilling in spots, hardly comes up to the expectations of one who had read and thoroughly enjoyed the book. Only in one or two parts is there any relation between the two, the film being completed with an entirely foreign dramatic story, running almost along an impossible theme. Empey being cast in this as the hero, an American captain with the expeditionary forces abroad. The opening reel depicts Empey receiving an honorable discharge from the American army at the Mexican border. His childhood nurse (Mary Maurice) has just received word of the wounding of her son. Empey provides her with a passage over the Lusitania. Then follows the sinking of that ship, pictured here through showing a strip of life boats being tossed about. The view doesn't ring true, although it fits in sequence nicely. There follows then some "bits" pieced to the reel proper, showing a view of Ploedilly Circus and some enlistment booths. Empey enters and there is shown more "pieced" scenes of the army moving toward the front. The billets with the "cooties" and rats are shown with a bit of realism, but pictured on such a miniature scale, this also lacks the essentials to convince.

A large portion of the picture carries views of an explanatory nature describing the manner in which the Germans practiced the espionage and intrigue system. Friederich von Emden is the master spy and he is pictured engaging the services of a number of Americans, including a view of one "Folly," who is apparently meant for Senator LaFol. This is rather daring since that Senator, while generally condemned throughout the country, has not been directly accused or indicted for treason. He is shown in a conference with von Emden, the idea being clearly to convey a direct accusation. The trench scenes are surprisingly realistic, the one showing the raid over "No Man's Land" being particularly well staged. The U. S. declaration of war carries a superfluous amount of "red-fire" captions and takes up a trifle too much footage. With the declaration there is shown the final stroke of von Emden, i. e., the destruction of some of the plants on the Jersey border line. This is poorly pictured and lacks the essential "kick." He kidnaps Helen Lloyd, escapes on a submarine and is next shown in Belgium as a general in the German army in charge of all prisoners. Here the story rambles from the book. Empey coming in as the hero. That portion meant the desertion of the coward (Albert Lloyd) is well staged, the crowd coming through at the psychological moment to man a machine gun and at the cost of his life save the members of his company. Von Emden has determined to marry Helen Lloyd (Lola Meredith), the affair having been decided on after Empey had been made a prisoner. He is imprisoned in the cellar of the house wherein von Emden is headquarters and the latter has decided to force him to witness the ceremony. Empey and Mrs. Lloyd having become fond of one another while in America. An old hag (Nellie Anderson) thwarts the plan by poisoning the wine, the entire staff of officers at the wedding dinner dropping dead promptly after toasting the bride and groom. Then Empey, with Mrs. Lloyd, escapes in a Boche machine, forcing the pilot to land them behind the American lines. The scene is poorly directed and looks so impossible it is silly. One scene turns around to the big show, with Empey still durt from one lurch to another, while still another scene shows shot down comrades fall to avoid injury. The finale of the picture is devoted to the victorious return of the allied troops. The work of Empey in the picture is rather surprising that individual work, for Empey himself was completely directed by Empey himself, although the balance of the picture does not show anything in the line of direction that calls for praise. The photographic is of a fair brand with nothing excellent in any part. Nellie Anderson in the old hag role stood out for her good work. She is capable of some good character work. Lola Meredith was successful, but has been seen to far better advantage in other releases. During the intermission Empey gave a short talk on German his remarks earning a convincing plan that earned him a solid hand.

"Over the Top" is a Vitaphone production and was shown with little success, despite the fact it is a picture theatre. Spoken night with price picture to a dollar ten. The combined name of Empey and "Over the Top" practically insured its success on the road, but were it not for these valuable supporters it could be safely classified as just a fair program feature.

regular picture audience on his output. Tuesday night he substituted it for the regular feature at his theatre in Brooklyn, and then spoiled all chance of securing an unprejudiced judgment by inviting a large number of his friends, business associates and acquaintances. As a consequence, everything was applauded from the slide announcing the substitution of it for the program feature, right down to the "clinch." Mildred Considine made a consistently progressive scenario and James Kirkwood, the director, contributed a careful, painstaking but uninspired production, totally devoid of imagination. Practically the entire six reels were interiors and enacted close to the camera. Miss Calvert, it is safe to predict, will make a popular screen star, if properly exploited and supplied with suitable stories. In "A Romance

of the Underworld" she is called upon to portray a girl who has just left a convent and projected at one fell swoop into a gang of criminals. She looked a trifle too sophisticated for such a part, but played the role with rare intelligence and gives evidence of possessing what can best be described as "screen magnetism." The outstanding hit is Edwin Forsberg as Michael O'Leary, the heavy. His performance should go a long way toward establishing him as a first rate film heavy. Of the entire cast there can be nothing but fulsome praise. Eugene O'Brien as the lead has comparatively little to do, but did it excellently. David Powell as the brother was fine. Sybil Carmen as Mamie was thoroughly convincing. Cecil Chichester as "Dopey Benny" and Harry Lee as "Slippery Jack" contributed a pair of fine

character drawings, and so on. The illustrated titles were simple and very distinct, with large lettering. Without any attempt at visualizing "big" scenes, apparently no reasonable expense was spared to present a careful visualization of a conventional, old-fashioned melodrama of the east side of New York. Five years ago this film production of "A Romance of the Underworld" would have been a big novelty for the screen. Today the attractive title, plus the attractiveness of the star, should, with intelligent exploitation, return a profit on the investment, provided no money was wasted in the making. After all, that's not half bad for Frank Keeney's first try at picture producing. Many a man who afterward attained prominence in the industry fared worse with his initial attempt.

Jolo.

SELECT PICTURES

Could she have truly read her future in the crystal, would she have chosen as she did—this woman whom two men sought.

The man she loved and did not marry

The man she married—and did not love!

Play popularity and Win!

There are no weak pictures in Norma Talmadge's star series of Select Pictures. And now, following her tremendous success in "Ghosts of Yesterday"—

Joseph M. Schenck presents

NORMA TALMADGE

in "BY RIGHT OF PURCHASE"

Directed by Charles Miller

Apply this test: Did you make money on your last Norma Talmadge picture? You did! Well, date this one and clean up again!

A ROMANCE OF THE UNDERWORLD.

Dart: Elliott
Richard Elliott
Thomas McDonald
Frank Keeney
Catherine Calvert
David Powell
Eugene O'Brien

Frank Keeney, sponsor for the stellar debut in pictures of Catherine Calvert in a film adaptation of Paul Armbruster's melodrama "A Romance of the Underworld" determined to get the unbiased opinion of a

DISTRIBUTED BY SELECT PICTURES CORPORATION

THE HILLCREST MYSTERY.

A mystery picture by Ouida Bergere for a "name" star—Mrs. Vernon Castle—who takes the lead in it. It's of a murder, and the working out with a Secret Service-German spy finish. The denouement is held back until the last possible moment. George Fitzmaurice directed. His work in it will attract attention in that end. And Mrs. Castle does really well in a part that calls for some actual

playing. She does well by gliding over a great deal, due to directing leniency. Several opportunities for emotionalism cropped out for Mrs. Castle, but she didn't do it, although giving the illusion of becoming affected without making that over-effective. The Secret Service man has the star playing role. Illustrated captions are by Hy Mayer (especially announced). A goodly collection of complications are piled up early, when an owner of a shipyard, about to turn the plant over to

the Government, is murdered in his home, shortly after he had ordered his private secretary out of the house for making love to his daughter. Mrs. Castle plays the daughter, and according to the candles on her birthday cake she was 10 years of age. The next time a director asks Mrs. Castle to take a youthful role like that she should older, step. Mrs. Castle looks well, always, and youthful, but not 10. It's only the strength of the story that will help overcome that

for an audience. The secretary was accused of and arrested for the murder, but the development is that one of the partners in the firm was a German spy and he had the older man killed to prevent the plant passing to the Government. The final issue was the discovery of a weakness in the tale of the murdered man's Hillcrest home. The entire thing is very far-fetched, but it suffices, and the ending sends it along with a snap. The feature in all departments seems properly attuned. Mrs. Castle may have been fortunate to have been cast for it. Astra made the feature; Pathé distributes. A large-sized company of principals with the direction and production has made a poorly written detective story stand up, for there are too many skips and lack of naturalness in the tale to have it called anything else. Which bespeaks all the more for the production, its people and director. *Time.*

THE BLUE BIRD.

Tyltyl. Robin MacDougall
Mytyl. Tula Belle
Daddy Tyl. Edwin E. Reed
Mummy Tyl. Emma Lowry
Gaffer Tyl. Wm. J. Gross
Granny Tyl. Florence Anderson
Berlingot. Edward Elkas
Berlingot's Daughter. Katherine Bianchi
Fairly Berylune. Lillian Cook
Light. Gertrude McCoy
Night. Lyn Donelson
Dog. Charles Ascot
Cat. Tom Corless
Fire. S. E. Popapovitch
Water. Mary Kennedy

Motion pictures like Artcraft's screen production of Masterlinck's "The Blue Bird," directed by Maurice Tourneur, are deserving of every encouragement from the press to aid in the campaign for the better education of the masses. The story lends itself to picturizing through the natural adaptability of the allegorical scenes for ingenious trick photography and artistic tinting. The idea that true happiness is attainable through association with those we love, is a lesson that cannot be brought home too forcibly or too often. In the "Palace of Joys and Delights," when the children meet their mother, who is known there as the "Joy of Maternal Love," they cry to her: "We want to stay here, with you, in heaven." She smiles and answers: "Heaven is every time you kiss me." By such simple methods are the allegorical points brought home to the spectator, and through equally simple and straightforward comedy situations, visualized in fairy tale fashion. It should tickle the "kiddies," whose immature minds are unable to grasp anything more subtle. For probably the same reason the director has evidently played up the picturesque and eschewed to a marked extent a goodly portion of the spiritual side of the allegory.

From the standpoint of a film production, there have been more expensive and pretentious attempts, but it is safe to assert that nothing quite like Director Tourneur's work has ever been shown on the screen. There are any number of new tricks of the camera, some unique tinting and toning and a wealth of imaginary creation. A carefully chosen and competent cast was selected, with no individual effort in the way of acting permitted to stand out beyond the ensemble effects for which all are responsible. The recent strides made in the art of moving pictures have made it possible to produce a work of this sort, which requires any number of multiple photographic exposures as well as the construction of huge settings. The picture is certain to be one of the biggest matinee attractions shown in the picture houses. Just how potent an attraction it will prove for grown-ups at the evening performances remains to be seen. Judging by its success on the legitimate stage, there would seem to be small cause for worry. *Jolo.*

THE SPLENDID SINNER.

"The Splendid Sinner," hugh! Somebody slipped, for with Mary Garden as the star somebody should have put up a fight to have the picture titled "The Splendid Sinner." Mary is all of that when one considers her as a screen artist from her present picture.

"The Splendid Sinner" starts off big and the first reel gives promise of the unusual, but that is only as far as the introduction is concerned. From that point on the feature slips and finally runs out of gas entirely.

There was an idea behind the story, but that is soon lost sight of. The idea was that no matter what a woman has been she is just that far better than mere man to be more than his equal in anything. Mary Garden plays the title role. She is the "splendid sinner," the mistress of a German spy, and finally runs away from him to fall in love with a youthful doctor in a small country town, and she finally marries him.

The usual complications. The first and foremost is a puzzle, and there are others not intended in the story, and they will come home to the audience equally strong.

The picture was shown at the Strand this week. When the German lover finally became revenged as a German general, with a make-up that made him a ringer for Von Hindenburg, there was a snicker and later a laugh.

Some people will say that this picture did not get over because it did not have the usual happy ending. To the majority of the audiences the fact that Mary Garden as the heroine is not at sunrise will be an extremely happy ending.

As a feature production "The Splendid Sinner" will draw business on the strength of the Garden name, but from a picture standpoint the feature is far from "there." *Fred.*

"Who Killed Woodruffe Clay?"

A PETROVA
Mystery Picture
that will
bring you a
"capacity house"

Mme

Petrova

in "The Life Mask"

PETROVA PICTURE COMPANY
Frederick C. Collins, Pres.
NEW YORK CITY



Exchange of
First National
Exhibitors' Circuit

THE LIFE MASK.

Anita Courtland.....Olga Petrova
 Captain Hugh Shannon.....Thomas H. Holding
 Woodruffe Clay.....Wyndham Standing
 Mrs. Helen Courtland.....Matilda Burdage
 Sarah Harden.....Lucille LaVerne
 Richard Courtland.....Christine Mayo
 Florence Hall.....Edith Hinckle
 Lady Mendel.....Gene Burnell

The third of the Olga Petrova "special starring series" released by the First National Exhibitors' Circuit. The production was made by the Petrova Picture Co. It is a mystery story by the author of the novel "To M. L. G." The screen adaptation was made by Mrs. L. Case Russell and directed by Frank Crane. The mystery of the story comes from the manner in which it is directed rather than from the story itself.

The Courtland family is "one of the oldest." Three surviving members when the story opens, stepmother, son and daughter, the latter played by Olga Petrova. There is a millionaire who is in love with her, but his advances are rebuffed, as the girl loves another. The stepmother, however, has undertaken a bit of check raising, after having borrowed \$5,000 from the millionaire. She makes it \$25,000, and to save the family name from a scandal in court the daughter consents to a marriage.

She detests the man, but because of his "generosity" promises "obedience and fidelity." The first night of her married life finds the husband forced to the task of almost breaking down the doors of the wife's suite before she will permit him to enter. Then in the struggle that follows he falls to the floor, striking his head, and injures his brain.

During his illness he is constantly indicting indignities upon his wife, even to the extent of having his former mistress calling there on several occasions. During one of the night watches the husband is given an overdose of morphine and dies. The wife has shown that she suffers from somnambulism, and during that same night she dreams that she killed her husband. When she awakes and finds he is dead she believes that she committed the crime.

The physician attributes the death to natural causes. The widow goes abroad and after many months the body of her late husband is exhumed and an autopsy shows that he received an overdose of drug. At the crucial moment, when the police step in, her nurse, who has been with her from infancy, confesses that she gave the fatal dose and then commits suicide. This leaves the way clear for a former lover to step in.

Miss Petrova looks stunning in a series of gowns. That is about all that may be said for the star. The balance of the cast is uniformly fair, with Lucille LaVerne as the nurse particularly good.

The production end had a few laughs here and there. One was where the former mistress of the millionaire enters his home on the wedding night and demands his love and in the same breath refuses his money, although she is tucking a healthy bank roll into her bosom at the same time.

For the most part the sets and exteriors were handsome, but the lighting and photography were not up to the mark. The titling might also be improved upon. Art lettering is hard to read, and it took so much time to decipher those letters that the title footage seemed short.

As a special feature this Petrova is not up to the mark. It is a fair picture for program purposes. Fred.

HER MISTAKE.

Evelyn Nesbit is starred in "Her Mistake." The name of the feature is purely a "box office title." It does not relate to the role of the starred player, but rather to the secondary feminine lead. Julius Steger again presents Miss Nesbit on the screen. In an adaptation made by himself. The picture was taken mostly in the Adirondacks, with some very fine country estate views near Hastings-on-the-Hudson, N. Y. The picture runs six reels, with little action developing up to the fifth.

The last two reels contain all the meat. These two will likely carry this "Nesbit feature" across, since it shows that young woman in several sentimental situations, with Miss Nesbit the heroine of each. Miss Nesbit's son, Russell Thaw, appears with her in the picture. He is her son in it and has a few immaterial moments in one of comedy. The manner in which Mr. Steger secured a grip on the finish does the most for the feature. It's no sin to direct Evelyn Nesbit. The more one sees of her the less she becomes the actress and more of the theatrical automaton, which leaves it entirely to the puller of the string, in this case Steger. When Miss Nesbit does what she is told she seems to get along fairly. When left to her own devices or assuming something on her own responsibility in connection with "acting," she furnishes an expose of her limited ability.

In the present feature the supporting company makes it more difficult for Nesbit. They are good. Her leading man, Eugene Seay, is a fine looking fellow, while the young woman who had the secondary role is an accomplished artiste. There are several types of the backwoods, and a log cutting scene which develops a screen fight early. The story runs in a straight groove, taking Miss Nesbit as a country girl from the woods into the city as the wife of a wealthy young man, whose uncle married his city fiancée, she turning down the young man in favor of the elder one because the latter has more money. The complication grows out of the younger man and his former fiancée becoming entangled after several years. Miss Nesbit pre-

vents the husband of the other woman (and uncle) from becoming aware of the liaison through a series of scenes ending in a private room at a road house. Afterward her husband, contrite, returns to Rosa (Miss Nesbit) and their child. A new method of staging a cut back is provided by Mr. Steger, when a man in the centre of a group commences to relate what he once saw in a mining camp. A fade out takes away the men at his sides, leaving him clearly outlined in the centre, while in the background and while the head occupying the centre space is still speaking the scene is briefly reproduced. It is a decided improvement upon the prevailing method of an entire scene of this description by itself, doing away with a direct interruption to the story. "Her Mistake" can just about pull across with the Nesbit name, if it still holds its power to draw. The title may tempt fans

to find out what Miss Nesbit considers her mistake was. Certainly that mistake was not in taking to the stage, since she is being paid for it. Sims.

"A RICH MAN'S DARLING."

Mason Brook's, Lee's father...Harry Holden
 Enrico Ricardo.....Harry Mann

This five-reel Bluebird, set for release April 15, was directed by Edgar Jones, Louise Lovely being featured. It's best point is that the story arouses suspense, and its worst is an outrageous breach of ethics and good taste, the fault of the scenario writer who made the story.

Here is presented to miscellaneous audiences with women and children the spectacle

of a young and handsome son eloping and marrying the woman he believes to be his aged father's acknowledged mistress. Such little trifles of producing judgment make one look a shade more friendly upon the Pennsylvania censors, although the National Board seems to have found nothing amiss in the incident. They passed the picture. Miss Lovely is the same saccharine ingenue, at times overdoing the hoyden, but at all times goodly to look upon. Philo McCullough is a manly hero in his style of playing, although the 'incident of the elopement costs him something of the spectators' good will.

The story has action, interesting complications and does hold attention. It has many beautiful settings among the suburban homes of the wealthy, with gardens and fine mansions. It is about an average Bluebird.

The Agony of Guessing Wrong

"[I]t is agony," an exhibitor writes us, "when you pass up a good one and see your competitor doing the business with the stuff you should have booked."

"I'm 'fixed O. K. now, though, I'm playing all the

Paramount and Artcraft
Pictures
 (Nationally Advertised)

so *he* has the agony—not me."

Be a 100% Exhibitor. Book all the Paramount and Artcraft Pictures

Let the other fellow worry!



FAMOUS PLAYERS-LASKY CORPORATION
 ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CP. L. B. DE MILLE Director General
 NEW YORK



A BIT OF JADE.

Mutual is confronted with more or less of a problem in supplying suitable scenarios for vehicles for Mary Miles Minter. She is just now at the awkward age when she is no longer a child, but not quite a woman. Unlike Mary Pickford, Miss Minter doesn't seem to retain the gift of simulating childhood, and hence must be supplied with stories that call for her to play characters bordering in age betwixt and between. In "A Bit of Jade," story by Mildred Graham, she has been cleverly fitted, until the "clinch," when her prospective marriage to the leading man is indicated as a possibility of the remote future, thereby removing any suggestion of an immediate love affair and shunting off for the time being the sex thing from little Mary, for one of two reasons—possibly both, the possibility,

that she may be unable to cope with ingenuous love scenes and the desire to refrain from removing her from the category of child actresses. The picture opens with a young man's Hindu valet attempting to steal from his master a jade necklace. A flashback shows the reason therefor. While worshipping at a shrine the Hindu was struck senseless by a white man and the necklace stolen from the idol before whom he was offering prayer. The priest abjures the Hindu to scour the earth until he recovers the necklace. The young man puts the ornamentation in his overcoat pocket and intends to take it to a jeweler to be repaired, the string having broken in the tussle with the black man. He stops at a restaurant for a bite of lunch and is attracted by a young girl (Mary) seated at another table. Presently her brother enters and she is seen to give him all her

money and her rings. It is previously shown that he had just graduated as a lawyer and went broke in a poker game. He touches little sister on the pretext he needs the money for a business deal and is to return them next day. Blair, the leading man, is leaving when he hears the girl say she has no money to pay for her food. He politely pays the checks, gives her his card and departs. On going to the jeweler he finds the necklace gone and calls upon the police. Then it occurs to him that the innocent-looking girl may have "lifted" the necklace, but he promptly dismisses the suggestion from his mind. The girl goes to the country with her aunt. "It happens" (marvelous coincidence) that Blair is the new tenant of the adjoining lodge. In a girlish lark, with a bunch of other female companions, she dresses in boy's clothes and goes to "steal" Blair's

motorboat for a ride. Thinking it is a tramp he grabs her; her hair falls down and he, recognizing her, lets her go. In the struggle she had dropped the necklace from her throat, which she picks up. She had found it in her brother's coat pocket and believed it was his present to her. She returns to look for the jade next day and there finds the Hindu, who is still trailing the sacred jewels. He persuades her to enter Blair's house that night to recover them; Blair catches her, but she once more escapes. Her brother sends her a note saying he wants to make a confession, and she, reading of the stolen necklace, thinks her brother is a thief and Blair a detective. The Hindu follows Blair to town; the girl also follows to warn him of the Hindu and to beg for the jade so she may return them to the owner and thus save her brother. A big fight in the apartment, Hindu has dagger at Blair's heart, girl pulls hand down, stamps upon Hindu's wrist until he releases the dagger, brother and aunt rush in, believing girl is compromised, with pleasant little clear-up and the intimation that Blair loves the schoolgirl and will wait for her. The loss of the necklace by Blair is accounted for by the changing of overcoats by the girl's brother in his haste to leave with his sister's rings and money. It seems a bit far-fetched that under those circumstances neither Blair or his valet would have noticed the substitution. However, one must not be over-critical in the matter of detail of scenarios utilized for popular-priced program features. From ingenious twists. Jolo.

THE LOVE BROKERS.

Charlotte Carter.....Alma Rubens
Olga Grey.....Texas Guinan
Peter Ladislav.....Joe Bennett
Gerard Townshend.....Lee Hill
Madge L'Estrange.....Betty Pearce
Dr. Catherwood.....George Pearce

Alma Rubens and Texas Guinan are co-stars in this Triangle feature, which deals with New York life along the Broadway section in the Fifties and Forties and Flaming Fifties. It is a picture familiar to those who slip under the upper crust of the Broadway pile and get a peek at the filling. It is true to life and played in a manner that made it fairly convincing. Miss Guinan had a role she handled intelligently and her co-star faithfully portrayed the little ingenue. The story is of the "shake down" and "frame up." The love brokers are a clique of the Broadway mob, and they frame a little girl to turn off a wealthy "John" to get enough "sugar" to "square" a check one of "the boys" has forged.

The millionaire falls in love with the girl, who finally decides that her speedy pals were not the right bunch to trail with. She decides to stick to the man with the B.R. after having married him on his death bed. The grafters again get on the job and try to frame a divorce and another shakedown when he recovers, but the little wife "comes through," and their life is one glad song ever after.

It is an interesting feature for the small towns where it will show them a slice of New York life that always appeals to the hinterland. The cast is a fairly good one and the production is about up to the standard of the program releases that the Triangle has been making during the last couple of months. Fred.

THE BUSINESS OF LIFE.

Jacqueline Nevers.....Alice Joyce
Elena Clydeale.....Betty Blythe
James Desboro.....Walter McGrail
Cary Clydeale.....Percy Standing
Aunt Hannah.....Mrs. Nellie Spaulding
Waudie.....Templer Saxe
Calrus.....Herbert Patton

Interesting and entertaining covers "The Business of Life," the latest Vitagraph Blue Ribbon feature which has Alice Joyce featured. It is about the best feature that the Vitagraph has turned out of the studio in about a year, but to those that read the story the finer subtitles will be missing. "The Business of Life" was written by Robert W. Chambers and originally appeared in The Cosmopolitan Magazine. In its serial form the story held great interest, but in its picture form there is much lacking that was in the original.

There is, however, the added interest of the playing of Alice Joyce in the leading role and the support that Betty Blythe gives her. This latter is not to be underestimated. She and the star hold the picture. That Blythe is "some girl." Miss Joyce is just about short of wonderful. The principal fault, however, in having Miss Blythe in a picture with her is the fact that in the long shots the two resemble each other so much that it is hard to tell them apart.

The production was directed by Tom Terris and he has achieved some clever results. The camera work is especially good.

One of the points is the titling. There is a novelty in this alone that will strike home. The principals are introduced in action with the introductory lines appearing on the space that is blanked out by the camera iris being closed. This will hit many of the directors as the most effective feature. It saves footage and helps the action.

The sets are generally effective and it looks as though the Vita took over a country home of someone or another and lighted the interior for their house agencies.

"The Business of Life" is a feature out of the ordinary run of Vitagraph program material and can be made a whale of a picture if retitled so that the action would be in keeping with the original story. As it is it is bound to have a decided value as an entertainment to the women audiences. Fred.

WORLD-PICTURES

WORLD-PICTURES present

SIR JOHNSTON FORBES-ROBERTSON

in The Ideal Film

"Masks and Faces"

Story by CHARLES READE

WITH THE MOST REMARKABLE CAST EVER ASSEMBLED FOR THE STAGE OR SCREEN

CAST INCLUDING

George Bernard Shaw	Mary Brough
Gerald du Maurier	Gerald Ames
Weedon Grossmith	Lottie Venne
Irene Vanbrugh	Nigel Playfair
H. B. Irving	Lyall Swete
Sir John Hare	Renee Mayer
Sir James Barrie	Lillah McCarthy
Dennis Neilson Terry	Dion Bouicault
Gertrude Elliott	Sir George Alexander
Henry Vibart	Ben Webster
Donald Calthrop	Lillian Braithwaite
J. Fisher White	Stella Campbell
Mabel Russell	Viola Tree
Winifred Emery	C. M. Lowne
Sir Arthur Pinero	Helen Haye
Gladys Cooper	Sir Squire Bancroft



© SARONY

WEBSTER'S 7-REELER.

Harry McRae Webster has engaged, in addition to Niles Welch and Mabel Julienne Scott, co-stars, a cast of prominent players to appear in "Reclaimed," the seven-reel feature by Richard Field Carroll, soon to be released. Foremost among the supporting company will be Anders Randolph, Sidney Tracey, Fred W. Peters, Warren Cooke, Mabel Wright, William Lambert.

Webster is using the former Standard studio in Yonkers for his interior scenes for "Reclaimed." It is not to be released as a state-right proposition, but will be sold outright for the United States.

Fred Jordon, for a number of years with the Shuberts, is directing publicity for Webster.

NO FILM IN RESTAURANTS.

Buffalo, April 3.

Mayor Buck, who has limited the cabarets to an extent which virtually placed them out of commission, this week refused his official permission to exhibit moving pictures in restaurants. The Mayor advised the applicants to take up the matter with the Common Council.

ART EXHIBITION.

The independent artists of America have rented the Moorish Gardens, an outdoor picture house at 110th street and Riverside drive, for the exhibition of paintings, water colors, sculpture and other art works, the exhibition to be from April 15 to May 15.

The artists who in the past have held an annual show at Grand Central Palace, have gone to considerable expense in fitting up the Gardens.

The 2,600 seats have been removed and the whole space covered with a "big top" waterproof tent. About \$10,000 has been spent in adapting the place for the exhibition, Lee Lash doing some of the decorations, enhanced by individual efforts of the artists themselves.

There will be an admission of 25 cents and aside from the exhibition there will be practical demonstrations of drawing and sculpture by members of the society.

After the exhibition, the "Gardens" will again be fitted up for pictures by the Notlek Amusement, in which "Doc" Kelton is concerned.

TWENTY-ONE.

Jimmy Mufferton and "Battling" Dave Carey, Bryant Washburn, Gertrude Selby, Dixie Charlton. This Pathe release is one of the productions of the Anderson-Brunton Co. and has Bryant Washburn as the star in a double role. The story is by George Randolph Chester, directed by William Worthington. Just another of those remarkable remembrance affairs where the young millionaire and the prize-fighter, who look enough alike to be twin brothers, swap places for forty-eight hours.

It is not the story, but rather the handling that makes it worth while as a feature. Washburn does all that is assigned to him in a capable manner and wins sympathy as the young spender, and scores equally as the tough prize fighter.

The title is derived from the fact that the action opens on the day that the young heir reaches the age of twenty-one and has his fortune turned over to him. He starts out and changes places with the prize ring expert. The latter has always held James J. Corbett as his idol, and with the change of surroundings there comes his opportunity to sport good clothes. In the meantime the original "Jimmie" is bringing sunshine into the humble home that the pug has.

Then comes the second night, and the "pug" has been matched to fight the champion. The "pug," however, refuses to step down from his throne and insists that his double take his place in the ring. Heretofore the young millionaire, while a good fellow at heart, has permitted himself to be browbeaten, and he enters the ring with great fear, but once he manages to knock out his rival there is no holding him and he becomes master of the situation.

It is an interesting story as revealed on the screen and a star feature from beginning to end. No one except Washburn has any opportunity to show anything, although there are a number of minor characters appearing. The production holds up nicely and the camera work is good. There is some fairly clever work in the doubles of Washburn.

A corking feature where the public like Washburn and an interesting one that will fill in nicely even though his following may not be strong in any one particular section.

Fred.



AMERICAN BUDS.

Jane Lee Katherine Lee Col. Harding Albert Gran Cecile Regina Quinn Ethel Lucille Southerwaite Emily Nora Cecil Bob Dutton Leslie Austin Robert Duncan H. D. Southard The Fox "baby grands," Jane and Katherine Lee, again justify the wisdom in starring them. These child actresses provide amusement, and though no doubt the pictures in which they are centered are designed to attract the younger audiences, they generally entertain the older patrons as well. "American Buds" is no exception. Perhaps the print viewed at Loew's New York

would have showed to better advantage if new. That or else the photography could have been much improved. What is lacking in sharp pictures, however, is more than made up in cleverly worded titles. They are funny, especially so since they are supposed to come from that precocious child, Jane Lee. She, as usual, is the life of the party and a splendid screen mimic. The kidlets are seen as orphans, placed in foundling home. Nearby is an army encampment, and interwoven in the story of the children's doings is a love story in which two captains seek the hand of Colonel Harding's daughter, Cecile. The colonel's old maid sister, Emily, favors Robert Duncan's suit for Cecile, but the girl loves Bob Dutton, and they become engaged. But there is an estrangement when Bob is accused of being the father of the kids.

They turn out to be the offspring of the colonel's missing daughter, and they also expose Duncan as a spy. There isn't much to the story naturally, and the main idea is the pranks of the children. The big stunt is Jane being carried up by a balloon at a fair, she having fouled one of the ropes. Far up the aeronaut hangs downward from his trapeze like an acrobat and rescues Jane. Then they descend via a double parachute drop. The illusion is carried out well enough to make it very exciting for the youngsters in an audience. No doubt about the Lee children being a Fox asset for kid pictures, when clever fit a program well, and the Lee kids are clever, especially Jane. *Ibes.*

Harry Reichenbach departed for Los Angeles and the Pacific Coast territory Saturday.

PARALTA PLAYS

PICK OF THE PICTURES

LOUISE GLAUM

in

"An Alien Enemy"

Directed by
Wallace Worsley

Written by
Monte M. Katterjohn

Robert Brunton, Manager of Productions

It is one thing to teach frightfulness.

It is another thing

to visit frightfulness upon the teacher!

The peal of a church bell

is frightful to Satan's ears.

Frightful to the ears of the enemy

is the peal of the Liberty Bell.

Ring it long!

Ring it hard!


Put the punch of

Three-Billion-Liberty-Bond-Power

back of that ring!

You'll find the Reason Why

in "An Alien Enemy."




PARALTA PLAYS, Inc.

8 WEST 48th STREET
NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation.

Canadian Distributors: Globe Films, Ltd.



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AT ALL GENERAL FILM EXCHANGES.

INCORPORATIONS.

Western Photo Plays, Manhattan, \$50,000; C. Ginsberg, M. M. Simon, P. Bernstein, 74 Broadway, New York.

Higraide Film Enterprises, Manhattan, \$10,000; P. Bernstein, C. Ginsberg, C. S. Hunter, 74 Broadway, New York.

Hendane Picture Plays Corp., Manhattan, \$10,000; H. Saler, D. W. Morgan, E. K. Hanlon, 610 W. 141st street, New York.

United Motion Picture Publications, Manhattan, \$100,000; A. B. Swetland, R. M. Vandivert, H. A. Wyckoff, 239 W. 39th street, New York.

Congo Amusement Corp., Manhattan, \$10,000; J. C. Moorer, J. W. Cleary, R. Everett, 300 W. 49th street, New York.

ADD INCORPORATIONS—

Sam Levy Amusement Enterprises, Manhattan; A. Kleinman, S. Levy, L. P. Kristeller, 320 Broadway, New York.

Delaware Charters.

Maurice Tourneur Productions, to conduct places of amusement of all kinds; \$250,000; A. W. Britton, S. B. Howard, P. S. Smith, all of New York.

CAMP LEWIS' FILM HOUSE.

Seattle, April 3.
The Victory, the first picture house at Camp Lewis, Green Park, opened Saturday. It cost \$50,000 to construct and seats 1,800.

The open feature was "The Primal Lure."

GOLDSTEIN IN DRIVE.

Robert Goldstein, producer of the film "The Spirit of 1776," accused by federal authorities of this city of an alleged violation of the Espionage act, went on trial this week before Federal Judge Bledsoe. There was considerable trouble in procuring jurymen through the veniremen having sons or other relatives in the service.

The first witness called was Jane Novak, who played one of the principal roles in the picture.

PICTURE MAN UNDER ARREST.

New Orleans, April 3.
L. B. Jennings, president of the Standard Film Co., of New York, is under arrest here, awaiting the arrival of detectives to return him to that city. Jennings organized the Standard Film Co. in 1916, selling 1,000 shares of stock. The company was to supply a chain of theatres to be known as the Paragon Circuit.

The Standard Film Co. was recently dispossessed in New York for non-payment of rent.

FEATURES COLORED PLAYERS.

The Ebony Film Corp. of Chicago, which has been making one-reel comedies with casts composed entirely of colored players, proposes to extend its activities to the production of feature pictures.

FILM CO. IN PLAY'S CAST.

Ithaca, April 3.
"Salomy Jane," Paul Armstrong's play of the Golden West, will be presented here by the entire cast of "The Eagle's Eye," the Wharton film, Friday and Saturday evenings at the Lyceum under the auspices of the Ithaca Lodge of Elks.

The entire proceeds will go to the Ithaca War Chest and the Elks' Charity Fund.

The cast will include King Baggot, Marguerite Snow, Bertram Maburgh, John P. Wade, Paul Everton, Wellington Playter, George Lessey, William Bailey, William Cavanaugh, William Dillon, Mrs. Leopold D. Wharton and the Herson Children.

SYNDICATE BOOKINGS.

The newly-incorporated Exhibitors' Booking Syndicate of Greater New York, organized for the purpose of securing features on some sort of a standard basis, has no connection with the United Picture Theatres of America. Among the directors are Sydney Cohen, Charles O'Reilly, John Mannheimer, John Wittman, Charles Stern.

The first pictures contracted for by the Exhibitors' Syndicate are Harry Rapf's "Accidental Honeymoon" and "The Struggle Everlasting." They were booked for 225 days each in Greater New York, in two and three-day runs, the "Struggle Everlasting" commencing April 8, and the "Honeymoon" a week later. No booking is for less than two days.

BRENON CALLS FOR PEOPLE.

Herbert Brenon, now in England, turning out a big romantic war picture for the British Government, has sent a cable asking for certain players over here to arrange to depart at once for England.

Griffith has already released his war film, with English capital reported back of it.

John Ince is reported as out to make a big war film, and Ralph Ince, now in New York, is also understood to have a war propaganda film under point of preparation.

CARLOS LOCATING.

Abraham Carlos leaves this week for the coast to look over Universal City with a view to consider it as a base from which to produce features for his newly formed Carlos Pictures Corp.

At the present time Carlos is still undecided whether to produce in the east or on the coast.

Another member of the Fox executive staff to quit is J. J. Raymond, who will probably join the First National forces. Carlos was until recently general representative for Fox.

PARALTA CHANGES?

During the past week the street has had a number of rumors regarding changes coming in the executive and directorate organization of the Paralta. At the offices of the company this week Carl Anderson stated that there were no changes at present, but intimated there might be something more or less interesting in about ten days or so.

In the meantime the Paralta is turning out a regular line of features and the first of their Louise Glaum starring subjects, "An Alien Enemy," will be ready for release shortly.

FOX SHOWING CASUAL.

The showing of a Fox feature one day last week at the New York, and another this week, gave rise to the report they would once again become regular bookings on the Loew Circuit. Such, however, is not the case.

"Still Alarm" Brings \$25,000.

Nate Hirsch has bought the Selig production of "The Still Alarm" for a price said to be \$25,000. It is understood he has so framed up the prices for territory that it will yield \$60,000 gross and still leave him New York state.

Three SELEXART PICTURES Made by Fine Specialists

GOLDWYN offers for release through its exchanges, beginning April 15, three powerful pictures under a single contract; pictures containing all the "punch" and emotional drama that is required to make your second day's business larger than your first.

HOWARD HICKMAN in *Blue Blood*

by J. Grubb Alexander
Directed by Elliott Howe

RHEA MITCHELL in *Honor's Cross*

by H. B. Daniel
Directed by Wallace Worsley

RHEA MITCHELL and HOWARD HICKMAN in *Social Ambition*

by W. E. Wing
Directed by Wallace Worsley

Productions "cut to measure" for the box-office. Built to contain and put over the dramatic knock-out. Combining strength with good taste but made to be applauded by the many. Exhibitors can book these three productions under a single contract at reasonable prices and obtain immediate playing dates by writing or wiring any office of

GOLDWYN DISTRIBUTING CORPORATION

16 East 42nd Street New York City

AMONG THE WOMEN

BY "PATSY" SMITH

Los Angeles, March 29.

Vivian Martin in "The Fair Barbarian" (by Francis Hodgson Bennett) is a harum-scarum western girl. There is a vim and reckless Americanism in Miss Martin's playing that cannot help but appeal. The rejuvenation of Lucia, played ideally by Jane Wolfe, and the transformation of Lucia (May Busch), the English girl who wanted to be like Octavia but hadn't the courage, are delightfully amusing. That clever screen actress, Josephine Crowell, played the straight-laced "Lady Theobald" convincingly. Of the many laughs in the comedy not the least was Mary Ann's "coming out dress." The Fair Barbarian in huge "hanging basket" ear rings, which helped to typify her sobriquet, was seductively beautiful at times. Strutting about with hands stuck deep in the pockets of her short skirt, or at the wheel of her racing car, she is tomboyish. With her hair piled high on her head, she is vampish; in lacy garden frock she is so demurely girlish she wheedles a proposal from the prim pastor of the parish, and bespattered with mud, after having been dragged through the streets by a flock of joyous mongrels, she liberated from "The Pound," she is a spoiled child who has had all the rope she wants and cries quits.

Clara Kimball Young as Margaret Case in "The House of Glass" does more posing than acting and makes the glaring mistake of looking younger as the wife than she did as a girl—dressing the girl older than the woman. This may be a truth in real life, but it's wrong for the screen at least. A lace and chiffon house dress, a negligee and a moleskin cape were good looking. Careless direction came up in the lunch room scene. Margaret Case, the stenographer, and Burke walking out without paying and later on, walking in a private house without ringing a bell. Corliss Giles, the railroad director, has an unlined characterless face which is not in keeping with the strong role of Harvey Lake. Miss Young has the centre of the stage, but at no time do you lose interest in the story.

The Burbank is experiencing regeneration in the way of entertainment and increased patronage, showing first runs and five acts. Gilbert and Bramnick includes a woman who has the best yiddish dialect I have ever heard. She has an assurance and style that would put her over on big time easily if properly managed, but not with the present partner (a violinist). The widow of a prosperous peddler she comes to a singing teacher to take lessons in singing. As soon as she leaves the stage the action and inter-

est drop, and when the singing teacher turns out to be a fiddler and plays "Silver Threads Among the Gold" with the woman posing in a rocking chair in gray wig-knitting, it is the last straw, and the expectant audience sits back, feeling properly buncoed. Marion Mahr, a husky syncopation advocate, succeeded in showing up every flaw in her vocal register in a rose velvet coat trimmed with a brown fur collar. Miller and Morrison, two good looking girls (who tried out on the Orpheum time a few weeks ago) with better dressing and rearrangement of their numbers should be able to class with the majority of double girl teams playing the better time. Their gowns were fresh and all that could be expected for the time they are now playing. "Jass Bo," a donkey on skates, was a novelty to me, but the act needs building up. The Ella Hall producing Company in "New Love for Old," featured Ella Hall. A sympathetic back woods girl (Daphne Sawyer) she succeeded in making a fortune favored youth forget his old love and take on the new. The old sweetheart appearing on the scene later (Gretchen Lederer) turns out to be Daphne's sister who ran away from their cruelly strict father, and opened a road house near her home town. Mr. Podden, a traveling medicine man, and three character old men, who after a dose of Podden's "cure all" muster up courage to "investigate" the character of the new road house, furnish the comedy to balance the pretty love story. Miss Hall shows unusually pretty bare tribbles.

"Innocents Progress" is a wholesome tale well told. It's about a country girl who goes to New York City and, escaping from the harpies of the night, is saved by a chivalrous clubman who later has her cared for and educated by a rare woman friend. In Pauline Starke, the screen has a star of signal talents with unmistakable evidence of being able to accomplish some great work in the film world at least. An expressive face is always interesting. Miss Starke deserves much credit for her clear depiction of the different stage of girlhood. Too much praise cannot be given Madeleine Carson for her role of the lovable devoted friend, disappointed in love but strengthened and sweetened through it. She had the opportunity to dress well and did nicely in all but one instance, a bustle dress that did not seem to harmonize with her character. She deserves recognition for crying. She cries copiously and beautifully.

Dot de Vore held over again for the review at Levy's is spending all her salary and then some for pretty frocks.

This week a white oriental bejeweled creation, a geranium velvet wrap and a large hat covered entirely with marguerites worn with a primrose georgette, were conspicuous. Bobbie Tremaine is back at this Cabaret again and is credited with staging the dancing numbers. Blanche Trelease, Helen Assalena, Jack Holden and Harry Cleveland are new comers this week.

The ghost of Cecil Rhodes should haunt the press agent who put out the story that the film version of "The Judgment House" is based on the South African career of that notable personage. With all the photographs obtainable of Cecil Rhodes "land marks" and the vast stretches of prairie throughout the west that might have camouflaged for the veldt country—no attempt was made to make the "location" scenes appear authentic. A flash of the historic "Majuba Hill," since they speak of taking "the hill" in a subtitle would have helped. Photographically in so far as the studio filming is concerned, "The Judgment House" is splendid, but it falls flat as a presentation of Sir Gilbert Parker's powerful story. A fine opportunity seems to have been lost in making what should have been a wonderful historically interesting film. J. Stuart Blackton evidently did not know Africa or else did not appreciate the great strength of Rhodes' character. Never having seen a picture of the late Mr. Rhodes without a mustache, the reported likeness of Wilfred Lucas, who plays Rudyard Byng, could not be traced at once, but in serious "close ups" the resemblance around the chin and eyes is rather remarkable at times. Mr. Lucas' funny walk took much of the dignity away from the character. The Jamison Raid is touched on and its failure announced, but no idea is given of that courageous untimely affair. Violet Hemming films beautifully, but her costumes undeniably graceful and becoming, date back at least ten years in style. A couple of Princess gowns were badly fitted at the waist line and all were long and trailing, English fashion.

Gladys Brockwell in "The Devil's Wheel," Bessie Love in "The Great Adventure," Sessue Hayakawa in "The Honor of His House," Mabel Normand in "The Floor Below," Norma Talmadge in "The Right of Purchase," Jack Gardner in "The Gift of Gab," "Wild Women," and "The Half Breed" besides the "Whispering Chorus" still at the Kinema and "Hearts of the World" at the Auditorium are all billed for the coming week.

"In the Forbidden Path" Theda Bara has a role more human and understandable than she has played for some time. She gives a well defined picture of a woman with ideals and again with those ideals shattered. With the fire of revenge burning in the crumpled

remnant of woman, she shows a characteristic of foreign blood that punishes its victim or oppressor with its eyes shut. The story enthralls you, but like the "Easiest Way" leaves not a promise of possible ultimate reformation of the woman. Miss Bara does not shine in smart modern dress at anytime, and this production is no exception.

While Sessue Hayakawa, that splendid Japanese actor, holds the feature billing at Grauman's this week, in "The Honor of His House," a Mack Sennett comedy entitled "Those Athletic Girls," towers over it for real entertaining value, so far that it makes it look like an "also ran." "Those Athletic Girls" is so far superior in every way to anything the Sennett studio has turned out, it ranks with the old Charley Chaplin-Mabel Normand comedy reels. Athletic girls with more than ordinary looks and style, wearing costumes and negligees better than the average principal, are conspicuous. A character woman who takes all sorts of punishment in the way of knocks, wettings, etc.; Louise Fazenda, an acrobatic janitress, at her best, and Jack Cooper, who plays the comedy male, are all extraordinarily amusing. A baseball game in the gymnasium is a riot. A great dane dog runs wildly about with a big girl on his back, turns on water from a faucet, puts out fire with a hose and causes shrieks of laughter by running around in a crowd with a lighted stick of dynamite in its mouth. The comedian on a slippery roof, apparently over an open yard filled with hungry lions that leap up at him every time he slides back to the edge is wonderful effect, for the lions all but grab him every now and then. It's the funniest picture I have seen in many a day. Lorna Horning, the wife in the Hayakawa film, played by Florence Vidor, is dignified and charming and showed refinement in her well selected gowns. The film story is splendid and while there is a tragedy in it, it is a sort of justified punishment.

Film artists under the Paralta management have a treat in store when the long one-story concrete building now in course of construction on the upper side of the new grounds is finished. The building is to be devoted entirely to the comforts of players. The suites to consist of dressing room, private sitting room and shower bathroom. A large room at one end is to be fitted up like a hunting lodge and will include an extensive library for reference and entertainment during rest hours. Paralta's alert manager, Robert Brunton, is responsible.

Ned Finley, who has been in New York for the past three weeks, nursing a couple of broken ribs, has returned to Bat Cave, N. C., for an indefinite stay. Several more of his "Blue Ridge Dramas," stories by L. Case Russell, will be filmed at once.

AT LAST

A Heroine Who Is Not Ruined.
Is Tempted, but Does Not Fall.
Out of the Depths of Despair Rises Unscathed and Victorious.
A Hero Who Is Not Constantly Rescuing the Heroine from Death Traps.
The Triumph of Faith and Love Over Hatred and Despair.

Such a Picture is "RECLAIMED"—by Richard Field Carroll.
Now Being Produced by Harry McRae Webster Productions, Inc.

And Co-Starring

NILES WELCH and MABEL JULIENE SCOTT

SUPPORTED BY ANDERS RANDOLF

A SEVEN-REEL FEATURE

FOR INFORMATION
HARRY McRAE WEBSTER PRODUCTIONS, INC.
1457 BROADWAY

Telephone: Bryant 486 or 487

BALBOA PLANT TO BE OPERATED BY A COMMITTEE OF CREDITORS

Company Will Not Be Placed in Bankruptcy. Total Assets, \$449,046.84. Liabilities, \$219,967.70, Including \$48,-729.44 Bank Loans. Cash on Hand, \$100.14.

Los Angeles, April 3.

At the meeting of the creditors of the Balboa Amusement Producing Co., March 26, the company submitted a statement of their assets and liabilities as follows:

Real estate and buildings	\$105,292.54
Investment	2,610.64
	\$107,903.18
Less mortgages ..	14,900.00
	\$ 93,003.18
Equipment	112,551.63
Supplies	10,771.60
Contract rights, scenarios, etc.	55,318.35
Pictures	174,032.02
Accounts receivable	3,269.92
Petty cash	100.14
Total assets	\$449,046.84
Bank loans, etc.	\$ 48,729.44
Bank overdraft	5,811.88
Salaries payable	57,959.79
Trust funds	44,032.90
Trade and miscellaneous accounts	63,433.09
Liabilities	\$219,967.70
Capital	83,350.00
	\$303,317.70
Surplus	145,729.14
	\$449,046.84

Nearly 200 creditors were present. The majority were not in favor of placing the company in bankruptcy.

It was resolved that the business be handled by a creditors' committee composed of three representatives of the banks at Long Beach, three representatives of general creditors and three labor claimants, or employees of the company.

Los Angeles, April 3.

The Balboa studio was attached last week by the Wholesalers' Board of Trade, to satisfy debts and the Labor Commission present claims for salaries which have been incurred since the Horkheimers began operations.

According to a statement made by the company, the liabilities are around \$20,000, with assets consisting of studio property, completed films, etc., \$40,000.

The plant will continue to run in order to complete unfinished pictures, but outside executives will be brought in.

SPOKANE PLANT NEARLY READY.

Spokane, April 3.

The new plant of the Washington Motion Picture Corporation at Minnehaha Park, a suburb, is nearly completed and will be in readiness for the making of the first feature starring Tyrone Power by the time he reaches here.

Power is scheduled to end his eastern engagement about the middle of the month, leaving at once for this city.

The new establishment has an indoor

stage 80 by 100 feet with a covering 32 feet above the floor. The outdoor stage is 60 by 80 feet. C. J. Ward is general manager of the concern, while Larry Trimble will direct the Power production. Philip E. Rosen will be chief cameraman.

PARAMOUNT-PROCTOR DEAL.

Contracts have just been signed between J. J. Murdock and the Famous Players-Lasky Corporation by which Paramount program material will go into at least four New York theatres—23rd Street, 58th Street, 125th Street and Harlem opera house.

Arthur White put the deal through for Paramount.

MET IN INDIANAPOLIS.

Indianapolis, April 3.

C. R. Seelye, representing the United Picture Theatres of America, last week met Frank Rembusch and the directors of the Motion Picture Exhibitors' League of Indiana at the Hotel Severin here, to present various features of the United Plan. He followed Lee A. Ochs, president of the United, who visited Indianapolis to meet with the directors of the League more than two weeks ago. The meeting was held behind closed doors at the Hotel Severin, and very little of what took place has leaked out via the directors. It is hinted, however, in film circles, that his visit had to do with organization plans and the appointment of a sales force.

Whether or not these plans were carried out is not known, though it is known Frank Rembusch, as well as the other directors of the League, favor a more public mulling over of co-operative plans at the New York meeting to be held at the Astor Hotel April 8.

Duncan in Injunction Action.

Los Angeles, April 3.

Pathe Exchange has instituted suit to prevent William Duncan working for Vitagraph.

It is alleged Duncan broke his contract by appearing in a Vitagraph picture after he had been loaned by Vitagraph for a Pathe serial.

Loew's Books "Lest We Forget."

The Loew Circuit has engaged the Metro special feature film, "Lest We Forget" for the Loew vaudeville circuit, commencing April 15.

The Metro special was of the "Lusitania." It showed at the Lyric for a couple of weeks, but has not been heard from since.

Harry Fox Film Corporation.

Harry Fox has incorporated for the production of pictures in which he is to be featured. The plan is to produce two-reel comedies which may be written and directed by Vincent Bryan, the work to start during this month.

The new concern is capitalized for \$100,000 with Jean Schwartz as treasurer.

PLAYERS "SPRING DRIVE."

The Famous Players-Lasky organization has in preparation a big "Spring Drive," which will embody greater activities in production as well as distribution than any yet evidenced by that company.

In addition to an enlarged program of production with the present stars, Fred Stone, John Emerson and Anita Loos and a famous dramatic star of the stage will soon commence work on new releases. Improvements and enlargements at both the Eastern and Western studios have been under way for the past month to handle the increased activities and the stages are all set for the greatest bustle of industry ever attempted in the production of Paramount and Arctcraft pictures.

With the increased production, the New York headquarters has outlined a gigantic distribution drive, in which various new ideas, such as film hospitals and warehouses for accessories will be employed. The star series of booking, which has turned out to be a big success, will be enlarged, and plans under way for two months have been perfected to insure a service hitherto unknown to film distribution.

The plan of hitting the public direct over the heads of the exhibitors, adopted several months ago by national advertising, direct-by-mail and other methods, thus creating an immediate barrage of publicity just prior to the showing of productions as put over for "The Blue Bird," "The Son of Democracy" and other films will be continued. A special cooperative advertising campaign in newspapers, tying up with exhibitors' adv. copy, has already been started.

PERSONALLY FILMED.

Ludovic Vroom, who produced the ill-fated "Broken Threads" at the Fulton earlier in the season, has gone into the making of personal motion pictures for private individuals.

He specializes in the making of films of children and families, taking them at regular intervals twice a year, charging \$1 a foot. He has a bunch of orders for filming of folks at their summer homes.

MARIE DRESSLER SELECTED.

Marie Dressler was chosen Thursday as the representative of the stage women to start the third Liberty Loan drive. Miss Dressler will speak first on the steps of the Capitol Monday next and starts immediately for a tour of the principal cities east of the Mississippi, speaking from the back of the train in the smaller stops. The tour brings her to New York May 10.

Miss Dressler has arranged with World Film for the distribution of a series of two-reel comedies which she recently made.

Lillian Russell, Derwent Hall Caine and Ralph Bingham have also accepted invitations to campaign in behalf of the third Liberty Loan.

WRECKERS ON CAPITOL SITE.

The work of demolition to make room for the new Capitol theatre, to be erected by Messmore Kendall, began last week. The small wooden building at 1641 Broadway, which for the past two decades housed the John Kerrigan cafe, was a landmark.

The builders of the new theatre plan an office building and stores in front. Former Assemblyman Kerrigan has retired from business.

Southern Firm Places Output.

The Diamond Film Co., of New Orleans, which intends turning out single reel comedies shortly, will distribute through General Film.

W. J. Hannon and R. M. Chisolm, of the Diamond, were in New York last week, with their attorney (Arthur Leopold, of New Orleans) when the arrangement was completed.

ANOTHER CHAPLIN DELAY.

While another delay was occasioned in the initial film presentation of the first of the new Charlie Chaplin series under the direction of the First National Exhibitors' circuit, the exhibitors were notified this week that the film would positively be released to the general circuit members April 22, with the first pre-release exhibition set for the Strand, New York, April 14.

The First National sent out a duplicate copy of a wire received from Sid Chaplin saying that the first Chaplin subject was postponed two weeks to allow the retaking of four scenes, introducing new business, etc.

While there have been a number of reasons advanced why the Chaplin film has been delayed, it is reported Chaplin has executed a flank movement whereby he plans to complete his contract for eight subjects for the circuit before being called into military service by Great Britain, which seems most likely at present.

The English draft around June 1 may recall Chaplin from the States and while an extension of 90 days may be given him at that time, and also it may require a month or so to get things straightened up here, Chaplin expects to have the remainder of the circuit films finished, as four have been made in addition to the one now ready for its maiden release.

Charles Chaplin Tuesday notified the First National Exhibitors' Circuit that his first release under their banner, "A Dog's Life," would be a three reeler instead of the usual two.

This decision, at the last moment, will upset to some extent the bookings of most program houses, which figure on just so much time to a show. The addition of 15 minutes means the discarding of an educational or news weekly.

"DADDY" TURNER DEAD.

Los Angeles, April 3.

Otis Turner, veteran picture actor, with Universal for many years, and a pioneer in the industry, died suddenly in Hollywood.

Known as "Daddy," he probably was acquainted with more film folks than any other picture artist. He is survived by a widow.

HOTEL'S FREE FILMS.

Portland, Ore., April 3.

The Hotel Oregon is giving free pictures to its patrons.

Manager E. E. Liramore has thrown several rooms together and fitted up a miniature picture theatre for the exclusive entertainment of the house's patrons.

Ground Broken for Strand, Brooklyn.

Ground was broken Monday, April 1, for the erection of the Strand at Fulton street and Rockwell place, Brooklyn. Appropriate ceremonies were held.

Miss Bergere on Her Own on Coast.

Ouida Bergere started for the coast last week to break off the existing business connection with Mabel Condon, who was her western representative. Miss Bergere will open her own quarters in Los Angeles.

Change at Great Northern, Philly.

Philadelphia, April 3.

Al Boyd, lessee and manager of the Arcadia, one of the largest of the many picture houses in this city, has taken over the Great Northern theatre at Broad and Erie avenue. It will continue as a feature picture theatre and get its bookings through the Stanley Co.

The Great Northern was originally a "pop" vaudeville and picture house, but has been playing only the latter for several years. It is ideally situated and has a large seating capacity.

JULIAN ELTINGE

THE FAMOUS IMPERSONATOR

To the screen what he was to the stage

VARIETY

DUPONTS MAY RIVAL EASTMAN MANUFACTURING OF RAW STOCK

Powder Interests Likely to Become Competitor of Rochester Concern Which Has Had Monopoly in This Field. Raw Material By-Product in Making of Explosives.

There is a definite prospect that the Dupont Powder Co. interests will become a competitor of Eastman in the manufacture of unexposed film, known in the trade as blank stock. Eastman Co., of Rochester, for years has enjoyed a monopoly in this field and the several enterprises which have attempted to compete have met disaster. Lumiere of France for a time managed to survive, but little of its stock reached this side.

The Duponts have been selling Eastman a considerable portion of its raw material, which is a by-product in the manufacture of explosives.

The war has developed the powder industry with Arabian Night swiftness. The famous family of powder makers have grown to untold wealth and have invested vast fortunes in extensions of their plant.

Hopewell, Va., grew up almost overnight to a town with 3,000 homes. More than 15,000 employees are engaged in the Dupont works there, while a large number of families have been moved into the place and permanently established. This industrial development represents a permanent investment of Dupont money.

The film-making project grows out of a condition which applies to practically all other industrial plants whose capacities have been greatly increased by war contracts. Capital has been put into equipment and buildings, and the business must find some way of utilizing this property after the war.

The Duponts have bought a great deal of film "junk," useless for screening, but which can be used in the making of explosives. Their proposal now is to reverse this process. The Dupont plants have been making certain chemicals to turn into powder, with buildings and equipment specially designed for that purpose. These same chemicals go into the manufacture of celluloid.

The inference is obvious. When peace comes, instead of scrapping the plants, the Duponts propose to use them for making "blank stock." As a corollary to this situation, it is believed that the removal of the Duponts as a

source of raw material for the Eastman interests would hamper that concern. Eastman now buys in the open market through brokers, but the main supply is that of the Dupont works.

SCREEN CLUB IN TROUBLE.

A meeting of the directors of the Screen Club held Monday was to decide the fate of the organization. Late last week there was a general opinion that the club would disband. This seems highly probable, as the officials have surrendered the club's liquor license.

The trouble has been the big expense of the new club house.

GOLDWYN COAST STUDIO.

Los Angeles, April 3. Goldwyn will have a studio here within a few days. F. B. Warren, vice-president and general manager of the firm, has been here several weeks negotiating for a studio site.

It is a toss-up between Paralta and the old Bernstein plant.

It is the plan to work three companies from the start. Overtures have been made to Reginald Barker to direct Geraldine Farrar, who probably will be the star chosen for the first California-made Goldwyn release.

TRYING TO ENJOIN UNION.

Chicago, April 3. Over 250 people representing picture theatres, film manufacturers and photographic supply dealers filed a bill for an injunction last week in the circuit court, directed against the International Association of Theatrical Stage Employees, Local 110.

In a document replete with sensational charges, the court is asked to enjoin officials and members of the union from interfering with their business. It is asked also to stop those persons from alleged illegal control of the film business.

The principal defendants named are Joseph P. Armstrong, president of the union, and John G. Shafrank, said to be associated with Armstrong in the National Advertising Film Company, alleged by the motion picture men to have been organized for the sole purpose of controlling film advertising in Chicago.

GOV'T FEATURES FREE.

Los Angeles, April 3. Charles P. Watson, war propagandist of the Government, is here making arrangements for the production of from one to six reels weekly, which will be issued to exhibitors gratis.

The first picture to be shown will be "The Remaking of a Nation," by Dr. George P. Baker.

CALIFORNIA CENSORING.

Los Angeles, April 3. A war censorship of all films manufactured in Southern California for exhibition in any foreign country was put into effect by Collector of Customs John B. Elliott.

Several films have already been suppressed.

THROWN OVER PRECIPICE.

Los Angeles, April 3. George Chesebro and Monty Blue were seriously injured when, in the stage of a scene, their horses collided and they were thrown over a precipice.

Blue was rushed to the hospital and Chesebro moved to his apartment. Chesebro will be confined only a short time to his bed, while it will take Blue some time to wholly recover.

BLACKTON CONTRACT ENDS.

It is understood that Paramount's contract with J. Stuart Blackton, by the terms of which "the Commodore" was to make four features, the cost to be advanced by Paramount and the productions to be distributed via that organization, will be concluded with the completion of the feature on which Mr. Blackton is now at work on the coast.

It is reported the arrangement will not be renewed.

LOVE CRITICALLY ILL.

Montagu Love's illness, which has kept him from finishing the William A. Brady film, "Stolen Orders," in Jacksonville, Fla., had developed to such a serious extent that grave fears are entertained for his life, it was reported in New York.

"Stolen Orders" will be completed with another actor "doubling" for Love.

PASS ABUSE CHECKED.

The press department of the Rivoli and Rialto has cancelled the annual passes issued to the press and representatives of the film industry with whom it transacts business, substituting books containing 52 tickets dated for consecutive weeks.

The sale of its war tax on passes revealed such flagrant abuse of the courtesy that the management felt no other course was left open. It is understood in some instances season passes were used daily and on occasions twice daily when the houses were doing turn-away business.

\$300,000 FOR GERARD FILM.

The First National Exhibitors' Circuit late last week took over the American rights of the nine-reel production, "My Four Years in Germany," based on the book by Ambassador James W. Gerard, and now running at the Knickerbocker, New York.

The reported price was \$300,000. The story was on the street that the dicker had been "on the fire" for several weeks. The First National made a flat offer at the beginning of negotiations of \$250,000, but the owners of the negative held out for \$300,000.

Whether the foreign rights of the feature are included in the contract does not appear. The First National has a comprehensive foreign distribution department, so the presumption is that they will handle it abroad.

The reported sale to Klaw & Erlanger of the New York rights (both metropolitan district and state) fell through. Little data is obtainable as to what the film is doing at the Knickerbocker. An official of the house is quoted as saying it did \$1,500 one day last week, while another film man who ought to know estimated that \$7,000 on the week would come close to the figure.

After the theatre's share had been taken out and the advertising paid for, this would represent little if any profit to the film. It is estimated that 1,500 stands are being used in New York for the engagement, one being half of the big display the entire length of the billboard on the west wall of the Pekin restaurant.

Another version of the terms was that the First National paid an advance of \$125,000 and agreed to divide "fifty-fifty" with the makers of the feature after deducting the advance, cost of prints and exploitation expenses.

The picture is playing the Knickerbocker on a 50 per cent. sharing basis, the attraction paying all "extras," including the augmented orchestra.

PICTURE HOME FOR SOLDIERS.

Los Angeles, April 3. A local movement has been launched to establish a Motion Picture Home for Convalescent Soldiers.

Charles Murray will be president of the executive board of the home; Mrs. J. Stuart Blackton, secretary, and Mrs. Cecil R. De Mille, treasurer.

The advisory board consists of D. W. Griffith, Thomas H. Ince, Mack Sennet, Dustin Farnum, Charles Chaplin, William S. Hart, George Beban, Frank Keenan, J. Stuart Blackton and William D. Taylor.

Films Booked for Broadway Theatre.

"The Kaiser" will be succeeded at the Broadway, New York, by "The Doctor and the Woman," which remains for two weeks followed by "For Husbands Only," an eight-reeler directed by Lois Weber.

HARRY WEBER

PRESENTS

HERMAN TIMBERG

IN

**THE "VIOLIN"
A YOUNG MUSICAL COMEDY**

By HERMAN TIMBERG

With the

FIVE VIOLIN GIGS

HELD OVER FOR NEXT WEEK

AT THE PALACE, NEW YORK

Produced Under the Management of

WILFRED BERRICK

and

HERMAN TIMBERG

April 1-8, Palace, New York.

Two Others Now in Preparation With Harry W.



When they recruit clergymen in the aviation corps; are they sky pilots or birds of prey?

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:

A man who neglects to kiss his own wife will often take a chance on getting shot by kissing his neighbor's.

American Representative SAMBAERWITZ 1493 Broadway New York

DOLLY GREY AND BERT BYRON

ARE STILL COLLECTING

W. S. S.

This Week (April 1) Augusta and Macon, Ga.

THE MASCUINE HALF OF THE ACT OF VINCENT



CARTER

IN

"Polite Nonsense"

A combination of class and cleverness.

LADIES and GENTLEMEN

I take great pleasure in presenting to you a couple of REGULARS:

BILLY HALL and BUCK HEALY

They hail from Providence, and they hail HEAVY. When playing Providence, the first thing to do after rehearsal is to look these boys up. Just ask anyone on the street where to find Bill or Buck. Once you meet them prepare to lose plenty of sleep, for they will show you the time of your lives. Certainly are clever GRIFTERS—but we love 'em.

JIM and MARIAN

HARKINS

Next Week (April 8)—Palace, Manchester, N. H., and Franklin Park Theatre, Boston.

At A Certain Out-of-Town Theatre 2 Roaches dragged our Wardrobe Trunk From the Dressing Room to the 3rd Floor Landing—

It

FELL DOWN STAIRS

and was amazed—

When interviewed, Mr. Chesterfield said He could do nothing as it was not a

V. M. P. A. HOUSE

NIXON and SANS

Loew Circuit.

Direction, MARK LEVY

When is Meat Not Meat?

Ans.—When it's Boiled Beef.

YES SIR!

Setting the Clock Ahead One Hour Caused the Opening Acts at Nine O'clock Rehearsal Houses to Cancel Their Sunday Night Slumber.

WILLIE SOLAR

Pep and Personality

Loew Circuit.

Direction, MARK LEVY

FENTON and GREEN

Trying to make a living.

WM. NEWELL and ELSA MOST

"Two Bright Spots"

"Have abundant youth, personality, and get their material over in a delightful manner." —"Sun," Lowell, Mass.

Direction, MESSRS. FRANK DONNELLY and NORMAN JEFFERIES.

A couple of bums who are beating their way. Looking for work, or a date they can play—Each one is clever—they stop all the shows. X-metric comedians, both made up as bo's—A hit with their parodies and up-to-date chatter. Next hokum comedy, intermingled with patter—Dusty and dirty, but talk very clean. Envelop their brains with a wig on their bean; Riches they have none, but what meaneth wealth.

As long as they scoff and they keep up their health—Not a riot at times, but their work's paramount. Duke's Mixture a Baron and the Count Noah count.

Follow their travels; they've no place to roost. If you don't like their act—well, every knock is a boost.

Excellent wardrobe it was, years ago. Look at it now, it's just fit for a bo'. Down next to closing—that's just where they fit. Say

ALEXANDER and FIELDS

and we'll know it's a hit.

Direction, MORRIS & FEIL

"SOCIETY NOTE"

Hazel Maier, "the little vocalist," formerly of the Rawson and Clare big act, is now languishing in her sumptuous apartment on the Lake Shore, Chicago, prior to her summer run (through Lincoln Park). At home—Tuesday mornings. Please bring bacon and eggs. Hazel always leaves them laughing, and loves a "party" better than I love a fight. Oh, you!

OSWALD



PESTS NO 19

The SWINE WHO STICKS A KNIFE IN YOUR BACK.



WEEMS USED EVERYBODY'S MATERIAL WHILE HE WAS IN AUSTRALIA.

WALTER WEEMS

APRIL 8th INDIANAPOLIS

OPENING GAME NUT LEAGUE

BATTERIES FOR TODAY

"Growler Alexander" Knapp vs. Sly Cost Cornalla
Umpires: Manny Gurr and Odi-Ecco
Beh.—Why are "bakers" good ball players?
Chris.—Really, I cannot say.
Beh.—Because they all make good "batters."
(Get Webster's deep.)
Chris.—But why are you putting the molasses on your glove?
Beh.—I want to catch a few "flies—quite a few ladies in the grand stand today.
Chris.—Yes, I wonder why?
Beh.—'Cause they all like the "squeeze" play.
Died on 3rd. Funeral notice later.
Please omit flowers.

KNAPP and CORNALLA

Next Week (April 8)—McVicker's, Chicago

PAULINE SAXON

SIS PERKIN'S KID



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

"Waiting for Her"

Direction, H. BART McHUGH



ADELE JASON

Featured in PEPPE & GREENWALD'S "ALL GIRL REVUE"

Personal Direction, M. L. GREENWALD

TEN CENTS

VARIETY

NEW YORK CITY, FRIDAY, APRIL 5, 1918

PRICE TEN CENTS

A vintage movie poster for Dorothy Dalton in Paramount Pictures. The poster features a large circular portrait of Dorothy Dalton's face, looking slightly to the left. Above the portrait is a small Paramount Pictures logo. The background is dark with stylized trees and foliage. To the right of the portrait is a vertical sign that reads "Variety". Below the portrait is a checkered floor and a small garden with flowers. The text "DOROTHY DALTON" is prominently displayed in a white box, with "Thomas H. Ince Star in Paramount Pictures" written below it.

Pictures

Paramount

Variety

DOROTHY DALTON
Thomas H. Ince Star in Paramount Pictures

The Press of the United States Unanimous in Their Approval

HALL CAINE

WAR PLAYLET

"THE IRON HAND"

With

DERWENT HALL CAINE

NEW YORK, APRIL 1, 1918

NEW YORK "AMERICAN" CAINE WAR PLAYLET SCORES AT THE PALACE

The production notable. Derwent Hall Caine played the leading role admirably. The interest was steadily cumulative. The cast was excellent.

NEW YORK "SUN" HALL CAINE'S NEW SKETCH HAS THRILL

Is success. It stirred the feelings.

NEW YORK "TIMES" EFFECTIVE MELODRAMA

Mr. Caine played well as the heroic soldier.

NEW YORK "TRIBUNE" Won rounds of applause at every speech

Made deep impression on big audience.

WASHINGTON, D. C., MARCH 26, 1918

WASHINGTON "EVENING STAR"

YOUNG CAINE CREATED A SENSATION

WASHINGTON "POST"

Tense moments of real drama lift the current bill at Keith's far above the accepted standards for vaudeville. There is, of course, a very special appeal this week in a story of Kultur defied, but Hall Caine's impressive little play, "The Iron Hand," will grip audiences in days to come when the Huns have ceased to be a menace to civilization.

WONDERFULLY EFFECTIVE.

Derwent Hall Caine, the talented son of the author, presents a skillfully lined portrait of a young Belgian Lieutenant and exceedingly natural acting.

CLEVELAND, MARCH 12, 1918

CLEVELAND "PLAIN DEALER"

There is a real punch in "The Iron Hand" and stirring patriotic appeal. Well constructed and highly dramatic moments which carry the story to true emotional heights.

There are thrills and action a plenty and an intensely dramatic finale.

See "The Iron Hand" and you can understand the popularity of Hall Caine.

Derwent Hall Caine as the Belgian Lieutenant was particularly effective.

CLEVELAND "NEWS"

THE BEST MATERIAL WE HAVE HAD ON THE STAGE AS A DIRECT RESULT OF THE PRESENT WAR IS THE SKETCH BY HALL CAINE, "THE IRON HAND"

It is gripping. It is played in an excellent manner by Derwent Hall Caine.

Mr. Caine gives a very good account of himself and has a fine voice.

CINCINNATI

CINCINNATI "ENQUIRER" A THRILLING

A heart stirring the play is plausible.

Many intense

The big thrill

YOUNG CAINE

TIONAL ABILITY

CINCINNATI "COMMERCE"

Derwent Hall

excitement and fill

moment. He depicts

patriot with A MAST

AS AN ACTOR OF T

whole effect of the

gripping seen at this

CINCINNATI "TIMES AND

IN

Seldom does a

Iron Hand."

off. Caine as the

CINCINNATI "POST"

IT IS THE ON

CONSEQUENCE

B

Derwent Hall

found impression. H

"THE BILLBOARD"

BROUGHT TO

WITH A ROUSING C

"THE NEW YORK CLIP"

Holds interest

things that might be

(APRIL 1)

THIS WEEK, PALACE THEATRE, NEW YORK

Direction, WILLIAM MORRIS

VARIETY

VOL. L, No. 6

NEW YORK CITY, FRIDAY, APRIL 5, 1918

PRICE TEN CENTS

FINAL TICKET TAX RULINGS ARE ISSUED AND FULLY DEFINED

**Regulations Made Restrictive and Severe for War Revenue
Admission Taxes on Theatres and Amusements. Cabarets
and Cut-Rate Agencies Included. "Tax Free"
Schemes Limited. All Employees Liable
to Penalty for Violation.**

The final regulations on the already far-reaching war revenue admission taxes, on which the Department of Internal Revenue has been at work for the past three months, were obtained this week. As the regulations now include almost every form of public amusement VARIETY herewith prints the full text of the rulings, especially since an evasion of the law not only makes the manager of an amusement enterprise liable to \$1,000 penalty, but the ticket sellers, door tenders and other employees as well.

So restrictive and severe are the regulations that the present methods of accounting for the taxes will probably have to be changed or made more efficient to satisfy the collectors under the new rules which are operative at once, being dated April 1.

The new regulations now define the duties of collection on the part of ticket agencies and a new relation between them and the theatres. The theatre, when selling to an agency, must collect the tax on the face value of the ticket and the agencies must pay the collector the additional tax on the price obtained from the purchaser. Thus will two taxes be collected on the same ticket.

Cut-rate agencies are also delivered a punch. No matter if tickets are sold for less than their face value the seller must pay to the collector the tax on the face value; that is, if a \$2 ticket was sold for \$1 at a cut-rate agency the tax on that ticket is 20 cents and not 10 cents.

"Tax free" schemes are curtailed, charitable entertainment exemptions are regulated, play pirates dealt a blow, cabaret taxes are gone into minutely, places where dancing is held are included in the tax law, as are road-houses where dancing or entertainment is held, and under new regulations traveling shows or amusement outfits are made to file a report with the department. Outdoor amusements are gone into, but the ruling here is not exactly clear.

Since the text is complete and is valuable for reference the regulations

are more easily digestible if set down separately as below. Ligon Johnson will send out printed copies of the regulations to all members of the U. M. P. A. in a few days.

The first paragraph changes somewhat the first issued regulations:

Every person charging taxable admissions shall keep conspicuously posted in his place of business a sign accurately stating the prices charged for admission, the tax due on each admission, and the total of the admission and tax. The tax must be paid on tickets sold and not called for, which the theatre reserves no right to sell. Upon an exchange of tickets for other tickets of a higher price the difference between the tax on the more expensive tickets and the tax already paid shall be collected. Where all the admissions to an entertainment are sold en bloc to a purchaser for a specific sum and no charge is made for individual tickets the tax is on the price paid on any excess over the purchase price for which he may resell the tickets.

Here the ticket agency regulations cover tickets consigned (in which case the manager is held responsible for the tax on the full price paid by the purchaser), those bought outright, in which cases the double tax on tickets operates, and the latter portion makes the cut-rate agencies pay full tax on the face value and not the sale price:

Agents and Brokers.—The tax is upon the price paid for admission. In all cases where a broker purchases tickets for resale, with the right to return those not sold, or a relation exists other than that of buyer and seller, the proprietor of the entertainment will be held responsible for collecting the tax on the full price paid by the actual user of the tickets. Independent brokers and dealers in admission tickets must collect and account for the tax on their sales, less the amount of the tax on each ticket collected and accounted for by the amusement enterprise. If a ticket is sold for use, and not for resale, at less than the face value the tax is on the price paid, but the seller must collect the tax on the face value unless he can furnish satisfactory evidence to this department that the presumptive purchaser was not an agent of or acting in collusion with the seller.

Here is defined what amusement "places" are, and also denotes when dancing hall or pavilion admissions are taxable and to what extent:

Nature of Admissions Taxed: Amusements and entertainments. The tax is on the amount paid for admission "to any place." No definition of "place" is given in the law, but the context indicates that in general only admissions

(Continued on page 12.)

NAT GOODWIN'S DIVORCE CASE.

There is a story afloat that there is again a divorce suit pending in the Nat C. Goodwin family. The family at present consists of Goodwin and his latest wife, Marjorie Moreland. The action is said to have been started in New York, but the instigator of it has not been named in the reports.

Goodwin is about 60. He is appearing in "Why Marry?" at the Astor. It is said Goodwin recently called on his wife unexpectedly one evening down in Washington square and a temporary truce was effected through which Mrs. Goodwin testified for her husband in the action he then had pending against the Mirror Films. The suit was ended the other day when Goodwin recovered a judgment for the amount asked from the company, \$15,000. The divorce action is reported to have been commenced since the Washington square incident.

Another story is that Goodwin is not adverse to a sixth marriage, and as far as he is concerned sees one in prospect, although the mutual consent necessary for the union has not been secured.

Miss Moreland, who has appeared with Goodwin on the stage, is his fifth wife. Among the more prominent of the Mrs. Goodwins were Maxine Elliott and Edna Goodrich. Eliza Weathersby was the first Mrs. Nat C.

WEEDING 'EM OUT.

Following communications passed between the Vaudeville Managers' Protective Association and the officials of the Government, an official of the Secret Service Department visited that organization this week to make arrangements for a wholesale investigation of vaudeville in so far as pro-German artists are concerned.

Numerous complaints have reached the Intelligence Department containing the names of artists whose tendencies seemed to lean toward the enemy. Many of those complaints were passed up for obvious reasons, but Secret Service men, investigating various vaudeville programs, have compiled a list of artists whose conversations and general actions seemed inimical to the best interests of the country.

It is believed these individuals will be quickly rounded up and will disappear from vaudeville, at least until after the war.

THEATRE TAX INCREASE?

Washington, April 3. It is reported the present Congress may decide to increase the current taxation on theatre tickets, taking general effect upon all amusements as the present one does.

One report is that the tax may go to 20 per cent. It is now 10 per cent.

LOS ANGELES NEAR-DRY.

Los Angeles, April 3. Los Angeles is driest since the first days of its existence, as the Pueblo-town saloons went out Saturday at midnight.

The "wets" lost their appeal for a stay late Saturday and the saloonists' hopes were shattered.

Restaurants, hoot owls, etc., are bobbing up today in their places. Cafes will be permitted to sell light wines and beers until nine o'clock.

The law does not affect roadhouses in the country or the beach resorts.

A big celebration ushered in the dry period.

Indianapolis, April 3.

Indianapolis became a dry town yesterday. So did the State.

PAYING BERNHARDT DAILY.

New Orleans, April 3.

The Orpheum Circuit theatres, where Mme. Bernhardt is now appearing, pay salary daily to the star, sending the amount to her dressing room each 24 hours.

Mme. Bernhardt pays her company similarly, also all bills presented to her. The great French actress has contracted the habit of having a clean financial slate daily.

It is a custom she has always insisted upon when touring in this country.

TANGUAY'S DAILY EXERCISE.

Through a pedometer, Eva Tanguay has found she moves about on an average three and one-quarter miles during the time of her vaudeville act.

As Miss Tanguay appears twice daily her sum total of pedal action is six and one-half miles.

The general program billing for Tanguay is "The Cyclonic Comedienne."

WHERE CHORUS GIRLS GO.

If chorus girls have been scarce this season, they are growing more so daily as the word is being passed along by those who have withdrawn from that field of artistic endeavor to the far more lucrative occupation of laboring in munition factories.

Managers of musical shows complain that when playing in or near South Bethlehem, Pa., of late, a goodly percentage of "Merry, Merry" quit, making all sorts of excuses of illness of relatives, etc. Investigation disclosed they headed direct for the munition factories where it is understood alert, intelligent girls are making from \$6 to \$11 a day.

Boob or Rub, Chas. Althoff tops 'em all.

TEN CENTS

VARIETY

VOL. L, No. 7

NEW YORK CITY, FRIDAY, APRIL 12, 1918

PRICE TEN CENTS

The main image is framed by an ornate border. At the top center is the 'Artcraft Pictures' logo, which includes the word 'Pictures' in a script font above a circular emblem containing 'ARTCRAFT PICTURES'. On the left side of the frame is a column with a decorative capital and a label that reads 'Drama'. On the right side is a similar column with a label that reads 'Variety'. The central image is a black and white portrait of a woman, Elsie Ferguson, looking slightly to the side. The entire frame is set against a background of vertical lines.

Pictures
ARTCRAFT PICTURES

Drama

Variety

ELSIE FERGUSON
STAR IN ARTCRAFT PICTURES

*"He Touched the Nerves of the Nation and Played Upon
the Heart-Strings of Humanity, as a Great Artist
Produces Exquisite Harmonies"*

So spoke one of the most influential officials of the U.S. Government, after seeing the first presentation at the
Forty-fourth Street Theatre last Thursday night.

"'Hearts of the World' is more than a picture play; it is a world drama—
it goes straight to the heart. It is this human quality that makes 'Hearts of
the World' as big as mankind."

—CHARLES DARNTON, New York "Evening World."

D. W. GRIFFITH'S

SUPREME TRIUMPH

"HEARTS OF THE WORLD"

**A LOVE STORY OF THE GREAT WAR—18 MONTHS IN THE MAKING
BATTLE SCENES TAKEN ON THE BATTLEFIELDS OF FRANCE**

Under Official Auspices of British and French Governments

No Papier Mache Scenery, No Studio "Prop,"
No Supers, No Artificialities of Any Kind, Fig-
ured in the Filming of This Wonderful New
Griffith Masterpiece.

The Greatest Achievement in Mr. Griffith's En-
tire Career, Surpassing Even "The Birth of a
Nation" and "Intolerance."

"'Hearts of the World' another Griffith tri-
umph. A story more vital than 'The Birth of
a Nation.' Last night's audience was spellbound.
It is a monster success."—New York "American."

"Griffith's latest a great picture. There is
more thrill, more action, more fine photography,
more beautiful scenes, more magnificent acting
and more reality than you will get in a dozen
so-called 'feature' pictures."—New York "Eve-
ning Globe."

"New Griffith picture scores great success.
Every character in the play is real. There was
not a jarring note in the whole performance."—
New York "Tribune."

"'Hearts of the World' setting of a love story.
Dramatizes war as memorably as Emile Zola's
story, 'The Attack on the Mill.'"—New York
"Sun."

"'Hearts of the World' is more than a
masterpiece. It is an inspiration. Scenes of
outdoor life that have the atmosphere of great
painted canvases. Realistic to the last degree."—
New York "Evening Telegram."

"Griffith's masterpiece. The acting through-
out was wonderful."—New York "Evening Sun."

"War vividly seen in Griffith film. A story
that quickly stirs the emotions."—New York
"Times."

MANAGEMENT OF

WILLIAM ELLIOTT E. RAY COMSTOCK MORRIS GEST

44th STREET THEATRE

Evenings 25c to \$1.50
(Including Sundays)
Daily Mats. 25c to \$1.00

—ALSO TO BE EXHIBITED IN—

CHICAGO
at the
OLYMPIC THEATRE
Beginning MONDAY, APRIL 22

BOSTON
at the
MAJESTIC THEATRE
Beginning MONDAY, APRIL 15

PHILADELPHIA
at the
GARRICK THEATRE
Beginning MONDAY, APRIL 29

VARIETY

VOL. L, No. 7

NEW YORK CITY, FRIDAY, APRIL 12, 1918

PRICE TEN CENTS

UNPRECEDENTED SHOWING FOR D. W. GRIFFITH'S BIG WAR FILM

**Management Arranging to Play "Hearts of the World"
Simultaneously in Two Broadway Theatres. Picture
Starts Tremendously in New York. Skillful Pre-
paratory Work by Elliott, Comstock & Gest.
Over \$14,000 Gross This Week.**

If the reported plan of Elliott, Comstock & Gest, who are directing the showing of the Griffith big war film, "Hearts of the World," now at the 44th Street theatre, goes through, New York will view the unprecedented spectacle of a theatrical attraction appearing simultaneously in two New York theatres of the first class. The firm is angling for another playhouse to also present the film in, to catch the "overflow" from 44th Street. The \$2 scale now at the present location will be in effect in both houses. Wednesday Morris Gest was said to be close to closing for the other theatre. Only a matter of terms intervened.

"Hearts of the World" will do over \$14,000 this week. Nearer \$15,000 the wisecracks claim. During the week, although the film management advertised a warning against speculators, specs were securing as high as \$4.50 each for the \$1.50 orchestra seats.

Another record established by this picture the show people are talking about is that the initial expense of the New York campaign will be cleared off by this week's gross. This is looked upon as remarkable by those aware of the skillful propaganda work engineered for the premiere of the Griffith feature and its successful debut from the outset, especially when the picture folk relate how "The Birth of a Nation," the first big Griffith feature, ran up a preparatory bill of nearly \$70,000 before it opened at the Liberty. Lasky is said to have spent about \$25,000 to publicize "Joan of Arc" with Farrar before that special film also opened in New York.

The showing of "The Heart of the World" under the Elliott, Comstock & Gest managerial direction forged the first solid link of the highest successful management on a direct line from the legitimate to the picture field. Comment has been frequent on the dignity attending the premiere, and it was quite apparent to the press men at the private showing last Thursday night at the 44th Street that the class of representative New York was present. The dignified atmosphere attending the film was maintained in the newspaper ad-

vertising subsequent to the formal opening, and while some apprehension is said to have been felt in certain quarters over the three-firm attempting "picture management," following their huge accomplishments of past seasons on the speaking stage, the outcome silenced all adverse remarks.

Also to the credit of the firm goes the record of the first management to place the 44th Street on a profitable basis with a premiere. The Shuberts unsuccessfully tried many productions there, each to a loss.

April 19 Elliott, Comstock & Gest will place Mr. Griffith's latest screen hit at the Majestic, Boston, for a run, following that with immediate presentations of the picture at Philadelphia (Garrick) and Chicago (Olympic). What policy will be pursued with regard to the remainder of the country, to be swiftly covered, has not been fully set, although it is more probable that road shows of the picture by its present management will be sent out rather than to dispose of the state rights for the film.

Paramount-Artcraft, under whose direction Griffith made the picture, is said to have advanced between \$750,000 and \$1,000,000 to the eminent film director during the making without at any time asking for an accounting.

The picture people concerned in the film are reported to have approached the three-firm with a proposal to manage it, which proposal included a share of the profits for Elliott, Comstock & Gest that is now estimated to be worth between \$150,000 and \$200,000 to them. Morris Gest, according to all stories, assumed personal charge of the campaign.

The capacity of the 44th Street was somewhat reduced through Mr. Griffith's request that 106 box seats be blanked off by the American flag. Mr. Griffith said these seats were too far to the sides of the house for any occupants of them to secure a proper view of the film. This left 240 seats in the theatre at \$2, with the sale for the others running from that price to 25 cents.

WOMEN ON BOARD OF A. E. A.

For the first time since the Actors' Equity Association was organized, the organization has made it possible for feminine members to act as members of the Council Board. At the regular council meeting of the Equity, Tuesday afternoon, the decision was reached to add three woman members to the council, Florence Reed, Helen Ware and Kathryn Emmett being nominated to serve from the latter part of May for one year.

The Equity by naming women as council members recognizes the female membership as being worthy of due representation, although the newly nominated-executive ticket does not include any women, the council, however, giving them the right to voice their sentiments on organization matters.

Francis Wilson, who has been in Florida for some time, presided as president.

The Equity has named its present office incumbents for the new year and they will be re-elected unanimously at the annual Equity meeting, to be held May 27 next.

In addition to President Wilson, the officers are: Bruce McRae, vice-president; Howard Kyle, corresponding secretary; Grant Stewart, recording secretary; Richard Purdy, treasurer; and Paul N. Turner, counsel.

CIRCUS' WAR TAX.

On the first two weeks of the Barnum-Bailey show in New York, ending last Saturday, the Government war tax reached approximately \$15,000 for the first 24 performances.

Incidentally the Ringling people are supposed to be having their biggest season in New York with a show that is framed for 50 per cent. of the cost of last season.

CUT RATES IN CHI.

Chicago, April 10.
Chicago may have a ticket-scalping business in the near future. It became known that Charles Green, well-known speculator, and Nate Lewis, manager of Charlie White, were looking for a store on Randolph street to establish this business.

DESCRIPTIVE TITLE.

At Mt. Carmel, Pa., the tour of a melodrama carrying 14 people started, with the meller called "A Girl That No Man Should Marry."

"NAVY BLUE" HAS MUSIC.

Walter Hackett is to produce a new musical comedy early in the summer called "Navy Blue."

Richard Pyle has been engaged for it.

BILLIE BURKE'S OWN THEATRE.

When Billie Burke returns to the speaking stage, under the management of her husband, Flo Ziegfeld, it is said Miss Burke will have her own play in her own theater in New York.

Whether the forthcoming Burke starring run will occur in a theatre now standing in New York's theatrical district, or a new and comfy house built to properly background the star, is something the reports do not agree upon, but that either one or the other is to be a fact appears quite definite.

KELLERMANN'S MUSICAL COMEDY.

The production placed by Annette Kellermann in vaudeville, with herself at the head of it, has ended its season.

Miss Kellermann has gone to White Sulphur Springs for a short stay. Upon her return the diver will consider heading a musical comedy. The proposal submitted is now under consideration by her.

Although Miss Kellermann was out of town early in the week the Orpheum Circuit had routed her for a complete tour of 30 weeks. Jenie Jacobs, who represents Miss Kellermann, sent notice of the proffered time to her.

BUSINESS OFF.

Theatrical business in general took a drop early in the week. Notwithstanding that the rainy weather was also around, managers seem to feel the Liberty Loan campaign in its first onrush unsettled box office conditions.

The same experience was undergone by the theatres in the previous Liberty Loan campaigns.

BERNARD SINGLE STAR.

After the Chicago run of "Business Before Pleasure" next season Barney Bernard will leave the show and will be starred alone by A. H. Woods in a new play.

Up to now the stellar honors in the "Potash and Perlmutter" shows have been split between Bernard and Alexander Carr.

Bernard expects to appear in the new show around Christmas time.

Sanderson Going to Dillingham.

Julia Sanderson, it is stated, is to leave the Frohman management at the end of this season.

Miss Sanderson has been with the Frohmans for the past five years as star and co-star, this season touring in "Rambler Rose" with Joseph Cawthorn.

It is understood that she will be under the Dillingham management next season.

Take it from Chas. Althoff—B—

"NO PLAY NO PAY" CONTRACT ENGLAND'S MODIFICATION

**"Play or Pay" Agreement Changed During War to Relieve
Manager of Liability for Salary of Players During
Theatre Closing When Cause Beyond
Managerial Control.**

London, April 1.
The "play or pay" contracts in force here is being modified owing to the air raids and other legitimate war excuses.

The managers of theatres have been compelled to adopt a new ruling on this all-important subject as follows (reported in "The Stage"):

This contract is subject to play-house pay (hereinafter called no play no pay) as follows: No play no pay shall apply to non-performance through the necessary closing of the place of amusement then visited or then occupied by or for the manager, provided the said closing is caused by reason of national calamity, national mourning, acts of king's enemies within the area of performance, epidemic, fire, riot, strike, lockout, dispute with employees, or by order of the licensing or any public authority. No play no pay shall only apply to the artist when it operates against the company as a whole. Notwithstanding anything contained in this contract, no play no pay shall not apply to non-performance caused by the fault or faults of the manager or of any third party or parties with whom he has any contract or contracts. Non-performance under this clause for more than six consecutive days without payment shall entitle the artist to terminate this contract forthwith.

The principal war condition which has brought about abrupt theatre closings in England has been the air raids.

In the recent strike in Kansas City, which became general and obliged all theatres in that town to temporarily suspend, the headline act then at the Orpheum (Joe Howard) was reported to have demanded he be paid for the full week, whereas all the turns, including himself, also stage crew and musicians, were paid five-sevenths of the week, the house closing on a Friday.

MAJOR FABER MISSING.

London, April 10.
Major Leslie Faber, formerly a prominent professional, is reported among the missing. He is married to a daughter of Henry Arthur James, the author, and joined the army in 1915, winning the Military Cross as second lieutenant before he attained his majority.

Less than 18 months ago he appeared in America as leading man in a revival of "Diplomacy."

REVISED "TWIN BEDS."

London, April 10.
"Be Careful, Baby," the revised "Twin Beds," prohibited by the censor, was enthusiastically received at Plymouth.

Helen Raymond secured an ovation and thanked the audience, remarking the warmth of the reception was sufficient compensation for the perils of the voyage.

The piece will be presented at the Apollo, April 17.

"BUBBLY" FINISHES.

London, April 10.
"Bubbly" has finished its run at the Comedy.
Phyllis Monckman and Jack Buchanan

of the cast are playing a few weeks in the varieties. They opened this week at Portsmouth.

EASTER BUSINESS POOR.

London, April 10.
Business expectations for Easter Saturday and Monday were considerably depressed, owing to the current German drive.

Many of the legitimate theatres played to about one-third capacity instead of the looked-for turnaway business.

ELSIE JANIS IN LONDON.

London, April 10.
Elsie Janis, who is giving concerts in the American camps in France, arrives in London shortly and will be starred in "Her Soldier Boy," opening about the end of May.

LOTINGA-BARBER ENGAGEMENT.

London, April 10.
Ernie Lotinga is engaged to marry Kathleen Barber, his leading woman. She is a granddaughter of Sir William Savage.

GROSSMITH HAS NEW SKETCH.

London, April 10.
Weedon Grossmith is presenting a new sketch at the Coliseum this week, called "Stopping the Breach," assisted by May Palfrey and Owen Roughwood.

LILY ELSIE IN CAST.

London, April 10.
Lily Elsie has returned to the cast of "Pamela" at the Palace. During her absence her role was capably played by Nancy Gibbs.

GEORGE CLARKE HEADLINING.

London, April 10.
At the Stratford Empire this week George Clarke is headlining with a new comedy sketch, entitled "Flash Fred."

American Play on Tour.

London, April 10.
Clifford Heatherly is presenting in the provinces, prior to a West End engagement, an American play, "Trimmed in Scarlet," with Violet Varbrugh in the leading role.

Shakespeare by Ben Greet.

London, April 10.
At the Victoria Ben Greet's company is giving a round of Shakespearean plays at popular prices, presenting "Twelfth Night" on Shakespeare's birthday.

Sprightly Sisters' New Act.

London, April 10.
The Sisters Sprightly have produced a new comedy act, "Waac and Wren," music and dialog by J. Long.

Lord French at Victoria.

London, April 10.
At the Victoria Palace, April 7, Lord French addressed the audience at Alfred Butt's 52d free consecutive Sunday concert for soldiers and sailors.

Len Sheldon, Single.

London, April 10.
Len Sheldon, one of the "Ten Loonies," is about to appear in the halls, as a single turn.

LONDON'S "GOING UP" CAST.

London, April 10.
The cast for "Going Up" to be presented here by the J. L. Sacks management has been about completed. The chorus has been in rehearsal for some time and the play is scheduled to open in Manchester, May 1.

The male principals are almost entirely American. They have been selected from the Americans now over here. They include Ben Gales (for the Frank Craven role). Arthur Bellamy, who has been for two and one-half years with the American Esquadron in the French Army, but lately invalidated out of service, will play the part Arthur Stuart Hull has in America. The others are Tom Waters, Roy Byford, Eddy Morris, John Alderson, Violet Hayes (for the Edith Day role) and Dainty Doris (for the Sunshine part).

William J. Wilson, who, with Arthur Voegtlin, is financially interested in the show with J. L. Sacks, is staging the production.

PICTURES AT DRURY LANE.

London, April 10.
Sir Thomas Beecham's five weeks' season of grand opera in English at the Drury Lane having concluded, Arthur Collins has arranged with the Famous Players Film Co. to present there "Joan, the Woman," founded on the life of Joan of Arc, opening tonight, and playing twice daily.

LONDON'S FIVE NEW PLAYS.

London, April 10.
Five London theatres are presenting new plays this week.

MAUD ALLAN'S SUIT POSTPONED.

London, April 10.
The criminal libel action brought by Maud Allan and J. T. Grein against Noel Pemberton Billing, owner of "The Vigilante," has been adjourned to April 14.

"St. George" May Go to London.

London, April 10.
Eden Philpott's play, "St. George and the Dragon," is being presented at the Repertory theatre, Birmingham, this week, and if successful will come to a West End house later.

Billie Budd Alone.

London, April 10.
At the Bedford this week Billie Budd presented a new single act, "The Pro's Landlady."

Budd was recently discharged from the army, having served two years in the Royal Flying Corps.



FRED DUPREZ' SON

Hello, people! My name is Charles Edward Manhattan Duprez and I made my debut a little over a year ago. My dad is Fred Duprez and he has promised to bring me over to America soon. I haven't seen it yet. Yes, Pa thinks I'm great.

PARIS CONDITIONS.

Paris, April 10.
Matinees are authorized without any restrictions.

At all entertainments managers must evacuate audiences during air raids, so that in event of a bomb striking a place of assemblage, no large number of people will be killed or injured.

A few theatres have closed.
Receipts at the vaudeville houses are good, particularly the Casino. Some of the varieties are playing twice daily.
The picture theatres are doing well, especially Gaumont's Palace.

MOSS' TAXES \$700,000.

London, April 10.
Moss' Empire has paid \$700,000 in taxes during the fiscal year.

Trussell Convalescent.

London, April 10.
William Trussell, late agent and manager of the Palace, Southampton, after five operations as the result of wounds, is convalescent at Welbeck Abbey and hopes to resume business shortly.

GOING ACROSS.

When E. H. Sothern returns to the other side to furnish entertainment for the soldiers in France he will likely be accompanied by several American artists.

Mr. Sothern, with Winthrop Ames, lately returned from abroad, where they surveyed the conditions to determine what the soldiers needed most in amusements.

It is said Mr. Sothern concluded short farces with music added, besides vaudeville turns, would best suit the boys.

Margaret Mayo is among those reported probably sailing back with Mr. Sothern to assist in the arrangement. Ray Cox may also go along as an entertainer, either in the plays or with her vaudeville specialties. Bill Morrissey is among others mentioned.

SIGNED WITH HITCHCOCK.

Cummings and Mitchell have cancelled their vaudeville route and signed with Hitchcock & Goetz. They will probably be assigned parts in the "Hitchy Koo" show now playing Chicago.

Cartmell and Harris have gone under the same management.

PRESIDENT BUYS BOND.

Washington, April 10.
President and Mrs. Wilson, entertaining a large party, occupied a box at Keith's Monday evening. During the drive for the purchase of Liberty Bonds his name was read as subscribing for a thousand-dollar bond, and he was cheered for fully five minutes.

N. V. A. SMOKE FUND.

The National Vaudeville Artists will have a tobacco fund for the soldiers abroad and announced a donation for it of \$100 from Will M. Cressy.

Circular letters soliciting for the tobacco fund will be addressed to all members and collections taken up on all programs, the organization appointing some individual on the bill to act as collector.

DANCERS IN SUIT.

Joe Shea has applied for an injunction against Dore and Cavanaugh and Florenz Ziegfeld, manager, restraining the dancers from appearing in the Ziegfeld "Frolic" without his consent.

Shea placed the artists under a two-year contract while they were appearing at Rector's and put them with "His Little Widows," afterward playing them in "Going Up." The dancers refused to play under the Shea contract on the ground they were being sold by Shea for more money than he was paying them, and entered into a contract to appear with Ziegfeld.

CAMP UPTON HAS SHOW BOOM ALONG ITS OWN "WHITE WAY"

**Former Broadway Theatrical Man, Now an Army Private,
Tells "Variety" Readers of Long Island Cantonment
Amusements. Yaphank Shows Progress in
Theatrical Life.**

By JESSE WEIL.

Camp Upton, L. I., April 8.
Camp Upton now has a "Rialto" all its own. With the opening of the new Liberty theatre a fortnight ago the finishing touch to Camp Upton's "White Way" has been added.

All the boys are proud of their own theatre and proud of the service that Manager George H. Miller is giving the house and with the success of the opening attraction, "Turn to the Right," followed by another camp hit, "Here Comes the Bride," the boys in the Yaphank cantonment are looking forward to a spring and summer full of good things theatrically.

The theatre is located on Division Hill, the entire front being lighted by a large electric sign and with a number of machines in front while the performances are on. It reminds one of the Metropolitan Opera House; in fact, many who are in the audience were regular patrons of the opera and forget for the time being they are in camp.

This week's attractions for the first three days is vaudeville, an eight-act show booked by the U. B. O. for the last four days—Anna Held in "Follow Me."

The theatre's staff consists of George H. Miller, manager, who has the rank and pay of a first lieutenant; Sam Herbert, Jesse Weil (who is doing the general publicity work), two box office men, Ben Geshin and Joe Mallo, and on the stage are John Wolf, Arthur Shamble, Joe Balnos and Otto Cunnell. All the men assigned to the theatre receive an extra dollar a day from the War Department, bringing their salaries up to \$60 a month.

The orchestra is under the direction of Sergeant Dan Caslar, who was musical director at Reisenweber's, and consists of 24 men, all of whom have played in New York theatres.

The theatre has played to capacity since opening, although seating over 3,000. The prices are 25-50, with no war tax.

About the only things not found on Camp Upton's "Rialto" are liquor and hat check boys. Nobody seems to miss either.

LEAVING TOO HASTILY.

The booking men in New York who fill up vaudeville programs are complaining the draft orders are taken too tempestuously by artists receiving them. It is seldom, say the bookers, that any one subject to the draft receiving orders to report for service or examination cannot secure a temporary postponement upon proper application which will at least permit the act they are connected with to finish out the engagement then being played.

The booking men say members of acts receiving orders under the draft while playing an engagement may apply by wire to their draft board for an extension of time until the end of the engagement, and if they will also immediately inform their booking office of the call by wire the booking men will likewise seek to secure a postponement which will permit them to finish out the week.

Heretofore members of an act receiving orders have rushed away, leaving many bills in a chaotic condition, which it has been difficult oftentimes to

remedy. While the booking men do not suggest acts shall in any way attempt to disregard orders or leave themselves in jeopardy, they say that from past experiences the draft board recognizes possible inconvenience caused by the sudden calls, and have invariably granted a postponement of a couple of days or so when the request has been made with a statement of the facts.

SONGBIRD IN PLAYLET.

Madame Mai Kalna, a songbird of the Metropolitan, will debut in vaudeville next week under the management of Joseph Hart. The act will be a playlet called "The Reclamation," written by Clifford Parker. The action calls for Madame Kalna in an operatic aria. The male lead will be played by Harry Blaising, with two others in support.

During rehearsals a German spy character was too realistic, and Blaising won a black eye. A new boy for the "spy" was obtained.

NO TANGUAY MARRIAGE.

Indianapolis, April 10.
Eva Tanguay, at Keith's this week, pronounces the New York report of her marriage last week near that city as "ridiculous."

A report spread the latter part of last week Miss Tanguay had married a picture player now in New York. Miss Tanguay left for Indianapolis last Friday night. When the man in question was queried he became mysterious, refusing to comment, although it was also reported he had informed his intimate friends the marriage had occurred, asking that they preserve secrecy regarding it.

SINGERS COMING IN.

Josephine Whittel, who first thought of vaudeville and then hesitated for a production engagement, is again taking up a "single act" seriously.

Another singer considering "working in one" is Dorothy Follis, the prima donna.

At Palace, New York, for Four Weeks.

Chicago, April 10.
Nan Halperin, whose recent illness at New Orleans forced her to discontinue her Orpheum tour, has been convalescing at her home in Kew Gardens, L. I. She is now fully recovered and will headline the Palace Theater in New York for four weeks starting April 15.

During the last two weeks of her Palace engagement she will rehearse a revue for a summer run on Broadway to be produced by one of the big firms, the name of which is withheld for the present.

Chicago Weekly Discontinues.

Chicago, April 10.
"Vaudeville," a local theatrical weekly, has suspended publication. It had been expected for some time.

A local printer is the largest creditor.

Dave Oppenheim Engaged to Marry.

Dave Oppenheim, the business manager for Shapiro-Bernstein & Co., is engaged to wed. The marriage is to occur June 18. His bride-to-be is a non-professional.

"EXCLUSIVE" SONG IN COURT.

The lesson of exercising extreme care on the part of professionals who buy "exclusive" material or songs appears not to have been generally learned, as was demonstrated in a damage suit last week in the city court by Katherine Murray against Ned Dandy.

Evidence developed that Oct. 2, 1916, Miss Murray bought a number called "The 17th and 20th Century Girl" from Dandy, paying him \$200 for that "original and exclusive" song as the receipt read.

Not knowing exactly how to handle the number Miss Murray kept it in her trunk until lately. During Edgar Allen's recent illness she called upon him, and he suggested the way it should be rendered. Will von Tilzer also called on Allen, and hearing the number remarked he published it, the number having been written by Lew Brown.

Miss Murray took action against Dandy through her attorney, Julius Kendler, and judgment for the full amount, plus interest and costs, was awarded her.

The testimony showed that Brown's lyric had been twisted in the verses, but that the choruses were identical. Dandy, although he had obtained two postponements of the case, failed to appear, although represented by an attorney.

The latter, in cross-examining Allen, wanted to know if the witness could sing the contested song. Allen answered it was a year since he had heard it, but he would recognize it. Several questions led to Allen retaliating that if the attorney would sing "Annie Rooney" he would sing the "Century Girl" song. This the attorney wanted stricken from the record, but Judge Hoyer refused to permit it, and remarked that everybody seemed to have had a finger in writing the number except himself and Dandy.

The song was used in a girl act called "Mr. Chaser," produced by Herman Becker, in whose office Dandy had desk room. Mae West and Dorothy Herman also used it, the latter getting it from Jack Stern, who composed the melody.

EXTENSIVE SUMMER BOOKINGS.

Some of the big-time agents are reporting a more extensive booking of acts for the coming summer than they have heretofore entered at this season of the year.

The unusual number of big-time houses expecting to remain open is the reason given.

FIRE-FIGHTING HERO.

Chicago, April 10.
Sidney Vincent, of Vincent and Carter, distinguished himself last week for heroic work during a hotel fire at Jacksonville, Ill.

The hotel at which Vincent and his wife were stopping caught fire. Vincent hurriedly dressed, called the fire department organized a bucket brigade, and while the flames raged went through the hotel and roused all the guests.

One woman fainted, and Vincent carried her downstairs three flights, the elevators having been disabled.

BAYES' PIANIST.

Boston, April 10.
The latest pianist for Nora Bayes, with "The Cohan Revue" here, is Harry Askt, formerly the accompanist for the Ford Sisters in vaudeville.

Mr. Askt is said to have informed the Ford girls he had been called under the draft, and the next heard from him he was in this city working for Miss Bayes. The desertion left the Fords in a position where they had to remain up one entire night to rehearse another accompanist to keep their next engagement.

Get on the Liberty Loan Bandwagon—Chas. Althoff.

BATTLE BEFORE DIVORCE.

A series of suits and counter suits are scheduled to follow the fracas at the home of Mrs. Olive Newman at 250 West 78th street. Saturday night about 10 o'clock Harry Newman, accompanied by several private detectives and the wife of Dr. Harry Nathan, a Brooklyn dentist, forcibly entered his wife's apartment and found her there in company with the dentist.

The Newmans have been separated since September. Feb. 6 last an amicable agreement was apparently reached between the two by which Newman was to pay his wife \$20 weekly for a short period, and \$30 thereafter for life, the agreement, which was signed by both parties, listing a clause wherein Newman agreed not to disturb anyone for receiving, harboring or entertaining his wife, nor to visit her at any house or place she may dwell. According to Mrs. Newman, this agreement was reached after she had personally visited her husband and charged him with misconduct.

Saturday night the visiting party arrived at Mrs. Newman's home at 9:45 and after forcing the door staged what eventually developed into a bloody battle. Dr. Nathan was slugged, and Newman attacked his wife, discolored her face in several places and bruising her about the body. Mrs. Newman alleges her husband struck her down and then kicked her repeatedly. She also claims both she and the dentist were fully dressed when the "raiding" party arrived, but the detectives proceeded to tear Dr. Nathan's collar from his neck and after he had been beaten into unconsciousness removed his shoes. She also exhibits a torn garment which she claims her husband ripped from her body. Mrs. Newman is under the care of a physician and nurse and is threatened with a nervous breakdown.

Monday Dr. Nathan procured a summons for Newman, charging assault, and on the same day Newman began divorce proceedings through Herman L. Roth against his wife. The Nathans are also separated, but up to date Mrs. Nathan has not indicated any intention of a divorce.

The Newman party state that when they called at Mrs. Newman's apartment and rang the bell they heard low voices inside, whereupon Newman smashed in the panel of the door, the party finding Mrs. Newman and Dr. Nathan in a compromising position.

The summons for assault against Newman is returnable today (Friday).

Newman is a member of Douglas & Newman, a recently formed music publishing firm. For several years he was a salesman for Waterson, Berlin & Snyder.

LIGHTS MEETING.

Victor Moore, "Angel" of the "Lights" Club, has called a special meeting of the members, to be held in the offices of the Broadway Music Publishing Corporation, at 145 West 45th street, at 4:30 Saturday afternoon (April 13).

The opening date of the club for the coming summer will be decided upon, as well as a number of other important matters.

The "Angel" urges all members who can conveniently attend to do so.

GERIN SUPERVISOR.

Pat Gerin, formerly manager of several of the Proctor houses, has been commissioned to supervise that circuit by the United Booking Offices, visiting the theatres separately and inaugurating different features in the way of advertising, etc.

Chaplin Film Added to Bill.

The latest Charles Chaplin film will be added to the Keith programs in the Middle West for the week of April 22, the bills running one act short to accommodate it.

V. M. P. A. TRYING TO SOLVE BAGGAGE DELAY SITUATION

Many Complaints Have Been Filed. Managers Instructed to Assist Acts in Transportation Problems. Local Conditions Cause Loss of Connections by Artists.

Numerous complaints have reached the executives of the Vaudeville Managers' Protective Association, the National Vaudeville Artists and the various booking offices co-operating with the V. M. P. A., in which artists claim to have suffered irreparable loss of time through the negligence of baggage transfer men who fail to collect and deliver baggage between theatres and train terminals in time for the artists to make transportations and jumps.

The most flagrant cases appear to come from Pennsylvania and Ohio towns, a half dozen complaints arriving within the past fortnight from Youngstown, Columbus and York (Pa.). In these instances the artists claim the baggage men have ample time to remove and transfer the baggage, but totally disregard train schedules, with the result a performance is invariably lost in the next town.

In some instances the baggage transfer men do not issue claim checks, and the artist cannot recheck baggage to follow on a later train, being forced to either leave instructions or remain behind to personally supervise shipment of the baggage.

A general letter was issued this week to all managers to attend to the checking of baggage personally or see that a reliable transfer company is franchised to haul artists' baggage. Where a transfer man is found negligent the managers will be instructed to prohibit him from future hauling. Since the theatrical hauling is a lucrative field for the baggage men the organizations interested properly consider this business should be given preference over commercial hauls.

The V. M. P. A. is desirous of hearing from any one who has been inconvenienced in this manner in order to check up on the negligent companies and prohibit them from procuring future trade from the various theatres listed on the membership roster of the association.

SEASON'S CLOSINGS.

The Hip, McKeesport, Pa., April 20.
Temple, Rochester, N. Y., May 4.

The Orpheums at Winnipeg, Calgary, Spokane, Tacoma, Vancouver, Seattle and Portland will close successively following the appearance of Mme. Bernhardt in the houses for a week each, the Bernhardt show opening at Winnipeg next month.

Orpheum, Lincoln, Neb., this week.
Orpheum, Memphis, April 28.
Orpheum, New Orleans, May 5.
Palace, Chicago, May 12.
Majestic, Milwaukee, May 19.

"SUPPRESSED DESIRES" OFF.

Joseph Hart has shelved "Suppressed Desires," the Washington Square playlet, the vaudeville rights for which he obtained and used as a starring vehicle for Effie Shannon. The act was tried out of town several weeks, but was considered "above the heads" of vaudeville audiences. As originally presented the playlet ran 29 minutes. Hart cut it down to 18 minutes.

ORPHEUM'S POP CIRCUIT.

Upon the return of Martin Beck to New York from his western trip, he said the popular-priced theatres on the Orpheum Circuit up to date are those

already announced. The latest one is proposed for Los Angeles. It came out while Mr. Beck was lately in that city.

The other points are Memphis, where the present Orpheum will become the pop link upon the completion of the new theatre the Orpheum Circuit will build there, and New Orleans, also Milwaukee, where pop houses within the Orpheum's interests are now operating.

Chicago is also to be included in the list when the new Statelake opens.

DELMAR BOOKING.

With the addition of the Lyric, Augusta, Ga., and Lyric, Mobile, Ala., to the books of Jule Delmar in the United Booking Offices this week, Mr. Delmar is now placing the vaudeville programs for 24 theatres in as many cities in the South, all playing split-week bills, giving 12 full weeks. The Augusta house opened Monday; Mobile yesterday (Thursday).

Late last week a crate of oranges was delivered to Delmar in the U. B. O., but up to Monday he had not decided whether office or home for them, or make another split out of the lemon opposition.

SNEAK THIEVES WORKING.

Sneak thieves are operating extensively through Southern California. Players in that part of the country are constantly being victimized.

The most recent loss of this kind occurred last week when Cecil Lean (Lean and Mayfield) at Fresno, was relieved of \$700 worth of jewelry and wearing apparel, taken from his hotel while he was at the Orpheum.

These looters have become so daring the Southern California Hotel Men's Association has posted in all rooms of hotels under its members' management a warning to guests, cautioning them against leaving rooms unlocked and requesting all valuables be left in the safe deposit box at the house.

SOUTHERN ALL-GIRL BILL.

Commencing at Augusta, Ga., April 18 the Loew Circuit, per Moe Schenck, who books the southern time in the office, will send an all-girl program around the houses.

The bill has been made up with Simletta Sisters (2), Three Manning Sisters, "Women" (3), Grace Edmunds, Josie Flynn's Minstrels (9), 18 girls in all.

RATS HEARING POSTPONED.

Another last minute postponement again held up the investigation into the finances of the White Rats for a week, and it is now set for Friday of this week, when it is virtually certain a hearing will be held since Referee Louis Schuldenfrei expressed considerable vexation over the delay last Friday. It appears that the attorneys in the case failed to notify the referee until just before the scheduled time the session was to start.

BUCKNER AT LIBERTY.

Arthur Buckner, former bicycle rider and vaudeville agent, was released from the federal penitentiary at Atlanta last week.

LOEW PRAISED.

Washington, April 10.

Paying high tribute to the co-operation of Marcus Loew with the Government and referring to him as a "really patriotic American," C. W. Darr, a prominent Washingtonian and one of the "Four-Minute Men," read a letter from President Wilson at the Columbia theatre last week.

The President's letter spoke of the manner in which the theatres operated by Mr. Loew had always been opened to the Government speakers and of his and the country's appreciation.

In closing Mr. Darr said: "Whenever you attend one of the theatres of the Loew circuit you are patronizing an American theatre, whose owner is doing his bit."

The Columbia theatre is operated here by Mr. Loew as a picture house. His Palace theatre, but a block away, is fast nearing completion. It will be the home of Loew vaudeville.

UNIONS ARE COMPLAINING.

Vaudeville acts carrying material and properties necessitating the carrying of a road man according to the rules of the International Alliance of Theatrical Stage Employees are being complained of to the union headquarters.

Among late complaints were that Diana's Models had material that required an "extra" and when the matter was referred to the Alliance it investigated and decided that the act needed a man. At Wichita, Kan., the Aeroplane Elopement act used only a part of its act there rather than engage a road man. When the turn reached San Antonio a man was placed on temporarily, with the local notifying the New York quarters that a man should accompany the act. It now appears that Topeka (Local 206) and St. Joseph (No. 43) face charges preferred by the Wichita local for their failure to comply with the I. A. T. S. E. laws regarding this act.

Reports of recent violations are against H. Bernard's "Darktown Follies," the Gladys Clark Co., Clifford Young stock, Lowery's Greater Minstrels and "Peck's Bad Boy" in the I. A. T. S. E. offices.

RATS' BOOKS ORDERED PRODUCED.

Before Justice Guy in the Supreme Court Wednesday the motion to show cause why the Rats' officials should not be punished for contempt of court if the missing Rat books were not produced before Referee Schuldenfrei was argued, and was decided in favor of Alvin C. Sapinsky, attorney for the petitioner in the White Rats' financial investigation.

An order was immediately issued on the Rat officials to produce the missing records, including the "levy lists" and other data now supposed to be in the custody of James W. Fitzpatrick in Waterbury, Conn. Failure to do so in the time prescribed will render the Rat officials liable to proceedings for contempt.

Attorney J. J. Myers had a long prepared speech ready in argument against the granting of the order. He endeavored to becloud the issue, naming interests supposed to be behind the investigation and claiming the possession of the "levy lists" were wanted for "blacklist" purposes. The court, however, decided that it was up to the referee to see that no improper use of the lists be made.

Lynn's Change in Policy.

Lowell, April 10.

At the request of its patrons, the Lark, in Lynn, which has been presenting drama as well as musical comedies and burlesque, will in the future under the direction of Harold Corbett present vaudeville and motion pictures.

CIRCUSES UNCERTAIN.

Notwithstanding reports to the contrary the original story as published in VARIETY of the perplexities the circuses are up against this summer through securing authorized train movements seems still a fact.

The railroads are utilizing all their resources under the supervision of Director-General McAdoo to rush freight to the Atlantic Coast. Freight on all roads has the right of way.

Even the proposal of the large circuses like the Ringlings to furnish their own engines have apparently not borne fruit, for the roads reply the circus trains must of a necessity interfere with their schedules, since the circuses wish to travel swiftly on day jumps.

The extent of the freight travel nowadays may be gauged by the shifting recently to the Lehigh Valley at Buffalo in one day of 15 freight trains of 100 loaded cars each, all bound for the eastern coast.

The Ringlings have been seeking concessions. John Ringling is reported having been in Washington. He is a president of a railroad in the west (the Ringlings' own line), and while John Ringling personally is popular in Washington, he is experiencing difficulty in securing official sanction to relieve the firm's transportation problem. The other circuses and open-air traveling outfits that require trains are similarly situated.

The B. & B. show, following a stand in Brooklyn, is scheduled to play Quakertown per the original schedule.

The Garden engagement is scheduled for four weeks. The circus is away ahead so far and the advance ticket indications are that it will keep up throughout the entire stay. The matinees have been unusually heavy.

The B. & B. advertising cars went into Philadelphia during the week end, where the billers started papering the city for the engagement.

Chicago, April 10.

Unless there is an improvement in the rail situation in this district, circuses and shows playing here may have to leave town by auto truck in the near future. Even now railroad conditions are such that acts have to order their transportation in advance in order to get movement. More and more trains are being taken off service each week.

There is talk of having a common ticket office in Chicago, such as has been tried in Norfolk, Atlanta and Savannah, and is being planned for New York. Numerous complaints are coming in of poor transportation along the routes of the Hodkins and Interstate time. The Rock Island and Santa Fe roads are being used exclusively for transportation of troops and supplies.

COPYRIGHTED MUSIC ACTION.

Chicago, April 10.

The Shapiro-Bernstein Music Co. of New York is understood to have authorized its Chicago attorneys to prosecute an action against the Chicago "American" for reproducing recently in its Sunday edition, without permission, the Shapiro-Bernstein song publications of "Liberty Bell" and "Lost Boy."

The action is to be brought under the Copyright Act, which provides a penalty of one dollar for each unlawful issue of a copyrighted number.

CIRCUSES WANT SAME DATE.

Lowell, April 10.

C. W. Finney, advance man for the Hagenbeck and Wallace circus, was in this city last week and he said his show would open on June 6. This is also the date that Barnum and Bailey have applied for and inasmuch as there is only one circus grounds available the result is likely to cause friction between the circus companies and the city, which owns the grounds and charges a daily rental of \$500.

ARTISTS' FORUM

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

Birmingham, Ala., April 7.

Editor VARIETY:

The letter written you by Miss Charlotte Myers is so unjust and misleading I am going to ask you to publish a few words on behalf of the Florence Hotel.

The lady and her husband arrived in a Whitman Taxicab Co. car early in the morning and were temporarily assigned to room 521. At ten o'clock she was changed to room 315—the key was handed to her in her own hands, a bellboy was called and told to go with the lady and move her baggage.

At one o'clock I was notified that the lady had lost a coat. I immediately called two detectives and the bellboy and we listened to her statement. The bellboy told her absolutely in the presence of us all that the only pieces of baggage she gave him were a grip that contained a dog and another small grip and her husband's overcoat. She then said she could not remember whether her coat, which was in a pasteboard box with a strap around it, was left in room 521 or moved to room 315. In fact, she didn't seem to know when she had seen it last. She claims in her letter her coat was worth \$275.00. She showed the detectives and myself a receipt where she had paid \$215.00 for the coat, saying she had gotten a reduction of \$50.00 from the furrier, as through her influence she had made a sale for him to a lady artist on the bill for \$400.00 for a coat.

For two days the detectives searched every pawnshop in the city—gave the bellboy and the maid on the lady's floor the third degree, as well as other employees of the hotel, and could find no one that had even seen a box of that description.

My attorney called to see the lady and her husband, after which we held a directors' meeting which the detectives attended, and getting their report our lawyer informed us that there was absolutely no claim against the Hotel Florence Co.

The detectives say the coat was lost between the depot and the hotel or left in the taxi. If any proof whatever can be shown that the Florence Hotel was negligent in the matter we still stand ready to pay the lady \$215.

The lady says I made a remark, "I should worry about the performers." I absolutely deny making any such remark. I have every artist on both bills at the Lyric and Loew's Bijou this week, also last week, and, in fact, very seldom miss an artist any week. The Florence is the one hotel in Birmingham that caters to artists.

H. M. Burt,
Manager.

Eldorado, Kan., April 4.

Editor VARIETY:

An idea struck me, and I am using it to help Uncle Sam win the war. I wish to suggest it to my fellow workers in the profession.

There is an old established custom of tipping stage hands prevalent in vaudeville. Why not have the head of each vaudeville act who does the tipping have some "War Savings Stamps" stuck away in a handy pocket, and instead of going from stage hand to stage hand handing each currency, as the case may be, give them instead the equivalent in "War Savings Stamps"?

It will, as I know in my case it has, make the pleasure of giving doubly

pleasant, and, what is better, it will help some of us do another bit toward bringing the war to a successful termination.

There are thousands of dollars changing hands in vaudeville in tips weekly. Wouldn't it be great if all of that money helped Uncle Sam win the war?
Edward Archer.

St. John, N. B., April 2.

Editor VARIETY:

In regard to the existing prejudice against the acrobat, it has been my experience that there are in all walks of life a certain class of humans who are selfish and self-satisfied, those who admit their ability and who are small and mean enough to get comedy at the expense of some one else.

In our profession these are the people who ridicule the acrobat. It is generally some two-by-four, dissipated-looking individual, jealous of the healthy body of the athlete, who slurring remarks, to excuse his own sad condition, "Muscle, but no brains."

Regular folk will not ridicule anyone. Those who do are the curse of humanity. Be a regular.

Paul Asard.

France, March 8.

Editor VARIETY:

I noted in a recent issue of VARIETY my name among the delinquents not answering questionnaires.

I have been in the service since June and have been overseas some days.

Put, Irwin J. Brown,
Base Hospital No. 1, A. E. F.

New York, April 5.

Editor VARIETY:

In the review of the Alhambra VARIETY today says Anna Dougherty of McCormack and Dougherty was of the original Dougherty Sisters.

I am not and never was a member of Dougherty Sisters. Anna Dougherty.

ARMSTRONG BENEFIT.

Financial returns for the benefit to be tendered the surviving family of the late James Armstrong, the dean of vaudeville agents, are assuming proportions that promise it to be the biggest affair of its kind held in this city in recent years.

A subscription sheet was passed around the United Booking Offices this week, headed by three donations of \$1,000 each, E. F. Albee, A. Paul Keith and the United Booking Offices contributing that amount each. The amounts subscribed by the employees and artists' representatives vary from \$25 to \$100. It is expected the total return will exceed \$5,000 from this source alone.

The directors of the Actors' Fund of America are making individual donations also, although no total amount has been given out. Armstrong was very prominent in the charitable work of that organization.

The Elks are attending to the sale of tickets for the show, which will be staged Sunday night (April 14) at the Harris theatre. The theatre has been donated free of all cost by Archie Selwyn, at the solicitation of Frederick Goldsmith, exalted ruler of the Elks. The tickets are \$2 each.

The United Booking Offices will supply the talent. Eddie Darling and E. M. Robinson are arranging the program.

LEW CANTOR'S GOOD DEFENSE.

Chicago, April 10.

Lew Cantor, the Chicago independent agent, defies Tyler and Sinclair, Alex Pantages and the world to prove that he ever "forced Tyler and Sinclair to pay him \$25 a week out of the salary of \$175 over the Pantages circuit in addition to \$100 for handing them their contracts," as alleged by the Seattle offices of the Pantages Circuit.

Cantor has posted a certified check for \$1,000 with VARIETY's Chicago office, payable to the N. V. A. charity fund, to be delivered as a forfeit if reasonable proof is brought forth of any such action on his part.

Cantor created the act of Tyler and Sinclair (colored), taking Tyler out of the orchestra pit of the Grand, which he books. He advanced the team money at various times, as proven by letters in his possession. None of the letters mentions any extra fees. Moreover, he says, the act owes him about \$80 on back commissions for the ten weeks of work, having made no remittances at all on this account.

J. C. Matthews, local representative of the Pantages circuit, says he has no faith in the charges against Cantor, and the Independent Agents' Association has formulated a joint protest against the airing of such charges as have been made against Cantor without giving him a chance to reply or even advising him that they had been made. Cantor was about to sue Tyler and Sinclair for his commissions, and had written them to that effect, which he holds accountable for the "squawk."

DELINQUENT PROFESSIONALS.

The Local Draft Board at 126 West 46th street issued Wednesday the following revised list of actors who have failed to file questionnaires with that Board:

Order No.	Name.
227.....	George Cohen
952.....	John J. Pappus
973.....	Ching Der Foo
1128.....	Arthur H. Parent
1310.....	Leslie Crackles
1381.....	Arthur E. Lape
1393.....	Arthur M. Grayson
1415.....	Jean J. Gauthier
1445.....	Ivan B. Lederman
1458.....	Robert Erwin Hess
1466.....	Harold M. Joyce
1483.....	Samuel Joshua Miller
1499.....	James Martyn Lapsley
1577.....	Alto Wager
1642.....	John Marc Dailly
1676.....	Eugene John Murphy
1681.....	William John Haney
1807.....	William Bradey
1942.....	Edgar Dobelaere
2080.....	Gabriel Martin
2127.....	Joseph Stanley
2189.....	Russell B. Mitchell
2239.....	Vicente Ballester
2244.....	Frank Sadourin
2327.....	Harry Evans
2530.....	Harris Clifton Gould
2668.....	Michael Herlihy
2689.....	Calos Alonso
2760.....	Roy Masculin
2821.....	Philip Gilbert Sleeman
2889.....	Olin Bryan
3116.....	Armando Marriro
3176.....	Max A. Zeitlin
3273.....	Frank Tribuzio
3305.....	Allan Richard Kelly
3440.....	Ernest Louis Pease
3441.....	James Patterson Hill
3515.....	David Levin
3536.....	Robert Sneath
3704.....	Benjamin J. Bedard
3730A.....	Wille Vercellino
3776.....	Marius Naeseth
3806.....	Milton W. Benedict
3910.....	Gesimento Mauro
3932.....	Harry Brocke
3984.....	John Mills Houston
4007.....	Jack Comley
4141.....	S. A. Husaine
4195.....	Gorozin Oishi
4262.....	Harry D. Smith
4268.....	Jack R. Morton
4328.....	Leo Jackson
4390.....	Edward C. Burton
4414.....	William Robert Coleman

MISS WHITE'S "TEMPERAMENT."

"Temperament" by Frances White, of Rock and White, is alleged to have been the cause of that team's withdrawal from the "Midnight Frolic," on the Amsterdam Roof, last week.

Flo Ziegfeld, in anticipation of competition by the Century Roof's new midnight performance opening Saturday, strengthened up his "Frolic" bill last week, with Ann Pennington one of the additions, besides Mlle. Leitzel, who has proven a sensation on the Roof in her aerial performance. Miss Pennington, always a favorite in 42d street, maintained her prestige upon reopening in the Ziegfeld show much to the discomfiture of Miss White, according to report, who had commenced to regard herself as an integral part of the performance. When the "applauding hammers" failed to work on the Rock and White entrances (mostly, according to accounts, by order of one of the waiters of the "hammer clique") Miss White seemed to scent a professional conspiracy, she leaving the same evening the scent reached her without any one remonstrating.

The reluctance of the Roof to prevent Frances' departure is said to have been partially brought about through that young woman having been hailed to night court a few evenings before, when she verbally assaulted a traffic officer who refused to permit her machine, on its way from "Let's Go" to the Roof, from traversing the wrong road on a "one way street." The officer was finally mollified, but warned Miss White against repeating the names she had called him. When Frances again termed the officer what the officer knew he was not the arrest followed despite her protestations and the stage costume she was wearing.

Later in the week Van and Schenck, after a controversy with Ned Wayburn, of the Roof staff, also left the show.

Among the newcomers in the program were Dore and Cavanagh, the dancers. Frank Carter, who has grown immensely popular in the show, remained, Mr. Carter having been with the "Frolic" for 13 weeks.

During this month, following the close of Ziegfeld's "Follies," Bert Williams may be an attraction in the midnight show. Eddie Cantor will return, also Will Rogers, both opening probably April 22.

Thursday evening, April 25, the annual "Follies-Frolic" ball will be given atop the Amsterdam.

Van and Schenck quit the "Frolic" after one of the team, who was sitting at a table with some friends watching the show from the front, overheard the headwaiter receive instructions to keep "those cabaret hams" behind the curtain. The team thereupon went to their dressing room, packed up and walked out. Wayburn is staging a new "Frolic," which starts April 22.

KETTERING'S U. S. A. PLAYS.

Chicago, April 10.

Ralph T. Kettering's sketch "Lincoln of the U. S. A." has been enlisted as a patriotic adjunct in the Liberty Loan campaign. When the drive for the Third Loan began here, the sketch was playing at McVicker's. Immediately Peter J. Schaefer, chairman of the liberty loan committee, impressed it into service. Edgar Murray, who plays Abraham Lincoln in the sketch, visited meetings, made speeches and became a part of the big parade on Saturday.

The sketch is being sent out on a tour of the coast cities beginning April 14. Kettering is preparing a new sketch for next season to be called "Wilson of the U. S. A."

He is writing also a play around the character of Lincoln, which, he announces, will be seen in the \$2 houses under the management of Edward P. Fowland.

IN THE SERVICE

A news service has been established at the aviation schools, Kelly Field, San Antonio, one of the most interesting cantonnments in the service. Tom Poe, second lieutenant of the reserve signal corps, is in charge of the publicity. From time to time news items of promotions, athletic records and other activities of men at Kelly Field will be sent to the home papers of the men concerned. These items will later be clipped from the various publications and used as a permanent record in the war diary of the War Department at Washington. A recent item from Kelly Field tells of the promotion of Jack Tucker, who was on the stage before he enlisted, to rank of acting sergeant of orderlies at Division Headquarters. Tucker's observation in the service is that "soldier's orders and candle light are vastly different from a theatrical manager's announcement and the footlights."

Lieut. Irving Hay, of the U. S. forces in France, writing from the trenches to his friend, Bill Delaney, in the United Booking Offices, gave some extremely absorbing details of life at the front. It is Lieut. Hay's third campaign. He is over 45. Lieut. Hay was playing in a sketch in vaudeville on this side when we declared war. He is well known among American professionals. One portion of his letter is devoted to sending things abroad for the soldiers. "Don't give anything to 'smoke funds,'" says the letter. "We never see anything of the tobacco. If you want to send anything to your friends over here, send it direct and mark it 'merchandise.'"

Harry W. Reiners, the theatrical agent, now of the First Battalion Division of the 4th Co. Provisional, Camp Upton, was hardly in camp a week before he was in an accident. Reiners and an officer were riding in a motorcycle carry-all. Reiners, assigned to headquarters, was on the road with the officer when the handlebars broke and the machine went into a ditch. Both were painfully cut and scratched, but nothing serious. The machine was a wreck. The officer held Reiners blameless, commending him for his coolness in taking a ditch preferably to a collision with a post.

Some severe criticism of the legitimate attractions playing the Liberty theatres at the camps so far has made itself manifest, especially at Camp Dix, N. J., where the soldiers lodged complaints with Lieut.-Col. W. C. Johnson. Some of the "productions," say the soldiers, were so poor they could not hold the audience. It is possible an official investigation will be ordered. Some months ago, and when the Liberty theatre matter received prominence, VARIETY sounded an editorial warning against giving the soldiers entertainment they did not care for. The editorial advocated vaudeville particularly and burlesque incidentally.

Battery B of the 58th Regiment, Coast Artillery Corps, now at Fort Totten, N. Y., held a vaudeville show in the Y. M. C. A. auditorium at the Fort on Wednesday. The affair was a sort of farewell entertainment for the men who expect to sail shortly. The acts were supplied by courtesy of the U. B. O., together with several turns being sent by Wenonah M. Tenny. The affair was handled by Sydney F. Barth and Julius Jacobson.

Art Swanstrom, abroad for about three years, prior to that time dancing in several of the Broadway restaurants, has been killed in action, according to a report which has reached a number of his friends in New York.

Medlin, Watts and Townes have cancelled further engagements in the West. Matthew Medlin enlisted in the Navy as electrician. Sidney Townes enlisted in the Quartermaster's Corps.

Watts has made arrangements to work in a double turn with a woman.

Jimmy Hanley, the song writer, has secured 10 days' leave from Camp Gordon, Ga., and will spend it in New York. Mr. Hanley, before going into the Service, was attached to the Shapiro-Bernstein (music) writing staff.

Francis J. Rickert, Jr., ordered to Camp Custer at Battle Creek, Mich., for several years he was with the Mutual at Santa Barbara, Cal., and had taken part in many notable screen productions.

Fred Ross (Ross and Winton), out of vaudeville for the past few months and connected with the Ordnance Department, Washington, has joined the Naval Reserves. His partner is accepted under the draft.

The 27th Division of the Camp Wadsworth soldiery has arranged to put on a complete show, entitled "You Know Me, Al," the Lexington date starting April 11 and continuing until April 20, no Sunday performances, being offered.

The Lexington prices for the "Al" show will range from 50 cents to \$2, with the boxes \$3 and \$5. Matinees will be given on Tuesday, Thursday and Saturday.

The soldier show will have 105 men in it under the personal charge of Capt. Charles B. Frauchot, while the production end will be looked after by Lieut. William A. Halloran, Jr. The soldiers carry their own orchestra, and are traveling in two Pullman cars.

Willis Claire ("Business Before Pleasure") ordered to report at Pelham Bay Park Training Station. The company presented him with a wrist watch before leaving.

"Duke" Boyd, formerly treasurer of Empire and Valentine, Toledo, has been made treasurer of the Coliseum, cantonnment playhouse at Fort Sheridan, Ala.

Charles Jordan (Jordan and Stanley), who was with Co. D as an Ammunition Train driver, is now in the hospital, Ward 13, Base Hospital, Camp Grant, Rockford, Ill.

Herman Ruby, former song writer, who has been attached to the aero squadron and stationed at Kelly Field, San Antonio, Texas, is in town on a furlough this week.

Theodore A. Doucet, who was to have started rehearsing with "The Melting Pot" in June, has joined the Canadian Engineering Forces. He leaves for Canada Monday.

Young Alec Steiner, son of "Doc" Steiner, is not Doc's son who has gone in the army. The soldier in the Steiner family is Max, the elder boy. Alex is too young.

Billy Gould heard a couple of pro-Germans talking it over the other evening and turned them over to the authorities.

Kenneth Dailey, formerly in the Ackerman-Harris offices, in San Francisco, is now in France with a motor truck detachment.

Herman D. Jurco and Charles P. Jurco, brothers to Harry Jurco, are Lieutenant and Ensign, respectively, in the navy.

Howard J. Jones, formerly of the Temple, Detroit, is with the Ordnance Department of the Regular Army, San Antonio, Texas.

Al Stern, formerly with "Hello Japan," enlisted in the navy as a second class yeoman and is now stationed at Pier 72, foot of 24th street, New York.

Barney Hagan, formerly in the San Francisco office of Witmark & Sons, in Naval Reserve, stationed at Mare Island, Cal.

Arnold Goldenberg, until recently assistant manager of the Plaza, New Orleans, is to be a member of a medical unit to be dispatched to Italy.

Capt. Ray Hodgdon, who is in New

York on leave, was the guest at a beef-steak held Wednesday night at Murray's.

Kenneth Smith (Boston "Oh Boy" Co.), Medical Dept. of Embarkation Division, Camp Beauregard, Alexandria, La.

Wilbert Dunn, of the Chicago "Oh Boy," left that organization this week to join the Naval Reserves.

John Bryan, juvenile with Joe Santley's "Jazz Nightmare," Camp Grant, Rockford, Ill.

Harry Howe, with 311th Infantry, Camp Dix, N. J. He was formerly with a burlesque show.

C. S. Albert (husband of Sarah Truxa) has received an army appointment.

Bugler Jack Waldron is in Ward E-4, Base Hospital, Camp Upton, L. I., with ptomaine poisoning.

Julian Lamothe, of New Orleans, a scenario writer with Paralta, has enlisted in the Medical Corps.

Herbert Riley Howe, with the Vitagraph, finishes there this week to enter the Service.

John E. Drobjak, Corporal Co. 9, 151 Depot Brigade, Camp Devens, Mass.

James Scully, 138th Inf. Band, Camp Doniphon, Okla.

Fred Kuhne, Jr., Co. I, 312th Inf., Camp Dix, N. J.

Jack Burns, electrician at the Morre, Seattle, has joined the Navy.

George Lane (Lane and Smith) in the Naval Reserves.

Chick Overfield is at the base hospital, Camp Custer, Mich.

Bob La Piner is a sergeant at Fort McPherson, Ga.

George Lane (Lane and Smith) enlisted in the Naval Reserve.

Harry Armstrong, Naval Military Armory, Ft. 52d St., Brooklyn, N. Y.

Earle Nelson, Naval Reserves, Pelham Bay, New York.

S. M. Williams, 5th Aviation Squad, Kelly Field, No. 2, San Antonio, Tex.

DRAFTED.

Jim Foley and Danny O'Neil left the Delancey street bill last week to report for examination in Boston. Foley was placed in class 3B and O'Neil in 4A. They returned to New York and resumed this week.

Solly Wood, comedian, with "Army and Navy Girls," left the show in Kansas City last week, ordered to report in New York.

Freddie Sweeney (Sig Franz Troupe) examined and because of defective vision and hearing placed in the special limited and service class.

Theodore Liebler, Jr., accepted. Mr. Liebler made an effort to enlist a year ago, but was then rejected because of a physical disability.

George Brower, straight, with "Girls From Joyland," is in New York, awaiting orders.

Leo Fillier (Orpheum) passed the Draft examination in Seattle and was accepted.

Henry Scheer (Hebrew comedian with Armstrong Folly Co.) was exempted owing to physical disability.

Dave Roth has been examined and rejected, dancer's heart. He will be examined again.

Clarence Dotson, colored ("Step Lively Girls"), exempt, defective eyesight.

Bill Bailey and Lynn Cowan, ordered to report and will close at the Orpheum, Duluth, next week.

Samuel Gold, called and made acting Sergt. 2 Prov. Co. 1st Prov. Batl. Camp Upton, L. I.

Burton Bedford (Bedford and Gardner) accepted.

James Barton ("20th Century Maids") twice exempted.

Two of the members of the Baseball Four accepted.

Allen Kearns (with "Very Good Eddie") accepted.

LOAN COMMITTEE WORKING.

The Rainbow Division of the Liberty Loan Drive, comprising the allied theatrical interests, with headquarters at 1482 Broadway, under the chairmanship and supervision of E. F. Albee, began its work with the opening of matinees last Saturday.

Practically every theatre throughout the land has given over its stage to representatives of the Rainbow Division, volunteers having offered their services to "plug" the sale. Four-minute men have been appointed to make addresses during intermission, but the greater part of the work is being shouldered by individuals selected from the various programs. Throughout the country district representatives of the Vaudeville Managers' Protective Association are supervising this phase of the drive.

At a special meeting called by E. F. Albee last Saturday the following subscribed:

Klaw & Erlanger.....	\$150,000
Martin Beck.....	100,000
Lee and J. J. Shubert.....	50,000
Cohan & Harris.....	50,000
Alf Hayman.....	50,000
Al H. Woods.....	50,000
Samuel A. Scribner.....	50,000
Marcus Loew.....	50,000
F. F. Proctor.....	50,000
Morris Meyerfeld.....	50,000
A. Paul Keith.....	50,000
E. F. Albee.....	50,000
David Belasco.....	50,000
J. Herbert Mack.....	50,000
R. K. Hynicka.....	50,000
Col. Amusement Co.....	50,000
William Fox.....	50,000
Elliott, Comstock & Gest.....	30,000
Hyman Winik.....	25,000
Joseph Schenck.....	20,000
Nicholas Schenck.....	10,000
B. F. Roeder.....	10,000
Carl Laemmle.....	10,000
Maurice Goodman.....	10,000
Pat Casey.....	5,000
	<hr/>
	\$1,120,000

Other Subscriptions were:

H. B. Marinelli.....	\$500
Ben Atwell.....	500
Jack Glogau.....	500
Daniel Frohman.....	10,000
Feiber & Shea.....	10,000

The theatrical committee look forward to a total close to \$100,000,000. Much of this will come through public subscriptions procured through the medium of the theatres.

"LIBERTY BELL" AND SONG.

The Liberty Loan drive has revived the Shapiro-Bernstein song hit, "Liberty Bell," which has had a run throughout the winter.

The emblem of the present Liberty Loan campaign is a liberty bell, and the popular song of that title was written as though Louis Bernstein had inside information.

LIBERTY THEATRE OPENED.

The Liberty theatre at Camp Doniphon, Okla., opened March 23 to a capacity house of 1,200. There were seven acts and pictures, with a seven-piece orchestra, under the direction of Private James Scully, formerly musical director of several road shows. The acts were Leonard and Haley, Van and Yorke, MaDell and Corbley, Miss Milton, Ellington Trio, John McBride.

Centering Chicago's Loan Buying.

An effort is being made to establish a movement here whereby all show folk may buy their Liberty Bonds through a central bureau. The idea is to concentrate the purchases so that it may be known definitely what part of the next loan Chicago theatrical interests will take up.

Mort H. Singer is sponsoring the plan.

AMONG THE WOMEN

BY THE SKIRT.

The Palace is not housing any too interesting bill this week. Mostly acts there before, must have affected the attendance, rather slim for a Monday matinee at the Palace. Pat Rooney and Marion Bent may believe the public is satisfied to see them act in "Over Here," but Monday matinee should convince Pat and Marion they must dance to please. After sitting patiently through the clever Shipman-Lipman act the audience called for Pat to dance and dance he did, into a smashing hit. Marion Bent looked real smart in a blue tailored suit trimmed with braid. A small white hat and white fox neck piece, also gloves and spats to match completed the costume.

Another hit was made by Herman Timberg with his five violin maids. This well-dressed turn is an acquisition to any bill. The sisters Kouns, in their same frocks of last week, sang some new numbers in a style all their own. Vera Fredowa (with the Theodore Kosloff act) did a Russian winter dance in a cloak of white chiffon trimmed sumptuously in white fox. Natacha Rambova danced with Kosloff in an Oriental costume consisting of a gold top and green skirt. A hip cape was feather trimmed.

Once again must we thank Arthur Hopkins for a rare treat. It is part of one's education to see Nazimova's Hedda Gabler. Although Hedda kills herself in the last act she will live—as long as Nazimova remains on the speaking stage. Lionel Atwill shared equally with the star. He is becoming invaluable. I wondered what Nazimova would do with her bobbed hair, and much to my surprise she had it becomingly arranged on the top of her head with a part down the center. Of course Nazimova's costumes were of the bizarre, but stunning. Her first robe-like dressing gown was of a gray brocade made long and straight. A dress of a gray figured silk was belted with a wide girdle of silver. In the third act a robe of velvet in a Persian pattern was worn over a plain slip of flame-colored silk. The browns of the velvet and the flame color made a combination so daring it made one gasp. A plain black dress and a string of jet was the fourth change.

"The Man Who Stayed at Home," now at the 48th Street, has one thing in its favor. That is the selection of a cast of women strong enough to hold any show together. Amelia Bingham, Katherine Kaelred, Florence Edney and Charlotte Ives make up a real combination. It is simply marvelous the way Miss Bingham has reduced her weight. She is in the sylph class now. A white dress and black satin coat was her first costume, second was a plain black charmeuse draped over a narrow petticoat. There was a panel back.

Miss Kaelred, one of our best dressers, appeared first in a tan cloth trimmed at the hem, hips and neck with narrow braid. There was a wide pleat at the back. A charming dress was of navy blue satin with a set-in

panel in the front of skirt of red. A sash and revers were also of red. Miss Kaelred's evening gown in the final act was the last word in the art of dress-making. The material of bronze and gold draped the figure closely and had a mantle of brown meline.

Miss Ives was girlishly pretty in a summer frock of rose and white. A mauve chiffon dinner dress was lovely in its simplicity. The skirt was rather full and had an accordion-pleated hip drapery.

An unusual bill drew a capacity house at the Alhambra Tuesday afternoon. Mr. Bailey was very proud, and well he may be. His experience as a manager is telling. Vaudeville to the Harlemites is a religion. They don't miss a point. The Ford Sisters, the first girls on the program (excepting The Mizunos) are wearing their good looking wardrobe, now looking better for a good cleaning. The gold and brown dresses seemed like new. Also an improvement was noticed in the parting of their hair on the side. The Three Dooleys, a bigger scream than ever, had Kay dressed the same as in former weeks. Anne Cody (with Frank Orth) was stunning in a gold and black brocade over an under dress of jet. A cloak of red velvet, fur trimmed, and a large hat was worn first. Lilian Shaw, perfectly at home at the uptown house, besides her character dresses wore a good looking white satin dress. The short waist had a skirt draped at the sides.

LOAN COMMITTEE DECLINED.

Two propositions that were before the Liberty Loan Committee were declined by them on the grounds that it would be individual profiteering on the parts of the promoters. The first plan was that proposed by William Fox, who offered the Liberty Loan Committee a fifty-fifty split on an outdoor show that he wanted to give on the lot at the rear of his 14th St. Taxpayer. He wanted the Committee to secure the war exhibits for the ballyhoo and inside a trench show was to be the attraction.

The Hippodrome's proposal that it would make its anniversary parade partially a Liberty Loan affair was also vetoed by the Committee. The Hip, however, did arrange to make its parade one of the links in the War Savings Stamp publicity campaign.

ASSIGNING LOAN SPEAKERS.

The Liberty Loan speakers of the Rainbow Division in New York will be assigned to the theatres of the greater city by Elmer F. Rogers, manager of the Palace. This commission was given Rogers by E. F. Albee, chairman of the Allied Theatrical Liberty Loan Committee.

Rogers' schedules. Of this number about 25 are professionals (theatrical). Among the latter are Florence Nash and Marie Dressler, also Burr McIntosh. Miss Nash was at the Palace Monday and Mr. McIntosh spoke there Tuesday.

ILL AND INJURED.

The following players, who have been at the American Theatrical Hospital, Chicago, have recovered and left the hospital: Larry Corbett ("A Bit of Camouflage"), W. W. McConnell (late with "Bird of Paradise"), John Lloyd (Lloyd and Churchill), Helen Miller, Ethel Townsend, Carol Rawlston (Mrs. LaMaire), Mrs. Thomas Rankin (Madam Hildah), Ernest Harwood (Bert Hughes Cycling Troupe), Agnes Thompson (daughter of Mrs. Eva Thompson), Lulu Slippe (Essanay).

Burt Green is due in New York next week, coming east from St. Louis, where he suffered an attack of pneumonia. Irene Franklin (Mrs. Green) will accompany her husband home, having arranged to leave "The Passing Show" Saturday. The show is scheduled to close either the week of May 4 or May 11.

Billy Arnold, who produced and staged the Garden (New York) restaurant shows for the past four years, was taken ill with appendicitis last week. Mr. Arnold was removed to the Polyclinic Hospital, where an operation was performed Friday.

Hazel McGuire and Dean Stanton, at the Empress, Cincinnati, narrowly escaped serious injury last Friday night when they were struck by an automobile at Eighth and Vine streets. They were able to go to their hotel unassisted.

Ruth Chatterton was suddenly taken ill at her hotel in Baltimore and was unable to open there Monday with "Come Out of the Kitchen." The show opened Tuesday, Miss Chatterton recovering by that time.

Edna Nickerson, dancer with the Gus Edwards' Revue at the Hotel Martinique, met with a slight accident while dancing, spraining her ankle. She has been unable to work for a couple of weeks.

Edna Leslie was compelled to leave "An American Ace" at the Casino Tuesday, on the afternoon of which she was operated. Rita Romley was hurriedly rushed into the role, which is of 16 sides length.

In a train wreck on their way to Little Rock, Ark., last week, Mrs. Roth and Dave Roth were injured. The former has been confined to her bed for a week, while Dave Roth sustained injuries to his spine.

M. R. Sheedy was operated on at the Polyclinic Hospital, New York, Saturday, for a painful affection. It is expected he will leave the hospital early next week.

Buddy Mack had to retire from the 14th street stock last week. A bone in his left leg was slightly fractured.

Idyl G. Dial, a dancer, has been operated on for appendicitis in Chicago and is recovering.

Ila Grannon has left the Polyclinic Hospital, where she was ill for several days.

Mrs. William Delany is in Lakewood recovering from a recent illness.

Frank H. Wilson was operated upon this week at Johnson's Hospital, Milwaukee.

Ben Albert, professional manager of Kalmer, Puck & Abrahams until that firm dissolved last week, is now professional representative for Leo Feist.

NEW ACTS.

Helen Ware will return to vaudeville for the first time in two years, opening out of town next week. Her act is described as a one-woman playlet, and is being produced by Joseph Hart.

Eddie Gordon (from the coast) will open shortly in New York in his new act entitled "Mickey." The cast also includes Jack Bryce, Minnie Ward, Ada Prince.

Marta Golden and Co., comedy sketch, "The Pickpocket," break-in on the Coast. Miss Golden is also the author of the act.

"Hello, Cupid," a revue which Harry Ford and Al White are rehearsing, featuring the Robert Sisters and Johnnie Lorraine.

Coyle and Merritt in "The Aviator," rewritten by George Spink and Wilbur Mack (Max Hart).

Sammy Jacobs, with "The Darlings of Paris," is to go back to vaudeville next season in a single act.

Creamer, Barton and Sperling (formerly Finly, Barton and Hill) (Mandell & Rose).

Vera Michelena is returning to vaudeville with a piano accompanist (Harry Weber).

Kramer and Morton have reunited and will open at the Alhambra next week.

Billy Inman, who has been managing the Olympic, Brooklyn, has returned to vaudeville with Harry C. Lyons.

Knute Erickson, single (Wilbur Mack).

Edith Clair, comedienne, with special settings (Rush Jerman).

Rucker and Fiddler featured in "The Whirl of Dixie" (J. A. Shipp).

"A Friendly Divorce," with Tadema Bussiere.

"Golf, Horses and Girls," 10 people.

IN AND OUT.

Belle Baker could not open at the Davis, Pittsburgh, this week, through illness. Mehlinger and Meyers substituted. Miss Baker was obliged to leave the bill at Keith's, Dayton, last Friday.

Bailey and Cowan will leave the Orpheum Circuit next week at Duluth (draft) with "No Man's Land," a Chicago production, taking the act's place on the routing, opening April 22 at Winnipeg.

Combs and Halligan were replaced at the Casino, San Francisco, last week by Dorothy Dale, the former being compelled to withdraw on account of Mr. Combs receiving notice to report for duty.

Tom Patricola (Patricola and Meyers) ordered to report at Detroit for examination, leaving the Lyric, Richmond, last Friday, replaced by Vine and Temple.

Diamond and Brennan were replaced Monday at the Empress, Grand Rapids, by Ernie and Ernie. Miss Brennan was taken ill in Chicago last week.

Johnny Collins has the finest growing crop of gray hairs in the booking departments. Last Friday 12 acts dropped off his books for this week.

Low Madden will return to New York next week, to replace the present man in his playlet.

Moon and Morris did not open at Keith's, Washington, Monday.

THE LATEST POPULAR SONG
"What Are You Going To Do To Help The Boys?"

Published by JEROME H. REMICK & COMPANY

MAIDS OF AMERICA.

Maybe it's the spring, or maybe it's the show, but whatever the maybe may be, the fact remains that now, at the tail end of a long season, "The Maids of America" can make an audience laugh—often and loud. It's like the spring in other respects, it looks fresh and it is clean.

That this attraction is the J. Herbert Mack organization on the Columbia wheel should make that manager feel all the better during the lay off spell that his show could stand up with only on the circuit.

At the Columbia Tuesday night, near the rear of the orchestra, was a 12-year-old boy with his mother. To hear that boy laugh at Al K. Hall and Bobby Barry, the comedians, sounded better than any laughter ever before heard in a burlesque house. For a boy laugh, honestly, at what amuses him with a too youthful mind to look for laughs from dialog. According to that bright kidlet, the Mack show must have been a fine matinee performance all over the wheel, for when a burlesque show will please children the millennium in burlesque could almost be said to have been reached.

Mr. Hall and Mr. Barry make a fine working pair of funny fellows. Hall is working always, as ever, and in burlesque he has found his permanent station. Mr. Barry grows as the show proceeds. His short stature is a help, but he has many little tricks of his own, and they get over once the house recovers from his rather overdone grotesque make up at the opening, something that seems to be fitting Hall at the same time, though Hall's lankness helps to overcome it.

The show has plenty of numbers, although it is not necessary here to run in songs repeatedly to fill in time. The principals take care of their portion and do not run out of bits. The show closing with the third best variety scene of the evening. It is Hall doing a chorus number and gaining plenty of laughs through side business with a couple of the girls. The biggest laugh is the finale of the first part, with Hall in a stage box, afterward in the pit, doing his drumming and leading. The second big scene is Barry's, that of the prohibition lecture with Barry stealing the beer.

Among the women principals (there are three) is a young girl named Mae Stanley, who only seems to be leading two numbers as her contribution, but they say that she is new to burlesque. Of unusually good looks, youthful and with a certain bearing that marks her, this young miss stands out, notwithstanding her opportunities are so few. In her first, a bathing number, Mae Stanley was a picture, and in singing later "Dixie Volunteers" she enunciated in a manner that evidenced either a study of that or a college course. She was extremely refreshing in a refreshing show.

Florence (to her is the prima donna, of good appearance but not overstrong voice, and Alfretha Symonds (whose partner in an olio two-act, Joe Weston, did one of the straight) was the general worker among the women. Miss Symonds has some ginger besides looks. She with Mr. Weston could do a much better two-act, talking and singing than they are doing, although the present turn has been fitted for an ordinary burlesque olio act, which is a pity, since there are some remarks in it that are the only cloud on the performance.

But for dressing Miss Symonds is a bear. Here it is with the season almost over and this girl kept right on showing change after change that looked brand new. If she pursued new clothes for this New York show, it's to her credit, for her ambition, and can certainly do her no harm, for she is a good performer. The other woman also dressed, but not as extravagantly. Even the chorus of 18 girls always looked spick and span, with some tasteful dresses that included a couple of tight arrangements. The girls of the chorus are fair looking, running in size from 100 to one very tall young woman who towered in the centre of the line.

Jennings, King and Stool, three boys, did a singing turn in the second part, and there was a "trench" comedy skit near the closing. With the comedy and dramatics about evenly divided, Barry got the laughs in this with slapstick, and "bladder" employed by Mr. Hall on Barry's head was responsible for some of the laughs in the other Barry scene. Mr. Weston did a little slapping himself in the two-act, with Miss Symonds the mark.

But you can't go behind the returns as entered by that 12-year-old boy, which plainly said, "The Maids of America" is about burlesque's best laughing attraction. In other ways it is also worth while, which makes it a first-class, high-grade all around good burlesque show.

BURLESQUE CHANGES.

Anna Goldie and Ruby Thorn have joined the Academy stock, Pittsburgh; also Charlie Dunn as producer.

Dave Hoffman and Frank Hanscom were booked by Lou Redelsheimer for the stock at the Bijou, Washington, Hoffman retiring in four weeks and moving to the Gilmore, Springfield.

Joe Lyons joined the "Gay Morning Glories" last week as property man.

Billy Wandas has replaced Russell Hill (drafted) with "The Lid Lifters."

Lucille Ames, soubrette of the Watson "Orientals," closed at Hoboken Saturday. Kitty Mitchel replaced her.

Maud Irving and Effie La Brooks close with the 14th Street stock Saturday.

ALL STAR BURLESQUE TOUR.

The main business before the house at the special meeting of the Burlesque Club, at the club rooms Sunday afternoon ran to the selection of committees for the proposed tour of the all-star company that is to make a ten-day tour of the larger cities between Boston and Washington immediately after the close of the current burlesque season.

The supplementary season trip may be made in automobiles. Artists participating are to stand their own expenses, as will the others aiding the project, aside from the staff ahead of the show.

Hurtig & Seamon's, on 125th street, is the likely starting point. Joe Hurtig has offered the house for one day.

A committee of managers is to secure the talent and lay out the route. An entertainment committee, composed of Dan Dody, Jean Bedini, Dave Marion, Billy (Beef) Watson, Ed Lee Wrothe, J. Lake, Al Singer, Harry Steppe, Sam Howe, Ted Burns, Joe Emmerson, William Roehm, Charles Raymond, Mike Kelly, Frank Damsel, Frank Hunter, George P. Murphy, Rush Jermon and Henry Nelson, will put on the show. Some of the members of it are to take part in the performances.

The theatre committee has Henry Jacobs, Joe Hurtig, Max Spiegel, John Jermon, Jack Singer, Morris Wainstock, I. H. Herk and Harry Strouse.

The publicity committee is Frank Smith, George Florida, J. J. O'Connor, Fred Miller, Tod Colvin, Charles Feldheim, Larry Borie, Nat Golden, Jack Levy, Sam Clark, Julius Michaels, Harry Shapiro, Martyn Wibert, Eddie Lewis and Ted Mulligan.

GAYETY CONDEMNED.

Milwaukee, April 10.

The Gayety, formerly Bijou, has been condemned by the building inspector. Under the state law governing cities of the first class 30 days is given for appeal to the circuit court, during which such a building could continue to be used; but unless the order is overruled a structure must be razed or remodeled to make it fireproof.

An understanding has been reached under which the house will continue to operate until June 15, when it will be closed for four weeks for remodeling by I. Miller, the owner. It was built in 1886, and until ten years ago played melodrama.

The only available place into which the Gayety could put its American Wheel burlesque would be the Orpheum, one of the Saxe houses, which has been closed for some months as unprofitable for pictures or anything else. It is comparatively new, having been built as the New Star, and as such housed burlesque for a few years.

SUMMER BURLESQUE.

Arrangements are on for a summer stock company to play the Gayety, Brooklyn, under the direction of Louis Craig.

Companies will be in operation at the Gayety, Philadelphia; direction, Joe Howard, as well as the Trocadero there under Bobby Howard's management.

The stock burlesque season at the Haymarket, Chicago, will start May 5, with Harry Steppe featured.

Art Moeller will again manage the house and company.

Musical Stock at Union Hill.

After trying everything else at the U. S. theatre, Union Hill, N. J., Harry A. Shea has concluded to test stock burlesque.

With B. F. Kahn, Mr. Shea will start the stock policy during the month.

Musical Stock at Toledo.

Toledo, April 10.

The Colonial, burned two months ago, has reopened with stock musical comedy and pictures.

Abe Horwitz is the owner. The bills change mid-weekly.

CABARETS

"Midnight Revue," the title of the rialto's latest after-theatre show, got off to a smart start Saturday night atop the Century roof. After a contest over the ownership of "Cocoanut Grove," Elliott, Comstock & Gest threw the older name into the discard and selected "Century Grove" as the successor. The new title fixes the location of the place and retention of the "grove" necessitated no change in decorative scheme, the roof being practically as when conducted under the Dillingham-Ziegfeld management. The show was supposed to begin at 11.30 and end at 1 a. m. Alice Wagner was the posing figure in the incandescent lamp clock "set" for 11.30 at the opening. She posed again in the clock at the finish to denote the closing hour, but as the start was 11.55, and the actual finish 1.45, it was clear just 20 minutes had to be cut. In all there were 17 numbers, an intermission splitting the show. Carl Randall, perhaps the lightest-footed and fleetest dancing juvenile along Broadway, stood out as the male "ace" of the "Midnight Revue." He was particularly active in the first section, which practically was carried by his appearances. Whether he can stand the strenuous stepping in addition to his doings every evening in "Oh Lady Lady" at the Princess is a question, and if he does hold up he'll prove himself an exceptional athlete. It was Randall who led the "Bolsheviks" with which the first section was ended and which was in melody the prettiest number. Here his dancing won out as it had before. Here, too, all the girls were on at one time, their colorful costuming and sharp stamping of the feet making the Americanized Russian dance number distinctive. Separated by one number, Randall had been on ahead in a strenuous dancing and song arrangement called "The Nautical Girl," in which some of the beauties of the grove were prominent. It was the first of three costume displays of the evening. Several of the girls won a noise from the "clapping" devices supplied the tables, and Sybil Carmen shaded the others. It was her first appearance. Later she featured a number with Randall and led one herself. During the "Nautical Girl" the extended stage platform was partly used, Randall dancing with each girl individually save Okita Kiya, who stepped in a Japanese way alone. The girls were supposed to represent various capitals of the world, which called for different dance bits. Catherine Gallanta with a Spanish bit drew attention through her animation. The number went for a hit. Between these two numbers the Ergotti Twins, gotten up as little green gnomes, pleased with their midget display of acrobatics. The lads were brought in at the last minute, management even trying to borrow a wire act from the circus until Saturday. The portion after intermission began with second girl and costume flash programmed as the "Harrison Fisher Girls," led by Edward Basse. This was followed by a hit number featuring Randall and Miss Carmen, "Oh, What I know About You." Ponies were employed and some very pretty business came by the girls manipulating hoops. Three coryphees in the persons of Miss Carmen, Frances Pritchard and Arlene Chase blossomed forth with an old-fashioned number, "Three Little Maids." This was just after Adrienne Dore sang "I'd Like to See a Little Bit More of You," which drew attention as it progressed, mainly through the Frenchy manner of its rendition. Ray Dooley brought the ponies out with a red-wigged affair called the "Hellebids," and then blonde Myrtle Young appeared for a solitary appearance in a buck dance that went over big. Nearing the finish a corkscrew girl number called "Fortune Tellers," with Miss

Carmen leading, found real flavor, especially with those at the tables fringing the dance floor. The melody was not only pretty, but the girls pretending to read the plans of guests at the tables was an amusing novelty. Miss Carmen told Ray Comstock that he would always command the respect of his neighbors—the managers. One girl advised Jesse Lasky to beware of a large woman, and still another spoke a word of wisdom to Otto Kahn. "Next to closing," William and Gordon Dooley fell all over the place with their "Won't You Take a Stroll Down the Avenue?" nonsense. It was easily the comic treat of the show and in fact there was little else of a comedy nature, save the work of the Dooleys then and in the before-intermission section. Their "avenue" number would have landed more firmly had they used the extended platform instead of the dance floor. "Heroines of American History" was the only real attempt at a patriotic effect. It was nicely thought out and brought out famous old names like Molly Pitcher, Dolly Madison, Clara Barton and Betsy Ross. This called for the silken American flag with the blue field holding stars of the 13 original States only. The girls made an error, however, by having the emblem upside down. From under its folds came the candle light girls and the show's finish. Julian Hall, "the jazz boy," scored early with saxophone, trombone, some acrobatic dancing and a somewhat extended but excellent imitation of Charlie Chaplin. Deprived of a "name" girl, Edward Royce appears to have set about to create one, and with Sybil Carmen showing up so well he probably will succeed. He has been supplied with a wealth of good lookers of a kind valuable to a late roof show. In staging the show Royce did not flash all his "goods" at one time, but each number seemed to have new names—girls who have become known on Broadway for their pulchritude. Thus as the proceedings grew interest was maintained, the audience looking for "added" attractions. Leslie Stuart did the music with Harry Tierney and the lyrics with Carl Randall, Stanley Murphy and John Henry Mears. Joseph Urban is credited with the scenery—mostly in the way of small back drops, giving atmosphere to the many entrances of the girls. The costumes were by Schneider-Anderson. It's virtually an all-girl show, and as they are known for their looks and show something in the way of talent (or are given a chance to) the "Midnight Revue" ought to catch on. It is true that the attraction in the theatre isn't one that just now continues to draw in a smart crowd, but if pretty girls will turn the trick the Grove will win a vogue. In addition to those already mentioned there are Ruth Oswald, May Leslie, Lois Leigh, Ethel Hallor, Charlotte Stevenson, Gladys Slater, Jane Adams, Peggy Marsh, Grace Jones, Carolyn Nunder, Dorothy Allen, Eleanor Leigh, Mary Cunningham, Beryl Gwynne, Fay Atkins, Annette Blade, Peggy Bell, Betty Allen, Helen Eby, Virginia Miller, Vera Meyers, Lyvia Cassel, Nina Artska and Misses Borden and Jenings.

Amron's, a rendezvous of recent popularity, continues to draw profitable business, directly attributed to their special table d'hôte dinner and an entertaining revue.

Eugene MacGregor and Elizabeth Jane have been engaged for the summer for Pabst's revue.

Ignatz, the jazz violinist formerly with Finke Bernard, is not at Healy's (66th street) Balconade.

VARIETY

Trade Mark Registered
Published Weekly by
Sime Silverman, President
Times Square New York

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

Advertisements sent by mail should be accompanied by remittance.

SUBSCRIPTION
Annual..... \$4 Foreign..... \$6
Single copies, 10 cents

Entered as second-class matter December 22, 1905, at the post office at New York, New York, under the Act of March 3, 1879.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,
Of Variety, published weekly at New York, N. Y., for April, 1918.
State of New York, County of New York, ss.

Before me, a Notary Public in and for the state and county aforesaid, personally appeared John J. O'Connor, who, having been duly sworn, according to law, deposes and says that he is the business manager of Variety, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher—Variety, Inc., 1536 Broadway, New York City.

Editor—Sime J. Silverman, 1536 Broadway, New York City.

Managing Editor—None.
Business Manager—John J. O'Connor, 1536 Broadway, New York City.

2. That the owners are: Variety, Inc., 1536 Broadway, New York City; Sime J. Silverman, 1536 Broadway, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is (This information is required from daily publications only.)

JOHN J. O'CONNOR,
Business Manager.

Sworn to and subscribed before me this 8th day of March, 1918.

MAY H. IRWIN, Notary Public.
(My commission expires March 30, 1919.)

Vol. L. No. 7

Vaudeville reflects the temper of the times more closely perhaps than any other form of theatrical entertainment. The vaudeville artist may comment on the news in the paper of the day before or even of the same afternoon. This closeness of touch is a responsibility for the vaudeville performer as well as a privilege. Public opinion is now one of the greatest weapons of the war. The vaudeville has his share in moulding this great weapon. He should help and usually he does. His most direct contribution can come in helping the Third Liberty Loan.

In song and spoken word the vaudeville artist can impress upon his audiences the fact that our cause depends upon the success of the loan. A word here and there, now a line and then a song, can help to make the great public of the vaudeville theatres realize that the success of America and her

allies depends upon the full and generous support of the Third Liberty Loan.

Support of the Liberty Loan is indeed the universal service for which the entire nation must be recruited. It must be remembered, too, that it is important that the world should know that the loan represents the united effort of all classes. The greater the number of subscribers the more emphatic will be the declaration of America that it is determined to fight until the right shall prevail.

It must be said that not every patriotic effort made on the stage or screen has been helpful. After all, a patriotic song should be a good song. It is not fair that an artist should try to achieve success simply by associating himself with a great cause. There is no reason why just as high a standard should not be maintained in regard to songs about America and the war as any other subject. In fact, the standard should be higher. Artists who give their effort to help the cause by song or story will want, of course, to give their best effort.

If there are any songs of the day about our soldiers and our efforts which are not one hundred per cent. sincere, or ninety-two per cent. at any rate, they should give way to other songs.

Vaudeville touches the hearts of the people very directly and as it has done in the past, so it will do now. The profession welcomes the opportunity not only to help the Liberty Loan by its own contributions, but to stimulate the realization in the minds of all that we must win and that therefore we must support the loan because it supports the army.

(Contributed by the Publicity Department of the Liberty Loan Committee.)

Jack Shea has grown skeptical. When informed the other day Gallucci had the world's record for bows, 72 in a row, Jack walked away in disgust, remarking, "Ah, anybody would break their back taking that many bends without a rest." An act called to see him Monday, asking Mr. Shea for an engagement with his next Cortland Co. road show, remarking as indicative of merit it had stopped the show for half an hour at the Harlem Opera House. Mr. Shea ordered the turn out of his office and closed up for the day to recover. Jack's only joy left in life is a new Chevrolet car. He holds high hopes for it. Tuesday Jack said to his brother, Marty Shea: "Marty, when are you going out to Youngstown next? I'll run you out there in the car some morning."

The Fifth Avenue theatre attaches of late have been going through the fire test of honesty. Several little acts by the staff which went unrewarded were climaxed Monday night. After the second show and while the picture was opening the final performance a man rushed up to the door, stating he had just discovered his wallet containing \$90 was lost. He thought it might have slipped out of his pocket while he was seated on the aisle in the fifth row of the orchestra. Chief Usher John Rose said he would investigate. Taking his pocket lamp Mr. Rose found the wallet on the edge of the seat and returned it to the owner. The man counted over the amount inside, found it correct, felt in all of his pockets, and then saying he had no change walked out of the theatre.

Irving Cooper paid Fox and Ingraham \$40 in settlement of a Cooper office mistake the other day. The amount was given to Fox and Ingraham. Cooper has the act under contract for 10 weeks. Joe Cooper, his brother's chief assistant, in issuing a playing agreement to the turn, inserted

the wrong date, calling for a last half not routed. When the couple appeared to complain, a settlement was negotiated for by Irving who gave them the \$40 at the conclusion of it. During the parley Irving tried to aid his side by mentioning the mistake was his brother's, not his own, whereupon Miss Ingraham answered: "Then your brother is a poor business man. You had better fire him and engage me."

"Zig Zag Alley," a musical tab using ten people, direction Jerry Hitchcock, accepted a two days' booking, March 30-31, at the Union Hill Temple, with an arrangement by Charles Jeter for \$50, Hitchcock being given a receipt for \$2.50 commission for a stipulated two days' service of the act, but upon playing the date the act received only \$40. Hitchcock is now preparing a court action to effect a settlement with the Jeter-Shea interests. Joe Shea asserts he booked the act with Harry Shea for \$40. Hitchcock's dealings with Jeter show a "fifty" arrangement.

Patsy Doyle, generally recognized as the greatest dancer of his day (not excluding Mike Scott), having permanently retired from active stage work, has begun work on a book which will be devoted exclusively to the terpsichorean art, showing the key to clog dancing and the various steps leading up to the many difficult wings and breaks. Contributions from other prominent pedal artists will also help complete the edition with illustrations picturing the evolution of the art.

The mother of the Six Brown Brothers, now appearing with "Jack o' Lantern," has just completed a huge quilt made with a cover of silk ribbon, each ribbon carrying the autograph of a famous man, including all the stage stars, prominent statesmen, presidents, mayors, governors, etc. The quilt will be exhibited in the window of Sterns on West 42nd street, for a week and then auctioned off for a war benefit. A bid of 3,000 has been offered for the quilt, but it is expected to bring upward of \$5,000 at the sale.

Margaret Wycherly will sail from San Francisco for Australia about the middle of the month, where she is to be starred by J. C. Williamson in "The Thirteenth Chair." The supporting organization will be recruited in the Antipodes. George Barnum, who came over here to see the piece, will stage it for the Williamson concern. Harrison Hunter was offered a contract to play his original role of the inspector of police, but declined.

During the hearing of the recent suit of Norris Brown against the Actors' Fund several interesting facts came to light. One was that Marc Klaw was once a lawyer. Brown's counsel asked Mr. Klaw if it wasn't a fact that he was an attorney. The witness replied that he wouldn't go so far as to say that, but it is true that he had practiced law six months before entering the theatrical field.

A party of 50 professionals leaves here Sunday to join the Ringling show, opening at the Coliseum, Chicago. There are two Pullman cars and two special baggage cars necessary, the trip being arranged by Billy Lindsay of the Lehigh Valley. A number of acts are congregating here to join the party, which will include 16 persons being switched from the Barnum & Bailey show.

Laura D. Wilck, a playbroker, has formed a company called the Meridan Producing Co., which produced "Midnight," by Sam Janney and Edward Dunn in Wilmington Monday. Janney was press agent for William Harris, Jr., for a time, and is now in the aviation service. Ira Hards directed the play and is interested in the firm as permanent director. In the cast are

Mary Servoss, Byron Beasley, Dodson Mitchell, Ed. Holland.

Mrs. Florence Tucker, a dancer known on the stage as Florence Hamilton, was granted a divorce from Charles F. Tucker in the Supreme Court of Queens county Monday. The couple were married in 1915 and appeared together on the stage. The papers in the case stated that Fletcher had entertained various women in an uptown flat. Herman L. Roth represented the wife.

Billy Sharp's revue, to have opened at Amarn's Saturday night, was shifted to the Marlborough Hotel at the last minute. Mr. Sharp has put another company in rehearsal which will open at the former place in a couple of weeks. The Cadillac Hotel, Coney Island, has engaged Mr. Sharp to produce the revues for their cabaret this season.

Al. G. Fields has planned an automobile tour covering several thousand miles. He will follow his minstrel company, which is now touring Oklahoma and Kansas, in his car. The itinerary includes Indiana, Michigan, Ohio, Pennsylvania, West Virginia, and taking in the following cities: Washington, Baltimore, Philadelphia and New York.

Dr. Caryl B. Storrs, known to every advance agent who has played Minneapolis in the last ten years because of his work on the Minneapolis "Tribune" as dramatic editor, has been in New York several days, preparatory to sailing for Serbia. He has been appointed secretary to a special Red Cross mission, which will keep him in Serbia for the next six months at least.

Florence Enright, with the Washington Square Players for several seasons, is contemplating a plunge into vaudeville. She was engaged by Cyril Harcourt and Norman Trevor for the lead, now being played by Laura Hope Crews, in "Pair of Petticoats," but didn't like the part and gave it up before the piece reached New York.

Under the auspices of the Theatre Assembly, a public reading of a new play by T. W. Broadhurst called "Medea" will be given at the 48th Street theatre, April 30. A small admittance charge will be asked and the proceeds will go to the Stage Women's War Relief. The managers will be invited and the play will be offered to them for production.

May Tully and Rosalie Stewart have set May 1 as the day on which they will dissolve partnership. Miss Stewart will continue the vaudeville business of the firm and says she has several big vaudeville productions in view for next season. Miss Tully has completed three new plays. Two are already contracted for by A. H. Woods and the Shuberts.

The title of Lee Kugel's forthcoming new play has been changed from "The Net" to "In a Net," because of the former title having been employed by Rex Beach for one of his books. The cast of the piece, which opens next month, has Charles Milward, Izzeta Jewel, Walter Ringham, Annette Flack, Clarence Handsides, Byron Beasley, Thomas Shearer and Lionel Dunroben.

Edgar MacGregor is getting the Orr-Welch production, "The Kiss Burglar," into shape, working on "The Dislocated Honeymoon," a production which will be ready in about four weeks; putting the finishing touches on the book for a musicalized version of the Fred Jackson farce "A Full House" and also getting a cast together for a new farce, "Your Money or Your Wife."

Bessie McCoy has been given further vaudeville bookings, around New York.

SHUBERTS PLAN THREE HOUSES FOR WINTER GARDEN BLOCK

Report They Have Secured Control of Entire Block, 50th to 51st Streets, Broadway and Seventh Avenue. May Rebuild Present House and Add Two Smaller Theatres.

A report is current in real estate circles that the Shuberts have secured a lease of the property adjoining the Winter Garden, about 50 feet on Broadway and extending back to Seventh avenue, which tapers on the eastern end to about 45 feet.

This would give them control of the entire block, 50 to 51st street, Broadway to Seventh avenue, 175 feet on 51st street, about 160 feet on 50th street, 203 feet on Broadway and 200 feet on Seventh avenue. Their present lease of the remainder of the block is from one of the Vanderbilts, for which they pay an annual rental of \$50,000.

According to the rumor, the Shuberts plan, at some future date, to remodel the Winter Garden and build two smaller theatres on each end of the block, the stages of all three backing up on Seventh avenue, with entrances on Broadway, with shallow two-story stores on the front.

It is known that some time ago the Shuberts commissioned H. J. Krapp, theatre architect, to draw plans for putting two balconies in the Winter Garden and enlarging the dressing room space.

Under present building conditions there is no likelihood of any improvements in the structure. Color is given to this by the fact that only recently a lease was executed to Darling & Co., auctioneers, for the store at the southeast corner of Broadway and 51st street.

RECIPROCAL BOOKING.

San Francisco, April 10. To those in the know, there was some speculation over the booking into the Columbia of "Mary's Ankle" (soon to appear) under the direction of Samuel Blair. It was naturally thought that the attraction would play the Shubert house here (Alcazar).

Mixed booking of this kind is to be looked for, even with the battle between Klaw & Erlanger and the Shuberts being on full tilt. Attractions on either side played houses controlled by the other. An instance to date, the appearance last week of "Flo-Flo" at the Majestic, Providence. John Cort shows have been switched to the Klaw & Erlanger books for some time, and the Majestic date probably resulted because of an open week on the Shubert books and also the fact that the Providence Opera House had switched to stock and pictures. The contract for "Flo-Flo" went through the Klaw & Erlanger office, which is usual also.

ARNDT-OBER DECISION.

The Appellate Division of the Supreme Court of New York, first department, has denied the appeal from an order denying the motion to dismiss complaint, etc., in the suit of Margaret Arndt-Ober against the Metropolitan Opera Co.

Mme. Ober was dismissed from the Metropolitan Grand Opera Co. because she was a German, and sued for breach of contract.

The Appellate Division rules that the plaintiff is not an enemy alien within the President's proclamation, but that if she were she would be entitled, under the proclamation, to maintain a suit here so long as she was guilty of no misbehavior during her residence; that

the plaintiff is not an alien enemy within the terms of the Trading with the Enemy Act; that she is here virtually under the license of the President, and is therefore entitled, so long as she conducts herself properly, to continue to reside here under the public protection.

The Metropolitan Opera Co. contended Mme. Ober, being an alien enemy, had no standing in the American courts, but, citing Chancellor Kent, the Appellate Division ruled that "a lawful residence implies a capacity to sue and be sued."

ATLANTIC CITY RUMORS.

Atlantic City, April 10.

Persistent rumors for more than a week say the Shuberts are about to acquire a theatre in this city. The lease on the Nixon expires in May and as it has been a losing proposition for S. F. Nixon it is generally understood there is no anxiety on his part to renew the contract. Keith's (owned by Philadelphians) has also been regarded as a possibility by Shubert representatives.

It has been alleged a kind of trade is to be made by which the Stanley Co. of Phila. would hereafter use the Nixon for vaudeville while the Shuberts utilize Keith's for their productions. A. H. Woods has been looking for some house in this city to domicile his new productions. Woods is now closely allied with the Shubert interests.

ROOF RIVALRY.

Lillian Lorraine, after signing with Elliott, Comstock & Gest for the Century Roof, failed to put in an appearance for rehearsals, and it was only after repeated efforts to get her on the phone, without avail, that the Century people realized (before the announcement was made) Miss Lorraine, at present in the Jack Norworth show, "Odds and Ends," had been taken away by Flo Ziegfeld for "The Midnight Frolic" on the Amsterdam Roof.

Norworth early this week was looking for a leading woman to replace Miss Lorraine. He had negotiations with Grace LaRue, Florence Nash and several others.

The retirement of Miss Lorraine from "Odds and Ends" started a report the show would close in another fortnight. It plays the next four weeks around New York, after which it is booked in Pittsburgh, Cleveland, etc., en route for Chicago, where it opens May 27 for a run.

MOROSCO ENGAGEMENTS.

For his new play, "A Stitch in Time," Oliver Bailey has engaged, through Chamberlain Brown, a cast including Malcolm Fassett, Lily Cahill, John O'Hara, Inez Ragan, Evelyn Carter Carrington.

STAGERS ALL BUSY.

The musical shows are having trouble in getting directors. Woods had a musical version of "The Girl from Rector's" called "See You Later" in rehearsal, but could not get anyone to do the numbers. Jack Mason, Edwin Royce, Allan K. Foster and several others were engaged.

"SQUEAL" COST \$5,600.

Morris Gest had to pay \$5,600 to have the fire-escapes back of the Century leading to the Grove made safe for use.

Several weeks ago, when the row was on over the title of the Coconut Grove, some one "spilled the beans" regarding the fire-escapes at the rear of the Century leading to the roof with the result the fire department and the building authorities swooped down on the management and insisted that certain alterations and additions be made in compliance with the law.

When Gest started to have the work done he alleges he was informed there was a mechanic's lien on that portion of the escapes, and before any work could be done he would have to come through with enough to lift the lien. The total was \$5,600, and Gest claims to know who "squealed."

EMPEY-SUNSHINE ENGAGEMENT?

Marion Sunshine is showing her admiring friends who are appearing in "Going Up" with her a magnificent diamond ring, which she states symbolizes her engagement to the soldier-author-film actor, Sergeant Arthur Guy Empey. The ring is said to have cost \$3,500.

Lieblers Route Through K. & E.

Although arrangements had practically been made for the closing of the New York engagement of "Success" by the Liebler offices at the Lexington Wednesday night, a new booking deal was made in the Klaw & Erlanger offices Wednesday afternoon whereby the show will go to the Montauk, Brooklyn, next week. Other time will give the play a spring tour in adjacent territory.

This arrangement may mean the Lieblers have tentatively arranged to route their shows next season through the Klaw & Erlanger houses.

"OH LOOK" COMPLAINT.

Some of the actors in the cast of "Oh Look" have threatened to register a complaint against the management of the company with the Actors' Equity Association. They claim to hold Association contracts, which call for full salary for Holy Week and allege that they were paid but half salary.



SUE MacMANAMY

Placed by CHAMBERLAIN BROWN in A. H. Woods' success, "AN AMERICAN ACE," at the Casino Theatre.

MR. BROWN manages EMILY ANN WELLMAN, ADA MEADE, JOSEPHINE VICTOR, MABEL WITHEE, TYLER BROOKE, CONRAD NAGEL, RICHARD PYLE, MARTHA MAYO, HELEN LOWELL, ZELDA SEARS, TED GIBSON, ELSIE BARTLETT, MARION COAKLEY, MARIE CARROLL, SYDNEY SHIELDS, NORVAL KEEDWELL, ZOE BARNETT, EARL BENHAM and others, exclusively.

TICKET SCALPING NOT STOPPED.

Chicago, April 10.

The ticket-scalping situation in Chicago is reversed again. The Supreme court of Illinois has issued a decision declaring that the ordinance restraining ticket-scalping is illegal. Petition of the city for a rehearing was denied April 2.

The ordinance in question gave the city the right to revoke the license of any theater which sold tickets to scalpers. The Supreme Court held, in rendering its decision, that it is impossible for a theater owner or his employees to tell who among those that purchased tickets were or were not scalpers or their agents.

KLEIN-FRIEDLANDER, ASSOCIATED.

With Robert Edeson under contract and negotiations on for other players, Arthur Klein and William B. Friedlander have joined for their first dramatic production called "The Liberty Gun," by Victor Mapes.

MORAN BUYS "OH LOOK."

Joseph F. Moran, who lately took over the Belmont (renamed Norworth), and who has an interest in the Vanderbilt, last Thursday bought "Oh, Look," the attraction at the latter house. Owing to the bickerings and petty quarrels among the managerial interests the property has suffered considerably.

William Sheer and Harry Carroll were the names that originally appeared on the stationery of the "Oh, Look" Producing Company. In the Strand theatre, where they had their offices, they stepped into financial troubles. Then followed further troubles with the players, but finally after the first book that was to form the basis of the "Oh, Look" production things went along smoothly until the production of the present piece.

The show had hardly settled itself into the Vanderbilt theatre before Sheer married. Then troubles came again, and the culmination came when Moran decided that he would buy up the outside stock of the company and assume the control. This he has done, and several of the Sheer faction have been ousted as a result.

DANCING WORRY.

Allan H. Fagan (brother of Ina Claire), who was dancing with Edith Day in "Going Up" at the Liberty, was called in the draft and the management had its own troubles all last week trying to secure a dancing partner for their prima donna. Finally Henry Dempsey was secured to dance with her. Fagan's call to the colors also left Florence Walton at the Biltmore without a dancing partner.

After Fagan was called Cohan & Harris secured Dick Dore, who, with his partner, Evelyn Cavanaugh, originated the "Tickle Toe" dance and are now doing it in the "Frolic," but Dore danced but one night because Miss Cavanaugh insisted the team of Dore and Cavanaugh was identified with the dance, having performed it originally, and that if one of the members performed if the other should also. She even offered her services as well as those of Dore gratis to the management until a new partner should be found for Miss Day.

Then Miss Day said that if she did not do the dance the management could secure another prima donna. During the week four different partners were tried out for Miss Day before Dempsey was secured.

"MAYTIME" CUTS THE SCALE.

Chicago, April 10.

The Shuberts' "Maytime," at the Studebaker, now in its 14th week, has cut the admission scale to \$1.50 top.

LONDON BUSINESS BOOMING; REVUES AND COMEDIES FIRST

Theatres in English Metropolis Still Playing to Big Receipts with Light Entertainment Getting First Call. "Lilac Domino" Big Hit at Present. American Players Score in This Production.

London, March 31.

London theatres are for the greater part doing a tremendous business at present. Since the first of the year there have been a number of new productions and the majority are getting their full share. The musical comedies and revues are naturally having the first call.

It is now just two days since the Huns started their spring drive on the west front, but despite that the news from across the Channel has been more or less depressing there has been no dropping off in theatrical patronage, for the feeling of confidence has not been shaken.

A general estimate of what the current attractions are doing at the London box offices at this time is as follows:

"Arlette" (Joseph Coyne and Winifred Barnes) (24th week) (Shaftesbury). Has done a very good business, but slumped slightly during the last two weeks. Now playing to \$9,000 a week. Will be withdrawn shortly.

"The Beauty Spot" (Renine Folry) (Gaiety). A commonplace hodge-podge musical comedy with no names and well below Gaiety traditions. Playing to good business because of popularity of the house.

"Billeted" (Royalty). Still doing a very good business. Last week about \$6,000.

"The Bing Boys on Broadway" (George Robey and Violet Lorraine) (5th week) (Alhambra). Great success due largely to tremendous popularity of George Robey and Violet Lorraine. Drawing \$20,000 and in for a long run.

"The Boy" (G. H. Berry and Nellie Taylor). The first of the English constructed musical shows using a former farcical hit as the basis for the book. Pinero's "The Magistrate" was the original. The piece is one of the successes of the season and playing to about \$10,000 weekly.

"Box o' Tricks" (Harry Tate, Tom MacNaughton, Shirley Kellogg and Daphne Pollard) (Hippodrome). A spectacular revue, using many of the features in "Miss 1917" at the Century, New York. It has not proved as successful as "Zig Zag," but this was expected to a certain extent because of George Robey leaving to go elsewhere and asking some of his following. The show is getting about \$17,500 weekly.

"Brewster's Millions" (Queen's). Revival. Just about to finish run.

"Bubbly" (Comedy). Now in its second year and nearing end of run. Playing to about \$5,000 weekly. A new revue with Ethel Levey in it is in preparation.

"Carminetta" (Delysia and Morton) (Garrick). Transferred from Prince's, soon to be withdrawn.

"Cheating Cheaters" (Strand). Complete failure, due to poor casting and faulty production. Verdict here is that a good piece of property for London was ruined.

"Chu Chin Chow" (His Majesty's) (Oscar Asche). Still has a tremendous popularity.

"Dear Brutus" (Gerald du Maurier) (Wyndham's). Did not open successfully, but is showing strong drawing power, due to the Barrie du Maurier reputation, and is in for a run. About \$7,500 a week.

"Flora" (Gertie Millar and Joe Nightingale) (Prince of Wales). Comedy with musical number. Produced last

week. Failure through poor book by Harry Grattan.

"Freaks" (New Theatre). Very disappointing example of Pinero's craftsmanship. Will be taken off next month. \$6,000 last week.

"General Post" (52d week) (Haymarket). Just finished its anniversary. Will be moved to another house.

"Inside the Lines" (Apollo). Showed great popularity, with a good all-round cast. Its war theme makes great appeal. Now in its second year and still playing to about \$6,000 weekly. Will shortly be withdrawn.

"Lilac Domino" (Frank Lalor, Jamieson Dodds and Clara Butterworth) (Empire). Sensational success. First operetta at the Empire in 30 years, the house having been devoted to ballet, revue and variety. Playing to capacity and breaking records with the expectations it will remain for a year. The gross for the run thus far almost \$65,000, in a little over four weeks.

"A Little Bit of Fluff" (Criterion). Has just played its 1,111th performance, without any seeming reason for it.

"Love in a Cottage" (Globe). This house passed in management to Marie Lohr and she produced the piece with herself as star. Not eminently successful, but her popularity is holding up the business. Good for about two months more.

"Maid of the Mountains" (Jose Collins and Lauri de Frece) (Daly's). Second year, but to be withdrawn shortly. A new production, "The Southern Maid," of the same type, to follow it.

"Nothing But the Truth" (Savoy) (Charles Glenney and Matthews). Tremendous success from the opening night. Biggest laughing show in London, but at an unsuitable house. Playing to capacity of \$10,000. Could get 2,500 or \$3,000 more at another theatre.

"Pamela" (Lily Elsie, Owen Nares and G. P. Huntley) (Palace). Three big London favorites are featured and the success depends largely on their personal drawing powers. Lily Elsie is shortly to leave and this will effect business, if not resulting in closing of the show. Now about \$10,000 weekly.

"Romance" (Doris Keane) (Savoy). Has just celebrated its 1,000th performance, but approaching end of run. Miss Kane has another play in preparation.

"The 13th Chair" (Mrs. Pat Campbell) (Duke of York's). Success entirely due to star and her playing of the role of the medium. Now \$7,500 weekly.

"Valentine" (St. James). Old-fashioned comic opera. Doing no business. This house was famous for its long line of Sir George Alexander's society dramas and comedies.

"The Yellow Ticket" (Playhouse). Has been running six months. Is soon to be withdrawn.

"Yes Uncle" (Prince's). Translated from the French. A farce with musical numbers. Was produced at the Prince of Wales, but removed because of change of management. Not a good show, but carried by a popular comedian. Playing at reduced prices to about \$9,000.

TITLE AGAINST IT.

The Max Marcin war play, "The Rape of Belgium," will not see New York until next season. It was a failure in Boston and Marcin says the reason is the title.

LAURETTE TAYLOR'S CONFESSION.

Laurette Taylor took the edge off her Shakespeare matinee by her curtain speech. After doing Katharine in "The Taming of the Shrew," Juliet in "Romeo and Juliet" and Portia in "The Merchant of Venice," Miss Taylor came before the curtain and said that she didn't want to be taken seriously and that she knew her own limitations. Unfortunately she made the speech at the end of the afternoon after fully three-quarters of the audience had gone. Miss Taylor went on to say that she wanted a try at the parts before she was too old to do them.

The only role in which she was at all interesting was in "The Taming of the Shrew." Her Juliet and Portia were modern and done with the little walk and mannerisms for which Miss Taylor is noted. In one of the scenes in "The Merchant of Venice" she went off of the stage in what was a near fox-trot.

In all probability Miss Taylor and J. Hartley Manners, her husband, who writes her plays, felt they could afford to take the chance.

Miss Taylor may take a fling at the entire play of "The Taming of the Shrew" in a year or two.

The Romeo of Jose Rubin was acrobatic, and the Shylock of O. P. Heggie was anaemic.

ADVISED TO SEE PLAY.

Chicago, April 10. The Portland Cement Co. in Chicago has placed cards in its plants suggesting all employees see "Friendly Enemies," now current here.

"Friendly Enemies" broke its own record at the Woods last week, playing to \$17,200. The play opened the new Woods theatre.

GOODWIN'S SIXTH?

It won't be Nat C. Goodwin's fault if he doesn't annex a sixth Mrs. Nat C., following the conclusion of the present divorce proceedings which have been instituted against him by the present Mrs. Goodwin, nee Margaret Moreland.

It is quite authentically related the star of "Why Marry?" has been paying assiduous court of late to the prospective sixth, but the young woman (age 24) is not rumored to have shown any decided inclination to follow the other Mrs. Goodwins.

The elderly Nat confessed Monday the report of the pending divorce was correct. The dailies followed it up, but could not obtain any details other than the paper had been filed by Mrs. Goodwin in Rockland county.

POLI'S LEASED.

Washington, April 10. The Shuberts have taken over the lease of Poli's theatre, which closes here with stock on Saturday. This gives the Shuberts two houses (the Belasco being the other one), as against one for Klaw & Erlanger, the latter controlling the bookings of the New National.

The first legitimate attraction for the Poli house under new management will be "Getting Together," which opens soon.

Helen Lowell in Funny Films.

Helen Lowell has abandoned her idea of going into vaudeville in the sketch "The Critic's Comedy," produced by the Washington Square Players.

She is to do feature films for the Funny Film Co.

"LET'S GO" ON THE ROAD.

The Rock and White "Let's Go" show, which begins its out-of-town tour Monday in Poughkeepsie, has laid out an itinerary of the Atlantic seacoast towns and expects to stay out until August. It will have two advance men, Arthur Levy and Louis G. Menke. Ben Sugarman is manager.

PALM BEACH'S CLEAN UP.

Returns coming in by relays from Palm Beach tells of the Bradley Brothers down there having had their best theatrical season this year.

The Bradleys back the games of chance at Florida's best plugged resort. The system is comprehensive. It is claimed the Bradleys are informed of the departure of anyone with money for Palm Beach when the person steps on the train. The information gives the brothers an inside line on the current bankroll of the prospective visitor and how far the "house" can go in letting a credit accumulate for the round checks.

The Broadway theatrical contingent is well known to the Bradleys. They never fail the brothers. In past seasons it has been known where a theatrical person did make a winning at Palm Beach, but this season, with the war still on, the Bradleys didn't appear to take any chances, with the clean-up complete.

About \$150,000 is the reported gross for the Bradleys from the Broadway bunch. It is an amount almost equal to the hotel bills the show crowd paid.

Among the theatrical people who were at Palm Beach were the Selwyns, Archie and Edgar, who played separately, but lost doubly; Flo Ziegfeld, a "plunger" on the wrong side; F. Ray Comstock, quiet but a steady contributor; Freddie Zimmerman, used to it, and Gene Buck, who has gone back to real work since returning. Nearly all the others helped toward the total.

"IRENE O'DARE" WITH MUSIC.

"Irene O'Dare," a play James Montgomery wrote, and which played Stamford, Conn., with Willette Kershaw as its star, for a run of one night, is to be made over into a musical farce.

Mr. Montgomery will probably place the revised piece with Cohan & Harris for production.

Montgomery has commenced work on a new musical piece which will feature Harry Fox and which is scheduled to go into rehearsals early in August. Fox will continue with "Oh, Look," also a Montgomery piece, until it has exhausted its run at the Vanderbilt. He will also play the four weeks comprising the so-called "Subway Circuit" around New York and Brooklyn and then begin rehearsals with the new show.

TICKET OFFICE IN NEW WOODS.

Chicago, April 10. Ticket brokers here will no doubt be considerably concerned when it becomes generally known that Mrs. Couthouli has rented one of the stores in the new Woods theatre building. The extension of the Couthouli ticket agency is not surprising in itself, but that she is taking a place in the Woods theatre at a monthly rental of \$300 is bound to cause a buzz in "the loop." Lately Ernie Young opened a new office and fitted it up in circassian walnut. It is located directly opposite the new Couthouli store on Randolph street.

HELD SHOW CLOSED.

Upon receipt of a wire from Anna Held, now on her way to Asheville, N. C., for a long rest, her show, "Follow Me," closed its tour Wednesday at the Liberty theatre, Staten Island, and all future time cancelled.

Miss Held's daughter was in her mother's role. Arrangements had been made for "Follow Me" to tour the army camps, opening at Camp Upton, April 11.

Miss Held's daughter (Liane Carrera) may return to vaudeville in a new act. Knox Wilson, who two weeks ago replaced Harry Short as principal comedian with the troupe, is arranging to return to his vaudeville act.

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.)

Alan Dale is engaged in writing another play which he has hopes of seeing produced on Broadway next autumn.

Chauncey Olcott will appear at the Fulton April 15 in "Once Upon a Time," an Irish romantic comedy, by Rachel Crothers. His engagement is for three weeks.

The Shuberts announce that the name of their new musical piece, by Frances Nordstrom and Joseph McManus, has been changed from "The Gay Lothario" to "Quack, Quack."

Shakespeare's birthday is to be celebrated by the Shakespeare Playhouse at the Cort, with a series of special matinees of Shakespeare's greatest plays, April 19-27.

John Cumberland is now out of the cast of "Parlor, Bedroom and Bath," having joined the "Rock-a-Bye Baby" company. His place has been taken by Homer Barton.

On April 14 Edith Wynne Matthison, with a company including Pedro de Cordoba, will appear in scenes from "As You Like It" and "Romeo and Juliet."

Whitford Kane and his Irish Players, including Gareth Hughes and Anne Sheridan, together with the neighborhood Players, will present four one-act plays in Grand St., New York, beginning April 20.

The Iceland Skating Rink, at Broadway and 53rd street, has been transformed into a sales mart for used automobiles. The rink had been doing a fair business until the ban on ammonia was declared by the Government.

Mrs. Minnie Madden Fiske will appear at the Cohan Monday, April 15, in the role of Mrs. Bullin, in Henri Lavedan's play, "Servants." The play will be preceded by Lord Dunsany's drama, "A Night in an Inn."

At the Hippodrome, April 21, theatrical men and women will give an entertainment for the hospital fund of the Showman's League of America and the Society of American Magicians.

Wentrop Ames announced last week that Maurice Maeterlinck had written a sequel to "The Blue Bird." The English title has not yet been chosen. It will be produced by Ames next season.

Soldiers in the military training camps are to be schooled in amateur dramatics, so that when they go to France, where the facilities for amusement are limited, they will be able to provide their own entertainments.

Rachel Crothers, president of the Stage Women's War Relief, is now visiting the Detroit chapter of the organization, of which Mrs. Frederick Wadsworth (Mary Manning) is the chairman.

Captain Carl Rosa, who has been discharged after service in France, has been engaged by Clark & Gersard for their first production, "Bruised Wings," which will be presented in Atlantic City the week of June 2.

Gov. Charles L. Whitman and Harry Lauder have accepted the invitation of William Sloane, Chairman of the National War Work Council of the Young Men's Christian Association, to appear at a mass meeting in the Metropolitan O. H.

April 12 Henderson Players will give the first of four performances at the Bramhall playhouse. The entertainment is described as "An Evening of Premieres." The first piece will be "The Return of Mutton," by James N. Rosenberg.

Justices Herman, Moss and Salmon, of Brooklyn Special Sessions Court, April 5, dismissed the case against the Columbia Amusement Co. for a violation of the Sunday laws in giving theatrical performances at the Gaiety, Brooklyn.

Louis Cline, of the George H. Broadhurst office, got up a brightly worded herald on the Mark Swan farce, "She Walked in Her Sleep," which opened last week. His "argument" is done in one-line sentences, a style which he first used when on the Atlantic City "Press."

Will Page, general press representative for Elliott, Comstock & Gest, had his salary raised twice last week by Mr. Gest. Page avers that he is getting so much salary that no one will believe it, and that if it lasts in full week his salary will establish a high water mark for press agents. Page does work for a number of the firm's attractions. "Hearts of the World" being added to his list was the why of the double-decked "dough" boost.

Alan Dale's comedy, "The Madonna of the Future," has been released from the sur-

veillance of the police, and the case against George Broadhurst Dale, Emily Stevens and Oliver Morosco, all accused in having participated in the presentation of the play which was declared by Magistrate McAdoo as a menace to the public morals, was dismissed last week. As a result of a conference between the Chief City Magistrate and the producers the piece will be shelved at the close of its engagement at the Montauk, Brooklyn, April 13.

SHOWS OPENING.

"Love Forbidden" is reopening this week, Sidney Ellis putting out the show again. It opened at Pittston, Pa.

"TWO PAIRS" CONFUSING.

Atlantic City, April 10. "Two Pairs," a new comedy (so-called), by Donald McLaren, which Clifton W. Moffatt presented at the Apollo last Thursday, is unmistakably hybrid. The idea it uses was first given consideration by Oliver Goldsmith, who ultimately utilized it with commendable results. Consciously or unconsciously it has this same antiquated idea, which Mr. McLaren has used and not without some effect. However, in the construction of the play it turned curiously amorphous, and emerged here as a somewhat interesting cross between farce and comedy. Material that is farcical in quintessential has been handed as comedy, and the result is confusing, to say the least.

Two people of birth and station never having seen each other are asked by old-friend parents to marry each other. They try to learn something of each other by respectively playing the parts of maid and valet, and then in the end reveal their identities. Goldsmith used it as comedy, which, according to nowadays criterions, might seriously be questioned. Mr. McLaren used it neither way, and yet certainly did not fail completely. It is in the handling the author went astray.

The piece was admirably presented. Beatrice Terry, as Sylvia Esmond, pseudo maid, was excellent; likewise Georgie Lawrence, as the real maid, and E. E. Clive was the real "pants presser." These three were the "stars," though the balance of the cast was equally as good in their respective roles.

SHOWS IN FRISCO.

San Francisco, April 10.

Locally this week the legitimate returns started out most auspiciously for the Savoy, where a turnaway greeted Ferris Hartman in the Will King company.

At the Alcazar business warrants holding over the rest of the week. The Cort reports big business with Mantell, while the Columbia is doing fairly with the Cyril Maude show.

Musical Comedy at Gaiety.

San Francisco, April 10.

Monte Carter and his musical comedy organization of 25 people will reopen the Gaiety, Oakland, April 14, for an indefinite run. A singing trio has been booked with the show as an added feature.

ENLARGING "MIRROR."

"The Dramatic Mirror," which recently passed to the United Motion Picture Publications, Inc., it is announced, will enlarge all present departments, special emphasis being placed on stage and picture activities.

The business and editorial organization of "The Mirror" remains intact.

SHOWS IN CHICAGO.

Chicago, April 10.

Spring, spring, beautiful spring is here, and with it comes a wanderlust, which has hit Chicago's shows with a wallop.

"Over the Top" quits this week after an unsatisfactory run, making room at the Garrick for "Her Regiment," with Donald Brian and the New York cast; opens April 14.

On the same day David Warfield will go from here with "The Music Master," which has held the boards at Powers' for a profitable and highly successful run of 11 weeks.

John Drew and Margaret Illington terminate a five-week run at the Princess this week in "The Gay Lord Quex"—considered a good run for a 19-year-old Pinero play. "The Riviera Girl" closes the same day at the Blackstone, and a week later Jane Cowl, hanging up a 17-week run, which exceeds anything she has ever done in this city before, will take "Lilac Time" away. She will be succeeded at the Grand by Leo Ditrichstein in "The King."

"The Naughty Wife" will remain at the Cort another month. May 5 William Collier is due there with "Nothing But the Truth." "The Imaginary Invalid" holds a loose option for two more weeks at the Illinois. It is not expected it will exercise the option. The Coburns have a great many friends here, but Moliere doesn't seem to have any.

"Some Little Girl" left last Sunday after two bitter weeks.

At present the only theatres with attractions that appear to have indefinite stays of life are the Playhouse, with Margaret Anglin, in "Billeted"; Woods, with Mann and Bernard, in "Friendly Enemies"; La Salle, with "Leave It to Jane"; Studebaker, with "Maytime"; and Colonial, with "Hitchy Koo." The latter show will leave in three or four weeks to break in the 1918 Hitchcock revue at Indianapolis for a few days.

It is not expected that Anglin will remain in Chicago more than a month or so. "Leave It to Jane," which started like a whirlwind, is still getting by, but it is doubtful if it will remain many more weeks. "Friendly Enemies" is the only show in town which appears to be good for the season.

APRIL.

Charles Hopkins' first production this season at the Punch & Judy is simply another angle on the idea in "The Eyes of Youth" and "Yes or No." But instead of being a clear working out of the idea of what a person would do, should he be given the opportunity to live his life over again, it is so confused it will fail.

Hubert Osborne is not the only one who has written this. On the opening night several managers said that they had read various treatments of it. The trouble they all found was that in writing the supposititious part of the play it was altogether speculative and would not be taken seriously.

The title has nothing to do with the theme. One of the characters has a line about "April," but it must be one of those symbolic things, so symbolic that no one can understand it. It is not difficult to see why Hopkins did the play. A fantastic character appears to the woman and guides her through the re-living of her life. This is so much like the lead in "The Passing of the Third Floor Back" that Hopkins thought he had a combination of that play, "Eyes of Youth" and "Yes or No."

The cast, beside Hopkins himself, are Pauline Lord, Julie Hearn, Mrs. Jack Martin and Alphonse Eather.

Oscar Eagle gave it better staging than it deserved.

JUDGMENTS.

Derwent Hall Caine Producing Co.—H. Robert Law Scenic Studios, \$603.72.
Gene Gauntier Feature Players, Inc.—Crystal Film Co., \$4,355.10.
His Little Widows Co., Inc.—P. A. Thacker, \$1,500.

Ned Dandy—K. Murray, \$246.20.
Edw. Margolies—Ferdinand Ehrlich, Inc., \$158.53.

Involuntary petition in bankruptcy filed April 6 against Brewster Film Corp., 149 Broadway.

MUSICAL SHOW FOR CHICAGO.

What is planned as a musical show for Chicago for the summer is "The Review of Reviews," which John Cort is putting together. The writers of the revue are Madame Frederac de Gressac and Silvio Hein.

GREAT CARTER SHOW.

Charles Carter, the self-styled eminent prestidigitateur, programed as coming direct from an eight-year tour of the world, is giving an evening's entertainment, practically unaided—this week at the Belmont (formerly Norworth) Theatre, the entire running time, including two rather long intermissions, total an hour and three-quarters, with the admission scale from 50 cents to \$2 top. The phrase "this week" is used advisedly in the introductory sentence, there being less than 100 people present at the Tuesday night performance. In fact the audience resembled more a parlor party, and toward the middle of the show were "gabbing" on a friendly basis just like neighbors.

Carter's show is divided in three parts, the first introducing sleight-of-hand, concluded with a frame trick from which he makes the inevitable girl disappear. Quite unconvincing to a Broadway audience, at least uninteresting in this day and age of the theatre. The smaller tricks include the "jumping" cards, the restoration of demolished finger rings, the inexhaustible bottle and the "bewitched" hand, the latter colliding with some appreciation for the slick manner in which it is worked. Carter places a wooden hand on a flat glass and calls for tape in answer to questions.

"The Magical Divorce" is the title of the finale, wherein a girl is lifted above the rostrum seated in a chair. A pistol shot is recorded and she disappears into space. A talkative individual in an adjoining seat opened a black curtain had dropped in front of her, but the same chap averred the magic hand was worked by means of a thread stretched across the stage, so his opinion counts for little. Incidentally the self-named "wisest" claimed the "incubator" trick, wherein Carter produced the woman within a glass enclosed box, was done by means of a false back. But he claimed the false back was also worked in the cabinet. The "talking machine," rang bells and played on tambourines, disappearing as soon as the cabinet was opened. The ninety-odd patrons were really mystified, however, and Carter was greeted with a volley of applause after each feat, if the noise produced by one or two dozen pair of hands constitutes a "volley."

Corrine Carter, introduced at the opening of the second act, blindfolded and seated down front to answer questions previously written on pads. A kindly faced man solicited the questions, supplying paper and pencil. She also read the names on cards, told of impending events, etc., Carter suggesting the purchase of her book in case anyone wanted confidential information. The "talking machine" in the adjoining pew whispered the diagnosis of the stunt. "Medicated pads," he whispered, with all the confidence of an expert.

Carter then appeared in Chinese garb. He was programed as impersonating "the great Chinese magicians." He impersonated one, coming from beneath the folds of his gown a huge bowl of water purporting to weigh 116 pounds. Then came "Flyto," an illusion in which the eminent prestidigitateur makes a girl disappear from one cabinet to another.

This concluded the second act. The third consumed but a few minutes, Carter introducing the "Lion and Bride" illusion, introduced here some time ago by the late Lafayette. Carter is assisted by three men, a young woman and the ferocious jungle beast. The pantomimic work of the supporting cast is almost as atrocious as the lion seems ferocious. The story is too familiar for repetition, but the manner in which Carter has staged the feat is really funny, although not so intended. The "bride" threatened to dance for a brief moment, but only succeeded in few twists and weak wiggles. No one blamed the Shah for throwing her to the lion after the dance. Incidentally, the Shah looked more like a burlesque comedian than an Indian potentate. Carter wisely hurried the finishing touch, for the accompanying acting was so antithetical that it provoked a general giggle. The "bird" in the next act conceived the idea of another false back, and even claimed to see the hinges.

Carter, after his 8-year sojourn in the "sticks," must be quite surprised to see how New York has grown since his last visit. (It is a wonder, though, that Alf Wilton didn't wise him up.) Carter showed good judgment at least in selecting one of the smallest theatres around Longacre Square, for he can pack the forthcoming houses snugly down in the front rows and thus have a short trip for his audience work.

A magic show in a great big New York theatre, the carrying strength necessary to make it profitable to a good and producer. Carter's at least doesn't. The accommodating chap in the box office advised an inquisitive youth the Carter show was scheduled to play the house for an indefinite run. Indefinite! What a deceptive word! *Wynne.*

SUMMER STOCK.

All the theatres in the Michigan Circuit are laying out a summer policy. The Hawkins Stock Co. opened April 8 at the Bijou, Bay City, and the McWatters-Webb Stock Co. will play its fourth season at the Jeffers-Strand, Saginaw, opening the middle of May. There will be stock companies also at Lansing, Flint and Kalamazoo. The Orpheum, Jackson, and the Bijou, Battle Creek, will continue vaudeville as late in the season as possible, with the prospect of vaudeville and musical comedy stock playing all summer at Battle Creek, owing to Camp Custer being located there.

"War Mates" (4).
"War Sketch."
 26 Mins.; Full Stage (Parlor).
 5th Avenue.

A war playlet, railing against industrial strikes in these war times, in this instance, shipbuilding. Its argument is expressed much the same as any thinking person sees the situation—that to hold back activity over here is handicapping our soldiers over there. The theory of the union laborer on this side is stated, that striking will prevent non-union labor on this side replacing their "War Mates" abroad, to keep them out of their former occupation upon returning. A labor committee of nine has waited upon the bosses. The committee is evenly divided on strike and no-strike, the odd member having the deciding vote being the father of the girl in whose home the action opens. The father is for strike. His son is abroad, in the trenches. Another workman, also for the strike, is in love with the daughter, the latter protesting the yards must keep going to supply tonnage for the transportation of men and supplies. Returns a soldier, officer, sent back to instruct (dramatic license). He weans the father to his side and a no-strike policy by detailing something of the action at the front—how the Huns gained an advance and wiped out half an American regiment because the Americans ran short of ammunition, making the point that if the supply over here had been kept up that would not have happened—although there was nothing said about any previous strike which had delayed transportation. If this is propaganda for no-strikes in the U. S. during the war, it is questionable propaganda in the face of the results related. To state on the stage that one-half an American regiment was killed in action through shortage of ammunition, would not be considered by an American as the best argument to set forth before us to stimulate recruiting, to say the least, and not considering the fathers, mothers, sons and daughters who must listen to this sort of speech, written merely, possibly, to get "time" in vaudeville, and evidently without due regard for the full effect. The young woman player at the finale read a patriotic statement she said had been written by "Mr. DuVries." There is a Henri DuVries, who has been producing war sketches of late in vaudeville. He is said to be a Hollander (neutral), or was so reported when first coming over here some years ago. If naturalized since that has not been announced. It seems odd that vaudeville managers will continue to play war sketches produced by other than Americans. None but an American should produce war plays for Americans. The object of anyone else in doing so must be simply money, if nothing more. And if there is money to be made out of these theatrical war projects upon the stage it should be made by Americans who could be depended upon to return some part of their earnings to the Government as investments for war funds. The statement said "War Mates" had been written by a wounded soldier who had gone through the experience related in the dialog (shortage of ammunition, and wounded on the field, to be carried back to his lines by a comrade). The statement also made an appeal for Liberty Bond buying. It was merely dragged in, for a patriotic flash, and especially in a performance where there was assigned a Liberty Loan speaker. The DuVries statement elicited light enthusiasm. It didn't ring in the American tone. The whole sketch sounds wrong, right up to the finale, a weak appeal through a window by the soldier to a supposed crowd of workmen outside. In the playing the soldier far outclassed the others. A committee of booking men should witness this playlet, and if considering it unsuitable at this time report it to the V. M. F. A. as undesirable. Its "patriotism" is greatly open to doubt.

Stime.

Miss. Clarice Romaine and Co. (7).
Dances and Music.
 18 Mins.; Full Stage.
 American.

Miss. Clarice Romaine is a blonde of prepossessing appearance who appears to have had her dancing apprenticeship served in some ballet, judging from the classification of her numbers. She works hard to please and while her turn obtained satisfactory results at the American, the short stage space worked a handicap that did not help the general impression. Miss Romaine is assisted by a male dancer, Volanoff, who seemed to tire at times and was forced to slow down toward the finish of several "numbers" with Miss Romaine. Special accompaniment is played by six musicians, probably from Russian centers, judging from the brand of instruments used. The leader, Mr. Podnus, plays the violin well and had the stage in "one" for a selection that was well rendered. The musicians offer a mixed instrumental accompaniment, the mandolin-balkalaika shapes predominating. Perhaps on a larger stage the act would show to the advantage desired by Miss Romaine, but the act was marred from an artistic standpoint, due to this shortcoming. *Mark.*

Josephine Leonard.
Songs.

12 Mins.; One.
 5th Avenue.

Josephine Leonard sings five numbers, a rag ballad, a war ballad, Harry Lauder's "Get Up in the Morning," an Italian number of the prevailing sort of fast lyric with snap finish, and an Irish medley. Miss Leonard does well only with character numbers. Her singing of the war ballad was atrocious. It's a good song, one of the best, another "Baby's Prayer" in fact, but she couldn't do it properly. The character songs pulled her across. She has some personality and seems the kind of a girl an audience will take to. Miss Leonard can make it early on the small big time. With a list of all corking numbers she might get over anywhere, but the present frame of her turn is too similar to hundreds of others who have gone before her, with but few surviving out of that horde of "singles" of the same type. *Stime.*

Billy Gaston and Betty Young.
Songs and Piano.
 13 Mins.; One.
 23d Street.

Billy Gaston's effort to "come back" will need a lot of work to bring it from its present shape to the stage where it will stand the pace with fast company. Gaston has a pretty little blonde, who shows some ability as a comedienne, but she is not sure of herself as yet. The material at present is weak, the talk especially so. Of the songs, "Gee, How That Man Loves Me" is a fair comedy offering. There is but one other in the act; it is "When I'm Away From You I Don't Know What to Do," a very pretty number. *Fred.*

Frank McIntyre and Co.
Sketch.
 13 Mins.; Full stage.
 5th Avenue.

The skit tells the story of a girl and boy about to be married, but decide they should see each other at their worst before that occurs, as the morning is the time for a regular grouch. They remain at a girl's house over night, the two sweethearts breakfasting together in the morning, draped in their negligee. From this situation develops the comedy. The sketch opens in "one," where the decision is made, going into full stage for the "following morning." Mr. McIntyre did very well himself, but didn't receive any noticeable assistance from the two girls. The act must stand or fall upon his efforts. The 5th Avenue audience seemed to enjoy the playlet and gave it a nice send-off at the finish.

Faber and Taylor.
Songs and Talk.
 18 Mins.; One (Special Drop).
 5th Avenue.

The skit is termed "Going North" on the billing, through the girl entering carrying a compass, repeating "North" and returning, holding the compass before her, saying "South" as she walks the other way, during which a "flirtation" starts with a young man who had walked out of an apartment front drop he called a "hotel." The girl says she is with a burlesque show, and the conversation runs to "dates," he to meet her after the performance. She exits and almost immediately returns in another dress, "after the show." As the girl exited the young man remarked, "How she and my wife would get along together." That's a small time line for lowbrows and should go out. There is no brilliancy to the dialog, which could stand careful revision. A couple of popular songs sung, one single by the man and the other as a double, are not put over any too effectively. Just now the girl, who is seemingly effecting a Nella Walker style without getting it, does the best work. If the man is trying to ape Wilbur Mack, he doesn't begin to suggest him. The turn is quite reminiscent in style of Mack and Walker's first flirtation act. It will do for small time, but not in the next to closing spot on bills like the 5th Avenue's. It was placed in that position there Monday night, but the turn was not strong enough to hold it up. *Stime.*

Elizabeth Mayne.
Singing Comedienne.
 16 Mins.; One.
 23d Street.

Elizabeth Mayne was billed outside of the 23d Street as "The Sunshine Girl." She was exactly that in a dreary bill the first half. Miss Mayne has a pleasant personality and a manner in putting her songs over. She has four numbers, all sounding like special material, and she lands with her audience. The second hit honors of the show were hers. *Fred.*

Fred C. Hagan and Co. (2).
"On the Way to Lose Her" (Comedy).
 14 Mins.; Full Stage.
 Harlem O. H.

Built along farcical lines, this playlet started off nicely with some smartly written lines, which called for snappy replies, and the result was bright repartee. It's a mother-in-law topic. A young couple have been wed for about a year and a half and it seems that her mother has been a most persistent visitor ever since. The action opens at breakfast, with mamma-in-law ripping out all kinds of uncomplimentary things about her daughter's mate. He doesn't exactly stand for it, but in light of the fiction that that sort of thing had been going on for so long the hubby really belongs in the "no such animal class." Picking up a newspaper he mentions the fact that some fake spiritualist had been pinched, whereupon wife's mamma declares that she believes in spiritualism and that she had talked to the spirit of her departed husband. Hubby gets an idea from the paper that by speaking through a garden hose he can throw his voice into the room from outside. The voice suddenly is heard and startles the pecking mother-in-law to a fare-thee-well, and when the voice orders her to leave the house the old party doesn't delay. Had the bright lines of the early part been maintained, the playlet might have been shaped for the bigger time, but with the spiritualistic stuff that doesn't seem likely. The mother-in-law role was admirably played; in fact it easily stood out as the best work, although Mr. Hagan did well enough. The wife character was weak, but the part called for little.

Ibee.

Lillian Mortimer and Co. (3).
"How to Manage a Husband" (Farce).
 16 Mins.; Full Stage.
 American Roof.

Although the cast was not displayed on the program, several of Miss Mortimer's support appear to be the same as in her last playlet. The title of the present sketch, which is farcical, might well have been "How to Manage a Wife," for that is how it works out. Miss Mortimer plays the wife who is intent on motoring, card parties and hailing everybody in the piece by "Oh, you darling," the phrase bringing some laughs after a time. Hubby is offered an interest in the firm if he will locate at Butte, Mont., but wife can't see going that distance and thus is participated one of those domestic squabbles that punctuate marital affairs both on and sometimes off the stage. Hubby frames on wife, bringing in wife's sister, who is engaged to wed a pal, although she looks as if she should have been married long ago. The "frame" was hubby making love to sister-in-law and all that, which finally brings wife to her senses, ready to go to Butte or any other place with her man. The antics of the quartet in action evoked considerable laughter and thus the purpose of the farce was attained—that doesn't go for the bigger houses, however. The men in a pseudo fight occupied themselves with a hair-pulling contest, which is usually a feminine method. Action and comedy, however, make up for deficiencies. *Ibee.*

Ward Wilson and Co. (2).
Comedy, Songs and Dances.
 20 Mins.; One.
 23d Street.

This opens like a sister act, with two girls doing a number, following which one of the girls essays an announcement, interrupted by the comedian in the audience. The greater portion then resolves itself into a bawling contest between the girl on the stage and the comic. He is finally led from the house by an usher. For the close the trio work in a song and dance number, the comedian making his way back stage while the girls offer a hard shoe dance. Small time. *Fred.*

"Beauty."
Trained Horse.
 16 Mins.; Full (Special).
 23d Street.

"Beauty" is a beautiful-appearing white horse, which runs through the usual routine of trained equines, such as turning to the right and left, bowing, answering by nods "yes" and "no" to questions asked by the trainer. The final stunt is with the pennants, which are worked for comedy. It is a small time turn. *Fred.*

"Corn Cob Cut-Ups" (8).
Rural Comedy and Music.
 15 Mins.; Full stage (10); One (5).
 Harlem O. H.

The turn is along the same lines as "Rubeville," though it isn't as hefty musically. There are seven "rube" comedy characters who double in brass and a dwarf, the latter gotten up for the first part of the act as a miniature "dame." In full stage the men, all of elderly role type, qualify fairly in the song line, but much more successfully in a rube dancing contest. A canvas auto is interjected for comedy purposes and then the act goes into "one," the men taking to the brasses. The apparent leader announces that it is the "Corn Cob Silver Cornet Band," which is a higher sounding name than results warranted. The close found them with a march number, the dwarf again appearing as "Sousa," and then there was a ring finish. The turn cannot follow "Rubeville" on the big time, but looks easy for success in pop. It won a nice hand and encore, scoring nearest to a hit on the bill. *Ibee.*

Jack Sidney and Billie Townley.
Songs and Dances.
15 Mins.; One (2); Full (8); One (6).
23d Street.

Jack Sidney and Billie Townley have a scenic novelty; outside of that the singing and dancing are commonplace. The act, unless there is an additional dash of comedy injected here and there, will be worthy of feature honors on small time and that is all. This is to be regretted, for the scenic end, showing the Canal street subway station, is well enough done and so much of an innovation that the act should have had material of sufficient strength to carry it along on the big time. The opening in one is a street flirtation, which legitimately carries the couple to the subway station, the boy following the girl to the platform in the hope of continuing their chance acquaintance. On the station two numbers are done as singles. This is wrong, for there is no reason for the girl to make a change of costume. A smart little street dress is all that is necessary for the entire act. For a finish in one the act is using their old comedy dance finish. This is another of the errors. Let the act finish on the station platform. There is scope there for two or three numbers, which should be of the written-to-order variety and in keeping with the story and set.

Fred.

McKinnons and La Coste.
Songs.
12 Mins.; One.
American Roof.

This is primarily a "sister act," the girls probably hailing from across the pond, since one sports a noticeable English accent. A boy at the piano who joins in the choruses at times is not specifically mentioned, though his may be one of the two names used in the billing, which states that the act is "an unusual vaudeville oddity." That because one of the girls appears alone for the first number, announcing a quick change, when the second damsel appears. As both girls are alike facially this fooled the house for a minute, but the exceptional slenderness of one soon exploded the deception. The slender one, by the way, takes chances in wearing low neck and bare arms, for she is quite thin. The boy sang a rag operatic bit alone that got something. At one time he directed the girls by calling out to them, "Not so loud." For pop the turn is acceptable. In the manner of the girls' appearances the act is suggestive of the two Crisp girls and their brother Jack, although the subject matter of the respective turns is different.

Ibee.

Chin Son Loo and Co. (2).
Illusions.
12 Mins.; Full Stage.
23d Street.

A man and two women offering a series of illusions and magical tricks, including the fire eating, paper tearing, etc., doing them so well that they seemed new to the audience. The trio are evidently English. The offering is worth while for some of the smaller big time shows, on early.

Fred.

Albert Rouget and Girlie.
Balancing Feats.
7 Mins.; Full.
23d Street.

Albert Rouget runs through a routine of about five tricks in chair balancing in the seven minutes that he utilizes. He is assisted by a Frenchy type of girl in knickers, who hands him the chairs. It is a fair turn for the opening of small time bills.

Fred.

Jack and June Laughlin.
Songs and Dances.
14 Mins.; One.
23d Street.

A pleasing singing and dancing specialty that will pass on small time bills. It is the dancing that carries. The boy and the girl are steppers and the latter is full of pep. The boy tries several numbers. The dancing finish sends it over nicely.

Fred.

Fred Sossman and Gladys Sloan.
Comedy and Songs.
14 Mins.; One (Special Drop).
81st Street.

Carrying the most trite of all vaudeville billings "In Bits of Musical Comedy," Fred Sossman and Gladys Sloan are presenting a comedy act with songs that fails to impress at first. The act, however, strengthens as it goes along and finally finishes with a comedy song that sends the offering over fairly well. The drop is supposed to represent Nonsense Lane at the point where the Laugh Tree grows. There are various limbs to the tree, tabbed "Sept. Morn Jokes," "Mother-in-law Jokes," "Ford Jokes," etc. The opening number is something about a stroll down "Nonsense Lane," which is followed by a number of gags, one of which got a laugh. Then after a change of costume Miss Sloan sings "Will You Care, Over There," putting it over fairly well. Sossman offers a companion to "My Big Brother Selvest," relating the story of the "Big Brother" when he goes over there with the army. The closing number is "The Same Old Eve," which is the best in the act. The turn needs strengthening in the fore part especially in comedy, then it will be ready for a whirl at the big time houses on early.

Fred.

Mildred Lovejoy and Stever O'Sullivan.
Songs and Dances.
13 Mins.; One (3); Full (4); One (1); Full (5);
81st Street.

Fairly clever singing and dancing team with the dancing the most commendable. They open in "one" before a special drop with a little "Love Lesson" song, after which they go to full stage for a beach number, followed with a dance called "The Ocean Dip." This in turn is followed by another scene in "one" for a song by the man, "The Age of Syncopation," leading to a whirlwind dance finish in full stage. The couple look as though they have had musical comedy experience, but both are short on the voice end. They are carrying special scenery that is pretty, and the girl makes four changes of costume, all effective. With a little more work the act will do nicely for an early spot on big time bills.

Fred.

PALACE.

The house orchestra is having a comparatively easy time of it at the Palace this week. Two acts on the bill furnish their own music, two more use none, and a couple of more just a little incidental accompaniment. Business was a trifle off Monday evening, that is, off for the Palace, but in any other house in town would be regarded as excellent. There were some vacant seats in the rear of the orchestra and a few of the downstairs boxes were unoccupied. The smoking balcony and the gallery held capacity.

Boganny's Lunatic Bakers opened the show, giving it a speedy start. Valand Gamble, a sensationally marvelous lightning calculator, assisted by a clever straitjacket man, offers a blackboard act that is constantly relieved by bright shafts of wit. In that respect it differs from all other acts of that brand. A lightning mathematician is, necessarily, a serious-minded individual. When such a person has sense enough to make capital of himself as a "boob" for a feeder, the combination is apt to be a felicitous one.

The Herman Timberg tabloid is one of the finest miniature musical comedies presented in some time. There are attractive special settings, Timberg's special talents, five dancing violin girls beautifully gowned, two men who feed acceptably, and a leader. The novelty of five girls who can sing, dance, fiddle and jockey is itself worth while.

Rooney and Bent in a satirical sketch, "Over Here," which pokes fun good-humoredly at a slacker, but has an underlying serious theme, fared well. It proves conclusively that Pat Rooney, in addition to being a dancer, is a very good light comedian. For an encore, after the curtain had fallen on the patriotic sketch, Rooney and Miss Bent sang and danced a bit. Then Pat introduced Florence Nash, who spoke on Liberty Bonds, briefly but to the point, the Liberty Bond Quartet warbled "What Are You Going to Do to Help the Boys?" and Pat Rooney 3d recited.

Nellie and Sara Kouns, with William Conway at the piano, with their remarkably similar soprano voices, are in their fourth week and were as welcome as when they first appeared at the Palace. They offered three listed numbers and two strongly demanded encores. After a brief intermission Theodore Kosloff and his Imperial Russian Ballet, with gorgeous settings and own orchestra, entertained artistically for about half an hour.

The choral accompaniment back stage to the dancing being offered is an effective piece of showmanship. It is a sinister commentary on the audience that, as usual, it was not the intricate or artistic terpsichorean efforts that won the applause, but the more showy steps.

Ben Welch was the big laughing hit, with his monolog made up of old and new material. One might almost place a premium on the ancient jokes when it can truthfully be stated that the biggest laugh in his career is the gag about a woman emerging from a saloon with a kettle of beer concealed beneath her apron, being asked by a policeman if she had a tumor and replying—"No, a can, sir." Collias and Hart were the closing act.

Jofo.

RIVERSIDE.

The Riverside housed a lengthy bill for this week, the show starting around 8.10 and not over until close to 11.30. At 8.10 the lobby gave every indication that the evening would be a sell out, but inside and in the back empty chairs were numerous and not far apart.

Eddie Leonard received the major share of applause, he also singing "Boly Eyes" and "Ida." The house didn't seem to be absolutely wild about the playing of the four boys on banjos and piano, but as soon as Leonard showed for a number they were satisfied. The lads assisting Leonard may be able to play their instruments and all that, but, nevertheless, it's quite a job picking out the tune they're strumming when they're by themselves. They are strong on volume but a bit shy on melody, and a little more of the latter wouldn't hurt. However, Mr. Leonard was a decided favorite, and besides singing five songs made a speech.

Ryan and Lee, preceding, ran second in applause, and if the lights had been left on threatened to hold up things for a while. The pair were accorded a nice reception upon their entrance and kept up to the pace all the way, doing tremendously well at the finish.

These two acts provided most of the entertainment in the first half. While the audience was interested in the different effects in "Married via Wireless" and liked Queenie Williams in it, the musical comedy bit was hardly in the same class with the other two as applause getters. Russell Ward and Co. never really had a chance. They were before a house coming in and much of their material was lost, though they did credibly. Juno Salmo opened and gave the show a decent start.

Frank Fay, next to closing, and around 11, held the act in and in the closing up to the second half. A certain bit he is doing about an actor meeting an actor would be all right nearer the "section" of Broadway. It seemed to be lost around 98th street.

Gilbert and Friedland opened the second half and did well enough with their songs. For an encore they were sent back to their old medium of former numbers, which got them a little here and there. The pair seem too particularly strong for "Arc You from Heaven?" an announcement being made for the ballad and a girl in an upper box also coming through with two choruses.

Lee Kohlmar followed, and had 'em laughing all the time in a sketch. To the women are a decided improvement upon the others with him when breaking in the sketch. Will Fox is giving Mr. Kohlmar a close rub for the honors, and at times surpasses him, it being quite evident at the finish the audience wanted the former to take a bow alone.

Allice Gils and company closed, and though it was late and some in holding the house in, with a few exceptions.

Following, "Married via Wireless" in the early part, Florence Nash did her bit for the Loan Drive by making a short speech. She was helped along materially by a drum corps that marched by the theatre while she was on. After Miss Nash had finished four boys walked on and sang Remick's new song, "What Are You Going to Do to Help the Boys?" going through a verse, two choruses and then an encore. About a six or seven-minute wait came after the quartet, the time allowed for subscriptions for the Bonds. The total amount subscribed was not announced.

COLONIAL.

The current bill at the Colonial is first rate, cleverly constructed, full of comedy and singing and greatly enjoyed Monday night. Business, for that night, exceptionally good. The only seats available after 8.15 were in loges and boxes. The attendance was not the regular "Blue" Monday crowd, shown by the hearty applause.

Besides the nine acts, the patrons listened to an interesting talk on the third Liberty Loan by Lord Aberdeen. Upon the Marquis' entrance he was greeted with an outburst which lasted for fully five minutes. He responded with a short, blunt, to the point speech, which again brought round after round of applause. The welcome given the Marquis would make any one jealous, but it couldn't do that to Van and Schenck. These boys received as warm a reception as his Lordship. The couple did a 25-minute act. The lights went out after two encores, and the piano removed from the stage, but the applause lasted through the dark period, and they took a couple of bows when the lights were again turned on. But nothing would satisfy the house except to bring back the piano and two more numbers. They were finally permitted to leave after a speech by Van.

Bessye Clifford in "Art Impressions" opened the show with a series of poses, and passed quietly. Miss Ford's final pose got the best returns and sent her over. Fink's Mules scored, No. 2. The show finally got under

way with Venita Gould, as the best part of the house was then seated and quiet. Miss Gould's imitations earned her a big finish. She was brought back for a speech. Harry Mayo and Basil Lynn in their comedy cross-fire and singing turn registered. The men were in front of a special drop to represent a section of a race track. The talk of horses and different things is bright and snappy, earning laughs galore. Mr. Mayo's musical numbers are pleasingly rendered and add variety to the turn. The team finished strongly with a ballad to a well earned hit. A plea for subscriptions for the Liberty Loan intercepted, adding 20 minutes to the running, and served as a stage wait for the setting of the "Submarine F-7," which followed.

Miss Clifford, Miss Gould and a Mr. Wall aided by a few others took subscriptions. \$11,500 was announced subscribed. The "Submarine F-7" has played all over and still continues to score. Following intermission Mullen and Coogan in "Make a Note of It" started off with a crash. The men had the house from start to finish, and even increased the speed of the first act. The "Daisy in Behinds the Front" started slowly but once the patrons became accustomed to their work, were well liked. Van and Schenck left Richards, the female impersonator, a hard spot closing, but, nevertheless, he kept the house seated for the Exit March.

ALHAMBRA.

Considering neighborhood business, somewhat affected by the many Liberty Loan demonstrations, etc., the Alhambra attendance Monday night was rather gratifying to the management, the lower floor running close to capacity, with a well dressed upper section. The current week is given over to a so-called Gaiety, with ten acts and the customary weekly pictorial, the showing running to a time schedule, beginning at 8.15 and continuing until after 11 P. M. A short intermission breaks the running order during which time the volunteer workers for the third Loan solicit subscriptions. This was prefaced by an address on the subject by James J. Morton, who cancelled a month's booking to aid the Allied Theatrical Committee in its efforts to raise the county quota. Morton made his appearance before the act closing intermission and with a decidedly serious talk—something rather difficult for Morton—he aroused the house to a state of enthusiasm that endured well for the best part of the evening. He indeed one of the bright spots of the bill. He juggled his opening remarks until he obtained rapt attention and then injected a patriotic punch that was well nigh irresistible.

Following the overture and film, the Three Mizunos, a Jap specialty, opened with a routine of balancing and pedal juggling, the turn comprised of two women and a male, the latter doing all the ground work. The balancing ladder is the best of the turn. A breakaway ladder with the upright pole remaining intact is a novel stunt, one of the girls going through a "perch" routine atop the rod. A ballad by the girl is poorly done. She has no voice nor conception of music and the lyric itself only has the "bit".

The Primrose Four held the second spot, a rather early position for this prominent singing combination. With a repertoire of old time songs they eased into a hit, but a modern routine would have done far better for the four. The "Hesitation Blues" is sung to a rather slow tempo, and might be speeded up somewhat.

One of the early hits and one of the genuine applause winners of the evening was the Ford Girls—Mabel and Dora—in their improved routine of dances. From the opening number to their final and famous hard shoe dance there was never a doubt of their success. The turn came out as clear as one could wish and none escaped appreciation. The girls are accompanied by Harry Ask, a decidedly clever pianist whose selections show excellent taste.

Ben Welch, doubling with a downtown house, introduced the bill's first comedy number and kept the house in continual good humor. Morton followed with his address, and then came the Three Dookeys with the bit of the bill, with little or no competition. They closed intermission. Gordon is shouldering more than his usual share of comedy and his falls rank with the best. Ray Dooley provides a likable contrast, looks cute in boy's clothes and helps immeasurably, while the character essayed by Bill is a sure fire laugh. Bert Levy opened the second half with a series of pictures that actually insure applause on identification. His method is entertaining in itself, and Levy procures considerable comedy through his witty and timely captions.

Orth and Cody followed with their comedy song and talk routine, the turn running just a trifle long, but not uninteresting. In the bit of the bill, with little or no competition. They closed intermission. Gordon is shouldering more than his usual share of comedy and his falls rank with the best. Ray Dooley provides a likable contrast, looks cute in boy's clothes and helps immeasurably, while the character essayed by Bill is a sure fire laugh.

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ROYAL.

It lacked a minute or two of eleven Tuesday night when the final curtain descended, which is a rarity here, the bills generally going overtime. There was as in all houses, a Liberty Loan speaker who talked briefly but with power at intermission. The local committee did not operate through the audience, but that will probably come later in the drive.

"Liberty Affaire," with Gladys Hanson, the oratrice, was headlined, the patriotic turn closing the show. It seemed that Monday at both shows there was considerable walking out, which accounts for a request by the management being flashed on the curtain asking the audience to remain seated during the act. Either that did the trick or the audience desired to attack of its own account, and stood solidly while the national anthem was given. That is as it should have been, since this the first time this season for "Liberty Affaire" at the Royal, and Miss Hanson's splendid reading is worth while more times than one. Miss Hanson took no chances, however, and seemed to hasten her oration somewhat.

The bill as a whole appeared to please, although there was no big score. Regarding applause bonors there was about an even break between Kate Ellmore and Sam Williams, George White and Emma Haig, Joe Jackson, and Joyce, West and Moran. The latter act deserves an edge if any hairs are to be split. It's an act with a song or two and some dancing, and while there is nothing exceptional to the routine, the freshness of the trio probably evoked appreciation, on fourth.

Kate Ellmore, her stories, a new frock and Sam Williams tickled the house a heap next to closing. There was a roar from the feminine present when she mentioned "us chickens." The White and Haig turn opened intermission. George did but three imitations of dancers, though more were asked for. The prettily limbed Miss Haig was encased in the sheers of tights.

Another class act came with Wilbur Mack and Nella Walker, who with "A Pair of Tickets" closed the first part. The act seemed just a bit too smart for the Royalties, yet most of the bright patter registered, and the team landed nicely. Joe Jackson came on third as the favorite, and he succeeded, as usual, in provoking several women to about with laughter. One kept bubbling long after Joe had finally vamped.

The Gallarini Sisters fared well on second with their accordions and violin. The combination in one number is a handy impression of an organ. Boltner and Revney opened; the man's antics on the rope, featured by the chair balance, drew attention.

A good house was in, only the back of the lower floor showing gaps. *Ibex.*

AMERICAN ROOF.

Barring a section or two the American roof show Monday night provided good entertainment. Bicknell, clay worker, opened. Thomas and Henderson helped the bill along with their dancing. Frank J. Chick and Co. were very well received, but did an encore too many.

Nevins and Gordon are doing specialty along their former lines, with the opening talk all new, pertaining to the war, with the exchange unmistakably up to date. Ada Gordon first appears in nurse garb, then switches to an attractive outfit, only to return to the nurse and tumble finish dressed as bellhop. Sure-fire. Mile. Clarice Romaine (New Acts) closed the first part.

After intermission, LaMont and Wright were a large-sized hit, with the Miss LaMont doing the lion's share of work. This turn at times treads might, close to the "big time" border. These harmonica playing lifts the turn from the beaten path, but the girls appear to lay too much dependence on this "bit," which leaves them little for the finish. Francis Morey and Co. have not eliminated any portion of the talky and improbable sketch they present, yet the American Roofers took much for granted and obtained apparent enjoyment from the slangy chatter of the principal women.

Harris and Manion gave the bill a tonic at the right moment, and the audience sure hated to see "em quit. Harris' rube and Manion's splendid voice were irresistible factors. Russ, Van and Sully proved a good closer. Notwithstanding the audience seemed to have had plenty for the money, the Mack Sennett comedy (Paramount), with Charlie Murray featured, was exhibited and had some ludicrous comedy scenes based on "Baby Mine" plot. *Mark.*

FIFTH AVE.

The Fifth Avenue audience responded nicely Monday evening to Gus Edwards' Liberty Loan appeal, pouring in \$2,500 in bonds. All theatre managers should impress upon speakers to make perfectly clear how the bonds may be subscribed for. Many in front may believe a bank account or cash is required unless this is done. The suggestion is not called forth through Mr. Edwards' having lightly touched upon that point alone. It was similarly reported from other theatres that evening by VARIETY's reviewers.

Mr. Edwards had his girls from the "Band-box" turn, in their military uniforms, going through the house taking subscriptions while he talked. When someone requested he sing, Gus reluctantly obliged, singing a verse of "For You a Rose." The speaker and the girls worked fast. About 10 minutes were taken up for this section. The show started early. It was one of the longest the Fifth Avenue has had in some weeks, running two hours, 36 minutes.

Just before the Liberty Loan portion, a war playlet, "War Mates" (New Acts) had shown. That also had a Liberty Loan finale, apparently unpaid for, perhaps unknown to the management before booking. A girl in

the sketch read a prepared statement and it had no effect. The bill had two other acts new to uptown vaudeville. Josephine Leonard (New Acts) was No. 2, doing quite well there, and Faber and Taylor (New Acts), next to closing, fared not so well.

The Band Box Revue closed the show. It has Cuddies and Margie started with Vincent O'Donnell featured. It never has been and never will be among Mr. Edwards' best vaudeville productions. One little girl is singing a new Irish song, that will have its own appeal of course to admirers of Secretary McAdoo. If Mr. McAdoo is in line for the next Democratic Presidential nomination, as a large number of people think he is, the only won't harm his chances. It's about McAdoo being a great man and the pride of the Mca. Georgie is doing his "Becky in the Ballet" imitation of Fannie Brice without announcing Fannie. The production is dressed neatly and the girls are really young. It's their youthfulness that carries it. The act ended with an Uncle Sam finish that brought the applause.

Opening were Nolan and Nolan with comedy juggling, a light-haired man doing the juggling and comedy, without talking. He has some good tricks and makes laughable comedy, but his best and newest juggling bit is the encore, where he juggles a saucer from his foot to his forehead, thereafter throwing a cup onto the saucer in the same way, following with throwing a jump of sugar and a spoon into the cup. It's real juggling and done without stalling. The only thing in the turn that looks wrong is the slap with the cane. They made an amusing opening number.

After Miss Leonard were Babe La Tour and Sid Gold, in their double singing, talking and dancing turn. The act isn't there for big time. To gain the best houses it will have to undergo considerable rearrangement. The couple may make the bigger houses on the strength of Miss La Tour, if they are supplied with right material. Now they have a hodge podge, sending the turn into the old time class. The "goat gag" in the Tinney way can not be depended upon and Miss La Tour's catch expression, "I know you, Oh, I do too," is at the most a small time laugh. Mr. Gold has an excellent number in a semi-war ballad called "Three Messages from Home," and he does it fairly well, without any evident idea of phrasing. A jazz dancing finish with Miss La Tour playing a saxophone isn't big enough for big time. The "If father wasn't bashful" remark very old anyway, has no place in the turn. The act looks like home manufactured and that seems its fault.

Babe La Tour stood very high at one period as a soubret in burlesque. She still has the ginger, but little else, excepting three changes of costume. One is half-tights. Unlucky big enough for big time. The act along on the big small time. The first thing Mr. Gold should do is to study up on song delivery. In "straight" work, which he does early, there are youth and some appearance in his favor.

Following the Liberty Loan moment Westony and Hattie Lorraine appeared. Miss Lorraine is making her first appearance with Westony, who remains the same skillful performer on the piano with his humorous manner of announcing in broken English the high comedy touch. They laughed at him often and often before he started to speak. Westony appreciates the value of his announcements. He seems quite a good showman, although the try for comedy he made by looking at Miss Lorraine's ankles did not prove it. He is not a comedian in the regular way. Miss Lorraine fits in the atmosphere, through her dark complexion, perhaps beauty. She could be called a striking brunet by those wild over brunets. But she could not have been engaged for her voice. Miss Lorraine did a "Vampire" number at the opening, then a "girl" song, sung to the pianist, and closed the turn posing as Miss Liberty, in a number announced by her as written by Westony, called "March to Victory." Westony's individual contributions on the instrument were a "Reproduction of a Full Symphonie Orchestra," "Heroes of 1917," a rag, and "Humor in Music," playing a couple of the numbers intermingled—trick playing the house liked. It's as before with Westony. He appears able to get over and take over anyone he may have with him. Miss Lorraine does not injure the turn. She fills out the picture, but beyond that, hardly adds it to any extent. *Sim.*

23D STREET.

One of the most ragged small time vaudeville bills that has been reviewed in some time. In a seven-act bill four of the turns were in "one" and the show was so arranged that two of the acts in "one" would follow each other, Nos. 2 and 3 and Nos. 5 and 6.

There was really nothing stirring until almost next to closing. At this point Elizabeth Mayne (New Acts) managed to wake "em up a little, and Gordon, Barker and Luckey in their singing specialty, who followed, cleaned up in the next to closing spot.

In addition, there was a Mack Sennett comedy, "The Thin Girl," the Hearst-Patho weekly and a feature picture, Billie Beane "Eve's Daughter." The latter was on at the tail end of the show, while the first two mentioned were on the opening end.

The vaudeville section was started off by Albert Rouget and Grille (New Acts) with a fast routine of chair balancing. Billy Gaston and Betty Young (New Acts) did badly in the second spot. Westony and Co. (New Acts) fared almost as badly following.

Fremont Benton and Co. in the old time standby, "Handkerchief 15," presented a rather ragged performance and failed to get the laughs that were there in the old days. Following the Mayne and the Gordon, Barker and Luckey acts, "Beauty" (New Acts), a trained horse, closed the show. *Fred.*

OBITUARY

Park Byers died March 30 of apoplexy after being ill for only two hours. He recently returned to vaudeville after an absence of four years. He did a contortion act with a partner

pital, New York, from pleural pneumonia. She was 31 years of age. The remains will be shipped to San Francisco for interment.

Carl Raschke, stage manager of the Star, St. Paul, Minn., died from pneumonia, April 1. The deceased had been connected with the house in different capacities for many years.

IN LOVING AND DEVOTED

MEMORY

of our beloved

SAM CHIP

Who died April 11th, 1917

JOHN W. DUNNE

and

MARY MARBLE DUNNE

under the team name of Byers and Herman, and prior to that was known as the Adonis of the Wire. Herman is now appearing in vaudeville with his wife, Marion Shirley.

IN LOVING MEMORY

of Dear Brother

"LES"

Killed in Action Somewhere in France April 10, 1917

Inserted by his proud brother, AUSTRALIAN STAN STANLEY

George Pantages, the father of the western vaudeville director, died March 8 in Athens, Greece, at the age of 103. He boasted of never having been ill prior to the arrival of the malady which caused his death. He was a prominent business man in his home city and leaves three sons, Alexander, John and Nickolas.

IN FOND MEMORY

IRVING LEONARD

Died April 17th, 1917.

My old pal—my old partner.

NAT ALBERT

(Nat and Flo Albert)

Richard Mansfield, 2d, son of the late Richard Mansfield, who enlisted in the Aviation Section of the Signal Corps on Feb. 1, died April 4 of spinal meningitis at the aviation training camp, San Antonio, Texas. He was 19 years of age.

IN MEMORY OF

ALFRED MENDOZA

Beloved Brother of

ISABELLE and EDITH MENDOZA

Who died March 28th, 1918,

at the age of 21.

ISABELLE MENDOZA

T. Allston Brown, theatrical historian and retired manager, died at the home of his niece in Philadelphia, April 2. The deceased was 82 years of age. From 1870 to the time of his retirement Col. Brown was the manager of a dramatic agency in New York.

GONE BUT NOT FORGOTTEN

OUR DEAR PAL

IRVING LEONARD

Who passed away April 17th, 1917.

BURNS and LYNN

Harry Bullock, one of the most popular business men among the profession in Rochester, N. Y., died March 26. He was a restaurant proprietor, his place being patronized almost exclusively by theatrical people.

Lucille Tilton (Mrs. Harry Lavall) died April 6 at the Post-Graduate Hos-

pital, New York, from pleural pneumonia. She was 31 years of age. The remains will be shipped to San Francisco for interment.

Charlie Mitchell, one-time middle-weight champion of England, died at Hove, Eng., April 3, from locomotor ataxia. He was the first man ever to knock down John L. Sullivan in a bout.

The mother of Polly and Frances Allison died at her home, 629 West 170th street, New York, March 29.

IN SAD MEMORY OF My Brother IRVING LEONARD Who died April 17, 1917. JACK KADETSKY

The father of Henry M. King died in Los Angeles, March 27. The deceased was 77 years of age.

The mother of Harry Miller, the Chicago booker, died in Los Angeles, April 8.

The mother of Stella Raymond and Lucille Norman died April 7 at New London, Conn., at the age of 73.

The father of Bob Baker died April 8.

LIBERTY LOAN PAMPHLETS.

The Columbia theatre, New York, through its director, J. Herbert Mack, who is also president of the Columbia Amusement Co., has ordered 50,000 Liberty Loan pamphlets from the Peter Carey Print Co.

The plan is Mr. Mack's idea to cover the Columbia audiences thoroughly in the Liberty Loan drive. Each patron will be given a pamphlet, which details information regarding the Loan and subscribing, with a blank perforated bottom of a page for the entering of a subscription. It is requested these subscriptions be left at the box office on the way out.

The Columbia will likely also use a speaker during intermission to help further the sales.

COLUMBIA SHOWS' RATING.

The rating of the Columbia Circuit attractions for this season, in gross receipts, will bring out several surprises, it is said, when the list shall have been made up at the ending of the season by the Columbia executive offices.

A few of the shows, noted in past seasons among the first on the list, are now reported to have dropped way down.

The Columbia Circuit chiefs never give out an official list of the wheel's leaders, on the ground it is of no general theatrical interest.

BALLYHOO IN LOBBY.

One of the latest ballyhoo stunts among the local burlesque stocks was pulled this week at the 14th Street theatre when Monday night found one of the choristers perched in a booth for the patrons' decision as a likely winner of the prize that is to be awarded Saturday night, April 29. It is intended to have a different girl on view every night until the contest closes.

Billy Imogan replaces Harry Steppe next week.

BILLS NEXT WEEK (APRIL 15)

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; "U B O." United Booking Offices; "W V M A." Western Vaudeville Managers' Association (Chicago); "P." Pantages Circuit; "Loew." Marcus Loew Circuit; "Inter." Interstate Circuit (booking through W. V. M. A.); "Sun." Sun Circuit; "A H." Asherman & Harris (San Francisco); "P H." Pantages and Hodkins (Chicago).

Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit.

The bills 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)
Theo Kosloff Co
*Louise Dresser
*All for Democracy
Three Dooleys
Mack & Walker
Santos & Hayes
*Holt & Rowdale
FLAMMARA (ubo)
Beale Clayton Co
Eddie Leonard Co
Courtney Sisters
Clark & Verdi
Russell Ward Co
Gardner & Hartman
*Childhood Days
Gallerini Sisters
Juno Salmo
COLONIAL (ubo)
Blanche Rich
Van & Schenck
Joe Jackson
Conroy & LeMaire
John McGowan Co
Guilan & Newell
Clayton & Lennie
Laughlin & West
Ferry
RIVERSIDE (ubo)
Howard's Revue
Lillian Shaw
Jas Hussey Co
*Somewhere in Fr.
Nina Payne Co
*Norton & Lee
Janet Adair
Jewell's Manikins
ROYAL (ubo)
Sophie Tucker
J. B. Hymer Co
Ford Sisters Co
*Fay 2 Coleys & F
Frank Westphal
*Nora Kelly
Gold & Lewis
Valletta's Leopards
Page Hack & Mack
68TH ST (ubo)
Warden Bros
Grazie Hazard
Dukane Co
Duke & White
Dina Cooper Co
Roseman & Sloane
*Cornob Cutups
2d half
Miller & Marwin Girls
Al Tyler
Ford & Fields
Barton Oliver & M
Porter T White Co
Adrian
8 Romanos Sis
*AMERICAN (loew)
*Hanlon & Ward
Terminal & Sauls
Deimore & Moore
Parsons & Irwin
*New Doctor
*Vernon & Barlow
Anderson & Rean
Willie Solar
(One to fill)
2d half
Martell
*Marino & Maley
Martini & Fabiani
*Fox & Ingraham
*Oh You Devil
*Clara Keating
*Merchant Prince
Clark & McCullough
(One to fill)
VICTORIA (loew)
Darto & Silver
Arthur Turelli
Lillian Mortimer Co
Nevins & Gordon
*Oh You Devil
2d half
Nelson & Nelson
Buzell & Parker
*Well Well Well
*Big City 4
*New Doctor
LINCOLN (loew)
Orben & Dixie
Lee & Cranston
*Our Boys
Murray Bennett
Grey & Old Rose
(One to fill)
2d half
Marla
Montrose & Allen
*Officer 44
Harris & Manion
8 Black Dots
GREGORY (loew)
Clinton & Rooney
Maxwell Quintet
Clark & McCullough
LAPALARK & Partner
(One to fill)
2d half
McConnell & Austin
Brown & Barrows
*Our Boys
Willie Solar

*Those 5 Girls
(One to fill)
DELANEY (loew)
Thomas & Henderson
Hooper & Burkhardt
Pisano & Bingham
Phyllis Gilmore Co
Wood Mel & Phil
Martini & Fabiani
(One to fill)
2d half
Terminal & Sauls
Clinton & Rooney
Darto & Silver
Lee & Cranston
Lillian Mortimer Co
Wm Dick
LAPALARK & Partner
NATIONAL (loew)
Buzell & Parker
*Miss Hamlet
Wm Dick
Walworth Trio
(One to fill)
2d half
Greenleaf & Williams
Maybelle Best
Saxton & Farrell
Wood Mel & Phil
*Midnight Rollickers
ORPHEUM (loew)
Burns & Jose
Marino & Maley
Fox & Ingraham
*Dena Cooper Co
Betta & Chidow
Nat Nazario Co
2d half
Bicknell
Lamont & Wright
Chas B Lawlor Co
Tabor & Greene
Nat Nazario Co
(One to fill)
BOULEVARD (loew)
Goldie & Mack
Minetta Duo
*Officer 44
Harris & Manion
8 Black Dots
2d half
Chong & Moe
Thomas & Henderson
*Miss Hamlet
Murray Bennett
Frear Baggett F
AVE B (loew)
Marshall & Welton
Philbrick & DeVoe
Clayton Maclyn Co
O'Connor & Dixon
Welch Mealey M
2d half
Swain's Animals
Dudley Douglas
*Watch Your Wife
Dunbar & Turner
(One to fill)
Brooklyn
ORPHEUM (ubo)
B. McCoy Co
*Countess & Maid
Milt Collins
Hamilton & Barnes
Primrose 4
Santley & Norton
Ventia Gould
Juno Salmo
Gems of Art
*BUSHWICK (ubo)
*Submarine F-7
Mrs G Hughes Co
Chadwick Duo
*Helen Ely Co
Hunting & Frances
Gilbert & Friedland
Girl in Moon
Moran & Mack
Aus Creighton Co
BIJOU (loew)
Jim Reynolds
*Merchant Prince
Tabor & Greene
*Midnight Rollickers
(Two to fill)
*New Doctor
LINCOLN (loew)
Burns & Jose
Vernon & Barlow
Dena Cooper Co
Bevins & Gordon
Parsons & Irwin
*Reddington & Grant
*EKALEB (loew)
3 Steppers
LaMont & Wright
Saxton & Farrell
Big City 4
Frear Baggett Frear
2d half
Goldie & Mack
*Maxwell Quintet
Pisano & Bingham
Grey & Old Rose
PALACE (loew)
Kaima Co
Dudley Douglas
Holmes & LaVere
McCloud & Carp
(One to fill)

2d half
Philbrick & DeVoe
Violinsky Co
Durkin Girls
(Two to fill)
FULTON (loew)
Nelson & Nelson
Clara Keating
*Well Well Well
Gorman Bros
Those 5 Girls
2d half
F & M Britton
Austin Stewart 3
Phyllis Gilmore Co
American Comedy 4
3 Steppers
WARWICK (loew)
Swain's Animals
Violinsky Co
Durkin Girls
(Two to fill)
2d half
Irene Trevette
Holmes & LaVere
O'Connor & Francis
Welch Mealey M
(One to fill)
Albany, N. Y.
PROCTOR'S (ubo)
Harrah & Jacqueline
Steve Freda
Waters & Walters
William Garton Co
Kenny & Hollis
Four Boises
2d half
Wilfred DuBois
*Willie & Jordan
*The Headliners
Franklyn Adelle Co
Adams & Griffith
Elsie La Bergers Co

GRAND (loew)
Purcella & Ramsey
Weiser & Reiser
Gleasons & Houlihan
Clifford & Collins
Cromwells
2d half
Swift & Daily
Weston & Flint
*Revue DeVogue
(Two to fill)
Altoona, Pa.
ORPHEUM (ubo)
Cookley & Dunlevy
Wood & Wyde
Vadie & Gyl
(Two to fill)
2d half
Lockhart & Laddy
Pistel & Cushing
Ernest Evans Co
(Two to fill)
Auburn, N. Y.
JEFFERSON (ubo)
Bender & Heer
O'Connor & Francis
*Inspiration
(Two to fill)
2d half
Triffery & Minor
Gordon & LaMar
(Three to fill)
Albany, Ga.
GRAND (ubo)
(Macoon split)
1st half
Hazel Moran
Carbrey & Cavanaugh
*Ladies' Club
Goldsmith & Lewis
4 Kaskin Sisters
MODJESKA (loew)
Swift & Daily

Birmingham, Ala.
LYRIC (ubo)
(Atlanta split)
1st half
Fern Biglow & M
*Janet of France
*Regular Bus Man
Leon Dockader
Herbert's Dogs
BIJOU (loew)
Martiny & Florence
Winchell & Green
Housh & LaVelle
Mullen & Rogers
Mackay's Revue
(One to fill)
2d half
Purcella & Ramsey
Weiser & Reiser
Gleasons & Houlihan
Clifford & Collins
Cromwells
Boston
KEITH'S (ubo)
Edward's Revue
Collins & Hart
Flanagan & Edwards
Mignon
Edmore & Williams
Ralph Smalley
Brown Sisters
Marcella's Birds
ORPHEUM (loew)
Clara Ruff
O'Neill Sisters
Great Howard
Barnes & Smythe
The Randall
(One to fill)
2d half
Bassett & Bailey
Parker & Grey
Golden Bird
Davis & Stafford
Arturo Bernardi
(One to fill)
ST JAMES (loew)
Blinn & Bert
Lange & Harter
*Between Showers
Hoey & Lee
Les Aristocrats
2d half
Felix & Fisher
Bobbie Folsom
Morgan & Grey
Allman & Sykes
*New Producer
Bridgeport, Conn.
POLI'S (ubo)
DeWitt Young & Sis
Amoros Sisters
*Century Review
Rucker & Winfield
2d half
Holden & Herron
Lord & Fuller
Weber & Elliott
Potter & Hartwell
*Submarine U-15
PLAZA (ubo)
Ash & Shaw
Rambler Sisters
Brown & DeVoe
2d half
Kakalubis' Hawaiians
Kane & Leonard
Buffalo, N. Y.
SHEILA'S (ubo)
J & C Williams
F & L Bruch
Woolfe & Stewart
Eddie Dowling
*Submarine
Lillian Fitzgerald
*On High Seas
OLYMPIC (sun)
Gregory & Butler
Harvard & Cornell
Cecil Paquin Co
Florence Arnold
*Beauty Potstain
LYRIC (sun)
Ernie Potts & Co
McConnell & Lockhart
DeRoche & DeLee
Spiegel & Barnes
Wm Hanson Co
Butte, Mont.
PANTAGES (p)
(13-16)
(Same bill playing
Anaconda 17; Missoula
18)
*Notorious Delphine
Quigley & Fitzgerald
*Flirtation
Al Noda
Moore & Rose
Aerial Patts
Calgary
ORPHEUM
*Naughty Princess
Hudler Stein & Phil
Harry Von Fossen
Tina Lerner
Drew & Wallace
Girl from Milwaukee
Aerial, Mich.
PANTAGES (p)
*Atlantic Review
Donovan & Lee
Alexandra
H O Woodward Co
Zee & Manne
Alex & Evelyn
Camdes, N. J.
TOWER'S (ubo)
2d half (11-13)
Connolly Sisters
*The Masquer
Frank Sheridan
*Our Boys
Canton, O.
LYCEUM (ubo)
*Jackie & *Billie
*When Man Marries
Carrie Lillie
*Bungalow Girls
(Two to fill)

Cedar Rapids, Ia.
MAJESTIC (wva)
Burke & Broderick
Harvey DeVora 3
Adams & Thomas
*Quakertown to Bway
3 Bartos
(One to fill)
2d half
3 Kawanas
Bruce Morgan & B
Wheeler & Potter
Wyatt Lads & Lassies
Makers of History
(One to fill)
Champaign, Ill.
ORPHEUM (wva)
(Sunday opening)
Swain's Pets
Judson Cole
*Dreamland
Crelington Belmont & C
Fern Richelleu & F
2d half
Evelyn & Dolly
Johnson & Johnson
Princess Kalamas
Buch Bros
Charleston, S. C.
ACADEMY (ubo)
(Columbia split)
1st half
Frank O'Brien
Armstrong & Kiles 8
Kenny & Rooney
Bennett & Richards
(One to fill)
Charleston, W. Va.
PLAZA (sun)
Valentine Vox
Henry Frey
Jolly Wild Co
*Sunshine Mads
2d half
Tyler & Crollous
Edw Marshall
June & Jane Reese
(Two to fill)
Charlottesville, N. C.
ACADEMY (ubo)
(Roanoke split)
1st half
Baneroff & Broeke
Great Leos Co
Britt Wood
Georgian Trio
(One to fill)
Chattanooga, Tenn.
RIALTO (ubo)
(Knoxville split)
1st half
Karlita & Howland
Jere Sanford
Musical Highlanders
Jones & Greenlee
Templeton Gess & H
PLAZA (ubo)
Ash & Shaw
Rambler Sisters
Brown & DeVoe
2d half
Kakalubis' Hawaiians
Kane & Leonard
Buffalo, N. Y.
SHEILA'S (ubo)
J & C Williams
F & L Bruch
Woolfe & Stewart
Eddie Dowling
*Submarine
Lillian Fitzgerald
*On High Seas
OLYMPIC (sun)
Gregory & Butler
Harvard & Cornell
Cecil Paquin Co
Florence Arnold
*Beauty Potstain
LYRIC (sun)
Ernie Potts & Co
McConnell & Lockhart
DeRoche & DeLee
Spiegel & Barnes
Wm Hanson Co
Butte, Mont.
PANTAGES (p)
(13-16)
(Same bill playing
Anaconda 17; Missoula
18)
*Notorious Delphine
Quigley & Fitzgerald
*Flirtation
Al Noda
Moore & Rose
Aerial Patts
Calgary
ORPHEUM
*Naughty Princess
Hudler Stein & Phil
Harry Von Fossen
Tina Lerner
Drew & Wallace
Girl from Milwaukee
Aerial, Mich.
PANTAGES (p)
*Atlantic Review
Donovan & Lee
Alexandra
H O Woodward Co
Zee & Manne
Alex & Evelyn
Camdes, N. J.
TOWER'S (ubo)
2d half (11-13)
Connolly Sisters
*The Masquer
Frank Sheridan
*Our Boys
Canton, O.
LYCEUM (ubo)
*Jackie & *Billie
*When Man Marries
Carrie Lillie
*Bungalow Girls
(Two to fill)

Cincinnati
KEITH'S (ubo)
Togan & Geneva
Ragtime Reilly
Claire Vincent
Walter Brower
Earl Cavanaugh Co
Tricie Frigard
Burns & Frabito
Athos & Reed
Cleveland
KEITH'S (ubo)
Nankichi Troupe
Rome & Cox
Wilfred Clarke Co
Pietro
Passing Show of Vaud
Ball & Lambert
Henrietta Crossman Co
(One to fill)
MILES (miles)
Four Holloways
Ross Wyse Co
Claudia Coleman
Siney Faulke
The Youngers
(One to fill)
PRISCILLA (sun)
Forrest & Church
J & V White
Edward De Corisa Co
La Dean Sisters
Mary Maxfield
Columbia, S. C.
PASTIME (ubo)
(Charleston split)
1st half
Raymond Wilbert
Louise De Fogle
Olson & Johnson
Sinclear & Casper
Reynolds & Donegan
Columbus
KEITH'S (ubo)
Frank Shields
McMahon Diamond & C
Margaret Farrell
Valencia Suratt Co
Frank Dobson
B Alexanders
Dallas, Tex.
JEFFERSON (hp)
Fisher Sisters
Finlay & Hill
Jan Rubini
Senator Murphy
Primrose Minstrels
MAJESTIC (inter)
The Ferraros

Denver
ORPHEUM
Lean & Mayfield
J C Nugent Co
The Sharracks
Basli & Allen
Al Shays
Regal & Bender
Colour Gems
PANTAGES (p)
The Freccott
*Bachelor Dinner
Minetti & Sedili
Musical Keuhns
Wilkins & Wilkins
Bobby Henshaw
Des Moines
ORPHEUM
(Sunday opening)
Hyams McIntyre
Rajah Co
Barry & Layton
Ziegler's & Ken 5
Scarploff & Varvara
Taylor 3
Harry Beresford Co
Detroit
TELEST (ubo)
Frank McIntyre Co
Elsie Ruegger Co
Diamond & Brennan
4 Lambs
Ashley & Allman
Joe Towie
Van & Belle
Frances Rose
ORPHEUM (miles)
*Suffragette Revue
Arthur Rigby
Shannon & Annis
Donovan & Murray
Bremen & Bro
REGEN (miles)
Ritter Bros
Laurie Ordway
Marion Munson
Six Sereaders
Knapp & Cornella
Frank Wilson
Duluth
ORPHEUM
(Sunday opening)
Sallie Fisher Co
Julie Ring Co
Norton & Melnotte
Bailey & Cowan
*Five of Clubs
The Belmonts
Avon Comedy 4

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

Alexandria, La.
RAPIDS (ubo)
Lewis & White
Patton & White
Arthur Havil Co
Worth Walking 4
Richard Wally Co
2d half
*Merry Go Round
Altoona, Ill.
HIP (wva)
Story & Clark
The Brads
2d half
Wood's Animals
Moran & Weiser
Allentown, Pa.
ORPHEUM (ubo)
The Deonores
Modesta Mortensen
*Isle of Innocence
4 Harmony Kings
(One to fill)
2d half
DeLisle & Johnson
Newport & Strik
*Count & Maid
Jean Southern
(One to fill)
Amsterdam, N. Y.
LYCEUM (ubo)
Triffery & Minor
Frank Sherman
*New Model
(Two to fill)
Murray K Hill
*Garden Belles
(Three to fill)
Anniston, Ala.
LYRIC (ubo)
Eldora Co
Al Abbott
Gertrude Barnes
Stevens & Hollister
*Colonial Belles
2d half
Albert Donnelly
Capt Barnett & Son
International Revue
Wayne Marshall & C
Breen Family
Atlanta
LYRIC (ubo)
(Birmingham split)
1st half
Carlisle & Roma
Fred Allen
Nash & O'Donnell
Harry Girls
(One to fill)
Birmingham, N. Y.
STONE (ubo)
Carlo DeAngelo
Sharp & Gibson
Arthur Dunn Co
(Two to fill)
2d half
3 Kaskin Sisters
Boyle & Brown
Reid & Alma

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**\$14 PER ROOM AND BATH
\$16 UP PER SUITES FOR TWO
\$16 WEEK SUITES FOR TWO
Consisting of Parlor, Bedroom and Bath
Light, Airy, with All Improvements
REISENWEBER'S HOTEL
58th Street and Columbus Circle
New York City**

3 O'Gorman Girls
Beale Rempel Co
Kaufman Bros
Maud Earle Co
Variety Dancers
Danville, Ill.
PALACE (ubo)
(Sunday opening)
Ioleen Sisters
Brierre & King
Newhoff & Phelps
Torcat's Roosters
(One to fill)
2d half
Hayatake Bros
The Skatelies
Hopkins & Axtell
Peggy Brooks
College Quintet
Davenport, Ia.
COLUMBIA (wva)
(Sunday opening)
Low Huff
Bruce Morgan & Betty
Jack Wyatt
O & P Hickman
Makers of History
2d half
Joe Barton
Tally & Hart
*Money or Your Life
The Doherty
Hoosier Girl
Dayton, O.
KEITH'S (ubo)
Eddy Duo
Abbott & White
James C Morton Co
Rice & Werner
Staley & Birnes
*Bonfire of Empires
Dickinson & Deagon
Beauty
Decatur, Ill.
EMPRESS (wva)
(Sunday opening)
*Tik-Tok Girl
2d half
Swain's Pets
Ray & Fay
*Don't Lie to Ma
Bison City 4
Fern Richelleu & F

GRAND (wva)
Newkirk & H Girls
Moran & Dale
Barry & Pary
*Cycle of Mirth
(One to fill)
2d half
3 Melvins Bros
LeRoy & Mabel Hart
Mattie Choate Co
Ray Snow Co
Elycia Venus
Kanton, Pa.
ABLE O H (ubo)
Newport & Strik
Helen Ware Co
Jean Southern
*Count & Maid
(One to fill)
The Deonores
Modesta Mortensen
Delacey Ruse Co
4 Harmony Kings Co
(One to fill)
E. St. Louis, Mo.
ERBERS (wva)
Julia Edwards
*Don't Lie to Ma
Marshall & Covert
Moran & Weiser
2d half
Skating Venues
Fay & Jack Smith
Sam Liebert Co
Edmonton, Can.
PANTAGES (p)
*Dance Girl of Delhi
Pearson & Goldie
Alex Gayden Co
Pat Barrett
Rose & Ellis
Elmira, N. Y.
MAJESTIC (ubo)
3 Kaskin Sisters
Reid & Alma
Duquesne 4
(Two to fill)
2d half
Walters & Cliff Sis
Lis & Lawrence
Casting Campbell
Ray & Fay
(Two to fill)
Erie, Pa.
COLONIAL (ubo)
Lonzo Cox

**HOTEL APPLETON
SAN FRANCISCO
(Next to Alcazar Theatre)
The New Home of the Theatrical Profession**

- Harrison West 8
Ed Howard Co
Jonah Hawaiians
Swift & Kelly
Harold DuKane Co
Evansville, Ind.
GRAND (wva)
(Terre Haute split)
1st half
Alvarez Duo
3 Gilets Westons
E & E Adair
4 Buttercup
"No Man's Land"
Fall River, Mass.
BIJOU (ubo)
Banest & Bailey
Parker & Grey
Golden Bird
Davis & Stafford
Arturo Bernardi
2d half
Claude Rant
O'Neill Sisters
Groat Howard
Barnes & Smith
The Randalis
Filant, Mich.
PALACE (ubo)
(Sunday opening)
(Saginaw split)
1st half
Lalla Selbini Co
Skelly & Helt
"Magazine Girls"
Hugo Lutgens
Apollo Trio
Ft. Wayne, Ind.
PALACE (ubo)
(Sunday opening)
Orville Stamm
The Skatelles
D & A Wilson
Neal Abel
Columbia & Victor
Carl McCullough
(One to fill)
2d half
Cooney Sisters
Brierre & King
4 Swors
Gardner Trio
Lydia Barry
Burdella Patterson
Ft. Williams, Can.
ORPHEUM (wva)
(Same 1st half show
plays Strand, Winni-
peg, 2d half)
Frontier
Mack & Dean
A Nicholson 8
4 Earls
Newkirk & H Girls
Moran & Dale
Bayle & Patry
(One to fill)
Fort Worth, Tex.
MAJESTIC (inter)
Mack & Duffy
Rita Gourd
Harry Thorne Co
6 American Dancers
Bert Swor
"20th Century Whirl"
Fresno, Cal.
HIP (aah)
Zemater & Smith
Arthur Dawids
Wilson & Vana
"Between Us Two"
Neville & Brock
(One to fill)
2d half
Martelle Co
Barnes & Burner
Dorothy Dale
Bert & Nickerson
4 Dancing Demons
7 Arabs
Galveston, Tex.
MAJESTIC (inter)
(15-16)
(Same bill playing
Austin 17-18)
Kathryn Powell
Barlowe & Feeble
Loret & Jett
Willie Weston
Sam Mann Co
J & B Morkan
Pete & Pals
Grand Rapids, Mich.
EMPRESS (ubo)
Heras & Preston
Sylvia Clark
Yvette & Saranoff
Mrs J. Barry
Duffy & Ingles
Cronin's Novelty
(One to fill)
Gt. Falls, Mont.
PANTAGES (p)
(16-17)
(Same bill playing
Helena 18)
Goleman & Ray
"Peacock Alley"
Diane Bonnar
McConnell & Simpson
Ford & Goodrich
Gaston Palmer
Green Bay, Wis.
ORPHEUM (wva)
2d half
Nadge
Boothby & Everdeen
N. Montremon Co
Hill Tivoli & H
Greenville, S. C.
GRAND (ubo)
(Spartanburg split)
1st half
Models De Luxe
Albert Lloyd
- Haviland & Thornton
The Volunteers
Jack Alfred 8
Hamilton, Can.
LYRIC (ubo)
Young & April
Holmes & Buchanan
Kittner Hawksley &
M
Hugh Herbert Co
Harry Tighe Co
Gilets' Monkeys
LOEW (low)
Johnson Howard L
Ed & Lottie Ford
Kathryn Milley
Misses Parker
Bob Hall
"Betting Bettys"
Harrisburg, Pa.
MAJESTIC (ubo)
Bullet Proof Lady
Mack & Lee
DeLacey Rico Co
Fistat & Cushing
Brown's Mus Revue
2d half
Jennings & Mack
Joe Cook
(Four to fill)
Hartford, Conn.
POLI'S (ubo)
Lane & Plant
"Submarine U-15"
McD Kelly & Lucey
Frank France
Lord & Fuller
2d half
Jack Rose Co
Just Girls
Alanson
PALACE (ubo)
Seabury & Shaw
C & M Cleveland
Marguerite & Hanley
Kane & Leonard
"Joyland Girls"
2d half
Charlie Semon
Four Nightons
Cornell's Review
Nevins & Louise
Hattiesburg, Miss.
CANTONMENT
(low)
McGee & Anita
Jack Reddy
"Right Man"
Ward & Cullen
Hubert Dyer Co
2d half
Cornelia & Adele
Roatino & Barrett
Regal & Mack
Thos P Dunne
Alvaretta Rigo & S
Hawleton, Pa.
FEBLEYS (ubo)
2d half (11-18)
Harrington & Mills
Gordon & LeMaire
Francis Dyer
Heboken, N. J.
LOEW (low)
Maxine & Rector
Greenley & Williams
"Watch Your Wife"
Creamer Barton & S
(One to fill)
2d half
Reckless Duo
Chas Gibbs
Clayton Maclyn Co
McCloud & Carp
"Firefly"
Honaton, Tex.
PRINCE (hp)
Hill & Ackerman
Burns & Lynn
Chaunoy Monroe Co
Bill Pruitt
"Courtroom Girls"
MAJESTIC (inter)
Reno
Doris Dare
Louis Simon Co
Dave Roth
Benese & Baird
"Four Husbands"
Indianapolis
KEITH'S (ubo)
Sully Rogers & S
Harry Ellis
Burt Johnson Co
Hall & Fuller
LeMaire & Gallagher
Belle Baker
Strassell's Animals
LYRIC (ubo)
Rekomo
Mildred Hayward
"Clocks & Suits"
Viola Lewis Co
(One to fill)
Ithaca, N. Y.
STAR (ubo)
Walters & Cliff Sis
Boyle & Brown
Casting Campbells
(Two to fill)
2d half
Bender & Heer
Sharp & Gibson
Arthur Dunn Co
(Two to fill)
Jackson, Mich.
ORPHEUM (ubo)
(Sunday opening)
(Lansing split)
1st half
"Pretty Baby"
Jacksonville, Fla.
ARCADE (split)
(Savannah split)
1st half
Nalona
Rae & Edge
- Genaro & Gold
Nevina & Erwood
Kenny Mason & S
Johnstown, Pa.
MAJESTIC (ubo)
(Pittsburgh split)
1st half
O'Neill Twins
Harrison & Burr
"Planoville"
Cook & Lorens
Lamb's Manikens
Joplin, Mo.
CLUB (hp)
Rodrigues
Flo & Ollie Walters
Jack Kennedy Co
Tom Kelley
"Bride Shop"
Kalamazoo, Mich.
MAJESTIC (ubo)
(Sunday opening)
(Battle Creek split)
1st half
Parker Bros
Austin & Bailey
Eadie & Ramadan
Marion Gibney
"Follies DeVogue"
Kansas City, Mo.
ORPHEUM
(Sunday opening)
Carus & Comer
4 Marx Bros
Hans & Weston
Bernard Janis
Doris & Bell
Whitefield & Ireland
PANTAGES (p)
(Sunday opening)
Rosaland
The Langsons
Jarvis Harrison
T. D. Harris & Variety 4
Cortez Trio
Knoxville, Tenn.
BIJOU (ubo)
(Chattanooga split)
1st half
Norman Talma
Caltes Bros
Agnes Cappellin Co
Billy McDermott
The Rials
"Lafayette, Ind.
FAMILY (ubo)
Juggling Normans
Clark & Chappelle
D & A Wilson
Georgia Ames
Tennessee Ten
Lancaster, Pa.
COLONIAL (ubo)
2d half (11-18)
Modesta Mortensen
Chas L Fletcher
Gordon & Variety 4
Ball Bros
Lansing, Mich.
BIJOU (ubo)
(Sunday opening)
(Jackson split)
1st half
Aerial Edlys
Travers & Douglas
Dean & Sor Girls
Wren & Conley
Aah! Japs
Lexington, Ky.
ADA MEAD (sun)
Tyler & Crollous
Edward Marshall
June & Jane Reese
Walter Bryan Co
2d half
Valentine Vox
Henry Frey
John Wild Co
Enid Evans Co
Lincoln, Neb.
ORPHEUM
Cresay & Dayne
Morton & Glass
Stuart Barnes
Hanlon & Clifton
McDonald & Rowland
H & E Conley
Alfred LaTall Co
Little Rock, Ark.
MAJESTIC (inter)
Frankie Heath
Paul Decker Co
Aveling & Lloyd
(One to fill)
2d half
Jack Lavier
Ned Norworth Co
Cooper & Rardo
Bert Hughes Tr
(One to fill)
Logansport, Ind.
COLONIAL (ubo)
Tennessee Ten
(One to fill)
2d half
Al Ripon
Song & Dance Review
Los Angeles
ORPHEUM
"Vanity Fair"
Foster Ball Co
3 Weber Girls
Nellie Nichols Co
Anson & Daughters
Allan Shaw
"Corner Store"
PANTAGES (p)
Hoop Vernon
Pat Thompson
Lee Hop Co
Harvey 3
Uyeno Japs
Roscoe's Minstrels
- HIP (aah)
Stanley & Lee
Hodge & Lowell
Flying Weavers
Allen Carrell & P
4 American Beauties
Larry Haggerty
Seymour Family
Louisville
ANDERSON (ubo)
Ed Tanguay
Selma Brass
Walter Meems
Henshaw & Avery
"Night Boat"
Prosper & Marot
(One to fill)
KEITH'S (ubo)
(Nashville split)
1st half
Chinko & Kaufman
Libonati
Martha Hamilton Co
Helen Triz & Sis
Aesthetic Dancers
Lowell, Mass.
KEITH'S (ubo)
Clown Seal
Frisco
Johnny Eckert Co
Wm Bbs Co
"Petticoat Minstrels"
Swor & Avey
Macon, Ga.
GRAND (ubo)
(Augusta split)
1st half
Canaris & Cleo
Curley & Drew
Olga Miska Co
Dooley & Sales
Monroe & Grant
Madison, Wis.
ORPHEUM (wva)
(Sunday opening)
"Sunny-Side of Bway"
2d half
Sigbee's Dogs
Vera Sabini Co
Kard & Raymond
"All for Democracy"
(One to fill)
Manchester, N. H.
PALACE (ubo)
DeWinters & Rose
Sampson & Douglas
Robt Hodge Co
Trovato
"Olives"
2d half
Red & Bloddy
Rose & Moon
Helen Gleason Co
Hawthorne & Anthony
Dore's Celebs
McKeessort, Pa.
WHITE O H (ubo)
Pielert & Schofield
Jennings & Mack
Ernest Evans Co
Milton & DeLong Sis
Lockhart & Laidie
2d half
Pope & Uno
Baker & Rogers
Chas Buckley Co
Harry B Lester
6 Va Steppers
Memphis
ORPHEUM
Nonette
Harry Green Co
Mack & Earl
Frank Crumit
Eddie Borden Co
Kansas Japs
Skating Bear
LYCEUM (low)
Hobson & Beatty
Doris Lester 8
Jarrow
Gillrain Girls
2d half
Winobell & Green
Hush & Lavelle
Mullen & Rogers
McKay's Revue
Milwaukee
MAJESTIC (orph)
Fritz Schoff
Bob Matthews Co
Lydell & Higgins
Shirley Bear
Bozart Troupe
Appale's Animals
Frosini
Gere & Delansy
PALACE (wva)
(Sunday opening)
Nadge
Boothby & Everdeen
Link & Robinson
"All for Democracy"
Travillas & Seal
(One to fill)
2d half
Carl McCullough
Shaw & Campbell
(Owensboro split)
Minneapolis
ORPHEUM
(Sunday opening)
DeHaven & Parker
Alan Brooks Co
Arnold & Taylor
Do O'Neil
John Clark Co
Claude M Rodeo Co
Kathleen Clifford
PANTAGES (p)
Geo M Rosener
Leonard Brown Co
Sullivan & Mac
Benman & Anderson
GRAND (wva)
Chas Weber
Herman & Hanley
"Mary's Day Out"
- Morley & McCarthy Sis
Filipino Sextet
PALACE (wva)
Myrl & Delmar
Rice & Francis
"Meadowbrook Lane"
C & M Dunbar
Marmelin Sisters
Mobile, Ala.
LYRIC (ubo)
C 2d half
Rhoda & Crampton
Al Abbott
Gertrude Barnes
Stevens & Hollister
Leach Wallen 8
Montgomery, Ala.
GRAND (ubo)
(New Orleans split)
(Sunday opening)
1st half
The DeBarr
Keno Welch & Mel
Low Welch Co
Sandy Shaw
Act Beautiful
PRINCESS (ubo)
Rath Bros
Frances Kennedy
Ed Raymond Co
Antanbury & Revue
Florence Roberts Co
(Three to fill)
FRANCAIS (ubo)
Tryon's Dogs
Blanche Alfred Co
Skipper Kennedy & R
Sparks All Co
(One to fill)
2d half
Dow & Dale
Devlin & Miller
Zeno Jordan & Z
(Two to fill)
LOEW (low)
Bennington & Scott
Long Nace
Conroy & O'Donnell
Eddie Heron Co
Sherman Van Hyman
Clark's Hawaiians
Muskegon, Mich.
REBENT (ubo)
(Sunday opening)
Sutter & Dell
Ronair & Ward
Billy Elliott
(Two to fill)
2d half
Luby & Higgy
Lella Shaw Co
The Brads
"Fisende Reverie"
(One to fill)
Nashville, Tenn.
PRINCESS (ubo)
(Louisville split)
1st half
Witt & Winter
Mitchell & Mitch
"Whose to Blame"
Martelle
The Vivians
Newark, N. J.
LOEW (low)
Gertrude Rose
Selig & Lee
Chas Gibbs
"After the Wedding"
Dunbar & Burner
Reckless Duo
2d half
Alice DeGarmo
Jim Reynolds
"Creamer Barton & S
ed Maryland
(Two to fill)
New Haven, Conn.
PALACE (ubo)
DeWolf Girls
Four Nightons
Weber & Elliott
Friedrich & Hartwell
Holden & Barron
2d half
Demarest & Doll
Harold Selman Co
Rucker & Winfred
"Century Review"
DeWitt Young & Sis
BIJOU (ubo)
White Haig
J B Thornton
Hooper & Marbury
WM PENN (ubo)
2d half (11-13)
Lou Holts
Morris & Campbell
Cornell Revue
Concerts
ALLEGHENY (ubo)
Helen Jackly
O'Neill & Walmesley
Edward's Revue
Morris & Campbell
Amanura Japs
GRAND (ubo)
Two Nippons
Loverberg Sis Co
Chas L Fletcher
"Sweethearts"
Pittsburgh
SHERIDAN SQ (ubo)
(Johnstown split)
1st half
Merle's Cooktoos
Gonne & Albert
Minnie Allen & Sis
Hal Stephens Co
Garcelenti Bros
CRESCENT (low)
Cornelia & Adele
Rontino & Barrett
Ohrad & Goodwuh
Irene Meyers
8 Black Dots
Moore & West
Maximilian's Dogs
(One to fill)
- Doris Lester 8
Jarrow
Gillrain Girls
New Rochelle, N. Y.
LOEW (low)
Irene Trevette
Douglas Family
(One to fill)
3 Peronces
Hall & O'Brien
Gorman
Northolt, Va.
ACADEMY (ubo)
(Richmond split)
1st half
Sterling & Marguerite
Tannean Bros
McCormack & Wallace
Josie Heather Co
White's Circus
Oakland
ORPHEUM
(Sunday opening)
Blossom Seely Co
"In the Dark"
Cooper & Robinson
Oakes & Delour
Perrone & Oliver
Broaden & Silvermoon
PANTAGES (p)
Anderson & Revue
Topsy Equestrians
John & Mae Burke
Silver & Duval
The Lelands
Joe Reed
Okla. City, Okla.
LIBERTY (hp)
Erna Antonio 3
Grindell & Euther
Burke Touchy Co
Harry Rose
Marjorie Lake
Ordem, Utah
PANTAGES (p)
(18-20)
Goldie & Ayres
Nancy Fair
Gruber's Animals
Song & Dance Revue
Hilton & Lassar
Shriner & Herman
Omaha
ORPHEUM
"Submarine F-7"
Santi Co
Harry Holman Co
Harry Gilfoil
Cycling Brunettes
Elida Morris
Hilton Stanley Co
Ottawa, Can.
DOMINION (ubo)
Dow & Dale
Devlin & Miller
Zeno Jordan & Z
(Two to fill)
2d half
Tryon's Dogs
Blanche Alfred Co
Skipper Kennedy & R
Sparks All Co
(One to fill)
Paterson, N. J.
MAJESTIC (ubo)
2d half (11-13)
DeWitt & Gunther
Elizabeth Mayne
"Cornob Cutups"
Sterling & Marguerite
Sergt Gordon
Pawtucket, R. I.
SCENIC (ubo)
Wellington & Sylvia
Weber & Rldnor
Hershel & Hendler
9 Crazy Kids
2d half
Wilson Aubrey 8
Gladstone & Leonard
Elizabeth Mayne
Arthur Pickens Co
Philadelphia
KEITH'S (ubo)
Black & White
Fern & Davis
West & Wheeler
Elizabeth Brice
Mrs Thos Whiffen Co
White Haig
J B Thornton
Hooper & Marbury
WM PENN (ubo)
2d half (11-13)
Lou Holts
Morris & Campbell
Cornell Revue
Concerts
ALLEGHENY (ubo)
Helen Jackly
O'Neill & Walmesley
Edward's Revue
Morris & Campbell
Amanura Japs
GRAND (ubo)
Two Nippons
Loverberg Sis Co
Chas L Fletcher
"Sweethearts"
Pittsburgh
SHERIDAN SQ (ubo)
(Johnstown split)
1st half
Dusse's Terriers
Millard & Marlin
"Back from Front"
Tony
(One to fill)
HARRIS (ubo)
Fred Norman
Dale & Boyle
Ohrad & Goodwuh
Irene Meyers
8 Black Dots
Moore & West
Maximilian's Dogs
(One to fill)
- DAVIS (ubo)
Lady Duff Gordon Co
Mullen & Coogan
Spencer & Williams
Diero
Howard & White
Harms Trio
Portland, Me.
KEITH'S (ubo)
V & G Falls
Georgia Emmett
Whitner's Dolls
Leavitt & Lockwood
Imhoff Conn & C
Little Billy
(One to fill)
Portland, Ore.
ORPHEUM
Morgan Dancers
Macart & Bradford
Yates & Reed
Burley & Burley
Natalie Sisters
Harry DeCoe
Tarsan
PANTAGES (p)
Glen Echo
Frank Morrell
Grew Pates Co
Earl & Laitch
3 Mus DeLuxe Girls
Providence, R. I.
EMERY (low)
Felix & Plither
Bobbie Folson
Morgan & Grey
Allman & Sykes
"New Producer"
(One to fill)
Blans & Bert
Lane & Harper
"Between Showers"
Hoey & Lee
Les Aristocrats
(One to fill)
Reading, Pa.
MAJESTIC (ubo)
Jewett & Pendleton
Willard & Wilson
Fritz Cook
Larry Relly Co
(One to fill)
2d half
Bullet Proof Lady
Mack & Lee
Ragtime Dancing Car
Brown's Mus Revue
(One to fill)
Richmond, Va.
LYRIC (ubo)
(Norfolk split)
1st half
The Flamingos
Ann Sutor
"Girl on Magazine"
Fox & Ward
(One to fill)
Roanoke, Va.
ROANOKE (ubo)
(Charlottesville split)
1st half
Gliding O'Mearas
Texas Four
Southern Serenaders
Vini & Temple
Littlejohns
Rocheater, N. Y.
TEMPLE (ubo)
Stella Mayhew
McKay & Ardine
7 Honeybys
Dert Fitzgibbons
McMahon & Chappelle
Alex McPayden
Dupree & Dupree
Mang & Snyder
Rockford, Ill.
PALACE (wva)
(Sunday opening)
Sigbee's Dogs
Felix & Fallon
Vera Sabini Co
Ward & Raymond
Hoosier Girl
2d half
Lew Huff
"Zig Zag Review"
Creighton Belmont & C
Travillas & Seal
(One to fill)
Sacramento, Cal.
ORPHEUM
(8-9)
(Same bill playing
Stockton 10-11; Fresno
12-13)
Kalmat & Brown
Marion Weeks
Fracklin Co
Vardon & Perry
LaZier Worth Co
HIP (aah)
(Same 1st half bill
plays Stockton 2d half)
1st half
Delavan Bros
Bert & Gershon
Harry Nelson & B
Harry Mason Co
2 McCarrers
Cecile Trio
2d half
McIllyar & Hamilton
Fox & Foxie
Ago & Virginia
Dore & Wright
Lord Roberts
Gelles Troupe
Stan & Mae Laurel
Saginaw, Mich.
JEF-STRAND (ubo)
(Sunday opening)
(Flint split)
1st half
The Hennings
J & G O'Meara
6 Kirkamith Sisters
- Brady & Mahoney
Maximes & Bobby
St. Louis
ORPHEUM
Hobart Bosworth Co
Adelaide & Hughes
Gret Lester
Linnie Daly
King & Harvey
Moore & Haager
Apollo Trio
Montambo & Nap
EMPRESS (wva)
Monarch Dancing 4
Cooney Sisters
Sam Liebert Co
Walker & Blackburn
Wood's Animals
2d half
Marshall & Covert
"Days of Long Ago"
"Dreamland"
Stoney Trio
(One to fill)
GRAND (wva)
Clark Sisters
Lowe & DeMarie
Billie Bowman
Veronica & Hurifalls
Ray Conlin
F & DeMont
Kingsbury & Munson
Roach & McCurdy
"On the Atlantic"
PARK (wva)
Skating Venues
Fay & Jack Smith
Eldridge Barlow & E
Chas Wilson
Princess & Kalama
2d half
Zylo Maids
Hailey & Noble
Arthur Devoy Co
Neal Abel
Hoyt's Minstrels
St. Paul
ORPHEUM
Lucille Cavanaugh Co
Robins
Ruth Budd
Moore & Gerald
Mack & Williams
Marie Nordstrom
PALACE (wva)
C & A Glocker
Williams & Culver
Mattie Choate Co
Ray Snow Co
(One to fill)
2d half
The Lampkins
"Miss Up-to-Date"
Thalero's Circus
(Two to fill)
Salt Lake
ORPHEUM
Gertrude Hoffman Co
Kelly & Galvin
Leo Beers
V & E Stanton
Felix & Japs
PANTAGES (p)
Steiner Trio
Denis-Shawn Dancers
Owen & Moore
Countess Verona
Lawrence Johnston Co
Billy King Co
San Antonio, Tex.
ROYAL (hp)
Nayon's Birds
Earnets Rackett
"Ocean Bound"
By & Earl
Donals Sisters
MAJESTIC (inter)
Three Bobs
Helen Vincent
Periera Sextet
H & G Ellsworth
Baker Co
William & Wolufs
Robbie Cordone
San Diego
PANTAGES (p)
Elmer Fleury
"Girl at City Staid"
Francis & Nord
Homer & Dubard
Winston's Seals
Canfield & Coban
HIP (aah)
Tiny Trio
Pina & Pika
The Verones
Blond Robinson
Cecil & Bernice
Dorothy Lamb Co
2d half
Manley & Golden
Florence Bell Co
Small Tern Opry
Scott & Douglas
Creole Fashion Plate
Lovett & Dale
Celli Opera Co
San Francisco
ORPHEUM
(Sunday opening)
Leona LaMar
"Exemption"
Loney Haskell
Tasma Trio
Wheeler Moran
Harold Onuki
"In the Zone"
Dugan & Raymond
Geo Damerel Co
PANTAGES (p)
(Sunday opening)
Zara Carmen 8
Sinclair & Tyler
Jesse Miller
Kinkaid Kilites
5 Metzette
Bob Albright

BILLS.

CASINO (aah)

(Sunday opening)

The Morenos
Vera Berliner
Minstrel Mafes
Lewis & Chapin
Norris' Anzels
Packard Trio

HIP (aah)

(Sunday opening)

Toki Murato
Billy & Ada White
Richard & Ward
Lewis & Tracy
"Campus Girls"
Edythe Sterling
Scamp & Scamp

Sansktoon, Can.

EMPIRE (wva)

(Same 1st half show

plays Regina, Regina,

Can, 2d half)

Daly & Berlew
Miller & Rainey
Hoosier Trio
Pett Troupe

Savannah, Ga.

BIJOU (ubo)

(Jacksonville split)

1st half

Baraban & Grohs
Lewis & Leary
Stevens & Bordeaux
Lambert & Fredericks
Kilkenny 4

Schenectady, N. Y.

PROCTOR'S (ubo)

Elsie La Bergere Co
Willing & Jordan
Milton Pollock Co
Henry Clive & Miss D
"The Headliners"

2d half

Five Nelsons
Walters & Walters
James Watts Co
Charles Irwin
Reisler

Scranton, Pa.

POLI'S (ubo)

(Wilkesbarre split)

1st half

Tom & Dolly Ward
Stanley Gallini Co
Kenny & Nobody
Shrapnel Dodgers
3 Balzar Sis

Seattle

ORPHEUM

Elizabeth Murray
Bronson & Baldwin
4 Haley Sisters
Owen Lewis
Helen Savage Co
Billie Reeves Co
Jack Clifford Co
PANTAGES (p)
Chandler & De R. Sis
"Heir for Night"
LaFrance & Kennedy
4 Mayhows
Orren & Drew

Shoux City, Ia.

ORPHEUM (wva)

(Sunday opening)

Adonis & Dog
Black & O'Donnell
Otto Bros
"Tango Shoes"
Danny Simmons
3 Melvin Bros
2d half
Walker & Texas
Dublin Girls
Adams & Thomas
Wellington Cross
Emily Darrell Co
3 Barrios

So. Bend, Ind.

ORPHEUM (wva)

(Sunday opening)

Burdella Patterson
Chas Grapewin Co
Arthur Deagon
Gardner Trio
(One to fill)
2d half
Berguist Bros
A & G Terry
Chas Grapewin Co
Angel & Fuller
Royal Gascolines
Spartan burr, N. C.
HARRIS (ubo)
(Greenville split)

1st half

The Demos
Lew Wells
Eleanor Cochran Co
Monkey Hippodrome
(One to fill)

Tacoma

AUDITORIUM (orph)

(13-15)

(Same bill playing

Tacoma, Tacoma, 18-

21; opening Thursday

Ruth St Denis Co
Lora Hoffman
Andy Rice
Toney & Norman
Vercel & Vercel

PANTAGES (p)

Fanton's Athletics
M. P. & Harmon
Musical Novelties
Wright & Davis
Mercereau Co
Gordon & Gordon

Springfield, Ill.

MAJESTIC (wva)

(Sunday opening)

Lohse & Sterling
Ray & Pay
"Days of Long Ago"

Hoyt's Minstrels

3 Jordan Girls
2d half
Story & Clark
"Tik-Tok Girls"
Springfield, Mass.
PALACE (ubo)
Mr. and Mrs. Vernon
Porter J. Withe Co
Mario's Orchestra
Curry & Graham
International Four
Martini & Maximilian
2d half
Three Rosalires
McD Kelly & Lucey
Ray & Pagan
Miller & Lyle
"Mexican Romance"
Seabury & Shaw
B'WAY (loew)
McConnell & Austin
Rose Berry
American Comedy 4
4 Renee Girls
2d half
Minetta Duo
(Three to fill)

Springfield, O.

SUN (sun)

Stanley & Bornes
Jack & June
Royal Six
O & M Brown
Alex O'Neal & Saxton
Peggy Dean & Girls
Stouvenville, O.
VICTORIA (sun)
F & C LaTour
Granville & Mack
Lasky's Three Types
Francis & Hume
"Fashion Follies"
2d half
Peterson Bros
G Van Dyke & Bro
Gordon Eldrid Co
Musical Millers
Ted & Marie King
Stockton, Cal.
HIP (aah)
1st half
Martelle Co
7 Arabs
(Four to fill)
Superior, Wis.
PALACE (wva)
The Lamplins
"Miss Up-to-Date"
Thaleros Circus
(Two to fill)
2d half
C & A Glocker
7 Kiddling Kids
Eddie Clayton
Fulton Mack & Fulton
(One to fill)
Syracuse, N. Y.
CRESCENT (ubo)
Gordon & LaMar
Murray K Hill
Hito Revue
Lee & Lawrence
2d half
Gates & Finley
"Inspiration"
Frank Sherman
(Two to fill)
TEMPLE (ubo)
Permaire & Shelly
Corcoran & Mack
Franklyn Ardell Co
James Watts Co
Charles Irwin
Five Nelsons
2d half
Martin Duo
Alton & Alton
Milton Pollock Co
Henry Clive & Miss D
Roy La Pearl
(One to fill)
Tacoma
PANTAGES (p)
Frank Morrell
Grow Pates Co
Early & Laight
3 Musical Maids
Degen & Clifton
"Wedding Shells"
Singer's Midgets
LaFollette Trio
Terre Haute, Ind.
HIP (wva)
(Evansville split)
1st half
Aerial Bartlett
Raines & Goodrich
Maryland Slingers
Dale & Burch
Kluting's Entertainers
Keith's (ubo)
Sanson & Delilah
Skipper & Kastrop
Jennie Middleton
Mason Keeler Co
Cecil Cunningham
Millette Sis Co
Rockwell & Wood
Robt DeMont Trio
Toronto
SHEA'S (ubo)
Stapole & Spire
Ward & Girls
Dorothy Brenner
Halsman & Sykes
Joe Brownings
"Forest Fires"
(One to fill)
HIP (ubo)
Reynolds & White
Fred Webber Co
Lono Guernsey
Nancy Boyer Co
Lawrence Devarre

Radium Models

YONGE (loew)

Booth & Leander
Lowe & Spierling Sis
Amoros & Jeanette
Middleton & Spell-
meyer
Natt Carr
Kuma 4
Trenton, N. J.
TAYLOR (ubo)
2d half (11-13)
Fred Norman
Koyes & Kues
Mr. & Mrs. Melbourne
Trefferer & Bourne
Sharp & Gibson
"Mexican Romance"
Troy, N. Y.
PROCTOR'S (ubo)
Wilfred Du Bois
Alton & Allen
Chisholm & Breen
Adams & Griffith
"Mimic World"
2d half
Harrah & Jacqueline
Steve Freda
4 Bolsee
"Mimic World"
Utica, N. Y.
COLONIAL (ubo)
Thomas & Hall
William Sisto
Resista
(Four to fill)
2d half
Hanvey & Francis
Robert Hymen Co
"New Model"
Duquesne Comedy 4
(Three to fill)
Vancouver, B. C.
ORPHEUM
Constance Crawley Co
Dahl & Gillen
Grace DeMar
Mary Edith Edwards
4 Mortons
Dingle & Ward
Beeman & Anderson
PANTAGES (p)
Bellicaire Bros
Gangler's Dogs
Mary Norman
Jon B. Tottom Co
Elizabeth Cutty
Madison & Winchester
Waco, Tex.
ORPHEUM (hp)
Herbert Brooks
Joseph K. Watson
Japanese Prince
Joe Roberts
4 Readings
MAJESTIC (inter)
Hughes Troupe
Street Urchin
New Norworth Co
"Reckless Eve"
Cooper & Ricardo
Jack Lavier
Washington
KEITH'S (ubo)
Rooney & Bent Co
Beale Wynn
Brice & Barr Twins
Frank Fay
"Mar via Wireless"
Holmes & Wells
Three Kanes
Marie Lo's Co
Waterbury, Conn.
POLI'S (ubo)
Paul Waterbury
Charlie Somo
Three Rosalires
Cornell's Review
Jack Rose Co
Harold Selman Co
Three Kelos
2d half
International Four
Valdares
Markuerite & Hanley
Sterling & Chapman
Mario's Orchestra
Lane & Plant
Waterloo, Ia.
MAJESTIC (wva)
(Sunday opening)
3 Kawanas
Adolpho
"515"
Emily Darrell Co
Sully Family
2d half
Hanna & Partner
3 Vagrants
"Here & There"
G & P Hickman
"Quakertown to Bway"

Wheeling, W. Va.

VICTORIA (sun)

The Parrines
Baker & Rogers
Gordon Eldrid Co
Angell Sisters
2d half
F & C LaTour
Granville & Mack
Lindsay & Lady Bugs
Francis & Hume
Wilkesbarre, Pa.
POLI'S (ubo)
(Scranton split)
1st half
Two Stars
Jane Connolly Co
A Rouget & Gilrie
Greater City 4
"Jazz Nightmar"

Winnipeg

ORPHEUM

Sheehan & Regay
Cairns Rochester
Cairns Ruzal & D
Darling Sisters
Wilton Lackaye Co
Dooley & Nelson
Ziska & King
PANTAGES (p)
"Over There"
Simmons & Dean
Herbert Lloyd Co
Sol Derna
3 Gibson Girls
STRAND (wva)
1st half
Aerial Butters
Williams & Culver
Clover Leaf 3
5 Merry Maids
Woonsocket, R. I.
BIJOU (ubo)
Wilson Aubrey 3
Gladstone & Leonard
Arthur Pickens Co
2d half
Wellington & Sylvia
Weber & Ridnor
Hershel & Hendler
Worcester, Mass.
POLI'S (ubo)
Demarest & Doll
Doree's Celebs
Ray & Pagan
2d half
La Belle Titcomb
Frank Frano
Three Kelos
Curry & Graham
PLAZA (ubo)
Miller & Lyle
Just Girls
Lawrence Brooke Co
Rose & Moon
2d half
Ash & Shaw
"Jazz Girls"
Robert H. Hodge Co
Wrightstown, N. J.
ARMY (ubo)
Zelaya
Gaylord & Lancton
Harry Breen
Gautier's Toy Shop
(One to fill)
2d half
DeWitt & Pendleton
Willard & Wilson
Corb Shop & Don
(Two to fill)
Yonkers, N. Y.
PROCTOR'S (ubo)
Bertie Ford Co
Fred Berrens
De Leon & Davies
Mollie King
Kramer & Morton
Arnold & Florenz
2d half
Juggling Nelson
Soman & Sloan
Ward & Van
William Gaxton Co
Ray Samuels
Bradley & Ardine
York, Pa.
OPERA HOUSE (ubo)
2d half
Coakley & Dunlevy
Wooze & Wyde
Vadie & Gygi
(Two to fill)
Youngstown, O.
KEITH'S (ubo)
Queenie Dunedin
Moss & Frye
Florence Tempest Co
Brendel & Bert
3 Chums
"Hit the Trail"
Leightner Sis & Alex
General Pisanco Co

LIBERTY THEATRE CIRCUIT.

The Liberty Theatre Circuit, which embraces 16 houses, will add another when the Camp Funston theatre, in Kansas, becomes operative and a manager appointed.

The revised theatre list now composes the following locations and representatives: Camp Devens, Mass., Maurice Greet; Camp Upton, L. I., George H. Miller; Camp Merritt, N. J., Harry Clay Blaney; Camp Dix, N. J., W. O. Wheeler; Camp Meade, Md., Charles E. Barton; Camp Lee, Va., C. D. Jacobson; Camp Jackson, S. C., John F. Farrell; Camp Gordon, Ga., Percy Weadon; Camp Sheridan, Ala., Coliseum theatre, Lieut. Gavin Harris; Camp Pike, Ark., H. H. Winchell; Camp Funston, Kan., yet unnamed; Camp Dodge, Ia., Julian Anhalt; Camp Grant, Ill., George J. Breinig; Camp Custer, Mich., E. W. Fuller; Camp Sherman, O., Frank J. Lea; Camp Taylor, Ky., Aubrey Stauffer; and Camp Lewis, Wash., E. W. Braden.

Lieut. Gavin Harris was only recently assigned to the Coliseum, Camp Sheridan; while another late appointment was that of George J. Breinig for the Camp Grant house.

Charles Scott, who managed the Liberty, Camp Taylor, when it first opened, found that he would be unable to devote all his time to the camp theatre and resigned, Aubrey Stauffer being substituted. Charles E. Barton, at Camp Meade, has been pretty ill, according to reports, and of late has been in Baltimore taking special treatment.

A number of New York's biggest managers are getting the habit of turning the net receipts over to the army theatre fund.

W. A. Brady turned over every penny his "Man Who Stayed at Home" drew Sunday week ago at Camp Devens.

The Liberty at Camp Grant marks its first show this week, the theatre only recently having George J. Breinig assigned as manager.

LIBERTY MANAGERIAL ROW.

Chicago, April 10.

A row between George Breinig and Reed Meyers, each claiming to be manager of the new Liberty theatre at Camp Grant, Rockford, Ill., threatens to cloud the premiere of the theatre. For the last two months Breinig has been working day and night directing the construction of the theatre, which will hold 3,000 people. For several months Meyers has been conducting "liberty shows" at the Y. M. C. A. auditorium under the auspices of the Red-path Bureau. When Meyers came it was the understanding that as soon as Breinig had completed the new theatre Meyers would abdicate as manager of the "liberty" shows in favor of Breinig. A berth was to be provided for Meyers elsewhere.

Meyers made friends at Rockford, however, and some of them, it is said, made such representations to R. Smith, director-general of theatrical activities for the Fostick commission, that Mr. Smith was moved to say to Breinig he would be no longer welcome at Camp Grant and that Meyers would supplant him.

Breinig has powerful partisans at Camp Grant, however, and they insist he shall not be removed.

BURLESQUE ROUTES

(April 15 and April 22.)

"Americans" 15 So Bethlehem 16 Easton 17-20 Majestic Wilkes-Barre Pa 22 Empire Hoboken.
"Army and Navy Girls" 15 Empire Chicago 22 Majestic Ft Wayne Ind.
"Auto Girls" 15 L O 22 Century Kansas City Mo.
"Aviators" 15-16 Park Manchester 18-20 Worcester Worcester Mass 22 Olympic New York.
Behman Show 15 Columbia Chicago 22-24 Berchel Des Moines Ia.
"Best Show in Town" 15 Gayety Washington 22 Gayety Pittsburgh.

"Biff Bing Bang" 15 Garden Buffalo 23 Star Toronto.

"Bon Tom" 15 Corinthian Rochester 23-24 Bastable Syracuse 25-27 Lumberg Utica, N. Y.

"Bostonians" 15 Star Cleveland 22 Empire Toledo.

"Bowery" 15 Gayety Buffalo 22 Empire Albany.

"Broadway Belles" 15-16 Cort Wheeling W Va 17 Canton 18-20 Grand Akron O 22 Empire Cleveland.

"Broadway Follies" 15 Gayety Boston 22 Grand Hartford.

"Burlesque Revue" 15 Empire Albany 22 Gayety Boston.

"Burlesque Wonder Show" 15 Casino Boston 22 Columbia New York.

"Cabaret Girls" 14-15 O H Terre Haute Ind 22 Lyceum Columbia.

"Charming Widows" 15 Standard St Louis 22 Englewood Chicago.

"Darlings of Paris" 15-16 Holyoke Holyoke 17-20 Gilmore Springfield Mass 23 Howard Boston.

"Follies of Day" 15 Gayety St Louis 22 Columbia Chicago.

"Follies of Pleasure" 15 Majestic Ft Wayne 21-22 O H Terre Haute Ind.

"French Follies" 15 Lyceum Columbus 22-23 Cort Wheeling W Va 24 Canton 25-27 Grand Akron O.

"Forty Thieves" 15 Cadillac Detroit 22 Gayety Chicago.

"Gay Morning Glories" 15 Empire Hoboken 22 Star Brooklyn.

"Girls from Follies" 15 Star Brooklyn 22 Gayety Brooklyn.

"Girls from Happyland" 15 Savoy Hamilton 22 Cadillac Detroit.

"Girls from Jordan" 15 Trocadero Philadelphia 22 So Bethlehem 23 Easton 24-27 Majestic Wilkes-Barre Pa.

"Golden Crook" 15 Palace Baltimore Md 22 Gayety Washington D C.

"Grown Up Babies" 15 Gayety Philadelphia 22 Majestic Scranton.

"Hastings Harry 15 Gayety Detroit 22 Gayety Chicago.

"Hello America" 18-20 Cohen's Newburg 22 Empire Albany.

"Hello Girls" 15 Englewood Chicago 22 Empire Chicago.

"Hip Hip Hurray" 15 Empire Toledo 22 Lyric Dayton.

"Howe Sam 15 Gayety Omaha Neb 22 Gayety Kansas City Mo.

"Innocent Maids" 15 Victoria Pittsburgh 22 Penn Circuit.

"Irwin's Big Show" 15 Gayety Buffalo 22 Corinthian Rochester.

"Jolly Girls" 15 Gayety Milwaukee 22 Gayety Minneapolis.

"Lady Buccaneers" 15 Star Toronto 22 Savoy Hamilton Ont.

"Liberty Girls" 15 Star & Garter Chicago 22 Gayety Detroit.

"Lid Litters" 15 Olympic New York 22 Trocadero Philadelphia.

"Maid of America" 15 Casino Brooklyn 22 Empire Newark.

"Majestics" 15 Empire Brooklyn 25-27 Park Bridgeport.

"Marion Dave 15 Hurtig & Seamon's New York 22 Empire Brooklyn.

"Merry Rounders" 15 Casino Philadelphia 22 Miner's Bronx New York.

"Mile-a-Minute Girls" 15 Gayety Milwaukee 22 Star St Paul.

"Military Maids" 15-16 Binghamton 17 Watertown 18 Oswego 19-20 Inter Niagara Falls N Y 22 Garden Buffalo.

"Million Dollar Dolls" 15 Colonial Providence 22 Casino Boston.

"Mischief Makers" 15 Erie 16 Oil City 17 Beaver Falls Pa 18-20 Park Youngstown O 22 Victoria Pittsburgh.

"Monte Carlo Girls" 15 Empire Cleveland 22 Erie 23 Oil City 24 Beaver Falls Pa 25-27 Park Youngstown O.

"Oh Girls" 15 Lyric Dayton 22 Olympic Cincinnati.

"Orientals" 15 Gayety Brooklyn 24 Amsterdam 25-27 Hudson Schenectady N Y.

"Pace Makers" 15 Century Kansas City 22 Standard St Louis.

"Parisian Flirts" 15 Gayety Chicago 22 Gayety Milwaukee.

"Puss Puss" 15 L O 22 Orpheum Paterson.

"Rust Breakers" 15-16 New Bristol Bristol 17-21 Camp Dix Wrightstown N J 22 Gayety Baltimore Md.

"Reeves Al 15 Jacques Waterbury 25-27 Cohen's Newburg.

"Review of 1918" 15 Star St Paul 22 L O.

"Roeland Girls" 18-20 Park Bridgeport 22 Colonial Providence R I.

"Sidman Sam 15 Grand Hartford 22 Jacques Waterbury Conn.

"Sight Seers" 15 Miner's Bronx New York 22 L O.

"Social Follies" 15 Penn Circuit 22-23 Camp Dix Wrightstown N J.

"Social Maids" 15 Empire Newark 22 Casino Philadelphia.

"Some Babies" 15 Gayety Baltimore Md 22 Gayety Philadelphia.

"Some Show" 15-17 Berchel Des Moines Ia 22 Gayety Omaha Neb.

"Sueaway Girls" 15 Howard Boston 22-23 Park Manchester 24-27 Worcester Worcester Mass.

"Spiegel's Revue 15 Columbia New York 22 Casino Brooklyn.

"Sporting Widows" 15-17 Bastable Syracuse 18-20 Lumberg Utica N Y 22 Gayety Mon-

"Star & Garter" 15 Gayety Kansas City Mo 22 Gayety St Louis.

"Step Lively Girls" 15 Olympic Cincinnati 22 Star & Garter Chicago.

"Sydell Rose 16 People's Philadelphia 22 Palace Baltimore Md.

"Tempters" 17 Amsterdam 18-20 Hudson Schenectady N Y 22-23 Holyoke Holyoke 24-27 Gilmore Springfield Mass.

"20th Century Maids" 15 Majestic Jersey City 22 People's Philadelphia.

"Watson Billy 15 Gayety Pittsburgh 22 Star Cleveland.

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1000 Washington St.

HAUGH RICHARD
Albuquerque
City Club
1st Floor

KEITH'S PALACE, NEW YORK, THIS WEEK (April 8)

VALAND GAMBLE

Direction, ARTHUR GOLDSMITH (M. S. Bentham Office)

Welch Ben 15 Orpheum Paterson 22 Majestic
Versey City.
White Pat 15 Majestic Scranton 22-23 Binghamton 24 Watertown 25 Oswego 26-27
Inter Niagara Falls N Y.
Williams Mollie 15 Gayety Toronto 22 Gayety Buffalo.

LETTERS

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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

G
Griffith Joe A

H
Halstenbach Edw A

A
Abbott & Mills (C)

Abbott Arthur

Abbott Edith

Aberdeen Lady

Ackley Florence

Almsworth O (C)

Alabama Trio

Albertine Mabel

Alena Duo (C)

Allen Mrs Tom

Appel Mrs J

Appleton Phoebe

Armstrong Mrs C

Armstrong Lucille

Arthur E M

Arville Victoria (C)

Aster Fannie L

Atkinson Hal (C)

Austin Bob

B

Babcock Helen M

Baker Walter (C)

Bale & Johnson (C)

Barber & Jackson

Bard Dorothy (C)

Barlow Hattie

Barlow Howard

Barnea Nena (C)

Barney Frances

Barney Violet

Barney Chas (C)

Barry Lydia (C)

Bassett & Bailey (C)

Bassett & Bailey

Baxter & Virginia

Bell Francis (C)

Belmonte Harry

Belmont Pauline (C)

Belmont Joseph

Bennett Al

Bennett Dot (C)

Bennett Florence

Bennett Joe

Benson H C (C)

Benson Mabel

Beranger Betty (C)

Berlinger Sue (C)

Berkeley Irene

Berring Fred (C)

Bessent Lillian

Big City 4

Blair Wm

Blake Mabel

Booth Edwina

Boos Bros

Boyle Johnny (C)

Boyle & Patsy

Bradford Card

Bradford Mildred

Bradley Beatrice

Brady Hugh

Briscoe M

Bronhou Seymour M

Bronning Evelyn

Brooks Allen

Brooks Celeste (SF)

Brooks Joe

Brown Abe (P)

Brown Chas A

Brown Seymour

Browning Tod (SF)

Bruce Ernie R

Bruno Lynn (C)

Buck E (P)

Budd Jimmy



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JEAN DUVAL GEMS OF ART

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ALHAMBRA, NEW YORK, THIS WEEK (April 8)
ORPHEUM, BROOKLYN, NEXT WEEK (April 15)

AT LIBERTY Small Eccentric Comedian,

height 47 inches, weight 85 pounds, age 31.

For Vaudeville or Musical Comedy Productions

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I do not depend upon my size but my own ability as a comedian.

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C
Candace Dangelo
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Cappeling Agnes

C
Cardinal Arthur
Cassadon Geo (C)
Casson Jimmy

C
Cavanaugh Viola
Chandler Anna
Claire Doris

C
Claire Marion
Clancy Geo (C)
Clarke Howard A

C
Clark Billy (C)
Clark Miss M
Clark Roy

C
Clayton Jack (C)
Clayton Jerry
Clifford Jack (C)

C
Cole Alice
Cole Bert (C)
Cole Nat (C)

C
Colfer Johnny (C)
Collins Minnie P
Columbia Four (C)

C
Comstock Tommy (C)
Conroy J F (C)
Conry J F

C
Cook & Oatman (C)
Cooper Joe
Cornell Harry

C
Courtney Cyril
Crackles Billie
Crails Jean

C
Crawford Edna A
Cromwell M W
Crowley Mae

C
Cullen Frank
Culligan Joe G (C)
Curran Michel

C
Curran Thos A
Curtis U S (C)
Cuthbert Mrs R

D
Dahlberg May (C)
Dale Billy (C)
Daley Eddie (C)

D
Danton Sterling
Darling Miss L (C)
Darling Lee (SF)

D
D'Arcy Gloria
Davis Dan
Davis Ralph (C)

D
Donavan Fannie
Donegan Jimmie
Donlon Viva (Reg)

D
Donnellon Mary
Douglas Mrs F
Duoglas Gertrude (P)

D
Doris & Mack (C)
Dover Miss K
Downing E Ollon

D
Dozier Virginia B
DuBois Josephyne
DuClos D E

D
Dudley Alice
Duffy Jas J (C)
Duggan Thomas

D
Dunlay Billy
Dupree Mrs L
DuRocker & DeLee

D
Dural Viola E (C)
Dwyer James
Dyer J

E
Eakin J Harold
Eddy Bobby
Edwards Tom (C)

E
Edwards Cecil
Egawa Robt (C)
Eilers Novelty (C)

E
Eldridge Clara
Ellason T
Emmerson Lillie (C)

E
Emmerson Maude (C)
Ernie & Ernie
Evans Lulu (C)

E
Everette Gertrude
Everette Mrs J
Evol Bryan

F
Farrell Duke
Fass Blanche (C)
Fillier Lee (C)

F
Finley Ned
Finn James
Fisher Eleanor (P)

F
Fiske Oliver T
Flitzgibbon Lew
Flint Beatrice (C)

F
Flint Prof (C)
Flord Chas
Follette & Wicks

F
Forbes Nina (C)
Ford Miss R
Foreman C E (Reg)

F
Foster R U
Francis Evelyn
Francis May

F
Francis Ortha
Frank Max
Frankens H (C)

F
Franklin Hughes P
Freeman Maurice
Fuller Miss J

G
Gibbs Harry D
Gibson Hardy (C)
Gibson J Grant

G
Gibson Scott
Gilbert & LaCrage
Gilles Chas (C)

G
Gladwin Billy
Gleason Fred R
Goddard Stanley (C)

G
Gordon Ernie S (C)
Gordon George
Gordon Roy

G
Graham Edith
Granese Chas
Gray Dorothy

G
Gray Viola
Green Cliff T
Green Johnny

G
Grey Clarice
Griffith Joe A (P)
Guarella F (C)

G
Gunn Bengia (C)
Guth Harry

H
Halbach Winifred
Hale Sydney
Haleg Mrs (C)

H
Haleg Mrs C
Hall Howard R
Hall Miss Pete

H
Hall O S (C)
Hall W J (C)
Halla Dancing (C)

H
Hamilton Millie
Hannon Wm T
Hanson Julia (C)

H
Hanson Grace
Harcourt Leslie
Harlan Kenneth (Reg)

H
Harrish Roy (C)
Harrington Al (C)
Harris Geo

H
Harrison Carrie
Harrison Claire
Hart Hal (C)

H
Hart Hal
Hart V L
Haslit Doris (C)

H
Haseltine
Hatfield Kathryn (C)
Hawthorne David

H
Hayer D
Hector Pals (C)
Henderson C (C)

H
Hendler Hirschel (C)
Henry Margaret
Herbert Tom

H
Hilden Sylvia (C)
Hill Emma (C)
Hirschorn L

I
Imperial Trio
Irving Richard
Isaacson Joseph

I
Ivanhoff Alexander
Jackson Mrs G M
Jackson Harry J

J
James Freddy (P)
Jarvis Bobby (C)
Jean & Arthur

J
Jennings Miss B
Johnson Duke (C)
Johnson Guy

J
Johnson Roy
Johnson Walter
Jolson Harry (C)

J
Jordan Earl
Jordan Ed C

K
Kayne & Bowman
Keeley Arthur
Keeley Jean

K
Kelly Eddie T (C)
Keller Marie (C)
Kellogg Estelle

K
Kellogg's Musical (C)
Ketting Geo
Kemp Marion

K
Kennedy & Walsh
Keyon Vincent
King Blanche

K
King Louise
King Mrs W J
Kirk Ethel

K
Kirkwood Billy
Kittley T E
Koawa Bob

L
Lace & Wilkie (P)
Lambert Edw J
Lambert Natalie (C)

L
Lambert Nathalie
Lampini Bros (C)
LaMar Lou (C)

L
Lang & Green
LaRue Ruth
Larson Antoinette (C)

L
Laufman Lew (C)
Laughlin June
Lauter Philip

L
LaVare
Laveen & Cross (C)
Laveen Sam (C)

L
LaVin Arthur
Layne Henk B (C)
LaVine Cora B

L
Lawrence Eme
Lawson Breeze (C)
Lea Lillian

L
Leach Hannah (SF)
LeClaire Maxie (C)
LeCoete Mrs H

L
Lloyd & Britt (C)
Lloyd & Wells (C)
Luecke Emma (SF)

L
Longfeather Joe (C)
Longfeather Joe (SF)
Loretta Gertrude (C)

L
Loretta H M
Lorraine Florence (C)
Lorraine Miss B

L
Love Doris E
Lowry Lucille
Lubin Leo

L
Luby Ruby (C)
Luxanne Mlle (C)
Lynch Bobby (C)

L
Lynch Ray
Lyle & Harris
Lynne Oral

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Lyons Jack
M
Mack Anna

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Mack Jim
Mack Lillian (C)
Mackay Florence

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Maddison Ralph
Mallory Burton
Mandia Jerry

M
Mann Bernice
Marcus Jack (P)
Marks Abe

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Marshall Lew (C)
Marshall Dorothy
Marlin Arthur

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Martin Grace T
Martin Peggy
Martin Miss T L

M
Massey Harry N (P)
Mathews Mrs D D
Mathews Mrs D D

M
Maxine Duo
Maxine Four (C)
May Evelyn C

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May Stella
May Helle (C)
May Elva (C)

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Mayan Jack
McArthur Grace (C)
McCann Andy

M
McCauley & Raynor
McDermott Billy
McIntosh Gladys

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McRee Sally C
Mead Dolly
Meeker J M

M
Melvern Babe (C)
Melba Paula
Merced Vera (C)

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Meredith Lionel
Meyers A A
Meyers Harry A

M
Miller R (C)
Miller Elizabeth
Miller Flonoy

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Miller R H (C)
Milford Florence (C)
Mitchell Etta

M
Mitchell James
Mitchell Samuel
Moentenick Elsie

M
Monks L
Monroe Ned
Montabo Nap

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Monty Lou
Moore Gilberta (C)
Moore Frank F

M
Morretti Helen (C)
Morris Leslie
Morton Jane (C)

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Morton Mrs J J
Mosby Curtis (C)
Mulhail Bernice

M
Muller & Gorgan (C)
Murdock Jojo (P)
Murray Laura

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Murray Paul J
Myers Maude (C)

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Livingston Miss L
Lloyd & Britt (C)
Lloyd & Wells (C)

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Longfeather Joe (C)
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Murdock Jojo (P)
Murray Laura

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Murray Paul J
Myers Maude (C)

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Livingston Miss L
Lloyd & Britt (C)
Lloyd & Wells (C)

FRED

GLADYS

SOSMAN and SLOAN

IN "DOWN NONSENSE LANE"

By HERBERT MOORE

This Week (April 8) { 1st Half—81st St. Theatre, New York
2nd Half—Proctor's 5th Ave., New York

Next Week (April 15) { 1st Half—Proctor's 58th St., New York
2nd Half—Proctor's, Yonkers, N. Y.

Direction, HARRY WEBER



JAY
DILLON
and
BETTIE
PARKER
8th week with

**"ODDS and ENDS
of 1917"**

This Week (April 8), Bronx
Opera House, N. Y.

Next Week (April 15)—Majestic,
Brooklyn

April 22, Providence, R. I.,
and then

April 29, Standard, New York

Tilden Helen
Tilton Ben
Tilton
Todd Edna (C)
Tombs Mrs A
Tracy Peggy (C)
Travers Richard (C)
Triller A (C)

V
Valentine Claire
Valli & Valli
Van Arthur
Van Cello Johnnie
Vann Sgt Jack
Vardon Vera
Venner Mildred (C)
Verhelm Eugene (C)
Vernon Lottie
Vert Hazel (C)
Vert Hazel
VonKaufman Ellen

W
Wagner Mrs J P
Wagner Priscilla
Wakenfield Geo (C)
Walker Marguerite
Ward Elroy (C)
Ward Frank
Ward Lew (C)
Watkins Billy
Watson Pearl
Weaver Bert (C)

Weaver Bertha (C)
Webb Edward
Webb Teddy
Welford Darry (SF)
Well M
Wells Corinne
West Anna M
West Irene
Weston Verna (C)
Wheeler Bugs (C)
Wheeler Richard
Whitely Fie
Whitney Adele
Wiggins Burt (C)
Wilbur Harrington (C)
Wilbur Bunny
Wilborn Eurt
Williams Mrs T
Willie Louise
Wilson Billy L
Wilson Dottie
Wohlman Dave (C)
Wolfhelm Eugene (C)
Woods Elsie (C)
Woods Helen (C)
Woodward Fred (SF)
Wright Roswell
Wuhlbery May
Wyer F G

Y
Young R
Young & Wheeler

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AL

GOLDIE AND MACK

IN

"LET'S TRY IT AGAIN"

WE DID.

DID YOU?

Booked Solid—LOEW Circuit

AMERICAN, NEW YORK, NOW (April 11-14)

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Letty M. Halleck has brought suit for divorce against Winfield Halleck, in the Superior Court.

Harry LePearl and Mabel Blondell, who have been at the Lamb Cafe for the past 16 weeks, have gone into the vaudeville.

Harry Lauder sold nearly two million dollars' worth of Liberty Bonds on the opening day of the drive for the third loan.

Thomas J. Johnson, theatrical lawyer in Chicago, made a flying trip to Detroit last week to pay a visit to his wife, Frances Kennedy.

When Julian Eltinge departed last Thursday to Los Angeles for his picture work, he took with him a thoroughbred Boston bulldog, gift of Lou Houseman.

Frank Brown, assistant business manager of Motion Picture Operators' Union No. 110, was fined \$50 last week on a charge of having threatened to shoot Jessie Ray, an entertainer at the Congress Hotel.

The Dancing Tyrells start over the Pan time early in June. The act was forced to stop working recently on account of the illness of one of the members of the act, who was taken with pneumonia, and has been at a sanitarium in Peoria.

Following the unsatisfactory run of "Some Little Girl" the Olympic was dark, fixing up for a run in pictures. April 15, "Hearts of the World," the new David Wark Griffith cinema spectacle goes to the Olympic for an indefinite run.

"All for Democracy," a patriotic sketch produced here by Hamilton Coleman, was given a tryout last week at the Academy. It will be shown at the Palace, New York, next week. The act contains six people. Among the characters represented are George Washington, Abraham Lincoln, Woodrow Wilson, General U. S. Grant, General Robert E. Lee and Miss Liberty.

The following are booked for showing in Chicago in the near future: April 14, Donald Brian opened at the Garrick for three weeks in "Her Regiment"; April 14, "The Land of Joy" at the Illinois; April 15, John Barrymore and Constance Collier at the Princess in "Peter Ibbetson"; April 22, Leo Ditrichstein at Grand in "The King"; April 26, an-

nual Actors' Fund show at the Auditorium; May 4, Raymond Hitchcock will stage his 1013 revue at the Colonial; May 5, Willie Collier to the Court in "Nothing But the Truth"; May 6, William Faversham and Maxine Elliot at the Garrick with "Lord and Lady Algy"; May 15, "Doing Our Bit" at the Palace for an all-summer engagement.

AUDITORIUM (H. M. Johnson, mgr.).—Dark. Junior League Pete Bagnagol April 13. BLACKSTONE (Harry J. Powers, mgr.).—Last week of "Riviera Girl" (2d week).

COHAN'S GRAND (Harry J. Ridings, mgr.).—Jane Cowi in "Lilac Time" (10th week), excellent business. Leo Ditrichstein in "The King" April 22.

COLONIAL (Norman Field, mgr.).—Raymond Hitchcock in "Hiloby Koo." The 1918 revue scheduled here May 4. This is the only musical show in town playing to capacity (4th week).

COLUMBIA (Frank G. Parry, mgr.).—"Piano Mover."

CORT (U. J. Hermann, mgr.).—"The Naughty Wife," tepid (7th week). "Nothing but the Truth" May 6.

ENGLEWOOD (J. D. Whitehead, mgr.).—"Army and Navy Girls."

EMPIRE (Art Moeller, mgr.).—"Follies of Pleasure."

GARRICK (William Currie, mgr.).—"Over the Top" closes run; disappointment (3d week). Donald Brian in "Her Regiment" April 14 for three weeks.

GAYETY (Al. G. Kells, mgr.).—"Jolly Girls."

ILLINOIS (Rollo Timponi, mgr.).—"The Imaginary Invalid" has a real ailment; closed this week (2d week). "Land of Joy" April 14, with George Lederer ahead of and behind it.

IMPERIAL (Will Spink, mgr.).—Changed policy to popular priced vaudeville.

LA SALLE (Nat Royter, mgr.).—"Leave it to Jane. Diminuendo (11th week).

NATIONAL (John Barrett, mgr.).—"The Brat."

OLYMPIC (Abe Jacobs, mgr.).—"Some Little Girl" died, aged three weeks; chorus and principals refused to take a cut in salaries. Theatre dark until April 15, when Griffith's "Hearts of the World" opens.

PLAYHOUSE (Guy Hardy, mgr.).—Margaret Anglin in "Billeted"; good (2d week).

PRINCESS (Will Singer, mgr.).—John Drew and Margaret Illington in "The Gay Lord Quex" (5th week). John Barrymore and Constance Collier in "Peter Ibbetson" April 15.

POWERS (Harry J. Powers, mgr.).—Will-

iam Courtenay and Thomas A. Wise in "General Post," good opening (1st week).

STAR GARTER (William Roosa, mgr.).—Hastings' "Big Show" (1st week).

STUDEBAKER (Louis Judah, mgr.).—"Maytime" (14th week). Top prices cut to \$1.50.

WOODS (Joseph C. Snyderaker, mgr.).—Homer Buford, bus. mgr.).—"Friendly Enemies," with Louis Mann and Sam Bernard, selling out nightly; hit of the town (5th week).

MAJESTIC (William G. Tisdale, mgr.; Orpheum; rehearsal, 9:30).—Valeska Suratt in and as "The Purple Poppy."—Got a smart band of applause on entrance and, with a capable company, executed the rather elusive melodrama. Her gowling and bearing, two of the factors in lifting Valeska from obscurity to stardom, have lost nothing from long and distinguished contact with the screen. Miss Suratt, her hair dressed as of yore, in the scarlet cap and cloak of the Russian nihilist avenger she was bedazzling and startling. The act fits her, though its end fails to make sense, in that it allows her to use wiles, clothes, smiles, punch and hysteria.

Bernie and Baker captured the hand-clap honors of the bill. These lads got beyond the "musical act" class, though they do everything on their two instruments that could be done by subdued comedy, nifty fluency and engaging geniality with those in front. Baker's synopsizing fringes on genius, and Bernie makes a boob out of a fiddle. Repeating doesn't hurt them. The laughs of the bill clustered about Roy Rice and Mary Warner, the blacked pair on the screaming painter's scaffold. For roughneck funning this duo goes the limit, never sparing its own bones or joints. Blanche Merrill's dialogue is the bull's-eye kind.

Carl Rosini, with mild magic, opened. If he would refrain from doing his own talking he would get on better. If he insists on ballyhooing he should use character makeup and attire as his accent is impossible for straightaway communication. His work is fast and clean, though there is too much business with the audience, hobbling it in dreary spots. George Austin Moore (in evening dress and holding his white kid gloves, of course), and Cordelia Haager, looking very lovable, did a string of songs that were written by Moore's tailor or by himself—they were conventional and not exciting. Miss Haager made several changes and showed up prettily. Moore told some aged-colored jests, several "applied" to the dialect, they they had been heard before in other guises. The team played No. 2 and will never move down with the present mediocre material.

Jack King and Morton Harvey finished to a good hand, though some of the intermediate numbers were all wrong. The singer, as a comedy aid to the pianist, makes himself a bit ridiculous, as he hasn't a funny fibre in his goodly bulk. A moment earlier he murders Kipling by singing "Mandalay" all out of focus and making several errors in the classic lyric besides, which is sacrilege and inexcusable carelessness for anyone who knows anything knows "Mandalay," and anyone who knows "Mandalay" knows that Supriawut smokes a "whacking white cheroot," not a "big" one, and detects several other liberties taken with the lines. This man should not improvise. Kipling, as he does not even interpret the lines which he follows correctly with any understanding, in his belated work he is acceptable. The piano man does a song or two in good style, leaning toward the "I'm shy" style.

The Boyars, a troupe of Russian singers and dancers, reveal three Russian women of extraordinary good looks and live men, who, with the girls, dance reasonably well in the familiar manner of what was once the Osar's domain. The opening chorus by the company, in the native language and melodies, is attractive. The act got fair recognition and was welcomed. Jimmy Duffy and Jack Ingalls, arriving with an eastern rep as whirlwinds, did not entirely make good the advance work. Their nut stuff was heartily received and there were many laughs. But in the next-to-closing spot the boys went mildly in comparison to what might have been expected of them. The Alaska Trio closed. The business Monday at both shows was off.

McVICKER'S (Jack Burch, mgr.; Loew-Pantages).—Charles Althoff, the Sherrif, came to Chicago and ruined law and order. There was a riot at the theatre. He made no effort

5 HITS---EACH ONE TRI

“PICK-A-LITTLE 4-

Beautiful Story

By RIESNER-

“UNCLE SAMMY TAKE

California's New Sensation

“FAUGH A BALLAH”

The Irish Battle Cry

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LEAF CLOVER AND SEND IT
OVER TO ME"

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SHAPIRO, BERNST

WE DIDN'T WANT TO DO THIS!!!

This is our next season's ballad we are talking about, but we simply had to let it loose. You can't keep a good thing quiet, that's why this song is making so much noise.

"THREE WONDERFUL LETTERS FROM HOME"

By JOE GOODWIN, BALLARD MacDONALD and JAMES F. HANLEY

1.

Three letters left a village
Bound for somewhere over there,
Three letters to a lonesome soldier
lad,
Each one a loving story told;
Each one was worth its weight in
gold;
Three messages that made his poor
heart glad.

Chorus

For the first was just old fashioned,
And it breathed a mother's pray'r;
While the next one started, "darling,
God protect you over there";
And the third was filled with kisses,
Sent to Daddy 'cross the foam,
From his mother, wife and baby—
Three wonderful letters from
home.

2.

Each word was like a soft caress
That soothed his aching heart,
And drove away the mis'ry and
the pain.
Then joy returned to take their place
And brought a vision of each face,
As o'er and o'er he read their
words again.

Copyright 1918 by Shapiro, Bernstein & Co.

Look over the lyric carefully; a punch in every line, and three distinct punches at the finish. Really a ballad that cannot fail to be one of the sensational hits of the coming season. If you are a ballad singer, you are going to sing it. So why wait? Get it while the getting is good. Orchestration in all keys are ready.

SHAPIRO, BERNST

CHICAGO
Grand Opera House Bldg.

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240 T

SHAPIRO, BERNSTEIN & CO. MUSIC PUBLISHERS LOUIS BERNSTEIN, President

RING IT AGAIN!!!

Every singing act can help make the Third Liberty Loan drive a success by singing

“LIBERTY BELL”

(IT'S TIME TO RING AGAIN)

By **JOE GOODWIN** and **HALSEY K. MOHR**

Read the following from the Morning Telegraph, Sunday, April 7, 1918:

(The Liberty Loan Committee . . . has accepted the “Liberty Bell” song and a specially written Liberty Loan chorus to be their official musical number.)

HERE IS THE LIBERTY LOAN CHORUS

Liberty Loan, it's time to buy again;
Liberty Loan, it's time to try again;
We need your dollars, each one
To fight the Kaiser and Hun;
It's all for you that it's done;
So rally round us like you did before.
Oh, Liberty Loan, your help is needed now,
American hearts will heed the call, one and all,
For the drive they're making over there;
Ev'ry one back here must do their share;
Don't cheat Uncle Sam—go out and buy a bond.

Copyright 1918 by Shapiro, Bernstein & Co.

ANY ACT SINGING “LIBERTY BELL” can do a great service to the cause by memorizing this chorus and singing it as a second chorus. Acts not singing “LIBERTY BELL” WHO WANT IT IN A HURRY can get a copy at any 5 and 10c store, and after finding out their key can wire us for an orchestration, which will immediately be sent.

You can kill two birds with one stone BY SINGING A HIT AND DOING YOUR BIT.

SHAPIRO, BERNSTEIN & CO.

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mont St.**

**224 WEST 47th STREET
NEW YORK CITY**

**'FRISCO
Pantages Theatre Bldg.**

Confidential!

Tenney and Skidmore Did Some Marvelous Team-work in Chicago on "Stern's" New Song Material. A Pal Who Is on the Ground Tipped Me Off on These Numbers.

INDIANOLA SONG (OR INSTRUMENTAL)

WOW, WHAT A PUNCH! ALL HIT RECORDS SHATTERED! ONE TOP LINE DANCING TEAM BUILDS THEIR ENTIRE ACT ON "INDIANOLA" (INSTRUMENTAL). HERE'S YOUR CHANCE TO DO THE SAME WITH "INDIANOLA" SONG (Just Published). \$1000 CHALLENGE TO EQUAL THIS COMEDY INDIAN LYRIC.

DRAFTIN' BLUES

EVER HEAR MACEO PINKARD, THE WRITER, SING HIS NEW SONG? SOMEBODY SAID THEY'D RATHER HEAR HIM AND HIS WIFE DEMONSTRATE "DRAFTIN' BLUES" THAN GO TO THE OPERA.

I'VE WASTED MY LOVE ON YOU

WILL PUT "SMALL TIME ACTS" ON "BIG TIME"!—A "GET AWAY" FROM WAR BALLADS!—BY WRITER OF "CURSE OF AN ACHING HEART." GOOD FOR BARITONE, SOPRANO OR TENOR, DUO, TRIO OR QUARTETTE.

SEND BACK DEAR DADDY TO ME

"OLD ABE" WAS RIGHT—YOU CAN'T FOOL 'EM LONG! HUNDREDS OF PERFORMERS COME IN AND ASK FOR THE "DADDY" SONG WITH THE PUNCH LINES—"Stop-All This War and Give Us Victory, and Send Back Dear Daddy to Me."

FOLLOW ME TO DIXIELAND

THE "DIXIE" SONG HIT RELEASED FROM THE RITZ REVIEW! EVERY LINE A "PUNCH LINE"—EVERY THOUGHT A NEW THOUGHT—WONDERFUL CLOSING NUMBER CONTAINING "PEP," "GO," "HARMONY," "HURRAH," DANCE FINISH and "BUSINESS"!

SOMEBODY'S DONE ME WRONG

SOME "ACE"! SOME "RAG"! SOME "BLUES"! SHADES OF "PRAY FOR THE LIGHTS" and "BROWNSKIN GAL." WE THOUGHT YOU WERE SOME "HITS"! BUT, OH, "SOMEBODY'S DONE ME WRONG"!!!

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to quell it. In fact, he caused it. His rube characterization bit the second he appeared and gathered momentum until it swept the house. When Althoff sat down on his soap-box, took off his shoe, emptied it of a dozen good-sized pebbles and began to saw away on his violin the house rocked. He played his instrument as vily as only a master can play it, and in the middle of one nightmare of a note in a comedy rendition of "Silver Threads Among the Gold" suddenly hit the true note, and then played in a manner which caused the shrieking people to suddenly quiet down. They stilled completely and Althoff finished his music without a sound. Then the applause broke loose again. With the hand-clapping incessant, Althoff made his exit, and came back for just one bow, although he could have taken half a dozen. Shannon and Annis, man and woman, using a bootblack booth as props, amused with a little sketch in which the man shined the girl's shoes without the knowledge that she was his wife. While the plot is far-fetched, nobody worries much about it. Certainly the performers do not. Songs are interpolated into the action of the sketch. Both have pleasant voices and their offering got over mainly on vocal grounds. Knapp and Cornalia gave 'em a little of everything, but that little, good. They opened with gags, went to a comedy music turn using a slide trombone and piano, turned to some swift acrobatics, switched to pantomime and ended with a fast dance. The clever team were given an enthusiastic hand from start to finish of their act. Arthur Rigby, in blackface, discussed a serious subject in a funny way. He spoke of the war and sang in a meaningless song which detracted from his clever line of talk. Lillian Kingsbury and Co. went over big in a draft sketch. The plot concerns the woman's effort to keep her husband from being drafted, following his efforts to enlist. She shoots him in the right hand in order to make him exempt. There are many good situations and here is the playlet. The man who acts the husband roles does splen-

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dily with a difficult part. The Four Hallways, three men and a woman, closed with a dandy wire-walking act, using bicycles on the wire to good effect. *Swing.*

HIPPODROME (Andy Talbot, mgr.; Agents, W. V. M. A.).—Business appears to have dropped off a bit in the early shows at this popular house. The reason is difficult to explain, as the shows are much above the average of popular priced vaudeville. Possibly the capricious weather has had something to do with it. The bill this week had many novelties and acts new to this section of the country. The show opened with Van Horn and Ammer, two boys who roller skate. Their one foot spins are the feature of their offering, which is a desirable and classy opening act. A few improvements will make Fay and Jack Smith worthy of a place on the big time. They have an entertaining talking and singing act. Both have splendid voices and are costumed faultlessly. They need one or two more songs and a little less chatter to round out their act. The Hughes Musical Trio give nobody a chance to forget they are on the boards. They make more noise with their three instruments than Sousa's band. Wheeler and Potter show promise with a flirtation sketch, filled out with songs and dances. Wheeler was formerly of Yates and Wheeler and Miss Potter was formerly connected with Mrs. Gene Hughes' act. The offering is still unfinished in spots, but is full of laughs and goes well. Dumb World Dancers have come off the big time, and bring to the popular priced houses a splendid girl act. The dance of the nations done by the chorus is the feature of the act, and gets much hand-clapping. Tom Edwards, the English ventriloquist, has put more speed in his act since he was last seen in Chicago—then on the big time, at the Majestic. He has just finished a tour on the Pan time, and the lesson he appears to have learned is that the American

THE VAUDEVILLE GOSSIP

BY

HOLT and ROSEDALE

LAST AUGUST

* * *

VIVIAN HOLT

* * *

OPERATIC SOPRANO

* * *

AND LILLIAN

* * *

ROSEDALE, PIANISTE—

* * *

COMPOSER, LEFT

* * *

THE OPERATIC

* * *

AND CONCERT STAGE

* * *

TO TAKE THE

* * *

GREAT ADVENTURE IN

* * *

VAUDEVILLE

* * *

THEY OPENED

* * *

IN ST. LOUIS

* * *

AND SINCE

* * *

HAVE BEEN BOOKED

* * *

SOLID

* * *

ON APRIL 15

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EIGHT MONTHS

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AFTER THEIR

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DEBUT INTO VARIETY

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THEY PLAY

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MR. MARTIN BECK

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JACK LAIT

* * *

AND EVERYBODY

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HERE WE ARE AGAIN!!

It has been our practice to release a genuine hit once monthly. This looks like the biggest thing we have handled this year. It's the real "follow up" song to "Mason-Dixon Line" and it promises to outdo its predecessor.

We have a marvelous patter chorus, the best of its kind ever written. Look over the lyric of the chorus, and then rush your order to any of our offices. Orchestrations in all keys.

"I MISS THAT MISSISSIPPI MISS THAT MISSES ME"

CHORUS

I miss the shadows creepin', and the willows weepin', I've been
dreaming in vain;

One thing can wake me again—a Mississippi refrain.

I miss the woodland harmonies, the buzzing of the bees in melody
lane;

They put a tear in each tone, that seems to moan: Come home,
hurry home.

I miss the golden corn that used to wave a howdy do, how are you?

I miss the honeysuckle, too, indeed I do!

I miss my dad and mother, but there's still another I'm longing to
see;

I miss that Mississippi miss that misses me.

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public demand pep. He has put pep into his act. Incidentally he is assisted by a Miss Melville, who not only does ventriloquist work, but has a most charming personality and a fine voice. She would get along very nicely as a single. The Costa Troupe closes the show. The troupe is made up of three girls who work hard and well, and a man, presumably on the job to help out, who succeeds only in getting in the way and spoiling the picture. The audience didn't like the peremptory manner in which he snapped his fingers at the young women while they were doing their stunts on the rings.

PALACE (Earl Steward, mgr.; Orpheum).—Those that were first came last and those that were last came first, and Jimmie Lucas, who was late and responsible for the shifts, suffered most during the day show, as he had to close the show. The closing act, Gere and Delaney, opened, and Edwin George, who was billed to open, appeared No. 2. Otherwise the bill ran as scheduled. It proceeded jerkily and didn't begin to warm up until the third act was on. Fritz Scheff opened in rather tepid fashion, and although she did not go out of her way particularly, won her audience as her act progressed by virtue of her voice. Miss Scheff worked in full, in a house set, singing all her numbers except the encore without leaving the stage, but one costume, and that the old familiar snapping "widow" rig, with the dashing, wide-brimmed hat set over the titian coil in the famed saucy angle. Miss Scheff sang, "Do You Remember?" "Mighty Lak a Rose," and a medley of her comic opera bits, with "Kiss Me Again" for an encore. The one jarring note in her offering is what appears to be but a thinly veiled disregard for the opinion of the audience. Miss Scheff sings her numbers as if they were necessary evils. The applause following her encore number warmed the prima donna up a bit, and she became more gracious. Wellington Cross made his entrance following Miss Scheff, knitting something which he announced was to be bathing suit for Annette Kellermann. Declaring that he didn't like the idea of promiscuously singing "patriotic" songs, he forthwith sang a few. He looked up into the box at the right, saw Sam Bernard, and made one up: "Before I went to the number, entitled 'Little by Little and Bit by Bit.' The last number by Little and Bit by Bit." The last number by Cross essayed rocked the house. It was "What Are You Going to Do for the Boys?" Cross sang it with spirit. Ted Shapiro at the piano was utilized in some aside comedy, in which Cross confidentially advised Ted and the audience that Miss Scheff was really the

FRED

KITTY

SWIFT AND DALEY

IN MUSICAL NONSENSE
SIXTH SUCCESSFUL WEEK
on LOEW CIRCUIT

Booked Solid

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Black Face Comedians in Their Novelty Act, Trying to Make the House.

Under their Original Street Car Scene to explain the story.

A laughing hit. So different from other acts.—VARIETY.

FRANK DOBSON

April 8—Colonial, Akron, O. April 10—Empress, Grand Rapids, Mich. May 10—Shen's, Buffalo, N. Y.
15—Keith's, Columbus, O. May 11—Keith's, Toledo, O. May 17—Shen's, Toronto, Canada
15—Keith's, Youngstown, O. May 15—Keith's, Dayton, O. June 3—Keith's, Boston, Mass.

Have signed with B. A. ROLFE and C. B. MADDOCK, to be FEATURED for two years in a new Musical Revue. Thanks to MAX HAYES.

wife of Douglas Fairbanks, and that Roscoe Arbuckle was their son. The show opened with the closing position act, Gere and Delaney, who roller-skated while the people came in, making way for Edwin George, who talked and juggled while the people arranged themselves and their wraps. The house was settled when Yvette and Saranoff and their violins came out. Effective drops, many and beautiful costumes and a violin technique which thrilled with its beauty assures this team of a welcome reception wherever and whenever they appear. The barnyard scene, with Yvette made up as a "wild chicken," lent the necessary comedy touch. Yvette dropped her violin for the song number. Regina Connell and Ruby Craven bit hard with a sketch by John Reed, called "Moon-down." The sketch was originally played by the Washington Square Players. It calls for two fine and widely contrasting parts, and both of the girls interpret their roles superbly. Miss Connell puts shading into her work worthy of the finest artist. She demonstrates in this cameo-like sketch that she is an actress of the first order. Bob Matthews in "The Rounder of Old Broadway," assisted by William Cale, Maurer Bernardo, Joseph Kane and Edna May Sperl, gave his "Time—Midnight; Place, Broadway," sketch before a drop in one, showing Broadway at night. As the rounder, Matthews tells of the various types alleged to frequent Broadway. Cale acts a copper, Bernardo an old actor, Kane a dope fiend and Miss Sperl a lady thief. The various characterizations, if not all true to type, were certainly true to the public's preconceived and popular notions, and the offering was well liked and much applauded. Brendel and Bert were the laughing bit of the bill—Brendel in his Swede hick part causing laughs on his very appearance. His funny make-up and trick evening dress costume which splits down the back when he bows de-

serve half the credit and nature the other half for making him one of the funniest hick comedians in vaudeville.

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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.)
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Rea Berger, engaged by Cyril Maude for an important part in "General John Reagan," produced at the Mason, may leave the film colony and sign with the English actor. Berger directed Zo Rae at Universal City until recently.

Fern Foster produced a play of her own writing at the Gamut Club last week. Those in the cast besides Miss Foster were J. Carleton Wetherby and Charles Wheelock. Miss Foster is the wife of Harry Carey.

Kolib and Dill will play a return engagement in "The High Cost of Loving" at the Majestic, April 21.

According to an announcement made here Cyril Maude will appear next season under the management of Charles Frohman, Inc.

Madame Melba, who is enjoying a vacation in Pasadena, prior to an engagement in Los Angeles, has just received a signal decoration from King George in recognition of her work for the Red Cross and other patriotic causes. Having earned for these objects \$360,000, she has been made "Dame Commander" of the British Empire.

Los Angeles is having its first taste of Italian vaudeville. A traveling company managed by Mimi Imperato has leased the Pantages for an indefinite term. They are getting a very big play and the house receipts have surpassed any previous week.

Clarence Drown will not be active in the management of the Orpheum for some time to come. The circuit has retired him temporarily, owing to his recent illness, but his salary will go on. Colonel Bray, out from New York, has taken hold of the reins and is now thoroughly acquainted with local conditions.

SAN FRANCISCO

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ORPHEUM (Fred Henderson, gen. mgr.; agent, direct).—Peculiar bill in so far as it was a noticeable fact that nearly every act on the program but "In the Dark" (holdover) used songs and that they seemed more run together with the intermission period eliminated. George Damorel and Co. closed the bill successfully with "The Little Liar." Owing to the length of the bill, "In the Zope" was switched to the Oakland show, although originally contracted for the local house. Bart Wheeler and Tom Moran grabbed the show bit without any argument, this pair hauling down unmistakably big comedy honors. Foster Ball scored nicely with his comedy delineation. Cooper and Robinson were well received. "In the Dark" repeated fairly well, while Haruko Onuki was both novel and artistic. Blossom Seelye and Co. (holdover) repeated successfully.

PANTAGES (Burton Myer, mgr.; agent, direct).—Excellent bill. The Lowlandes held the closing spot. "Krazy Kat Revue," far superior to average girl turns. John and Mae Burke were not only a big laughing hit, but stopped the show. James Silver and Helen Duval did well in pleasing turn. Joe Reed, fair. Janet and Warren Leland opened successfully.

Ted and Corinne

BRETON

"On the Boardwalk"

UNCLE SAM'S ACTORS

ROXY LA ROCCA

Wizard of the Harp
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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.

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THE MOST TALKED-OF SONG OF THE DAY

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The image displays a full musical score for the song "A Soldier's Rosary". It is arranged in two columns. Each column contains a piano accompaniment part on the left and a vocal melody part on the right. The notation includes treble and bass clefs, key signatures, and various musical notations such as notes, rests, and bar lines. The score is presented in a clear, legible format, typical of early 20th-century sheet music publications.

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 "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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MR. RALPH WHITEHEAD REFUSES TO TALK ABOUT HIMSELF

So He Submits the Testimony of Others, Who Have Had the Opportunity to Getting the Perspective from the Other Side of the Footlights, Concerning His Merits in the Gentle Arts of Acting, Singing and Dancing.

BY RALPH WHITEHEAD.

About every so often I believe it necessary to take an adventure in advertisement. I believe in transmitting to the theatrical profession the news that I have made certain progress and advancement, at such times as I do make such progress and advancement.

But I find it difficult to "talk about myself." I can read lines behind the footlights, I think. I can say plenty of good things about my friends. But I get tongue-tied, vocally, and writer's cramp, orthographically, when I am the subject of my speeches or writings.

I, therefore, take the only other alternative, and submit herewith the opinions of a few who have seen me work, and have expressed opinions.

JACK LAIT ON WHITEHEAD.

When Ralph Whitehead foresook his secure niche in vaudeville to go into musical comedy last year, it was a case of "Veni, Vidi, Vici." Only there was a slight modification. He came, THEY saw, and HE conquered. Whitehead can take no credit to himself for his voice—he was born with a good set of pipes, so that his abilities along those lines can be credited to hereditary influence. He cannot take credit to himself for his agile, syncopated limbs—God gave those to him.

He may take credit, however, for a splendid knowledge of dramatic values, for a keen perception of wit, for a thorough knowledge of stage craft, for a winning personality, for an absence of all ostentation and ego, and for an ability to get the most out of everything he does.

Vaudeville lost and musical comedy gained when Whitehead made the change. *Jack Lait.*

REACHED THE PINNACLE.

The cast of principals is above the average, and includes Ralph Whitehead, known to Newark theatre patrons who have seen him on the big vaudeville time, where he managed acts of his own for a number of seasons. In the role of Lacy Hart, he has brought to this city a new idea of the model young husband in love with his wife. Throughout the play he kept up a running fire of the most excellent

and refined comedy, with swift changes to drama and pathos. Whitehead has a pleasing voice, is graceful in his dancing numbers, and the intense interest he takes in his work has placed him among those who have reached the pinnacle of success in their profession.—Harry D. Hale, in the Newark (O.) "Daily Advocate," Jan. 8, 1918.

THAT GINGERLY TOUCH.

Ralph Whitehead, leading juvenile with "You're in Love," appeared in the musical romance New Year's Eve at the Grand. Mr. Whitehead is remembered for the gingery touch he has given to several musical shows which have played Terre Haute. For several seasons he was a popular vaudeville entertainer. His last success at the Hippodrome was in "The Four Husbands."—Terre Haute "Tribune," Jan. 1, 1918.

GIVES FULL MEASURE.

Ralph Whitehead, known through frequent visits to Terre Haute, is cast in a happy part and gives full measure in the present production. "Married Life," "The Musical Snore," "Be Sure It's Light," and "He Will Understand" gave him opportunity, but his song, "You're in Love," is the bright feature of the show. The time of the song is appealing and provides the motif for the entire production.—Terre Haute "Star," Jan. 1, 1918.

EXCEED NEW YORK PRODUCTION.

The writer saw the play last April with ———, an old Wheeling boy, in the role of Lacy Hart, and must confess that last night's work and efforts really exceeded the New York production. Ralph Whitehead, playing the leading juvenile role, surely put one over on ———. Wheeling (W. Va.) "Register," Oct. 27.

A SUCCESSFUL LOVER.

Ralph Whitehead as Lacy Hart, a successful lover, was well received, and the natural reading of his lines was the high spot of the entire production.—Charleston (W. Va.) "Leader," Nov. 1, 1917.

INSTANTANEOUS POPULARITY.

Ralph Whitehead as Lacy Hart sang the title song, "You're in Love," and the way he did it won instant popularity with the audience.—Athens (Ga.) "Banner."

VIGOR AND MAGNETISM.

Ralph Whitehead, in the leading juvenile role, acts with vigor and magnetism, and his attractive personality got into the good graces of the audience from the rise of the curtain last night.—Richmond (Va.) "Virginian."

LENT DISTINCTION.

Ralph Whitehead succeeded splendidly in the clever and assured position of husband, who would permit no cynical aunt to interfere with his married life. He danced well and his voice lent distinction to the songs allotted to him.—Bridgeport (Conn.) "Telegram."

MAKES THINGS GO.

Ralph Whitehead as Lacy Hart is a principal who has a considerable part in making things go. His efforts contribute to the charm of the musical offerings.—Minneapolis (Minn.) "Daily News."

WON THE AUDIENCE.

Ralph Whitehead, who played the role of Lacy Hart, won the audience, especially the feminine contingent, immediately, by virtue of his magnetic personality and good looks. He is an unusually boyish leading man.—St. Joseph (Mo.) "Gazette."

AN AGGRESSIVE JUVENILE.

Mr. Whitehead is an aggressive juvenile, with a fine voice and nimble

feet, who adds measurably to the success of the piece.—Duluth (Minn.) "Tribune."

ACTS WELL—SINGS WELL.

Ralph Whitehead as Lacy Hart, newly married and would-be matchmaker, acts well and sings well. His good looks help also in his characterization.—Duluth (Minn.) "Herald."

WILL BE HEARD FROM.

Ralph Whitehead, leading juvenile in "You're in Love," is a handsome youth who has been heard from in vaudeville, and from his performance last night will be heard from in musical comedy.—Milwaukee (Wis.) "Sentinel."

SPLENDID SINGING.

The splendid singing of Ralph Whitehead, in the role of a young bridegroom, showed promise of a voice that compares favorably with any in musical comedy.—St. Paul (Minn.) "Pioneer Press."

A CAPABLE ACTOR.

Ralph Whitehead was exceedingly clever in the role of Lacy Hart, dancing and singing exceptionally well. He proved himself also a most capable actor.—Schenectady (N. Y.) "Gazette."

GRACEFUL AND ALERT.

Ralph Whitehead, good-looking, graceful and alert juvenile comedian, is one of the clever principals in "You're in Love."—Columbus (O.) "Dispatch."

BRIGHT AND ACCEPTABLE.

Ralph Whitehead in the part of Lacy Hart is particularly bright and acceptable. He is an actor, as well as a singer and dancer of merit.—Memphis (Tenn.) "News Scimitar."

A PERSONABLE YOUTH.

Ralph Whitehead is a very personable youth, and adds much to the good cast of "You're in Love" with his excellent singing and fine interpretation of his part.—Dayton (O.) "Journal."

A BRIGHT SPOT.

Ralph Whitehead, who is well known in vaudeville circles here, proved a bright spot in the Hammerstein production.—Springfield (Ill.) "State Journal."



RALPH WHITEHEAD.

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In a very short time that's what they'll be calling HARRY DE COSTA'S
GREAT NOVELTY NUMBER

THAT SOOTHING SERENADE

for the reason that it was written around Drdla's Souvenir, one of the most popular and beautiful violin solos of the present time and carries this wonderful melody as an obligato printed in the copy for the repeat (second) chorus; however, it does not have to be played on the violin; any instrument can take it and be just as effective. Already being "put over" with a "smash" by a dozen of vaudeville's big headliners.

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card for booking over the entire circuit. The band is booked through an arrangement with the Liberty Loan people, it being pulled after a week at the Boston because of the refusal of the naval authorities to allow the band to engage in anything which might savor of outside work. The show opens with the Wheeler Trio, a fair act. It is followed by Bradley and Ardine, a corking good act of the singing and dancing variety. William Ebs has a mediocre ventriloquial act which closes strong because of the live dummy. The Courtney Sisters scored their usual success. William Gaxton in a novel one-act play made a hit. John McGowan and Co. have a fair turn, although it seemed to drag a little. James and Bonnie Thornton made their usual Boston hit. There is hardly anything more to be said about them. Mme. Doree's Celebrities closed the show and managed to hold about 40 per cent. of the house until the last curtain.

BOSTON (Charles Harris, mgr., agent, 17 H. O.).—"Ruggles of Red Gap" (film) to big business. Vaudeville topped by Swor and Avey, and rest of bill includes "Dances D'Art," for which Dennis Shea and Joe Di Pesa, two

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local press agents, are responsible; El Cleve; Loughlin and West; La Veen and Cross.

ST. JAMES (Joseph Brennan, mgr., agent, Laew).—Musical comedy, featuring James Glidden; Gladys Davis and Howard Clifton head the vaudeville. Balance of bill includes Parsons and Irwin; Rose Berry; Clinton and Rooney, and McConnell and Austin. Photoplay, "The Guilty Man."

GLOBE (Frank Meagher, mgr.).—Final week of "The Kaiser, the Beast of Berlin." Has played to big houses and could remain longer.

ORPHEUM (Victor J. Morris, mgr., agent, Loew).—Bill headed by Hocy and Lee. Other vaudeville acts are Bobby Carroll and Co.; Lane and Harper; Lew Aristocrate, and Wiggins and Bert. Using a Fox comedy and "The Tiger Man" for picture leaders.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—"Alimony" (film), with the vaudeville including Chio and Chio; Rhen and Fitch; Arthur Mercedes and Co.; "School Days"; Three Lyons, and Albros Troupe.

GORDON'S OLYMPIA (Frank Hookallo, mgr.).—"The Halfbreed" (film). Vaudeville headed by the Military Four. Bill includes Stevens and Brunelle; Charles Rodgers and Co.; Neilson Ballet.

PARK (Thomas D. Soriero, mgr.).—Playing to capacity houses with "The Cross Bearers." "Social Hypocrites" and Fox Sunshine comedy.

SHERBERT (E. D. Smith, mgr.).—House is dark this week, due to closing of "The Rape of Belkium," a new show. Next week's attraction, "So Long, Letty."

COLONIAL (Charles J. Rich, mgr.).—Cleaning up with only musical show in town—Cohan's Revue.

PLYMOUTH (E. D. Smith, mgr.).—Now the 17th week of "The Man Who Came Back," a melodrama that has hit Bostonians right. Still doing surprisingly big business. No notice of discontinuance of present attraction.

PARK SQUARE (Fred E. Wright, mgr.).—Doing capacity business with "Cheating Cheaters," which shows signs of remaining at this house until the finish of the season.

TREMONT (John B. Schoeffel, mgr.).—Leo Ditrachstein has scored another success here with "The King."

WILBUR (E. D. Smith, mgr.).—Has only new attraction in town in Mr. and Mrs. Sidney Drew in comedy, "Keep Her Smiling." Received good notices on opening and bids fair to be a popular show.

MAJESTIC (E. D. Smith, mgr.).—Last week

of "Getting Together," the war play for war charities. Selling out at about every performance.

HOLLIS (Charles J. Rich, mgr.).—Second week of "The Country Cousin" to very good business.

COLLEY (H. W. Pattee, mgr.).—Arnold Bennett's "The Great Adventure" given by the Henry Jewett Players. For week only.

CASINO (Charles Waldron, mgr.).—"Circus in Town."

HOWARD (George E. Lothrop, mgr.).—"Aviator's Burlesque" the attraction, with the vaudeville topped by the Balzer Sisters, and balance of bill including Kameron, Howland and Buella De Buse; Fields and Hanson; De Costa, and Dorothy Knowles.

BUFFALO.

TECK (John R. Oishe, mgr.).—Film, "The Kaiser," \$1 top. May play second week. Publicity has been extensive.

MAJESTIC (Dr. Peter C. Cornwell, mgr.).—Dark this week.

SHEA'S (Henry Carr, mgr.).—"The Forest Fire" headlined. Dorothy Brenner, Will Ward and his girls, Halligan and Sykes, Joe Brownling, James Watts with Rex Storey, Stagpole and Spire.

SHEA'S HIPPODROME (Harold Franklin).—Clara Kimball Young in "The House of Glass," film.

OLYMPIC (Mrg. Slotkin).—"Oh, Please, Mr. Detective," tab, head bill. Fiddler and Cole, Boston and Vaughn, Halkins.

STRAND (Earle Crabb, mgr.).—William Farnum in "Les Miserables," film.

LYRIC (Charles Bowe, mgr.).—Edward De Coria and Co., Grant and Co., Lee and Lawrence, Donita and Dexter, Aerial De Groffs, Charles and Lora Wells.

ACADEMY (Jules Michaels, mgr.).—Katherine Crawford's "Fashion Show," other acts.

GAYETY (Mrg. Patton).—"Bon Ton Girls."

GARDEN (Mrg. Graham).—"Lady Buccaneers."

VICTORIA (Edward L. Hyman, mgr.).—William Farnum in "The Heart of a Million," film.

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In Germany, years ago;
They all near died from laughing
Wherever I would show.
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Keep your eye on Uncle Sam's men,
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McKINLEY MUSIC COMPANY

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NEW YORK, 145 WEST 45TH ST.

The Family, downtown film house, has announced the addition of a symphony orchestra.

Ziegfeld "Follies" business here fair, but not satisfactory. Buffalo apparently won't pay \$2.50 top with war tax extra. The show pleased, but one paper was none too complimentary. Those who saw show liked it.

The Watson sisters, Buffalo girls, made stump speeches on Friday in Lafayette Square in the interest of the War Thrift stamp campaign. The Watsons were playing Shea's.

The Exhibitors' Committee on Sunday opening are preparing for the fight in the Senate. Manager Mosher of the Palace is practically leading the fight with Harold Franklin of the Hippodrome. Joe Schuchert of the Central Park and Premier, Al Hayman of Niagara Falls, Earl Crabbe of the Strand, George Hall of the Maxine, Jules Michaels of the Academy and others.

Although Manager Eisenberg fought the arrest of his ticket taker to a finish, a jury in Children's Court found the attaché guilty of allowing children in the theatre unaccompanied under the legal age. The Judge imposed a \$50 fine. This is the 20th arrest made in theatres in about six months by the Children's Aid. Eisenberg runs the Columbia, a West Side house.

Theatre managers in a number of cases here were reprimanded by the fuel administrator Monday for failure to observe lightless night regulations.

Blanche Bates, Holbrook Blinn and Percival Knight will be at the Tack next week in "Getting Together." The Winter Garden show, "Doing Our Bit," will follow.

DETROIT.

BY JACOB SMITH.

TEMPLE (C. O. Williams, mgr.; U. B. O.).—Stella, Mayhew, Bert Fitzgibbons, McKay and Ardina; Seven Honey Boys; Alexander McFayden; McMahon and Chappelle; Jack and Cora Williams; Mang and Snyder.

ORPHEUM (Tom Faland, mgr.; Loew).—Gene Greene; "A Dream of the Orient"; Claudia Coleman; Hendricks and Russell; Pease Duo, and the Youngers.

REGENT (Rod Waggoner, mgr.; Loew, agent).—Ziz Zag Revue; Wilson Bros.; Sid-

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April 8—Newport, R. I., and Camp Devens, Mass.
" 15—Worcester, Mass., and Manchester, N. H.
" 22—Lewiston, Me.
" 29—Boston, Mass.
May 6—Brockton, Mass.
" 13—Keith's, Portland, Me.
" 20—Keith's, Lowell, Mass.

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ney Faulke; "This Way Out," sketch; Donavan and Murphy; Peggy Bremen and Brother.

MILES (Will Greening, mgr.; Nash, agent).—Fred Zobeide; John Morton; Howard Sisters; Walter Howe and Co.; Hale and Francis.

OPERA HOUSE (Harry Parent, mgr.).—"Land of Joy." Next, "Daddy Long Legs."

GARRICK (Richard H. Lawrence, mgr.).—"Her Regiment," with Donald Brian.

Engagement opened Sunday night and will conclude Saturday night—total of nine performances, following the new Garrick policy of playing Sunday when it can be done conveniently.

GAYETY (J. M. Ward, mgr.).—Mollie Williams' Own Show. Next, Hastings' Big Show.

CADILLAC (Sam Levey, mgr.).—"Parisian Flirts." Next week, Jean Bedini's Co.

LYCEUM (A. R. Warner, mgr.).—"Mrs. Wiggs." Next, "Uncle Tom's Cabin."

"The Unbeliever" was extended for a fifth week at the Majestic and is doing as big as the first week. Most phenomenal record in history of house and city. Reported house doing about \$8,500 weekly on this engagement.

Fitzpatrick & McElroy, who operate circuit of theatres in Michigan, were in Detroit last week in connection with Liberty Loan Motion Picture Division, they announce having taken over the Star in Cadillac, where they recently opened a new house

because of the fact that Detroit did not push its clocks ahead one hour, saloons close at 12 instead of one, as before; hence, the cafes at night lose one hour. Richard H. Lawrence, Garrick theatre manager, is one of the hustling salesmen in connection with the campaign to put over the Third Liberty Loan.

MILWAUKEE.

By P. G. MORGAN.

DAVIDSON (Sherman Brown, mgr.).—Dark first half. Last half—Maude Adams in "A Kiss for Cinderella"; 14, first half, "The Riviera Girl"; last half, "The Show of Wonders"; 22, David Warfield in "The Music Master."

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—Mme. Chilson-Ohrman, George Whiting & Sadie Burt, Charles Withers, James H.

Cullen, Herbert Clifton, Edward Esmonde, Sealo, Three Jahns.

PALACE (Harry E. Billings, mgr.; agent, W. V. M. A.).—Harry Girard & Co., Neal Abel, "To Save One Girl," Silber & North, Angel & Sterling, Violet & Charles; last half, "Hoosier Girl," Vera Sabini & Co., Ward & Raymond, Four Bards, Fiske & Fallon, Hanna & Partner.

MILLER (Jack Yeo, mgr.; agent, Loew).—Rigoletto Bros., Six Serenaders, Juggling Normans, "Fashions de Vogue," Denoyer & Danie, Tim Owsley, Miller, Scott & Fuller, Fary & Fary.

SHUBERT (Harry L. Minturn, mgr.).—Shubert Stock Co., "The Blue Envelope"; 10, "On Parole."

PABST (Ludwig Kreiss, mgr.).—Pabst German stock Co., "Des Raetsel-Weib"; 10, "Stein unter Steinen."

GAYETY (Charles J. Fox, mgr.; agent, American).—Mile-a-Minute Girls, 14, Jolly Girls.

EMPRESS (Walter C. Scott, mgr.).—Stock burlesque.

Manager Harry L. Minturn of the Shubert, who also is the leading man, believes business can be promoted by permitting patrons to see the intimate sides of the Shubert stock players.

Beginning April 9, he inaugurates a series of tea parties to follow the Tuesday matinees. Each will be presided over by some of the organization, with the other players assisting in entertaining, and the audience will be invited to come up on the stage. The first will be in honor of Karl Way.

BY ARTHUR SCHALEK.

HIS MAJESTY'S (Edwards and Driscoll, mgrs.).—"Marry's Ankle." Next week, "Ziegfeld Follies."

PRINCESS (Fred Crow, mgr.; agent, U. B. O.).—"Rubeville" was the headliner; Beagle Wynn; Nina Payne and Co.; Harry Tighe; Helen Gleason and Co.; Holmes and Buchanan; Kimber, Hawksley and McElroy, and Young and April.

LOEWS (Ben Mills, mgr.).—Fred V. Bowers and Co.; Middleton and Spelmeyer; the Misses Parker; Bob Hall; Amoros and Jeanette; Booth and Lender; "The Guilty Man" (film).

FRANCAIS (Stewart Lithgow, mgr.).—First half: Kinzo; the Garden Belles; Wm. Cahill and Co.; Wm. Sisto; Bonner and Power; second half: Galletti's Monkeys; La Belle and Lillian; Wilbur Held; Just a Trio; Fred Webber and Co.

EMPIRE (Paul Caseneuve, mgr.).—"Her Unborn Child." 3d week.

GAYETY (Tom Conway, mgr.).—"The Burlesque Review."

NOTICE FOR EUROPE

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The Third Liberty Loan
The Second N. V. A. Benefit

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JAY RAYMOND

A Representative of the House of Mirth
Representative, FRANK DONNELLY
of the house of NORMAN JEFFERIES

ORPHEUM (J. H. Alox, mgr.).—"The Imperial Travelogues" to good house.
IMPERIAL (H. W. Conover, mgr.).—Pauline Frederick in "La Tosca" (film) and "Irene Audrey."
STRAND (Geo. Nicholas, mgr.).—"Treasure Island," film.
GRAND (Geo. Rodsky, mgr.).—"The Great Adventure" (film).
ST. DENIS (Roland Roberts, mgr.).—Rita Jolivet in "Lest We Forget" (film). Rita Jolivet appeared in person.

On Saturday morning, April 13, the Imperial theatre starts its initial performance of children's entertainments.

NEW ORLEANS.

BY O. M. SAMUEL.
ORPHEUM (Arthur White, mgr.; agent, direct).—Fairly entertaining show. Lewis and White, appearing second, earned premier consideration. Herman and Shirley, opening, scored through contortionistic gyrations of the male member. Kimberly and Arnold did very well. Maleta Bonomi, appreciation. Harriet Rempel only moderately successful; her skit drab and conventional. Montgomery and Perry, average their usual score. Fanchon and Marco, ordinary, doing little in the closing spot.
TULANE (T. C. Campbell, mgr.).—"The Kaiser, the Beast of Berlin."
CRESCENT (Walter Kuttman, mgr.).—First half: Pernikoff; Rose Troupe; Mae Curtis; Mack and Arnold; Kaufmann and Lillian; Cooper and Lacy; "His Majesty, Bunker Bean," film. Last half: Ward and Cullen; Hubert Dyer; Magee and Anita; "The Right Man"; Jack Reddy; "The Trap," film.
PALACE (Sam Myers, mgr.).—First half: "Who's to Blame?"; Martelle; Templeton, Gessner and Holt; the Vivians; the Mitchells; "The Bride of Fear," film. Last half: Gertrude Barnes; Worth-Wayten Four; Patton and White; Rhoda and Crompton; Richard Wally and Co.; "The Richest Girl," film.

BILLY CUMBY

"The Black Spasm"
with JEAN BEDIN'S
"FORTY THIEVES"

STRAND (Maurice Barr, mgr.).—Pictures.
ALAMO (Frank Sanders, mgr.).—McCormick and Winehill.

The Diamond Film Co. has started making comedies at its studio here. Frank P. Dono-

getting to New York during July, signing and rehearsing his burlesque company there, and opening at the Dauphine with celebrated policy of stock about Sept. 15.

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van is directing. The company includes Diana Allen, Mae Austin, Lou Marks, Joe Eeozabel and A. Browning.

Lew Rose will spend the summer with relatives of his wife in Wisconsin. He intends

has just been formed, its ostensible purpose being to cleanse the screen with as much vigor as would seem propitious.

Arthur B. Leopold has been ill for the past week, but is on the road to recovery.

Sidney Forbes

in

A KIPLING RECITAL

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PHILADELPHIA.
By JUVENILE.

B. F. KEITH'S (H. T. Jordan, mgr.).—Manager Harry Jordan started the new Liberty Loan drive here with a good bill, with Louise Dresser as the headliner. The blonde beauty and stage favorite came over Sunday night in order to appear at a concert given at this theatre for enlisted men under the auspices of the Emergency Aid and made a big hit with a crowded house. Ray Samuels remained over to do "her bit" and was a regular riot of a hit. Several other acts appeared. Miss Dresser didn't get quite as much applause from a blasé Monday audience, but she scored solidly with her songs and added to her popularity by the strong appeal she made for bond sales. In the afternoon, with an act out of the bill, Miss Dresser was given 15 minutes to talk and went among the audience with the help of the women of the committee, cleaned up \$2,600 worth of bonds. A dandy little bit of vaudeville oddity, called "3,000," presented by Thomas F. Smith and Mary H. Kelley, proved one of the big applause hits of the bill. It has an odd start and finish, with a little bit of sentiment nicely mixed with some snappy dialog and a couple of songs, all of which are well handled by the pair and it got lots of laughs and applause. John B. Hymer & Co. repeated Mr. Hymer's cleverly constructed playlet, "Tom Walker in Dixie," and it was as well received this time as on its first visit. It is still a bit draggy at the start, where Mr. Hymer gets away from the story as well as his own character to tell a couple of gags, but it is a clever bit of work and a surefire winner on merit and the playing. Mr. Hymer is capably supported. La Bernicia and the Aesthetic Dancers offer a series of rather pretty numbers, nicely arranged, well executed and attractive for their dressing, or rather the lack of dressing, though this feature does not

MARGIE SMITH

and

ETHEL LE CLAIR

In their New Act, "Blondie and Slim"
By JOHN HYMAN
Direction, ROY MURPHY

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A SENSATION IN THE WEST

and traveling EAST very, very fast—CLYDE HAGER and WALTER GOODWIN'S delightful novelty march song

I LOST MY HEART TO A WONDERFUL GIRL

IN THE HEART OF THE BERKSHIRE HILLS

It is winning great approval and praise from press and public wherever sung.

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HERMAN GOGOLIN

reach the extreme of some seen since the oversupply of this sort of dancing. There is not enough originality in this act to make it stand out strongly. However, it is pretty and was well received. Nate Leipzig still remains in a class by himself as a manipulator of cards. His palming is simply marvelous and he works with an ease and finish that cannot fail to make an impression. He was a good-sized hit. With Santos and Hays out of the bill owing to death in the family of one of the girls Espe and Dutton were added after the matinee. The bill was shifted and these boys, with their variety of material put over a big hit, closing strong and giving the show an excellent start. Horn and Ferris replaced Ruby Raymond and Charles O'Connor, who canceled on account of the illness of Miss Raymond. The substitutes have a good singing act, with one of the two men singing soprano. Their voices harmonize well. The tenor needs a new song for his solo and it might be well for them to get away from so much of the operatic stuff. Bell and Eva, shifted from opening to closing, did fine, especially on the work of the girl, which is really better than what the man does, although not so varied. Much of his tricks on the bounding mat follows closely the routine of Stan Stanley. The act gave the show a good closing number and was very well liked. The Pathe Weekly had some good war scenes which aroused the audience to enthusiasm.

NIXON'S GRAND OPERA HOUSE (W. D. Wegelarth, mgr.)—A well-balanced and smooth-running show furnished good entertainment for a well-filled house Monday night. Nestor and Vincent opened with a trick juggling act. They give more attention to trick stuff than juggling and the girl does some balancing tricks. Their material is good looking and the act made a good opener. The Texas Four followed with a mixture of

straight and comedy singing. The boys dress in evening clothes and work up a good comely finish with some light comedy. They pulled down a liberal share of the hit honors of the bill. Maurice Freeman & Co., in the comedy sketch, "No Children Allowed," got over with good results. There is just the semblance of war atmosphere to the story and this may have been injected after the playlet was originally constructed, as it has little bearing on the story, which tells of an old grouch being won over to children, but the war thing is timely and it fits in well. The various roles are well played. Bert and Harry Gordon rocked the "pop" patrons in their seats with their comedy singing turn. The Grand audience is just made for an act of this kind and the boys had easy sailing all the way. Despite the fact that Harry and Anna Seymour were forced to work in street clothes, because their wardrobe had strayed "somewhere in Jersey," this pair got over in good shape with their comedy chatter and songs. The girl handles some "nut" chatter with good results and the act scored a laughing hit. Page, Mack and Mack, with their routine of showy hand-to-hand and contortion tricks, filled the closing position in a thoroughly satisfactory manner and the sixth episode of "The House of Hate" was just what the screen contingent liked.

COLONIAL (H. A. Smith, mgr.)—The United States Naval Reserve Jazz Band furnished this week's bill with an extra feature. Other acts are Charles Bartling & Co., in "Detective Keen." Four other vaudeville acts and pictures complete the bill.

NIXON (Fred Leopold, mgr.)—Gautier's Toyshop head a specially arranged Liberty Loan Week bill. Other acts are Green & Miller; Schwartz & Clifford; Willie Hale & Brother; film feature, Douglas Fairbanks in "A Modern Musketeer."

ALLEGHENY (Joseph Cohen, mgr.)—H. Bart McHugh's musical tabloid, "Too Many Sweethearts," tops this week's bill with the following supporting bill: Emmett Welch's Minstrels; Paul, Levan & Dobbs; John Geiger, violinist; Myrtle Talley, singer, and the film feature is Dorothy Dalton in "Love Me."

KEYSTONE (M. W. Taylor, mgr.)—"Oh, That Melody," a musical tabloid featuring Goldie Collins, Ted Wilde, George Gould and a company of 20 is the headliner this week.

Others are Dougherty & Sealla; J. C. Mack & Co., in "Mother Goose"; Henry Hodge & Co.,

in "Bill Blithers, Lawyer." Film feature, "The Woman in the Web."

GLOBE (Sabloskey & McGuirk, mgrs.)—Hugo Jansen presents "The Fashion Shop," with Blanche Latell, Earle Carr, Roy Wilson and a big chorus, as the feature this week. Others: Wells, Knible & Co., in "The Double Trail"; Harry Breen; Harry Meyers and His Novelty Minstrels; Catharine Murray & Co. Herbert & Dennis; "After the Show"; Gordon & Doree in "My Wife-My Husband"; Leonard & Louis; Frere, Baggot & Frere, and motion pictures.

WILLIAM PENN (G. W. Metzger, mgr.)—First half—F. Wheeler Wadsworth in "A Jazz Nightmar"; Russell Mack & Blanche Co.; Ash & Shaw; Harmon & O'Connor; Jack Morrissey & Co., and motion pictures. Last half—William Silvano Thunder and a quartet of local singers head the bill of five acts and pictures.

BROADWAY (Chas. Shisler, mgr.)—First half—Cornell's Revue; Al H. White & Co.; Ash & Shaw; Harmon & O'Connor; Jack Morrissey & Co., and motion pictures. Last half—William Silvano Thunder and a quartet of local singers head the bill of five acts and pictures.

CROSS KEYS (Sabloskey & McGuirk, mgrs.)—"Making Moving Picture Stars," Charles Ahearn's Company; Browning & Dawson; Gates & Finley; Dixie; Norton and motion pictures. Last half—"Making Moving Pictures" and five other acts and pictures.

PROVIDENCE.

BY KARL K. KLARM.

SHUBERT MAJESTIC (Col. Felix R. Wendleshafer, mgr.)—"So Long Letty," second time here and going good.

PROVIDENCE OPERA HOUSE (Col. Felix R. Wendleshafer, mgr.)—"The Kaiser, the Beast of Berlin," film, held over for second week, and increasing in popularity.

ELITE'S (Charles Lovensberg, mgr.)—The Albee Stock Co. opened its 18th season Monday night before a house that was sold out a week in advance. The first offering was "Cheating Cheaters," which is having a run in Boston at the present time. The company this season has many new faces and the new leading woman, May Buckley, promises to be a drawl card.

Manager Lovensberg read telegrams from three former members now in the service of the nation. A service flag in honor of these men was raised while the audience and actors joined in singing "The Star Spangled Banner." The company this season includes Burton Churchill, Eugene Revere, William H. Turner, Jean Shelby, May Buckley, Charles I. Schofield, Helen Reimer, Dorothy Tierney, Raymond Bond, Albert Gebhardt, Walter Reagan, Samuel Godfrey and S. T. Godfrey. The 18th Albee stock company faces a most successful season if first-night indications amount to anything.

EMERY (Martin R. Toohy, mgr.)—Joe Darcy's American Comedy Four, as the first of the week headline, with patriotic songs, is as pleasing an offering as the Emery has offered in several weeks. Others on first of week bill are: Four Renee Sisters; the Randall; Creighton and Arnold; Frank and Milt Britten. Hugh Norton and Co., advertised to appear, were not to be seen on opening day, at least. Second half: Jimmy Gilder, in "Bon Voyage," headliner; Joe Parsons and Dave Irwin; Goldie Moore and John Delmore; Julia Rooney and Walter Clinton; Rose Berry, and Austin and Tell.

FAY'S (Edward M. Fay, mgr.)—"Victor's Musical Melange," headliner; "When They Grow Up"; Walker and Feeley; Bedford and Gardiner; Dawn and June; Sailor Tom Langley, and William Timmins; feature picture, "Woman and the Law." Fay is playing feature pictures to good advantage these days.

COLONIAL (J. F. Farr, mgr.)—"The Broadway Frolics."

The recital given at the Shubert Majestic last Sunday evening by Guido Ciccolini, Italian tenor, could hardly be called successful from a financial standpoint for the artist sang before a mere handful. The McCormack concert in the afternoon evidently proved too much, and it is safe to assume that two Sunday concerts in the same theatre on the same day will not be booked again.

It is understood arrangements are under way for the placing of another musical stock

company at the Opera House this summer. A company which played about 10 weeks at this house last summer had a very successful season.

A Yiddish concert was given at the Providence opera house last Sunday afternoon and evening by the Morovitz opera company of New York. Proceeds went to the L. U. A. A. and Jewish Home for Aged.

The Hathaway Players will close a most successful season at the Hathaway theatre, Brockton, Mass., next week.

The Al Luttringer stock company opened its season at the Strand, New Bedford, Mass., last week presenting "Love's Reward" as the opening attraction.

The San Carlos grand opera company has been booked for four evening performances and two matinees at the Shubert Majestic, beginning Wednesday, April 17, with top prices at \$2 evenings and \$1.50 matinees.

The Royal Band and Club gave an entertainment last Sunday evening at the Emory theatre under the patronage of Gov. R. Livingston Beekman, for the benefit of the Italian Refugees' Relief Fund; capacity house.

The advance sale for the farewell appearance of Harry Linder at the Shubert Majestic next Monday and Tuesday has been heavy. Performances will be given both afternoon and evening on each day.

SEATTLE.

BY WALTER E. BURTON.

METROPOLITAN (George T. Hood, mgr.)—7, and week, "Johnny Get Your Gun"; 14-17, Max Pigman.

WILKES (Dean B. Worley, mgr.)—104th week of stock; "A Woman's Way" current.

GALETTI—Dark; reopens 8 as the Oak with Monte Carter company.

LYRIC—Vaudeville and musical comedy.

ORPHEUM (Jay Haas, mgr.)—31, "September Morn" tops; a pretentious production. George Wichman, clay modeling; O'Keefe and Brown; Pinard and Dudley; the Eldreds; Hager and Nystrom.

PALACE HIP (Joseph A. Muller, mgr.)—"The Campus Girls," a musical revue, and Edythe Sterling, Mutual star, share stellar honors. Packard Trio won handily. Scamp and Scamp, excellent; Billy and Ada White, please; Toki Murata, liked.

PANTAGES (Edgar G. Milne, mgr.)—1, Singer's Midgets, same as last fall, will stay two weeks. Frank Belmont, timely sketch; Lew Wilson, did well; Fisher and Gilmore, good.

MOORE (Carl Reiter, mgr.)—Leona La Marr tops. Count Perrone and Triz Oliver, classy singing act; Loney Hankell, good; Dugan and Raymond, excellent; Tasma Trio; Brodean and Silvermoon, "Exemption," timely satire.

A one-story brick film exchange building is being built at 2107 Third avenue, this city, at a cost of \$10,000.

Sarah Truax (in private life Mrs. Charles S. Albert of Spokane) has returned home after a short run of "The Garden of Allah," in which she starred. She will teach dramatic art during the summer.

The role of Norl Burnham, in "The High Cost of Loving" show, was played by Lorens Gillette, while Kolb and Dill were at the Liberty, Camp Lewis, last week. Gillette is now a private in Co. E, 363d Inf., and by special permission of the camp commander he was allowed to shed his khaki uniform for that of the football favorite during the three days. He played this part before he was drafted.

The Ballard, in the Ballard section of the city, has changed hands again; still pictures.

Edward Milne, Seattle manager for Pantages, announces that the remodeled Pan theater in the eastern Washington city will be open about June 1.

Norvin Haas, late manager of the Grand, Anacortes, Wash., arrived here Wednesday to report for draft service, but was notified upon his arrival that his services would not be needed for several months yet.

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While playing the Liberty theatre, Camp Lewis, last part of the week, the Kolb and Bill show had supper with the 116th Ordnance Depot Co., followed by a dance. The girls of the show cooked the dinner for the soldiers. Each had five soldier partners in the dance that followed. This company was chosen at random from a long list submitted.

Elsie Brosche has left the musical comedy company at the Orpheum to accept a position as soloist at the Butler hotel here.

Blanche Hall joined the O'Brien-West organization at the Orpheum Monday.

The Willis Hall-Bob Findley musical comedy tab, "Oh, Papa!" was given its premiere at the Rose theatre, Everett, Wednesday.

Billie Bingham, soubrette, opened at the Lyric, Portland, 31, for the Keating & Flood Co.

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Eugene Levy, manager of the Orpheum, returned Monday from a three weeks' trip to San Francisco and Los Angeles, where he went in the interests of the Pacific Musical Revue Wheel, of which his house forms the northern spoke. The Strand, Portland; Burbank, Los Angeles, and an unnamed theatre in San Francisco. The present musical comedy organization now at the Orpheum here will be followed by the Shirley Lewis Co., then the Al Woods Co., and later by the Blake & Amber tabloid organization.

Joe Danz' new film theatre at First avenue and Columbia street will open late this month. It is next door to the Imperial, and just across the street is three other filmatoriums to offer competition.

The trouble in Spokane over the playing of the "Star Spangled Banner" by the Pantages theatre orchestra has been settled, and the Pan house there gained much publicity thereby.

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KELLER
U. B. O.

Dick Hyland joined the cast of the musical comedy organization at the Orpheum Sunday.

Jessie Phinney joined the cast of the O'Brien-West Musical Comedy Co., at the Orpheum Sunday.

SYRACUSE.

The Thoka, at Owego, is slated to change hands. John A. Lane of Endicott is here in connection with a deal.

The Gibson Stock will close its season at the Mozart. Elmira, on Saturday. Manager "Billy" Barry of the company plans to open his summer theatre at Port Jefferson, N. Y., shortly after the closing date. Movies may follow again this summer.

William J. Pyle and Raymond S. June, two cinematographers with Wharton, Inc., of Ithaca, have entered the U. S. Aerial Photography School at Madison Barracks, Sacket Harbor, N. Y.

Wright's, at Waterloo, was damaged by flames when film caught fire in the operator's booth during a performance Friday night. The audience fled out without a panic.

Renovated after being heavily damaged by smoke and water, the Grand, Elmira, reopened on Saturday last, showing movies.

Watertown learned last week that Mrs. Alice Adams Noyes of that city and Lynde Denig, editor of the New York Dramatic Mirror, were married in New York about Christmas time. Mrs. Denig is the daughter of Dr. Murray M. Adams. She was married to Byron E. Noyes, a well known young dentist of that city, on June 25, 1913. On June 12, 1914, Dr. Noyes caused a notice to be inserted in the local papers, saying that his wife had left his bed and board. Mr. Noyes, it was reported, had gone to New York with her mother. The two have made their home there most of the time since then.

Because "dry" forces have been holding mass meetings at the Empire Sunday afternoons a crowd of about 750 people collected there Sunday while the Knickerbocker Players were rehearsing "Mary's Ankle," the attraction with which the company opened its stock engagement Monday. The actors continued rehearsing.

VANCOUVER, B. C.

By H. P. NEWBERRY.

EMPRESS (Geo. B. Howard & Chas. E.

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AND

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MARVELS FROM THE ORIENT

Direction, FRED. BRANDT of CASEY OFFICE
ALHAMBRA, NEW YORK, THIS WEEK (April 8)

Royal, mgr.)—40th week of Empress Stock. 1, "The Heart of Wotona" to packed houses. 8, "Captain Kidd, Jr."

AVENUE (W. Scott, mgr.)—8-9, "Rum Rations," local patriotic; 11-14, "San Toy" (local).

IMPERIAL.—Dark.
ORPHEUM (Jas. Pilling, mgr.)—Closed for several weeks on account of fire Monday evening, April 1. Show had Greater Morgan

Dancers, "Tarzan," the champagne; Macart & Bradford, Yates & Reed, Burley & Burley, Three Natalie Sisters, Harry DeCoe.

PANTAGES (Geo. B. Pantages, mgr.)—"Wedding Shells," Frank Morarell, Grew-Pates Co., good; Early & Laight, good; Musical DeLuxe Girls, hit; Degnon & Clifton, well liked. Capacity.
COLUMBIA (J. H. Mayrand, mgr.)—Vaudeville and pictures.

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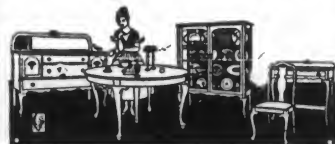
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REX (W. P. DeWees, mgr.)—Wm. S. Hart in "Wolves of the Rail."
DOMINION (J. Muir, mgr.)—"Jack and the Beanstalk."
COLONIAL (H. Quagliotti, mgr.)—Douglas Fairbanks in "The Habit of Happiness," last two days J. Warren Kerrigan in "A Man's Man."
GLOBE (W. P. Nichols, mgr.)—"Sirens of the Sea."

The Vancouver Opera House still remains uncompleted, the steel work having been put up three years ago. Last fall it was announced Klaw & Erlanger interests would complete the structure but they did not do so.

April 10th, 1918

I wish to announce that I am no longer connected with the firm of Wm. B. Friedlander, Inc., having sold my entire interest to Mr. James Buckley.

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The Rex is featuring a Wm. S. Hart film all this week and the same star was also featured all last week at the same house, in a different film.

Charlotte Fletcher, formerly of the Empress Stock, has joined the Will King Musical Comedy Company at the Savoy, San Francisco.

Monday evening, April 1, the Orpheum had a fire which caused about \$25,000 damage, fully covered by insurance. The Greater Morgan Dancers had just started their act when the fire broke out in the balcony. The dancers continued until the 1,500 people had left. The entire house will have to be redecorated. To reach the blaze the firemen had to chop two large holes in the roof. Repairs have already been started. Manager Pilling has announced he expects to have the theatre ready in about three weeks. Many congratulations have been tendered to Manager Pilling and his staff for the manner in which they handled the audience. The girls in the Morgan act were applauded by the audience for the manner in which they acted.

The Empress Stock has obtained an extension of their lease on the house, although at a higher rental. At first the management announced that they would leave the house on account of a higher rent being asked but later decided to accept the increase and remain. The price of admission will be advanced in the fall. The company is now in its 40th week. Edythe Elliott and Ray Collins play leads, with Geo. B. Howard, directing. Others are Marie Baker, Margaret

In a garden there rambled a beautiful rose,
Full of mirth and music—but shy—
She sang her love song,
Then the Prince came along,
And changed her into a butterfly.

ORLETTA

IN

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L. A. Rostein, prominent in local theatricals, has returned from Japan, where he signed an agreement with Princess Ariadne to manage her on a concert tour of Canada and the United States.

WASHINGTON.

BY HARDIE MEAKIN.

KEITH'S (Roland S. Robbins, mgr.)—Des-

slie Clayton, assisted by the Mosconi Brothers, secured one of the season's biggest hits; Jack Wilson and Co. solid laughing hit; also Crawford and Broderick; Robert Edson and Co. in "Paris" scored; Reine Davis, well liked; Fox and Ward, celebrating 50th anniversary, enthusiastically received; Four Hoises opened strong. Moon and Morris, billed to close, did not appear.

NATIONAL (William Fowler, mgr.)—The new Belasco-Frohman production, "The Laughter of Fools." Papers all generous in praise.

HELASCO (L. Stoddard Taylor, mgr.)—"Love o' Mike," with George Hassell.

POL'S (Fred Berger, mgr.)—Farewell

week of the Musical Stock in "Very Good Eddie." Monday afternoon and night, 8, was given over to the "Theatre Du Vieux Colombier," the French Players under the patronage of a large number of Washington's leading men and women.

GAYETY (Harry Jarboe, mgr.)—Billy Watson's "Red Trust."

COSMOS (B. Brylawski, mgr.)—"A Night in the Trenches"; Violin Beauties; Hoyt-Hyams Trio; Curtis and Gilbert; Frank Whittier and Co.; Shannon and Trolse.

LOEW'S COLUMBIA (Lawrence Bestus, mgr.)—Wm. S. Hart in "The Tiger Man" for the first half and Jack Pickford in "His Majesty, Bunker Bean," for the second half (films).

The French Players, before two capacity houses Monday gave Moliere's "L'Avare" and "Les Freres Karamazov."

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MOVING PICTURES

THE RISKY ROAD.

Marjorie Helmer.....Dorothy Phillips
Melville Kingston.....William Stowell
Robert Grant.....George Chaseboro
Miles Kingston.....Edward Cecil
Van Belt.....Joseph Girard
Lottie Banker.....Juanita Hansen
Mrs. Miles Kingston.....Claire Du Bray
Myrtle.....Sally Starr

This feature is ideal for an audience of stenographers. It should serve as an object lesson to them. The lesson is that in spite of the fact they may be showered with jewels and have an apartment at their disposal it is best to continue honest and in the end the John will "come through" with the marriage license. The title is "The Risky Road." It is a screen of Katherine Lelser Robbins' story, "Her Flak," which appeared in "Philine Stories," one of those snappy publications that are hailed as the "stenographer's delight," and it is just the type of action the "dapper" class likes.

Ida May Park is the director, and she managed to get all the thrills possible for sob-sister consumption. There is every little touch that one expects as the picture comes along. There is even the starvation scene with the "good old crackers and milk" before the girl falls for the flat and jewels. This will be just pie for the pop houses.

Dorothy Phillips is the star, and the Universal places it on the market as "A Dorothy Phillips' Production." Miss Phillips plays the role of the stenographer to perfection. She is the poor starved-out country girl who lets her imagination run away with her. She believes that the millionaire banker is making love to her with the intention of marrying her and when, finding out she was all wrong, she decides to let him go his way.

Finally, for no apparent reason, the stenographer decides that she will take another chance with him. Then it is disclosed she has lost her job and is down and out. He places her in an apartment, buys her gowns and jewels and doesn't even try to get "fresh." But later, when her country love comes to town and misjudges her and tries to get "fresh," she decides that it is about time for her to get another job. But at this point the "John" walks in and says that he has decided to marry her after all.

However, the mush is not spread on as thick in this picture as it usually is in the Universal productions. It is a picture that will please 'em in the 5-10 houses and that seems to be all the U people are worrying about at present.

Juanita Hansen, who is in the cast, does "a detained lady" in manner most nonchalant. *Fred.*

HIS MAJESTY BUNKER BEAN.

Bunker Bean.....Jack Pickford
The Flapper.....Louise Huff
Jim Breede.....Jack McDonald
His Wife.....Frances Clanton
His Oldest Daughter.....Peggy O'Connell
Old Mrs. Beede.....Edythe Chapman
The Greatest Pitcher.....Hart Hoxie
Professor Balthasar.....Gustav Seyffertitz

A corking springtime comedy is the Lasky-Paramount release, "His Majesty, Bunker Bean," with Jack Pickford starred. There is an interesting story, well told by a capable cast, the whole evolving into a feature certain to please the majority. "His Majesty, Bunker Bean" is from the play of the same title by Harry Leon Wilson, adapted for the screen by Julia Crawford Ivers, and directed by William D. Taylor.

That Louise Huff supports the star also helps to carry it along. She plays a "Flapper" with wonderful assurance and creates a distinct impression. The story of the youth who needs but the power of suggestion to make him a success is pleasingly disclosed in the film version. Pickford is the boy, and he handles the title role wonderfully well.

The production end, as far as sets and locations are concerned, demand nothing extraordinary, but those there are adequate. The photography is well handled and there are a number of doubles used as fade-ins that are very well worked out.

In addition to the star and Miss Huff, two players stand out, Jack McDonald and Gustav Seyffertitz, both in character roles.

"His Majesty, Bunker Bean" is a comedy picture that gets laughs on its action as well as its titles, and it is action all the way with a real fresh love story carried along at a speedy clip. That is enough for any picture audience. *Fred.*

SOCIAL HYPOCRITES.

A Metro five-reeler featuring May Allison and an excellent supporting cast, including Marie Wainwright, Jos. Kilgour, Henry Kolker and Stella Hammerstein. The story, given mostly in interiors of a superior grade, deals with the experiences of the daughter of a disgraced nobleman. Her father (Frank Currier) has been accused of card cheating some years previous and has been disowned by his family, shunned by his friends and finally reached a state of poverty. He is attended by his friend and advisor, a physician (Mr. Kolker), who remains with him until death comes.

Early in life he had wooed a prominent Duchess (Miss Wainwright) and through her nephew (Mr. Kilgour) she learns of his financial condition. The nephew, secretly married to Lady Norton (Miss Hammerstein) whom the Duchess abhors, looks forward to inherit the fortunes of his aunt. Learning of the plight of the nobleman, the Duchess instructs his sister to visit and relieve him and to return with his daughter. Through a natural incident the Duchess becomes acquainted with the girl (Miss Allison) and becomes very

fond of her. Suffering from chronic indigestion, she is finally persuaded by the girl to enlist the services of the physician and this brings Kolker into prominence. Meanwhile the nephew is continually striving to interest the girl, finally loaning her a large sum with which to purchase gowns and hats.

His wife is rather jealous and more fearful that he will sacrifice his chance of inheriting the fortunes of his aunt and proceeds to construct a plan through which the girl will become disgraced in the same manner in which her father's reputation was ruined. She arranges a bridge game and supplied the girl with a pack of marked cards. During the game she denounces the principal as a cheat and with circumstances against her, the possibilities of exoneration look grim.



Finally complications are adjusted, however, the nephew is technically "out of" and

the girl is restored to the good graces of society. The interiors are exceptionally well furnished and the acting of the principals entirely up to expectations. Miss Wainwright is pretty, vivacious and works her scenes up to a fine dramatic climax. Miss Wainwright as the Duchess was especially good, carrying all the pomp and seriousness of her title in great shape. The story is well connected and holds interest throughout. As a program feature it's as good as the majority and better than many. *Wynn.*

MR. FIX-IT.

Artcraft's latest Douglas Fairbanks feature is "Mr. Fix-It," written and directed by Allan Dwan, suggested by Ernest Butterworth, photographed by Hugh McClung. It is another of the familiar but magnetic clown

characterisations for Fairbanks. It opens with "Doug" at Oxford University, England, his room-mate being a wealthy American who is called home to assume his place at the head of a wealthy household, and is expected to marry a girl he hasn't seen for a long time, he really loving a girl in England. The young millionaire hadn't been home in 15 years. So "Mr. Fix-It" (Fairbanks) suggests taking his place, with the certainty the family won't discover the deception. How he "clowns" his way through five reels of almost Keystone comedy, with cleverly written titles and "fixes" things for everybody but himself, only to have a little child "fix" things right for him with the girl he loves, makes a diverting feature for the horde of Fairbanks fans. His admirers will go to see him in anything and they will enjoy the screening of "Mr. Fix-It." *Jolo.*

PARALTA PLAYS

PICK OF THE PICTURES

CURRENT ISSUE

BESSIE BARRISCALE

in

"BLINDFOLDED"

Directed by
Raymond B. West

Written by
E. Richard Schayer

Robert Brunton, Manager of Productions


All the preachers and "uplifters"
in the world
couldn't possibly do
for the little she-cracksman,
Peggy Muldoon,
what a small volume
of Emerson's Essays
did for her.
She read.
And thence she proved
that one female burglar
could become
a woman good and true!

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"HODKINSON SERVICE"

AT ALL GENERAL FILM EXCHANGES



HEARTS OF THE WORLD.

The Grandfather.....Adolphe Lestina.
The Mother.....Josephine Crowell.
The Girl, Marie.....Stephenon.....Lillian Gish.
The Boy, Douglas Gordon Hamilton.
Robert Harron
The Father of the Boy.....Jack Cosgrave.
The Mother of the Boy.....Kate Bruce.
The Littlest Brother.....Ben Alexander.
The Boy's other Brothers.....M. Emmons.
The Little Disturber.....Dorothy Gish.
Monsieur Cuckoo.....Robert Anderson.
The Village Carpenter.....George Fawcett.
Von Strohm, agent of German autocracy.
George A. Siegmann.

The Innkeeper.....Ray Holderness.
A Deaf and Blind Musician.....L. Lowy.
A Pollu.....Eugene Pouyet.
A French Peasant Girl.....Anna Mae Walthall.
A Refugee.....Mile. Yvett Duvalain.
A French Major.....Herbert Sutich.
A Pollu.....Alphonse Dufort.
A Pollu.....Jean Dumercler.
Stretcher Bearers.....Jules Lemontier.
A Pollu.....Gaston Riviere.
A Pollu.....Georges Loyer.
A German Sergeant.....George Nichols.
Refugee Mother.....Mrs. Gish.
Woman with Daughter.....Mrs. Harron.
Wounded Girl.....Mary Harron.
Refugee.....Jessie Harron.
Boy with Barrel.....Johnny Harron.

Plays about love are, for the most part, better than plays about war. David W. Griffith's latest "masterpiece," as shown to an invited audience at the 44th St. theatre last Thursday night, is a play of both love and war, with war predominating. It is this predominance of war, despite its visualization on the screen, as only Griffith can reproduce it, is its vulnerable spot for one seeking to "attack" it with anything savouring of criticism. The average picture director in this country, when he wants to tell, or produce, a story via the screen, sets about his task with praiseworthy directness. Elaborate ad issues he regards as a waste of time and material, and he strives to keep within the bounds of cumulative progression.

Not so with Mr. Griffith. In "Hearts of the World" he makes his principal love story a fleshless skeleton upon which to hang a large number of brilliant war scenes. In an effort to show the horrors of the present war at close range—its effect upon the combatants and non-combatants alike. He selected for his principals the son and daughter respectively, of two American painters who made their homes in France. They live in adjoining houses, and, by all the laws of propriety, the young folks fall in love and are betrothed. When war is declared the youth makes the heroic declaration that a country

that is good enough to live in is worth fighting for, and joins the French army.

The picture opens with scenes showing the little French village in time of peace, and then goes into a depiction of the struggle with the Germans for its possession. In the opening scenes the comedy is equally divided between a strolling singer, designated as "The Little Disturber," and the youth's youngest brother, a child. There are numerous other characters, among them the village carpenter, in the hands of that excellent character actor, George Fawcett. When war was declared and the aged carpenter was among those who went to the front, there was every reasonable expectation that this role would develop into a sort of "Brigadier Gerard," or some such type of grizzled veteran. But Fawcett was only permitted to shine here and there for a few seconds and fade out again.

Another role admirably planted, but which failed to develop to the full strength of its promise, is The Little Disturber, suggesting the vivandiere character of Cigarette in "Under Two Flags." Everything possible was done at the opening to indicate she would make some extraordinary self-sacrifice for the young hero with whom she was infatuated, but who had eyes only for Marie, the timid, shrinking little heroine. Dorothy Gish is the Disturber and her sister Lillian is the heroine. Both are excellent and wholly equal to the demands of their respective parts.

Robert Harron, as the young American who joined the French army, is the outstanding artist of the picture. Attired in a French uniform and with a moustache he looked much more stalwart than usual and contributed a surprisingly virile performance. There is a long string of minor roles and types, each revealed in such detail as is characteristic of Griffith. It is quite noticeable that there are comparatively few dialog titles, the pantomime being so vivid as not to require them.

The picture runs about two and a half hours, divided into two parts. At the conclusion of the first half the consensus of the "wise" folks present at the premiere was that "Hearts of the World" was a 100 per cent. success. This percentage was reduced as the second half was unwound, due to unnecessary repetitions, with the probability that about half an hour cut from the footage—mostly in the second half—the percentage would again rise to high water mark.

A detailed description of the battle scenes are altogether impossible from a single viewing of the picture. Such things as depictions of a barrage throwing of hand grenades, rifle grenades, shrapnel, firing of heavy artillery and so on, follow one another in such rapid succession that one cannot keep tab on them.

From the standpoint of a propaganda feature, "Hearts of the World" is second to none. As such, its strength is in reaching the masses and must therefore be played at reasonably popular prices. To achieve its avowed purpose, the feature should be played at not over \$1 top, with plenty of seats at one-fourth that amount. Shown broadcast throughout the country at 50 cents top, it should prove a material aid to recruiting.

Jolo.

HUMDRUM BROWN.

Humdrum Brown.....Henry B. Walthall.
Alicia Boothe.....Mary Charleson.
Grace Danforth.....Dorothy Love Clark.
Carlos Tanner.....Howard Crampton.
Cousin Kate.....Kate Price.
John Fryeburg.....Joseph J. Dowling.
Ed Danforth.....Joe Harris.
Aunt Elvira.....Ida Lewis.

There exists in this five-reel production enough pathos and action to please almost all classes of picture patrons. It carries a sympathetic touch that convinces right from the start. Humdrum Brown is a young man in medium circumstances in a small country town, in love with the custodian of the public library. They have been engaged five years and have dreams of marriage and living in an idyllic cottage. They have the spot picked out.

But Humdrum has many dependents upon his meagre salary from the bank, where he is paying teller, and from one cause and another his marriage is repeatedly postponed, until it becomes the talk of the village. Brown boards with his sister, Mrs. Danforth, and helps support the family, as she is married to a drunken loafer who abuses her and takes all the money which she earns from taking in washing. Danforth, one day after emptying the family pocketbook, tells his wife that he is going to San Francisco; a realistic picture shows that man boarding a blind baggage. But before going, he, with another man and the connivance of the president, rob the bank where Brown is teller. The latter is held up in the most approved style, hit on the head with the butt end of a revolver and the robbers get away with the funds of the institution, or sufficient of them to cause the bank to close, which results in Brown being thrown out of a job. Being unable to find employment in the town, he bids good-by to his sweetheart and strikes out for Frisco, where, after walking around for many days, he finally obtains a position as clerk in a hotel.

Meanwhile Carlos Tanner, the ex-bank president, is living in the same city with his mistress on the proceeds of the robbery, which he had refused to share with his ac-

complices. He is now posing as a successful promoter of mining stock. One night, when he and his paramour are together, the argument adjoining their's is burst in by the robbers, in their efforts to escape the police, come through the open window, where Tanner and the woman are sitting. Tanner and Danforth (who is one of the robbers) recognize each other, but the former, now having the upper hand, lets the two escape through another door, while the officers are knocking for admission at the main entrance.

Alicia, still back in Norwalk, remains true to Humdrum, although she receives an offer of marriage from one of the influential citizens of the village. When things look blackest and she is almost driven to despair, a letter arrives telling her of a \$25,000 inheritance. She immediately starts for Frisco to find her lover. Knowing Tanner's business address and not suspecting him of being implicated in the Norwalk bank robbery, she goes to him and tells him of her good fortune and asks him his advice, as to the best means to give Brown some of the money without offending his dignity. Tanner suggests that he will see Brown and offer him some stock at ten cents a share which pays tremendous dividends. Alicia falls in with the plan and hands over the major part of her legacy.

Brown, meanwhile, comes in contact with Danforth and the latter tells Humdrum that Tanner was the instigator of the bank robbery, after which he refused to share the proceeds and he was going to get even. Brown informs the police, but before they have time to get Tanner, he had taken passage for himself and mistress for South America, with all the money.

Just as the steamer is about to leave her pier, Brown rushes on board and finds Tanner alone in his cabin, where a rough and tumble fight follows. Humdrum secures a revolver which Tanner had drawn. The boat is seen going down the bay as the detectives get to the dock, where a motorboat is tied; this they take, and after a long stern chase, catch the steamer. They arrive on board and make Tanner and the woman prisoners.

Humdrum goes back to Norwalk and returns the funds to the bank, which he had secured after the fight with Tanner. With this money the institution is once more able to start up again and he is made president.

The direction and the photography are both good and the atmosphere has been capably maintained throughout. The cast supporting Walthall is adequate. Mary Charleson as Alicia presents a charming picture and adds a touch of artistry that adds materially to the value of the film.

THE PURPLE LILY.

Not a particularly edifying story, "The Purple Lily," a World-Brady release, directed by George Kelson, photographed by Lewis Ostland and Lucien Tainy, starring Kitty Gordon. It is a typical Gordon scenario, she having the role of a conscienceless adventurer without a redeeming trait. It is an old-fashioned melodrama involving the stealing of the papers.

A young married mining engineer is sent to the wilds of Canada to make a survey of some mining property, which must be done in great haste to forestall another concern. The "opposition" hires an adventurer (Miss Gordon) to steal the completed survey. She goes to the young engineer's hut, and despite the admonition of the president of his concern to beware of being "jobbed," she falls for the woman and leaves his papers about, so she has only to open his desk and take them. In the end the papers are recovered and the young man forgiven.

Some wonderfully effective snow scenes, with winter travel on sledges drawn by dogs and a classy gambling house scene. The cast handled their respective roles competently, and this, with the able direction, makes "The Purple Lily" an average program feature.

Jolo.

THE BUSY INN.

"The Busy Inn" is a multiple-reel on the Pathe feature list, having been made by the Russian Art Film Corporation, from a story of Russian life, written by Alexander Ostrovsky. The film is supposed to deal with the unscrupulous methods of an innkeeper and his wife, who not only overcharge their patrons, but also use other nefarious means to add to their ill gotten gains. It is a Russian film in every sense of the word, and while designed to convey a tense story of melodrama moves along altogether too slowly.

Perhaps the story was framed to be shown in foreign countries, where they not only are familiar with the conditions set forth, but also know the cast by reputation and are perfectly attuned to the monotonous procedure of the Russian celluloid theme. As it is dramatic in construction, it is sure of comparison with the American made pictures, with the popular hero and the hardworking villain, and on comparison the photoplay of the "Busy Inn" runs away back.

Photographically, the picture is A1, but the story as depicted through long periods of inanimate film acting becomes especially tiresome and uninteresting. While the film was no doubt destined to be serious, some of the climaxes and mellow situations are sure to cause laughter among the typical American film fans long accustomed to quick action. The picture has a Russian aspect every foot of the celluloid way. A little of it goes a long way. 5,000 feet is an overdose. Mark.

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FANNIE WARD in "The Yellow Ticket," "A Japanese Nightingale," and "The Narrow Path."

FRANK KEENAN in "Ruler of the Road," "The Bells," and "More Trouble."

BESSIE LOVE in "A Little Sister of Everybody," "How Could You Caroline?" and "Carolyn of the Corners."

BRYANT WASHBURN in "Twenty One," "The Range Rider," "Kidder & Ko," "The Whistling Man," and "All Wrong."

IRENE CASTLE in "The First Law," and "The Girl from Bohemia."

GLADYS HULETTE and CREIGHTON HALE in "Annexing Bill" and "The Waif."

BABY MARIE OSBORNE in "Dolly Does Her Bit," "The Soul of a Child," and "The Evidence."

By Pathe's New Selective Feature Service You May Book the Features You Want at Prices You Can Afford to Pay!

THE VORTEX.

A story of what could be called social guilt based upon circumstantial evidence, with the circumstantial evidence so strongly tending toward the accepted facts that the observers could not be blamed for their impressions. This condition is continued for about four reels, making the feature quite interesting during that length of film. The story advances nothing new in its theme, main or branches, but it is handled differently—and well. There is a certain suspense with premental occupation as to the outcome, while the director has helped along, through making the tale obviously plain to the audience, but a blanket of blank to the principals concerned.

The last reel unwinds the tangled skein as swiftly as it unwinds itself, with the admixture rather skillfully unraveled, even if not logically. The film is a Kay-Bee (Triangle), starring Mary Warren. Pleading ignorance on past performances of Miss Warren, she is an attractive screen player in this picture, of the "repressed school," emotionally and otherwise, but Miss Warren is ever suggesting she could accomplish much. She does whatever this scenario calls upon her to do, which isn't a great deal. A story of a larger star role written more elastically or

with a wider latitude for a star should be handed Miss Warren. Perhaps she has had 'em in the past—that runs with the afore-said ignorance.

The script has been evenly divided. Myrtle Dilsell did a nice bit right through. Joe King played as well. Eugene Burr had a semi-villainous role, but the author prevented his character becoming outright villainous. Edward Jenks wrote it; Gilbert P. Hamilton directed.

The story will hold any audience of the program release houses. It has the love side and the other side—the circumstantiality of two mixed couples meeting at the same road house at night, both obliged to remain there a few hours without anything occurring to stain their records, and what their relatives and friends thought, one couple having been trailed by a private detective; also how Joan Meredith (Miss Warren) almost married the bad man that night at the road house and how she married her first sweetheart the next night at the same road house. Then there's the customary "Wall Street squeeze," but with a Stock Exchange scene, and the hug-em-tight kissing clinch for the finale. Mostly interiors, staged as called for. A great picture for suspicious sweethearts, wives and husbands, who have their "doubts," for the suspected to say to the jealous one, "See, you can't always believe." *Sims.*

THE CAMOUFLAGE KISS.

Two characterizations stand out in Fox's "Camouflage Kiss," one played by June Caprice, the star, and Bernard Thornton, who does an exorcuclatingly funny "boob."

The scenario is by Ralph Spence and was directed by Harry Millarde. In the days when the chasing in and out of rooms farces were popular on the legitimate stage, "The Camouflage Kiss" would have made a corking plot. As a five-reel feature, with ample opportunities for alternating between interiors and exteriors, it makes a very laughable screen comedy. The titles are breezy with a clever play upon words.

A married dealer in pork persuades a young "boob" who is a canner of beans, to combine in business. The young man is smitten with his partner's sister-in-law, but is too timid to propose. They invite a Government buyer to visit their home and shower him with attentions to secure a big army order.

The "boob" confides in Kingston, the Government official, he is too timid to propose to Martha (Miss Caprice), and Kingston advises caveman methods. "Will you break the ice for me?" says the "boob." Kingston enters the room where Martha is reading, after telling the "boob" to turn off the lights at a given signal. In the dark Kingston plans a

violent kiss upon Martha's lips, and when the lights are turned up she thinks it was the "boob" and engages herself to him. She asks him to kiss her again, and when he does so timidly she is surprised at the difference. Her brother-in-law thinks Kingston is paying too much attention to his wife, and when the wife goes to Kingston's room to leave a note for him, Martha thinks her sister is having an "affair" with Kingston. The wife is unable to leave Kingston's room before he returns and hides in the closet. Martha goes into the room to rescue her sister and is caught there by her affianced and her brother-in-law.

This gives rise to innumerable farcical complications, rather broad, but never suggestive. In the end Kingston forcibly carries off Martha. The sloopment starts a hunt for "burglars," and there is a very funny chase with a bloodhound. The whole thing is screamingly ludicrous.

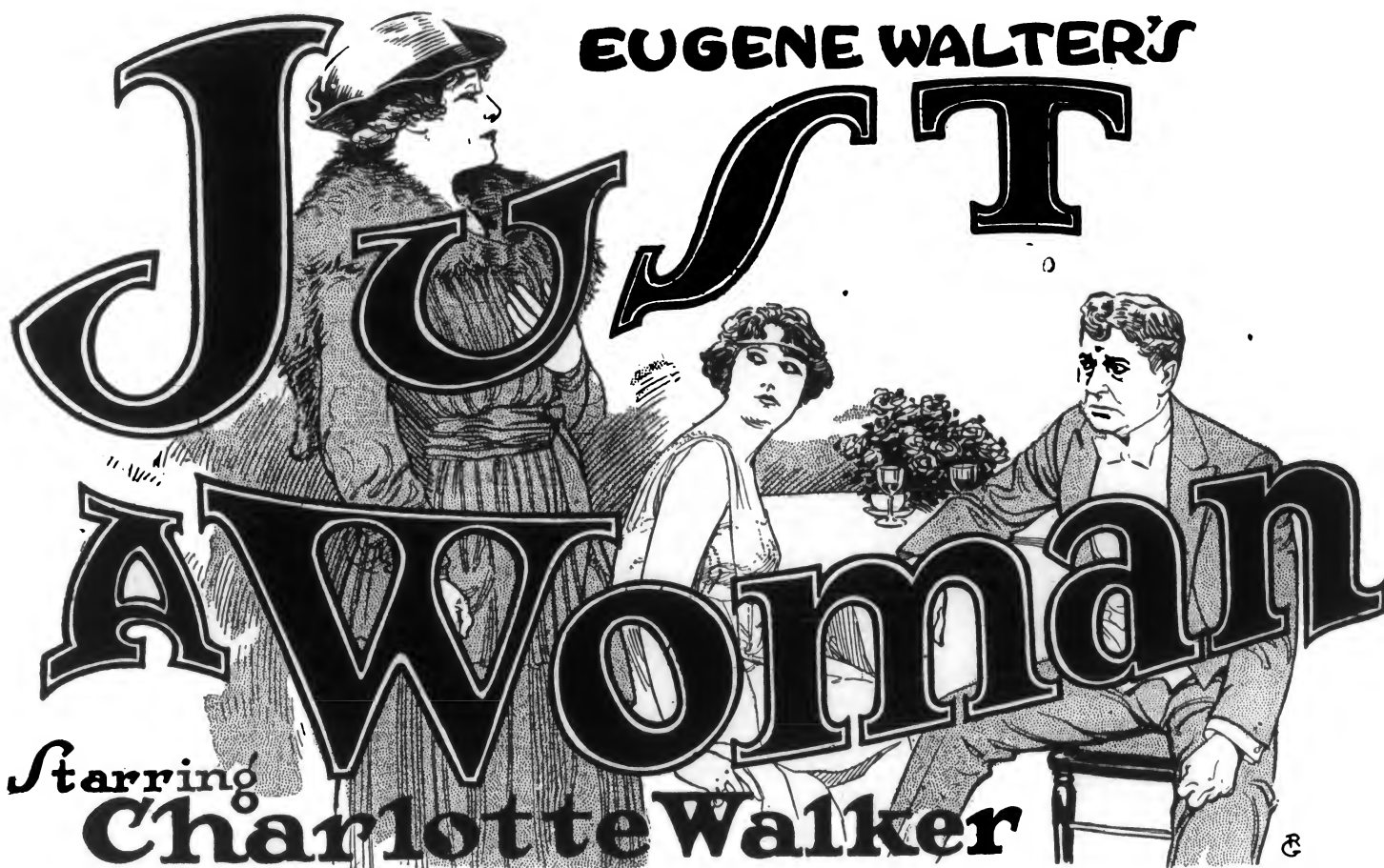
Miss Caprice is charming as a sweet little ingenue, but the comedy honors fall to Bernard Thornton as the "boob."

Barring the rather poor photography there is little fault to find with the feature. *Jolo.*

Work on "The Judge" has been started in the World Fort Lee studios, under the direction of Travers Vale, with June Elvidge.

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RULER OF THE ROAD.

"Ruler of the Road" is a Pathe film production, with Frank Keenan starred. The story was adapted for the screen from the Jeannette Lee story, "Simeon Tetlow's Shadow." Keenan plays the role of the old railroad president, who works his head off to make the road a great success for the stockholders, but who rules with an iron hand when directing its affairs. Opposite Keenan is Frank Sheridan, who capably handles the part of the veteran engineer who is discharged by Tetlow when he goes to sleep on duty and is responsible for a rear-end collision on the road, the engineer being overworked and unable to keep awake.

Tetlow and Tomlinson, sworn enemies, are brought together through Tomlinson's little boy, who steals away from home in the middle of the night to visit Tetlow and await the coming of Santa Claus down the big chimney of the open fireplace in the Tetlow home. There Tomlinson finds the boy fast asleep, with Tetlow fixing up toys and endeavoring to make a happy Christmas for the lad.

"Ruler of the Road" deals with high finance in so far as the heads of two big transportation concerns try to buck each other. Tetlow suffers a nervous collapse, but displays superhuman courage and saves his road, assisted by his young secretary and a girl stenographer. There is a suggestion that the boy and girl employees are sweet on each

other, but otherwise the picture deals mostly with the quarrel between the railroad executive and the old engineer.

It's not a great feature, but it is a picture that is splendidly acted and offers a moral. Keenan at registering facial expression is a past master. And with Sheridan also using all the tricks and each having had a world of stage experience and scene between them is well worthy of camera reproduction. While Keenan and Sheridan carry the leads, the little boy characterization was worthy of mention. The exteriors were good examples of screen photography, the winter views in particular being a feature. Thanks to Keenan and Sheridan the film will hold its own.

Mark.

RICH MAN, POOR MAN.

"Rich Man, Poor Man" was dramatized by George Broadhurst from a story by Maximilian Foster. It was one of the best-constructed dramas ever manufactured by a skilled playwright. Paramount secured the film rights to it for a stellar vehicle for Marguerite Clark, and placed it in the hands of J. Searle Dawley for adaptation and direction. Mr. Broadhurst's dramatization was a financial catastrophe and relegated to the storehouse. Perhaps Scenarioist Dawley followed the original story instead of the dramatization, and for that reason it is perhaps a wise precaution not to criticize too harshly the film version by comparison with the one employed on the legitimate stage. Judging the picture by comparison with the Broadhurst play, the whole point of the drama is ruined. The characters are altered and generally lacking in individualism. The mother of the heroine dies in a cheap lodging house, leaving the child without kith or kin. One of the lodgers is a lonesome old man who takes a fancy to the child, and when the landlady keeps the girl, utilizing her as a slavey, the old man watches over her. She is a sweet, serious-minded girl who has enjoyed none of the pleasures of ordinary childhood, and falls in love with a struggling young architect who resides in the house. Her self-appointed guardian, by forging a series of letters and other documents, and unknown to her, foists the girl upon a wealthy financier as the child of a daughter who eloped and died in poverty. She is taken to the home of the rich man, and when the architect hears she is related to the financier he never visits her, and it is developed that the reason therefor is that the financier had ruined his father in a financial duel many years before. The one big affection of the financier is the son of another daughter, who was rendered permanently lame when the financier let him fall from his arms as a child. The old man has devoted a lifetime to making reparation to the boy, and when the youth falls in love with his "cousin" the old man determines that the girl must accept him in marriage. The unhappy girl, who is surrounded with every luxury, still loves the architect, believes he has ceased to care for her and, out of gratitude to her "grandfather" and other pressure, consents to marry her "cousin." On the evening of the engagement party the girl is denounced as an impostor and accused of being a party to the deception. The big "punch" to the play came when the old man calls his son-in-law, who unearthed the foisting of the girl, a blithering idiot and declares he knew it all the time. At this point the architect has learned that the girl is not a relative of the man who ruined his father and comes for her. So obsessed is the old man with the desire to give his grandson everything his heart desires that he tells the girl if she breaks off the engagement he will have her self-sacrificing guardian arrested for forgery. She sacrifices her own happiness and decides to remain and consummate the marriage. The guardian hears this and determines to sacrifice himself by giving himself up, thereby preventing the girl from suffering to protect him. The lame grandson, like a little gentleman, declines to accept the girl's sacrifice and releases her to the architect.

In the film version the forgery is shown in the early footage, thereby destroying the mystery which surrounded the guardian, and this self-same lodger is well-dressed and smug, and not the sort of furtive, apprehensive individual as characterized in the play. Marguerite Clark makes of the girl a happy-go-lucky, ingenious ingenue in contrast to the serious, wistful child as portrayed on the speaking stage. The financier in the stage version is a crabbed invalid with a powerful, active brain and feared by all with whom he comes in contact. In the film he is made a lovable old man. The screen story depicts the crippled grandson as a cad who insists on marrying the girl, taking advantage of the hold he has on her through fear of having her guardian suffer, and in the end is killed in an auto collision, which makes the denouement mawkish and morbid. So determine for yourself which version would have made the better picture scenario. In face of the fact that the stage version was a failure, although well acted and produced, the Broadhurst plot might have made an exceptionally good photoplay, which the Dawley adaptation isn't. *Jolo.*

BOSS OF THE LAZY Y.

Calumet Marston.....Roy Stewart
Jim Marston.....Graham Pette
Tom Taggart.....Frank McQuarrie
Neal Taggart.....Aaron Edwards
Betty Clayton.....Josie Sedgwick
Malcolm Clayton.....Walt Whitman
Bob Clayton.....Frankie Lee
Dade.....Wm. Ellingford
Dade.....Bill Patton

Triangle presents Roy Stewart in "The Boss of the Lazy Y." from a novel by Charles A. Seltzer, directed by Cliff Smith, released April 7. It is another "Western" of the Roy Stewart series, but instead of the usual laughing, debonaire, happy-go-lucky cowpuncher characterizations, Stewart plays a "grouch" until the finish, when he thaws out and takes the girl into his arms. Prior to that he takes part in a feud savoring of the Kentucky brand and performs a sensational feat of horsemanship. The taming of a sullen cowboy by a sweet, but spirited young woman, makes an interesting experiment in the art of man subduing by a member of the gentler sex. There are some beautiful photographic "shots" at long and close range and some excellent character portrayals. An acceptable program feature. *Jolo.*

WORLD - PICTURES
present

ETHEL CLAYTON

"The Witch Woman"

Story by WILLARD MACK Directed by TRAVERS VALE

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"An engaging story screened from a smooth scenario. Superb scenery which is of the sort that would make of the film a veritable scenic and would interest the spectator without the added advantage of being the setting for a story."

VARIETY:

"Absorbingly interesting. Sure to give satisfaction."

EXHIBITOR'S TRADE REVIEW:

"Star has seldom been seen in a role which fitted her dainty personality so perfectly. Replete with genuine emotion of a healthy kind. Story never drags."

NEW YORK MAIL:

"There is swiftness of action, pastoral beauty of scene and contrast of characterization in 'The Witch Woman.'"



MOVING PICTURES

COAST PICTURE NEWS.

Los Angeles, April 5.
A deal has been consummated between the International Film Service and the Educational Films Corporation whereby the latter will exhibit Hearst's cartoons in animated form in combination with its educational films. The date for the first release is April 15, it was announced here this week.

A new picture theatre—Florence—has been opened in Pasadena. Dave Schuchman is manager. A J. Warren Kerrigan feature served as the premier attraction.

While "Silent Smith," a Universal production, was being filmed in the high Sierras last Saturday, word was brought that a baby had been born to Cameraman Virgil Miller and wife. Eimer Clifton, director, provided Miller with a sled and dog-team with which the father drove through a blinding snow-storm to Truckee.

Harold Lloyd claims the record for taking more hard bumps than any other actor before the camera. He figures he has taken 5,000 falls since he joined Rolin's comedy staff.

Bert Lytell, who has been in Arizona during the past fortnight working on "The Trail to Yesterday," his first picture for Metro, is in Los Angeles, accompanied by his director, Edwin Carewe, and Anna C. Nilsson, leading woman. Lytell will work in Hollywood with two other Metro stars, Edith Storey and Viola Dana.

T. L. Tally and his son left Los Angeles for New York to attend the National Exhibitors' Circuit.

George D. Baker, the director, and Albert Le Vine, scenarioist, were discussing daylight saving and how it will affect the film industry in the United States.

"And, by the way, George," said Le Vine, "do you know who was the first picture director?"

"No, unless you mean Noah, when he staged the big animal act on the ark," replied Baker. "No, it was Joshua," said Le Vine, "for didn't he command the sun to stand still so that he could take another shot?"

Hiram Abrams, of the Paramount, is in Los Angeles.

These are the days of innovations in scenarios. From the American studio in Santa Barbara percolates the edifying information that the public will view in "Beauty to Let," a forthcoming Marguerita Fischer feature from the scenario by William Parker, something new in the way of screen drama. It is described as a "heart interest comedy drama." So now all the staid picture show goer has to do is to settle back and wait.

Billy Franey, Keystone comedian, may be playing Shakespeare soon. Between pictures the laugh manufacturer was called on to do a part with Director George F. Hamilton in a recent Triangle production, a drama, and got away with it.

Charles Clary is playing the lead next to William Farnum in Bill's newest picture now being made at the western Fox studios.

J. D. Hampton, formerly business manager at the Thomas Ince studio, has become associated with Paralta in the same capacity.

Mash notes are no novelty to Darrell Foss, Triangle leading man, but the kind of a mash note he received this week is. It was a beautiful two carat diamond ring in a most unique setting, was postmarked Chicago and simply said: "From an admirer."

Soon the news columns will break with a bit of scandal so choice as to make even the most calloused ear prick up, because it has to do with one known in the picture world. Yet it was all brought about innocently. The man and the woman sat in a restaurant chatting, when suddenly a telegram was produced. The woman's second husband, who had left her eleven years before, together with \$50,000 belonging to her, had sent the wire. She fainted dead away. It bids fair to make an interesting story when aired in the courts.

Raymond Hatton intends investing his savings in a Silver Lake site on which he will erect a beautiful residence.

Harry G. Oliver will be the technical man at the Rolin studio, to take the place of Al Griffin, who goes to Spokane.

Harry Pollard is going in strong for athletics at the L. A. A. C.

George Chase, Triangle player, is coaching a group of Hollywood youngsters, who will shortly present "Little Women" at a benefit which is being fostered by several women who are prominent in patriotic work.

Harry A. Sherman, head of the recently organized Sherman Pictures, has returned from Arizona, where the Dustin Farnum company is working on its first picture.

Fred Miller, of the Miller theatre interests, accompanied by Harry Leonard, has returned from San Francisco, where he went to look after matters connected with the Miller theatre, which will be completed shortly.

The Superba press department has one-sheet posters with the head of the Kaiser scattered about the town, bearing the in-

scription, "Anyone throwing mud at this poster will not be prosecuted." The posters advertise "The Beast of Berlin."

William G. Young, known on the screen as Billy Armstrong, lost his suit for damages against a motorist, when Judge Taft in Los Angeles ruled Young's facial disfigurement, was due to his own negligence. Young claimed that his screen face was marred so badly that he would have to accept engagements at a salary cut.

The George Beban Co. has started its first production at Universal City. The story is called "Rough Hands, but Gentle Hearts," and appeared recently in a fiction magazine. It may be released under a different title. Mabel

Van Buren has been engaged to support Beban.

Clara Kimball Young is now comfortably located in a California mansion. Miss Young's former husband, James Young, is also employed by Lasky. Asked if there was a chance of reconciliation, the star replied: "I was married once, I'll try anything once, but I know when I've had enough."

Under the personal supervision of Francis J. Hawkins, vice-president of the Haworth Pictures Corporation, plans are being drawn by a Los Angeles architect for the studio of the organization. It will be in Hollywood and five acres in area. Hayakawa is the author of the first story to be produced, under the working title of "Butterfly's Son." The continuity is being written by Frances Gulhan.

Fay Tincher, comedienne, has signed a contract with the World Pictures. She will shortly start work on a new film.

The sister of Bessie Barriscale becoming dangerously ill in New York, Miss Barriscale left Hollywood last week to cross the continent and be with her. She had just completed the Paralta production of "Patriotism" when the bad news reached her. The day before Mary Charleson, playing opposite Henry B. Walthall in "Springtime," was threatened with pneumonia, obliging her to remain at home. With J. Warren Kerrigan not yet recovered from his broken leg, it left but one Paralta star, Louise Glaum, at the Paralta studios on the Coast. The series of happenings, however, will not interfere with the Paralta's schedule of releases.

Paramount Pictures for April

In order of release

Every one
is
A Money
Picture.
Book them All!

SESSUE HAYAKAWA
in 'The Honor of His House'

JACK PICKFORD
in 'His Majesty, Bunker Bean'

WALLACE REID
in 'The House of Silence'

VIVIAN MARTIN
in 'Unclaimed Goods'

MARGUERITE CLARK
in 'Rich Man, Poor Man'

CHARLES RAY
in 'Playing the Game'

BILLIE BURKE
in 'Let's Get a Divorce'

DOROTHY DALTON
in 'Tyrant Fear'



FAMOUS PLAYERS - LASKY CORPORATION
ABRAHAM LINCOLN, Pres. JESSE L. LASKY Vice Pres. CHAS. B. DE MILLE, Director General
NEW YORK



A WRITER A REEL.

A novel stunt in scenario writing is being attempted by the World Film staff, which consists of six. A five-reel picture is to be turned out, each writing the scenario for one reel, while Charles S. Sarver, the scenario editor, will "free lance" supervising the whole, preserving the continuity and also writing the titles.

In the writing of serial stories and novels a similar combined co-authorship has been attempted, but never was successful, which is the reason for interest as to the outcome of the experiment in the World plant.

It is an odd circumstance that all the scenario writers at the Famous Players-Lasky studio in Hollywood are of the fair sex.

There are six women scenarioists—Jeannie MacPherson, Frances Marion, Marion Fairfax, Elizabeth Kennedy, Margaret Turnbull and Beulah Marie Dix.

SHOT "BEAST OF BERLIN."

Davenport, Ia., April 10. Monday a man at the American yelling and rushing down the centre aisle fired two shots at the picture of the Kaiser in "The Beast of Berlin," leaving two holes through the body on the film. His arrest followed.

(Received from VARIETY's regular correspondent at Davenport.)

SCOUTING FOR FILM STARS.

Syracuse, April 10. Robert North, representing the Triangle, is here on a "scouting" trip for cheaper movie stars. North is quoted as saying that "movie stars may be found in Syracuse in large numbers." He contends that the large expense of high-salaried stars is absolutely unnecessary, and gives as his reason for such a statement that Anita Stewart and others have come to the front on the screen without a reputation and have made good.

TWO SOLD IN CANADA.

Montreal, April 10. The Canadian Circuit, of which Clark Brown is general manager, has sold to J. & J. Allen of Toronto the leases of the theatres formerly playing vaudeville at London, Ont. (Majestic) and Hamilton (Temple). The theatres will continue with pictures.

The Brown circuit is playing its vaudeville in Hamilton at the Lyric.

Toronto, April 10.

The Allen Bros., owners of the Allen, one of the leading motion picture houses, have bought the Beaver, in West Toronto.

The proposed plan of releasing a large number of releases of Pickford, Hart, Fairbanks and other Paramount stars which was to have been done this spring, has been abandoned until next fall, by which time the Triangle releases of Hart, Fairbanks, Keenan and Talmadge, recently sold via the stage rights plan, will have been pretty well exhausted.

"PEG" MAY GO TO COURT.

The Oliver Morosco office Monday sent to the daily papers an announcement the picture rights to "Peg o' My Heart" had been disposed of to Louis B. Mayer.

This innocent little announcement of the sale of the picture rights to a successful play gives no indication of what will probably eventuate into a bitterly contested lawsuit.

When Morosco first produced the play Laurette Taylor, wife of the author, J. Hartley Manners, starred in it. A dispute arose between the author and the producer as to the right of the producer to send out additional companies in the piece. An arrangement was arrived at whereby Manners was given the exclusive English rights to the piece in consideration of permitting Manners to release Miss Taylor from her contract with Morosco and permitting Morosco to send out as many companies as he wished to tour the United States. This agreement, according to the Manners interpretation, terminates in September and Manners has stated he owns the picture rights to "Peg"—that he considered them worth \$1,000,000 including the services of his wife in the name part.

It is understood Mayer's contract with Morosco for the film rights to "Peg" includes those of "The Brat" and "Upstairs and Down" and that it calls for the payment of something like \$100,000. The papers were being drawn early this week but, despite the premature announcement of the sale, had not been signed up to Wednesday.

If the deal is concluded Mayer will have consummated it with the full knowledge of the Manners claim, but has been assured by three lawyers that Morosco is within his legal rights in selling "Peg" for pictures.

It is generally understood Mayer is purchasing "Peg" for the use of Anita Stewart, whom he put under contract some time ago, but who was enjoined by Vitagraph from appearing under any other management until she fulfilled her contract with it.

Vitagraph's injunction was sustained by a decision handed down a fortnight ago and Miss Stewart's Vita contract has about 20 more weeks to run. She had the alternative of laying off until the expiration of the agreement or returning to its employ. She reported to Vita for employment last week and this move was evidently unexpected for Miss Stewart was informed Vitagraph could not make ready for her in less than four weeks. As a consequence she is on its payroll at something like \$2,200 a week meanwhile.

DIVORCE IMPENDING.

A more or less prominent film star, who attained fame via the legitimate stage, is about to institute proceedings for divorce against her husband, at present playing in the vicinity of Times square in a highly successful play by a prominent author.

This is the second matrimonial venture of the screen star, her first husband having been a manager of some note.

INCORPORATIONS.

Carlos Film Corp., Manhattan: \$250,000; A. Carlos, A. B. Samuelson, R. Croker, Jr., 331 Madison Ave., New York.

New Jersey Charters. Famous Players-Lasky Corp., Jersey City: \$10,000; John R. Turner, H. A. Black, A. F. McCabe, Jersey City, N. J.

Kiss Burglar Corp., Manhattan, theatricals, \$5,000; G. F. O'Neill, P. J. Dubois, J. J. Collins, 120 Broadway, New York.

A Stitch in Time, Manhattan, hotels, restaurants and theatres, \$5,000; N. D. Smith, O. D. Bailey, F. S. Mordaunt, 610 W. 111th St., New York.

Poughkeepsie Photoplay Corp., Poughkeepsie, \$150,000; J. B. Van De Water, L. P. Farrington, C. W. H. Arnold, Poughkeepsie, New York.

"The Million Dollar Dollies," starring the Dolly Sisters, has been acquired by Screen Classics, Inc., and will be distributed by Metro.



She Solved the Mystery!

STEP by step this lovely girl tracked down the most skilful bank robber in the country. Clue by clue she drew closer and closer to her quarry. And then—she looked into the eyes of her own father. Was he guilty? Would his crime cause her to lose her handsome sweetheart? No one can ever guess until he sees

MAE MARSH

in THE FACE IN THE DARK

by Irvin S. Cobb Directed by Hobart Henley

Here is a production with all of the quality and beauty of "The Cinderella Man"—but a more unusual, gripping, dramatic theme. It is just the kind of picture exhibitors are always insisting their audiences want. Released everywhere April 21.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN, President EDGAR SELWYN, Vice President
16 East 42nd Street New York City

AMONG THE WOMEN

BY "PATSY" SMITH

Los Angeles, April 5. Florence Brockwell really plays a double role in "The Devil's Wheel." As the young daughter of the Marquis Montfort, who has perfected a system to beat the roulette wheel, she is not at home nor will she ever be in that character. But after being kidnapped by her father's assassin, and in turn kidnapped from him by "The Stag," the big chief of the Paris apaches, Miss Brockwell does exceptionally well as "The Wildcat." The story holds and the action interests. William Scott, who plays the Stag, is responsible, however, for the sob part of the picture. His handling of the apache character is masterful. A crude idea or error is to have the girl who has been a wife and the most-talked-of gambler in Paris return to her home after an operation (which has returned her mind), the same girl she was when she was kidnapped, her hair still down her back, not a day older. Miss Brockwell has only one opportunity to display wardrobe, and in the casino scenes she did that justice. She wears a short brocade wrap trimmed with bands of fox over a stunning lace and net encrusted with jet and brilliants.

I saw The Fowlers, known out here as "the Castles of the West," dance at Baron Long's Tavern, and was struck with their vivacious changing expressions and a saucy toss of the young woman's head, which should put these dancers over to a big success on their arrival in the east, whither they are going I believe in a short time.

There have been decidedly conflicting opinions voiced here, both by critics and the public, regarding "The Whispering Chorus." There is no doubt as to the progressiveness of the idea or the novelty of a man being electrocuted for his own murder. The lack of comedy, however (even one cheerful thought), and the disgust of every healthy mind for a weakling of the sort portrayed by the principal man so cleverly kills all sympathetic feeling.

Mabel Normand's Patsy, the copy girl, is far from her best in "The Floor Below." She looks so attractive, however, in one outfit it's worth while sitting through the picture to see it, a dark-colored coat dress, fashioned to close at the neck with a bustle collar and bow tie. Either side of the straight coat front, which falls to just below the hips, is trimmed with buttons, and the coat separates fan-like, showing a light satin vest (the length of the packet) belted in with the dark material. The skirt was plain and very narrow. It is quite the most striking suit or coat dress I have seen in pictures this season.

"Woman and the Law" might reap a suitable reward on its photography and the story itself, but it's a pretty crude way of pulling at the heart-strings of a refined, much-punished woman, who shrinks from publicity and the terror of losing her baby's love. The insinuation is so broad that Mrs. Jack De Saulles is playing the leading role Fox should be restrained from using the intimation in the billing. Two women essay the role of the South American woman—the one who plays the "wife" is sufficiently clever to demand proper featuring. Peggy Hopkins as the adventuress wears some splendid fur trimmed suits and pretty negligees. There is not much left for the imagination in the scene where the husband calls on his mistress.

A clever move was made by the Famous Players-Lasky when they solved the problem of ineffective screen

dressing by engaging that little woman, Alpheretta Hoffman, as designer, and put her at the head of a fully equipped dressmaking department at the studio. A smart dresser herself, she knows the value of appropriate gowning. Miss Hoffman goes to New York every three months to keep in touch with the latest of the famous couturiere. I had the pleasure of viewing some of the sets of the new picture as the scenes were being photographed and noted many particularly praiseworthy effects.

Louise Glaum and her wonderfully efficient director, Reginald Barker, discussed the value of constructive criticism and the error of too closely adhering to types. Acknowledging the necessity of specializing in one's work, for no one short of a rare genius can reach great heights shouldering the curse of versatility, a type has to be embellished, shaded or lighted up in each picture to hold interest. Miss Glaum is an apple-faced little woman with a world of interest, sentiment and perseverance looking out of her big round eyes. She candidly told of how a newspaper criticism had halted her trend to freakishness in gowns. Said she looked herself over and suddenly realized that for months she had made a runaway freakish note become the paramount issue of her gowning—making them clash instead of blend with their surroundings. Miss Glaum was one of the first film stars to experiment with green makeup around the eyes, which accounts for some of the soft lights brought out by her camera man.

Another novelty now being directed by Cecil de Mille, from the book by David Graham Phillips, is to be called "Old Wives for New." Mr. de Mille is to be greatly assisted in this production by the costuming of the characters by Alpheretta Hoffman, head of the designing department of the F. P. L. Co. Mr. de Mille banks on the punch of the gowns to put the character types over. The theme calls attention of the careless passe wives to the types of women who appeal and manage their straying better halves. The smart little woman who has been "set up" in a Fifth avenue shop, the stage celebrity, the baby doll and the adventuress or "vamp" will all be there temperamentally, or seductively gowned, as the case may call for. The humorous side is to be developed, and the story itself sounds interesting. Neglected wives should flock to this picture, and, if they have any sense at all, take a lesson from the attractive little hussies who make them a back number in the book of life.

With the "saloon closing" order striking the first knell for the hopeful "wets" here, theatrical managers suddenly awakened to renewed activity in the way of competition and if the amusement-loving public cannot have wine they are going to have plenty of "woman and song." There is much rivalry in town this week in the way of revues:

Gertrude Hoffmann at the Orpheum; Billy King's "Wild Women" in "Exploits in Africa," and the Denishawn Dancers at the Pantages; "The International Revue" at the Burbank, and "Marcelle" billed as a "Dainty Musical Comedy" at the Hippodrome, to say nothing of the cabaret revues in town. The Pantages management has long evinced a weakness for "girl acts," featuring one most every week, but have now put forward their strongest card, in view of the Hoffmann opening. Miss Hoffmann is billed like a circus by the Orpheum people. No one else on the splendid program has a line of the billboards.

PATHE "FARMING" STARS.

That Pathe is to leave the field of feature production to other manufacturers in the future was substantiated last week when there was an offer made to producers to take over the Pathe list of stars at the prices they are receiving from that company. There were no takers among those to whom the stars were offered.

The Pathe list at present includes Frank Keenan, at \$2,750; Fannie Ward, at \$2,500; Bessie Love, at \$2,000, and Bryant Washburn, at \$1,000 weekly. Gladys Hulette was one of the list until about a month ago, when her contract ended. The Keenan, Ward and Love contracts have about six months each to continue. Washburn, it is believed, will not continue that long under his present contract.

Several weeks ago there was a story that Pathe intended to discontinue with stars and devote its production activities entirely to the turning out of serials and the new weekly. Feature productions, however, will be released by the company, but they will be made by outside producers and handled through the releasing service on a percentage basis.

The Pathe people will finance producers of reputation in the making of productions, a system in vogue by Pathe prior to the time it entered the producing field.

Late last week it was stated that there was a possibility that some of the present Pathe stars would continue under the Pathe banner, but would make their own productions on capital furnished by Pathe as an advance on its share of the profits from the pictures. This was not definite in the case of any one of the stars.

The reason for Pathe taking up the making of feature productions with known stars was an endeavor on its part to break in "on Broadway" at one of the three big film houses with its product. Pathe at present has no place in New York for a week's run. The only theatre where the Pathe productions are shown in the Times Square section is at the New York, where they get a day's run.

Pathe has, either on its shelves, or practically completed at one or the other of its producing companies' studios, a supply of features for the next six months. Among these are Fannie Ward in "The Yellow Ticket," "A Japanese Nightingale" and "The Narrow Path"; Frank Keenan in "The Bells" and "More Trouble"; Bryant Washburn in "The Range Rider," "Kidder and Ko" and "In Wrong"; Bessie Love in "A Little Sister of Everybody," "How Could You, Caroline" and "Carolyn of the Corners"; Irene Castle in "The First Law" and "The Girl from Bohemia"; Gladys Hulette and Creighton Hale in "Annexing Bill," "For Sale" and "Waifs"; Baby Marie Osborn in "Dolly Does Her Bit," "The Soul of a Child" and "The Evidence."

It is expected this list will be augmented by the taking over of several big productions and a realignment of its affiliated producing companies.

Pathe is arranging to bring out a number of big war pictures within the near future. The Pathe camera experts have been on the battlefronts within the past year.

'Tis understood that several foreign film makers are endeavoring to bring over some views of the recent "drive" in France, although none have yet been O. K'd by the U. S. The British and French Governments have sanctioned the taking of day and night scenes by cameramen designated as "governmental photographers."

Pathe has negatives in its New York offices of some big battle scenes.

Paramount is installing a larger and more completely equipped projection room at its Fifth Avenue offices. The present room is too small and has but one machine. The new one will be modern in all particulars.

MUSIC ROYALTY DECISION.

Justice Goff, in the Supreme Court last week denied a motion brought by the 174th Street and Nicholas Avenue Amusement Co. to restrain Maxwell & Co. from exacting a license fee as a condition precedent to playing any of the musical compositions of the defendants, and from performing any act or acts whatsoever in concert, which would prevent the playing by the plaintiff and others similarly situated of any of the musical compositions of the defendants desired to be played by them.

The decision is a victory for the American Society of Composers, Authors and Publishers in its campaign to exact a fee for the public playing of any of its members' copyrighted compositions. Justice Goff ruled as follows:

Plaintiff is a domestic corporation engaged in conducting a moving picture theatre giving daily exhibitions of moving pictures to the general public. Such moving pictures are displayed while musical numbers are rendered by musicians employed by plaintiff. The defendant, American Society of Composers, Authors and Publishers, is an association composed entirely of authors, composers and publishers of musical works of various description. Its purpose, among others, is to protect the rights of authors and composers in their musical productions, and, if necessary, to procure legal protection of such rights. The association, by consent of its members, grants to any moving picture operator, or to any proprietor of a public entertainment permission to play all the musical compositions of all of its members for a fee graduated according to the seating capacity of the place of entertainment. The musical productions of the individual member of the association are protected by copyright. When a place of amusement publicly renders any composition of any member of the association without permission, obtained through payment of the fee to the association or by consent of the author, a notification of infringement of copyright is sent to the proprietor of such place. If no attention be paid to the notification, an attorney employed by the association takes legal action, with the author of the composition so publicly played as plaintiff against the person producing it as defendant for the infringement of copyright. The author may permit, on any terms satisfactory to himself, any person to play any or all of his individual compositions irrespective of any action of the association. The permit or license issued by the association grants the right to play all the compositions of all its members. The association does not control the production of printed music or its distribution or determine its market price. Plaintiff alleges that a custom of music publishers has existed of distributing printed copies of musical compositions to orchestras to have the compositions rendered and to obtain the advertising from rendition. Plaintiff alleges an understanding between authors, publishers and composers prior to the formation of the defendant association that the purchase of copies of the printed music entitled them to be rendered in the place of business of the plaintiff or otherwise similarly situated without further cost or expense. Plaintiff alleges that there are more than fifty thousand theatres in the United States used for public accommodation where popular music is rendered incidentally to the business conducted, and that the amount sought to be collected by the defendant association exceeds the sum of two million dollars annually. Plaintiff also alleges that the institution of legal action in the United States courts is to compel thousands of moving picture theatres in the United States to pay the license fee to the defendant association and that threats of other suits than those pending have been made to proprietors of moving picture theatres and other places of amusement. From this alleged state of facts, plaintiff appeals for injunctive relief. After considering the argument of counsel and their briefs I am of the opinion that the defendant association is exercising only its lawful rights. It existed before the incorporation of the plaintiff and was engaged in the same general work before the plaintiff's existence. The association is formed for the lawful purpose, and I find no evidence of any coercion. The institution of legal actions by individual members of the association for violation of copyright is justified for the protection of income from their music. Plaintiff wishes to use the product of the authors' labor, ignoring copyright, free of any charge whatever except the actual purchase price of the printed musical score. There is no restraint of trade through any act of the association. Plaintiff may use any music not the property of the members of the association without objection by the association. The only restraint on plaintiff is the possible right of the authors on owners of such music to prevent its use. The moving picture exhibitors have expended thousands of dollars advertising music which may be used by orchestras irrespective of the wishes of the defendant association or its individual members. The fact that the music of the authors, who are members of the association, is popular and in demand presents just so much more reason why it should be protected and its unauthorized use at public entertainment given for profit prevented. Practically the exhibitors of moving pictures seek to obtain by injunction the right to publicly perform copyrighted musical compositions for profit without the consent of the holder of copyright and without compensation to him.

MUST PAY FILM FOOTAGE TAX DESPITE LAXITY IN RETURNS

**Internal Revenue Department in Emphatic Definition Makes
Clear Picture Industry Must Make Returns on All Films
Sold or Released Promptly. New Regulation on
Lines of Theatrical Registration Anticipated.
Phases Explained.**

In the rush attendant to the filing of personal income tax returns and the many angled interpretations of the war tax law, the commodities tax, which takes in the footage tax on film, appears to have been shoved to one side. The footage tax is one of the most vital to the picture industry, for it means the payment to the Internal Revenue Department of a vast amount. Although the commodities tax became operative Oct. 4, 1917, there has been a shortage of forms on which to make returns accompanying payments, and it is claimed that only lately have the forms have become available.

In the meantime film producers have allowed the tax to accumulate, so that there is now due the Government heavy assessments in many quarters. As the failure to file and pay each month carries a fine and the liability to imprisonment, film people will do well to catch up with the collector, for the Commissioner of Internal Revenue takes the stand that absence of the forms (Form No. 728) is no excuse for delay. These returns could have been made out on ordinary letterheads and payments made, as has been done in many cases. How the tax mounts up can readily be seen from the payment by a single film producing firm, which turned in \$4,000 for the month of February alone, and the firm in question is a new one, not yet looking at its maximum.

It looks certain that a new regulation on registration will be framed, calling for every firm and individual selling films to register with collector along the same lines as provided in the new theatrical admission regulations as published last week by VARIETY.

Footage taxes are due and payable each month, the payments being made at the time of the return. Payments must be made by the end of the succeeding month covering the return. Thus taxes for March must be paid by April 30. Failure to file a return incurs liability of \$1,000 fine and imprisonment for not more than one year. Failure to pay within the prescribed time incurs a penalty of 5 per cent. of the amount of the tax, plus interest at 1 per cent. per month, such penalty being added to the tax when paid.

There are three footage taxes. One is on raw stock, the tax being one-quarter cent per foot on negative film, which is paid when the stock is bought (from Eastman). The other two taxes are on positive films or finished pictures. When a producer takes a print from the laboratory the price he pays includes one-quarter cent per foot tax, that being the normal tax antedating the war income tax. Thus when a producer buys negative stock and finished prints he at the same time pays two of the footage taxes and the Eastman Co. and the laboratories turn over those taxes to the collector.

But when a producer disposes of the positive prints, either by sale or release, the second tax of one-half cent per foot on positive prints becomes due. This is the heaviest tax of the three, and the one which nets the collector the largest sum. It is the so-called footage tax as far as the producer is concerned, and it is the

only one of the three that he has to account for and pay directly to the collector.

Positive prints do not become taxable under the one-half cent per foot classification until they leave the shelves of the producer. The latter may have many thousands of feet of positive film printed and then hold the pictures, but the minute the pictures are released or sold, the tax operates, and must be paid before the end of the succeeding month.

The producing firm is held responsible for the tax, and not the releasing concern, or the one who buys from the producer. It is probable that producing companies will make arrangement with the releasing agency to halve the expense of the footage tax, and in some cases shoulder most of it. At present many producers have the tax to pay without such sharing, since their contracts with the releasing companies began prior to the passage of the income tax law, and hence there is no provision for sharing the tax unless the releaser voluntarily agrees to do so.

It has been pointed out that various persons may order prints from laboratories, and since they have no established business address or office (as is the case with some of the smaller independents) that they could dodge the footage tax; but there is a check against that, for all laboratories must make a report to the collector of work turned out and for whom. This record will be checked against returns made, and evaders are bound to be caught. Such evasions will very likely be punishable with imprisonment. The laboratory reports will also be used to check against the returns of the producing firms.

BEECROFT CHARGES POPE.

Charles F. Pope, the partner of Chester Beecroft in the Trinity Trading Corporation, a company exporting films to Europe, was taken into custody by the authorities twice Saturday. Late Friday night Beecroft tried to arrest Pope at the Van Cortland Hotel, where he was supposed to be in the apartment of the daughter of a well-known operatic impresario. The young woman created a scene, and this, it is alleged by the police officer, gave Pope an opportunity to escape.

Saturday morning Pope surrendered himself at the office of the district attorney and was arrested on the warrant issued on the strength of the Grand Jury indictment for grand larceny. He was later released in \$2,000 bail, to be arrested later Saturday by Sheriff Murphy on a body warrant and taken to Ludlow Street Jail.

Pope, so Beecroft alleges, converted the funds of the corporation, and while the arrests were made on the specific charge of stealing \$1,750, the complainant states that approximately \$3,900 passed through the hands of Pope, and no accounting has been made of the money.

AIRDOMES FIGURING LIGHT.

Film distributing organizations everywhere report a general feeling of uneasiness on the part of airdome exhibitors with regard to the price of service for the coming summer, due to the setting forward of the clocks in the government's daylight saving plan.

They are loath to contract for service for the summer at what would ordinarily be normal prices, fearing with the new order of things they will only be able to secure one full house nightly in the open air during the heated term, as against one and a half to two average audiences with the additional hour of darkness.

There will probably have to be a re-adjustment of service prices to meet this condition.

ESSANAY'S CHEAP HIT.

One of the Essanay feature releases in the near future, in which Taylor Holmes will undoubtedly be starred, will be the James Montgomery farce, "The Aviator."

There is a question whether the film producers will be entitled to title it "Going Up" after the big Cohan & Harris musical hit now running in New York, which is a musical version of "The Aviator." Cohan & Harris and the author think the film people have not got the right to call the piece by the musical comedy title. The film producers seem to think otherwise. The case is now at a standstill, but there seems to be a likelihood of legal action on the part of the theatrical producers should the Essanay decide to call their production "Going Up."

Not having an idea of the picture right values of plays, Montgomery accepted \$700, less the regular agent's brokerage of 10 per cent., on a contract which he alleges was an inner office sale for the film rights. The agent bought the rights for his own corporation, and immediately afterward disposed of them to the film company for \$2,000. This came to light when Montgomery was offered less than \$1,000 a half an hour later by the agent's partner for the film rights of "Ready Money," and thinking that things were coming too fast stalled, took the contract to his attorney, who, over the phone, obtained \$3,500 for the film rights to the piece from the Famous Players.

STRAND BUYS CHAPLIN FILMS.

San Francisco, April 10.

One of the largest deals in local motion picture history was successfully terminated here this week when the Strand purchased the rights of the first eight Chaplin pictures from Ackerman & Harris, of the Hippodrome Circuit, for \$24,800. The deal was arranged by E. M. Asher of the Turner & Dahnen Company. Two months ago A. & H. bought the rights to the pictures for \$20,000 and the supposition was that they were to be shown at the Hippodrome. By the terms of the new deal they receive a bonus of \$600 per picture.

WANTED GERMAN CAPITAL.

Los Angeles, April 10.

The name of former German Ambassador Bernstorff has been mentioned in the trial of Robert Goldstein over the picture production, "The Spirit of '76." It is claimed the German official and several coast consuls were interested in the film.

Several actors have testified efforts were made by the producers to have Germans back the picture financially.

The case is expected to close this week.

NO FIVE-YEAR AGREEMENT.

Asked about a report that Paramount had abandoned an alleged plan to sign up exhibitors for service for a period of five years, an official of that organization stated that Paramount never really had the idea under serious consideration. He said:

"The proposition was submitted to us by a number of important exhibitors, but we did not deem it feasible as it is manifestly impossible to compute the cost of service for so long a term, owing to the rapidly changing conditions in the industry."

ANOTHER UNIVERSAL "DRIVE."

Universal's press department is once more growing desperate and resorting to "pipe dreams" in a frantic endeavor to secure sensational publicity by manufacturing "important" news.

Every once in a while Universal writes a letter or sends a wire to some important person, like the ex-Czar of Russia or Theodore Roosevelt, asking if the individual will consider a proposition to pose in pictures, and then promptly sends out, through its press department, a series of articles detailing the "negotiations," thereby securing the publicity at the cost of a few postage stamps.

The most recent "publicity drive" of this sort was perpetrated a fortnight ago, when there was published in Munsey's an article on pictures by David Belasco. Immediately a letter was posted to Mr. Belasco, asking him to produce a picture at Universal City. The communication was acknowledged by the legitimate manager's secretary, thanking Universal for the offer, adding that Mr. Belasco was busy at rehearsals.

Some one representing himself as a member of the press department of Universal then called up the Belasco office and asked permission to send out an announcement that "negotiations" were on between Universal and Belasco. Notwithstanding the fact that this was refused the film people sent out a lengthy press yarn, stating that a deal was pending. Having been successful in "planting" the yarn and finding that Belasco would not even dignify them by issuing a denial, the Universal press department felt emboldened to send out a "follow-up" story of three twenwritten pages, which starts off as follows:

"The announcement made last week that Carl Laemmle, president of Universal Film Co., has opened negotiations with David Belasco, 'Wizard of the Stage,' to produce a picture at Universal City has created a furore not only in picture circles, but along Broadway and wherever exponents of the 'legitimate' congregate."

Inquiry at the Belasco offices elicited the above facts and also that the manager-producer has had at various times, quite naturally, offers from the most important picture concerns to produce for them and has always refused.

"Under these circumstances," said Mr. Belasco's representative, "it is not likely that Mr. Belasco would seriously consider for a single moment a proposal from a picture concern of Universal's standing."

WOOLWORTH DENIES IT.

E. A. Cochran, superintendent of the Broadway Park Place Co., denies the published report F. W. Woolworth, owner of the Woolworth building, has received an offer of \$60,000 per annum from some promoter if he will erect a picture theatre in the courtyard of the Woolworth building. He says:

"Mr. Woolworth has no idea whatever of erecting a motion picture theatre in any part of the Woolworth building and, what is more, there is not the space available in this building for such a purpose. The court of the building is so located it would be impossible to provide an exit from same into the main lobby or into Park place.

JULIAN ELTINGE

THE FAMOUS IMPERSONATOR

To the screen what he was to the stage

VARIETY

THREE CONCERNS INTERESTED IN LATEST PICTURE ALLIANCE

**Select, Metro and Goldwyn Mentioned. Principal New Point,
Weekly Income for Producers Under Usual Sharing
Terms with Distributors. Famous Players-
Lasky Indirectly Concerned.**

Another distribution alliance is in process of organization, taking in but three concerns and along lines somewhat different from the previous, much discussed plan.

The trio of distributing organizations which has been holding conferences—or rather the heads thereof—are Select (Selznick), Goldwyn (Goldfish) and Metro (Rowland).

The proposed plan has met with their approval, but there remains a number of contractual obligations to overcome before any deal can be consummated. One of the obstacles, for instance, is the financial relations existing between Selznick and Famous Players-Lasky, more or less actively opposed to Goldwyn, and generally understood to be inimical to Metro. Whether Adolph Zukor, head of Famous Players-Lasky, with which Select is closely allied, would consent to the union in business (Metro and Goldwyn) will be determined later.

The plan of syndicating the bookings of the aforementioned concerns as tentatively laid out is for each of the trio to release 26 pictures a year, making the combination of 78 a year, or three releases every two weeks. At the present time Select is releasing about 36 and Metro approximately the same number, with Goldwyn finding it necessary to purchase outside productions to keep pace with its contracts for 26.

This plan would place Select and Metro in the position of disposing of its non-drawing—or less profitable—stars and confine themselves to the concentration of effort on exploiting the big winners.

The big talking point of the proposed alliance—the thing that appeals most strongly to the three concerns—is that their pictures will be handled by one set of exchanges at the usual 65-35 arrangement, which would materially reduce the cost of overhead; but instead of waiting the usual six months to receive the income from the sale of their pictures settlements are to be made weekly, not only to the producers whose pictures are handled, but the profits of the distributing corporation, less a nominal sinking fund to cover current expenses.

By this arrangement producers

whose features are handled would be in receipt of weekly returns, enabling them to proceed with new productions.

FILMS TO SHOW U. S. WORK.

Activities around the New York offices of the War Film Propaganda Committee, headed by Jules Brulatour, show that the allied countries are fast being supplied with pictures, whereby the soldiers and civilian population overseas are being shown just what the United States is accomplishing in the way of war preparation.

The return of George Mooser, who has been in Mexico representing the war film propagandistic movement, is expected within the next few weeks, with Mooser to take up a new territory for the work. Mooser has been in Mexico City much of the time since leaving the States.

Word is being regularly received from George Marion, head of the Kalem company, who has been dividing his time in Italy, France and Spain, having just returned to Madrid from a successful trip to the Italian and French battlefronts.

MANY OFFICIAL FILMS.

Within the past week there has been a rush on the part of numerous players now within the call of local directors to engage in some sort of film propaganda for the Government.

The United States department having films under its supervision has arranged for several war stories to be filmed, with a number of subjects being quietly worked out.

So far the films have done wonderfully well for the Liberty Loans, the sale of war savings stamps and the Red Cross contributions, besides assisting the food conservation; and now comes an unusual effort to speed up recruiting through different war films.

It appears, according to preparation by the War Department, that there will be mighty few closed film theatres this summer, according to plans under way in Washington.

There is in the making in New York at present a number of films to be used for propagandistic purposes.

FOOD CONSERVATION FILMS.

Catherine Stuart has finished the production of a number of new films, staged under her supervision, for the United States Food Administration, for the purpose of conserving food throughout the country.

These films present such stars as Marguerite Clark, Elsie Ferguson and Mabel Normand, showing how to save the various commodities most needed by the Government at this time. The pictures were produced free of cost to the Government and will be released following the present series of cartoons on the conservation of food, from the Paramount-Bfay studios.

Among the stars who are expected to appear in these pictures are Mary Pickford, Douglas Fairbanks, Charlie Chaplin and William S. Hart. Their distribution for the Food Administration is in the hands of the various news weeklies, which include them in their regular programs.

PICTURE HOME FOR SOLDIERS.

Los Angeles, April 10.
The local Chamber of Commerce, through its president, Oscar C. Mueller, has approved a plan for founding the Motion Picture Home for Convalescent Soldiers, to be located near Los Angeles.

The site selected will be one of those offered by patriotic film people of the west coast, and the hospital will be built and maintained from funds collected from the motion picture folk.

A meeting was held last week at Hollywood to discuss a campaign for raising \$35,000 for this purpose. The plan will be offered to the Government.

The plan has the co-operation and approval of the Chamber of Commerce of Los Angeles, the Red Cross, etc.

BOWES QUILTS SELWYNS.

E. J. Bowes, husband of Margaret Illington, who has been the general manager and one of the executives of Selwyn & Co., resigned Saturday, and in the future will devote all of his attention to the Capitol theatre.

Bowes was one of the original promoters of the Capitol proposition, and now that building operations are getting under way he feels this proposition will require all of his time. Associated with Bowes in the deal are the Messrs. Messmore and Kendall. When the house is completed Bowes will undoubtedly be the managing director of the house, while the active management will be in the hands of a head of staff, already placed under contract. A publicity man has also been selected.

The present plan calls for the completion of the house by Jan. 15 next. The program of feature pictures has been chosen, and it is believed the program selected will force several of the bigger houses now in the Times Square district to turn to the open market for their product.

GRIFFITH'S NEXT.

Los Angeles, April 10.
Another great feature which promises to rival "Hearts of the World" is to be made for Artcraft by D. W. Griffith. It will also be a war drama. A sensational feature will be the appearance therein, probably in a prologue, of certain world-famed figures, including no less a personage than Queen Alexandra of England, while the film will also show the Hon. David Lloyd George, Elizabeth Asquith, daughter of the premier; Lady Diana Manners, Little Elsie, the famous English beauty, and others. Appearing also will be some famous dwellings and estates of royalty. The story will have as its central figure an independent love story, with Lillian Gish, Robert Haron and George Fawcett playing the principal roles. The scenes will be laid in England and France, also in this country.

Now that Griffith's "Hearts of the World" is "in" as far as the public is concerned it will not be a breach of confidence to state the producer was afraid of how New York was going to accept the film.

The Los Angeles reception did not figure with him and he was on pins and needles all Thursday evening and up to the Friday evening's performance at the 44th Street. The Thursday evening crowd was an invited audience culled from the social register for the greater part and a number had little realization of what a picture is. The failure of the Thursday night audience to take to the comedy or accept the big battle scenes made the producer believe the picture was going to "flivver" right on his hands.

But when the Friday night house (the regular opening) saw the feature and accorded it the approval that they did he was certain he had a hit.

The Friday night and Saturday matinee houses were papered to a certain extent, but Saturday night and Sunday night there was capacity. Alex Fischer obtained a stand in the store adjoining the 44th Street theatre for speculating and the crowds were paying 75 cents for the regular 25-cent tickets Saturday and Sunday.

Griffith's "Hearts of the World" is playing to over \$2,000 a day at the 44th Street theatre and gives every indication of being in for an extended engagement in New York. The ticket speculators are understood to have invested heavily and the management has instituted a systematic campaign against them. As a result, a number of people who purchased seats at advanced prices were refused admission Monday night, leaving the "specs" with a bunch of tickets on their hands.

Harry Williams Leaves for Japan.

Los Angeles, April 10.
Harry Williams left last week for Japan, where he intends directing pictures.

THREE
AND
FIVE
P's
of SUCCESS

ABILITY ACTION ACQUAINTANCES
AND
PUNCH PEP PERSONALITY

PARISH & PERU
DIRECTION—FRANK EVANS

Holsonweber's Revue, New York—Indef.



Liberty Bonds Are
a Good Buy for
You and a Good-
Bye to the Kaiser.

Billy Beard
"The Party from
the South"

The Crying McNuts have blasted another young
lady's future.

We had it all planned to send our youngest
daughter to Europe to study music when the McNuts,
unknown to us, gave her a few rides around the
stage on one of their bicycles and now she has
bicycleitis—wants to eat and sleep on the wheel.
Looks like she's doomed to open the show the rest
of her life. We hope the prices of handlebars and
other accessories go up to the sky.

Our idea of a harmonious engagement is the Bos-
ton theatre, Boston, Mass.—the stage crew, the or-
chestra, the doorman, and everybody connected with
the theatre, all belong in Class A1 of good fellowship.

J. S. You notice we said nothing about the audi-
ence there's a reason!

JIM and MARIAN
HARKINS
Direction, NORMAN JEFFERIES

WELCOME
HOME!

Hello Joe Howard
Understand? Joe
headed east with the



biggest and best re-
sult of your career.
Would consider doing
my bit with the act
while around New
York

Attractive appear-
ance
Splendid wardrobe.
Expenses.
Takes chain (for
hair)
Change of murels
each performance.
(You can imagine
how refined I am.)
The men who made
"Lawrence, Joe Howard,
Joe Willard, I am
responsible for Au-
burndale, Abs, too.

OSWALD

"The Pint Size Pair"

JOE
LAURIE
and
ALEEN
BRONSON

**PAUL and MAE
NOLAN**

Last Half This Week (April 8),
Proctor's Mt. Vernon, N. Y.

A new act in "one" for next season.

10,000
BUSHEL OF WHEAT
is a
LOT OF CROP
While an Agent's Conversation
IS
different.

MUSIC CUE: When I PUNCH the WIFE
In the JAW
play "STRUTTER'S BALL"
WILLIAM DICK
Loew Circuit.

Direction, MARK LEVY

**WALTER
WEEMS**

**KEITH'S
LOUISVILLE**

**EDWARD
MARSHALL**
CHALKOLOGIST

Direction,
ALF. T. WILTON

The Original Arleys
**PAUL
AND
CHARLEY**

Opened With
Barnum and Bailey March 25th

Direction:
Western, YATES & EARL Eastern, PETE MACK

SPRING IS HERE!
Help Cultivate the
Government's Garden!

Transplant Some of the
THEATRICAL FOLIAGE
You Now Have Growing in the Bank
to the

3rd LIBERTY LOAN
They will yield you 4% Blossoms.
WILLIE SOLAR
Direction, MARK LEVY

CORKED!

ELKS MINSTRELS
Youngstown, O.

Jack Donahue met Jack Donahue, of Dona-
hue and Neward—but Jack Donahue is not
the dancer Jack Donahue is. If Jack Dona-
hue could dance like Jack Donahue, Jack
Donahue could dance.

Here comes our LEA-DER now!

Some of Our "Jokes":
Where did Columbus first land in America?
On his feet!

—More gas, Doctor—
KNAPP and CORNALLA
Next Week (April 15)—Orpheum, Detroit

**JACK
TERRY**

"THE ODE"—By Blob Drilling
The captive malle on the dupes,
Carmes the jabe and crinks the word.
Friars' Club will always reach me.

FRED DUPREZ

Says:
The only time
mother sees smil-
ing faces at the
breakfast table is
when she looks
at the tooth paste
advertisements in
the newspapers.



American Representative **SAMBAERWITZ** 1493 Broadway New York

SITUATION WANTED
A snuke charmer in a serious family.
A native recently converted by the mis-
sion of Billy Sunday. Also makes him-
self generally useful.

FOR RENT
Delightful family residence consisting
of 6 rooms (all raid proof), flat roof with
veranda capable of making up 5 beds,
stable for two camels, giraffe, also ostrich
and cat sheds and the usual offices.
Apply personally to A. K., 23 Kibitzer St.,
L. I. (any time before sunrise).

FENTON and GREEN
Trying to make a living.


**PAULINE
SAXON**
SAYS:
Sometimes Freddie says
"sweet words!"
I think he's really very
bad.
I never talk that way
myself—
I just slam doors
when I get mad.



**BLACKFACE
EDDIE ROSS**
Featured
Neil O'Brien Minstrels

**MAE
AUBREY
and
ESTELLE
RICHE**

Abreast the restless
and restless ocean.
Having crossed the
equator we are proud
possessors of a large
Neptune Rex certifi-
cate which advises all
the sharks, jellyfishes,
sea serpents, etc.,
that we have been
fully initiated and
should we fall over-
board all courtesies
should be accorded us
by the dwellers of the
sea. We can now
consider our-
selves "sea-going"
sailors.



BROTHERLY LOVE!

WHEN you
ORIGINATE a corking good war, that
GETS a wonderful laugh, that
BRINGS the other acts on the
BILL out of their dressing
ROOM, and into the
WINGS to see what it is all
ABOUT, and they say, "Gee, that's a
GREAT laugh," and you get to the
NEXT town, and find out that
ONE of them has pulled it
AHEAD of you, and it is
COLD turkey!

Wouldn't It Get Your God?

**DOLLY GREY
and
BERT BYRON**

**WM.
NEWELL
and
ELSA
MOST**

"Two
Bright Spots"

"Have abundant
youth, personality,
and get their mate-
rial over in a de-
lightful manner."
—Sun, Lowell,
Mam.

Direction, MESSRS.
FRANK DONNEL-
LY 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. U. S. O.

**EL FLO
BRENDAL AND BERT**
In
"Waiting for Her"
Direction, H. BART McHUGH

A NEWCOMER IN VAUDEVILLE
and Booked Solid

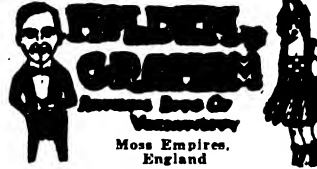
Joseph Byron Totten
Supported by
Miss Leslie Bingham
AND COMPANY
in
"JUST A THIEF"
Written by Mr. Totten

THE MASCULINE HALF OF THE ACT OF
**VINCENT
AND
CARTER**
IN
"Polite
Nonsense"
A combination
of class and
cleverness.



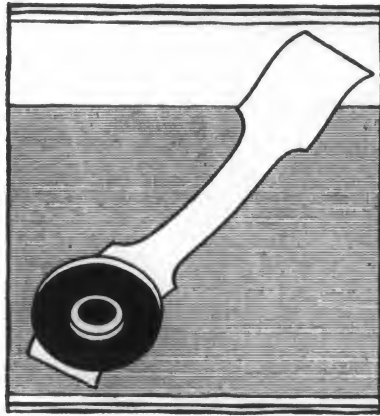
Traveling in our own
BOX CAR
Next week starts our
30th consecutive week for
U. B. O.
Booked until week of July 1st at
KEITH'S, CLEVELAND
ALEXANDER & FIELDS
THE HOBOS
Direction, MORRIS & FEIL

**WILSON
GRANES**
American Bros Co
Variety
Moss Empire,
England

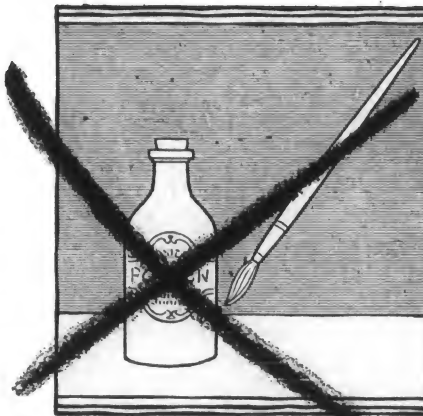


**ADELE
JASON**
Featured in PEPPIE & GREENWALD'S
"ALL GIRL REVUE"
Parasol Direction, M. L. GREENWALD

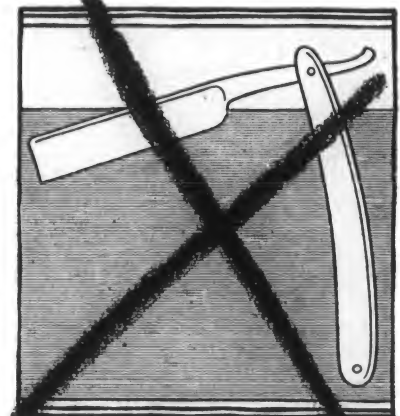
HOW TO END CORNS



SAFE
CERTAIN



HARSH
UNSAFE



DANGEROUS
TEMPORARY

Which Way for You ?

Above are pictured three ways to treat corns.

Blue-jay is the most certain. It is safe and gentle.

Yet the unknowing ones experiment with harsh, mussy liquids or the dangerous razor.

These two ways are temporary.

But Blue-jay is scientific. The spot of medicated wax, discovered by a great chemist, soothes while it works.

Place a Blue-jay Plaster on your throbbing corn tonight.

Relief is instant. The soft felt pad stops the pain by relieving the pressure.

In 48 hours the medicated wax has saturated the corn—undermined it to its roots—and it comes off painlessly, completely.

Nature responds quickly to such a gentle, corrective treatment.

Hardly a corn can resist. Of course once in a while there is an old stubborn corn which requires a second or third application. But such are rare.

Blue-jay Plasters are made by Bauer & Black, the great surgical dressing house.

Try a Blue-jay Plaster now. Join the pain-free thousands who rely on Blue-jay.

Once you know Blue-jay, you'll never consent to have a corn again, nor to coddle it with temporary ways.

The cost is slight, the application simple.

Remember, we promise immediate relief and a defenseless corn.

Blue-jay Plasters are sold by all druggists—25c per package.

Also Blue-jay Bunion Plasters.

B&B

Blue-jay

Corn Plasters

Stop Pain Instantly—End Corns Completely

Large package 25c at Druggists

Small package discontinued

BAUER & BLACK

Makers of Surgical Dressings, Etc.

Chicago and New York

TEN CENTS

VARIETY

VOL. L, No. 8

NEW YORK CITY, FRIDAY, APRIL 19, 1918

PRICE TEN CENTS

Pictures

Paramount Pictures

Drama

Variety

ENID BENNETT

THOMAS H. INCE STAR IN PARAMOUNT PICTURES

The poster features a central circular portrait of actress Enid Bennett. Above the portrait is the Paramount Pictures logo. The entire scene is framed by a decorative border with stylized trees on the sides and a checkered floor at the bottom. Two signs, 'Drama' and 'Variety', are attached to the left and right sides of the frame respectively. A banner at the bottom identifies the actress and her association with Paramount Pictures.

HITS—GUARANTEED—HITS

WATERSON, BERLIN & SNYDER'S

Continual Successes

The attention of the show world is respectfully directed to the consistent application of the Waterson, Berlin & Snyder system of placing popular song hits on the music market.

While there always exists an element of chance perhaps on the popularity of a song, there must be something besides "luck" for a business establishment to repeatedly have current at all times and under all circumstances popular song numbers of every description which the public applaud.

That has been the record of Waterson, Berlin & Snyder, the Gibraltar of the Music Business—the one firm a singing professional may depend upon for a number of any description, in an emergency, or for an entire popular song routine for stage purposes.

The songs you want you will find here. We have them. We have had them in the past and we gave them to you. We have them now and you can have them.

The songs you hear whistled, hummed, applauded and admired are the Waterson, Berlin & Snyder songs.

The singing artists are cordially invited to call at any of our professional departments to have our long list of hits run over for them.

WATERSON, BERLIN & SNYDER, Inc.

Strand Theatre Building, New York

MAX WINSLOW, Professional Manager

CHICAGO
FRANK CLARK
81 W. Randolph St.

BOSTON
DON HAMSAY
229 Tremont St.

PHILADELPHIA
RENNIE CORMACK
Globe Theatre Bldg.

ST. LOUIS
JOHN CONRAD
718 Navarre Bldg.

PITTSBURGH
JOS. HILLER
405 Cameraphone Bldg.

SAN FRANCISCO
MORT HARRIS
Pantages Theatre Bldg.

MINNEAPOLIS
FRANK BRZINSKY
235 Loeb Arcade

BUFFALO
MURRAY WHITMAN
381 Main St.

VARIETY

VOL. L, No. 8

NEW YORK CITY, FRIDAY, APRIL 19, 1918

PRICE TEN CENTS

SOLDIER ENTERTAINMENT ABROAD BY AMERICANS

**Special Committee Over Here Takes Matter in Charge.
Variety Programs to be Presented. All Theatrical
Branches Contributing. Mass Meeting at Pal-
ace, New York, Next Tuesday Morning.**

Tuesday morning (April 23) at 11 a mass meeting will be held at the Palace theatre, New York, authorized by a special committee of the America's Over There Theatre League. The purpose of the meeting will be to present the objects of the League in providing entertainment for the soldiers in France. Among the speakers will be Sergt. Guy Empey; also Mrs. August Belmont, a member of the committee, and who lately returned from the other side. Mrs. Belmont, who was Eleanor Robson when upon the stage, will express facts obtained by her at first hand.

The committee met Tuesday morning in the offices of E. F. Albee, of the United Booking Offices. Other members present were George M. Cohan, E. H. Sothern and Winthrop Ames. Messrs. Sothern and Ames lately returned from France, where they had gone on an entertainment mission.

A Committee of the Whole will generally supervise the exportation of entertainers to the other side. Volunteers will go abroad for periods of two or three months, volunteering their services, with all expenses of transportation and hotel bills while over there paid by the League.

The League has a letter from General Pershing advocating its step for soldier-amusement.

At the Tuesday morning mass meeting everyone of the profession is invited. It is expected volunteers will be secured from all divisions of theatrically following the organization by the special committee.

A variety of entertainment is the present program, from a "single act" to a "six-people playlet," the special committee basing its judgment on the requirement of the soldiers abroad upon the observations of its members who were on the other side.

Up to the present there has been no regularly organized attempt to furnish the soldiers away from home with consistent amusement. They have been left largely to their own devices and frequently have presented "home talent" shows. These were haphazard affairs mostly. Other entertainment came mostly from professionals who

went "on their own" behind the lines, affording some temporary pleasure for the boys.

Over here the show business, and particularly vaudeville, has been always ready to respond to a Service call for volunteers, but without system other than the vaudeville programs arranged for the Liberty theatres in the camps. The movement to send entertainers abroad will bring about the efficiency of the vaudeville booking agencies for this end, and will also furnish an organization that will systematically look after the volunteers from all the branches.

The American theatre as a whole is included by the League in its plans. A statement issued says the need for volunteers is urgent. The presence of everyone is requested at the Palace mass meeting Tuesday.

The general committee of the League has E. F. Albee, George M. Cohan (Abbott of the Friars), Rachel Crothers (President, Stage Women's War Relief), Walter Damrosch (President, Musicians' Club), Capt. Charles B. Dillingham, U. S. A., John Drew (President of The Players), Daniel Frohman (President, Actors' Fund), Joseph R. Grismer (Shepherd of The Lambs), Marc Klaw (Klaw & Erlanger), Willard Mack (President, National Vaudeville Artists), Lee Shubert, Augustus Thomas (President, American Dramatists and Composers), Francis Wilson (President, Actors' Equity Association).

IMPRESARIO McKAY.

Frederic McKay has become the business representative for Claudia Muzio, the young dramatic soprano who made her debut originally a year ago, as the hurriedly summoned successor of Emmy Destinn.

Mlle. Muzio's New York operatic farewell for the season occurred Wednesday night and she will be the prima donna of the opening performance of the Metropolitan Opera season in Boston next week. She will reappear at the Metropolitan next season.

I bought Bonds. Did you? CHAS. ALTHOFF.

PLAYWRIGHTS' THEATRE PLAN.

A meeting of playwrights and authors with Edwin Milton Royle presiding was held at the Plaza hotel last week to discuss a plan of establishing a playhouse in which various new plays are to be presented on a co-operative basis. The main idea seemed to be to have more plays reach the boards than are presented by producing managers, this desire being fostered because of the almost infinite amount of "product" waiting consideration—the waiting mostly being on the part of the authors. It is not the idea of those interested in the scheme to build a new house, but to lease one, raising production capital through the sale of stock to non-professionals.

Should the plan materialize this authors' playhouse will tend to operate in the off season, although its secondary purpose appears to be in furnishing employment for actors minus engagements. That the scheme will be attempted is expected since nearly every author responsible for a play, wants it produced.

Louis K. Anspacher and Cosmo Hamilton offered the prospective theater the use of any of their plays without royalty. The meeting was addressed by Augustus Thomas, Mrs. Thomas Wise, Howard Kyle, Mme. Yorska, Virginia Fox Brooks and W. Herbert Adams.

MENU WILL BE HOOVERIZED.

The Friars will give a dinner in the club house to William Morris April 28. It will be his 25th anniversary in the show business and his tenth as manager of Harry Lauder.

Herbert J. Hoover, the Food Administrator, will make out the menu for the evening, and will also be present at the dinner.

Following the close of the Harry Lauder engagement at the Metropolitan, Messrs. Morris and Lauder are going to the former's summer home at Saranac Lake, N. Y. Mr. Morris will spend the summer there with his family. It will be the first time in years the manager has voted a real recreation for himself.

Mr. Lauder may remain at Saranac a week or longer—longer according to Morris, who pronounces it "the" only spot.

HERBERT'S SECOND GRAND OPERA.

Victor Herbert wrote a grand opera, "Natoma," which was done at the Metropolitan. It didn't get into the regular repertoire and is only seen on rare occasions. He thinks he can write a regular opera and is at work on another. "Natoma" is a short opera. This one will be a full evening's entertainment.

NAVY LOANS BAND.

The Naval band at the Palace, New York, this week, has been loaned by the Government to the Keith Circuit for four weeks, during the Liberty Loan campaign.

It is from the Charleston Navy Yard and is known as the "Navy Jazz Band." It appeared last week at Keith's, Boston. Next week it goes to Keith's, Philadelphia, ending its vaudeville engagement at Keith's, Washington, the following week.

R. G. Larsen, the Keith New England representative, secured the band for its tour.

The Band opened at two New York Keith theatres Monday, billed in neither one, having reached New York under Mr. Larsen's guidance suddenly. At both theatres the musical organization has been termed a "riot."

HIGH THEATRE FIGURE.

Keith's Riverside, New York, has captured the high total for Liberty Loan subscriptions at one performance. The record went to the Riverside last Thursday night when the gross subscriptions were \$269,550.

Of that amount \$125,000 was taken in one lot by William Blair, a New York cotton merchant. Mr. Blair announced at the time if the Riverside ever secured \$500,000 in Liberty Loan subscriptions at a single performance, he would add another \$100,000 subscription to it.

This week the Riverside was leading the country in the total amount subscribed. The half-million mark was passed on Monday and on Tuesday evening the figure was pushed to \$579,000.

DILLINGHAM TAKES OVER STARS.

Charles Dillingham will take over the management of Joseph Cawthorn and Julia Sanderson next season. They are at present starring in "Rambler Rose," under the direction of the Charles Frohman Co.

With the death of Mr. Frohman came rumors the stars were dissatisfied and that they have been taken under the Dillingham wing is not altogether a surprise.

CARUSO FILM STAR?

A representative of Enrico Caruso is reported as offering him as a picture star.

The singer's services can be had for a single feature during the summer for \$75,000.

One concern which makes a specialty of big state right special films is understood to be seriously considering the proposition.

IN PARIS

BY E. G. KENDREW.

Paris, April 3.
An American city, the population of which will be about 100,000, is now in process of construction in France. The greater part of the inhabitants will be civilians, and the new town will grow around the big arsenal which the United States Ordnance Department is building. Several thousand small dwellings will have to be erected to house the workpeople who will have their own police, fire and health departments, and probably a theater. The ordinary German seems to have little idea as to the number of American troops in France, and the secret is well kept. Prisoners' statements show the Germans are utterly mystified as to American movements. This is as it should be.

The Germans are working hard on a huge plan to centralize the picture business and are said to have formed a company with a capital of 37 million marks. The large banks are behind the scheme (as an investment of some on the paper they have on hand).

Max Maurey, lessee of the Grand Guignol, has lost his suit brought against M. Choisy, temporary manager. Max Maurey during the dark days of 1915 granted a war lease to Choisy to reopen the little house of horrors, and recently claimed its cancellation. The courts have decided the war is not yet terminated and non-suited the former director. Several mushroom managers are now flourishing on the same basis, having obtained leases of different houses "until the termination of hostilities." R. Baretta negotiated for a similar innings at the Alhambra, but it did not come off. On the other hand Baratta and Volterra commenced their career at the Olympia under such conditions, while O. Dufrenne has been able to make such a success of the Concert Mayol on similar lines.

Raphael Baretta will be the manager again of the Ambassadeurs Concert (al fresco resort on the Champs Elysees) this summer. Cornouchet will run the restaurant as usual.

Louis Ben Tayoux, pianist and composer, lately died in Paris, at the age of 78 years.

M. Buysson, the Paris agent, is in a poor state of health and a change of climate has been ordered by his physician.

It is proposed to close all places of public entertainment in Paris at 9.30 p. m., as in London. By the fact that the "daylight saving scheme" is now in operation, advancing the time by one hour during the spring and summer, the theatres will thus terminate at 8.30 according to the sun dial.

The revue to be presented at the Folies Bergere is now listed for the end of April by Albert de Courville. It will be played mainly by local artists, but some Anglo-American stars will hold the leads, Little Tich being now named.

LONDON BUSINESS STILL BAD.

London, April 17.
Business in London is quite bad of late, due to early closing and serious war news.

There are many withdrawals and others will follow.

DEATHS IN LONDON.

London, April 17.
Among the recent deaths here are Charles Henry Mannon, who toured

for many years in a sketch called "Uncle Yank," aged 64; Thomas Fitzroy, of The Fitzroys, bar performers, aged 63; Alik Lukos, vocal impressionist, a fine swimmer and chessplayer; Ronald Wakely, composer, who was married to Blanche-Tomlin last June, aged 30.

"MONICA'S BLUE BOY" HIT.

London, April 17.
"Monica's Blue Boy," a one-act wordless play, invented by Pinero, music by Cowen, presented at the New, April 8, proved a miniature gem, splendidly played, especially by Mary Glynn. It was followed by A. Milnes' "Belinda," a mild comedy with a touch of sentiment, well acted.

LONDON LIKES "NAUGHTY WIFE."

London, April 17.
At the Playhouse "The Naughty Wife" was produced April 11. It is highly amusing and suited splendidly to present conditions. Brilliantly acted by Charles Hawtrey and Stanley Logan, Gladys Cooper and Ellis Jeffreys are especially good. The piece is a sure success.

BUTT'S OPERETTA IN APRIL.

Paris, April 11.
When the new Mogador Palace is ready, Walter De Freece and Alfred Butt, the directors, propose to open with a musical comedy by Cuivillier. It is expected the house will be inaugurated during the winter.

PLACING "IDEA" IN LONDON.

London, April 17.
Albert deCourville is negotiating for a London theatre to produce "The Very Idea" with Lauri DeFreece in the leading part.

BUTT PAYING KEYS \$1,000.

London, April 17.
Alfred Butt has engaged Nelson Keys at \$1,000 a week for the title part in "Very Good Eddie."

EARLY PERFORMANCES.

Paris, April 17.
Genier has been running his magnificent version of "Antony and Cleopatra" at the Theatre Antoine daily from 5 to 8 p. m., with matinees twice weekly from 1 to 4, since the recent air raid. He reported at first the show would be withdrawn. The "aperitive" presentations have proven successful. The management of the Vaudeville theatre has cut out the night shows, and "Deburau" is being given daily only as matinees. Several houses remained closed on Friday.

"SALOME" AT COURT.

London, April 17.
Oscar Wilde's neurotic play, "Salome," after several postponements, was presented at the Court and served to bring to notice George Relph, whose portrayal of Herod proved a splendid piece of acting.

Maud Allan, as Salome, would be well advised to stick to dancing, her "nudity" proving more attractive than her abilities as an actress.

Malone Asquires African Rights.

London, April 17.
J. A. E. Malone has acquired the South African rights to "Arllette" and "Yes, Uncle" for the African Theatres Trust.

"Valentine" Changes Houses.

London, April 17.
"Valentine," which finished its run, April 12, will shortly be presented at another West End theatre.

LONDON'S NEW PRODUCTIONS.

London, April 17.
Forthcoming new productions are almost exclusively American, among them being "Be Careful Baby" (originally "Twin Beds"), which goes to the Apollo; "Fair and Warmer," St. James'; "Lot 79" (formerly "Captain Kidd, Jr."), Queens; "Her Soldier Boy," Duke of York's; "Very Good Eddie," Prince of Wales; Doris Keane at the Lyric in the renamed "Nobody's Widow"; Elsie Janis at the Palace in "The Munitionette"; "Going Up" at the Gaiety.

"THE KNIFE" A SUCCESS.

London, April 17.
"The Knife" had its London premiere at the Comedy April 10 and is regarded as a thrilling and absorbing play, although rather gruesome under present conditions. The success of Kyrle Bellew in the leading role is big and will go a long way toward "putting it over."

ANTI-GERMAN FINALE.

London, April 17.
Hall Caine has written a new finish for his play at the Royalty, in the form of a speech for Ethel Irving, containing a powerful denunciation of the Kaiser, ending with the leading lady smashing the German Emperor's portrait, crying "Damn him! Damn him!"

LONDON'S BUSINESS OFF.

London, April 17.
The slump in business at the theatres, occasioned by early closing and the German drive, is growing daily more pronounced.

BATAILLE'S LATEST.

Paris, April 11.
A new work by Henry Bataille, "Notre Image," is to be produced at the Theatre Rejane shortly.
A new operetta "La Fausse Ingenue," has just been produced by Mme. Rasiimi, at the Theatre Femina, with success.

"ROMANCE" OFF.

London, April 17.
Doris Keane is withdrawing "Romance" from the Lyric, April 27, after its 1050th performance.
Miss Keane will take a holiday and return to the stage in September in Avery Topwood's "Roxana."

CHRISTINE SILVER SCORED.

London, April 17.
Jessie Porter's "Betty at Bay" was produced at the Strand April 9. It is an excellent war play.
Christine Silver heavily scored in a "Peg" character.

"Brewster's Millions" Withdrawn.

London, April 17.
"Brewster's Millions" (revival) was withdrawn from the Queens' April 13. Percy Hutchinson and Herbert Jay will present there April 20, "Lot 79."

Genevieve Ward, Writing Her Life.

London, April 17.
Genevieve Ward, in collaboration with Richard Whiting, has written her life and reminiscences, entitled "Both Sides of the Curtain," which will be published by Cassell's.

Teddie Gerard in Vaudeville.

London, April 17.
Teddie Gerard has accepted a flattering offer for vaudeville and will appear in that field with a new dancing partner.

New Age Limit Affects Many Artists.

London, April 17.
The raising of the military age to 50 will affect a considerable number of music hall artists who are included in that limit.

ENGLISH ACTORS' ESTATES.

London, April 17.
The fortune left by Sir George Alexander is estimated at \$500,000.
Sir Herbert Tree's estate, after completion of the sale of His Majesty's theatre and his interest in "Chu Chin Chow," is close onto \$1,000,000.

ZANGWILL'S FARCE NOT LIKED.

London, April 17.
Israel Zangwill's farce, "Too Much Money," produced at the Ambassadors' April 9, has failed to live up to its favorable provincial reports.

ENGLAND TO TRAIN COMPOSERS.

London, April 17.
Commemorating the Carl Rosa Opera Co., a jubilee company is establishing British operatic scholarships to train composers at the Royal Academy and Royal College of Music, undertaking to produce suitable operas from that source.

LA ROCCA GETS RECORD SALARY.

London, April 17.
Roxy La Rocca has been booked for the Folies Bergere, Paris, at the highest salary ever paid an American "single act" in that city.

RIGGS AND WITCHIE TOP BILL.

London, April 17.
Riggs and Witchie are topping the bill at the New Cross Empire.
Other stars are Coram and the Manchou Troupe, Chinese.

ETHEL LEVEY IN VARIETY.

London, April 17.
At the Coliseum Ethel Levy is reappearing in variety, presenting several new numbers.

Empire Declares Dividend.

London, April 17.
The Empire has declared a dividend of five per cent.
"The Lilac Domino" is doing well there.

War Veteran Now Manager.

London, April 17.
C. H. Baillie, formerly assistant manager of Collins', Islington, discharged from the army after two years' service, is now installed as manager of the theatre.

Irish Present "The Playboy."

London, April 17.
The Irish Players presented at the Court, April 15, "The Playboy of the Western World," with a company headed by Arthur Sinclair, a first class comedian.

Vaudevillians Reach Capetown.

Capetown, S. A., April 17.
The steamer "City of York," which sailed from New York a month ago, carrying Charlotte Parry, Laura Guerite and other vaudeville artists, contracted to play for the African Theatres Trust, has arrived.

LOEW SPEAKS IN THE OPEN.

Marcus Loew made his first open air public speech Tuesday, when addressing a Wall street crowd from the steps of the Sub-Treasury on the Liberty Loan.

Loew's speech got over and he was invited inside to see some of Uncle Sam's money. When one of the treasury officials offered Loew a small bundle to hold, telling him it contained \$15,000,000, Mr. Loew remarked he didn't see how holding it would do him any good, whereupon one of the men about remarked, "No wonder he isn't curious. That amount means nothing to him."

When Loew returned to his own stamping ground on Times Square he observed it was easier to build a theatre than to talk "downtown."

ROOF GARDENS AND CABARETS NOW UNDER BAN OF U. B. O.

Imperative Injunction Issued This Week Against Big Time Vaudeville Engaging Acts Playing in "Midnight Shows." Cabarets Previously Barred. Three Dooleys Canceled for Next Week at Bushwick.

An imperative order was issued this week in the United Booking Offices that no act appearing on a roof garden in New York should be engaged in a big-time vaudeville theatre while playing in the midnight show. Following the issuance of the instruction, the Three Dooleys, booked into the Bushwick, Brooklyn, for next week, were taken out of that bill. The U. B. O. contract provides for cancellation in case of the turn accepting engagements outside of vaudeville before the completion of the contracted date. The Dooleys are at the Palace, New York, this week; also playing in the Cocoanut Grove show at midnight on top of the Century theatre.

It was the discovery of the Dooleys current double engagement and their appearance last week in big-time houses while also on the Roof that brought about the strict ruling against roof gardens.

Sometime ago a similar order was issued against acts in cabarets playing vaudeville while engaged in cabaret work. The latest ruling reiterates the former one on cabarets while including the roofs.

The only exception made by the U. B. O. in banning acts on the roofs were that if any should be allowed to appear in vaudeville at the same time it must be only by permission of the U. B. O.'s executive heads.

Lax enforcement of the cabaret order brought about a general playing of cabaret or roof acts whenever they could secure a vaudeville engagement. Booking men used these turns for convenience in making up their bills and one believed if the other booked the act, it would be proper to book it again.

When Van and Schenck received their recent long route on the big time, they were appearing on the Amsterdam roof and had three unfulfilled weeks there. They were allowed to play out that time with the understanding they would thereafter exclusively appear in vaudeville during the term of the U. B. O. agreement.

Strong competition has developed between the Century and Amsterdam roof for vaudeville material. Each roof practically presents a vaudeville entertainment in its specialties, with large ensemble girly numbers as the "production" portion.

GOOD SHOWS IN SEATTLE.

Seattle, April 17.

The Monte Carter Musical Comedy Co. reopened the formerly Tivoli as the Oak, April 14, to turn-away business with "Izzy in Paris." The show is regarded as the best musical comedy seen here by a stock organization.

At the Moore the best Orpheum bill of the season, is headed by Edwin Arden and Elizabeth Murray and turning people away at all performances.

CANCELLING FOR TARDINESS.

It was reported in the Loew office suit last week that the booker of the Loew agency, Jake Lubin, had ordered cancellation of an act booked on the Loew Circuit by Irving Cooper for tardiness in reporting for rehearsal.

It seems the Loew booking force has been much annoyed by late comers at rehearsals, it interfering with their bills and discipline. Investigating repeated complaints from the Loew

house managers, Mr. Lubin and his staff found the offenders were invariably acts booked through Cooper.

At first a warning was sent out, but when the lapses were repeated the Loew agency is said to have ordered the single cancellation for tardiness last week, with instructions to cancel by wholesale if further occasions arose.

MRS. RAY GOETZ WANTS DIVORCE.

Chicago, April 17.

Mrs. Ray Goetz instituted suit for divorce last week against her husband, the composer who wrote the songs for Raymond Hitchcock's show now playing at the Colonial. In the bill she mentioned one "Irene Doe" as co-respondent. Although Mrs. Goetz refused to tell newspapermen who "Irene Doe" is, it was published that she referred to Irene Bordoni, prima donna of the show. Miss Bordoni and Mr. Goetz admitted to the papers that they will get married if each succeeds in getting a divorce. Miss Bordoni's suit for a divorce is now pending in New York courts. Her husband is Edgar Beekman, French actor. An interlocutory decree has already been entered.

The Goetz couple have been separated for two years. Before her marriage Mrs. Goetz was professionally known as Ethel Johnston. She appeared in musical comedy.

TWO-MAN SKETCH A HIT.

A playlet written by Arthur Hopkins called "Moonshine," played by Frederick Burton as a moonshiner and Harry Mestayer as an Internal Revenue officer, was the big success of the Lambs' Gambol last Sunday night.

Mr. Hopkins is said to have written the playlet, which contains much dialog, some time ago, with William S. Hart in view for the leading character. Shortly after Mr. Hart went and remained in pictures.

HEARN RETURNS ALONE.

Lew Hearn reached Broadway Tuesday morning, wifeless and showless. The former Mrs. Hearn (Bonita), obtained a divorce from the comedian on the Coast. Hearn will accept a musical comedy offer now being considered through the Max Hart office. Hearn went to San Francisco with Bonita some weeks ago to accept a joint engagement with the Will King musical comedy company at the Savoy. Following a quarrel and separation and subsequent divorce proceedings Hearn arranged to return east, his ex-wife remaining with the King Co.

FLORENCE COURTNEY MARRYING.

Florence Courtney, the smaller one of the Courtney Sisters, is to marry Jacobs Isaacs, a Wall Street broker. The ceremony is scheduled to occur next week.

Miss Courtney was formerly married to Mike Bernard.

Outside Engagements Forbidden.

It is said Florenz Ziegfeld has forbidden any of the principals of his "Midnight Frolic" on the Amsterdam Roof from accepting outside engagements while appearing in the aerial show.

Several of the "Frolic" acts have also appeared in vaudeville during recent months.

AUSTRALIAN BOOKINGS OFF.

Philadelphia, April 17.

Norman Jefferies, the American representative for Hugh McIntosh's Australian theatrical enterprises, has received a cable suspending all vaudeville bookings for the present as McIntosh is playing musical comedies.

LAUDER'S FINAL TOUR.

When Harry Lauder concludes this, which is likely to be his final tour of America, at the Metropolitan opera house May 4, he will have played to more people and will have addressed, under the auspices of the Y. M. C. A., Red Cross, Liberty Loan and other patriotic organizations, larger gatherings than any other actor in the history of the world. On this trip, the longest he has ever made, he has visited 90 cities in the United States and Canada.

The territory Mr. Lauder has covered has for its boundaries Edmonton in Alberta on the north, Galveston south, Boston east, and the Pacific Coast west.

In this war Lauder lost his only son and child (Capt. John Lauder) in France, December 29, 1916. Next Sunday, April 21, he will speak again for the Y. M. C. A. at the Metropolitan, where he opens a two weeks' engagement Monday, April 22.

LOEW AND SOUTH AMERICA.

Arrangements had been fairly well advanced early in the week for the South American Tours (Sequin Circuit) to place its American bookings through the Loew Circuit in New York. When the plan has been finally consummated, Roger Tolomei, the present American representative for the Sequin Circuit, will make his New York headquarters in the Loew offices. Mr. Tolomei, who has represented the Sequin people for 14 years on both sides of the ocean, will continue to book the acts, they going through the Loew offices for the South American engagement, which usually opens at Buenos Aires.

E. P. Churchill, now actively concerned in the managerial end of the S. A. Tour, started the Loew booking plan when recently returning to New York. Churchill was formerly interested in vaudeville in the middle west. He went to South America some months ago and now signs himself as Secrétaire-Générale of the South American tour. Mr. Churchill will leave New York on his way back to that country about May 15.

MARK LEVY ENLISTS.

Mark Levy, the agent, has enlisted in the Navy. He reported as an apprentice seaman to Newport Tuesday.

Tom Jones, who was with his (Jones) brother in the agency business, has joined with Mr. Levy to take charge of the latter's agency.

Levy previously enlisted with a state corps of the quartermaster's department, but his company was recently mustered out.

The Levy office will hereafter be known as Levy & Jones. Meyer Jones will retain the Jones office, Jack Faure remaining there.

War Song Contest at Milwaukee.

Milwaukee, April 17.

A war song contest was held by the Alhambra last week. Newspaper men were asked to act as judges, and the contest proved to be an attendance booster. First prize was won by J. A. Libbey, singing Remick's "What Are You Going to Do to Help the Boys?" Second prize was awarded to Charlotte Whiting, who sang Waterson-Berlin-Snyder's "They Were All Out of Step But Jim."

Engaged to French Flier.

New Orleans, April 17.

The parents of Sarah Shields, appearing in vaudeville with Edwin Arden, have announced her engagement to Lieutenant Paul Prevost, of the French aviation corps.

W. V. A. HELPS ACCUSED MEN.

For the first time since its inception the National Vaudeville Artists' organization officially defended two of its members in a criminal case when Henry Guertin and George Donaldson were apprehended this week on a charge of grand larceny, preferred by an out-of-town man who alleged the men procured the money through the means of an old "bunco" game.

The men, when arrested, notified the organization and Henry Chesterfield, after satisfying himself of their innocence, engaged counsel and made the necessary arrangements for a bail bond. On a hearing in the magistrates' court, Magistrate Simms held them for Special Sessions.

The affair apparently is the result of mistaken identity, the complainant recognizing Guertin as a man who at an early hour in the evening supervised the "trim." Guertin has a convincing alibi for his conduct that evening, having played a club date. Donaldson, being in Guertin's company at the time of his arrest, was also taken.

McINTYRE AND HEATH'S NEW ONE

The newest sketch produced by McIntyre and Heath is "Back to the Stable." It calls for a mule upon the stage. An animal is secured in each town the veteran minstrels play their newest skit.

The blackface team gave the act last week at the Hippodrome, Cleveland, and will probably present it when re-appearing in vaudeville around New York.

SUNDAY'S RAVINGS SHOCK CHI.

Chicago, April 17.

Billy Sunday, wincing under the apathy of this town, is mouthing as he never raved before in an effort to get attention. Last week he addressed a number of society women at a home gathering and let loose a flood of filth that shocked Chicago. He referred to anyone who opposes him as "crazy idiots," and said anyone who doesn't go to his revivals is a "hell of a Christian." The papers which have faithfully been printing his sermons verbatim, no matter how dirty they were, have called a halt and are boiling down.

THREE SIMILAR PLAYLETS.

Chicago, April 17.

After rehearsing Howard McKent Barnes' sketch, "The Drudge," getting a try-out and 20 weeks on Association time, William Shilling took the sketch to go into Jack Yoe's "No Man's Land" sketch in Milwaukee.

There are now two sketches of this title playing, and a third in existence. All are copied from the original of the trench playlets, produced by Dave Manley, entitled "Over There."

Barnes has served notice on Shilling insisting that he continue to play in his act.

FITZPATRICK OVERSEAS.

James William FitzPatrick, according to the "Evening's World's" correspondent in Camp Dix, N. J., has enlisted to go abroad in the interests of the Knights of Columbus war work. From the story, FitzPatrick has been at Camp Dix for some weeks, where he has been attached to the comfort station of the K. of C.

MOSS OFFICE MOVING.

The B. S. Moss offices will vacate their present offices in the Godfrey Building, going to the Putnam Building, taking a suite on the second floor.

Married 35 Years.

Mr. and Mrs. Frank Manning recently celebrated their 35th wedding anniversary.

I bought Bonds. Did you? CHAS. ALTHOFF.

"WAR" OVERDONE IN VARIETY OPINION OF VAUDEVILLIANS

"War Playlets" Most Inimical to Business. Entertainment in War Time to Distract. Many "War Songs" Too Wholly Commercial.

It has been commented upon of late by observers of vaudeville programs around New York City that there is a superfluity of "war songs" and "war sketches" in the bills.

There is a certain applause appeal in these items of a vaudeville show. The belief is growing that booking men are becoming confused over the value of a "war act" through the applause given to it.

The consensus is that the "war" portion of a performance should be held strictly to its minimum. The reason for that, say the observers, is that if entertainment in war time is principally to distract, the patrons of the theatre should not see or hear continually during a show something that reminds them of the conflict.

The observations include comment that were this portion of a performance held to its minutest particle the force of any expression made upon the stages for the benefit of the Government, through speakers or otherwise, would carry much farther in its effect.

The "war sketch" seems to be deemed the most inimical to the variety theatres. They "get over" so easily in an applause way that the patriotism of the American theatre-going public during our first year of actual warfare was the string played upon by the authors and producers. If continued in the same ratio vaudeville especially may lose the percentage of its attendance that goes to the theatre to be amused only, and for distraction instead of enforced abstraction in the great struggle through witnessing incidents upon the program vividly recalling the war. More particularly is this point urged now that we have sent so many of our forces to the other side and with so many of those at home vitally concerned.

While the "war songs" in their way are expected, the flood of that type of numbers with so many simply "commercial," published merely because they have a "war" strain and in the hope they may become a "hit" for that reason, threatens to overdo the "war song" popularity. The impression is growing that the "war song" for popular singing should be limited to the tried numbers that can stand up against criticism on lyrics and melody. Several of the latter class are now in large favor with the public. The "commercial" type of "war song" is akin to those two numbers recently suppressed by the Government and vaudeville managers. One publisher issued both.

RATS' INVESTIGATION HEARING.

After a lapse of four weeks, the eighth session in the inquisitorial proceedings regarding the financial affairs of the White Rats was held last Friday before Referee Louis Schuldenfrei, who was appointed to take testimony by Justice Mitchell of the Supreme Court on petition of Guido Pomerton.

The session was taken up in the cross-examination of Will J. Cooke, former business manager and secretary-treasurer for the Rats. Attorney Joseph J. Myers, the Rats' counsel, doing the questioning, but when the hearing was adjourned until the next day, Mr. Myers had not put to the witness half of the queries he had prepared in typewritten form. The effort on Mr. Myers' part appeared to be to clear the skirts of Harry Mountford, for responsibility of the past four years of the Rats' assets during Cooke's tenure, 1911 to 1915, during which time Mountford was out of the picture. But the attorney carefully avoided any mention of the handling of the club house, which was acknowledged during the interval, and which it is known absorbed most of the Rats' assets. The Rats, which then averaged to be some \$72,000 in railroad securities,

should open the eyes of former Rat "loyalists," and in determined fashion "went after" Mountford in answering questions. One disclosure came after Myers had closely questioned the witness on the matter of his having withdrawn money to pay himself on the notes given him for salary due. Myers had reverted to the point of whether such withdrawals were set forth in the financial statements read at the Rat meeting. Cooke finally admitted that there was no mention of those withdrawals, he saying that those "statements were never accurate." It is recalled that at least one member was expelled from the Rats (Val Trainer) for demanding to know what had become of \$37,000 never mentioned in the statements.

Cooke got excited a number of times and it was necessary for the referee to "instruct" him in making answers. But the rapid manner of questioning by the Rats' counsel at times made it difficult for the witness. Mr. Myers seemed confused himself on the matter of the Associated Actors and the Associated Actresses of America or tried to confuse Cooke in bringing forth points regarding the organization's assets. Mountford sat on Myers' side, constantly suggesting questions. When Cooke commented on a reply from the witness and Cooke appealed to the referee, Mr. Schuldenfrei remarked that he was taking cognizance of the conduct of parties present and would deal with them later.

The cross-examination, aside from the attempt to whitewash Mountford, tended towards a minute account of Cooke's retrieving of back salary. Towards the close of the session the referee asked Myers what the idea of so much questioning on that point was, and if it merely referred to Cooke's salary matter it was irrelevant to the proceedings. Myers replied that his purpose was later to show that Cooke drew double the amount he was entitled to, and the referee decided that the cross-examination should proceed this week.

After about two hours, when Myers brought out that money was borrowed freely just prior to Cooke's withdrawal from office and during a time when the witness was paying himself back salary to the amount of some \$1400, Cooke told the referee how this money came in. He explained Mountford had returned to the Rats, and while he did not hold office at the time, "money just rolled in." Cooke termed this inflow as "the deluge." The referee asked: "Did the Rats borrow that money to pay your salary?"

"No," and in earnest continuation, "Mr. McGee thought I ought to cut down expenses and that I should resign my \$100 a week position. I was given demand notes. I took the notes in good faith, not intending to harass the organization at a time when it was trying to rehabilitate itself.

"But Mountford came back and advised that the Rats go into bankruptcy, which would have meant that I would have gotten about 10 per cent. on the notes. They wanted to trim me, Mr. Referee. I was out, Mountford was in and there were parades and the like. So I paid myself the money due me. I might have exercised sharp practices, but the money was due me.

"That money came in after Mountford came back. A lot of it went for other purposes. I resent the imputation in Mr. Myers' trying to make it appear that I got in the money to pay my salary." (Cooke held the honorary position of secretary-treasurer for two months after Mountford's return, and thus had access to the Rats' funds.)

In bringing out the exhaustion of the Rats' assets between 1911 and 1915, the witness was closely questioned. He gave it as his opinion that only the railroad securities were legitimate assets, and most of the rest were "bunk" assets. This caused the referee to state broadly and ask what he meant. Cooke replied that the stock in the White Rats Publishing Co. was a "bunk" asset, and also that the "Player" was also a bluffer.

At the start of the session Cooke admitted he had talked with Alvin T. Sapinsky, attorney for the Rats, for perhaps five or ten minutes in the latter's office, but vehemently denied that he had told Mr. Sapinsky that he wanted to "get even with Mountford."

Mr. Myers questioning:
Q How do you feel toward Mountford?
A Well, we are not exactly friends.
Q Was the evidence you submitted when you stood unbiased?

A Yes.
Q You guess then that he had ever said to you, "Get even with Will Cooke" that Mountford had never taken a cent from the Rats.
Q When you joined the Rats, (as business managers) how much did the Rats have?

A About \$75,000.
Q If the books were to show that the assets were \$200,000 would that refresh your memory?

A The books wouldn't show that.
Mr. Myers showed Cooke a statement to examine, and the witness made a remark about "billy-aching," which the referee

COMMISSION HELD VOID.

After having judgment rendered against him in a suit in the Municipal Court, Gus McCune, who sued Henry E. Dixey for \$300, alleging that sum due him for commission for securing the actor an engagement with the Universal Film Co., appealed to the Appellate Term of the Supreme Court.

McCune claimed an agreement to receive 10 per cent. commission on the engagement and the case was tried last November. The facts were not disputed but the defense claimed that as McCune held no employment agency license he could not recover.

The Appellate Term has just confirmed the judgment of the Municipal Court.

MOSS' 181ST ST. STILL HELD UP.

The commencement of building for B. S. Moss' 181st Street (and Broadway) theater is again delayed, this time by court proceedings instituted by William Fox.

Fox has a plot adjoining the Moss site, also another theater (Audubon) at Broadway and 165th street. Fox entered proceedings after the Building Department granted Moss a permit, Fox alleging the Department had not the power to act and the petition also charges that the "Building Zone Law" under which the Moss permit was granted, is unconstitutional.

It is costing Moss about \$25,000 annually to carry the property.

MAJESTIC, ALBANY, SOLD.

Albany, N. Y., April 17.

The Majestic is now being run by O. H. Stacey Amusement Co., which also controls the Lyceum, Troy, playing dramatic stock.

May 1 a split week policy will be started at the Troy house with the Majestic and booked by Walter Plimmer.

frowned on and warned Cooke no such language would be permitted.

Q On Sept. 30, 1911, the statement shows the amount of assets were \$138,428.47. Were you at the meeting when the statement was read?

A Don't know it was.
Q You know you were.
A No I don't know (excitedly).
But after saying that he had been ill for several weeks at the time, Cooke said that to expedite matters he'd admit he was present.
Q It was then read that the assets were some \$138,000?

A They were assets, but were they good assets?
Q Can you recall that there was also a reserve fund?

A No.
Q When you left the Rats, can you tell what the assets were?

A No.
Q When you left the Rats how much debts were there?

A About \$150,000.
Q If I were to say that there were no assets would you deny it?

A Positively yes.
Q What sort of assets?

A Why, stock in the White Rats' Publishing Co., Associated Actors' Co. and some things as made in that statement. They were "bunk" assets.

Referee: What kind?
A "Bunk" assets—thousands in membership dues owed the Rats and the White Publishing Co.

Mr. Myers: Were there any funds of the Associated Actresses?

Q Yes, I was accused of trying to confuse him by mentioning Associated Actresses and Associated Actors and not questions clearly, whereupon the referee told Cooke to appeal to him when counsel did not put queries properly.

Q Did you any there were \$25,000 of assets when you left the Rats?

A No, I didn't.
Q Were there any?

A Can't say.
Q Were there \$10,000?

A I should say more. The books will speak for themselves.

Q Was there over \$25,000?

A Yes, a great deal more if you want to call them such. They were bookkeeping assets.

Q What did they consist of?

A Dues owed, stock in the White Rats Publishing Co., stock in the Associated Actors' Co. and the interest in the Rats' club house.

Q Didn't the "Player" cease to operate?

A Yes.

Q It lost?

A Yes, from its inception.

(Continued on page 19.)

ACTS CLAIM NOT ALLOWED.

Pat Casey decided this week, on an application for full salary at the Plaza, Charleston, S. C., for the second half of the April 1 week, that the acts making the application were not entitled to the amount requested, but should be paid pro rata for the performances given.

Pat Lydy has the Charleston house. April 4 was a celebration day in the town, with the city alive, but Mr. Lydy could not open the Plaza through the baggage of all the acts on the new program not arriving. The first show held was Friday night.

The complaint to the Vaudeville Managers' Protective Association did not specify absence of baggage, but mentioned Lydy did not want to give a show owing to the crowds on the streets, the complaint also stating the entire program could have given a performance in street clothes.

While in the south about 10 days ago (not in Charleston), Mr. Casey overheard a casual conversation by strangers, who mentioned Lydy's hard luck on Charleston's big day, when his was the only place of amusement in the city closed. Upon receipt of the complaint Casey wrote the Chesapeake & Ohio Railroad regarding the baggage. He was informed the baggage of all the acts due to arrive in Charleston April 4 was unavoidably delayed 15 hours.

Whereupon Casey dismissed the complaint as without cause. In the opinion given by him it appears to be intimated that if Lydy had filed a complaint for negligence on the baggage delay against the acts, the V. M. P. A. would have taken up that point to determine if the acts had been negligent in forwarding or looking after their baggage.

ACT TAKES POSITION.

An idea of the speed in action of the N. V. A. and V. M. P. A. was noted Monday in the case of an act which refused to open the show in an up-town house. When the house manager informed the booker, the latter got in touch with the V. M. P. A. and also the N. V. A. and explained that the act (acrobatic) had a four-week contract beginning Monday, and that no mention of "spot" was made in the contract, which read the act was to play according to the policy of the house.

The act was reported at 12.45 (noon) and at 12.55 the matter had been adjusted, the act changing its mind and agreeing to go in the position allotted.

USING ALL OF CHAPLIN FILM.

When it was learned that the new Chaplin film ("A Dog's Life") ran into three reels there was some doubt as to what disposition the Keith Circuit would make of the feature in some of its houses, owing to its length conflicting with the vaudeville section. At a special exhibition Tuesday noon in the Palace, Carey Wilson, representing the exchange, was notified the film in its entirety and the additional charge of 25 per cent. for all over the 2,000 feet would be accepted.

The picture goes into all the Keith houses next week. The Keith managers have been instructed to use special billing and advertising furnished by the exchange in playing up the exhibition.

PADDY McMAHON SUED.

New Britain, Conn., April 17.

Sam Kessler, owner of a vaudeville act known as "Oh You Nurse Girl," has brought suit against P. S. McMahon, manager of Keeney's theatre here, for the recovery of \$130 alleged to be due on contract for the appearance of the act here. The price of the act for a week was said to have been placed at \$330, and it is said only \$200 was paid by the management.

Money at the New Britain Trust Company was garnisheed.

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.

France, March 22.

Editor **VARIETY**:

Just a hello and a thanks for **VARIETY**.

Been over just six months, but have lived a lifetime since last I saw you.

Have had two trips into the line, went through the Cambria "show," spent seven weeks in hospital, and am now temporarily holding a staff job; expect to transfer back into the line in about a month.

Am well and happy, happy because I decided to "come back" and soldier again. There is much I would like to tell you, but the censor is not at all agreeable, and would probably "close me" for divulging military information, but I can tell you that our troops are doing splendidly, even better than we ever hoped for, and the old 69th New York in its first trip in more than covered itself with glory.

And if those back home will just buy Liberty Bonds, back us up, why the good old U. S. A. will be more glorious than ever, and in truth the saviour of civilization.

It has been hard, very hard, particularly for one of my age (47 last December), but I would rather be here with the mud, the rain, the "cooties," not to mention the little pills which the Boche hurl at us, than to be a headliner, but how I wish it were all over, just to be back slipping on a little grease-paint, stepping forth with some comic to do "apple-sauce."

Have put on a couple of shows over here, which is what the boys need; they are well cared for, well clothed, well fed, but the monotony of the whole thing is its most appalling feature, and our shows as a consequence are a "riot."

Have to write small, as this is the only sheet of paper I could get, paper being as scarce as cigars.

Send some music, please.

Irving O'Hay.

Lieut. Irving O'Hay, A. P. M.-A. P. O. 702, American Expeditionary Force, France.

Buffalo, April 9.

Editor **VARIETY**:

Noticing reference in "In and Out" column to our being stopped at Canadian border, owing to German descent, and in order that there will be no misapprehension regarding my allegiance to the U. S., I wish to state that although born in Germany, I was brought to this country at the age of two years, my father taking out papers as soon as the proper time had elapsed, and I have also taken out first papers.

On getting a hurry up call to fill in at Hamilton, the necessary papers to cross the line were left behind, and in these times one's word is not taken. So we (my wife and I) were detained over night, then escorted back to Buffalo, where we had no trouble in proving our rights to the claim of American citizenship, with full freedom to travel in Canada when we please.

The loss of three weeks' work didn't mean much, but to be considered for twenty-four hours as a subject of the Kaiser—Oh—woe.

Phil Mills.

Mills & Moulton.

Montreal, Can., April 9.

Editor **VARIETY**:

May I not add a little to enlighten bookers and managers on this subject?

I am not an acrobat, but I come under that heading.

An acrobat is considered by many to be a fool and is often kidded by talking acts. Dumb acts either open or close the show. They dress in the cellar or on the roof, and as the critics say of them, "they opened to some applause" or "closed to a walk-out."

A talking act is given a spot on the bill, because the bookers and managers say they spend money on their material. I defy any talking act to have paid any more money for his material than I have for mine, and while he is in bed smoking a cigarette, learning his lines, an acrobat goes to a "gym" and sweats his heart's blood out, to learn one trick, only to be placed at opening. I have spent as long as eight months on one trick.

I was playing a big time theatre this season and to show everyone what a manager thinks of a dumb act, I will relate a little incident. An acrobatic act missed the matinee. The manager stepped before the foot lights and these are almost his exact words: "Ladies and gentlemen, I am sorry to announce that as 'so and so' missed train connections, they will be unable to appear. However, you did not miss much, as it is only an acrobatic act."

In conclusion, re dumb acts having no brains. I have learned three trades in my life and learned them well. I am a tin plate roller, a licensed engineer and belong to the Bridge and Structural Iron Workers' Union. I have four or five inventions on the market, and yet I do a dumb act.

The managers are rapidly driving all dumb acts out of the business. They are the poorest paid, and yet they carry the most stuff and work the hardest, only to be shown the least consideration.

J. C. Booth,

Booth and Leander.

Nampa, Idaho, April 6.

Editor **VARIETY**:

Through lack of train connections acts playing Boise, Idaho, on a Thursday, coming from Turn Falls, cannot make the matinee; but they are told they will get full salary for the day. The manager at the Majestic, Nampa, also owns these two houses. When pay day comes there the manager at Boise sends word to dock half a day's salary for missing the matinee after he had paid you in full. You are then docked the half day and at the same time a commission is deducted from your salary.

If you phone to the manager at Boise you are greeted with insulting remarks and told if you do not like it he (the manager) will come over and knock your block off.

We would like to warn all acts playing these towns of the conditions.

Williams and Appelman.
Hazel Edwards

BERNSTEIN HAD BUSY TIME.

Word comes from Freeman Bernstein from San Juan, Porto Rico, that he probably will arrive in New York next week. Freeman has arranged for a number of outdoor shows in the tropics. He will supply talent for the Insular Police Fair to be held in San Juan late in May. During his trip he was also in Venezuela and is reported having had an "audience" with General Gomez (the president) in arranging for carnival shows.

A "ROUNDER" OVER THERE.

By JACK WHITE.

Say good-bye to the boys
And all the girls

That I knew in the days gone by,
For I'm one of the staff
In the second draft

That is ready to do and die.
I've had my day
On old Broadway,

And more than my share of fun;
But they said, "You're fit
To do a bit

In the Game of War with Hun."

So good-bye, Broadway!

I must go

Off to a training camp.

I'll miss you lots

When I'm dodging shots

Away from your lights that vamp,

But you're in my heart,

Tho' we're torn apart,

And I vow by the heavens above

I'll return to you

And the Midnight Crew,

For you taught me the joy of love.

So good-bye, white lights!

Don't be sad.

Tho' it's dimmed your eyes, I know;

This stinking war

Can never mar

The "Wild Oats" your lovers grow.

The only fear

You need have this year

Is King Coal when it's pouring snow.

So get it in

Your cellar bin

Then laugh at the winds that blow.

So just be gay

As in years gone by;

Don't darken your path with fears.

Wilson's right—

We've got to fight

And stop the Kaiser's sneers.

Don't forget

I was once your pet.

Tho' the race you lead was hard—

We'll call the bluff.

Of "Bill, the Tough,"

Then make him a subway guard.

CIRCUS AT CAMP DIX.

Camp Dix, N. J., April 17.

Not to be outdone by Spartaburg or any other camp throughout the country which has been holding successful entertainments composed almost entirely of talent on the cantonments, the New Jersey soldiers gave a circus last week, which was "in town" for four days. While there was a lot of talent which gave their services, the soldiers made up most of the turns.

There was nothing missing which goes to make up a regular tent show, including the refractory Miss Maude Mule and the pink lemonade and peanuts.

MACK LIKES PRODUCING.

"Producing" has taken hold of Wilbur Mack, who with his wife, Nella Walker, are at the Palace this week in their latest sketch.

Next season Miss Walker will appear as the star of the Alfred Sutro playlet, "The Marriage Will Not Take Place," with four people, produced for vaudeville by her husband.

Following the ending of this season Mr. Mack will devote himself altogether to production work, having opened a studio for that purpose.

George Spink is no longer attached to the Mack producing staff.

Strand Changes Policy.

Lowell, April 17.

The Strand will present vaudeville and pictures on Sundays under the management of George Sellman. Previously it was exclusively a picture house. Vaudeville may be a permanent fixture in the future if proper bookings can be arranged.

I bought Bonds. Did you? CHAS. ALTHOFF.

ARMSTRONG BENEFIT HELD.

All vaudeville in New York and the New York Lodge No. 1 of the Elks were highly pleased Sunday evening at the successful outcome of the benefit held that evening at the Harris theatre for the family of the late James J. Armstrong, the dean of the vaudeville agents and one of the best liked men the show business held.

The response from the variety contingent was hearty after the No. 1 Lodge, led by its newly elected Exalted Ruler, Frederick J. Goldsmith, proposed the affair. Within the United Booking Offices was contributed around \$6,400, and the net amount will reach between \$11,000 and \$12,000.

A capacity audience witnessed the performance, also contributed by the U. B. O., with E. M. Robison, Harry Mundorf and Billy Sullivan of that agency arranging the bill. They also ran the stage. Pat Casey made the announcements. Pat White spoke for the Liberty Bonds.

The program was voted one of the best of this season. On the bill were Rock and Drew, Gilbert and Friedland, Andrew Mack, Sophie Tucker, Louise Dresser, Leo Carrillo, Gus and Leo Edwards, Francis Renault, Raymond and Caverly, Harry Thomson, Lady Chetwin, "Pickles" (sketch), McCarthy and Faye, Mullen and Coogan, Billy Gould. The only disappointments were Frank Fay and Joe Howard. Mr. Fay sent word his mother was ill. Mr. Howard rehearsed.

Harry Thomson, the monologist, who did five minutes on the bill, had known Mr. Armstrong for over 50 years.

MAGIC THEATRE PROGRESSING.

Milwaukee, April 17.

Harry Houdini and those interested with him in the proposed building of a theatre of magic on Broadway have, it is stated, received outside backing up to \$200,000. This sum is claimed to be deposited in bank to Houdini's order, but though the site for the house has been selected, work may be held up until rapid construction is guaranteed.

Those with Houdini claim that Robert Carter attempted to "steal their fire" by offering his magic show on Broadway. But they state Carter had the wrong idea, for to win success with such a venture it is figured a theatre especially constructed for magic and having the many automatic devices planned is the only kind that stands a chance.

QUARTERS FOR VISITING COS.

Camp Upton, April 17.

As the result of a conference between George H. Miller, manager of the Liberty, and Major General J. Franklin Bell, commander of the camp, arrangements are being made by which visiting companies hereafter will have a home of their own in camp and near the theatre. The married couples and men will quarter in a house very much like those in which the officers live. The companies will run their own "mess." The single women in the troupes will live similarly in an addition that will be built to the Y. W. C. A.

K. C. Comedy Players Formed.

Kansas City, April 17.

The Comedy Players of this city have organized. They will present April 26 "Miracle of St. Anthony," by Maurice Maeterlinck, "No Smoking," "Efficiency" and "Stuff o' Dreams" will follow in the order named.

The last one is the work of a Kansas City newspaperman, whose one-act play, "The Fugitive," will be produced in vaudeville early next month.

Cincinnati, April 17.

Stuart Walker will bring his company to the Lyric next week for an indefinite run in stock. His first performance will be "Seven Keys to Baldpate." Paper prices will prevail—25 cents to \$1.

IN THE SERVICE

The following are on the Roll of Honor of the I. Local No. 2, (Chicago) I. A. T. S. E., all in the Service:

Frank Finn, Harold Bransky, Abe Bowers, Edward C. Dutton, Patrick Doherty, James Ferrazulo, Harry Gannon, Louis Green, Charles Green-schlag, Frank Hall, Clarence Johnson, Morgan Lewis, Frank T. Maher, William O'Hara, Martin O'Connor, Frank Pecchia, L. W. Phillips, Frank Sawyer, Dave Tweedle, Frank T. Widman, Chase Young, Ray Pemble, Edward Grady, Charles W. Adams, William E. Burbridge, Walter Dwyer, Thomas J. Ford, F. W. Fialkow, Louis Glick, James Glover, Henry Graf, Charles Imlach, John Kelly, Arthur Lux, Ray Mulroney, Connie O'Brien, Irving A. Olsen, Charles Rose, Paul Sackett, James Swain, Stewart Ward, L. A. Waggoner, Arthur Zohn, Lieut. Arthur M. Evans, Louis Goodman, Herbert Imlach, Tommie Kernins, William Kelly, Jr., Martin Keefer, W. R. Phillips, Sam S. Rice, Edward Thompson, Thomas Marten, John Casagiroide, N. R. Braly, Stanley August.

The Marcus Loew Circuit's house and office staffs saved \$1,004 in the first three weeks in its smokeless era, to purchase an ambulance for Camp Upton. Each Monday the employees donate what they otherwise would have spent for personal smokes that day to the fund. The donations will be continued for 10 weeks. The ambulance will cost about \$2,300. The Loew folks hope to secure enough to purchase two within the period. Major-General James D. Bell at Camp Upton has expressed his thankful acknowledgment of the gift to Eugene Meyers, chairman of the Loew Committee in charge.

Lieut. Robert Elsmere Brooks, son of the late Quintus Brooks, manager of His Majesty's, Montreal, was killed in an aeroplane accident April 8 at Ayr, Scotland. His mother was advised of the catastrophe this week. He was gazetted a flying officer five weeks ago. Lieut. Brooks was born in New York City 29 years ago and went to Montreal about 15 years ago, when his father took over the management of the old Academy of Music. He was advance manager for Martin Harvey's Co. on its last tour through Canada.

Arthur Finn has received a letter from his brother, Albert Finn, better known in vaudeville as Shadow Ford (of the old Ford and Finn dancing team), with the former 69th New York regiment, describing graphically his "over the top" experience not many weeks ago. Ford went over with fellow soldiers, dovetailed through "No Man's Land" and returned to the trenches without a scratch. Other members of the company were not so fortunate.

Exempt under the draft, through physical disability (stomach trouble), Irving Berlin has offered himself as a volunteer entertainer behind the lines in France. His services will probably be accepted with avidity. Mr. Berlin is ready to go across at any moment. While over there he likely will compose many musical originations for the soldiers, and it is possible he may write comedy skits for their amusement, taking his cast complements from the ranks.

Mrs. Antoinette Werner-West, Cincinnati operatic singer, was notified Monday her brother, Fred Werner, a former Cincinnati, had been killed in battle while with the British army, in July, 1916. Corporal Werner was slain when he volunteered to take a message to the front lines. The first tidings of his death came to his sister with the receipt of a medal for bravery from the British government.

P. C. Peterson, with the First Corps Artillery School, A. P. O. 3703 A. E. F., now in France, in a letter states that

since reaching France and taking up work in the field no mail from his relatives and friends have yet reached him, but that he has received several VARIETYS. Peterson stated his health was splendid and that he had gained in weight since leaving New York.

George Redmond Lynch in legitimate attractions and with Billie Reeves just before he entered the service lately graduated from the officers' training school at Camp Upton and has been recommended for a second lieutenant. His overseas address is Company G, 300th Infantry, A. E. F.

Harry Weber (Weber and Wilson), who was drafted and spent four months in the army, has been honorably discharged because of an old operation which interfered with his breathing when having a gas mask on. He will rejoin his act in a week.

Charles Hanson Towne, general Y. M. C. A. director of the Camp Upton association quarters and general director of entertainment for that body, has been succeeded at the Yaphank cantonment as director by Ralph Walker.

Charles H. Croft, former burlesque advance agent, rescued from the "Tuscania" when it was submarined, is recovering from the effects of injuries received at that time, his head and hands being severely injured.

Captain Carl Rosa, who saw service at two different times during the present war, serving with the Canadian Expeditionary force, is in New York, having engaged for some legitimate work.

"Soldier" Rose (Ed. Rose), who enlisted in the British army three years ago, and has seen two and a half years' service in the trenches, has entered vaudeville in a single singing act. James Quinn is reported having been killed in action in France. He was with the American forces. His brothers are Frank and Joe Quinn, living in Philadelphia.

"Jakie" Seagram, assistant stage manager of the Theatre Francais, Montreal, received word Tuesday his son, J. J. Seagram, age 23, has been killed in action in France.

Frank Otto, who until recently played juvenile roles, is now in the medical department in the aviation training school at Minneapolis.

Al Jackson of the "Submarine F7" playlet has enlisted in the Navy, ordered to report at Great Lakes Station.

Pat Woods, of the United Booking Offices, ordered to report Tuesday to the Brooklyn Navy Yard. He enlisted in the Navy some weeks ago.

Frank Markham who enlisted in the Navy at San Diego has been transferred to the Harvard College at Cambridge, Mass., to study radio.

Dan Boudini has received word that his brother, Vince Boudini, is still a prisoner in an Austrian camp.

Private Rud. Shorer, Co. B, 43rd Engrs., Camp American University, Washington, D. C.

Francis B. McFadden, Pvt. Army Neuro-Surgical Laboratory, Johns Hopkins Hospital, Baltimore, Md.

Charles Glass (animal impersonator), Probation Camp, Pelham Bay, New York.

Henry E. Wallis, appt. Sergt. Post Hospital, Medical Dept. 10th Inf. U. S. Regulars, Fort Benj. Harrison, Ind.

Henry R. Lewis (Lewis Dayton), Royal Flying Corps, Toronto, Can.

Milo D. Crymble (Emerson Players), Navy.

Jack E. Lewis (Koppe Trio), Troop C, 2d Cavalry, A. E. F., in France.

Private C. Overfield, Base Hospital, Camp Custer, Mich.

George Lane (Lane and Smith) in the Navy, ordered to report.

Chester A. Reese, 13th Co. 151st Depot Brigade, Camp Devens, Mass.

Carleton Meeker ("Oh, Look" Co.), Medical Dept. Fort Slocum, N. Y.

James Slorah, Aviation Corp, San Antonio.

George R. Lynch is a first sergeant with Co. G, 306th Inf.

DRAFTED.

J. Arthur Clary, treasurer of Keith's, Greenpoint, now with the 5th Provisional Co., First Prov. Bat., Camp Upton, L. I.

Howard Vail, now in Camp Jackson, Columbia, S. C.; Steve Werher, William Doran, both of Poughkeepsie, accepted.

Charles Eveland, drummer with the Ahearn comedy cycling act, ordered to report at Chicago, leaving New York Wednesday.

Harry Kahn (Harry Wagner, Wagner and Whiting) accepted, ordered to Camp Grant, Rockford, Ill.

William Fallon, of the Vitagraph exchange forces, stationed at Camp Devins, Mass.

P. F. Phillips (Hudler, Stein and Phillips), 10th Co., 152d Depot Brigade, 1813 Lincoln avenue, Camp Upton, L. I.

A. E. Rosenberg, of the sales force of the Pittsburgh branch of Select Film Corp., ordered to report.

Robert Sikes, George Redmond, Edinburgh, Ill., of the Neil O'Brien Minstrels, accepted.

Joe Whiting accepted, ordered to Camp Custer, Battle Creek, Mich.

Alvin A. Bird ("The Slacker" sketch), called.

Al R. Terry, rejected, defective eyesight.

Bob Gilbert (Mollis Williams Co.), accepted.

Ted Karatz, of the Minneapolis branch, has reported.

Louis Rydell, formerly of VARIETY, accepted.

YOU KNOW ME ALI

There is something about "You Know Me Ali" that just makes you applaud. I think it is the "chorus girls." Never, except on the occasion of an opening of perhaps the "Follies," has there been such applause for the chorus numbers as was tendered to those on the stage of the Lexington Ave. opera house Monday night. From the first entrance of the "girls" to their last appearance their gesturing and stepping brought thunders of applause from those in front of the house.

One cannot write a criticism of this show in the same light one would undertake to review a professional performance, yet there are any number of professionals in the cast of the piece. The show is the work of former professional talent now with the New York Division in training at Camp Wadsworth at Spartanburg.

"You Know Me Ali" is a farce with music by Privates W. Anson Hallahan, Hugh Stanislaus Stange and Mr. Stanard Mears. The latter seems to be the only civilian connected with the production end. The program contains information that the lyrics were by Lieut. Wm. A. Halloran, music by Private Burton Hamilton, interpolated numbers by Sergeant Leon de Costa, dances arranged by Trumpeter Stanley Hughes, staged by Harry Gribble. A further notation says the entire production is under the direction of Lieut. Wm. A. Halloran, Jr. The New York presentation is managed by Capt. Tristram Tupper, Recruiting Officer of the 27th Division of the U. S. Army.

The piece is presented in two acts. The first, the interior of a remodeled country home, which is a roadhouse, answers for the first and second acts, while the third is the second act. The plot is a simple one, dealing with the plan of three young men to raise some money so that one of them can send his father to a health resort. The "boob" they pick on to furnish the bank roll is an aged millionaire with a handsome daughter. His particular form of mania is that he requires a woman and song whenever he has an attack of illness. The trio of schemers tout their particular "hotel" as an ideal health resort for him, and immediately set about getting a company of actors to work at the resort to furnish the desire song atmosphere for the old man's attacks.

Their bankroll, however, is not strong enough to put the deal over, and the millionaire's daughter suspects that father is about to be trimmed. The old man wants to buy the hotel with the help under contract to furnish amusement for him, but the daughter has other plans, and when she discovers that the help will quit unless they receive their salaries she plans to let the cards ride, for without the musical comedy atmosphere her father will pass up the project. Of course she and the young juvenile who first planned the scheme fall in love, and there is the usual happy ending.

The idea of the book is a good one to per-

mit of the introduction of the various specialties, and that was its purpose. There are any number of specialties, and they come fast, and all are good.

In the chorus there are 12 "girls," 12 boys and seven dancers. The latter are the bell-hops. Their stepping is fine, and looks as though staged by a craftsman. The "girls," however, are the big punch, and their work is always sure fire for applause.

The musical numbers in the show are of the popular variety and several of them have the real elemental necessities that go toward making hits. Of the principals there are several that stand out, but it is to the two boys that do "dames" that the credit for the laughs must go. One is a ringer for Bert Savoy in his "moll" make-up and the manner in which he puts "her" material over lands with a punch.

In the list of names the program gives those that have at one time or another appeared on the professional stage appear Harry Gribble, Hugh Stanislaus, and Jack Roche, Stanley Wood, Albert Crawford, Russell Brown and Walter Roberts. Another angle that touches the professional stage is that of the scenic painter. Private C. C. Beall was responsible for the sets.

"You Know Me Ali!" is a corking show built for laughing purposes, and when one takes into consideration that it is presented with an all made cast and the purpose of the proceeds are for, one cannot help but reap praise for it.

It is a military affair from beginning to end, and as such it ranks as a top notcher. It might be a good idea for some people who are staging chorus numbers to get a line on the perfect synchronization that there is in the ensemble numbers and the precision with which that chorus works.

The company carries its own orchestra, composed of enlisted men of the division. There are 30 pieces, and it more than sufficed for the big Lexington.

The cast, chorus and musicians of the production are as follows:

CAST.

Al Carleton, Alias Livewire Al.	Pvt. Russell Brown
Bill McGraw, Alias Brightlights.	Pvt. Sidney Marlon
Tom Brush, Alias Reddycash.	Pvt. Curt Karpe
Amos Bronson, a retired merchant.	Pvt. Harry Gribble
Barrington Booth, an actor.	Pvt. Stanley G. Wood
Primrose Tinney Johnson, Alias Blackie.	Pvt. Jack Mahoney
A Cabaret Singer.	Pvt. Jack Roche
A Dancer.	Trumpeter Stanley Hughes
A Vaudevilian.	Pvt. Andrew Kennedy
Another Actor.	Pvt. J. R. McDonald
And One More.	Pvt. H. M. Cundy
Himself.	Pvt. Harvey Brooks
Artline Bronson, a Society Boy.	Pvt. Walter Roberts
Sally La Bergere, a Camouflaged Actress.	Pvt. E. Albert Crawford
Knotta Sounde }	a brace of Pvt. W. Pauly
Lotta Noyes }	chickens Pvt. Dan Burns

FEMALE CHORUS.

Privates Dan Burns, W. Pauly, H. Plassman, G. Carr, W. M. Bramman, I. R. Waite, J. Sullivan, D. Mitchell, R. Hilton, J. McNally, R. M. Heft, R. Sentenne, Corp. A. V. Street.

MALE CHORUS.

Privates A. A. Jarrett, R. J. Timmins, H. Dougherty, H. M. Cundy, LeRoy Beers, E. H. Downey, A. Cooper, C. Lacey, R. E. Nelson, J. Johanne, H. A. Unger, O. Kubi, Sergeant E. H. O'Leary.

DANCERS.

Privates S. Scammace, J. Clooney, C. Fleming, E. Tierney, A. Fitzpatrick, G. Downey, S. Ahearn, Corp. J. A. Donnelly.

ORCHESTRA.

Pvt. J. M. Phillips	Musc. A. A. Pons
Musc. A. H. Cramer	Musc. J. G. Mysch
Pvt. F. G. Schlegel	Musc. A. P. McHugh
Musc. Chas. Lowen-	Sgt. C. A. Nilson
licht	Cpl. L. J. Burkhardt
Cpl. D. L. Steet	Pvt. H. G. Davidson
Cpl. J. Buhler	Pvt. Wm. Wittman
Sgt. W. Hole	Pvt. A. Guerrero
Musc. G. Dunn	Pvt. R. B. Buckley
Pvt. M. S. Clark	Pvt. Clemens
Pvt. E. Osterberg	Musc. Lamberti
Sgt. Herman	Musc. Woodcock
Pvt. J. R. Gettz	Musc. Adams
Pvt. A. A. Hauser	Sergt. Reasiue
Sergt. J. Burke	
Musc. R. Campbell	

HAWAIIAN ORCHESTRA.

Pvt. H. O. Rhinehart, August Schmidt, Pvt. A. Bonacorda, Pvt. R. J. Conn, Pvt. F. J. McLoughlin.

DIRECTING NAVAL SHOWS.

Philadelphia, April 17.

The 4th Naval District has been placed in charge of Dave Sablosky, for its entertainment. Mr. Sablosky is manager of the local Globe theatre. He will rank as chief petty officer, on the staff of Chaplain Dickens at the League Island Navy Yard. The 4th District embraces Pennsylvania, New Jersey, Delaware, Eastern Maryland and as far south as Norfolk.

Nate Sablosky, Dave's brother, is in charge of the Knights of Columbus entertainments at Camp Meade, Md. Nate is an enlisted man.

CAMP UPTON SHOW.

By Jessie Weil.

Camp Upton, N. Y., April 17.

The vaudeville bill that closed here April 14 after a four-day run was like a breath of fresh air, and officers and men of the cantonment agreed that it was by far the best that has played the house. The two big bright spots were Smith Austin and Co. and Vaughn and Dreams.

The bill opened with a punch and closed with wallop. Smith Austin and Co. were probably the stars of the show—they were so good they brought many officers and men back to the theatre a second time to digest all that very spontaneous humor they swallowed, as it was literally fired at them with machine gun rapidity.

Valentine and Belle, "The Furniture Movers," opened the bill with a pleasing bicycle balancing act. Every piece of furniture, even to a portrait and a phonograph, was equipped with wheels, and Valentine mounted them and rode them off stage.

Valente Brothers proved to be masters of the piano accordion. They played two very fine tunes, and their considerable skill and with fine musical understanding. Vaughn and Dreams presented a singing act that was greatly enhanced because of pretty frocks and well selected songs. Marie Dreams began to sing offstage, and her voice of decidedly masculine qualities led everyone to suspect that she were bearing a baritone. Her appearance caused a murmur of surprise which was followed quickly by a clamorous greeting. Hortense Vaughn was a very pleasing entertainer. She was cute and "chic" and made a wonderful hit with both the officers and men. She sang at the piano and gave a touch of daintiness to all of her numbers.

Jack Marley, billed as the "Nut Comic," had an acceptable line of patter with a sprinkling of really good puns. The Australian Creightons, who closed the bill, are clever jugglers, who display exceptional skill in all of their efforts. They held their houses until the final curtain, which is saying a good bit for this camp. After nine at night, the men, after a hard day at training, begin to get drowsy and think of six o'clock rising the next morning, and they will not give up even a moment's sleep unless they are well repaid. The whole bill had the ring of the genuine about it. It was well arranged, was run off like clockwork, and every unit in its make-up got plenty of applause and an invitation for more. Two pictures were run off during the course of the bill—a Pathe weekly and a two-reel comedy.

The first half of this week another eight-act vaudeville show. For the last four days the attention will be the feature film, "My Four Years in Germany," to be followed by the musical comedy, "Stop! Look! Listen!"

UPTON RAVINGS.

Camp Upton, L. I., April 17.

If the boys sing well "Over There" they do over here for passes Heaven help the Germans.

George Panzer is now a mess sergeant. He invited us to his barracks for a feed. Gee, George is some acrobat.

Bennie Piermont, one of our best little sergeants, says he will produce any musical show in the world after training these new recruits in squads right and left.

Sergeant Andy McBane went through the gas house the other day, but says he don't need a gas mask as he had a few years' experience at the Bartholdi Inn.

Abe Waxman, who use to book pictures, forgot he was in the army and almost booked "Twilight Sleep" in the Y. M. C. A. auditorium.

There is no liquor in camp, but to see those boys run for that mess hall when they hear "Come and Get It" none seems to require a Martini or Manhattan for their appetite.

Most of the Broadway boys are now getting up at the time they used to go to bed.

Harry Weber danced his way out of the Depot Brigade into the Infantry. He is now figuring on an encore into the Quartermaster's.

The camp library is the favorite resort for all the drill dodgers. A lot of actors who never read anything but a route sheet and time tables can now name America's ten best authors off-hand.

A lot of actors who had forgotten they were married are beginning to write sweet letters to their wives.

Clinton Russell, who was in the Winter Garden, says all he has to do is to look at a stump and he can tell to a second how long it would take to dig it.

STENOGRAPHERS NEEDED.

The Government is urgently in need of thousands of typists and stenographers. Those who pass the examinations are virtually sure of immediate appointments.

Examinations for the Departmental Service, men and women, are held every Tuesday in 450 of the principal cities. Applicants should apply for blanks to U. S. Civil Service Commission, Washington, D. C.

The entrance salary is from \$1,000 to \$1,200.

DIFFERENT CAMP SHOWS.

The class of shows for the cantonments is gradually being changed, it having developed that the men will not stand for dramatic pieces, but incline to light comedies and musical shows. J. Howard Reber, who is now representing the Committee on Training Camp Activity in New York, explained the crystallized sentiment among the men for light forms of amusement was logical, and it would therefore be the effort of the committee to supply the type of attractions that pleased the most.

Mr. Reber stated that vaudeville would not supersede legitimate shows, but would be employed to fill disappointments, yet it is probable that additional vaudeville road shows will be sent out. He commented on the fine spirit shown by the professionals who have thus far played the cantonments, saying they put up with many inconveniences and even cut salaries. This was especially true of vaudeville acts, he added.

Talent in the various companies is being organized so that the men can give their own shows here and "over there."

Soldiers in the military training camps throughout the country are to be schooled in amateur dramatics, according to a plan outlined by Chairman Raymond B. Fosdick, of the Commission on Camp Training Activities.

It has been decided to select soldiers with dramatic ability into units, and these units will select from the ranks whoever they consider capable of attaining a knowledge of dramatics and put them through a course of instruction.

The general organization and development of the dramatic companies will be under the supervision of a director of amateur dramatics selected from some college. This director will be attached to the various Liberty theatres, where the soldier-actors will be given an opportunity to display their ability.

The move is considered essential because of the inadequate supply of theatricals for the troops abroad, the commission thinking it possible for the soldiers to entertain themselves once they have been shipped.

Asked as to the problem of obtaining the needed number of musical comedies for the cantonments during the summer and whether burlesque would be used, Mr. Reber was of the opinion that burlesque attractions would not be acceptable. This attitude is somewhat surprising in light of the recent failures of several musical attractions of the cheaper class.

The attitude of the Commission as regards burlesque continues to puzzle theatrical men. It is stated with authority that a large percentage of burlesque audiences within the past four months have been men in uniform and there is no doubt that more than half of the men in the service want "girl" shows to the exclusion of others. The recent statement that dramas were wanted in the cantonments is dubbed as ridiculous and probably emanated from some "high brow" officer. The reason is patent for the cantonment theatres seat from 2,500 to 3,000 persons and few are graded. It is natural that men seated back of the 16th row can hear little spoken on the stage, but they can hear music and see the action fairly well.

Among managers in general there is criticism as to the way the shows have been zigzagged around the cantonment circuit. The saving of playing as per itinerary has apparently not been regarded. It appears that a practical routing and booking man would eliminate many problems now confronting the commission as regards cantonment entertainment.

THE LIBERTY LOAN CAMPAIGN.

The Allied Theatrical Interests swelled the Liberty Loan subscription amount this week with a contribution of \$3,410,000, this amount including the subscriptions collected in theatres throughout the country. It was the sum total on the books up to Tuesday night, and with promising wires from the various circuits eastward and westward the profession looks sure to roll up a figure far above the predicted one hundred million.

In New York the Riverside theatre leads with an individual mark of over \$600,000. This was expected because of the wealthy class of patrons. The Palace is credited with \$275,000 pledged and the Winter Garden for one night alone (Sunday night) returned \$115,000 with three \$10,000 subscriptions bearing the names of Lee Shubert, J. J. Shubert and Al Jolson. The Shuberts subscribed the \$10,000 each on the stage.

A special meeting of the Lambs Club netted \$190,000 following a plea by James Powers and Tom Ross. An entertainment was given in the form of a gambol after which the subscriptions were solicited.

The smaller houses are making wonderful returns, all of small amounts, the average bond purchased being of the \$50 class. The majority of these are sold on the payment plan. Of the city theatres of this class the Harlem opera house stands out prominently, Sol Levey supervising the speeches there. J. J. Murdock visited all the city Keith theatres this week and gave explicit instructions that all the time necessary be given the speakers. In some of the theatres over an hour was consumed on the Liberty Loan affair alone.

The list of individual subscribers for the current week is headed by Frank Strauss, the program publisher, \$50,000. This subscription is credited to the Theatrical Committee.

With three weeks left and most of the country not accounted for, the committee looks forward to an over-subscription. Next week a system of wire communications will be established and daily reports will be filed from all sections of the theatrical world.

The Theatrical Allied Interests, E. F. Albee, chairman, has headquarters in suite 210, Fitzgerald Building, Times square.

The Stage Women's War Relief Liberty Loan theatre in front of the Public Library at Fifth avenue and 42d street, sold \$120,000 in bonds last week, the bad weather interfering with its schedule. Geraldine Farrar sold bonds Monday of this week at the theatre, sang "The Star Spangled Banner" and pinned buttons on bond buyers. Tuesday the Brooklyn Navy Yard band accompanied Mme. Eleanor de Cisneros in the national anthem and Elsie Ferguson made several speeches. Miss Ferguson bought \$10,000 in bonds and also sold one subscription of \$50,000 to J. Stevens Ullman, a furrier. Wednesday was Professional Women's League Day, yesterday (Thursday) Lamb's Club Day, today (Friday) Cartoon Day, and tomorrow will be Adolph Zukor Day with Charlie Chaplin, Mary Pickford, Douglas Fairbanks, Madge Kennedy, Marguerite Clark and Pauline Frederick announced among the speakers.

Canadian Clocks Hour Ahead.

Montreal, April 17.

Last Sunday morning at two all Canadian clocks were moved ahead one hour, for daylight saving.

\$150,000 Sold at Garden.

Liberty Loan subscriptions at the Winter Garden last Sunday night totaled \$150,000.

About 85 per cent. of the sales are to be credited to Al Jolson.

MARRIAGES.

Ruth Goodwin of New York, said to be one of the diving girls in the New York Hippodrome, to Guthrie McClintock, of New York, theatrical producer, at Greenwich, Conn., by Justice of the Peace Albert S. Mead, March 28.

John Bowers, the former legitimate actor, and now with the World Film, to Rita Heller, of New York, non-professional. The marriage took place last month. Mr. Bowers was divorced from Beulah Poynter some time ago.

Dorothy Meltonio, vaudevillian, and Wayne Christy, Chicago booking agent, April 6 at the City Hall, St. Paul. Miss Meltonio will continue her vaudeville dates.

George P. Downey (Three Arm-strings), April 4, at Manhattan, Kans., to Leora Pollitta. Following the wedding Downey left for service at Camp Upton.

Edith Signor (non - professional), Scranton, Pa., to Charles Walt ("Somewhere in France"), New York, April 16.

Bobby Ryles (Will King Co.) to Ada Shell, one of the girls in the company, San Francisco, April 7.

Miss Pendleton (Jewett and Pendleton) to Sergt. Harold E. Mead, March 13, at Mt. Vernon, N. Y.

BIRTHS.

Mr. and Mrs. Dave Nowlin, at their home in East Elmhurst, L. I., April 10, son. (Mr. and Mrs. Nowlin were formerly in vaudeville as Nowlin and St. Claire.)

Mr. and Mrs. Arthur Stone (Stone and Hayes) at their home in Battle Creek, Mich., March 27, son (named John Arthur).

Mr. and Mrs. Joseph H. Warden, at their home in Philadelphia, April 8, daughter. The parents are of "The Black and White Revue."

Mr. and Mrs. Nat Spitzger, April 5, son (named Theodore). Mr. Spitzger is the sales manager of the King Bee Film Corp.

Mr. and Mrs. Barney Ward (Irving and Ward) at their home in Bridgeport, Conn., son.

Mr. and Mrs. Murray Starr, at their home in New York, March 19, daughter.

Mr. and Mrs. Russell B. Smith, at their home in New York, last week, daughter.

Mr. and Mrs. Joseph Allen (Boston "Oh Boy" Co.) in Boston, March 30, son.

Mr. and Mrs. Thomas Matkins (Olga Stock), at their home in Salt Lake City, April 4, son.

Mr. and Mrs. R. S. Shrader, at their home in Indianapolis, April 9, daughter.

Mr. and Mrs. Nat Osborne, April 12, daughter.

AMERICAN PLAY FOR SOLDIERS

In a letter to VARIETY, Wilfred Young, with John Craig Players, the first American company to go to France to help entertain our soldiers, enclosed a program of the opening show given at Aix Les Bains. This French resort has been selected by the American military authorities as a suitable place for the soldiers to spend their week's vacation, to which all are entitled, after six months of active service.

The show, which was "Baby Mine," opened on March 15 at the Casino under the auspices of the American Army Y. M. C. A. Long before the curtain went up, the house was filled to capacity and the boys by their enthusiasm and applause showed their gratefulness to the American players and the entertainment they had given them.

In speaking for himself and the members of the company, Mr. Young says: "It's a great privilege to be able to be over here doing our little 'bit' for the great cause. The Y. M. C. A. is rendering splendid service and the boys surely appreciate their efforts."

The members of the company are: John Craig, Mary Young Craig, Charles Wynne, Yvonne Troutman, Robert Tabor, Teresa Dale, Charles Darroch, Wilfred Young and Rosa Saltonstall.

BURLESQUE

COLUMBIA'S CLOSING DATES EARLIER THAN LAST SEASON

Time Set for Termination of Circuit Has Each Company Winding Up Route at Least a Week or Two Ahead of Last Year. Supplementary Season Allowed.

With the burlesque year rapidly reaching a conclusion the majority of the Columbia Wheel shows have chosen a supplementary season of several weeks. Others are closing a week ahead of time and a few two weeks ahead. This is because some houses are shutting down a trifle earlier, but others are to play a supplementary season, using American wheel shows. Elimination of jumps caused several Columbia shows to request termination.

The list of closings, which is practically complete, has the date of the final weeks, though in a few cases the closing day is specified:

"Follies of a Day," Buffalo, May 13; "Star and Garter," Buffalo, May 20; Sam Howe, Chicago, May 6; "Best Show in Town," Chicago, May 27; Bill Watson ("Beef Trust"), Toledo, April 29; "Golden Crook," Cleveland, May 6; Rose Sydell, Cleveland, May 13; "Merry Rounders," Hartford, April 29; "Sporting Widows," Newark, May 27; Bon Tons, Newark, June 3; Fred Irwin Show, Newark, June 10; Mollie Williams, Empire, Brooklyn, June 3; Harry Hastings Show, Buffalo, April 29; "Liberty Girls," Cleveland, May 20; "Step Lively Girls," Buffalo, June 10; "Oh Girls," Columbia, Chicago, April 28 (closing day); "Hip Hip Hooraah Girls," Detroit, May 13; Bostonians, Columbia, Chicago, May 13; "Best Show in Town," Star & Garter, Chicago, May 27; "20th Century Maids," Washington, May 6; Ben Welch Show, Washington, May 13; "Puss Puss," Washington, May 20; "Sightseers," Bronx, April 20 (closing day); Al Reeves Show, Newburgh, April 22; Sam Sidman Show, Hurling and Seamon's, May 6; "Broadway Follies," Waterbury, April 29; "Million Dollar Dolls," Hartford, April 29; "Roseland Girls," Hartford, May 6; Majestics, Hartford, May 13; Dave Marion Show, Bridgeport, April 29; "Social Maids," Washington, June 3; "Maids of America," Washington, May 27; Spiegel Revue, Hartford, May 20; "Burlesque Wonder Show," Empire, Brooklyn, May 27; Burlesque Revue, Hurling and Seamon's, May 27 and the "Bowery Burlesquers," Newark, May 20.

"Hello America" opens for a summer run at the Columbia, New York, May 13.

BURLESQUE CHANGES.

DeRex and Wood have dissolved vaudeville partnership. Billie DeRex is now with "The Sporting Widows."

Belle Costello and Richard Garrett have been placed through Roehm & Richards office, to play stock with the Herk, Kelly & Damsel company between the Star, St. Paul, and Gayety, Minneapolis, this summer. Both go with one of that firm's attractions next season also.

Louis Granat is to be manager of the U. S. Temple at Union Hill, N. J., when it starts the B. F. Kahn vaudeville April 29. John Burke, for a long time with the F. F. Proctor forces, will attend to the publicity.

Now that B. F. Kahn's Bronx stock house has closed, the company, which was headed by Billy "Grogan" Spencer,

will disband. The latter is under contract to appear for the summer months under the direction of Strouse & Franklyn at the Howard, Boston, but it is more likely he will go either to the Union Square or U. S., Union Hill, Kahn's other two houses.

WILL RE-TITLE SHOWS.

The directors of the American Burlesque Circuit will hold an important meeting May 3 in the New York offices of the association. As the show list is set up, judging from prospective plans, the biggest change to be made will be in titles. The circuit will remain intact, with perhaps one or two changes. The present franchises will continue another year, this plan being determined upon when the American took over the second wheel of the Columbia Circuit.

The shows almost certain to start out the new season and those planning title changes are as follows: Barney Gerard's "Americans," Sim Williams' "Girls from Joyland," Sheldon Burlesque Producing Company's "Some Babies," which will be changed so not to conflict with another show on the wheel named "Grown-Up Babies"; Jack Reid's "Record Breakers," Max Spiegel's "Social Follies," Tom W. Dinkins' "Innocent Maids," Sullivan & Gerhardt's "Mischievous Makers," Tom Sullivan's "Monte Carlo Girls," Joe Oppenheimer's "Broadway Belles," E. Thomas Beatty's "French Follies," Herk, Kelly & Damsel's "Cabaret Girls," renamed "Midnight Follies"; Rube Bernstein's "Follies of Pleasure," James E. Cooper's "Army and Navy Girls," retitled "The Trailers"; Harry Hart's "Hello Girls"—Hart notifying the association last week that he would have a new show title next fall; Sam Levey's "Charming Widows," Herk, Kelly & Damsel's "Pacemakers," Symonds & Lake's "Auto Girls," Henry Dixon's "Review of 1918," the new review to be "1919"; Billy K. Wells' "Mile a Minute Girls," Mrs. Maurice Jacobs' "Jolly Girls," Charles Robinson's "Parisian Flirts."

"Forty Thieves," which Jean Bedini now has on the circuit, but which may not go out next season, meaning another new show to the wheel, will be settled at the meeting. Hurling & Seamon's "Whirly Girlie Girls" recently changed to "Girls from Happyland"; Strouse & Franklyn's "Lady Buccaneers," changed to "The Pirates"; Blutch Cooper's "Biff, Bing, Bang," renamed "The Blue Birds"; Morris Wainstock's "Military Maids," W. S. Campbell's Pat White Show, Billy Vail's "Grown-Up Babies," Lew Talbot's "The Lid Lifters," Charles Barton & Frank Lalor's "The Aviators," Charles M. Baker's "The Speedway Girls," Charles Taylor's "Darlings of Paris," Baker & Kahn's "The Tempters," W. B. Watson's "The Orientals," Strouse & Franklyn's "Girls from the Follies," Charles Baker's "Gay Morning Glories," to be renamed.

MARCUS CO. IN BRONX.

Commencing April 29 the Marcus Musical Comedy Co. will open an indefinite engagement at Kahn's Follies theatre in the Bronx, supplanting the musical comedy stock which has been appearing there.

Featured with the Marcus company is Mike Sacks. N. Thayer is its manager.

KAHN'S STOCK AT LEX?

It looked favorable this week to B. F. Kahn entering into an agreement with Manager Grundy of the Lexington Opera House, to place stock burlesque in that east side theater, following the run of the current soldiers' show there ("You Know Me, Al").

Mr. Grundy, who also has the Grand Central Palace, holds the Lex theatre on an optional term. He is reported having dickered with Kahn on the project, Kahn to go in on sharing terms.

Grundy is said to have invested about \$75,000 in the show business since commencing to dabble with it a few months ago.

CENSORS CALL.

A "censor" board from police headquarters made a tour of the local burlesque theatres last Friday night, looking mainly after the stock burlesque houses.

The tour came after the lodging of a complaint by patrons, who alleged the liberties taken by several comedians had overrun the bounds of decency during the past couple of weeks.

Run boards and extreme "wiggling" were underscored in the order left by the officials.

BRONX FOR AMERICAN.

The American Burlesque Association shows will play the Bronx next season. That much has been definitely decided by the heads of the American Circuit, according to one of the officials. Just what the house will be has not been settled. In placing the Bronx on the wheel the American Circuit adds another full week to its present roster, with the chances pointing to it likely taking up a week of dates now given to one-nighters in eastern territory.

President George Peck has been out of New York for the past week sitting up a number of stands in the southeast that are available for American shows next season. If any of these are accepted the only one-nighters then left on the circuit will be those on the Penn. circuit.

Pamphlets Fail to Draw.

For some unexplainable reason the Columbia, New York, failed to secure any Liberty Loan subscriptions for the first three days of its campaign in the house with pamphlets.

A printed circular was handed each patron. It contained a forceful argument and had attached a subscription blank. Patrons were invited to fill out the blanks and leave them at the box office on their way outward. During one performance a speaker further explained the Loan.

Pop Time for Orpheum, Memphis.

Beginning April 29, the Orpheum, Memphis, will switch to pop time, the house having been added to the growing string supplied by Jule Delmar of the U. B. O.

The small time policy will continue throughout the summer, reverting to the regular Orpheum shows in the fall.

NEW ACTS.

"Helped by the Enemy" is the title of a new act that Adolf Singer, son of Jack Singer, will put out for the summer months. The cast includes Wilbur Dobbs, G. Clayton Frye, Mark Thompson, Jack Nichols, Dick Simmons, Violet Rio and Bessie Baker, and a chorus (Arthur Klein).

"The Clash of Glass" is the maiden effort at playwrighting of Gilbert Whitman of Dallas, Texas. It is to be produced by Joseph Hart, with two picture players in the cast, Dorothy Bernard and A. H. Van Buren.

Leo Henning, formerly with "Love of Mike," and Ruthe Edell, a coast "single," who scored with Kolb and Dill in "The High Cost of Loving," in "Bungalow Wooing" by Una Clayton.

ILL AND INJURED.

Lillian Mills, who did an "end" with Josie Flynn's "Minstrel Misses," sustained a fracture of a leg while dancing Wednesday afternoon last week at Loew's (86th street) Orpheum. She was treated temporarily at Mt. Sinai hospital at her request and insisted playing the supper show seated in her chair. Immediately afterwards, however, she was removed to St. Mary's Hospital, Brooklyn, where she is still confined.

The act of Billy and Ada White, playing the Ackerman-Harris time, was out of the bill at Portland, Ore., on account of Billy White undergoing an operation. Ada White did a single to fill the vacancy under a serious handicap, having been recently operated on by Dr. Oppenheimer in Spokane for tuberculosis glands and had not even recovered sufficiently to have the bandages removed.

Buddy Mack, injured during a "bit" in the show at the 14th Street theatre a few weeks ago, the result ending in his being taken to a local hospital, is in quite a serious condition. Blood poisoning set in the injured leg and it was feared that amputation would be necessary.

Harold Williams, one of Charles Shay's deputy organizers at I. A. T. S. E. headquarters, New York, is still feeling the effects of the injuries received in an elevator accident at the Gayety building several weeks ago. Williams had the ligament of a toe torn and a muscle in the right leg ruptured.

Gerald Griffin is taking a rest of two or three weeks at the American Hygienic Institute, Summit, N. J. Mr. Griffin lost about 30 pounds while appearing with H. B. Warner and he thinks the rest is necessary.

Brightly Dayton, back on Broadway this week from a long tour in advance of "Twin Beds," is recovering from a rupture caused by a severe coughing attack resulting from a cold.

Marie Flynn in "You're in Love" has recovered from her illness after a month at Lakewood. She reopens in the A. H. Woods' version of "Tie Girl from Rector's," called "See You Later."

Lillian McKinnon (McKinnon Twins), suffering with a nervous breakdown, has entered a private institution Cordell McKinnon is doing a double act with Warren Le Coste.

Joseph F. Vion, business manager for the Chauncey Olcott Co., has gone to a hospital to undergo an operation for boils.

Miss Marguerite Daniels, with "Hitchy Koo," operated on for appendicitis at the American hospital, Chicago, and is recovering.

Ruth Thompson has been out of "Flo Flo" because of a strained ligament. She was replaced by Edna Morn, who later will join the road company.

Lester Henderson, stage manager at the Winter Garden, has returned to his duties, after an absence of many weeks due to an attack of pneumonia.

Paul Cunningham ("The Majestic") was removed from Miner's Bronx last Thursday to the French Hospital, suffering with appendicitis.

Owing to the illness of a member of the Jane Craig act, present time has been cancelled.

Louis Cohn, operated upon in an up-town hospital, is out, considerably improved.

Ned "Clothes" Norton ("Quakertown to Broadway") confined to his hotel in Chicago, nervous breakdown.

Elizabeth Brice left Keith's, Philadelphia, last week, owing to illness. She was replaced by Grace La Rue.

Minnie Victorson is at Mt. Clemens, Mich., suffering with rheumatism.

American Meeting May 3.

A special meeting of the American Burlesque Association's Board of Directors has been called for May 3 regarding adding several new week stands to replace the present one-nighters.

VARIETY

Trade Mark Registered
Published Weekly by
Hime Silverman, President
Times Square New York

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

Advertisements sent by mail should be accompanied by remittances.

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

Vol. L. No. 8

An observation on London theatricals says the war has changed what was formerly known as the "West End audience." It no longer exists. All audiences are purely democratic now. Seats costing 12/6 that in the other days were occupied only by members of the swaggers are now being purchased by Canadian and Australian privates. "Plays with 'neat sayings' and evening dress conversation don't stand a chance. Dion Boucicault's record at the New theatre has proved that the paying public in town don't want this kind of play and won't patronize it. Sugary entertainment like 'Romance' or a huge mass of coloring and comedy like the Hippodrome revue, 'Maid of the Mountain' or 'Lilac Domino' is the thing."

A Lunacy Commission was appointed last week to inquire into the mental condition of Charles M. Blanchard, now confined in the Tombs on a charge of forgery. Several theatrical people were examined. Conflicting opinions were rendered, but it seemed likely early in the week the Commission would declare Blanchard unbalanced. In that case he will not be brought to trial. Blanchard forged three checks, signing the name of Walter Plummer. The total amount did not exceed \$90. Two of the checks were passed by Blanchard in payment of debts which were not pressing at the time. That indicated a weakness of the intellect according to criminal standards.

What seems like irony to managers with shows playing to a loss instead of a profit is that the Internal Revenue Department gets the admission tax regardless. Especially was this emphasized to a producer who has a musical piece touring the Middle West, playing week stands and one nighters. During March the show had four losing weeks. At St. Paul the loss was \$1,248, while the admissions tax turned over to the collector amounted to \$458.44. Three following weeks of losing one nighters held these figures: Loss \$486, tax \$512.15; loss \$1,240, tax \$432.50; loss \$2,100, tax \$380.26.

George Lederer lost a motion for a new trial in his damage action against Julius Kessler for \$100,000 this week. An appeal will be taken by his attorney, Franklin Bien, to the Circuit Court of Appeals. The case is one of long standing. It appears the defendant, a wealthy western liquor man, was to have supplied the sum in the action to exploit Lina Abarbanel, previous to her success in "Madame Sherry." Afterwards there was a hitch and Lederer sued on the grounds of alleged breach of contract. The suit was lost and the current actions resulted.

With his repertoire including "A Mother's Warning," "The Ingrate" and "The Chance Every Girl Takes," Michael Kalleser will start a road tour April 29 with the Washington Stock Players through Pennsylvania. The leads will be handled by Ethel Rosemond and Francis Keeley, with the company including George Smithfield, stage director; E. Evans, Cliff Self, Margaret Newton, Percy P. Shostoe,

Ethel Small, Miller Matthews, Robert Harman, business agent; John Callahan, manager.

During his first visit to Broadway last week Dr. Harry W. Martin, the prominent physician of Chicago's loop, took in the Century Grove show. At intermission a waiter carelessly allowed a champagne cork to squarely strike his eyeball. The visiting physician treated the injured man several times during the evening. The headwaiter later asked Dr. Martin to be the guest of the waiters at dinner. "Doc," however, left for Chicago the next day.

Negotiations were nearing consummation this week for Plohn & Levy to take over the general direction of the Rock and White show which started in Poughkeepsie Monday. The P. & L. arrangement was tentatively arranged by Abe Levy who conferred with Rock. According to the plans Rock and White's road show will stay out all summer, no time being booked after August, owing to the players being under contract to Comstock, Elliott & Gest for next season.

Over \$25,000 of Liberty Bonds were sold Saturday night at Loew's 7th Avenue between the acts of "Disraeli." It was announced from the stage that Marcus Loew had ordered the performance not to continue until at least that amount was sold. George Arliss, star of the play, in a quiet but effective speech, subscribed \$1,000, followed by Mr. Loew and B. S. Moss (who were in a box), each taking another \$1,000. The audience contributed the remainder in a very few minutes.

Among new productions to be put on by William Harris next season is "Danger," a drama, originally scheduled for presentation this spring, but held back until next season. Mr. Harris has a piece by Paul Dickev, who lately earned an airplane pilot's license, though not in the service. Mr. Harris will start production arrangements in May.

"The Star-Bulletin," Sing Sing's official organ, in its April issue, strongly advocates the enlistment of prisoners. The paper carries a page cartoon (by Manley, 67230), contrasting the return home of a prisoner from the field of battle and from the prison, the latter halting and dejected; as the soldier enthusiastic and triumphant.

Mrs. Maude Farrington Kelly (Maude Farrington), who is about to obtain a decree of divorce in Chicago, is playing a minor part in "The Bird of Paradise." The leading woman is Marion Hutchins, who is perfectly satisfied with the state of connubial bliss in which she has been living for the last twelve years.

Calvert, Shayne and Bisland, for the past two seasons with "Maids of America," left the show during the western trip and since then have separated. Mr. Bisland is at present working for the government, ship building. The other two members are doing a two-act at the College Inn, Harlem.

Bert La Mont has not bought the controlling interest in the Golding Scenic Studios, Inc., as was recently reported. Mr. La Mont holds one-third of the stock and the other members of the corporation two-thirds, but Mr. La Mont has a fifty per cent. voting power in the concern, which was agreed upon.

Among the players engaged for Maurice Tournier's first independent production, "Sporting Life," are the Binney Sisters (Constance and Freddy), Clara Beyers, Charles Crang, Ralph Graves and Charles Elbridge. Constance Binney is at present in "Oh, Lady, Lady" at the Princess, New York.

Elvia Bates, formerly associated in

vaudeville with Bert Leslie, and now the proprietress of several rooming houses in the Longacre Square district, has assumed her correct name that of Elvia McCord, to keep the family name in evidence. She is the daughter of the late Lewis McCord.

William Waldon, formerly associated with the U. S. theater, Hoboken, has taken over the Warburton theatre, Yonkers, opening it this week (15) with a split week policy of vaudeville and pictures. The opening bill Monday had Sylvester Schaffer as headliner. Walter Plummer is booking it.

Sam Newton, for the past five years manager of the Broadway, Saratoga, N. Y., has sold his interest to A. E. Milligan, formerly at St. Johnsville, N. Y. Milligan will continue a vaudeville and picture policy at the Broadway with bookings coming through the Plummer office.

Ben Harrison, who claims to be the original vaudevilian of that name, and who was formerly of Rives and Harrison, has changed his name and also that of his present partner. They appeared as Ben Harrison and Manda Burke, but the team is now known as Benson and Burr.

The Lyric, Amiston, Ala., and not the similarly named house at Augusta, Ga., opened last week with vaudeville bookings from Jule Delmar in the United Booking Offices. Vamery published the item as the Augusta house, which has been on Mr. Delmar's books for several months.

Danny Cotter, former treasurer of the Garrick, Chicago, is now in a dual position with Elliott, Comstock & Gest. He is in the box office at the 44th Street theatre in the afternoons and takes over the box office for the Century Grove at night.

The Baseball Four have disbanded for the summer season. Hugh Bradley has signed with Topeka of the western league, Kreble with Toronto in the International league, Young at Baltimore (same league) and Dillon joined the army.

Marion Sunshine, the announcement of whose engagement to Serg. Guy Empey was made last week, denies that she and the soldier-author are to be married. They are said to have quarreled last Friday, when Miss Sunshine declared everything off.

The Boudini Brothers have dissolved partnership. Phil married a New York girl and has established himself in the music business in Wallingford, Conn., while Dan is now in New York planning to put on another "double" musical turn.

A \$10,000 Liberty bond will be raffled off this week among the inhabitants of the Palace theater building. There are 100 chances at \$100 each. Last week Charles Bierbauer won a \$1,000 bond and Herman Weber captured a \$500 one, both raffled.

The Bronx International Exposition which is slated to open May 30 has had its title changed to that of the New York International Exposition, which eliminates any chances the other title might have conveyed as being purely a neighborhood affair.

Walter C. Kelly has returned from a long vaudeville trip, without any immediate plans excepting his annual vacation at Atlantic City decided upon. According to reports, "The Judge" has been doing most efficient service for the Government during his travels.

Bert Levy, the artist entertainer, has designed for McCade and Hughes an effect and scene which they will use in their new act next season. Mr. Levy

has also written a monolog with original effects for Chas. Judels.

After seven years as city editor of the Edmonton (Can.) "Journal," Lester M. Treffy has taken over the management of the local Pantages, succeeding George A. Calvert, who returns to the Pantages, Vancouver.

It was reported recently that Charles Chapin, for many years city editor of The Evening World, was going to resign and join the staff of the "Saturday Evening Post." Mr. Chapin denies the report.

Seats held at \$25 each for the National Vaudeville Artists' benefit at the Hippodrome May 12 were being raffled off this week in the United Booking Offices, with drawings from 1 to 100.

Edna Leslie, who is the ingenue in "The American Ace," will leave it to take the Francine Larrimore part in "Parlor, Bedroom and Bath" when it goes on the road.

Arthur Lyons, of the Harry Shea office, has been given control of the bookings of the Lexington opera house (nine acts), and the 14th Street (seven acts) on Sundays.

The Grand Central Palace, New York, is giving three acts of vaudeville as its free show on the main floor of the establishment. The acts are booked direct.

Gene Lynch, stage manager of the Riverside, celebrated his 15th wedding anniversary last Friday. He is the father of eight children ranging from 20 months to 14 years.

Final papers in the Corinne Pendleton divorce proceedings against Walter Russell are scheduled to be served April 22. Russell did not defend the case.

Blanche Ring opens on the Orpheum Circuit April 22, booked by Morris Casey, taking up the route first laid out for Annette Kellermann.

The marriage of Dave Oppenheim has been re-scheduled. It will take place Tuesday, April 30, at the Hotel Majestic, New York.

"Jolly Tara," the act recently bought by Eddie Mack and Ed. O. Haus, has not closed as reported. It is playing Southern time.

Charles Roebles, stricken blind while with the Al Reeves company season before last, is playing traps in a picture house in Brooklyn.

Mike Lewis, formerly of the Amsterdam, is now stage manager at the Greeley Square. The property man is Jack Petty, late of the Hippodrome.

Murray Belmont, formerly of Belmont, Lewis and Belmont, will forsake the footlights to enter the tobacco business next fall.

The Packard Agency has added the work of reproducing photographs, with a photo gallery, where they will take the photographs.

Arthur Willi, of Eddie Darling's office, will assist James T. Powers at the piano during the Liberty Loan Drive in all the Keith houses in New York.

"Just Around the Corner" with Marie Cahill starred will open at Allentown, Pa., Thursday next, moving to Pittsburgh April 29.

After being apart for the past two seasons Kramer and Morton have rejoined.

Jack Birman, who has been agenting on the coast, has returned to the Walter J. Blumner agency.

NEW SPRING PRODUCTIONS PROMISED IN GREAT PLENTY

Large Number of Legitimate Attractions Announced for Showings Before Real Summer Starts. One or Two Intended for Chicago.

New plays are indicated by activities and announcements in New York offices.

Productions are promised by Henry W. Savage, Madison Corey, George Tyler (who is making a stage adaptation of Booth Tarkington's kid story, "Penrod," reported as being slated for its first stage presentation May 20, Atlantic City); "See You Later," by A. H. Woods (opening out of town this week with the intention of bringing it into the Eltinge, New York); Cohan & Harris' "Three Faces East," which will have its premiere April 22 in Atlantic City, and also designed for Broadway, with the Cohan theatre its likely objective; "Two Pairs," by Clifton Moffatt, "Bruised Wings," by Clark & Gerard company (its first production); "Love's Lighting," slated for the road next season; "The Little Belgian," taken off recently by Oliver Morosco, but due for rewriting prior to the Morosco offices planning its return to the stage and under a new title; "Naughty, Naughty," with Joseph Santley as its star; a new revue by Claire Kummer, with Harry Fox the probable star; new plays by Henry V. Esmond, Langdon Mitchell, and A. E. Thomas which Henry Miller will present at different times next season at his theatre, New York; several new plays by Stuart Walker, Frances Starr, in a new David Belasco production, "Over the Hill," which will have an out-of-town tour prior to its New York premiere; a new play Winthrop Ames has accepted for New York production, the "Hitchy Koo Revue for 1918"; "The Gay Lothario" by the Shuberts (which has had several titles, one being "Quack, Quack") for Broadway this summer; "Midnight," which Lee Kugel and Ira Hards will produce next season, the new Weber & Fields show, "Back Again," headed for a summer engagement on Broadway; "A Friendly Divorce," which the Cecil Spooner stock is giving a preliminary at the Grand opera house, Brooklyn, this week, and "Just Around the Corner," the new Marie Cahill piece, to open at the Nixon, Pittsburgh, April 29, prior to going to Chicago for an anticipated summer run.

PICTURE CO. HOLDS STONE.

"Jack o' Lantern" could continue its run at the Globe through the summer, according to present indications, if it were not for the contract made by Fred Stone to go West in June to make a picture for Famous Players-Lasky.

An effort was made to postpone the making of the picture, but the film concern has made all preparations and cannot postpone, as the supporting organization had already been engaged.

Stone, by the way, is in "straitened" circumstances. Although a wealthy man he is property poor, having invested heavily in real estate.

REHEARSING LOYALTY.

Comstock, Elliot & Gest, who have begun rehearsal of George Hobart's "Locality" (sequel to "Experience") are not to put off their other productions until next season, as they had planned. A new comedy by Guy Bolton and George Middleton is to go into rehearsal at once.

CUT RATES QUESTION.

Chicago, April 17. The efforts of Charles Green and Nate Lewis to found a cut-rate agency here are said to involve the personal influence of several eastern politicians, who are supposed to be interested by virtue of possible pressure which they have undertaken to bend on the Shuberts and Klaw & Erlanger to induce these firms to agree to let the proposed enterprise have tickets here on the Leblang plan.

It is known the magnates have heretofore scratched any and all suggestions of introducing the chopped-price plan for Chicago, and that Harry J. Powers, the K. & E. ally here, is opposed to it.

Green and Lewis have taken a store on speculation, but are not, themselves, too sanguine of being able to break in.

MIXED BOOKINGS NEXT SEASON.

Despite the fight on between Klaw & Erlanger and the Shuberts, the Bronx Opera House, managed by J. J. Rosenthal, has a board out in its lobby announcing a mixed managerial list of shows for next season.

Some of the attractions listed for the Bronx will be booked through the Shuberts, others by K. & E. Among them are "Business Before Pleasure" (Shubert), Maude Adams (K. & E.), "Oh, Boy" (Shubert), "Tiger Rose" (K. & E.) and "Girl o' Mine" (Shubert).

The Bronx is nominally owned by Cohan & Harris (K. & E.) with A. H. Woods (Shubert) also interested, while the Shuberts are likewise reported to be personally concerned financially in the theatre.

TENNIS HAS TAUNTON.

Efforts by the Klaw & Erlanger offices last week to book the "Lady Bountiful Minstrels" for the Park, Taunton, Mass. (direction of the Donovan Amusement Co.), caused the Donovan interests to notify K. & E. the house was booked by C. O. Tennis in New York and that all contracts must go through his office.

TRYING "WEARY WIVES."

The play by Vincent Lawrence called "Weary Wives" when tried out in stock will be given a production next month by Henry W. Savage.

Frank Mills, the actor, has an interest in it, having discovered Lawrence, who is a baseball writer in Boston. Savage did another play by Lawrence under the title of "Fate Decides," but it would not do.

Channing Pollock's play, "The Road to Destiny," which A. H. Woods has, is the same idea of a man having two choices.

Musicians Ask 10% Increase.

Cincinnati, April 17. A demand for a ten per cent. increase in wages has been made on the Theatrical Managers' Association of the Cincinnati Chamber of Commerce, by the Musicians' Union Protective Association.

It is believed the managers will grant the increase. Fifty members of the union will be benefited if this is the case.

CENTURY CONTRACT OPINION.

Justice Lehman, in the Supreme Court, Special Term, last week denied the motion for judgment applied for by Mrs. Vernon Castle against Messrs. Dillingham & Ziegfeld, in her action for breach of contract, in connection with her engagement at the Century theater. The defense was that plaintiff was engaged by the Century Amusement Corporation and not by Dillingham & Ziegfeld. The decision is as follows:

The plaintiff herein has brought an action for breach of a contract of employment, and the complaint alleges that the defendant entered into that agreement in writing, and the agreement is annexed to the complaint. The agreement recites, "We hereby engage you" and is signed "Century Amusement Company, by Dillingham & Ziegfeld, C. B. Dillingham." The defendant Dillingham now claims that it appears on the face of the written instrument that he was acting only as agent in signing the contract. A previous motion has been made in behalf of the copartnership of Dillingham & Ziegfeld, and I decided that motion in favor of defendants. In the body of the agreement the word "we" is the only term used to designate the employer. The court must therefore look to the signatures to determine who are actually parties to the contract. The signatures on their face show that the firm of Dillingham & Ziegfeld signed only as agents for a disclosed principal, for by the use of the word "by" they indicated unambiguously that they were not entering into a contract on their own behalf. The contract, however, does not show that C. B. Dillingham signed the contract as agent for the Century Amusement Company, and it cannot be presumed without evidence to explain the relationship of the parties that he was acting either as agent or sub-agent for them in signing the contract. It follows that the written contract annexed to the complaint does not negative the allegation that the defendant Dillingham entered into the contract. Motion for judgment is therefore denied, with \$10 costs.

"MIDNIGHT" RETIRED.

"Midnight," the first of a series of new plays to be produced by the Meridian Producing Co., has closed for rewriting, but will probably reach the boards again in the fall.

The piece opened for try-out purposes two weeks ago. It was staged by Ira Hards.

Anderson Show Minus.

Chicago, April 17. "Broncho Billy" Anderson passed here, ostensibly en route to the coast to re-enter pictures. His show, "Some Little Girl," which had played to the record bad business of the year, just beat him out of town. Anderson is said to have not lost any money, alleging that "angels" held the bag.

One hundred thousand dollars is said to be the deficit.



RICHARD PYLE

Exclusively managed by CHAMBERLAIN BROWN and placed by him. MR. BROWN in the past week placed VENITA GOULD and HATTIE LORRAINE with Jack Norworth; MARIE FLYNN, JED PROUTY and CHARLOTTE GRANVILLE with AL WOODS' "SEE YOU LATER"; CARL HYSON, DOROTHY DICKSON, ALAN HALE and ARTHUR LIPSON in SELWYN'S "ROCK-A-BYE BABY" and cast complete stocks for Edward Robins in Toronto, Charles Lovenberg in Providence, and others.

DITTRICHSTEIN DOING IT ALL.

Lou Tellegen, doing enough business on the road to keep "Blind Youth" out is evidently the reason Leo Dittrichstein is considering managing himself with a personal representative on the same lines as Tellegen has Charles Emerson Cook.

Cohan & Harris did not give "The King" the New York run it deserved, Dittrichstein is reported to believe, and that is said to be Dittrichstein's contention and also that he finds, rewrites, stages and acts in his own plays.

"SEE YOU LATER" OPENS.

Baltimore, April 17. "See You Later," a new musical production offered by A. H. Woods, opened here last night and created a favorable impression, although there is need for about an hour's cutting. Marie Flynn scored the show's hit and handled its prettiest melody, "The Honeymooners." Mabel McCane, who made her first appearance in several seasons, ran a close second. She not only handled her numbers well, but showed some corking costumes. Herbert Corthell had the comedy mostly all to himself. The run of the chorus was excellent.

The new show is really a revamping and musicalization of the former farce "The Girl From Rectors." The lyrics were by Guy Bolton and P. G. Wodehouse, while the music was by Joseph Szulc. Robert Milton did the staging.

GERARD & CLARK REHEARSAL.

A rehearsal call has been sent out by the Gerard & Clark offices to all the players engaged for the initial production of the new producing firm, "Bruised Wings," which will have its premiere at Atlantic City May 13. Early this week only one vacancy remained to be filled before cast would be complete. Edward Clark, who wrote the story, will direct it. The cast includes Fania Marinoff, Grace Hender, Frederick Perry, Capt. Carl Rosa, Dodson Mitchell, Cecelia Griffith, Charles Angelo, Basil West and Ruby Hallier.

The Gerard & Clark offices have engaged Sophia Burnman, a former vaudeville agent, as general office manager.

BELASCO PRODUCTIONS.

In line with others aligned with Klaw & Erlanger, David Belasco is shaping considerably more productions for next season than usual, and he will try out at least six new plays this spring and summer.

The first of the new pieces was "The Laughter of Fools," which opened last week.

Frances Starr's show for next season will be tried out in Baltimore April 29. No title yet selected. A month later a third show will have a premiere in Atlantic City. The cast for this piece is headed by Jean Eagles, at present playing in "Hamilton." Other Belasco offerings will follow.

Venita Gould Replaces Lorraine.

Venita Gould has been engaged by Jack Norworth to replace Lillian Lorraine as leading lady of "Odds and Ends" for the remainder of the season. She joins the show in Providence Monday.

Hattie Lorraine may also be added to the show. She recently appeared with Westony, the pianist, in vaudeville.

Davidson Abandons Chataqua Tour.

Dore Davidson has given up his Chataqua tour and is to play a part in "A Tailor Made Man."

Minstrels at Camps.

Gus Hill has decided not to close his minstrel show this summer. He has booked it for the camps, after which it will play the summer resorts.

AMATEUR HIGH BROW THEATRES GET RIGHT DOWN TO CASES

Washington Square and Greenwich Village Players Back to Their First Ideas. No More "Art for Art's Sake"—No Money in It.

The highbrow theatres having felt the pinch of the war are no longer doing the old art for art's sake thing. Down at the Greenwich Village theatre they put on a play called "Karen," which was prohibited in several countries abroad. It called a spade a very soiled instrument for digging dirt and got away with a lot. For several weeks the business was big, but the location and the few people who want that kind of play finally got it.

They put on "Pan and the Young Shepherd," by an Englishman named Maurice Hewitt. The critics took a fall out of it and instead of the unclothed fairy doing business, they took the piece off.

Now they are going back to their original idea of doing one-act plays. Frank Conroy, an English actor who was with the Washington Square Players when they organized, is the director of the theatre. A few weeks ago he was drafted, but was given an extension of time to wind up his affairs.

The theatre is owned by a Mrs. Lewis, who backed the enterprise. Conroy and Harold Meltzer (son of Charles Henry Meltzer, critic for the "American") each drew \$40 a week. One or two others drew the same amount. Some of the cast were paid from \$10 to \$25 a week.

The Washington Square Players have given up their building on West 41st street across from their Comedy theatre. This building they used as offices and storerooms. The scenery has been stored and the offices are now in the old building on the northwest corner of 40th street and Broadway. When it was found the one-actors wouldn't do, they followed the example of the Greenwich Village theatre and produced a play that was stopped once in New York, "Mrs. Warren's Profession." It was advertised for a week and as each week ends the ads are changed to read "Engagement extended." It is doing just enough to pay the theatre's way. There are only six people in the cast.

PLAYLET SEASON.

Whitford Kane is to be seen in three playlets. Saturday night he will produce a short piece by himself called "Fixing the Boarder" at the Neighborhood Playhouse, of a bill of one-act plays to be offered Saturday and Sundays there. On the same bill he will appear in "Blind" by Shamus O'Brien.

Next week Kane will do a revival of "Lonesome Like" as a curtain raiser to "Salome," in which Mme. Yorska will star with the Washington Square Players at the Comedy. Kane will double between the two houses for the week ends.

"Lonesome Like" is by Harold Briggs, who wrote "Hobson's Choice," and another of his pieces (new) will be in the Greenwich Village bill (starting Thursday), it being called "Maid of France." (This week Josephine Victor started rehearsing the playlet for vaudeville.) There are three characters in the piece, a "Tommy," a poilu and Joan of Arc.

Also on the Neighborhood bill will be a revival of Lord Dunsany's "The Queen's Enemies" and "Free" by Mme. Rachilde. In addition to "Maid of

France," the Greenwich Villagers will do Arthur Schnitzler's "The Big Scene," translated by Charles Henry Melzer and Eugene O'Neill's "Ile," a dramatic sea story.

MAY CHANGE TITLE.

The title of "An American Ace" may be changed, it being figured in managerial circles that the general public doesn't understand its meaning. It is not certain how long the war melodrama will continue and "Loyalty," which went into rehearsal last week, is spoken of as its successor at the Casino.

Last week the "Ace" drew \$7,600 at \$150 top. The figure is considered fairly good in light of a low salary list.

STARRING ATWILL.

"Another Man's Shoes" will have Lionel Atwill as its star. Fred McKay and the Shuberts are to produce it. The piece will be tried out in June.

CHORUS GIRL "REGARDLESS."

Taunton, Mass., April 17. Mrs. Mabel Gould Newbury, a former New York chorus girl, is being sued for divorce by her second husband, Thompson Newbury. In 1903, while playing in "The Runaways" at the Casino, New York, she married Harold Dean Stickney, also of this city, and was divorced from him in 1910 on the grounds of brutality.

Her present husband alleges she was "wholly regardless" of marriage vows and obligations.

"OH LOOK" FOR THE ROAD.

It is almost a certainty "Oh, Look" will go on tour next season, but without Harry Fox. If Fox isn't seen in a new revue at the Vanderbilt, he will take the road trip with the present Vanderbilt attraction. Several vaudeville stars are now under consideration by the Joseph F. Moran interests relative to placing them with the road production of "Oh, Look."

DIPPEL'S ROAD TOURS.

Andreas Dippel is again active with theatricals, is planning a road tour with two companies, playing "The Lilac Domino" and "The Spring Maid," the Dippel idea being to have the show play split weeks in towns in territory where these shows have not played. Dippel is in New York getting things lined up.

EDESON'S HASTY REVIVAL.

Negotiations are on for Robert Edison to make a hasty revival of "His Brother's Keeper," which he tried out unsuccessfully earlier in the season.

The piece will likely go into the Vanderbilt, following the engagement there of "Oh Look," which will leave shortly.

"Dream" Plot at Winter Garden.

Isabelle Lowe has been signed by the Shuberts for this year's "Passing Show" at the Winter Garden.

The story of the piece is in the form of a dream, in which the juvenile and ingenue picture themselves as playing the leading roles in the current New York successes.

HITCHY CLOSING IN CHICAGO.

Chicago, April 17. "Hitchy Koo" with Raymond Hitchcock closes here at the end of next week for good. Hitchy, afflicted with rheumatic gout so that he has been going on in extreme pain, called off any extension and postponed the new show, which will be called "Hitchy's New Revue," until June 25, when it opens at the Globe, New York. He will go away with his wife (Flora Zabelle) for a long rest. Leon Errol will meanwhile whip the forthcoming production and cast into shape.

Lillian Russell closed with the show Saturday night, having performed the four weeks of her verbal contract with Hitchcock. Mabel Cedars will finish out the local engagement in the Russell part. Miss Russell issued a statement saying Hitchcock couldn't afford to pay her.

Walter Duggan, who, as the advance man for Hitchy, made himself an integral part of the phenomenal success by sensational endeavors, will probably be drafted. He is going to his home in Worcester, Mass., where he is in Class A1, having made no claim for exemption.

Lillian Russell has been offered to the vaudeville managers this week in New York for four or five weeks of immediate engagements. The offer was made by Jenie Jacobs, her vaudeville representative.

SMITH & GOLDEN'S PLAYS.

Winchell Smith and John L. Golden will have a dozen productions next season. Three are being made ready for this spring. They have engaged Fred G. Latham, general stage director for Charles Dillingham, to assist in putting on the spring try-outs.

HITCHCOCK & GOETZ OUT.

Hitchcock & Goetz will relinquish tenancy of the Fulton tomorrow (April 20) the house reverting to the Henry B. Harris Estate. It was rented just 17 weeks ago. During that period was not one winning week for Hitchcock & Goetz.

The Chauncey Olcott show, "Once Upon a Time," which opened at the Fulton Monday, will remain, the attraction for three weeks being on a percentage and its date having nothing to do with the reverting of the management.

The opening of the new Hitchcock-Erron revue has been set for June 5, that being the time the Hitchcock-Goetz rental of the Globe is to start. "Jack o' Lantern," the Fred Stone show, will stop June 1.

Thompson Returning to Hospital.

Frederic Thompson, founder of Luna Park, who has been ill for the past two years, is to go to a hospital this week to undergo another operation.

Some months ago Thompson went under the knife, since which time he has been living in the country in a more or less convalescent condition.

Louis Payne Back on a Visit.

Louis Payne, who married Mrs. Leslie Carter, returned from London a few days ago. He is here to settle up the estate of his wife's mother.

Mr. Payne is on the lookout for vaudeville acts and plays to take back to London. He has been in London and Paris about four years.

Park Given Over for Benefit.

Lowell, April 17. Manager Harold L. Corbett suspended his performances last Friday and Saturday at the Park, in order to accommodate the performance of the employees of the General Electric Co., the proceeds of which went to the dependents of the Lynn soldiers now in France.

LIBERTY SHOWS UNPROFITABLE.

Several of the managers of touring attractions, whose companies have made a tour of the Liberty Theatre Circuit, are complaining that they have not a chance to break even because of the railroading cost between the camps. One manager stated that while one of his companies managed to make money in the camps in the east the western end of the trip ate up the profit and left him a loser at the end of the trip.

William B. Lindsay, of the Lehigh Valley Railroad, has compiled the following list of railroad fares per capita for the route over the camp circuit, which is generally followed. The fares quoted are for the party rate, with 25 tickets covering the baggage car, except on the jump to Camp Devens, where there will be an extra charge for the car.

The list is as follows:

New York to Camp Upton, Yaphank, L. I.	Per Capita
Camp Upton to Camp Meade, Annapolis, Md.	\$1.47
Camp Meade to Camp Lee, Petersburg, Va.	7.18
Camp Lee to Camp Jackson, Columbia, S. C.	4.30
Camp Jackson to Camp Gordon, Atlanta, Ga.	7.50
Camp Gordon to Camp Sheridan, Montgomery, Ala.	5.30
Camp Sheridan to Camp Pike, Little Rock, Ark.	3.05
Camp Pike to Camp Funston, Ft. Riley, Kas.	11.80
Camp Funston to Camp Dodge, Des Moines, Ia.	15.32
Camp Dodge to Camp Grant, Rockford, Ill.	0.21
Camp Grant to Camp Custer, Battle Creek, Mich.	8.72
Camp Custer to Camp Taylor, Louisville, Ky.	6.21
Camp Taylor to Camp Sherman, Chillicothe, O.	7.44
Camp Sherman to Camp Dix, Wrightstown, N. J.	4.81
Camp Dix to Camp Merritt, Tenafly, N. J.	13.74
Camp Merritt to Camp Upton, Yaphank, L. I.	2.17
Camp Upton to Camp Devens, Ayer, Mass.	1.80
	6.41

To the above figures a war tax of 8 per cent. should be added.

Last week the Military Entertainment Service of the War Department, through J. Howard Reber, the commission representative, issued an invitation to booking office managers to co-operate in securing first-class attractions for the Liberty theatres. Detailed information will be given managers by calling on or addressing the Military Entertainment Service, Room 7, 1520 Broadway, New York.

A discussion among several managers of touring attractions and the regular theatrical booking offices, in an endeavor to devise a scheme whereby the losses on the western end of the circuit might be overcome, was held last week. Three-day stands between camps was suggested, but these could only be booked during the regular season when the houses are open for attractions. The summer season at the camps, because of this condition, will undoubtedly be a light one.

Some of the camps in the east have been doing business averaging about \$700 a performance for regular big attractions, with musical shows preferred. The commission has a censoring board at present, which passes on the shows at some outside booking before they are given the camp route.

New House at Bay City.

Bay City, Mich., April 17. The Regent, one of the finest playhouses in the State, was opened here last Saturday. The theatre is part of the new Davidson Building which was recently completed by the Davidson Company, associated with the theatrical promoters and Fred B. Williams, who will manage the new house and at whose suggestion it was built.

The stage, which is large, is suitable for any production irrespective of size, and is also available for vaudeville and pictures.

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.)

Peggy Hyland will soon be seen in "Peg of the Pirates."

The Shubert Academy of Dramatic and Musical Art will be established this summer.

Anton Helndl has been engaged as musical director for Weber and Fields in "Back Again."

"The Third Party," a farce seen here several seasons ago, is being made into a musical comedy by Harold Atteridge.

Florence Nash will be starred in a musical version of "The Melting of Molli," to be presented in New York by the Shuberts.

Elliott, Comstock & Gost started rehearsals of a new play by George V. Hobart, entitled "Loyalty." There are 68 speaking parts in it.

Bijou Fernandez has formed a business partnership with Melville Rossouw; they will devote their time to the casting of musical comedies, as well as dramatic plays.

Helen Falconer and Douglas Stevenson ("Jack o' Lantern") will make a tour of the cantonments after the end of the season at the Globe.

A new play, entitled "A Friendly Divorce," written by Tadema Bussiere, will be tried out by the Cecil Spooner stock next week, at the Grand, Brooklyn.

The engagement of "Hodda Gabler" at the Plymouth has been extended for another week. "A Doll's House" accordingly will not be put on until April 29.

Laura Hope Crews will send ten stage children to her farm in New Hartford May 1. Ten more will be sent at intervals of every two weeks.

John Macfield, the English poet and dramatist, will give his farewell lecture at Aeolian Hall, April 23. His subject will be "England and the War."

The Dramatic Association of Barnard College will give as spring plays, "Notions" and "Know Ye By These Presents" at the Brinckerhoff, 111th street and Broadway, April 26 and 27.

Oliver D. Bailey's new four-act comedy, "A Stitch in Time," of which Little Meany is named as co-author, is completing rehearsals preparatory to its opening at Hartford, April 27.

Father J. F. X. O'Connor has written a morality play with a musical setting, entitled "The Mystery of Life," which has been placed in rehearsal for production on Broadway. The piece is said to be along the lines of "Everywoman" and "Experience."

Rachel L. Field, Cambridge, Mass., won the first prize of \$250 in the Drama League of America's competition to obtain patriotic plays for the use of schools and amateur organizations. Miss Field's offering was a Liberty Loan play; it has been offered to the Government.

An agreement has been reached between the U. S. Fuel Administration and War Industries Board, and the musical instrument industry, including piano manufacturers, whereby a curtailment of 30 per cent. of the output will be made during this month and May.

Arthur Hammerstein has placed under a three-years' contract a new scenic artist, Morris Tuttle, whom he discovered in Washington. Tuttle's first work will be "Sometime," the Elida Johnson Young and Rudolph Friml musical production, which Hammerstein will show at the Casino this summer.

Nellie Revell, whose syndicate showing on "Flo Flo" is of the real "farc" class, has just gotten out a corking herald for the road. She is, however, more proud of her office boy, Henry Taub, who approached Barney Kline at the Cort to buy a Liberty Bond. Harney asked if Henry desired to pay cash and the kid answered yes, if a \$100 bill could be changed. Now Harney is talking about the sporting blood of the Cort Press Department.

Old Lowell House Closes.

Lowell, April 17.
The Academy of Music, one of the oldest houses in the city, having played most of the leading road attractions for the past thirty years, is to be sold. It has been closed for over two months. It is owned by the Washington Institute of Savings.

"YOURS TRULY" SHOWS.

Atlantic City, April 17.
Introducing to Atlantic City as its chief comedian, T. Roy Barnes, "Yours Truly," by Thomas J. Gray, last Thursday night made its initial bow to the public at the Apollo under the auspices of Arthur Pearson. As a vehicle for Mr. Barnes' style this new piece proved more interesting than as a musical comedy, for it may be said to lack commendable music and to need an increase of the comedy. Yet, despite the faults, the performance is possessed of ability to hold its own, fortified with Mr. Barnes' ready resource and initiative.

At an hour almost past the usual closing time for local theatres, but considerably distant from the final song of "Yours Truly," the electric current furnishing the Apollo was shut off. The play, numbers, dances, comedy and the complete performance of the score were carried forward without hitch with only one gas light to flare from the footlights into the faces of the players, the lights returning only after the audience had commenced to leave the house.

Few plays could have stood this test. Yet "Yours Truly" kept its interest with the audience for nearly a half-hour under these circumstances.

The situation accentuated that Mr. Barnes has a way of his own. He was assisted by Alfred Gerrard, Lawrence Beck, Coit Albertson, Robert Lee Allen and Bradford Kirkbride in the male parts. Gertrude Vanderbilt was present with an overdose of slang and gymnastic dances; Helen Guenther, Carrie McManus and Alice Fleming, as three wives, and Letty York, as the "woman in the case." A number of girls exhibited light feet in dance numbers and successfully displayed costumes, suits and gowns, none alike in any act except one chorus. Hazel Shelly carried the house with an exceptionally well given clog dance in high-heel shoes, and Dorothy Godfrey did her best in dance and action to look as "tough" as possible.

Despite the absence of voices and especially interesting music, two of Herbert Stothart's songs carried well. They were "Yours Truly" in the first act and "When You Reach the Hon and Dearie Stage" of the second act. The settings are attractive, carrying out simple lines in plain colors with charming effects, variable with lighting arrangements.

The plot details the efforts to rob a young man of his sweetheart by presenting to the young woman three former wives, all remarried. The denouement is accomplished in the interest of a "Senator," also in love with the young lady. The latter's pursuit into law-making has wrought alimony paid by wives and a "Chastisement Villa," whither they come to spend six months and release the alimony requirements. The results are the opposite from those planned. Thanks to the acting of Mr. Barnes, the complications—constantly reiterated—proved amusing, and "Yours Truly" began a career soon destined for Chicago audiences, and it seem destined to please the public of that city.

STOCKS CLOSING.

Lowell, April 17.
The stock for Providence which Col. Felix Wendelschaeffer was to open April 22 has been postponed until May 13.

SHOWS IN CHICAGO.

Chicago, April 17.
"Friendly Enemies," defying the Liberty Loan slump and everything else, continues playing to more than \$17,000 a week, probably the biggest non-musical hit in America, at the new Woods. Hitchcock, going into the last fortnight of "Hitchy Koo," which was the only rival to the Bernard-Mann-Mann-Bernard piece has not held up to its starting gait, and is down to around \$13,000 at the Colonial.

Business last week at some of the theatres was beyond belief in its low returns. The Coburns at the Illinois in "The Imaginary Invalid" got almost nothing. Only slightly better fortunes graced the departing week of John Drew and Margaret Illington, "Over the Top," "The Riviera Girl" and "Maytime." The Courtenay-Wise venture in "General Post" is getting along fairly well, though doing no heavy trade, and "Lilac Time," "Leave It to Jane" and "The Naughty Wife," three long-timers here, are keeping their heads slightly above water. Margaret Anglin is getting by nicely in the tiny Playhouse.

New comers include "The Land of Joy," "Hearts of the World," "Her Regiment" (Donald Brian) and "Peter Ibbetson," with Jack Barrymore and Constance Collier. The last mentioned got the critics' attention. The Wilson Avenue stock season began Monday. The regular summer musical comedy season begins at the Palace May 15, with "Doing Our Bit."

SHOWS IN PHILADELPHIA.

Philadelphia, April 17.
The dramatic season will suffer an early demise, but from present indications this city will have two or three of its houses open all summer with musical shows to divide patronage with Keith's, which, it is expected, will remain open as usual. The date for the opening of the new Shubert house has been fixed for May 10 and "Maytime" will be the opening attraction.

There is a possibility "Chu Chin Chow" may be substituted. It is understood the latter piece was to have been shown here at the Metropolitan, but if not it may be given in the Shubert Memorial in place of "Maytime."

The Forrest is also likely to run well into the summer, as the lessees are anxious to get as much time as possible out of the house, which is to be demolished. "The Cohan Revue" is announced for three weeks beginning April 22. Local managers are depending upon a strong play from the thousands of munition workers who will not go away this summer and will spend their evenings in the city.

The Weber & Fields show comes to the Chestnut Street opera house and is expected to run several weeks. "Doing Our Bit" is closing there this week after a profitable run. Business has fallen off somewhat this week.

"Oh, Boy" at the Lyric and "The Man Who Came Back" at the Adelphi are still doing good business, the former getting the better play. Mr. and Mrs. Coburn and their players opened at the Broad in "The Imaginary Invalid" to good business and "Miss Springtime," which returned to the Forrest, opened fairly well.

The Garrick has been turned over to pictures. "The Lure of Alaska" opened this week to be followed late this month by "Hearts of the World." Thurston is doing fair at the Walnut.

SHOWS IN FRISCO.

San Francisco, April 17.
"Oh, Boy!" (Jos. Santley) at the Cort got season record on its opening. Evelyn Vaughan is drawing well at the Alcazar.

The King company at the Savoy is holding up.

Good returns at the Columbia for the Cyril Maude show.

The condition of affairs in the legitimate houses is generally good.

FANCY FREE.

"Fancy Free," at the Astor, is simply a show of personalities. There are three outstanding—Clifton Crawford, who is starred; Marilyn Miller and Ray Raymond, featured (along with Harry Conor). It is the personal titles, with an ordinary book, music and lyrics can hold this show at the Astor beyond eight weeks, the Shuberts, who produced it, may call themselves fortunate, if they are that far interested.

"Fancy Free" started first at Providence. Was pronounced but a fair show there. Went to Chicago and was called even worse names, then laid off to try to make Broadway, either because the Shuberts had the stars under contracts and had to play them or because the Shuberts thought the cut rates might hold the piece in long enough to get a return.

It's the first "play" by Dorothy Donnelly, who wrote the book, with melodies and lyrics by Augustus Barratt. Mr. Barratt contributed nothing exceptional, because there is no tune to rave over. "Tinkle-Inkle-Inkle" (Marjorie Gatenon) sounds good, and for the same reason "A Cocktail of Flowers" (Mr. Raymond) becomes the song hit.

Miss Miller was always sure-fire on her dancing. She is more so now, having extended her styles, but still misses much when singing or talking.

Miss Donnelly did one nice thing for the management. She wrote the first two acts in the same set (Palm Beach). The third act was an exterior, so the star of "Madame X" hasn't forgotten some of the things a theatrical producer often thinks of first. She also wrote a story that, if it could have been rewritten in order with a corking host of "ingenues," would have been able to do as much as those off-color "books," cheap and youthful players, with a pretty tune or so did at the Princess. But "Fancy Free" lacks a little of everything, including comedy. Mr. Crawford plays a juvenile, but not with as much snap as he has done in years past. He sings what are programmed as his "own songs," although one ("If You're Crazy About the Women") is a popular published number written by Al Bryan, Edgar Leslie and Harry Ruby.

Mr. Raymond is really young, seems to have class besides the song hit, and does well for what he is allowed to do, which may be anyone's fault but Raymond's. Miss Gatenon has no opposition among the women principals and does much better after getting into her stride than at the start.

Mr. Conor appears to be the comedian. He is in one trio number, with Miss Miller and Mr. Crawford, during which they dug up the "Comedy business" of the acrobats, walking a wire, "shaking" crabs, etc., and, perhaps, have more or less small-time business of old, some one remembered. Then Mr. Crawford said "My God" three or four times, looking for laughs, while somebody mentioned "The B. & O.," and someone else started "comedy" by translating from a French book while speaking to a French girl. If you had never heard it, it must have been funny, according to those seated about, but to those who know it, it must have been awful in a \$2.50 show with the war tax added. Yes, they have the nerve to charge \$2.50 for this. Perhaps \$3 Saturday nights.

The story is of two young sisters at Palm Beach posing as wife and widow with their male cousin the "husband" of the wife. Toward the ending of the second act (there are three) a little "dirt" creeps in and this helps along the action, but it isn't enough. New York has been taught to expect more "dirt" by other shows.

A rather small chorus, including some boys, hang around the hotel's lobby, but the farthest task has been assigned to William Tiltow as the hotel clerk. He must remain in sight and listen to the stuff throughout each of the first two acts. Charles Brown has a "grind" role he doesn't try to beat to death, thereby saving it. Mr. Conor is the father of the sisters. Mr. Raymond is the cousin. Mr. Crawford wants to marry the "widow" (Miss Gatenon) and Mr. Miller, as the other sister and "wife," wants to marry the "grind."

The only one to receive any reception upon appearing was Mr. Crawford. He is apparently drawing early from those who know or like him on the stage. But the size of the audience the other evening wouldn't have imbued any of the principals with courage to ask for a raise of salary on the strength of it.

Since.

STOCKS OPENING.

The Lyric, Dayton, O., will open with stock about May 15. Mabel Brownell and Cliff Stork will head the company.

Elitch Gardens, Denver, will have Mme. Borgny Hammer and her company in repertoire.

Columbus, April 17.

The stock season at Olentangy Park will start next month. The company leads will be Mabel Carruthers and Richard Pyle.

George Fox will be director for the stock at the Denham, Denver.

Mike McDonald is putting on stock at the New Star. Steve Finn, Paul La Croix and Carney and Buckley have been engaged.

AMONG THE WOMEN

BY THE SKIRT.

It took the Navy Jazz Band to arouse the first enthusiasm at the Palace Monday afternoon. Then Burr McIntosh came across with a stirring appeal for Liberty Bond sales. The show started off lively enough with Fink's Mules and then things slumped. The audience just wouldn't applaud. Santos and Hayes (who have been "cleaning up" elsewhere) made a favorable impression and it had to go at that. I don't believe the biggest star could have done anything at the Palace Monday. Vivian Holt and Lillian Rosedale, No. 2, a new act to these parts, do an act not unlike the Kouns Sisters, but without the Kouns' voices or appearance. Miss Holt wore a black dress of net with overdress of sequins. Applique was too profusely used. Miss Rosedale at the piano was in white with an overdress of gold. Santos and Hayes wore the same dresses they made their hit in at the Colonial, weeks ago. Nellie Walker, in that pleasing sketch, "A Pair of Tickets," appeared first in a biscuit colored tailored suit. Miss Walker also appeared in stock and sailor hat. An evening gown (worn last year, I'm afraid) was of black net with a jet overskirt. Louise Dresser went passably fair and looked lovely in a well made blue chiffon frock. The skirt was banded in three rows of silver braid. A wide belt was of silver with long ends hanging at the side.

Although not on the program at the Colonial Monday, Jimmy Powers easily walked away with the honors. Mr. Powers not only talked for Liberty Bonds—he sang, danced and went through a regular routine that made up a very good act. Mrs. Powers from an upper box proved as able a persuader as her husband. When the spirit of buying bonds slowed down a

bit Big Bill Edwards mounted the platform and business immediately picked up. Mr. Powers sold over \$25,000 worth of bonds Monday evening. He is out to win the trophy and will surely be successful for no one could possibly resist the natural appeal in Mr. Powers' voice. Vaudeville bills don't seem to matter, now, that the Liberty drive is on. Laughlin and West in "Cafe Lonesome" found the girl fussily dressed in pink and an unbecoming hat. There also was a purple cloak of velvet lined in cerise. The best part of her costume were her boots. Her feet did look nice. Adelaide Mason and Leeta Corder in that very nice fantasy with John McGowan are dressing the same as when I saw the act several weeks ago with one exception. Miss Mason wore a cerise dress of satin. The skirt made very full had a narrow band of pale green at the hem. The short waisted bodice had a girdle of the cerise while the neck was bordered in green.

Blanche Ring, before her act, walked out on the stage and shaking Mr. Powers' hand, asked to be put down for \$1,000. Joe Jackson came across with \$300 and William Ferry with \$100. Miss Ring was in a dress made of fish scales of a marvelous shade of American Beauty.

The American theatre program the first of the week starts off with Hanlon and Ward, a girl and man on the rings. The girl wore a white shirt-waist and green velvet pants. Delmore and Moore finds the girl first in a comedy tailored suit. In brown makeup she appeared in a white dress having a black net mantle. The third change was a sequin dress of blue and silver. A huge hat cut in with a square brim had a plume at each corner. "The New Doctor," a "girl act," with five girls

and two men was entertaining while the men were on the stage. One girl doing the solo numbers made several changes of costume. A gold lace frock had three flounces with side draperies of a white and gold brocade. Pink chiffon draped the figure, but could hardly be called a dress. She also wore a black skirt and silver bodice. The girls appeared first in black lace aprons. There were no skirts, for when they turned only lingerie was seen. Two other changes completed the outfit. Earle Fox speaking for the bonds made quite a stirring oration, considering his many years in pictures and away from the stage.

IN AND OUT.

Through Theodor Kosloff having a bad foot Monday, his act did not open at the Palace and the Navy Jazz Band went in its place. The Band also opened at the Riverside Monday, playing the two houses. At the Riverside Janet Adair objected to the No. 2 spot at the matinee, leaving the bill, with Nina Payne at night, when shifted to that position, also leaving, cutting down the running time of the Riverside bill to the proper hour, the matinee Monday not concluding until 6.10.

On account of the illness of one of the members of his company, James Thompson was forced to lay off several performances during his engagement at the Pantages Theatre, San Francisco. Stanley and Dale, dancers, filled the void.

Santos and Hays left the Palace program after Monday's matinee (when they were No. 5), declining to accept the assigned position for the night performance, of closing the show. Joe Jackson substituted in that spot.

Spenson and Nugent did not open at the Portland, Portland, Me., Monday, through illness. Langweid Sisters filled in at the evening show for the remainder of the half.

The Australian Creightons could not open at the Colonial Monday, their

baggage having been in a wreck early Monday morning between Camp Upton and Flushing, L. I.

Mahoney Bros. replaced John T. Ray and Co. at the Hamilton the last half last week, the Ray act unable to make a train connection out of Connecticut.

Julia Curtis was replaced on the Hamilton bill the first half last week by the Eddie Miller Duo; was enabled to open there the last half.

Corcoran and Mack replaced Raymond Wylie at Albany the first half. Mr. Wylie was ill.

Dillyn and Davies replaced the Ponzillo Sisters at the Colonial, New York, this week.

Jimmie Lyons replaced Sidney Forbes at McVicker's, Chicago, last week. Forbes' voice went back on him.

Bert Melrose replaced The Three Rubes at the Palace, Chicago, this week.

Stanley and Burns, out of Keith's, Dayton, this week, replaced by Tower and Darrell.

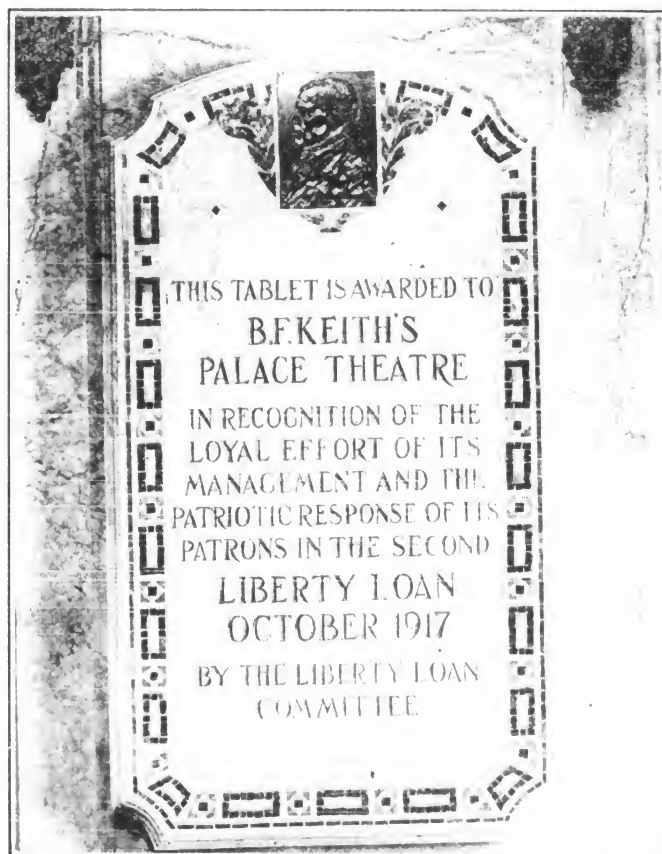
WARRANT FOR LECTURER.

Indianapolis, April 17.

The Indianapolis police have a warrant for A. L. Skenby, a returned Canadian soldier, who has been lecturing through this section.

The warrant specifically charges grand larceny, but the offense committed according to the police department, was the passing of worthless checks. Skenby, who also passes under the name of Gunner Albert L. Scanly, made the acquaintance of F. W. Foster, a salesman in the employ of the Central Film Service Co., of this city, who endorsed a check of his amounting to \$87.50 at the Brevort Hotel.

Frank Granger has been engaged by Elliot, Comstock & Gest as stage manager for "Leave It to Jane" in Chicago. He replaces Hugh Reticker, who leaves to assume the same position with "Oh, Boy," now in Philadelphia.



HONOR TABLETS IN THE PALACE THEATRE, NEW YORK, LOBBY

Now, It's Your Turn To Buy!

Don't be looking out of the window this time. Go to sleep nightly with the easy conscience of an American.

BUY LIBERTY BONDS

All you can. You can't buy too many. There's nothing so safe, and the Government pays you interest.

CABARETS.

Healy's "Golden Glades" at Broadway and 60th street put on its "Spring Ice Show" last Friday night, with a subtitle of "The Hodge Podge Revue." Thomas Healy engaged Jack Mason to stage the performance and probably told Mr. Mason to go as far as he liked. The result of Messrs. Healy and Mason getting together for a big show in the Glades brought about just exactly that. It's by far the best Healy's has had since the "Golden Glades" opened Christmas, '16. The show is more evenly balanced between the numbers on the ice and "on the carpet" than formerly. It runs along at a gait only exceeded by Bobby McLean's performance on the steel runners. Not so many "world's champions" among ice skaters are in this show, but they are not required. When McLean starts to skate, everyone else is forgotten. That boy is called "The Speed King," and it must have been his original name. Seldom is a racer on ice or rollers noted for fancy skating, but McLean does both and combines them.

He has but two numbers, however, during the evening. There are many other principals, also 10 chorus girls, besides the "Glades" ice sextet, who back up the numbers on the ice. The new leaders "on the carpet" are Girlie (formerly of Bankoff and Girlie), Joan Maith, Helen Groody, with Helen Hardick held over from the last show. The Boylans (Rose and Arthur) dance, and Irving Gluck takes part in two numbers.

The two finales, of the first and second half, are striking, especially the big finale of the show, "The Stars in Healy's Service Flag," with considerable production work ingeniously employed by Mr. Mason for the floor effects. He has also made the ice and carpet numbers blend for smooth running, with the management giving the production pretty and frequent dressing. At the opening of each section the chorus girls wear a slightly double change, and this helps the speed. Winslow and Steele are retained for their comedy skating turn, with Cathleen Pope doing some nice solo skating. Lora Jean Carlisle and Cecile Rousseau skate in doubles with Messrs. Steele and Winslow. Special music was written by Phil Goldberg, with lyrics by Nat Vincent and Bud de Sylva. Harry Francis is stage managing the "Glades" show. There are two or three

novelties in costuming, and there has been (for the first time) a pantomimic story tried for the ice numbers, called "The Broken Doll," with the ice chorus taking part. Fourteen numbers in all give the "Glades" a big show, and Mr. Mason has made it a fast one. There's nothing else in restaurant entertainment in New York that approaches the composition of the ice and carpet combination, which leaves Healy's "Golden Glades" in a class all by itself for unique restaurant interest and amusement.

The raids on the "coffee houses" and chop suey places in New York during the past two weeks created some commotion. None of the places raided held a liquor license, but it was suspected men in the Service were securing liquor at some of them. In some of the "coffee houses" it had been reported girls of the street met their "fellows" there nightly, using the restaurant as a clearing house for proceeds. Some of the chop suey places were notoriously tough, but not more so in the late hours than the coffee and cake resorts. Among the places raided was Wolpin's at Broadway and 47th street. This place had been supposed to be supported mostly by theatrical people. Many of those present when the raids occurred were detained and questioned.

Oscar Shaw, leading comedian in "Leave It to Jane," at the La Salle, Chicago, is planning a series of special matinees at which he will present spectacular dances in a series in which he will be assisted by Mignon Reed. He is arranging to have the necessary special sets of scenery painted, and shortly will announce his series. If the dances prove to be a success, Elliott, Comstock & Gest, it was announced, will put them on as a special attraction in the Cocoanut Grove, New York.

Paris cabarets have prepared to continue business during air raids. Le Perchoir, a small place in the Fog, Montmartre, has placed tables and seats in the cellar of the building and announced that in the event of an air raid, the show will be transferred.

The Police Commission of San Francisco is deadlocked regarding the renewal of the license of Rector's Cafe.

Under the old management it is said the place was run too close to Tenderloin style and notice was given that the license would not be renewed on expiration, but the place has since changed hands, therefore the split in the Police Commission.

The show at the Film Cafe, New York, conducted by Joseph Toal and Billy Gallagher, is now given upstairs (street floor). There are eight entertainers including Joe Ullis, who put on the cabaret. The others are Al Herman, Victor Steiner, Gene Gorman, Edna Lee, Bunny Winters, Mabel Lee, Winnie Buchanan. Several "ensemble" numbers are featured.

Weiman's Nankin Gardens on 181st street and St. Nicholas avenue has installed a new show and is also experimenting on opening Sunday afternoon. Fred Cantfield is managing the restaurant and Billy Allman looking after the entertainers. Others in the show are Chris Pender, Marion Robinson, Ruddy Ralph, Myrtle Lorenz.

The Old Nurnberg Cafe, San Francisco, celebrated the anniversary of the entry of the United States into the world war and the launching of the third Liberty Loan by changing its German name to "The Elite." This is the first cafe in San Francisco bearing a German name to discard it.

The cabaret situation in Cincinnati hotels is precarious, due to a waiters' strike, now raging. The Gibson has put on a crew of negro garçons to replace the white strikers, while Manager John L. Horgan, of the Sinton, one of the best of press agent-managers, is getting publicity by employing girls.

Roller skating has replaced the ice at St. Nicholas Rink, New York. Roller skating is also being tried at Malotia Gardens, Buffalo, following the ban by the mayor upon vocal music where liquor is sold.

The Mosconi Bros. have been added to the show on the Century roof. Beatrice Palmer opens there Monday night. Ruth Oswald has left the show, replaced by Lois Cook.

Edward Livingston, the agent in the Columbia theatre building, is to marry in June. His bride will be Belle Schaflander, non-professional, of New Haven, Conn.

Patricola, who has been playing western vaudeville, is routed east by Harry Fitzgerald.

GOOD MUSIC IN "BABY."

Atlantic City, April 17.

A musical score that bordered on the edge of light operetta arrived and is perhaps the best Jerome Kern has composed, was enhanced by many principals with voices in "Rock-a-Bye Baby" at the Apollo Monday.

The new musical play is based upon the farce, "Baby Mine." The adaptation is a wide one.

The much advertised "all dressed up" proved to be an important feature. About a dozen girls formed a chorus in gowns as handsome as could be desired, with frequent changes.

Edna Mussey is one of the popular figures of interest. Her presence, though from the plot standpoint unimportant, musically was the high point of the evening.

Edna Hibbard as Zoie, the wife, and Adele Rowland as Jimmy's wife, especially the latter, had some pleasant numbers. In two topical songs they had the assistance of Mr. Morgan and Mr. Cumberland as their husbands.

Dorothy Dickson and Carl Hyson, added attractions as dancers, made their first appearance Monday in the first act. The audience doubtless expected their reappearance later in the performance, an event which did not materialize.

Even though this farce is weak in its scissored portions and fails to bind the play together, the additions of scenery—an elaborate decorative scheme—with an excellently conducted orchestra and plenty of music to interpret the score—show signs of passing as a very pleasant delightful little musical event in the spring. Selwyn & Co. are the producers.

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.

Manmoth Film Corp. & Franklin E. Backer—Master Drama Feature, Inc., \$7,205.55.

Torpedo Film Corp., Andrew Ferrell & Rudolph Egirdl—State Mercantile Co., Inc., \$1,222.18.

Central American Film Service & William B. Story—P. Cohen, \$101.52.

Oh Look Producing Co., Inc.—W. M. Jenkins, \$542.60.

Leslie Stuart—Club Cigarette Co., Inc., \$13.30.

Wm. A. Sherr—M. A. Heaton, \$525.90.

Montagu Love—W. N. Compton, \$273.32.

Max Spiegel, Inc.—Mark Aron, Inc., \$268.20.

Andre Sherri—W. V. Compton, \$154.50.

Carter DeHaven—E. Williams, \$122.95.

Joseph M. Galtes—H. Arnold, \$481.72.

Richard Lambert—Franklyn Garage, \$190.70.

Oh Look Producing Co., Inc.—W. M. Jenkins, \$1,052.88.

Oh Look Producing Co., Inc.—Julius Klugman's Son, Inc., \$378.11.

Navy Jazz Band (26). 23 Mins.; Full Stage. Palace.

Three bands in one and an orchestra to boot tells the triumph and story of the temporary entrance into vaudeville of the Navy Jazz Band, and with 25 musicians in the navy blue uniforms, while the leader, Chief Yeoman Al Moors, wears the uniform of his rank. It isn't so important now where the band came from as long as it came from the Navy, but it is going back to the same place, Charlestown Navy Yard, and that's the hard luck for vaudeville, although for the Navy or that portion which may be around when this band is working need worry over no other entertainment. The Navy jazzers are one whole show in their own jazzing selves. The curtain goes up on the musicians seated, with "Light Cavalry" on the card. The band, thusly disguised as a symphonic orchestra, goes through the overture, without a hint of the festival to follow. Before the applause has quieted for the first number they're off, going to a rag as though they owned the patent rights to all ragging, then letting the audience know the kind of musicians they are through a violin solo with a piano obligato (on the stage). After that is a jazz medley, with four banjo and four saxophone players lined up in front from out of the midst, after which a trombonist jazzes it up for good measure along with the others, and then one of the players sings "Buy a Bond," with Sousa's "Stars and Stripes Forever" played immediately after (as a straight band), with another jazzing finale, when the leader stopped the riot by mentioning the Liberty Loan speaker would follow them. Some of the band appear to play two, three, or four instruments during the turn. At one time in the jazzing numbers, besides the banjos and hats in the air, the piano player tossed his stool skyward, while the drummer fired his music sheets to the winds. If you want good straight rag or jazz music, here it is, but it can't stay, for the Band is only loaned to vaudeville during this Liberty Loan campaign. Other than the orchestral division, these musicians are a rag combination, only much larger, such as has been heard in cabarets, and better; a jazz band, likewise, and a regular band, doing each and all as well, if not better than vaudeville has ever heard. It comes with such a complete surprise after the formal opening which might portend a good amateur organization traveling on leave that the Palace audience Monday night just shook the house with applause, in which cheers were coupled. There is no better act on the stage than those boys in blue with their music.

Sime.

Fink's Mules. 10 Mins.; Full Stage (Special Set). Palace.

An animal act with an unridable mule, several plants (including a negro), trained ponies, dogs, and for an added comedy attraction, a couple of monkeys. Monkeys have not been employed in previous acts of this description, of which there have been several, with Cliff Berzac's first. Fink's resembles Berzac's even more closely through a revolving table and a colored boy "riding" it. In a circus setting the Fink turn runs swiftly for 10 minutes, the comedy causes laughs and the monkeys are of new and novel assistance in the laughing department. Opening the Palace show at 8:05, with a light house at that hour, the turn got over very strongly. The trainer is middle aged, the setting and apparatus are bright looking, also clean, with the animals the same, and the act may be counted upon as a comedy number in any program.

Sime.

Ruby Norton and Sammy Lee. Songs and Dances (Special Drop). 15 Mins. One. Riverside.

After quite an absence Norton and Lee are back in vaudeville with something worth while. Last season they lit up the revue at Reisenweber's and this season Miss Norton started in the legitimate with "Flo Flo." She probably withdrew to prepare the new turn which they bill as "song productions." That isn't quite descriptive of their offering, but anyhow they are both "there." Perhaps three-fourths of their turn is with the spot light, but since they have quite a bit to show in a costume way, it is the right idea. Besides the peacock drop in blue and green looks the prettier in the shadows. They opened with a dueted number with a dance. Both were in white, Miss Norton's costume trimmed in contrast with orange. Sammy followed with his "twisting" dance, including his difficult "ankle" step, which got something. Miss Norton then had two numbers, one a straight song effort, pleasingly rendered and then after quick change, she was on with a ripping costume to give a Spanish number, which might be "A Story of a Rose." She was robed in violet and silver, which when unwrapped disclosed a peachy short dress. Lee joined in a Spanish dance that dovetailed into the song. The lights went on full for the first time for the earned encore, which had its costume change too. On appearance the team belongs to the 100 per centers, and they have stepped back into vaudeville with perhaps a classier showing than before.

Ibee.

Southe and Tobin. Harmony Vocalists. 17 mins.; One.

The Crown has the lowest-browed audience in Chicago, and an act that passes here has nothing to fear anywhere. With a sweet, lilting little offering, Mr. Southe and Miss Tobin penetrated the composite ivory and won through songs via hearts, which even lowbrows have. Southe wears evening dress, and the manner in which he carries himself indicates it is no novelty for him. Miss Tobin takes three changes of costume. She opens in evening dress, changes to modern old-fashioned frock and closes in a novelty gown. In a hula number Southe gives an effective imitation of a steel guitar, accompanying Miss Tobin in this manner. They finish with a ballad. The big feature is the perfect blending of the two fine voices. It stood out in the shoddy atmosphere of the theatre like radium in mud. The act should get a position on big time.

Swing.

Charles Rogers and Co. (2). Farclal Sketch. 15 Mins.; Full Stage (Picture Studio Setting). City.

Three players. Two men. One woman. Interior of a studio layout for picture taking. Director on first. Says the Lightning studio is awaiting arrival of new players. Man in semi-comic make up, unmistakably English, with man using English accent bit, laying emphasis on the fact from time to time that he's from Bucksville or some countryside hamlet that cannot be found in England, and a makeup that does not run true to the yokel types existing in the States. Girl aspires to be picture star and the "rube" also says he is out to cut up before the camera. Director engages them. Scene of a meller nature rehearsed with comedian (thought to be Rogers, but no way to designate his identity), confusing action, making every move play for comedy with some of it laughingly received at the City. Act was well received at the City, although that is no criterion as to how it will be accepted elsewhere. Cast works hard.

Mark.

Lillian Fitzgerald and Co. 9 (1). Songs. Piano-act. 20 Min.; One. 5th Avenue.

Lillian Fitzgerald is doing an entertaining turn, with a male pianist (Charles Senna). Miss Fitzgerald has plenty of ginger, varies her act and seems able to land the audience either with song or talk. She does an Irish number, a "French soubret," sings "Kiss Me Again" to show off the voice, and changes her gown. The pianist fills in nicely, makes a double out of their first number, and the turn had no difficulty in making the hit of the bill at the Fifth Avenue last Friday afternoon. Withal, however, Miss Fitzgerald did too much. If she would condense it would mean more for the final opinion. When doing a slangy bit of talk in which she implored an imaginary person to treat her rough, the house roared. The use of the expression "broad" should be dispensed with. No use educating the public to that Pacific Coast phrase. Besides the good work of the principal, also her pianist, Miss Fitzgerald helps her material by her own personality.

Sime.

"No Man's Land." Dramatic Sketch (6). Full Stage; 20 mins. American, Chicago.

There has been an epidemic of trench sketches, most born right here in town. This one appears to be a frank copy of the Manley-Harrison sketch recently produced here, now playing the Pan time, entitled "Over There." The chief difference consists in the dialog, written around a setting identical with the one employed in "Over There." Sergeant Joyner, said to be a veteran of the Canadian Princess Pats and Black Watch regiments, has left the Manley-Harrison sketch and is utilized by Menlo Moore, who is responsible for "No Man's Land." The dialog has some dramatic value, largely lost during the try-out performance because the actors mumbled and slurred. The sketch opens before a handsome and effective drop representing one of the recent Liberty Loan posters. Joyner makes the same war speech before the drop that he did in the other sketch, and then the sketch proceeds, full stage. From that point on, with the exception of the changed dialog, the sketch is the same as "Over There."

Swing.

"The New Doctor." Girl Act. 21 Mins.; Full (Special). American Roof.

This musical comedy bit is featuring Tommy Toner, with Winnie Wall and Morris Harding backed up by four girls who look fairly well. There is no class to the turn, it revolving around a chiropodist's shop, with the doctor a "fiance," and getting very little comedy out of it. The act could stand some cutting. The audience didn't enthrall to any extent, and though they were listless in front, it was evident the act would have a pretty hard time getting over on any bill. A little speeding up and some new numbers should help.

Anderson and Rean. Sketch. 14 Mins.; Full Stage. American Roof.

Should do nicely in the smaller houses. Tuesday night the pair received the major portion of the laughs and did fairly well at the finish. The act opens with the boy in bed and his wife out looking for work, with the usual cross-fire when she comes in. Both work nicely and should find little trouble in registering favorably. The act was formerly Anderson and Evans. Mr. Evans is now in the Service.

Jimmy Hussey and Co. (1). "Somewhere in Vaudeville." 23 Mins.; One (Special Drop). Riverside.

Jimmy Hussey has changed his act, but it's the same Jimmy. He has shaken the fox hunting stuff and costumes and now he is in khaki. So is William Worsley, who assists him. Just why he bills "Somewhere in Vaudeville" as a military playlet, maybe Jimmy knows. True, it's a military sort, but the playlet part don't come in at all. Worsley appears first, coming through a curtain flap that is supposed to be a tent. After he has sung "Little Bit of Sunshine," Huzzey pokes his nose through another "tent" and after being assured that it is half past five in the morning and not afternoon, soon gets working his familiar dialect lingo, but with mostly new material. The laughs came easily and following up with several new comic songs, Jimmy had things coming his way. One of the numbers was about a "Yiddisher Tiger Rose," but funniest seemed to be a telephone number. Retained from his former act is "Isadore," which was used with Worsley for the finish. Hussey's suit of khaki is quite neat—all save from the knees down and the hat. There has been some criticism on the wearing of uniforms on the stage. If such feeling is sincere, it is excess patriotism or more properly wasted demonstration. It's a cinch that even a stern military official would and does enjoy humor even if aimed at the service, for the comic side of serious things is an American trait. Hussey's new act may stand for a little cutting. It is surely welcome to succeed his "Fox Hunters."

Ibee.

Sidney Forbes. Kipling Recital. 14 Mins.; One.

In undertaking to interpret Mr. Kipling in song, Mr. Forbes has ventured a healthy job, because Mr. Kipling, as everybody knows, is not Shelton Brooks, nor yet "Slap" White. On the other hand, Mr. Forbes is not Gene Green, nor yet Willie Solar. Mr. Forbes has three songs, each with a cameo-worded little introduction, and a splendid tenor voice. The songs are "Mandalay," "Mother of Mine" and "Danny Deever." He sings them as Kipling wrote them—brilliantly, powerfully, resonantly. He draws a vocal picture of the Indian terrain, where the dawn comes up like thunder, in his first number. He invests his second song with the deep tenderness that Kipling gave his mother song—a wonderful song, even if it does not attempt an acoustic. And in the last song Forbes acts as well as sings. He sings Danny Deever into the gallows and speeds his soul across the space with ringing notes. Forbes is costumed as a British Tommy of the Indian campaigns. His deportment carries with it a minimum of ostentation. One cannot find fault with Forbes unless one can pick a quarrel with Kipling. His job is to interpret Kipling in song. He does it about as well as it may be done. If Forbes does not get a good spot on the big time, it will not be his fault—or Kipling's.

String.

Celestial Duo. Songs and Piano. 16 Mins.; Two (Special Oriental Interior). City.

Two men. Stage looks Chinese, the duo going in smartly for wardrobe and flashing some panamake designs that looked good. One man pre-ides at the piano and also goes in for considerable vocal pressure. The vocalist went in for the heavy stuff right. Nice voice. Good little act. On a bill flooded with some, they were a success.

Mark.

"All for Democracy" (8).

Patriotic.
14 Mins.; Full Stage (Special Set).
Palace.

"ALL FOR DEMOCRACY"
 An Allegory of the Present
 Personages Represented
 Our President Mr. P. H. Westphal
 The Spirits of:
 General U. S. Grant, Mr. Frank Kenmore
 General Robert E. Lee, Mr. Grant Foreman
 Abraham Lincoln, Mr. Tony West
 George Washington, Mr. Alfred Clark
 General Lafayette, Mr. George Piteau
 Joan of Arc, Miss Cressie Carr
 Gen. John J. Pershing, Mr. Phil McChesney
 The act written and directed by Hamilton Coleman and Sylvanus George. Musical setting by Harry Anbacher. Orchestra under the direction of Mr. Phil Welker.

Impersonations, such as listed above, are, naturally, "sure-fire" for applause, but just how sure-fire seems to depend upon the theatre played. At the Palace Monday evening the applause was light, very light, considering. The scheme appears to expose itself before an audience accustomed to this sort of red fire, and many audiences have grown accustomed to it of late. There is nothing new in this playlet excepting the idea of presentation. It is a dream of President Wilson's, with the notables of the past as programed appearing before him, all declaiming on the past, the war and the President, excepting Lafayette and Joan of Arc. Lafayette appeared for but a moment as Washington mentioned him; Joan of Arc sang. Mr. Wilson, as impersonated while seated at a table by P. H. Westphal, bore a striking resemblance to our President in profile. In the Palace lobby afterward the resemblance was marked. Frank Kenmore as General Lee could be credited with the next best. For elocution it is a matter of choice. For argument there is no choice—the Sunday editions of the papers and the magazines have covered all the subjects dwelt upon. The one point commendable is the musical arrangement. *Sime.*

PALACE.

The Liberty Loan drive, the weather, or the bill might be the excuse for the light attendance at the Palace Monday night. Perhaps all three should be bunched, for it needed a reason. The Palace held its lightest house of months, perhaps years. All over the house was slim, from the orchestra boxes to upstairs, with five solid rows vacant in the rear.

If the show is blamed in a way that would be unfortunate, for it held an undilled act that would make any program if properly exploited. It was the Navy Jazz Band (New Acts), added to the program Monday morning, the turn doubling at the Riverside. The band replaced the Ko-Off Co. on its hold-over week. Theodore Kosloff having injured his leg Sunday night.

The program held but little box office attractiveness. There are several repeats upon it, and while this would not possibly have been so noticeable under normal conditions, a patriotic skit, "All for Democracy" (New Acts), No. 3, put a damper upon the audience, and the program that neither could wholly recover from until the band appeared next to closing, which was shortly after 10. Following the band, the Liberty Loan speaker, Dr. Evans, took the stage. Closing the show was Joe Jackson, brought down from the Colonial to fill that spot, a position Santos and Hayes (No. 5 at the Palace) refused to accept at night, leaving the program.

The Three Dooleys were sent into the 5 spot in the evening, to hold up the performance and straiten out the dent the "Democracy" act left there. The Dooleys could do nothing until Billy and Gordon reached their two act action, when the laugh started. The boys are quite funny in this bit and it helped along their finish.

Opening the show were Pink's Miles (New Acts), the performance starting at 8, with the first half of the picture running five minutes. The other half closed the show. After the animal act, which did 15 minutes to a slowly filling orchestra, came Vivian Holt and Lilian Ho-bale, on at 8:15, to the walk ins, doing their quiet piano singing turn that at last called for a later position, if anything could be gained by the two women. They went through the act, but it was far from a fair chance for them on their New York showing, so untidily that their Palace turn should not be taken into account by managers, agents or reviewers.

No. 3 held Clark and Verdi, often at the Palace, who must have sounded very familiar to the front, for the laughs came slowly. After the sketch and the Dooleys, the latter trio frequent visitors of late, also appearing at the Century. Gray, midnight featured and were Mack and Walker, returning their "Pair of Tickers" at this house, with Louise Dresser next. Miss Dresser has two or three songs, with her old ones, the old ones being "My Girl Sad" and "Eric's Dream." Harry De Costa is at the piano. Miss Dresser is De Coste

bell, "Song Readings," billing utilized for some years by Willa Holt Wakefield. Nor is Miss Dresser strictly a "song-reader." She told a couple of stories in between numbers, and for an encore sang "We're All Going Calling on the Kaiser," a song mentioned by the singer as having been composed by a soldier and made the popular number by the boys at Camp Devens (Mass.). A "plant" accompanied Miss Dresser on the chorus of this number. It was said around the theatre Miss Dresser carried the plant, and he was specially placed for this lively war song. Miss Dresser has a much brighter turn just now than she has given vaudeville for a long time, and looks just as well as ever she did, which is saying much.

The Palace business should pick up during the week, as those Navy Jazzers are going to be talked about on Broadway. *Sime.*

RIVERSIDE.

A whale of a show and a long one. Monday matinee it was around 6 o'clock when it was over. At night two acts went off the bill, and even then it wasn't a lot shortened. The acts leaving were Janet Adair and Nina Payne. The latter was the number two spot for the night performance, but declined. This necessitated a filler after Jewels Mainkings, which opened well enough, but forgotten in the brilliant going that followed. A portion of the news film was shown as the filler to set the stage for the Navy Jazz Band, which turned out to be one of the season's sensational surprises.

What a riot the sailor muscians were. At the matinee the lads gave three numbers. At night they had seven or eight and could have kept on going all night from the way the house came through with a continuous broadside of applause. These twenty-old navy musicians came from Charlestown (Mass.) underdressed to aid in the Liberty Loan Drive, they doubling with the Palace.

This Navy Jazz Band—violins, banjos, brasses, basses, trombones and drums—and all

the show—at 11:25. Mr. Howard did but little cutting, although he saved his singing of past bits until the last, as encores. Working against time he sang the major portion of his revue with considerable speed. The graceful Ethelyn Clarke, looking quite nice, was a great help to the hard working and convincing Mr. Howard. The class of the turn was fully demonstrated, for with so much show ahead to start 32 minute offering of the kind at nearly even and keep the house excited until the end was something. It was only after Howard started singing his old favorites that the house started wailing, and then not many left until he had finished. Each encore was an opportunity, for Miss Clarke to flash a different gown, she making through the turn ten or more changes.

The show was late in starting, but it may have been that the management wished to be sure the big "ace" in the form of the sailor lads were on hand before ringing up. *Ibee.*

COLONIAL.

The bright particular white spot of joy on the Colonial stage Monday night was James T. Powers, who though not originally carded for any part of the entertainment, came on unexpectedly following a brief announcement that Powers was there to speak in behalf of the Liberty Loan. He carries a "plant" (Mrs. Powers), who also worked up from one of the boxes bond-buying enthusiasm when hubby was going after them good and hard—just Monday night had another "surprise." "Big Bill" Edwards paid a wonderful tribute to Powers and Mrs. James T. and remarked that he had heard so much of Jimmy's loan "monolog" that he had come there especially to "catch" him. Powers is the money-getting man around the theatres, and with all due respect to all the others, none works so hard as he does for Liberty Loan subscriptions. He sings one chorus after another, taking familiar strains and putting in words belittling the loan "drive," and throughout jokes, also reciting a mighty good bit of

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

MARCUS LOEW CIRCUIT (Jos. M. Schenck)	BERT LEVEY CIRCUIT (Bert Levey)	PANTAGES CIRCUIT (Walter F. Keefe)
FOX CIRCUIT (Edgar Allen)	SIEGA CIRCUIT (Harry A. Shen)	B. S. MOSS CIRCUIT (B. S. Moss)
MILES CIRCUIT (Walter F. Keefe)	FEDER-SIEGA CIRCUIT (Schuchard Keefe)	GUS SUN CIRCUIT (Gus Sun)
FINN-HEIMAN CIRCUIT (Sam Kahl)	NIXON-NIRDLINGER CIRCUIT	MICHIGAN CIRCUIT (W. S. Butterfield)

crackerjacks, do not confine themselves to any one style. They opened modestly enough and then it was "let's go," and they sure went. Solos, music, humor, and then the swaying, syncopated "jazz" with all the furnishings.

It was the corking petty-officer leader who finally brought a halt to the encores, and when he neatly said that a speaker for the Liberty Loan would appear, the curtain was finally allowed the rest, and Chief Capouillon, in native costume, came on with a rattling address, which started with "Fellow Americans." The chief brought forth many a round of applause, and during the time the loan workers were operating through the house he sang the "Marschallaise" with everyone standing.

The Riverside has gone further in the loan than any house in the country thus far. Monday evening \$25,000 was subscribed, thus pushing the box office figure thus far to \$200,000 over the half million mark. Such a record in nine days of the drive was helped by the subscriptions on Thursday night of last week when the West Side Community Club, which includes a number of millionaires, held a benefit. That evening \$209,650 was subscribed.

The show was a heavy one and the stage lines were clogged with hanging stuff. There were songs in every act save the first, and there was a military flavor to the bill. Yet it all worked out to fine results. A good deal of everything was necessary Monday night. The Navy Jazz Band went in as an act at number two, though unannounced. It was 9:25, when Norton and Lee (New Acts), originally programed to open intermission, took up the running in number three spot after the loan drive. Intermission was eliminated. Jimmie Huzzey was fourth, switched from next to closing (New Acts).

"Somewhere in France" switched from three to fifth, went over with a bang with its unusual song routine, cleverly given a martial atmosphere. The one dramatic bit, "Up There at St. Julien" was a splendid bit of reading. The Klaki quartet was followed by Lilian Shaw, switched from fourth to next to closing, a number one. The show was not a bad one for the better comedy was needed, there having been no other save Jimmie Huzzey except the stuff the Navy Band handed out. With Miss Shaw and Huzzey employing a similar brand of Yiddish dialect, there was a contradiction left it seemed to work no handicap to Miss Shaw. Her new pumping act, "Blanche Ring," fitted in especially the wedding song. The vaudeville costume worn for it is sure a "dare." Miss Shaw's final long number, the mother and kid—(Gurn) had a heap of fun.

Joseph E. Howard with his "Musical World Revue" was the headliner. The turn closed

rhyme on "you bet you'll buy" that was worth several Liberty Loan contributions.

Powers is headed toward Times square, having previously been at the Riverside, where he said that he had collected more than \$15,000, and following his Colonial appearance something like \$25,650 was subscribed. Powers had them laughing one moment and subscribing the next.

As to the show proper there wasn't much to garner the way of attention and applause. When Powers got through succeeding dialogues—sounded monotonous.

William Ferry opened well. Loughlin and West appeared lost with their talk, but dancing the results were better. John McGowan and Co. pleased, although the act does not yet appear to run on ball-bearings. It could stand a lot of work and improvement. It sits the middle and wobbles somewhat at the end.

Joe Jackson, as usual, was laughingly irreverent. Van and Schenck are in their second week. After intermission and Powers were Clayton and Lennie, caught in the tow of the long speech ahead. They had a mighty hard battle, but they hung grimly on until their success was apparent through the laughter and applause at the finish. The hour was getting late, the audience somewhat restless, yet it remembered that Blanche Ring had subscribed \$1,000 a few minutes previously. (Joe Jackson took \$300 worth and Ferry also bought a similar amount) and the folks were more than contented with the start. Miss Ring entered and noticeable but the real surprise hit came when her "Blumen on the Rhine," which caught encore after encore and almost had Miss Ring exhausted.

Conroy and LeMaire were brave at a late hour and they went hard at it. There was little left for Gloran and Newell in the closing position and the lateness worked a big hardship. *Mark.*

AMERICAN ROOF.

An extremely listless audience invaded the American Roof Monday night, and as the show was also somewhat shy on "pep" it was a lifeless evening. Even Willie Solar, who always does well at the American, just about passed nicely. It looked like a clean-up for William previous to the time he showed, as there had been nothing on before him that even drew out making it hard, but he only took one low, then—first—Lillian and Ward started laying down the barage fire that kept the audience under cover throughout the remainder of the show with their acrobatic turn. If the boy would do less talking and more work on the rings it would undoubtedly be to their advantage. There is too much "gabbung" throughout the

act, it slowing things up considerably and making the house decidedly restless. Terminal and Sauls, with their "jass" playing on a violin and accordion, failed to start anything, though they might have done better if placed farther down.

Delmore and Moore got a few laughs in spots and did fairly after finishing with a song in "one."

Parsons and Irwin followed with their camouflaged act of starting as a sketch and finishing with the end of the boys have nice voices, and don't remain forever, each singing a solo, then together and final. The act went better than any of the others in the first part, and at that they only got across in a half hearted way. "The New Doctor" (New Acts), a girl act, closed the first part.

The Three Robins started the second section and sang five songs, coming back for an un-called for encore when they should have left well enough alone. There is nothing but singing, the two boys and girls just standing there and delivering one after another, almost mechanically it seemed. The applause was light after their last number, but they returned for a number for the "flag." Anderson and Reed (New Acts) got most of the laughs sprinkled here and there throughout the evening, and came very close to doing nicely at the finish, which is saying a few when the spirit of the audience is taken into consideration. Solar was preceded by an overture that sounded like an introduction the Rivoli given as a feature picture and the reason for the big noise remained under cover. Mr. Solar is doing the same act he did when playing the house previously. His dance at the finish brought him the most.

De Dio's Circus closed.

Earle Foxe, the film star, spoke upon the Liberty Loan after the first act and held the stage for at least ten or twelve minutes. He succeeded in collecting \$7,500 in subscriptions, upstairs and down.

FIFTH AVENUE.

Although the Fifth Avenue held a well filled house Monday night, the audience seemed indifferent, as the acts just came and left, getting little returns for their efforts. The eight turns on the bill tried their hardest, but El Cieve was about the only one to score anything resembling a hit.

Reddington and Grant opened with their fast bounding mat routine, which earned them a passing score. John W. Ransone, working in evening dress, received a reception following the slide flashed on the screen telling who he was. Ransone's stories might go with some audiences, but the Fifth Avenue crowd don't think much of them, passing him a little applause. Jessie Hayward and Co. earned a few good laughs, but the patrons also let her go almost unnoticed. El Cieve with his xylophone and dressed in Highland garb got the best returns of the evening. El Cieve is still doing the same act he did back in 1911, the only thing new being the use of the last popular song. He was brought back for an encore, responding with an operatic selection, which in turn forced him to a speech. Following an illustrated song by Mable Burke, Orth and Cody scored. The couple have an act which should do them a while, but at present their work is overdone and the turn in general could stand cutting down about fifteen minutes. The woman's facial make-up is poor and mars her appearance considerably. Moon and Morris registered a well earned hit with their first rate dancing. Ryan and Lee did not do much, but managed to get by. Bert Crossman and Henrietta Morris with their Jazz Band closed to a walk-out.

ROYAL.

With nine acts on the bill at the Royal Monday afternoon, most of them quite new, and the sale of Liberty Bonds as intermission, the matinee was concluded at 6:15. Fay, Two Coleys and Fay, with their delicate miniature musical comedy, "In Featherland," having a tough spot, opening the second half, asked permission, in justice to themselves, to retire from the program, and there was no more than enough show, the request was granted. At night, despite the elimination of one act, the show wasn't over until 11:40, an hour when all good Bronxites are generally at home.

The withdrawal of the Fay, Two Coleys act necessitated the rearrangement of the bill. Page, Hink and Mack, acrobats with clever hand balancing, original combinations and some good comedy, opened and secured big applause for their finish.

The next four successive acts used piano, not due to any rearrangement of the bill. As a matter of fact there is a fifth turn using the instrument this week, and the original programing had it succeeding the first, for making five consecutive ivory ticklers at the matinee.

Nora Kelly, assisted at the piano by Nat Goldstein, sang five numbers with inclusive delivery and a good sense of values and went well. She lacks, however, a big song hit, which would do more for her than anything else. She is separated on the front end. Sophie Tucker by only two acts. There is a general resemblance in type, and a more contrasting pair of singing comedienne on one bill might have been more desirable.

The Ford Sisters still adhere to their unattractive, sleeveless silk "overall" for their filiposted dance, but are otherwise gorgeously dressed. For a pair of sartorial knockouts with silver tissue skirts with marabout borders, diamante bodices, hats of gold lace and orange feathers, and ostrich feather fans. Their triple taps for the finishing number were most warmly applauded.

Frank Westphal scored amusingly with his boob monolog, piano playing and "Hunk of

Tin" recitation, the exclusive rights to the later being claimed by at least one other person.

Sophie Tucker with her Jazz band of five gyrational instrumentalists was her usual riotous hit. She personally was quite indistinct with her vocalizing until the encore in "one" when every word was audible. Why couldn't the entire act be as bare as the "front cloth"? Wouldn't it look just as important and be much more effective? For the finish Frank Westphal appeared and worked up the finale. How audiences love that "im-promptu" stuff.

This brought intermission at 10.10 and started the Liberty speeches and sale at 10.37. In a comparatively short time the bond was netted \$2,000. Time was swiftly passing, and John B. Hymer, in "Tom Walker in Dixie," with its heart interest and comedy, was hustled through without regard for pauses or any effort to register. In almost every instance Hymer talked right over his feeders, and half the time the bond was uninteresting. Jay Gould and Flo Lewis, with special drop, have a clever little singing, dancing and crossfire kidding act, well put over by a classy couple. Following Hymer and making references to Miss Lewis' hair, Gould over-looked an "improvisation" opportunity by not putting on Hymer's lines, "Come on, Red." Dolores Valiente and her leopard had the closing spot at 11.31 in a neighborhood community, and held the audience spellbound for ten minutes. Jojo.

23RD STREET.

"Not so good" at the 23d Street the first half. The show forced a few people out of the house long before the finish, the patrons making comments about the bill on the way out.

Of the seven acts, only two passed with any degree of success. They were Leonard and Willard, next to closing, and the Boganny Trupee, closing. The rest of the show's entertainment ran along in the usual manner.

A posing act opened ("A Modern Mirage"), with the girl having different slides thrown on her from the balcony. A few of the pictures brought scattered applause. Showing the flag at the finish saved the turn. Fredricks and Palmer followed with the girl doing some juggling as an opener, later singing and also doing comedy, though there is some question about the latter. The boy does nothing more than play straight for the girl, and that only fairly well.

Elisworth and Lindon Co. in a "crook" comedy sketch amused in spots. The comedy consists of three men and a woman, two of the former are noticeably weak. The playlet has possibilities for the smaller houses, but that's about all. Bannan and Bennett with their talk reached the high mark up to that time and did fairly well. The boys could stand some brushing up on the material, and a regular song inserted somewhere should help a little.

Cason and Sherlock Sisters opened in "two" singing "China," dressed for the number. The trio sang six songs, mixing in some dancing. One of the girls has a nice appearance and looks especially well in the "Daddy" number. If she would keep the same costume on for the rest of the show, it would strengthen the turn. The same young woman also seemed to possess the only dancing ability of the three, so it narrows down to an almost one-girl act. The boy carried the songs along with his voice, and outside of that did little, not doing any dancing. With some fling up here and there they should be able to present a nice turn. It wouldn't be a bad "chunch" to let that one girl do a solo dance.

Leonard and Willard before a special "drop" did nicely, with the girl doing the "nut" stuff. The boy did very well with his one song, alone, otherwise playing straight for his partner. The team were not affected by the similar act, No. 2, and breezed through neatly at the finish.

CITY.

The vaudeville section of the City bill the first half wobbled. Perhaps that "Tarzan" film shown may have had something to do with the layout of the bill, and that a little more cost was added to the film end.

Maestro and Co. started the show off nicely. Jimmy Flynn is a ballad singer on general performances, and while he varies his routine, even working in a semi-comic number or two, he stands out best with the sentimental stuff. Jimmy carried the sheet accompaniment, but his voice is well worth hearing anywhere. Charles Rogers and Co. (New Acts) seemed to run intermission. The show was followed by Richards and Kyle, who gave the bill a dash of real vaudeville class. They were a large-sized hit and were given just appreciation.

Notwithstanding that Flynn sang, the Celestial Duo sang, Richards and Kyle sang, and then in succession followed another deluge of songs in the acts by Dinkins, McCarthy and Everett and Lieut. B. C. Hilliams.

The trio, which goes in for old-fashioned minstrelsy that is camouflaged with a stage livery stable atmosphere, hasn't changed much since last seen in the neighborhood, although the voices of the men collectively appeared to better advantage. The show was laid on the try for comedy, with the men showing little pep and covering the opening noticeably with inanimation and slowness that does not help. However, they finish up much stronger, in fact the change to the minstrel evening outfits and songs swing them over nicely, and at a juncture when needed. One cannot help but like Lieut. Hilliams. He appears to be the most modest and unassuming of all the returning soldier men, and even eschews the soldier suit while on the stage. He is a natural musician, the piano being his forte, and he has changed his routine of numbers since last appearing around town. A good entertainer and a good talker

as more clearly exemplified when he stepped down from his "angle" and besought the audience to invest in Liberty Bonds. Mark.

HAMILTON.

Hamilton patrons surely got their money's worth at that house Tuesday night, in the six acts, and pictures, for the first half. They were also treated to a very interesting talk on the Liberty Loan by Col. Moses Greenwood, for 45 minutes. Fifteen minutes more was allowed for the subscription of bonds. \$33,060 was subscribed. The show did not end until 11.30.

The Florens Duo gave the bill a nice start and received good applause for their cigarette tricks. Castellano and Zardo, looking neat in dress suits, scored a hit. The couple's numbers are all very well done and they should have no trouble whatsoever holding down an early spot in the big time houses. Maude Derrond and Co., in what was termed a dramatic playlet, had to depend wholly on the little comedy in the sketch to get it across. The four in cast all work hard, but the material is weak and will not get them any better than the three-day bills. A Hearst-Patterson bill the bill in two, followed by the Bolger Brothers. These men are billed as banjo experts, and live up to the billing. The boys had the house from the operatic opening until their jazz finish, and hung up a decided hit. Al. Burton Review following the break in the bill for the sale of Bonds, did little. The turn could have easily been moved up to an earlier spot, where it might have fared better. Charlie Ahearn and his company closed the show. Wm. S. Hart, in the "Bandit and Preacher," closed.

WHITE RATS' HEARING.

(Continued from page 6.)

Q. The theatres of the Associated Actors' Co. were closed?

A. Yes. A. Mountford leaned over and said that the theatres were opened and making money. This brought a remonstrance from Cooke and the referee stated he would note Mountford's conduct. Mr. Myers proceeded to bring out that the assets were more like liabilities, and the witness swung with him.

Q. If the "Player" was a dead issue it should be a liability?

A. The "Player" was always a liability. Q. Then you have changed your mind about that?

A. Yes, I do that sometimes. Q. When you went into the Rats there was \$73,000 in railroad bonds?

A. Yes. Q. Didn't the Rats have \$75,000 in cash when you took charge?

A. No; that \$75,000 was represented in the railroad bonds.

Q. Was there any cash?

A. There might have been \$2,000 or \$3,000. The witness knew nothing about accounts carried in various banks and savings funds and said that an account with the Germania Bank was a "new one on me."

Q. When you stepped down as manager in September, 1915, was there any cash left?

A. Very little. Q. What was your arrangement as to salary as business manager?

A. \$100 a week. Q. Who made out checks?

A. Mr. Waters, countersigned by me. Then it was brought out that after Waters retired Cooke signed checks alone.

Q. Did you pay yourself salary?

A. Yes. Q. Why did your salary stop?

A. They were short of money. Q. How long did salary stop?

A. About two years. Q. How many members did they have?

A. About 6,000. Q. That would mean \$60,000 a year in dues. And in two years that would make \$120,000?

A. Not necessarily. Members were lost—a good many in that two years.

In a try at finding out how it could be learned just the amount paid in dues for the two years, the missing daily cash book again nosed its way to attention. The referee inquired if it might be in Waterbury, whereupon Mountford said that it was one of the books stolen from the 54th street quarters between July 3 and August 28, 1917 (at which time the present proceedings were pending). This claim of theft caused Mr. Sapinsky to express his incredulity by laughing, and Mr. Myers remarked that he saw no cause for mirth.

Referee: What books were stolen? Mountford: We tried to make a list but haven't yet. They took everything that would identify members.

Q. There is no book here to show how much money was gotten from members?

A. Oh, yes, the dues paid from "branch" offices.

The cross-examination proceeded: Mr. Myers: If you had 6,000 members that would be \$60,000 annually?

Mr. Cooke: Yes, an interrogation. Q. What was the percentage of loss?

A. Well the membership dwindled down about 50 per cent.

Q. Did the organization take in enough in the four years between September, 1911, and September, 1915, to pay your salary?

A. I don't remember. Q. How much was due you?

A. \$4,460, or about that. Q. Did you make a complaint about the money due you?

A. Yes, a verbal complaint. Q. Who gave you notes?

A. The organization through the board of directors. Q. Signed by whom?

A. Frank Fogarty signed some. Q. What did you do about the notes?

A. I paid myself. And I paid out other money, too.

Q. What other money? A. Money due creditors. Q. Who? A. Siegel-Cooper, Greenhut; I don't remember all. Q. How did you keep going? A. We borrowed money. Q. From whom? A. Some of the members. Q. Did you borrow from Dr. Harry Freeman?

A. Yes. Q. Borrow \$1,100. A. Don't recall. Q. Was it paid back? A. Think it was. Q. Did you borrow money from Lydia Barry?

Myers was questioning from a typewritten list of creditors.

A. I believe we did. Q. You went to friends and others for money. It was paid back while you were in office?

A. I think so. Q. Did you borrow from Fred Niblo?

A. Yes. Q. From Frank North, too?

A. That's a question in dispute. North bought bonds on the club house, but it seems to me that he did not intend to take out bonds for the full amount borrowed from him.

Q. How much did North lend?

A. Don't know. Q. The statement shows \$5,500. Did you borrow from Frank Herbert?

A. Yes (about \$1,000). Q. Borrow money from Fred Stone?

A. Mr. Herbert did that. Q. Did organization get \$500 from him?

A. Yes. Q. Did it get \$500 from Dave Montgomery?

A. Yes. It was then shown that money was borrowed from Bert Lamont (\$250), W. Littlehew (\$1,500), Mrs. Tommy Russell (\$400) and others lent smaller amounts.

The referee fixed the time the loans were made, Myers saying the period was approximately 60 days before Cooke retired from the Rats.

Counsel went on to say that "all the money possible was obtained before he got out." Cooke objected and Myers apologized. The referee then questioned the witness:

Q. What was the difference in the nature of the assets at the time you took office and when you left?

A. Very little. Q. What did you mean by "bunk" assets?

A. Well, they were book assets; they couldn't be turned over. Some of them were worthless.

Q. Which were worthless in your opinion?

A. The railroad bonds were quick assets but the White Rats Publishing Co. stock and the dues owed were worthless.

Q. Was there no value in the item of dues owed?

Not much, because when Mr. Mountford stepped out of the organization he did everything in his power to hurt the organization. Many believed in Mountford and stopped paying dues. Also initiation dues were raised from \$25 to \$50, and that hurt. Also the assets represented in the Associated Actors' Co. were in jeopardy, for we were not protected with the proper collateral. First mortgage bonds turned out to be second mortgages. The assets in the Associated Actors Co. had some value, but they were not quick assets.

Q. How much equity did the Associated Actors Co. have in theatres?

A. About \$60,000. Q. When you left were the assets reduced?

A. Yes, the railroad bonds were reduced to \$52,000 and the theatre in Elmira was sold.

Mr. Myers then proceeded:

Q. When you left the Rats what was the value of the Associated Actors' Co.?

A. They still retained an interest in the Family theatre at Lancaster, but the house was closed.

Q. The bonds left (\$52,000 in railroad securities) were pledged to the Mutual Bank for a loan?

A. Yes. Counsel then in a long series of questions brought out that Cooke paid himself the back salary between Oct. 5 and Dec. 14, 1915. He had resigned as business manager in September, but remained until December as secretary-treasurer without salary. It was here on the query of the referee as to whether the Rats borrowed money to pay Cooke, that the witness explained the reason he paid himself, figuring that with Mountford back he (Cooke) was due for a "trimming." Cooke quit as secretary-treasurer when he collected on the notes, and afterwards Mountford brought him before a magistrate, who threw the case out of court.

Mr. Myers: Did anyone know that you took money to pay yourself?

A. No. Q. Weren't disbursement statements made every week?

A. Yes, but they were never accurate. Q. There was no statement showing the money paid to yourself?

A. No. Lots of other money was paid out and never recorded.

Was Mountford an officer of the organization when you paid yourself?

A. No, but he was back in the organization. (Persons who were close to the workings of the Rats during the time Cooke did his personal "collecting" of salary, have said Cooke was correct in his suspicion regarding the plan of "trimming." It appears Cooke beat "them" to it.)

At the hearing were a number of former Rats, their initial appearance timed because of the expected "linkings" for the Rats on the cross-examination of Cooke. The results gave little cause for jubilation, although Mr. Myers is not yet finished with the witness. Among the visitors were Cole Lorrilla, James Marco and Charles Aldrich.

OBITUARY.

James D. O'Neil, a dramatic critic of some note as well as a writer of theatrical sketches, and a newspaper man in Fall River, Mass., for the past 35 years, died at his home in that city April 14. Death was caused by heart failure. At the time of his death Mr. O'Neil was managing editor of the Fall River "Evening Globe." He is survived by a wife, one son and one daughter.

GLORIA GRAY

Of Winter Garden
"Show of Wonders" Company
DIED APRIL 3rd, 1918
at the
WALLA WALLA HOSPITAL
WALLA WALLA, WASH.

One of the sweetest natures
fortune has given to our acquaintance. We miss her always.

(A loving tribute by the members of the
"Show of Wonders" Company)

John Findlay died April 9 in the Presbyterian Hospital, following a long illness. The deceased was sixty years of age and was noted on the stage for his impersonations of butlers and clergymen. He had played in New York productions for the last twenty-five years.

IN LOVING MEMORY

of
IRVING LEONARD
My Fiancé
Who died April 17th, 1917.
ETHEL BREWSTER

Wilfred Brinkley aged 33 years and a member of the T. P. U. No. 1, died of pneumonia April 6. He was prominent in the profession, being manager of the William Bradley studios and was popularly called "Johnny."

Harry F. Parent, manager, Detroit O. H., died April 8, of heart failure, after one day's illness. The deceased was fifty years of age and had been manager of the Opera House for fifteen years.

IN MEMORIAM

Of My Two Pals

SAM CHIP

Died April 11, 1917

CLIFF GORDON

Died April 19, 1913

GEORGE LE MAIRE

Harold F. Stocker, husband of Clara Stocker Baldwin (wealthy daughter of the late Lucky Baldwin), died suddenly at his home in Los Angeles. Stocker (aged 58) was a distinguished operatic singer some 30 years ago.

Miss Carrie Hahf ("Doing Our Bit Co.") died at her home, 140 W. 111th street, New York, April 15, from heart failure. The deceased was 27 years of age.

The mother of Stella Raymond (Ben Hur Co.) and Lucille Norman, died at her home, 277 W. 150th street, New York, April 7.

Quama Elizabeth Uhlrich, daughter of Fredericks and Van, died at Madison, Ind., March 30, at the age of 1 year 16 days.

The mother of Claude J. Radcliffe (Claus and Radcliffe) and Lola Radcliffe (Connely and Radcliffe) died April 3, at Des Moines, Ia.

Edward Hays, brother of Jacques Hays (Santos and Hays), died in Pittsburgh. He was suffering from tuberculosis of the spine.

4 Bards 3 Virginia Steppers
(One to All)

- Evansville, Ind.**
GRAND (wva)
(Terre Haute split)
1st half
"Tik-Tok Girl"
Fall River, Mass.
BIJOU (loew)
Datto & Silver
Minetta Duo
"Between Showers"
Wm Dick
Dairy Maids
2d half
3 Steppers
LaMont & Wright
Al H White Co
Harris & Manion
Kuma 4
Fargo, N. D.
GRAND (wva)
Challie & Challie
The Kellogg
3 Steppers
"Temptation"
Gordon & Delmar
(One to fill)
Flinn, Mich.
PALACE (ubo)
(Sunday opening)
(Saginaw split)
1st half
"Pretty Baby"
Ft. Wayne, Ind.
PALACE (ubo)
(Sunday opening)
Juggling Normans
Henry & Adelaide
Jones & Jones
Chas Grapewin Co
Newhoff & Phelps
Alf Ripon
"Spud Town Band"
2d half
Lalla Selbini Co
Walman & Berri
Chas Grapewin Co
Beulah Pearl
Chas Howard Co
Ward & Raymond
Fern Richelieu & F
Ft. William
ORPHEUM (wva)
(Same 1st half show
plays Strand, Wign-
po, 2d half)
LaRoy & Hart
Mattie Obensh Co
Ray Snow Co
C & A Glooker
2d half
M & L Roach
Brigands of Seville
Danny Simmons
(One to fill)
Fort Worth, Tex.
MAJESTIC (inter)
Keno Withner
Lea & White
Paul Decker Co
Kimberly & Arnold
F Maroo Orchestra
Montgomery & Perry
Herman & Shirley
Fresno, Cal.
HIP (aah)
Edwards & Louise
Willison & Sherwood
Gib & Graham
Tom Davis Co
Meryl Prince Girls
Claire & Atwood
2d half
3 Fishers
Diebel & Ray
Walters & Hastings
"Night in Egypt"
Allen & Morton
Pitroff
Grand Rapids, Mich.
EMPRESS (ubo)
Helen Jackley
Frances Dyer
6 Kirksmith Sis
Jackie & Billie
Mellette Sis
I & B Smith
Elsie La Begera Co
Gt. Falls, Mont.
PANTAGES (p)
(23-24)
(Same bill playing
Helena 26)
"Atlantic Review"
Donovan & Lee
Alexandria
H G Woodward Co
Zeno & Mandel
Alex & Evelyn
Green Bay, Wis.
ORPHEUM (wva)
2d half
Ioleen Sisters
Helen Huff
C & M Dunbar
"Zig-Zag Review"
Greenville, S. C.
GRAND (ubo)
(Spartanburg split)
Georgalia Trio
Curley & Drew
Bancroft & Brooke
Jones & Greenlee
LaVeen & Cross
Hamilton, Can.
LYRIC (ubo)
DeHaven & Nice
Ed Howard Co
Calendar Girls
Frances Kennedy
Rath Bros
Jack Wilson Co
LOEW (loew)
Booth & Leander
Loew & Sperling Sis
Barnes & Robinson
Middleton & Spelm'r
- Billy Elliott**
Clark's Hawaiians
Harrisburg, Pa.
MAJESTIC (ubo)
Millard & Martin
Frank Stafford Co
Ditsel & Carroll
(Two to fill)
2d half
Juno Salmo
Delia & Johnson
Robert Wm Co
Fraser, Bunce & H
"Count & Maid"
Hartford, Conn.
POLI'S (ubo)
Rambler Sisters
Doherty & Scalia
Lawrence & Edwards
Rucker & Winifred
Century Review
2d half
Hanson & Ward
Elisabeth Morris
Gordon & Delmar
Kalaialua Hawaiian
PALACE (ubo)
DeWitt Young & Sis
Brown Sisters
Mr & Mrs Vernon
Lander Bros
Circus Days
2d half
Sylvester & Poster
Holden & Harron
H Stafford Co
Low Holtz
Harrisburg, Miss.
CONTOMT (loew)
Adelaide Trio
Hobson & Beatty
Doris Lester 3
Jamaica
W Gilrain & Girls
2d half
Purcella & Ramsey
Winchelle & Green
Housh & LaVelle
Mullen & Rogers
McKay's Revue
Hoboken, N. J.
LOEW (loew)
Dancing Cronins
Taylor & Howard
G St Clair Co
Conroy & O'Donnell
Swain's Animals
2d half
J & A Francis
"The Tamer"
4 Ladies
(Two to fill)
Houston, Tex.
MAJESTIC
The Ferraros
S O'Gorman Girls
Bessie Rempel Co
Kaufman Bros
Maud Earle Co
Mills
Variety Dancers
PRINCE (hp)
Fisher Sisters
Finlay & Hill
Jan Rubin
Sen F Murphy
Primrose Minstrels
Indianapolis
KEITH'S (ubo)
(Sunday opening)
Prosper & Maret
Brent Hayes
Henshaw & Avery
Claire Vincent Co
Juliet Dika
"Night Boat"
Roland Travers Co
Mullen & Coogan
LYRIC (ubo)
Orville Stamm
The Skatelle
B Patterson
Roth & Roberts
"Keep Moving"
Itasca, N. Y.
STAR (ubo)
Tredroy & Whit
Reynolds & White
"New Models"
(Two to fill)
2d half
Sparks All Co
Conrad & Goodwin
McWatter & Tyson
(Two to fill)
HIP (aah)
Jackson, Mich.
ORPHEUM (ubo)
(Sunday opening)
(Lansing split)
1st half
Parker Bros
Austin & Bailey
Eddie & Ramsey
Chas Olcott
"Follies DeVogue"
Jacksonville, Fla.
ARCADE (ubo)
(Savannah split)
1st half
Raymond Wilbert
Sincilar & Casper
B H Mann
Low Dockstader
Jacksonville, Wis.
APOLLO (abo)
2d half
Francis & Wilson
Wilton & Rich
(Two to fill)
Joliet, Ill.
ORPHEUM (wva)
2d half
Max Bloom
Johnstown, Pa.
MAJESTIC (ubo)
(Pittsburgh split)
1st half
Kranz & LaSalle
Chas Buckley
- Joe Cook**
Oh! Mr Detective
Great Volcano
Kalamazoo, Mich.
MAJESTIC (ubo)
(Sunday opening)
(Battle Creek split)
1st half
Geo Schindler
Pearl Bros & Burns
"Pirates Revere"
Christie & Bennett
Royal Gasconnet
Kansas City, Mo.
ORPHEUM (wva)
(Sunday opening)
Cressey & Dayne
Harry Gilfoil
Eddie Morris
Greller Brunettes
"Rockless Eve"
Morton & Glass
PANTAGES (p)
(Sunday opening)
"Lots & Lots"
Ti Ling Sing
Lottie Mayer Co
Brooks & Peters
J Singer & Dolls
Beatrice McKensie
Knoxville, Tenn.
BIJOU (ubo)
(Chattanooga split)
1st half
Canaris & Cleo
Carbrey & Cavanaugh
Marta Hamilton Co
Dooley & Sales
Breen Family
Lancaster, Pa.
COLONIAL (ubo)
2d half (18-20)
Morley
Hoier & Wheelock
"Now a Days"
Roy & Arthur
Lansing, Mich.
BIJOU (ubo)
(Sunday opening)
(Jackson split)
1st half
Selbini & Grovini
DeFoy & Dayton
Homer Lind Co
Marion Gibney
Harden
Lincoln, Neb.
ORPHEUM
Lean & Mayfield
J C Nugent Co
The Sharrocks
Basil & Allen
Al Shyne
Rietel & Bender
Colour Goma
Little Rock, Ark.
MAJESTIC (ubo)
Wallace Galvin
Robert Fredericks
"Honor Thy Children"
Aveling & Lloyd
(One to fill)
2d half
3 Bobs
Helen Vincent
B Baker Co
H & G Ellsworth
Robbie Gordone
Logansport, Ind.
COLONIAL (ubo)
Ray Conlin
Walman & Berry
2d half
Henry & Adelaide
"Spud Town Band"
Los Angeles
ORPHEUM
Kalmar & Brown
Marion Harris
"Corner Store"
Franklin Co
Vardon & Perry
Lucille & "Cockie"
"Vivie Nichols"
Oakies & Delour
PANTAGES (p)
Anderson's Revue
Topsy Equestrians
John & Mae Burke
Silver & Duval
The Leland
Joe Reed
HIP (aah)
Florence Bell Co
"Small Town Opry"
Blond Robinson
"Fashion Plate"
Koban Japs
Max O'Neill
Zemaster & Smith
Louisville, Ky.
ANDERSON (ubo)
Curzon Sis
Harris & Morey
Walter Brower
Earl Cavanaugh Co
Stewart & Donohue
LeMaire & Gallagher
Belle Baker
Wassan's Arabs
KEITH'S (ubo)
(Nashville split)
1st half
Leach Wallen Trio
Al Abbott
Minnie Allen & Sis
Worth Waiting 4
Herbert's Dogs
Lowell, Mass.
KEITH'S (ubo)
Wilson Aubrey 3
Weber & Redner
Helen Gleason Co
Embs & Alton
Gautier's Toy Shop
Bert Fitzgibbons
- Macom, Ga.**
GRAND (ubo)
(Augusta split)
1st half
Rhoda & Crampton
Hal Stephens Co
Gonne & Albert
Bennett & Richards
Kenny Mason & S
Madison, Wm.
ORPHEUM (wva)
Nadge
A & G Terry
Angel & Fuller
Sully Family
Hill Trivola & H
2d half
Berquist Bros
B Duett Co
Brady & Mahoney
Travilla Bros & S
(One to fill)
Mason City, Ia.
CECIL (abo)
Karlton & Kilford
Mack & Sallie
Maurice
2d half
Williams & Dalsey
Howard Sisters
Memphis
ORPHEUM
Adelaide & Hughes
Moore & Whitehead
Edward Esmond Co
Moore & Haager
Apollo Trio
Edwin George
Montambo & Nap
LYCUM (loew)
Weiler & Reiser
Gleasons & Houllhan
Clifford & Collins
Cromwells
2d half
Willie Smith
Schooler & Dickenson
McNally & Ashton
Revue DeVogue
Milwaukee
MAJESTIC (orph)
Avon Comedy 4
Watson Sisters
"Motor Boating"
Ruth Roy
Lyons & Yosco
Vine Daley
Col Diamond & Daugh
Carl Rosini Co
PALACE (wva)
(Sunday opening)
Berquist Bros
Wm Morrow Co
Creighton Belmont & C
Brady & Mahoney
"Zig-Zag Review"
(One to fill)
2d half
Rose & Morosco
Sully Family
Bullio Bros
(Three to fill)
Minneapolis
ORPHEUM
(Sunday opening)
Lucille Cavanagh Co
Altruism
Harry Layton
Ruth Budd
Norton & Melnotte
"Five of Clubs"
Marie Nordstrom
PANTAGES (p)
Reel Guys
Chas Alhoff
Harry Girard & Co
Frank LaDent
(One to fill)
PALACE (wva)
The Lamplins
Bernard & Lloyd
"Miss Up-to-Date"
Tower & Darrell
Swier Birds
GRAND (wva)
Aerial Butters
Williams & Held
"5 Merry Maids"
Clover Leaf 3
(One to fill)
Mobile, Ala.
LYRIC (ubo)
2d half
Monroe Grant
Patton & White
Agnes Cappella Co
Jere Sanford
Reynolds & Donnegan
Montgomery, Ala.
GRAND (ubo)
(New Orleans split)
(Sunday opening)
Carlisle & Roma
Betty Bond
Nash & O'Donnell
Janet of France
Hong Kong Mysteries
Montreal
PRINCESS (ubo)
Bell & Eva
Hugh Herbert Co
Dorothy Brenner
Imhoff Conn & Co
Mack & Vincent
Mack's Lions
Moon & Morris
Frank Markly
FRANCAIS (ubo)
Irene LaTour
Ryan & Ryan
7 Honey Boys
Lawrence & DeVarney
Mang & Snyder
2d half
Pease & Kewes
Dave Glaver
Kennedy Sheridan & D
- Harvey & Francis**
(One to fill)
LOEW (loew)
Johnson Howard L
E & L Ford
Ethel Costello
Nat Carr
"Betting Bettys"
(One to fill)
Muskegon, Mich.
RECENT (ubo)
Skelly & Helt
"Save One Girl"
Kirksmith Girls
(Two to fill)
2d half
Pictures
Nashville, Tenn.
PRINCESS (ubo)
(Louisville split)
1st half
Merle's Costumes
Stevens & Hollister
Musical Highlanders
Olsen & Johnson
The De Bars
Newark, N. J.
LOEW (loew)
Piquo Co
J & A Francis
"The Tamer"
H C H & Hughes
4 Roses
(One to fill)
2d half
Dancing Cronins
Taylor & Howard
G St Clair Co
6 Marylandes
(Two to fill)
New Haven, Conn.
PALACE (ubo)
Black & White
Nevis & Mayo
H Stafford Co
Low Holtz
Jazz Nightmare
2d half
Lord & Fuller
Gaylord & Langston
Bobbe & Nelson
Riat Mario's Orch
BIJOU (ubo)
Hanlon & Ward
Frank Franc
Martin & Courtney
Greater City 4
Submarine U 15
2d half
Paul & Asella
Bennington & Scott
"Shrapnell Dodgers"
Jack Rose Co
Helene Trio
New Orleans
ORPHEUM
Nonette
Harry Green Co
Wm & Earl
Frank Crumit
Eddie Borden Co
Kanzawa Japs
Skating Bear
PALACE (ubo)
(Montgomery split)
1st half
Albert Donnelly
Fred Allen
"Merry Go Round"
(Two to fill)
CRESCENT (loew)
Purcella & Ramsey
Winchell & Green
Housh & LaVelle
Mullen & Rogers
McKay's Revue
2d half
Swift & Dalley
Weiler & Reiser
Gleasons & Houllhan
Clifford & Collins
Cromwells
New Rochelle, N. Y.
LOEW (loew)
Marshall & Walton
Philbrick & DeVos
Jackson & Wahl
2d half
Clara Keating
Welch Meier M
Morgan & Grey
Norfolk, Va.
ACADEMY (ubo)
(Richmond split)
1st half
Janis & West
Modeste Morensone Co
Great Leon Co
Demarest & Doll
(One to fill)
Okla. City, Okla.
LIBERTY (hp)
T & G Florence
T & O Walters
Crescent Trio
Tom Kelley
"Bride Shop"
Oakland
ORPHEUM
(Sunday opening)
"In the Zone"
Harry DeCoe
Haruko Onuki
Wheeler & Moran
Crescent Trio
Oce Dameral Co
Loncy Haskell
PANTAGES (p)
(Sunday opening)
Zara Carmen 3
Sinclair & Tyler
June Mills Co
Kirkland Killies
5 Metzetts
Rob Albright
Ogden, Utah
PANTAGES (p)
(23-27)
Steiner Trio
Denk-Shawn Dancers
- Owen & Moore**
Countess Verona
Lawrence Johnston Co
Billy King Co
Omaha
ORPHEUM
Hyams & McIntyre
Robins
Alfred LaToll Co
Stuart Barnes
H & E Conley
Hanlon & Clifton
Harry Boreford Co
Ottawa, Can.
DOMINION (ubo)
Pease & Kewes
Dave Glaver
Kennedy Sheridan & D
Harvey & Francis
(One to fill)
Irene La Tour
Ryan & Ryan
7 Honey Boys
Lawrence DeVarney
Mang & Snyder
Paterson, N. J.
MAJESTIC (ubo)
2d half (18-20)
Edmunds & Leedham
Watson's Dogs
H C H & Hughes
J & W Honnings
Sidney & Townley
SCENIC (ubo)
Ferry
Geo Yeoman
Leavitt & Lockwood
Harold Selman Co
2d half
Stevens & Falk
Nelson & Castle
3 Hickley Bros
Rutan's Birds
Peoria, Ill.
ORPHEUM (wva)
"Our Family"
The Bimbos
College Quintette
(Two to fill)
2d half
Veronica & Hurstalls
Flake & Fallon
Kingsbury & Dano Co
Blason City 4
"On Atlantic"
Philadelphia
KEITH'S (ubo)
Pederson Bros
Frank & Toby
"Camouflage"
Mollie King
U S Jazz Band
Chief Capaulian
Wilbur Mack
Mullen & Coogan
Nina Payne Co
J J Morton
Wm & Earl
2d half (18-20)
Adlon Co
"Oh That Melody"
Jack George
KEYSTONE (ubo)
2d half (18-20)
Riche & Lenore
Fenton & Green
"Hilde Annie"
"ALLEGHENY (ubo)
Burns & Kinsen
"Girl on Magazine"
Jack Marley
"Corner Store"
(One to fill)
GRAND (ubo)
Chalfont Sis
Ann Stuart
Geo Rolland Co
Valente Bros
Hufford & Chain
Roy & Arthur
Pittsburgh
SHERIDAN SQ (ubo)
(Johnstown split)
Lockhard & Liddle
Hugo Lutgens
Hart & Francis
Larry Reilly Co
McCormack & Wallace
HARRIS (ubo)
Marcel
Jermom & Mack
Fred Weber Co
Martin & Bayes
Frank Wayne
When a Man Marries
Skelly & Maxwell
(One to fill)
DAVE (ubo)
Alexander O'Neill & S
"Pickles"
Mme C Ohman
Beale Browning
Eddie Fox Co
Art Impressions
Wilson & Larson
Pattinson, Me.
KEITH'S (ubo)
McRea & Clegg
Frisco
Johnny Eckart Co
Wm Eha Co
Louis Broades
Sweet & Avery
Portland, Ore.
ORPHEUM
Elizabeth Murray
Bronson & Baldwin
4 Haley Sisters
Helen Gleason
Billie Reeves Co
Jack Chiffard Co
PANTAGES (p)
Frank Morrell
Grow Pates Co
Early & Laight
3 Mus Maids
Deknon & Clifton
"Wedding Shell"
- Providence, R. I.**
EMERY (loew)
Claude Rant
O'Neill Sisters
Great Howard
Barnes & Smythe
"Holiday in Dixie"
(One to fill)
2d half
Bassett & Bailey
Chas Rally
Parker & Gray
Davis & Stafford
Golden Bird
(One to fill)
Reading, Pa.
MAJESTIC (ubo)
Delia & Johnson
Robert Hyman Co
Fraser Bunce & H
"Count & Maid"
(One to fill)
2d half
Ed Morton
F Stafford Co
Pistel & Cushing
(Two to fill)
Richmond, Ind.
MURRAY (ubo)
"4 Buttercups"
Stelson & Huber
H C H & Hughes
Henry & Adelaide
Pierce & Burke
Richmond, Va.
LYRIC (ubo)
(Norfolk split)
1st half
Clinton Sis
Espe & Dutton
Johnny Johnson Co
Patricia & Meyers
4 Kesting Kays
Roanoke, Va.
ROANOKE (ubo)
(Charlottesville split)
1st half
The Flingings
Rev Gorman
Templeton Gass & H
Josie Heather Co
The Valdares
Roanoke, Va.
PALACE (wva)
(Sunday opening)
Ramona Ortes
Shane & Campbell
B Duett Co
Smith & Kaufman
Jack Wyatt
2d half
"Nadge"
Angel & Fuller
H Montgomery
Cris Bros
Hill Trivola & H
Sacramento, Cal.
ORPHEUM
(22-23)
(Same bill playing
Stockton 24-25; Fresno
26-27)
Blossom Seely Co
"In the Dark"
Cooper & Robinson
Brookman & Silvermoon
Dugan & Raymond
HIP (aah)
(Same 1st half bill
plays Stockton last
half)
Kennedy & Nelson
DeLeer
Greysell & Everette
Sey Rovers
Payton & Hicky
Dunedin Duo
2d half
The Larneds
Wright & Walker
Clay & Robinson
Belle Hoerner Co
Pia Adler Co
Dalton Maresen & D
Saginaw, Mich.
JEP-STRAND (ubo)
(Sunday opening)
(Flint split)
Aerial Eddys
Travers & Douglas
Cal Dean & Girls
Warren & Conley
Ashai Japs
St. Louis
ORPHEUM
Mme Bernhardt Co
Carus & Comer
Alexander Kids
Bowers Walters & O
Jimmy Lucas
Ned Norworth Trio
Eddie Dun
EMPRESS (wva)
Ruby Girls
Hopkins & Axtelle
"Fountain of Love"
Wallace Galvin
4 Bards
"Pinched"
"Tally & Harty"
"The Top"
(One to fill)
GRAND (wva)
Paul Petching Co
Fields & LaAdella
Helen Moretti
Swan & Swain
Fay & Smith
- Eldridge Barlow & M**
Bertie Fowler
Arthur Devoy Co
Hoyt's Minstrels
PARK (wva)
Aerial Bartlett
Scott & Christie
"The Unexpected"
Roach & McCurdy
"On the Piano"
2d half
Rekoma
Ray & Fay
"Our Family"
Lazar & Dale
Robinson's Elephants
St. Paul
ORPHEUM
Alan Brooks Co
Wellington Cross
Doc O'Neil
Rajah Co
Arnold Co
Johnny Clarke Co
Ziebler's & Ken 5
PALACE (wva)
Phillip 6
Herman & Hanley
"Tale of Coat"
F. Darrell Co
Great Sautell Co
2d half
3 Melvin Bros
Jas Lichter
"Beauty Fountain"
R & E Dean
Electrical Venus
HIP (abo)
Lam Francis & Lam
Gordon & Delmar
Vilvan & Nagle
(One to fill)
2d half
Maurice
Challie & Challie
The Kellogg
S. S. S. & Bros
"Temptation"
Salt Lake
ORPHEUM
Will Oakland Co
Sarah Padden Co
Phina Co
Poster Ball Co
3 Weber Girls
Allan Shaw
PANTAGES (p)
"Girl at Clear Stand"
Francis & Nord
Homer & Dubar
Winston's Seals
Canfield & Cohan
Eileen Fleury
San Antonio, Tex.
ROYAL (ph)
Hil Ackerman
Burns & Lynn
Chauncey Monroe Co
Bill Pratt
"Court Room Girls"
MAJESTIC (inter)
Kathryn Powell
Barlowe & Deerie
G Lovett & Band
Willie Weston
Sam Mann Co
J & E Morgan
Pete & Fale
San Diego
PANTAGES (p)
Hope Vernon
Pat Thompson Co
Lee Hop 3
Uyeno Japs
Roscoe's Minstrels
HIP (aah)
Annette & Chas
Seymour's Family
Cook & Lillard
(Two to fill)
2d half
Leach LaQuinlan 3
Tom Davis Co
Martelle Co
Cole & Coleman
Elkins Ray & E
7 Arabs
San Francisco
ORPHEUM
(Sunday opening)
Moran Dancers
Natalie Sisters
Peronne & Oliver
Yates & Reed
Burley & Burley
Tarzan
"Exemption"
Leonar LaMar
McCart & Bradford
PANTAGES (p)
(Sunday opening)
Yucatan
Chuck Osa 4
Mack & Velmar
Russell & Byrne
Strength Bros
Georgia Chartres
CABINO (aah)
(Sunday opening)
McEllyar & Hamilton
Fox & Fox
Argo & Virginia
Lord Roberts
Doyle & Wright
Giles Troupe
HIP (aah)
(Sunday opening)
Delavan Bros
Van Etta & Gershon
Barry Nelson & B
Harry Mason Co
2 McCarvers
Cecile 3
Saskatoon
EMPIRE (wva)
"Frontier Days"
Mack & Dean
A Nicholson 3
Four Bards

GALA RETURN TO VAUDEVILLE AS MUSICAL COMEDY FAVORITE AT RIVERSIDE,
NEW YORK, THIS WEEK (April 15)

RUBY

NORTON and LEE

SAMMY

A VOICE EXQUISITE

DANCING SUPREME

In a Typical Broadway Production for Vaudeville

Scenery by Dodge and Castle. Costumes, Miss Norton's by Mme. Frances; Mr. Lee's by Lazaro.

Lyrics and Music by WM. B. FRIEDLANDER

Direction, HARRY FITZGERALD

<p>Savannah, Ga. BIJOU (ubo) (Jacksonville split)</p> <p>1st half Hazel Moran Frank O'Brien Armstrong & Klaisa S The Volunteers Monkey Hippodrome</p> <p>Schenectady, N. Y. PROCTOR'S (ubo) Willfred DuBois Kahn & Boone W J Ward & Girls Spencer & Williams Harrah & Jaquellina 2d half Bollinger & Reynolds Herbert & Dennis E E Andrews Co Milton & De Long Sis Palfrey Hall & B</p> <p>Seranton, Pa. POLI'S (ubo) (Wilkesbarre split)</p> <p>1st half Sylvester Curry & Graham Thomas & Hall 4 Harmony Kings</p> <p>Seattle ORPHEUM C Crawley Co Dahl & Gillen Grace DeMar Margaret Richards Four Mortons Dingle & Ward PANTAGES (p) Fanton's Athletics M P & Harmon Musical Noses Wright & Davis Mercreau Co Gordon & Gordon</p> <p>St. Louis, Mo. ORPHEUM (wva) (Sunday opening)</p> <p>Kartell II & M Gilbert "515"</p> <p>Adolpho DeMarset & Collette Submarine F-7 2d half Hanna & Partner Kerr & Weston "Here & There" Hahn Weller & M Wheeler & Potter "Makers of History" GAYETY (abc)</p> <p>Maurice Hayworth Troupe Fashion DeVogue The Arons M & E Gorre 2d half Yamamoto Japs Kahn & Gates Honey Bees Dunlay & Merrill (One to fill)</p> <p>St. Paul, Minn. ORPHEUM (abc) Hicks & Howard J & J Gibson (Two to fill)</p> <p>2d half Hayworth Troupe M & E Corc "Fashion DeVogue" (One to fill)</p> <p>So. Bend, Ind. ORPHEUM (wva) (Sunday opening)</p> <p>Hayatake Bros Brillier & King Willy Zimmerman</p>	<p>The Dohertys Princess Kulama 2d half Sutter & Dell Skelly & Heit Jean Adair Co 4 Buttercup Maxine Bros & B Spartanburg, N. C. HARRIS (ubo) (Greenville split)</p> <p>1st half Gilding O'Meara Texas Four Village Tinker Vine & Temple The Kials</p> <p>Spokane AUDITORIUM (orph) (20-22) (Same bill playing Tacoma, Tacoma, 23- 28; opening Thursday night)</p> <p>"Naughty Princess" Harry Von Fossen Hudler Stein & P Tina Lerner Drew & Wallace Aerial Mitchells Louis Stone PANTAGES (p) "Notorious Delphine" Quikley & Fitzgerald "Flirtation" Al Noda Moore & Rose Aerial Pans Springfield, Ill. MAJESTIC (wva) (Sunday opening)</p> <p>Sutter & Dell Fack & White "Don't Lie to Mamma" Cooney Sisters Bison City 4 Robinson's Elephants 2d half Johnson Bros & J Boothy & Everdeen Mrs Fisher from N O 4 Bards (One to fill)</p> <p>Springfield, Mass. PALACE (ubo) Paul & Azella Mr and Mrs Norcross Lord & Fuller Finders Keepers Kenny & Nobdy Mile Doree's Celebs 2d half Marguerite & Hanley Novins & Mayo Cornell's Review Charles Semon Four Nightons RWAY (loew) Hins & Bert Mac Marvin Morgan & Grey Allman & Sykes 2d half Burns & Jose Parise Duo Bernard (Two to fill)</p> <p>Steubenville, O. VICTORIA (sun)</p> <p>Isabel Tyler & Crollous Stanley & Burns 2d half 3 Angel Sis Empire Comedy 4 Jolly Wild Co</p> <p>Stockton, Cal. HIP (a&h) 1st half</p>	<p>S & M Laurel Allen & Morton Gypsy Dancing 3 (Three to fill)</p> <p>Superior, Wis. PALACE (wva) 3 Melvin Bros Jas Lichter "Beauty Fountain" Electrical Venus (One to fill)</p> <p>2d half Chas Weber Herman & Hanley "Mary's Day Out" E Darrell Co Fillipino 6</p> <p>Syracuse, N. Y. TEMPLE (ubo) Juggling Nelsons Lewis & Hurst Fremont Benton Co Barker & Jackson "Mimic World"</p> <p>2d half Hurrah & Jaquellina Frank Farron Resista Spencer & Williams "Mimic World" CRESCENT (ubo) Leona Guernsey Lawrence Brooks Co Jean Sothorn Watson's Comedy Dogs Al Noda Fred Norman Jordan & Lovera Isle of Innocence "Now-a-Days" Reynolds & White (Two to fill)</p> <p>Tacoma, Wash. PANTAGES (p) Lew Wilson Fisher & Gilmore "Nation's Peril" Singer's Midgets La Fallette 3 Alexander & Levalin Terre Haute, Ind. HIP (wva) (Evansville split)</p> <p>1st half Story & Clark F & G DeMont Sam Liebert Co Calts Bros Bert Hughes Tr</p> <p>Toledo KEITH'S (ubo) Heras & Preston Rome & Cox Rice & Warner W J Rellly Valeska Suratt Co Duffy & Ingils Gen Pisano Co</p> <p>Toronto SHEA'S (ubo) J & C Williams Wolfe & Stuart Eddie Dowling "Rubeville" Lillian Fitzgerald (One to fill) "On the High Seas" (One to fill)</p> <p>Troy, N. Y. PROCTOR'S (ubo) Permaine & Shelly Walters & Walters E Nesbitt Co Charles Irwin Martin Duo 2d half Juggling Nelsons Kahn & Boone N Nesbitt Co Roy La Pearl Harms Trio</p> <p>Union Hill, N. J. LINCOLN (ubo) 2d half (18-20) Royal Midgets Beatrice Doane Cliff Clark Archer & Belford Fox & Mayo "Fascinating Flirts"</p> <p>Utica, N. Y. COLONIAL (ubo) Ella Lavall Stagole & Spier M Butterfield Co Gardner & Hartman Henry Clive Co Pietro (One to fill)</p> <p>2d half Tryon's Dogs Leona Guernsey L Brook Co The Kellos Jean Sothorn (Two to fill)</p> <p>Vancouver, B. C. ORPHEUM Ruth St Denis Co Llora Hoffman Andy Rice Toney & Norman Ben Beyer Co Verel & Verel PANTAGES (p) Chandler & DeRose Sis "Helf for Night" LaFrance & Kennedy 4 Meyakos Orren & Drew</p> <p>Victoria, B. C. PANTAGES (p) Bellicaire Bros Joe B Totten Co Elizabeth Cutty Madison & Winchester Gangler's Dogs Mary Norman</p> <p>Virginia, Minn. LYRIC (wva) (18-20) E & L Roach Brigands of Seville Danny Simmons (One to fill)</p> <p>Waco, Tex. ORPHEUM (ph) Nayon's Birds Earnest Rackett "Ocean Bound" Hyal & Early Lonsal Sisters MAJESTIC (inter) Three Bobs Helen Vincent Perlera Sextette</p>	<p>B Swede Hall Co Bob Hall **Sweethearts** Trenton, N. J. TAYLOR (ubo) 2d half (18-20) Maxine Van Orden & Fallows C Nichols Co Georgia Comedy 4 Frank Ward O'Donnell & Blair</p> <p>Washington KEITH'S (ubo) Potter & Hartwell Hamilton & Barnes Lee Kohlmar Co Elizabeth Brice White & Haig Courtney Sisters Flanagan & Edwards "Bandbox Revue"</p> <p>Waterbury, Conn. POLI'S (ubo) 2d Half Brennan & Murley Brown Sisters McDevitt Kelly & L "Mexican Romance" Rucker & Winifred Ball Bros Co</p> <p>Waterloo, Ia. MAJESTIC (wva) (Sunday opening) Joe Barton Bruce Morgan & B H Goldman Co Otto Bros "Makers of History" 2d half Ramona Ortiz Marshall & Covert E & E Adair Hoosier Girl (One to fill)</p>	<p>Wilkesbarre, Pa. POLI'S (ubo) (Scranton split)</p> <p>1st half Three Rossaires Ryan & Joyce Bull Bear Co Swartz & Clifford Geo Webb</p> <p>Winipeg ORPHEUM Sallie Plator Co Bailey & Gowan Julie Ring Co Kathleen Clifford Girl from Milwaukee The Belmonts Taylor Trio PANTAGES (p) "The Foibles" Geo M Rosener Leonard Brown Co Sullivan & Mason Beeman & Anderson STRAND (wva)</p> <p>1st half Newkirk & Girls Moran & Dale Berle & Patey (One to fill)</p> <p>Woonsocket, R. I. BIJOU (ubo) Stevens & Falk Nelson & Castle 3 Hickey Bros 2d half Ferry</p>	<p>Geo Yeoman Harold Seelman Co Worcester, Mass. POLI'S (ubo) Marguerite & Hanley Hank Brown Co McDevitt Kelly & L Charles Semon Cornell's Review 2d half Geo Brown Co Doherty & Scalla Lawrence & Edwards Herschel Hendler Century Review PLAZA (ubo) Elizabeth Mayne "Mexican Romance" Jack Rose Co Sylvester & Poster 2d half Rambler Sisters Mr & Mrs Norcross Martin Courtney Miller & Masters "Hello Japan"</p> <p>Wrightstown, O. ARMY THEATRE Too Many Sweethearts 2d half Ella Lavall McNally & Ashton Ragtime Din Car (Two to fill)</p> <p>Yonkers, N. Y. PROCTOR'S (ubo) Roy & Arthur</p>	<p>Titcomb & Her Rev Beaumont & Arnold "Strapless Dodgers" 2d half Willfred Du Bois Adair & Adelphi Vokes & Don Crossman & Band Gypsy Songsters (One to fill)</p> <p>York, Pa. OPERA HOUSE (ubo) J C Lewis Co Pistel & Cushing "Rocky Pass" (Two to fill)</p> <p>2d half Lamb's Mannikins Jennings & Mack Mr & Mrs Melburn Harry Breen (One to fill)</p> <p>Youngstown, O. KITH'S (ubo) (Spring Festival) Maukichi Troupe McMamon Diamond & C Ed Reynard Co Delro La Graciosa Dickinson & Deagon McIntosh & Mads Ed Lee Wrothe Co Frank Dobson Galletti's Monkeys</p>
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LETTERS

When sending for mail to VARIETY, address Mail Clerk

Where G follows name, letter is in Variety's Gossip Column

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

Advertising or dramatic letters will not be listed.

F following name indicates postal, advertised once only.

Reg following name indicates registered mail.

<p>Questionnaires</p> <p>G Griffith Joe A H Halstenbach Edw A</p> <p>A Adams Minerva Adams Sam (C) Ainsworth O (C) Alabama Trio Albertine Ethel Alvra Duo (C) Allen Tom Alton Maxim (P) Anders Glen Appel Mrs J Arman Daniel (C) Armstrong Mrs C Arville Victoria (C) Astor Fannie L Atkinson Hal (C) Ayers Ada</p> <p>B Babcock Helen M Bailey Myrtle (C) Baird & Inman Baits Vincent Baker Walter (C) Haldwin Betty Bale & Johnson (C) Barber & Jackson Barlows Breakaway Barnes Nena (C)</p>	<p>Barney Chas (C) Barney Frances Barney Violet (Reg) Barry Lydia (C) Bassett & Bailey (C) Baxter & Virginia Beaumont Bernice Beaumont Bernice Beban Mae Bell Francis (C) Belles Evelyn Belmont Pauline (C) Bennett Al Bennett Florence Bennett Dot (C) Benson H C (C) Benson John Benson Mabel Benway Happy Beranger Betty (C) Beranger Suem (C) Berkerly Irene Bertor Chas Berring Fred (C) Bessent Lillian Blessett Mrs J Black Mrs H E Blair Wm Blake Mabel Bonner & Powers Boos Bros Booth Edwinna Borchy Joseph Boyle Jack</p>	<p>C Cagwin Jack Cain Arthur (C) Calvin & Thornton (C) Calle Moffett O (C) Cassino Dangleo Canton Haleo Carbrey Mrs J Carroll Madam Carson Margaret Carson & Willard Casters Four Casswell Mr. Chandler Anna Claire Doris Clancy Geo (C) Clark Ed M (C) Clark & DeHaven Clark Delmar Clark Mercedes Clarke Ellen F Clarke Howard A Clayton Jerry Clayton Eddie (C) Cleveland Madeline Clifton Alice (P) Coates H G Cole Alice Cole Bert (C) Cole Nat (C) Steve Freda Colfer Johnny (C) Columbia Four (C)</p>	<p>D Daglen Geo (C) Dahlberg May (C) Dale Bill (C) Dale Mrs B (C) Dale Eddie (C) Damarist Ruben Danton Sterling Darling Duke Darling Miss L (SF) Darling Miss L (C) Davenport Kenneth Davidson Miss R B Davis Genevieve (C) Davis Marion Davis Ralph (C) Deaveaux & Dix (C) DeCoursey Alfred DeGrace Joseph (P) DeLisle Wm Dell Bert Delmaine W F Delivan Bros (C) DeLoch N (C) DeMar Rose Demarest Wm (C) DeMuth Louis A DeTrickery Coy (C) Devlin Joseph DeWitt & Gunther Dietrich Jeannette Dinleus Sonny</p>
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PEANUTS

BOOKED SOLID TO JUNE 1, 1919

PEANUTS

JOHN

MARIE

GARDNER AND HARTMAN

in "VAUDEVILLE VAGARIES"

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PEANUTS

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Sadler Verue Sam Lik Yung (C) Sanford Julie (P) Santell Rudy Schemmer Pauline Schilling Margaret Schuman Mrs T Seldon Anna Shannon & Bradford Seney John Shannon & McCormack (C) Shaw Betty Shaw Winn Sherman Orrin W Sherwood Harvey (C) Shirley Eva Smith Phil M (P) Shone Madelyn (C) Skatelles (C) Skelly James (C) Smith & King (C) Snyder Harry (C) Southern Miss E Spatz Anna Spaulding Clarice (C) Spurling Richard (P) Springer Lillian Staford Mrs J M Stalden Dorothy Stanley Mayo Stark Virginia (C) Startup Harry (C) Stein Jules Stevens Dorothy Stewart Dick (C) Stewart Jenn Stewart & Mercer Stewart Miss W Strik Elsie Stone Mrs A W Strawbridge Edna Stroud Trio (C) Swain John</p>	<p>Townsend Miss B Travers Peggy (C) Travers Richard (C) Tremaine B M Tucker Mr Tufford Ruth</p> <p>V Valentine Claire Vale Ruth P Van Fossen Harry Van Hoff George Veal Deulah Vernon Helen Vincent Lillian (C) Wolfe Eugene (C) Wolfe I S Wood & Wyde Woods Agnes Woods Helen Woods Helen (C) Woodward Frank (SF) Wrothe Ed Lee 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BURLESQUE ROUTES

(April 22 and 29)

"Americans" 22 Empire Hoboken 20 Star Brooklyn.
"Army & Navy Girls" 22 Majestic Ft Wayne
"Be-L Show in Town" 22 Terre Haute Ind.
"Auto Girls" 22 Century Kansas City 20
Standard St Louis.
"Aviators" 22 Olympic New York 20 Gayety Philadelphia.
Behman Show 22-24 Berchel Des Moines Ia 20
Gayety Omaha Neb.
"Be-L Show in Town" 22 Gayety Pittsburgh
20 Star Cleveland.
"Hill Bing Bang" 22 Star Toronto 20 Savoy Hamilton.
"Don Tons" 22-24 Hartable Syracuse 25-27
Lumberg Utica N Y 20 Gayety Montreal.
"Be-L Show in Town" 22 Empire Toledo 20 Lyric Dayton.
"Howerys" 22 Hartik & Seamon's New York
20 Gayety Boston.
"Broadway Belles" 22 Empire Cleveland 25
Eric 20 OH City 1 Beaver Falls Pa 2-4
Park Youngtown O.
"Broadway Frolics" 22 Grand Hartford 20
Jacques Warbury.
"Burlie Show in Town" 22 Gayety Boston 20
Columbia New York.
"Burlie Show in Town" 22 Columbia New
York 20 Casino Brooklyn.
"Cabaret Girls" 22 Lyceum Columbia 20-30
Court Wheeling W Va 1 Canton 2-4 Grand
Akron O.

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yours,

FRED ELLIOTT

(Brother to Broomstick Elliott)

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"Charming Widows" 22 Englewood Chicago 29 Empire Chicago.
 "Darlings of Paris" 22 Howard Boston 29-30 Park Manchester 1-4 Worcester Worcester Mass.
 "Follies of Day" 22 Columbia Chicago 29 Gayety Detroit.
 "Follies of Pleasure" 21-22 O H Terre Haute Ind 29 Lyceum Columbus.
 "French Follies" 22-23 Cort Wheeling W Va 24 Canton 25-27 Grand Akron O 29 Empire Cleveland.
 "Forty Thieves" 22 Gayety Chicago 29 Gayety Milwaukee.
 "Gay Morning Glories" 22 Star Brooklyn 29 Gayety Brooklyn.
 "Girls from Follies" 22 Gayety Brooklyn 1 Amsterdam 2-4 Hudson Schenectady N Y.
 "Girls from Happyland" 22 Cadillac Detroit 29 Gayety Chicago.
 "Girls from Joyland" 22 So Bethlehem 23 Easton 24-27 Majestic Wilkes-Barre Pa 29 Empire Hoboken.
 "Golden Crook" 22 Gayety Washington 29 Gayety Pittsburgh.
 "Grown Up Babies" 22 Majestic Scranton 29-30 Binghamton 1 Watertown 2 Oswego 3-4 Inter Niagara Falls N Y.
 "Hastings Harry" 22 Gayety Toronto 29 Gayety Buffalo.
 "Hello America" 22 Empire Albany 29 L O.
 "Hello Girls" 22 Empire Chicago 29 Majestic Ft Wayne Ind.
 "Hip Hip Hurray" 22 Lyric Dayton 29 Olympic Cincinnati.
 "Howe Sam" 22 Gayety Kansas City Mo 29 Gayety St Louis.
 "Innocent Maids" 22 Penn Circuit 29-30 New Bristol Bristol 1-5 Camp Dix Wrightstown N J.
 "Irwin's 'Big Show'" 22 Corinthian Rochester 29-1 Bastable Syracuse 2-4 Lumberg Utica N Y.
 "Jolly Girls" 22 Gayety Minneapolis 29 Star St Paul.
 "Lady Buccaneers" 22 Savoy Hamilton 29 Cadillac Detroit.
 "Liberty Girls" 22 Gayety Detroit 29 Gayety Toronto.
 "Lid Lifters" 22 Trocadero Philadelphia 29 Majestic Scranton.
 "Maids of America" 22 Empire Newark 29 Casino Philadelphia.
 "Majestics" 25-27 Park Bridgeport 29 Colonial Providence R I.
 "Marion Dave" 22 Empire Brooklyn 2-3 Park Bridgeport.
 "Merry Rounders" 22 Miner's Bronx New York 29 Empire Brooklyn.
 "Nine a Minute Girls" 22 Star St Paul 29 L O.
 "Military Maids" 22 Garden Buffalo 29 Star Toronto.
 "Million Dollar Dolls" 22 Casino Boston 29 Grand Hartford.
 "Mischief Makers" 22 Victoria Pittsburgh 29 Penn Circuit.
 "Monte Carlo Girls" 22 Erie 23 Oil City 24 Denver Falls Pa 25-27 Park Youngstown O 29 Victoria Pittsburgh.

"Oh Girls" 22 Olympic Cincinnati 29 Columbia Chicago.
 "Orientals" 24 Amsterdam 25-27 Hudson Schenectady 29-30 Holyoke Holyoke 1-4 Gilmore Springfield Mass.
 "Pace Makers" 22 Standard St Louis 29 Englewood Chicago.
 "Parisian Flirts" 22 Gayety Milwaukee 29 Gayety Minneapolis.
 "Puss Puss" 22 Orpheum Paterson 29 Majestic Jersey City.
 "Record Breakers" 22 Gayety Baltimore 29 Trocadero Philadelphia.
 "Reeves Al" 25-27 Cohen's Newburgh 29 Miner's Bronx New York.
 "Review of 1918" 22 L O 29 Century Kansas City Mo.
 "Rosalind Girls" 22 Colonial Providence 29 Casino Boston.
 "Sidman Sam" 22 Jacques Waterbury 2-4 Cohen's Newburgh.
 "Sight Seers" 22 L O 29 Orpheum Paterson.
 "Social Follies" 22-23 New Bristol Bristol 24-28 Camp Dix Wrightstown N J 29 Gayety Baltimore Md.
 "Social Maids" 22 Casino Philadelphia 29 Hurtig & Seamon's New York.
 "Some Babies" 22 Gayety Philadelphia 29 So Bethlehem 30 Easton 1-4 Majestic Wilkes-Barre Pa.
 "Some Show" 22 Gayety Omaha 29 Gayety Kansas City Mo.
 "Speedway Girls" 22-23 Park Manchester 24-27 Worcester Worcester Mass 29 Olympic New York.
 "Spiegel's Revue" 22 Casino Brooklyn 29 Empire Newark.
 "Sporting Widows" 22 Gayety Montreal 29 Empire Albany.
 "Star & Garter" 22 Gayety St Louis 29 Star & Garter Chicago.
 "Step Lively Girls" 22 Star & Garter Chicago 29-1 Berchel Des Moines Ia.
 "Sydell Rose" 22 Palace Baltimore Md 29 Gayety Washington D C.
 "Tempters" 22-23 Holyoke Holyoke 24-27 Gilmore Springfield Mass.
 "20th Century Maids" 22 Peoples Philadelphia 29 Palace Baltimore Md.
 "Watson Billy" 22 Star Cleveland 29 Empire Toledo.
 "Welch Ben" 22 Majestic Jersey City 29 Peoples Philadelphia.
 "White Pat" 22-23 Binghamton 24 Watertown 25 Oswego 26-27 Inter Niagara Falls N Y 29 Garden Buffalo.
 "Williams Mollie" 22 Gayety Buffalo 29 Corinthian Rochester.

MINERS
MAKE-UP

EST. HENRY C. MINER, INC.

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Henry Warner (Warner and Clifford), now in the service, is devoting his spare time helping the American Theatrical Hospital benefit.

James Whelan is now playing the football coach part in "Leave It to Jane," acted by Dan Collier, who died recently.

The Haymarket will not go into stock burlesque, as reported. It is the Empire, under the management of Art Moeller, which will have the company.

Ruth Wilkes has been discharged from St. Elizabeth's hospital after undergoing a serious operation, and is now in rehearsal with "Hitchy Koo."

the service; Powers' has two men enlisted and two in the service; six of the Blackstone men have enlisted. The service flag of the Majestic now has 20 stars.

Art Adair, vaudeville actor recently reported as dead, walked into VARIETY's Chicago office, and hotly denied it. He has fully recovered from his recent attack of pneumonia.

Marie Cahill is planning to come to Powers' in the summer term with a show called "Just Around the Corner," by George V. Hobart and Herbert H. Winslow. It was formerly a big time vaudeville sketch in which Harriet Rempel played.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

The Lafayette Stock Co. (colored) from New York opened at the Avenue last week with "Madame X." They will run during the season.

Miss Teddy Hudson, of "Hitchy Koo," has been engaged for one of the principal roles in the new musical comedy in which Georgia O'Raney will be featured next season.

Norwood and Hall, Charles McGoods and the Old Soldier Fiddlers were fined at Erber's, East St. Louis, for missing a show last week, the money going to the local smoke fund for soldiers.

Cleo Gascoyne, diminutive prima donna, with the Lauder show, has been carrying three tiny chicks around with her. She calls them, do, re, mi, which she says is an animal act on a small scale.

Next week pictures will inhabit two of the legitimate houses. Griffith's picture, "Hearts of the World," will open at the Olympic April 21, and "The Unbeliever," a war picture, at the Auditorium April 22.

The Illinois theatre has ten enlisted men in

William Jordan, watchman at the Gayety (burlesque), was detained by the police following the robbery of the theatre safe of \$400. Jordan was found bound. He said he had been attacked by robbers who had hidden in the theatre. He is being held pending investigation.

The first phase of the liberty loan drive of the theatrical interests in the Majestic theatre building, representing the Western Vaudeville Managers' Association, United Booking office, Orpheum and associated offices, resulted in the sale of \$29,750 worth of bonds of the third loan at the end of the week.

Of the total the larger contributors were as follows: Mort H. Singer, \$5,000; F. & H. Amusement Co., \$5,000; George A. Trude, \$2,000; Asher Levy, \$1,000; Samuel Kahl, \$1,000; Simon Agency, \$1,000; Boyle Woolfolk, \$1,000; Henry D. Reiss, \$1,000; Edward Marsh, \$1,000.

The following have volunteered their services for the Actors' Fund show at the Auditorium April 28: Louis Mann, Sam Bernard, members of Margaret Anglin's company in a sketch by Hartley Manners, entitled "Woman Intervenes"; Thomas Wise and William Cour-

We Beg To Announce

That

Miss
Vivian

HOLT AND ROSEDALE

Miss
Lillian

Are Now at the PALACE THEATRE, NEW YORK

Direction ED. S. KELLAR

tenay, from "General Post"; a big musical number from "Leave It to Jane"; Raymond Hitchcock and Leon Errol from "Hitchy Koo"; Leo Ditrichstein and members of his company in one act from "The King"; two or three musical numbers from "Maytime"; John Barrymore and members of the "Peter Ibbetson" company; Donald Brian and associates from "Her Regiment"; a dancing number from "The Land of Joy"; members of "The Naughty Wife" company in a sketch; an act from Ringling Brothers' circus; a sketch by the Phillistine players entitled "Their Country"; headliners from all the vaudeville theaters.

With a lobby banked with flowers and a house packed with people, the Wilson Avenue Stock Company inaugurated its summer season Monday with Edward Sheldon's "Romance." The conspicuous feature of the evening was the brilliant work of Olive Templeton in the tricky role of Cavallini. The applause was cumulative, and as the play and character developed, it became an ovation. Miss Templeton and her associates were recalled several times after the final curtain.

Douglas Dumbrille was precise and sincere in the role of the rector of St. Giles. Frederick Weber gave an excellent interpretation of the elderly banker-lover of the singer. Helen Joy, Paula Verne and Thelma White did well in supporting roles.

Other members of the cast: Allan Ramsey, Collette Southern, Louis John Bartels, G. B. Brinkman, Arthur Holman, Elinor McDaniel, Valberly Sinclair, Gertrude Brennan, Adah Sherman, Tom H. Wallace and Harry Wilson. The announcement of forthcoming attractions by the Wilson Avenue Players includes "Hit the Trail Holliday," "Cheating Cheaters," "Upstairs and Downstairs," "His Majesty Bunker Bean," "Pair of Queens" and "Seven Chances."

Mitchell Licalsi is manager of the house and company. The players are under the direction of Arthur Holman.

AUDITORIUM (H. M. Johnson, mgr.).—Dark. April 21, "The Unbeliever," photoplay to stimulate recruiting for marine corps.

BLACKSTONE (Harry J. Powers, mgr.).—Dark.

COHAN'S GRAND (Harry J. Riddings, mgr.).—Jane Cowl in "Lilac Time," closes after superb run (17th week). April 22, Leo Ditrichstein in "The King."

COLONIAL (Norman Field, mgr.).—Raymond Hitchcock in "Hitchy Koo"; Lillian Russell added feature (6th week). The new review will open May.

COLUMBIA (Frank Parry, mgr.).—Low Kelley with the Behman Show.

CORT (U. J. Hermann, mgr.).—"The Naughty Wife," with Charles Cherry and Blanche Yurka; tepid (8th week). May 5, "Nothing But the Truth," Willie Collier.

ENGLEWOOD (J. D. Whitehead, mgr.).—"Hello Girls."

EMPIRE (Art Moeller, mgr.).—"Army and Navy Girls."

GARRICK (William Currie, mgr.).—"Her Regiment," with Donald Brian and Audrey Maple, opened, fair, limited engagement. May 8, William Faversham and Maxine Elliot in "Lord and Lady Algy."

GAYETY (Al G. Kells, mgr.).—"Parliarian Flirts."

ILLINOIS (R. Timponi, mgr.).—"Land of Joy" opened good (1st week).

LA SALLE (Nat Royster, mgr.).—"Leave It to Jane," holding on, but not filling up (12th week).

NATIONAL (John Barrett, mgr.).—"Cheating Cheaters."

OLYMPIC (Abe Jacobs, mgr.).—April 21, "Hearts of the World" at 8.

PLAYHOUSE (Guy Harp, mgr.).—Margaret Anglin in "Billeted," (3d week).

PRINCESS (Will Singt, mgr.).—John Barrymore and Constance Collier in "Peter Ibbetson" opened good (1st week).



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Shirley Mason

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THE POPULAR FRENCH DEPILOYATORY POWDER

X-BAZIN

POWERS (Harry J. Powers, mgr.).—Thomas A. Wise and William Courtenay in "General Post," favorably received (2d week).

STAR & GARTER (William Roche, mgr.).—"Liberty Girls."

STUDEBAKER (Louis Judah, mgr.).—"Maytime" (15th week).

WILSON AVENUE (Mitchell Licalsi, mgr.).—Opening of summer stock season with "Romance." Big.

WORDS (Joseph Snyderacker, mgr.).—Homer Buford, business mgr.; Sam Bernard and Louis Mann in "Friendly Enemies"; hit of the town (7th week).

MAJESTIC (William G. Tisdale, mgr.; Orpheum; rehearsal, 9:30).—Competing with Bernhardt at the Palace, the management offered a superb bill, and the Monday matinee, if it didn't play to capacity, came very near it.

Sealo, who opened, entertained. Rudolph scored a hit. Comfort and King, with "Coun-town Divorcees," landed nicely. The Fox No. 4, cleaned up. The act is largely vocal, and along these lines the ability of the versatile Foys seems to run in inverse ratio to their size. The tiniest of the Foys gets the biggest hands. The two girls are harmonists of the highest order. Mme. Chilson-Ohrman, known here through her previous connection with the Chicago opera company, offered a delightful ten minutes of concert. She has a rounded, toneful soprano and is mistress of all the vocal tricks and trills. Charles Withers and his troupe followed, and never since the days when dear old Willard Simms used to splash up the stages of big-time vaudeville has there been an act that could compare with this one for sheer comedy—not the subtle comedy of lines, but the howling, bellowing comedy of billposters' paste, props, trick ladders, and a score of devices designed to tickle the risibilities. Herbert Clifton came on when the house was tired from laughter, but succeeded in coaxing a few himself with what he terms "travesties of the weaker sex."

The Valanova Troupe of gypsies closed with a swift musical and dancing act in a full-stage gypsy camp set.

Swing.

PALACE (Earl Steward, mgr.; Orpheum).—The eternal ingenue, Sarah Bernhardt, playing to raised prices, all but sold out this home of orthodox vaudeville Monday afternoon.

The regular Palace crowd is not such as would be regarded a typical Bernhardt audience, having shown its highest peak of enthusiasm this season for Sophie Tucker and the Avon Comedy Four. So, many of the steady patrons remained away, but many

others, seldom seen in the two-a-days, were on hand. Madame played "Du Theatre Au Champ D'Honneur," in which she is discovered on a date representing the mound at the base of a battery free. Slides in English had prepped the audience for the gist of the plot.

Bernhardt teaches a lesson to the snippy and supercilious legits who now and then invade vaudeville to sneeringly skim the cream at prevailing war prices, and who insult their bread and butter as they do it. This grand old lady, surely not hard pressed to "make good" or to get a reputation or to assure a route for next season, tears her very vitals out to give to vaudeville the best she has—and what a marvelous and miraculous best it is! Her eloquent hands are still the scepters that command the hosts of the highest art the stage has ever known. Her mellow and captivating voice is still vibrant with the fire of feeling and the expression of true emotion. When she finished she was applauded as only President Wilson might have been.

The show is a dandy throughout, exceptionally meritorious for one surrounding a headliner of such known draft. Colored Diamond and "granddaughter" opened to a rattling hand. The eighty-three year old dancer and the spry miss defied the early spot, got which she all but stood on her ear. For pep, assiduity and the todole application to any sort of number, Ruth is the bit bang kid. She grabbed the house and never let 'em go. Singing all published numbers, including a revival of "The Robert E. Lee," with the exception of one melange of national airs and appeals, she made herself distinctive by main force. She is a big-time soubrette with all the standard gestures, jumps and expressions, which she executes with more grace and far more vigor than most feminine physiquess would attempt or could endure. She walloped

out a heavy hit, stopping the show before Bernhardt.

Lyons and Yosco, reunited, harped and 'celled and harmonized next to closing. As this act always was sure-fire and is again the old act nothing is to be said except that the act never grows older. The Casting Lamys closed handsly.

Loft.

McVICKERS (Jack Burch, mgr.; Loew-Matthews).—With Gene Green on the bill, the opening act copped all the honors, and to make it worse the opening act was a picture.

Mr. Charles Chaplin was the person responsible for the long lines which waited outside all day to get in, and during the flashing of his first picture, released under the National Exhibitors' League, entitled "A Dog's Life," the house rocked with the laughter that Chaplin, of all the comedians who have used the screen, has been able to command and hold.

Alfred and Pearl followed Chaplin with a neat acrobatic act. Jimmy Lyons came next with his war monolog. The Empire Comedy Four, good harmonists, gave the typical quartette act. Mack and Arnold followed with listless gags and songs. Mack in the character of a wop. The act needs elixir of pep, and not the kind of pep that is manifested merely by noise. Walter Percival and Co. gave a sketch, written by Percival himself, which might have been more appreciated if it had not been so much like the sketch used for years by Claude Gillingwater. The Percival sketch is the Gillingwater sketch, thinly camouflaged, of the husband who has been neglecting the wife, and of his reformation through a dream in which a lover figures.

Gene Green, ably aided and abetted by a squad of song-pluggers, sang several numbers. Greene played part of his act in blackface, and told a few Southern gags.

Swing.

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) 18652

ORPHEUM (Clarence Brown, mgr.; agent, direct).—15, Nellie V. Nichols, headlining, offered same old songs, but scored noticeably with her personality. "Vanity Fair of 1918" proved a pretentious musical show that pleased a big audience. Foster Hall, went big. Captain Adrian C. Anson, entertaining. "The Corner Store," bucolically pleasing. Low Reed and the Wright Girls made nice impression with singing and dancing. Allen Shaw fitted the second spot nicely. Three Weber Girls, on first, gave the show a nice start.

PANTAGES (Carl J. Walker, mgr.; agent, direct).—15, The Roscoe Co., sang, "All I Want," Helen Francis offered an "all legs" imitation of Charlotte Greenwood that tickled the matinee crowd. Hope Vernon, pleased. Harvey Trio, good. Wyams Co., Japanese, clever and graceful. Fat Thompson and Co., entertaining.

HIPODROME (A. L. Bernstein, mgr.; agent, W. V. A.).—15, Seymour's Happy Family, poorly trained dogs. Stanley and Lee, very good. Four American Beauties, three boobies and one woman, latter clever. Larry Haggerty, hit of bill. Allen, Carrel and Pierlot, good comedy. Dodge and Lowell, lapsed Flying Weavers good dancer.

MASON OPERA HOUSE (Will T. Wyatt,

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JACK ROSE

SPECIALIST FOR THE BLUES

RAY WALKER at the Piano

Meet me SUNDAY, APRIL 21ST, at the
COLUMBIA THEATRE, NEW YORK

NOTE—I'm getting nearer to the Palace.

FRANCIS RENAULT

THE PARISIAN FASHION PLATE



Declared by Press and Public to be the feature and hit with Harry Lauder's Road Show

Opening at the

Metropolitan Opera House, New York City, April 22

for two weeks.

Personal Direction, WILLIAM MORRIS

Dear Editor:

I wish to thank my brother and sister artists for the gracious way they have responded to my appeal for my

Fund for Maimed Men.

If there are any who wish to contribute please forward to **Harry Lauder**, Metropolitan Opera House, New York, or Harriman National Bank, Fifth Avenue, New York.

Harry Lauder

A
Tremendous
Hit

CHAS. ALTHOFF

THE SHERIFF OF HICKSVILLE

CLEVELAND "PLAIN DEALER"

April 1, 1918

CHARLES ALTHOFF has a tremendously well studied make-up that's a guaranteed laugh in itself, and his voice, returning again to its childish treble, pipes and whistles so that sounds . . . unfortunately so much so the part of his monolog, which is good, is lost on the audience.

He splits freely and with an amazing aim—all of which combines to make him a real hit. It's one of the very few true-to-life and entertaining "rube" acts in vaudeville.

VARIETY, April 12, 1918
McVicker's Theatre, Chicago

CHARLES ALTHOFF, the Sheriff, came to Chicago and ruined law and order.

There was a riot at the theatre. He made no effort to quell it. In fact, he caused it. His rube characterization hit the second he appeared and gathered momentum until it swept the house. When Althoff sat down on his soap-box, took off his shoe, emptied it of a dozen good-sized pebbles and began to saw away on his violin, the house rocked. He played his instrument as vilely as only a master can play it, and in the middle of one nightmare of a note in a comedy rendition of "Silver Threads Among the Gold" suddenly hit the true note, and then played in a manner which caused the shrieking people to suddenly quiet down. They stilled completely, and Althoff finished his music without a sound. Then the applause broke loose again. With the hand-clapping incessant, Althoff made his exit, and came back for just one bow, although he could have taken half a dozen. SWING.

DETROIT "FREE PRESS"

CHARLES ALTHOFF, "Sheriff of Hicksville," is a scream. His lines and, more particularly, his make-up depart radically from the usual "rube" act. He's one of the funniest chaps to appear on a Detroit stage for a long time.

DETROIT "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.

Booked for the Next to Closing Position Over the Pantages Circuit, Opening April 21 at Minneapolis

mgr.).—Robert B. Mantell in classical repertoire.

Chas. E. Bray, who is here looking after the Orpheum's interests, is anxious to get back to New York, his chief reason being a summer trip to Europe. It is not probable that Bray will be released from his local duties for some time, because Clarence Drown, recently compelled to retire, owing to illness, has not recovered sufficiently to resume his desk. In the event that Drown does not return to active service, the Orpheum has two men in view for the managerial berth.

Alexander Pantagos is very mysterious. He came here unexpectedly in company with his architect, Marcus Pretica, and rumors are flying around that at last he intends building a new theatre in this territory.

Michael Corper, who has been operating the Majestic Building for Morocco for some time, has been selected to manage a big three-night vaudeville show, given for the benefit of the Red Cross.

Ackerman & Harris were down again last week from San Francisco attending to the smaller details of the deal, whereby they will take over the lease of the Majestic. They were in conference several times with Adolph Ramish, who is interested in the project.

R. H. Glee, billed to appear at the Hippodrome last week, did not show up. He wired the management he had been ordered to report.

Betty Kenneth, of Kimball and Kenneth, had a very narrow escape from being burned to death last week. She was cleaning a couple of dresses with gasoline and the gas fumes exploded, scorching her and completely burning one garment. The other garment was saturated with a luminous paint and burned for ten minutes, but was extinguished with a chemical extinguisher. Upon examination, it was found to be in perfect condition and she is wearing it in her act again.

The Friedlander Amusement Co. has opened offices here. Sam H. Friedlander is in charge.

C. J. Reiley, half-brother of T. Daniel Frawley, is here, handling Doc Wells, the inviolable Canadian soldier, who is making a lecture tour.

SAN FRANCISCO

VARIETY'S
SAN FRANCISCO OFFICE
PANTAGES THEATRE BLDG.
Phone, Douglas 2213

ORPHEUM (Fred Henderson, mgr.; agent, direct).—Patriotic sketches and talking acts featured, the show lacking variety for the smooth running bill desired. Leona LaMar topped the program, playing record return tour, chalking up increased popularity. "Excitement" (Fred Henderson, mgr.; agent, direct).—Good bill. Kinkaid's Killies, did well in the closing position. Bob Albright, still there on popularity, as this made his twenty-third return date here. Five Messties, in fourth position, big. June Mills and Co., comedy honors. Sinclair and Tyler, scored. Zama Carmen Trio, opened good. The June Mills players also appeared in the Albright act, thereby making an outstanding feature of the show.

PANTAGES (Burton Myers, mgr.; agent, direct).—Good bill. Kinkaid's Killies, did well in the closing position. Bob Albright, still there on popularity, as this made his twenty-third return date here. Five Messties, in fourth position, big. June Mills and Co., comedy honors. Sinclair and Tyler, scored. Zama Carmen Trio, opened good. The June Mills players also appeared in the Albright act, thereby making an outstanding feature of the show.

HIPPODROME (Edward Morris, mgr.; agent, A. H.).—Fair show. Toki Murata, did well in the opening spot. Ardell and Tracey were out, with the McCarrers substituting in closing position, pleased. Richards and Ward, liked. "The Campus Girls," ordinary. Edythe Sterling did not show and in her place was the Marta Golden Co. (reviewed under New Acts next week). Scamp and Scamp, closed successfully.

"SOMEWHERE IN FRANCE"

An Episode of the Trench

This Week (April 15), Riverside, New York

Orpheum, Brooklyn, April 22.

Bushwick, Brooklyn, April 29.

Direction, MAX E. HAYES

ALCAZAR (Geo. Davis, mgr.).—Evelyn

Vaughan in "Our Batters."

COIT (Homer F. Curran, mgr.).—Joe Sant-

ley in "Oh, Boy!" (1st week).

COLUMBIA (Ootob & Hart, mgrs.).—

Cyril Maude in "Ger-oh Regan."

CASINO (Lester Fountain, mgr.).—A-H-

and W. V. A. vaudeville.

PRINCESS (Bert Levey, lessee and mgr.).

—Bert Levey vaudeville.

SAVOY (Harry Davis, mgr.).—Will King

Co. with Bonita and Ferris Hartman (17th

week).

WIGWAM (Jos. F. Bauer, mgr.).—A-H- and

W. V. A. vaudeville.

CASINO.—7: A good small time bill is

offered this week with several excellent out-

standing features, and with business still on

the upgrade, appreciation is shown for the

turns offered. The "Three Fishers, two men

and a woman, open with a contortion and

balancing turn which they bill "Crocodile

Isle." The act contains a number of original

features and was well received. A special

set, depicting a swamp, is used. Allen and

Morton, two colored comedians, are No. 2,

with patter and songs. They received laughs

throughout. A new idea is offered by Tom

Davis & Company in the sketch, "Check-

mated." The act is a domestic farce and is

well played by Davis, Masie Oliver, Dorothy

Redding and Thomas F. Mulrooney. The

grand surprise of the program is Diebel and

Ruby, a good-looking girl and a "nut" com-

edian. The personality of the pair is par ex-

cellence and, barring two or three objection-

able "gags," the patter is new and clean. The

turn ranks high among similar acts shown

here and was received accordingly. The

Myrtle Prince Girls, a quartette, gave an

artistic touch to the program by rendering

numbers of songs in perfect harmony. All

numbers were appreciated and they finished

strong. Applause honors must be awarded to

Senna and Webber, who finished big after a

routine of patter, songs and dance. Claire

and Atwood, man and woman, closed the

show big with comedy acrobatics. "For the Free-

dom of the World," a story of the American

Legion with the Canadian Army in France, is

the picture attraction.

Jules Hurlig and his brother, Max, accom-

panied by E. Thomas Beatty of the Engle-

wood Theatre, Chicago, were San Francisco

visitors last week. Several conferences were

held with Ackerman & Harris while in San

Francisco.

Herbert Meyerfield, nephew of Morris Mey-

erfield of the Orpheum Circuit, who recently

severed his connection with the Blake & Am-

ber agency, where he was in charge of the

Lyceum apartment, left for the east last week.

Guido Tuzzi, flute player, who shot up the musicians' union last month, and wounded three of its members, was held by Police Judge Fitzpatrick last week under \$5,000 bail to answer to a charge of assault to commit murder. He had been expelled from the union for refusal to play the national anthem.

Al Bruce, recently with the "Innocent Maids" Co. in the East, sailed for Sydney, Australia, April 16, where he will produce musical comedy revues for the Fuller interests.

Pittorf, handcuff king, playing the Ackerman-Harris Circuit, got out on a truck during the Liberty Loan parade here and, with the assistance of several song pluggers, raised \$455 for the soldiers' Tobacco Fund.

Oscar Melby, electrician at the Pantages Theatre since its opening, severed his connection with that house last week to accept a similar post at the Washington Square Theatre. He was succeeded by Henry Kimball.

Bobby Ryles returned from the South, where he had gone on account of his mother's death, last week, and resumed his engagement as ballet master at the Savoy Theatre.

"We're Coming Back to California" is the title of a song written by Frank Walterstein, former local pianist and now a member of the California Grizzlies, and Ralph Hogan, also a soldier. The song has been adopted by their company.

Cyril Maude addressed the Drama League at a luncheon at the St. Francis hotel one day last week.

"Marry's Ankles" will be an early attraction at the Columbia Theatre.

The Orpheum Theatre played host to a number of pupils of the California School for the Deaf and Blind on Monday evening of last week.

In addition to his regular performance of "Ger-oh Regan," which Cyril Maude is presenting at the Columbia this week, he is giving the "Screen scene" from "A School for Scandal."

Joe Cohn, Honolulu manager, who arrived here some weeks ago, is on the lookout for a musical comedy company to take back with him.

The members of the "Oh, Boy" company gave a special performance at the Cort Theatre Tuesday afternoon to aid the Soldier's Tobacco Fund.

Jack Josephs has returned to San Francisco, where he will again be in charge of the VARIETY office. Ben Westland is no longer connected with VARIETY.

Chas. Calvert, general western manager of the Jerome H. Remick Company, is expected in the city to appoint a local manager in the place left vacant by the death of Phil Otis.

Mort Harris, local Waterbury, Berlin & Snyder representative, was the added attraction at the Wigwam the first half of last week, scoring nicely with his firm's songs.

Larry Youell, who has been on the plugging staff of the Broadway Music Corporation's office since its opening here, has left that firm and is now in the Peist office.

Mrs. Pauline Louise Hearn (Bonita) received an interlocutory decree of divorce from Lew Hearn by Judge John T. Noeue here last week on her cross complaint charging cruelty. He sued for divorce, charging desertion.

ATLANTIC CITY.

BY CHARLES SOMEYER.

"Good-bye Bill" was announced as a musical play, which the boys of the Ambulance Camp at Alton, Ill., gave at the Nixon last night for the benefit of the Overseas Recreation Fund. But to the crowded house which packed the big theatre and stood at every vantage it was a patriotic stimulant. There was a mixture of happy fun, exceptional singing, pleas for recruiting and suggestions to buy a bond. In fact, the topical song of the evening, twice given during the performance, was entitled "Buy a Bond." During its several verses it told in a thoroughly pleasurable way of every possible reason why the audience should enter into the Liberty Loan campaign with their whole hearts.

During the last three days of last week terrific tides battered the beach front and took heavy property toll. Train schedules were rearranged. Trolleys were crippled and apartment house basements flooded and the fires extinguished. The entire resort was in darkness as the electric light plant was through doors and cellars and swept up side avenues in the center of the resort until the streets in front of many of the hotels were covered from curb to curb with water a foot deep. Terrific tides crashed over the ends of the piers, dashed over the boardwalk along the inlet front and caused damage throughout the island which is estimated in the neighborhood of half a million dollars.

Reports sent out of town by some correspondent that the City Square theatre had been put out of commission by the recent large fire on Atlantic avenue are without foundation. Manager E. J. O'Keefe states that although his theatre was threatened for a time, it came through without damage of any kind, either by fire or water, and that he has not missed a single performance.

The receipts of the three days' engagement of "She Walked in Her Sleep" were the largest the Apollo has had this spring with one exception.

George Bothner, who on the night of March 18 sustained a double fracture of the leg while wrestling with John Rice of Boston at the Nixon, is convalescing at the City Hospital and expects to return to New York the middle of next month.

Bessie McCoy, who has been in Atlantic City for a number of days suffering from a sprained ankle, is recovering.

Jacob Bothwell, almost a score of years the manager of the Steel Pier, has temporarily discontinued his activities to undergo

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With CLARENCE SENNA Annoying the Ivories

What they thought in Milwaukee

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EVELYN MESBIT
& BOBBY ONEIL
LILL FITZGERALD
MAJESTIC

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In a Nautical Comedy and Singing Act
"THE STOWAWAY"

Sassy Lillian Gonne & Bert Albert
"ON THEIR WAY TO SCHOOL"

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In "Highballs and Bumps"

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Lillian Fitzgerald followed. Lillian is no novice. But she is always new and always different. There is no head and body on earth that yields more versatile stage talents than the fair, natural props of Lillian. In Paris or Vienna of the days of peace she would have been acclaimed an Yvette Guilbert instant after a performance such as she gave Monday evening. She sang, she danced, she imitated, she ridiculed, she satirized, she improvised, she kidded the house and joshed herself, she did French, Jew, darkey, infant and chorus girl; she wore three eye-grabbing creations, the first one a wild confusion of evening gown, pajamas and overalls, and the third as rich a legitimate gown as ever felt a needle. She scored and encored.

LEGITIMATELY STOPPED EVERY SHOW AT PROCTOR'S FIFTH AVENUE LAST HALF OF LAST WEEK GOING "OVER THE TOP" — Captain, ARTHUR KLEIN

an operation at the Atlantic City Hospital, brought about by a malady from which he has been suffering the entire winter. At last reports Mr. Bothwell was doing well and a complete recovery is expected.

For some months there has been considerable speculation as to what band would replace Vassella, who for 16 years furnished the music on the Steel Pier. Sousa, Pryor, Conway, and others, have been prominently mentioned, and the management has undoubtedly made efforts to have one or the other, but for various reasons, successful negotiations were not consummated with any of the above leaders. Last night the "Variety" representative obtained the first authentic statement on the subject; the proprietors of the pier having finally decided upon Bethel's Military Band of forty pieces to play in the Arcade, while in the ball room Leman's Symphony Orchestra of thirty-five men will supply the music during the summer.

The final reading of the ordinance prohibiting cabarets will take place the latter part of this week, and it is generally prognosticated that the bill will pass the commission government without opposition.

BOSTON.

BY LEN LIBBEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—The bill at this house this week is only a fair one and there is a tendency to drag in some places, especially in the feature act, which appears to be too long. At the evening performance there were no great outbursts of enthusiasm and the most spontaneous applause was given Lieutenant Jones, one of the four-minute speakers for the Liberty Loan. The opening act is The Narzelle, fair novelty act. Flaville and Dorothy Browne, accordionists, have a good act. Flan-

CORRESPONDENTS WANTED

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Crossman's 7 Entertainers

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Next Week (April 22), Camp Jackson, Columbia, S. C.
Personal Direction of ARTHUR KLEIN

JOHN R. GORDON and CO.

"MEATLESS DAYS"
FRANKLYN ARDELL'S Latest Scream

agan and Edwards have retained the original portion of their old act and it is beginning to be a bit stale. Ralph Smalley, the cellist, went poorly. Collins and Hart were their usual hit. Mignon was at her best and made a big hit with the house. Eldore and Williams are using their act unchanged, and, as always, it is splendidly received. Gus Edwards' Annual

Song Revue is the biggest thing Keith's has attempted for a long time. There is some splendid material, but the act seems to be far too long and dragged badly.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Bill featured by "The Illustrious Mystery" as film feature. Also using weekly news pictures and a comedy in the films.

Vaudeville is topped by Master Gabriel and company, and balance of bill includes "The Gypsy Brigands," Marie Russell, Embs and Alton, and Nelson Castle.

BIJOU (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures and doing the usual excellent business.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—Using pictures, "The Forbidden Path," as feature. Several fine vaudeville acts complete the bill.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Hoey and Lee top the bill, and the rest of the vaudeville includes Lane and Harper in "The Man and the Manicure," Lee Aristocrats in dances, and Bins and Bert. Using "The Tiger Man" for feature film.

GLOBE (Frank Meagher, mgr.; agent, Loew).—Still leading the local field in the way of feature photoplays, having for an attraction this week recently released film, "Tarzan of the Apes," to big business. Finished record business with "The Kaiser, the Beast of Berlin."

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—The Great Howard, ventriloquist, heading the vaudeville, with the other acts being Barnes and Smythe, O'Neill Sisters, the Randalls, Claude Rant, in novelty trapeze act. Using for a feature film "The Blue Bird," which has been heavily advertised.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—"The Bandit and the Preacher" used as feature film. In vaudeville using Mr. and Mrs. Stewart Barrow; Lyrica, singing comedienne; Gertrude Arlon and company; Bedford and Gardner; Detzell and Carroll, and Trojan Art Models.

GORDON'S OLYMPIA (Frank Hookallo, mgr.).—Drawing big with Mme. Petrova in "The Life Mask" for a feature film. Using for vaudeville a comedy act, "Dinkie's Night School"; the Four Keltons; Fisher and Hartwell.

JACK

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PARK (Thomas D. Soriero, mgr.).—Playing capacity with "Woman and the Law" for a headliner in pictures, and also using Metro "Neatness and Despatch." Using singers for intermissions.

SHUBERT (E. D. Smith, mgr.).—Opening of "So Long, Letty," furnishes the Shubert interests with a musical show here. This same attraction played to big business here on previous visit. Had Monday opening alone. MAJESTIC (E. D. Smith, mgr.).—House opened Tuesday night with Griffith's new

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photo production, "Hearts of the World," to a large audience, including city and state dignitaries. Show has also been extensively advertised for past week with big plunge on Sunday.

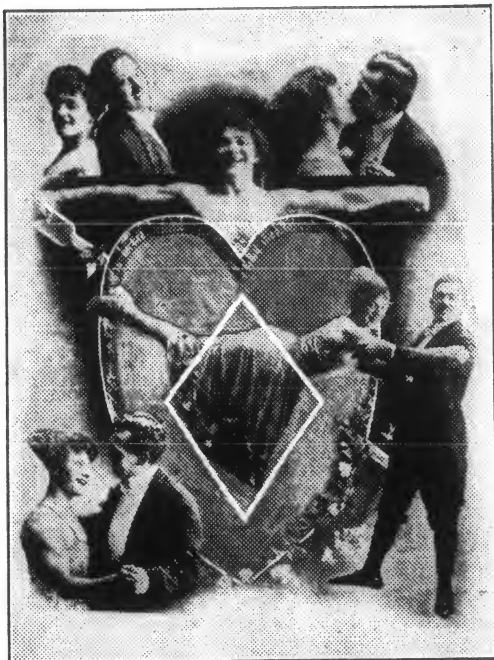
COLONIAL (Charles J. Rich, mgr.).—Closing week of Cohen's Revue, which has done wonderful business during stay. Next week house will have "Toot! Toot!" Savage's newest musical offering for an attraction.

From Minneapolis Journal, Sunday, April 14, 1918

MANAGERS
TAKE
NOTICE

A new
Novelty
Posing
and
Dancing
Act

A
Sure-Fire Hit
Any Position
on Any Bill



ETHEL

EDWARD

HART AND DYMOND

NEXT WEEK (April 22)—ORPHEUM, BROOKLYN

PAUL DURAND Can Tell You More About It.

PLYMOUTH (E. D. Smith, mgr.).—"The Man Who Came Back" now on the fifth month.

WILBUR (E. D. Smith, mgr.).—Mr. and Mrs. Sidney Drew in "Keep Her Smiling" proving splendid attraction. Getting new admirers together with those who are devotees of the couple in the pictures.

PARK SQUARE (Fred E. Wright, mgr.).—"Cheating Cheaters" remains evidently for a long stay.

TREMONT (John B. Schoeffel, mgr.).—This is the closing week of Leo Ditrchstein in "The King," where business has been excellent. House will then have "Pollyanna" for an attraction for two weeks.

HOLLIS (Charles J. Rich, mgr.).—Houses of the capacity type with "The Country Cousin." Miss Alexander Carlisle scoring personal triumph in leading role.

OPERA HOUSE (E. D. Smith, mgr.).—Seats are on sale for the engagement of the Metropolitan opera company and already house is sold out for several of the performances. Undoubtedly opera will be big financial success and warrant action of Shuberts in booking it here.

COPLEY (H. W. Pattee, mgr.).—Repeating "The Great Adventure" because of reception attending first week of show. Unless business warrants change in plans will have "Charley's Aunt" next week.

CASINO (Charles Waldron, mgr.).—"Sliding" Billy Watson and his new company, "The Burlesque Wonder Show."

GAYETY (Thomas H. Henry, mgr.).—"Broadway Frolics" show.

HOWARD (George E. Lothrop, mgr.).—"Speedway Girls" company in "Hotel de Pep." Vaudeville topped by Brown, Harris and Brown, and balance of bill includes Havelocks, Nevins and Louise, Sylvia, and Rathburn and Jones.

TREMONT TEMPLE.—Using Gerard's "My Four Years in Germany" film to big business.

It is reported that Boston will have summer show at the Tremont. Mitzl Hajos, who has closed in "Pom-Pom," scheduled to open at this house late next month in new musical comedy.

BUFFALO.

BY RAY MEYERS.

TECK (John R. Olshel, mgr.).—"Getting Together," record opening house at \$2 top. \$75,000 worth of Liberty Bonds were sold between second and third acts. Critics all boosted. Big war tank exhibited in streets to stimulate interest.

MAJESTIC (Dr. Peter C. Cornell).—Dark, will open Sunday with "My Four Years in Germany," film. Max Gabel and Beale Goldstein, New York Jewish players, Friday night in "Lost Youth."

SHEA'S (Henry Carr, mgr.).—Bill fair, but not noteworthy. "On the High Seas" headline. "Rubeville" amused 'em. Eddie Dowling gave patriotic speech; said he had a brother in service over there, another about to go and he himself expected to go into service next week. Lillian Fitzgerald, character songs; Clarence Senna at the Ivories Harold Wolf and Helen Stewart; Fritz and Lucy Bruch; Jack and Cora Williams, who opened. Sold \$18,000 Liberty Bonds at evening performance Monday.

STAR (M. M. Cornwell, mgr.).—Jessie Bonstelle Co. in "Captain Kidd, Jr." Four-minute man was late, so Jessie, in overalls and with rake, got down, and with help of members of company sold Liberty Bonds. The sales of bonds at the Star last week amounted to \$25,000.

OLYMPIC (Mgrr. Slotkin).—"The Beauty Fountain," music tab. Spiegel and Barnes, Harver and Cornell.

GAYETY (Mgrr. Patton).—Fred Irwin's show. Always big as company is mostly Buffalo principals; daughter of Irwin's and a sister of Mrs. Irwin have main parts. Sainte Vincent sisters are also Buffalonians.

ACADEMY (Jules Michael, mgr.).—"Mile a Minute" heads bill. Corae Payton and May Spooner in "It's a Great Life if You Don't Waken."

LYRIC (Charles Bowe, mgr.).—William A. Hanlon in "The Railroad Hotel"; McConnell and Lockhart; John Simpson and Co.; Cooper and Watson; Gladys Arnold.

DETROIT.

BY JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.). Frank McIntyre & Co.; Elsa Rueger; Dan and Brennan; Joe Towle; Danube Four; Van and Belle; Ashley and Allan; Fragels and Ross.

ORPHEUM (Tom Edlund, mgr.; Loew, agent).—Suffragette Review; Shannon and Annis; Arthur Rigby; Donovan and Murray; Peggy Bremen and Brother.

REGENT (Rod Waggoner, mgr.; Loew, agent).—Rigoletto Brothers; Marlon Munson;

"IDEAL VAUDEVILLE BILLS" BRING GREAT VARIETY OF ANSWERS

By CARLTON W. MILES

VAUDEVILLE patrons have decided preferences in the matter of offerings. Anyone who thinks that they merely accept the bills offered them with the same degree of interest each week should examine the lists reaching this department in answer to the question, "What constitutes an ideal vaudeville bill?" From Minneapolis and the northwest they came by the hundreds, many of them accompanied by letters explaining reasons for the selection of the various acts.

Several lists were barred out because the readers sent in acts no longer in existence. There were several votes, for instance, for Bertha Kalish in "A Light From St. Agnes," although Kalish has not appeared in the sketch for half a dozen seasons. Others mentioned Nat Wills, whose death occurred a few months ago. Still others chose Florence Moore and Billy Montgomery, separated these two seasons; "An April Shower," with Alexander Carr, no longer in vaudeville; or "Some Warriors," which Louis Mann took off the Orpheum circuit shortly after his appearance here. It was noteworthy that many of the lists contained the name of Anna Chandler, the singer, who evidently made a pronounced impression on local audiences when recently seen here, while Alan Brooks in the sketch, "Dollars and Sense," led all other playlets by a comfortable majority. A curious coincidence is the fact that Mr. Brooks appears here this week with the same playlet, which stirred up much discussion at its first performance last season.

None of the lists is ideal, but the three constructed from the standpoint of a "running show" which came nearest to conditions were submitted by Mrs. W. A. Johnson, 703 Eighth avenue S.; Carl C. Meixner, 711 Phoenix Building, and John Bousha, 4615 Lyndale avenue N., all of Minneapolis. Mr. Meixner's list probably is the best of the three. He lists the following:

- 1—Bert Melrose (clown acrobat).
- 2—Leo Beers (pianologue).
- 3—Sophie Tucker and Jazz band (song and jazz).
- 4—Whiting and Burt (song and dance act).
- 5—Alan Brooks in "Dollars and Sense" (sketch).
- 6—Williams and Wolfus ("Hark, Hark").
- 7—Fraddin (violinist).
- 8—Al Hermann (monologue).
- 9—Rock and White (song and dance team).
- 10—Miss Leitzel (stunts on rope and rings).

A patent objection to this arrangement is the bunching of too many song and dance offerings and to the fact that only two of the acts have more than two performers, while five of them are single acts, although ranging from acrobat to violinist. The last half of the bill hardly measures up to the first half, although the offerings are equally meritorious. Rock and White occupy a place on many of the lists, but Mr. Meixner's is the only list on which Miss Leitzel, easily one of the best women acrobats, figures. Incidentally, it may be of interest to know that at present she is a member of the "Midnight Frolics" in New York.

Mr. Bousha's list follows:

- 1—W. C. Fields (juggler).
- 2—Willie Holt Wakefield (song stories).
- 3—Alan Brooks and company in "Dollars and Sense" (sketch).
- 4—Al Hermann (blackface monologist).
- 5—Elizabeth Brice and Charles King (song and dance).
- 6—Hans Kronold (cellist).
- 7—Foster Ball in "Since the Days of '61."
- 8—William Cressy and Blanche Dayne (sketch).
- 9—Leo Beers (songs).
- 10—"The Dancing Girl of Delhi" (dance act).

This is a carefully planned list, although it would seem a mistake to follow Foster Ball's sketch of the old veteran with a Will Cressy sketch, as Cressy usually appears as a middle aged character. The two are somewhat similar characterizations and a better arrangement would be to sandwich Hans Kronold between them. Moreover, Charles King is now in the navy and no longer is appearing with Elizabeth Brice.

Curious things disclosed by the contest were the fact that _____'s name did not appear once, nor did the names of _____, the

Vaudeville audiences have a cool and summary way of dismissing acts. And some lists contained such offerings as Mabel Naylor's Birds, James H. Cullen and Mme. Bodini's Horses. "The Show of Wonders" has nothing on the "wonders of vaudeville."

EDITOR VARIETY:

Believing above may be of interest to vaudeville managers and artists, inasmuch as it self-explanatorily shows that Mr. Carlton Miles, of the Minneapolis Journal, has hit upon a legitimate and brilliant way to "pulse the public," I am having you reprint same, not in the way of self-aggrandizement (for there are several other artists quite as favorably featured above as myself), but to point a contention which I have held and given utterance to for a long time, viz. that the theatre does not belong to either the manager or the artist, but to the public, because the public pays and the public knows.

I am having you omit the parts of the article which are practically repetitive and have asked you to use dashes in place of the dozen "big names" specified in the concluding paragraph, inasmuch as the printing of these names, specified by Mr. Miles, would be irrelevant to the point, and I have no desire of appearing to lay claim to superior attainments by any publicity of comparisons unfavorable to other artists.

I close my vaudeville tour Sunday night, May 5th, at Majestic, Chicago.

Yours in Liberty Bondage,

Alan Brooks.

New York Address: FIMARS' Club.

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HARRISON
and
MAIDIE
BURR
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"Over the Phone"

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Bryant 843

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The Best Small Time in the Far West. Steady, Consecutive Work for Novelty Feature Acts.
EXECUTIVE OFFICES—ALCAZAR THEATRE BLDG., SAN FRANCISCO
Can arrange from three to five weeks between sailings of boats for Australia for all first-class acts. Communicate by wire or letter.

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And AFFILIATED CIRCUITS, INDIA and AFRICA Combined Capital, \$3,000,000
HUGH D. MCINTOSH, Governing Director
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Governing Director, BEN J. FULLER
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BIG FEATURE ACTS WANTED
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Mr. Lubin Personally Interviews Artists Daily
Between 11 and 1

Acts laying off in Southern territory wire this office.

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ARTISTS can secure long engagements by booking direct with us

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MORT SINGER, General Manager—TOM CARMODY, Booking Manager
Majestic Theatre Building CHICAGO, ILL.

Wanted for the South American Tour, Limited

Casinos of Buenos Ayres, Montevideo, etc., good Dumb Acts, offering contracts for two months' firm. Round trip for all passages, and transportation paid and advance money upon request.

ROGER TOLOMEI, General Booking Manager
55 West 28th Street, New York City

NAN HALPERIN

Management, E. F. ALBEE

bids farewell to her original song cycle—

Appearing at the
RIVERSIDE THEATRE, New York, NEXT WEEK (April 22)

BY SPECIAL REQUEST
For the last time hear Nan Halperin sing

"The Youngest In The Family"
"The Sweet Girl Graduate"
"I'd Rather Be a Bridesmaid Than a Bride"
"Play My Wedding March In Ragtime"
"That's Why I'm a Divorcee"

Music and Lyrics by WM. B. FRIEDLANDER

Laurie Ordway; Green, McHenry and Green; Knapp and Cornalia; Frank Wilson.
MILES (Gus Greening, mgr.; Nash, agent).—"Woman Proposes," sketch; Allen's Cheyenne Minstrels; Keefe and Shaw; Catalda and De Freir; Cleveland and Downey.
OPERA HOUSE (Bert Whitney, mgr.).—"Daddy Long Legs." Next, Lou Tellegen in "Blind Youth."
GARRICK (Richard H. Lawrence, mgr.).—"The Brat." Next, "Over the Top."
LYCEUM (A. R. Warner, mgr.).—"Uncle Tom's Cabin."
CADILLAC (Sam Levey, mgr.).—"Bedipi's Forty Thieves." Next, "Girls from Happyland."
GAYETY (J. M. Ward, mgr.).—"Hastings' Big Show." Next, "Liberty Girls."

The Temple theatre subscribed \$100,000 to the Third Liberty Loan.

Douglas Fairbanks, accompanied by Brother John Fairbanks, and Ben Ziegler, private secretary, was in Flint, Saginaw, Detroit and Adrian last week boosting Liberty Bonds. Marie Dressler was in Detroit last Saturday for the same purpose.

John H. Kunsky has renewed his lease on the Washington for a term of years. This gives him three theatres around Grand Circus Park playing pictures an entire week.

Dave Prince, former manager of the General, has been appointed manager of the Triangle Film exchange; M. S. Bailey is

Dorothy Dot Marsell

"Ten Minutes of Joy"

EXCLUSIVE
SONGS

BEAUTIFUL
GOWNS

DeGODFREY and JOHSTON

Black Face Comedians in Their Novelty Act, Trying to Make the House.

Under their Original Street Car Scene to explain the story.
A laughing hit. So different from other acts.—VARIETY.

appointed manager of the General Film exchange, and Harlan Starr, former manager of the Washington and Madison theatres, is appointed sales manager of the Madison Film Co., handling productions of the First National Exhibitors' Circuit.

The Opera House management has made an offer of \$10,000 for "My Four Years in Germany," planning to give it an all-summer run, starting in May.

Detroit again has police censorship of moving pictures.

Bert Whitney is now in active charge of the Opera House, replacing Harry F. Parent, deceased.

Vaughan Glaser Stock Co. expects to return to Detroit next season at probably the Lyceum theatre in the event this house is not taken over by Bert C. Whitney for the Klaw & Erlanger attractions.

Helmar George has leased the new Oakland, Pontiac, Mich., for ten years, and will likely change over to a picture policy. Heretofore the Oakland policy has been vaudeville and pictures. The rental is \$10,500 per year.

Tom Ealand, general manager of the Orpheum and Regent, Detroit, announces a new policy, starting Monday, April 22. Both houses will play split weeks, same number of acts and feature pictures; the first three days at the Orpheum and the same show going to the Regent for the last four days of the week.

Yeggmen have attempted to blow the safes of four theatres in Detroit the past six weeks. The latest victim is the Washington, robbed of \$175 early Monday morning. The yeggs also attempted to blow the big safe in the manager's private office, which had all of Sunday's receipts. A few weeks ago the safe of the Madison theatre was tried; prior to that \$2,000 was stolen from the safe of the

Broadway-Strand, and early in March the safe of the Regent theatre was tried.

DULUTH.

ORPHEUM (Ed. Furni, mgr.; agent, Orph.).—Sallie Fisher, Julie Ring and James Norval, Dixie Norton and Coral Melnotta, Bailey and Cowan, Five of Clubs, The Belmonts and Avon Comedy Four.

LYCEUM (J. L. Morrissey, mgr.).—April 16-17, David Warfield in "The Music Master"; 18-20, Lyman Howe Pictures; April 21, Review of 1918 Co., burlesque; 22-23, K. C. Vaudeville Show, local.

NEW GRAND (F. Phelps, mgr.; agent, W. V. M. A.).—First half, "Temple of Mirth," The Loretas, Bayne and Patay, Newkirk and Homer Girls, Four Baries, Mack and Dean, "Eagle's Eye," picture.

STRAND.—Picture. First half, W. S.

NOTICE FOR EUROPE

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In an
"ELECTRICAL SURPRISE"
Something REALLY
New in Vaudeville

You may have never seen our act before; If not, there's a surprise for you in store. Electrically and art to please the eye, And music to match that's the reason why.

"The More I See Of Some Men the Better I Like My Dog"

There is a war on in Europe against Autocracy.

There is a faction of autocracy right in our own business in Chicago.

The "Lord" of Vaudeville in Chicago

is that distinguished friend to vaudeville artists,

SAM KAHL

(Booking Mgr., Finn & Heiman)

He has kept more acts that the public really wanted to see from working than any man alive.

The exercise of his peremptory whims has bulldozed practically every performer with whom he has come into contact.

But it has not bulldozed

"SVENGALI"

Acknowledged World's Greatest Dog Actor by Press and Public.

"SVENGALI" is a regular Dog.

HIS MANAGER is a regular man.

They both declare war on Sam Kahl.

And Here's Why:



To the Public:

Played the Orpheum Circuit, Keith's, Poli's and all others. Every place we played the managers said, "best dog act we ever played."

Coming back west to invade Association time with Mr. Irving Simon, my agent in the west, I called on Lord Kahl seven consecutive days, trying to get work. My agent could do nothing.

One day I received a letter from home, stating my sister was sick and needed money. I went to Simon and told him I must have work, not explaining the reason at that time. He said he could do nothing.

I went to the Pantages office and asked for a date. They gave me Decatur on the spot.

ART BROWNING, Manager of "SVENGALI."

DECATUR

is the

BELGIUM of KAHL

Think it over. Are we right?

W. V. M. A.
EXCLUSIVELY

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EXCLUSIVELY

Underlined for Next Week

To headline the Big Time in the
Agents' Bill on Broadway—

HARRY W. SPINGOLD

The "Live" Chicago Representative, coming to seek vaudeville acts large and small, wide open or partly booked, over the U. B. O., Orpheum, Western Vaudeville Managers' Association.

Will be at Room 903

Palace Theatre Building, New York
Beginning May 6th.

Headquarters, MAJESTIC THEATRE BUILDING,
CHICAGO, ILL. Communicate now for next season.

JESS FREEMAN, Booking Representative.

ORPHEUM
EXCLUSIVELY

INTERSTATE
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Hart in "The Gunfighter"; second half, Marguerite Clark in "Rich Man, Poor Man."
ZELDA.—Pictures. First half, W. S. Hart in "Bandit and the Preacher"; second half, D. Fairbanks in "Headin' South."

REX.—Pictures. First half, Warren Kerrigan in "The Turn of a Card"; second half, Beale Barriscale in "Within the Cup."

LYRIC.—Eva Tanguay in "The Wild Girl," picture.
The Motion Picture Operators' Union held their annual ball here last Thursday eve. Carter De Haven and Flora Parker, who were at the Orpheum last week, led the grand march.

The Lyceum expects to have its usual summer stock as has been the custom in the last three summers.

Dr. James E. Walker, advance organizer for Billy Sunday, was here this week.

The Orpheum closes for the season May 11, making two more weeks than last year's season.

INDIANAPOLIS. BY WILL B SMITH.

Proposed ordinances for the regulation and taxation of billboards, and for the amendment of the city building code, to provide for a Fire Prevention Bureau, under the building commissioner, to handle the picture and other film-handling agencies, were introduced last week in the city council.

As the billboard measure now stands, it proposes that it shall be unlawful to erect or maintain "hereafter" a billboard within 300 feet of any boulevard. If, as finally passed, the ordinance should provide for the removal of existing billboards, it is not improbable that the city would have to compensate billboard companies for such action.

Frank Gentry, who represented the Bloomington district in the last legislature, will not make the race again this year. He is with the Sells-Floto circus.

The Federal Sign System (Electric) of Indianapolis has filed suit against the Limit Amusement Co., operators of the Crystal, asking for \$500, alleged to be due them for rental of the large electric sign used by the theatre.

Mrs. David Ross was re-elected president of the Indianapolis Board of Endorsers of Motion Pictures at the annual joint meeting of State and City organizations Tuesday, at the Chamber of Commerce. Other officers elected were: Mrs. Curtis Hodges, first vice-president; Mrs. Theodore Wagner, second vice-president; Mrs. W. C. Smith, third vice-president; Mrs. Chas. Davidson, fourth vice-president; Mrs. F. D. Stiltz, recording secretary; Mrs. H. C. Satterthwaite, corresponding secretary; Mrs. O. C. Lukenbill, treasurer, and Mrs. J. A. Dailey, film librarian.

Notwithstanding, Indianapolis, along with the rest of Indiana went bone dry, cabaret features continue to be one of the principal cards in the Inn at the Hotel Saverin. The cabaret is lead by Nadine Grey and the Ossman Banjo Orchestra.

When a film of "Intolerance" broke at a matinee at the Grand opera house in Bluffton the afternoon of April 4 it ignited under the electric glare and burst into flames. Before firemen could get the flames under control damage estimated at \$5,000 was done to the building, while the Gaiety Theatre Co., which has the building leased, suffered \$1,200 loss. No one was injured.

Following the current attraction at the Park, "Good Morning, Judge," comes "The Smart Set" Co. in a new comedy, called "My People." The company is headed by two colored Indianapolis comedians, J. Homer Tutt and Salen Tutt Whitney.

Samuel Schiller, vice president of the Schiller Film Company, a Chicago concern, yes-

"Lawrence Method"

WE are confident it will be worth your while to know our method of caring for your FURS and WINTER GARMENTS during the warm season.

Liberal advance of money during the time they are in our possession and may be redeemed at any time.

For further information write, phone or call

Lawrence's Loan Office

118 Third Avenue (Near 14th Street)
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Established 1880

Most Liberal Loans in Town on
Diamonds, Watches and Jewelry.
In fact, any article worth while.

FOUR BIG SONG HITS

Song Hits that are as Brimful of Golden Sunshine as the State from which they come.

"WHILE THE INCENSE IS BURNING"

One of the best Oriental songs ever published—A wonderful Arabian song—A dandy Dance Number. Played by all the noted Orchestras in America—being sung by most of the best vaudeville artists—an instantaneous hit.

"IN DEAR OLD SUNNY SPAIN"

Written and sung by the eminent Composer, JES. E. HOWARD.
A typical Spanish Song—beautiful and dreamy in melody—you can hear the Castanets and the strains of the Spanish Guitar.

"MY DREAM GIRL"

A sweet little Ballad full of originality. You have heard many dream songs but never one like this—it will surely get you many encores.

"LET THE REST HAVE DIXIELAND I'LL TAKE CALIFORNIA FOR MINE"

Song writers have worn dear old Dixie threadbare—but here is SOME rag song inspired by the hills of sunny California. Introduced by Paul Frawley with Norworth and Shannon's success "Odds and Ends of 1917"—it sure is SOME SONG.

FROM THE HOUSE
OF

HAWAIIAN SONG SUCCESSES

PUBLISHERS OF "L'IL LIZA JANE"

Sherman, Clay & Co.

SAN FRANCISCO

WIRE OR WRITE TODAY FOR

PROFESSIONAL COPIES

AND ORCHESTRATIONS

O.K. SATO

114 Linden Ave. Irvington, N. J.
Comic Juggler, Actor, Author, deep sea fishing and suitcases loaned.
You all know Jas. J. Morton.
He is a star announcer:
He went into a rubber works
And was put out by the "bouncer."
That night at the Alhambra
He started to announce:
Said he, "I was in a rubber works
And the boss gave me the 'bouncer'."

O.K. SATO

Kate Kummals says, "Let me start your show and I don't care who stops it. There's always this advantage: they may walk in on you but they don't walk out on you." Who is Kate? Ask Archie Levy. He knows.

terday submitted a proposal to a local realty company which has to do with the Empire Theatre building on North Delaware, once famous as a burlesque house. Mr. Schiller's proposal calls for a remodeling of the theatre to increase its seating capacity to 4,000. This will mean, it is understood, practically a rebuilding of the theatre, with a more imposing entrance on Delaware street.

Dan Webster, special representative of the Cincinnati office of the Greater Vitagraph, spent a couple of days in Indianapolis this week, negotiating with S. Barret McCormick, directing manager of the Circle Theatre, for the showing of "Over the Top" in this city.

Theatre owners of Wabash, Ind., will be forced to pay a city license fee if the city

council has its way. The council has instructed the city attorney to prepare an ordinance fixing the license fee in Wabash at \$2.50 a day for moving picture shows and \$5 a day for all shows where more than \$1 admission is charged.

The Kosciusko County Fair Association has elected the following officers: President, C. W. Scott; vice president, C. N. Ford; secretary and treasurer, W. S. Rogers; executive committee, Charles H. Kerr, W. R. Thomas, Clint Detrick, J. S. Schade, R. G. Rutter, John Trieb and W. R. Zechel. Kosciusko county has given \$1,000 for premiums.

A. Devoe, of Washington, Ind., has taken over the lease of the American Theatre in that city.

The Orpheum Theatre at Fort Wayne, operated under the management of Brentlinger & Mason, will, next week, raise its admission price to a maximum of 15 cents. They have been operating on the five and ten-cent basis.

Paul Kriger, who, during the illness of S. H. Abrams, served in the capacity of salesman out of the Indianapolis office of the Fox Film Corporation, has been transferred to the Cincinnati office of the Fox.

Herb Dwyer, of Dunkirk, Ind., has sold the Alrdome there.

Miss Lena Hollin, manager of the Messenger Theatre at Attica, Ind., has taken over the lease of the Orpheum there and will run both houses under the same management.

Walter Easley, manager of the Princess Theatre at Rushville, Ind., is remodeling the house.

W. L. Archer is the new manager of the Crystal Theatre at Covington, Ind. He succeeds E. R. Rudy, who is now in the new National Army at Camp Taylor, Ky.

A large amount of the admission tax paid by theatre patrons is being diverted and is not finding its way to the coffers of Uncle Sam, according to H. M. Tebay, chief field officer of the Internal Revenue Department. "The government will not tolerate this practice," he said, "and field officers will soon begin to time the offenders. Indianapolis will be the first city in the district to feel the pressure of the government in this matter of taxes on admissions and dues."

The Mecca Theatre here has installed a new \$5,000 Photoplayer. O. M. Allen is manager.

The Stratford Theatre, owned and operated in Indianapolis by the Atlas Amusement

Company, has installed a new \$5,000 Photoplayer.

J. F. Brett, of Cincinnati, manager of the George Kleine System, spent a couple of days in Indianapolis this week, making arrangements for the return to the Circle Theatre of "The Unbeliever," which broke all records at that house a week ago.

J. G. Otstot, of Newcastle, Ind., has reopened the Strand Theatre of that city.

KANSAS CITY.

BY HAROLD A. LOCKHART.

SHUBERT (John B. Fitzpatrick, mgr.).—"Passing Show of 1917" greeted royally by unusually large audience. Rose Quin scored. Show throughout full of merit.

ORPHEUM (Lawrence Lehman, mgr.).—Emma Carus with Larry Corser won headline honors; Mile. Rhea and company also worthy; Four Marx Bros.; DeMarest and Collette; Keer and Weston; Davis and Pelle; Whitefield, Ireland and Company.

GLOBE (Cyrus Jacobs, mgr.).—Mrs. Wm. Anthony McGuire tops; Dedie Velde and Co.; Lee and Bennett; Mackey and Hurt; Jean Barrios; Taketa Bros.

EMPERESS (J. C. Donnelly, mgr.; Pantages).—Harry Langdon and Co.; Jarvis and Harrison; Cortez Trio; Five Borsinis; Tony and George Florenz; Dixie Harris.

CENTURY (Tom Taffie, mgr.).—"The Pace Makers."

GAYETY (George H. Gallagher, mgr.).—"Star and Garter Show."

GARDEN (J. P. Cullen, mgr.).—"The Beast of Berlin."

The Comedy Players, a little theater organization here, will open April 26. A new play by Rex Hunter will be given its premiere. The title is "Stuff o' Dreams." It is a one-act play, a fantasy of the sea.

Marguerite Clark became part of the United States navy Saturday in Kansas City. She enlisted in the yeoman service. For two days she has worked at the local Liberty Loan headquarters with the workers. She took the oath before Lieut. Ralph B. Campbell, and her application was signed by Com. Ward K. Wortman, U. S. N., her official escort. She then became a yeoman, first-class, with non-duty status. But she has a big assignment—to aid all recruiting wherever she may be.

MILWAUKEE.

BY P. G. MORGAN.

DAVIDSON (Sherman Brown, mgr.).—First half, "The Riviera Girl"; last half, "Show of Wonders"; week 22, David Warfield in "The Music Master."

MAJESTIC (James A. Higler, mgr.; agent,

Orph.).—Fritzi Scheff, Bob Matthews & Co., Al Lydell and Bob Higgins, Jimmie Lucan and Joe Ball, Boyarr Troupe, Frosini, Apdala's Circus, Gere & Delaney.

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PALACE (Harry E. Billings, mgr., agent, W. V. M. A.).—"Trapped in the Trenches," Travilla Bros. and Diving Seal, Four Swors, Billy Link and Blossom Robinson, Boothby and Everdam, Nudge; last half, "The Sunny Side of Broadway," Misses Shaw and Campbell, Ramona Cortez.
MILLER (Jack Yeo, mgr., agent, Loew).—"Hello Egypt Girls," Happy Harrison and Dynamite, Harry Jolson, Coscia and Verdi, Frank Hartley, Miller Sisters, Leo Zarrell, Pedrini's Monkeys.
SHUBERT (Harry L. Minturn, mgr.).—Shubert Stock Co., "On Parade"; 22, "Potash & Perlmutter."
PABST (Ludwig Kreiss, mgr.).—Pabst German Stock Co., "Koenig Krause"; 17, "Vater und Sohn."
GAYETY (Charles J. Fox, mgr., agent, American).—Jolly Girls; 21, Parisian Flirts.
EMPRESS (Walter C. Scott, mgr.).—Stock burlesque.

The Wisconsin Short Ship circuit has been organized at Oshkosh by representatives of fair associations in seven counties in Eastern Wisconsin. An effort will be made to increase county appropriation of \$2,500 to \$5,000 a year for fairs using private ground, and \$10,000 when using county property. Mutual arrangements in booking free acts and concessions, uniform admission charge of 50 cents, and extensive advertising to insure good racing cards were decided upon.

NEW ORLEANS.

BY O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Edith Clifford, next to closing, carries program's hit; Harry Cooper also scoring largely. Roubie Simms opened. Rae Eleanor Hall rewarded. Jean Adair aroused tender sympathy with her playlet. Odiva did well. Le Grohs, splendid response.

TULANE (T. C. Campbell, mgr.).—"The Beast of Berlin."

CRESCENT (Walter Kattman, mgr.).—First half: Regal and Mack; Cornalia and Ade; Alvarita, Rigo and Stoppit; Thomas Potter, Jumbo, Rotoine and Barret; "The House of Silence," film. Last half: Winifred Gilrairie and Dancing Girls; Doris Lester Trio; Jarrow, Martyn and Florence; Holson and Betty; "The Purple Lily," film.

PALACE (Sam Myers, mgr.).—First half: Janine and Minnie Allen; Hal Stephens; Garretti Bros.; Gonne and Allen; Merle's Cockatoos; "Western Blood," film. Last half: Lew Welch and Co.; Sandy Shaw; "The Act Beautiful"; Keno, Kreso and Melrose; The Belairs; "The Primitive Woman," film.

STANDARD (Maurice Harr, mgr.).—"Pictures." ATLANTIC (Frank Sanders, mgr.).—"McCor-mick and Winchille."

Ethel Schutta and her musical comedy com-

pany opened at one of the Canal street theatres Sunday.

Mrs. Jack Edwards joined her husband here, the twain now being true housekeepers. Edwards is handling the press work for the Orpheum and Palace.

Matt Caulfield, one of the Palace attaches, inherited a small fortune last week. He is to take out a colored minstrel organization under canvas the coming summer.

The Orpheum closes the first week in May. Arthur B. White, manager of the house, will alternate with Sam Myers in the management of the Palace over the heated term. White will leave for his Minnesota summer home May 15, returning July 1, when Myers leaves for a six weeks' vacation.

The massive organ at the Crescent was used for the first time Sunday.

"The Beast of Berlin" has been retained at the Tulane for a second week.

Eddie Mather, the Orpheum stage manager, has recovered from his recent severe illness and is back in harness again.

Reported the Shuberts may enter the south next season, the Lafayette being mentioned as the possible local house to be used for them.

Julius Murry, the Shubert booking manager, is to spend his vacation in this city.

PHILADELPHIA.

BY JUVENILE.

KEITH'S (H. T. Jordan, mgr.).—No particular act featured this week's bill, the show being specially arranged to fit in with the Liberty Loan Drive Manager Jordan is making preliminary to the big blow-off he has scheduled for next week. Elizabeth Brice, who was dividing headline honors with George White and Emma Hale, was forced to cancel through illness and Grace La Rue was secured on Saturday to fill the vacancy. The change did no damage to the show, for Miss La Rue's singing turn fitted in nicely with the rest of the bill and was more of a contrast to the White and Hale turn. The latter pair put over the big applause hit of the show with their varied dancing bits. Georgia had the house in his lap, anyway, before he started, through the announcement of the Four Minute speaker, who flourished a subscription for \$1,000 which White had handed him. When George trotted on for his act he received a great hand, but quickly proved that he needed no advance billing by cleaning up a big applause hit with his dancing. Miss Hale, who is a Philadelphia girl, did her part prettily, too, and the pair got so much applause for their finish that Georgia came back and made a neat little speech. Miss La Rue was favorably placed following White and Hale, but she gave herself an awful start by appearing in a hideous make-up that looked as if she was in mourning. Even worse than the make-up, Miss La Rue might have obtained something more becoming, and if she picked it for style, she is a poor picker. Her one change was an improvement, but not much, and while she was a bit with her songs, she would have done much better had she been becomingly sewed. Two big laughing hits followed, the first going to the credit of Ray Fern and Marlon Davis, also locals, who rocked the house with their airy stuff. It was not so easy for James and

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BERT WHEELER, Lynbrook, N. Y.

Bonnie Thornton to follow all the other hits, but it has been a long time since this couple has been seen here and they received a warm welcome. Bonnie looking wonderful, had the house shaking "Annie Ronny" with her and then Jim gave his monologue to a succession of laughs. He is holding on to a lot of the material he told many years ago, but Thornton's stuff never seems to wear out and the old ones get just as big laughs as the new ones. A corking good dancing turn with songs

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had the closing spot and, despite the fact that they had to follow a lot of the same kind of stuff, they made good. This was Emily Francis Hopper and Herbert Marbury, a clever pair, not much on singing, but with plenty of "pep" and novelty to their work, and they deserved to score a hit through the care they have taken to put it on like a real production. Horace and Wright did not get far from what they offered last time here, including the kissing stunt, which seems so unnecessary. They pleased and won their share of the applause honors. That delightful old lady, Mrs. Thomas White, was received with open arms in the sketch, "Where There's a Will, There's a Way." It is not near so good a playlet as she used on her initial showing here, but nothing could look poor with such a character in it, and she pulled down a good-sized hit. Weston and Wheeler just did nicely with their singing turn, although their opening number is badly put on. The Misses Black and White, who used to appear in these colors, should change their title to Blue and Red and then get more becoming dressing for their acrobatic turn. It's a novelty worth holding up and they have advanced in giving it an attractive setting. The Pathe pictures opened.

NIXON (Fred Leopold, mgr.).—Charles Bartling & Co. in the dramatic sketch, "Detective Keen," headlines this week, with the following supporting bill: Radio Jazz Band; John Gelger and four other vaudeville acts and pictures.

COLONIAL (H. A. Smith, mgr.).—Joseph E. Bernard & Co. in the one-act domestic comedy, "Who Is She?" is the headliner this week. Others are Mystic Hanson Trio; Georgia Howard and three other acts and the film feature, "The Wrath of the Gods."

NIXON'S GRAND OPERA HOUSE (W. D. Wegfarth, mgr.).—H. Bart McHugh's big musical production, "Too Many Sweethearts," with a cast of local favorites, tops the bill this week. Others are Charles Leonard Fletcher; Lovenberg Sisters and Meary Brothers; the Nippons and the film feature, "The House of Hate."

KEYSTONE (M. W. Taylor, mgr.).—"Hilda's Ankle," a clever comedy sketch, with Art Harris and an excellent company is this week's headliner. Others are Lydia McMillan & Co. in "She Fixed It"; Rich & Lenore; Fenton & Green; Fenwick Girls; Prevost & Goulet and the film feature, "The Woman and the Web."

ALLEGHENY (Joseph Cohen, mgr.).—Gus Edwards' Bandbox Revue, with a big company headed by "Cuddles" and Georgie, is this week's big feature. Others include O'Neill & Wamsley; Morris & Campbell; Five Anawasha Japs; Helen Jakley and the film feature is Mary Pickford in "Amarilly of Clothes-line Alley."

GLOBE (Sablowsky & McGurk, mgrs.).—A quartet of well-known Philadelphia vocalists are featured this week, surrounded with the following acts: Kitty Francis & Co.; Brownlee, Dawson & Co.; "Stockings," a comedy sketch; Friend & Deamling; Chuck Hass; Jessie Standish; Oliveette, Moffitt & Clare; Nan Sullivan & Co.; and the Randall Trio.

WILLIAM PENN (G. W. Metzel, mgr.).—First half—Jimmy Gildea, a well-known Philadelphia favorite, will head the musical tabloid called "Bon Voyage" as the headliner. Others: J. C. Mack & Co.; Herbert & Dennis; Minnie Klotz and Marlon Quinn, and the film feature, "The Family Skeleton." Last half—"Oh, That Melody," a musical tabloid, with a company of 20; Colonel Jack George & Co. in "The Bootblack Orator," and three other acts with the film feature, "Eid Bennett in 'Naughty, Naughty.'"

CROSS KEYS (Sablowsky & McGurk, mgrs.).—First half—Julian Rose, Monaluo Sextet; Buster Brown Minstrels; Charles MacDonald & Co.; Howard Trio; Three Rozalies and pictures. Last half—"Little Miss New York," a musical tabloid, tops the bill for the last half with four other acts and pictures.

URADWAY (Chas. Shisler, mgr.).—First half—"Oh, You Melody," a musical tabloid; Bell Boy Trio; Mark Linder & Co.; Johnny Regay & Lorraine Sisters; motion pictures. Last half—Julian Rose heads the vaudeville bill of five acts and pictures.

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SHUBERT MAJESTIC (Col. Felix R. Wendleshaef, mgr.).—Monday and Tuesday Harry Lauder made his seventh visit to Providence. He gave two evening performances and a matinee before crowded houses. Remainder of the week the Sau Carlo Grand Opera Company.

OPERA HOUSE (Col. Felix R. Wendleshaef, mgr.).—"Intolerance" (film); first time here before good houses.

KEITH'S (Charles Lovenberg, mgr.).—Albee Stock Company offering for its second week's production "The Song of Songs." May Buckley, new leading lady, is winning her way. This week's play is Miss Buckley's entirely. A new schedule of cut-rate prices has been



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EMERY (Martin R. Toohey, mgr.).—As headliner for the first half "The New Performer" went good, but the comedy sketch, "Every Day in the Year," offered by Les Morgan and Beryl Gray, deserved equally as good position. Others, first half, included Pond, Albright and Palmer; Bobbie Folsom; Allman and Sykes; Felix and Fisher; pictures. Second half: Hoey and Lee; "Between Showers," and others. The reason Hunk Norton and Co. were not at this house last week in "Officer 44" was that Mr. Norton was taken suddenly ill.

FAY'S (Edward M. Fay, mgr.).—"Kidland," school children's act, as headline; "The Haunted House"; Hadiz Japs; Marlon and Dale; Misses House and Hardy; Jack Dempsey. Films featuring "The Mad Lover."

COLONIAL (J. F. Farr, mgr.).—"The Million Dollar Dolls," with Cliff Bragdon and Scotty Friedell, is better than some of the burlesque seen this season and played to fairly good houses. Specialties are good and Gladys Parkers and Norma Barry are two lively young women that add a whole lot to the show.

Paramount photoplays were shown for the first time last week at the Star, at Taunton, Mass.

Papers of incorporation have been filed by the Nathanson Amusement Co. at the State House here. The capital stock is \$1,000, 100 shares at \$10 each. The incorporators are Max Nathanson, well known in theatrical circles here; Daniel J. Henley and Ira Marcus.

The East Providence town council late this week will discuss the plan for increasing the fees for concession licenses at amusement parks. There are several summer amusement parks within the jurisdiction and the "town fathers" have come to the conclusion that action must be taken to make up for the loss to be suffered by the abolishment of the franchise tax paid by the Rhode Island Company, the street car corporation in this state.

The fourth production of the Players, one of the largest semi-professional theatrical organizations in New England, was given on Thursday and Friday evenings of this week at Infantry Hall, at the Talmu theatre. Three one-act plays were given, "The Boy-Thumb," "Twelve-Pound Look" and "A Good Woman." The usual packed houses greeted the Players.

Thomas Newbury, son of the late Charles T. Newbury, millionaire manufacturer, has filed at Taunton, Mass., a petition for divorce against his wife, Mabel Gould Newbury, formerly a chorus girl in "Floradora." Mrs. Gould, who was formerly Mabel Gould Stocum, was granted a divorce in 1910 from Harold Dean Stickney.

ST. PAUL.

BY C. J. BENHAM.

ORPHEUM (E. C. Burroughs, mgr.). Bill this week very good and all acts well received. Lucille Cavancha and Co. probably the best liked. Ruth Budd received undivided attention; Marie Nordstrom, pianist; Eddie Carr and Co., plenty of laughter. A. Robbins, well liked; Moore and Gerald, much applause; Mack and Williams, good.

PALACE (William Mack, mgr.). First half, Louis Hart, Ray and W. Williams and Culver; Mattie George and Co.; Patagon Mack and Fulton, second half, "The Boy-Thumb."

HYPOCROME (F. L. Egan, mgr.). Grace Gibson; Three Romans; Dolly Lee and Mike; La Monte and Bird act, good. Film, pictures.

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METROPOLITAN (L. N. Scott, mgr.).—15, Maude Powell; 16-17, Mmc. Fannie Reinhardt and Company; 18-20, David Warfield in "The Music Master"; 22-24, Maude Adams; 25-27, Boston English Opera Co.
 SHUBERT (Frank Priest, res. mgr.).—Shubert Stock, in "Tempest and Sunshine"; well presented and liked.
 STAR (John P. Kirk).—"Big Review of 1918"; decided surprise and pleasant one. Best show at the Star this season. More of a musical production and well cast.

SEATTLE.

BY WALTER E. BURTON.

LYRIC.—Vaudeville and burlesque to fair business.

OAK (Monte Carter Amusement Co., mgr.).—Opening week of the Monte Carter Musical Comedy organization in burlesque, to capacity business. Monte Carter, principal Hebrew comedian; Walter Spencer, Phyllis Gordon, George X. White, Blanche Gilmore and Del Estes are other principals.

WILKES (Dean B. Worley, mgr.).—106th week of stock productions here; "The Lion and the Mouse" current attraction, with Grace Huff and Ivan Miller in the leads.

HIPPODROME (Caspar Fisher, mgr.).—7, The Schumann Quartet in concert.

METROPOLITAN (George T. Hood, mgr.).—18-20, May Robson.

MOORE (Carl Reiter, mgr.).—Greater Morgan Dancers; "Tarzan," climp. wonder; Mac-Cart and Bradford, comedy honors; Harry De Coe pleased; Burley and Burley, humorous

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" 29—Boston, Mass.

May 6—Brookline, Mass.

" 13—Kath's, Portland, Me.

" 20—Kath's, Lowell, Mass.

skit; Yates and Reed; Three Natalie Sisters, good.

PANTAGES (Edgar G. Milne, mgr.).—7, Second week of Singers' Midgents; Joseph Byron Totten and Leslie Bingham in good crook playlet; Belleclair Brothers, fine; Gangler's Canines, well trained; Elizabeth Cutty, pleased; Madison and Winchester, versatile; film serial completes.

PALACE HIP (Joseph A. Muller, mgr.).—7, Little Lord Roberts, tops; Argo and Virginia; the Gellis; Doyle and Wright; Fox and Foxes' Circus; McIllyar and Hamilton; film.

ORPHEUM (Jay Haas, mgr.).—7, "The Beauty Doctor"; Orbassey's Cockatoos; Peat and Stevens, funny; Ben Nelson, comedy honors; Browning and Boothe, good; Nelson, Norwood & Co., merit; film.

While Eugene and Willie Howard are in New York at the bedside of their father, who is ill, other comedians in "The Show of Wonders" are taking the places left vacant by the principal comedians.

The Armstrong Folly Company and George Dore and his musical tab organization combined forces last week and played the Oak, Tacoma, opening Sunday.

Eddie Harris left the Dore musical comedy organization Saturday.

Due to the closing of the Orpheum, Vancouver, B. C., the Orpheum shows are now laying over here for the present.

The Charles Dewey five-piece orchestra opened an engagement at the Cecil grill Monday.

The Missoula Amusement Co., Missoula (Mont.), has had plans drawn for the new \$500,000 Liberty theatre to be built in that city by that corporation.

Wallace Reid, the Lasky film star, arrived at Camp Lewis Tuesday.

Twenty of the 70 stars in the Orpheum Circuit Service Flag are represented by former employees of the Moore theatre (Orpheum) of this city.

"The Trap," a dramatic sketch with a war theme plot, written by A. C. Van Slyke, is in rehearsal here. Mike Hooley, Jeanne Genung, and the author will appear in the cast.

Bess Moore, formerly of Orth and Moore, has formed a vaudeville partnership with Helen Didier.

Olive Philney joined the O'Brien-West company at the Orpheum Sunday as prima donna.

Chief Young Deer left the Tour B Hip at Big Timber (Mont.), Monday, to report to an eastern draft board for war duty.

Joe Bonner was taken suddenly ill while playing at the Orpheum Wednesday and had to leave.

Ted Ullmark, Oscar Gerard and C. M. Heath have formed the Oak Trio and opened with Monte Carter at the Oak (formerly Tivoli) Monday as an added attraction.

Fred Craig, operator at the Palace Hip theatre here, won the February prize offered by the World Film Corporation in a contest for Better Service from Operators.

L. C. Brown, vice-president, and F. B. Henderson, general manager of the Orpheum Theatre and Realty Co., arrived here Saturday from San Francisco, on their way to Vancouver, B. C., where they are going to inspect the Orpheum house in that city, which was partially destroyed by fire last Monday. They declared that the damage was not as bad as first reported, and that repairs would be made as speedily as possible. Further, they said, "Next season we will give Vancouver one of the best vaudeville houses on the Pacific coast."

Every picture theatre manager complained of poor business here this week, the only week so far this season that receipts fell below normal.

SYRACUSE, N. Y.

BY CHESTER B. BAWN.

EMPIRE (Francis P. Martin, mgr.).—Second week of Knickerbocker Players, "Cheating Cheaters"; first time here, to packed houses.

WIETING (Sam LeMare, mgr.).—Dark.

INSTABLE (Stephen Bastable, mgr.).—"The Sporting Widows," burlesque, the first half; "Mutt and Jeff Divorced," return engagement, last half.

TEMPLE (Albert Van Auker, mgr.).—Vaudeville.

CRESCENT (William Brown, mgr.).—Vaudeville.

Billy Sunday played a one-night stand here Monday, coming with his evangelistic party from the Chicago revival to make a last-minute fight against booze, Syracuse being regarded as the pivot city of the state in the local option drive. Sunday drew about 7,000 at his two shows at the Arena and Wieling and, contrary to his usual custom, did not demand gate receipts. The Sunday meetings failed to appreciably affect the attendance at the local playhouses, although the first shows at the Temple and Crescent Monday night did not attract the usual full houses. The excise campaign here proved a financial gold mine for two interests—the theaters and the newspapers. Both wets and dries rented the local legitimate houses on numerous occasions, while the theatre programs were filled with advertising.

Mr. and Mrs. Jack Gillickson, Syracuse cabaret dancers, are the indirect cause of the splitting of Parish, a local suburb, into two hostile camps. The direct cause is—or was—Mrs. Gillickson's costume at a recent minstrel show given at Parish for the benefit of the Red Cross. In his Sunday sermon, the Rev. Mr. William Hall, pastor of the First Methodist Episcopal Church of Parish, attacked Mrs. Gillickson's costume as "perfectly shocking—in fact, scandalous." He asserted from the pulpit that the dancer, who, with her husband, donated her services, wore pink tights. This, he added, was "a disgrace and a scandal to the fair name of Parish." Mrs. Gillickson declares that she wore no tights, but did wear a stage skirt and a pair of pink silk stockings. Society leaders who were present are flocking publicly to Mrs. Gillickson's defense.

"The Ditch," a two-act play by Mary Shipman Andrews of this city, published in the current Scribner's, had its initial presentation on the stage at White Sulphur Springs, W. Va., last Saturday. Mrs. Andrews, well known as a short story writer, portrays the sentimental phases of the war in her play.

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Everyone watching this World War will realize the significance of THIS.

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"EVERYDAY" "The JAZZ-DANCE"

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Members of the theatrical profession who have summered heretofore at the Thousand Islands must forego polo if they go there this summer. In the past, not a few of the stage have enjoyed polo at the Thousand Islands Polo Club, on Wellesley Island, in the St. Lawrence. Present indications are that the field will not be used this year. One thousand members of the club are in khaki.

James ("Jimmy") Jones, who played the cornet in the City opera house orchestra, Watertown, N. Y., is now a patient in the Base Hospital at Camp Wadsworth, Spartanburg, S. C., suffering from severe burns, according to word received by relatives. Jones is now with the 108th Infantry Band. Jones was having his picture taken on horseback when the animal took fright and ran away. He was hurled from the animal into a camp fire and severely burned about the face and hands. Two other former members of the City opera house orchestra are in the 108th Band now. They are Ned Weldon and Frank Thomas.

Announcement of the marriage of James P. Corbett, of this city, now in the 27th Division, U. S. A., at Camp Wadsworth, to Marie Viola Schaeffer, disclosed for the first time today that Mrs. Hazel Howard Corbett had

FRANK DOBSON

April 15—Keith's, Columbus, O. April 29—Empress, Grand Rapids, Mich. May 20—Shea's, Buffalo, N. Y.
" 22—Keith's, Youngstown, O. " 13—Keith's, Dayton, O. " 27—Shea's, Toronto, Canada
June 3—Keith's, Boston, Mass.

More to follow.

Have signed with B. A. ROLFE and C. B. MADDOCK, to be FEATURED for two years in a new
Musical Revue. Playing U. S. O. Thanks to MAX HAYES.

secured a divorce several weeks ago. Mrs. Corbett No. 1 is an actress. When a romance culminated in her marriage here in 1911 she was playing in "The Gay White Way," a musical comedy. Miss Howard has resumed her maiden name.

William R. Gantley, lessee of the Lyceum at Elmira, is going into the restaurant business in Binghamton.

VANCOUVER, B. C.

BY H. P. NEWBERRY.
EMPRESS (Geo. B. Howard and Chas. E. Royal, mgrs.).—41st week of Empress Stock Company. "Capt. Kidd, Jr." is current offering, drawing big houses. Next week, Edythe Elliott, leading woman, will return after absence of two weeks and will play lead in "Romance."

AVENUE (W. Scott, mgr.).—A-O, "Rum Rations," local patriotic vaudeville. 10-13, "San Toy," produced by The Arcadians, local amateur organization.

ORPHEUM (Jas. Pilling, mgr.).—Reopens this week after being dark last week on account of fire. Only lower floor and boxes are being used for next few weeks. Current bill has Edwin Arden Co. in "Trapped" as one of the joint headliners; it is a very good sketch dealing with the spy situation. Elizabeth M. Murray is the other headliner and was very well received. Three other acts are featured in the billing; they are Bronson and Baldwin; Billie Reeves and Co. and the Jack Clifford dancing act. The Four Haley Sisters have very good singing act. Miss Gwen Lewis in songs was well liked. Splendid patronage.

PANTAGES (Geo. B. Pantages, mgr.). Bellclair Brothers have headline honors in their acrobatic act. Lew Wilson is featured as the Variety Boy and scored big hit. Sketch, "Nation's Peril," also featured, deals with war subject. Other acts were Elizabeth Cutty; Fisher and Gilmore and Alexander and Swayne. Also chapter of serial "Hidden Hand." Capacity.

COLUMBIA (J. H. Mayrand, mgr.).—Vaudeville and feature pictures changed twice weekly.

REX (W. P. DeWeese, mgr.).—"Tarzan" (film).
COLONIAL (H. Quagliotto, mgr.).—First of the Paralta plays—J. Warren Kerrigan in "A Man's Man." Last half, Emmy Lynn in film.

GLOBE (W. P. Nichols, mgr.).—Mary Miles Minter in "Togey Leads the Way." Last half, Vivian Martin film, also Arbuckle comedy.
DOMINION (J. Muir, mgr.).—George Walsh in "The Pride of New York."

Ray Collins, leading man with the Empress Stock Company, is out of the east this week, owing to illness. Val Howland is taking his place.

Coming attractions will be May Robson in "A Little Bit Old Fashioned" at the Avenue, and "Sinners" at the Empress.

Gangler's Canines did not show at the Pantages this week.

A new orchestra has been installed at the Empress theatre under the direction of Percy Harvey.

The Orpheum reopened April 8th, after being closed for one week on account of the fire on April 1st. The loss amounted to about \$15,000, covered by insurance.

WASHINGTON.

BY HAROLD MEKIN.

KEITH'S (Roland S. Robbins, mgr.).—Rooney and Bent in "Over Here" went big; Lew Brice and Barr Twins scored; Beside Wynne, liked; "Married via Wireless," effective scenic production; Frank Fay, pleasing; Holmes and Wells, good; Mario La and Co., closing with artistic posing, while the Three Kanes opened strong; news weekly over at 11:40.

NATIONAL (William Fowler, mgr.). Ruth Chatterton in "Come Out of the Kitchen." Bruce McRae heading the cast.

BELASCO (L. Stoddard Taylor, mgr.).—Sixth visit of "The Bird of Paradise." Sunday night given over to "Love of Mike."

Ted and Corinne

BRETON

"On the Boardwalk"

UNCLE SAM'S ACTORS

POLKS.—Sunday night saw the closing of the musical stock. House closed for week, reopening 22 with "Getting Together."
GAYETY (Harry Jarboe, mgr.).—"Best Show in Town."

COSMOS (B. Brylawski, mgr.).—"Fashions a la Carte"; Harmon and O'Connor; Maurice G. Freeman and Co. in "No Children Allowed"; Nixon and Sands; Al Ricardo; The Breakaway Entertainers.

LOEW'S COLUMBIA (Lawrence Beatus, mgr.). Douglas Fairbanks in "Mr. Fix-It" entire week.

The Howard, with colored company, is giving "The Master Mind," while the Lyceum, with its stock burlesque, is offering "Arizona."

R. D. McLean and Odette Tyler are giving a benefit performance of "The Merchant of Venice" at the Belasco, Friday afternoon, 10, under the patronage of Mrs. Woodrow Wilson for the military hospital in France.

Shubert's production, "Love of Mike," closed its season here Sunday night the 14th. George Husch, Clifton Webb and others of the cast all returning to New York.

MARGIE SMITH

and ETHEL LE CLAIRE

In their New Act, "Blondie and Him"
By JOHN HYMAN
Direction, ROY MURPHY

BILLY CUMBY

"The Black Spasm"

with JEAN BRIDGES

"FORTY THIEVES"

LEAVITT

AND RUTH LOCKWOOD

In "Just This and That"

Direction, LEWIS & GORDON

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NEWS OF THE FILM WORLD

Madge Kennedy's next Goldwyn will be "The Fair Pretender," to be released May 19.

Boscoe Arbuckle's next comedy will be "Moonshine."

Carl Kruada, Paralta, obtained the first Liberty Bond of the series which was sold in New York.

John Howers has signed with the World Pictures for two years, with the privilege of renewal for a long period.

George Larkin will play the leading role in "The Wolf-Faced Man," the next Diano release.

Charles Gunn will make his debut for Paralta, opposite Bessie Barriscale, in "Patriotism."

Henry B. Walthall has started work on his fourth Paralta play, "Springtime." Fritz Brunette will be his leading woman.

Goldwyn's next release with Madge Kennedy is a Secret Service drama, "The Face in the Dark." It is scheduled for April 21.

Nazimova's second Metro picture has been titled "Toss of Fate," and will be an early release.

Jack Terry has been signed by Goldwyn for a leading comedy part in a forthcoming Madge Kennedy release.

The next release of Goldwyn, with Madge Kennedy, is to be "The Danger Girl," by Roy Sommerville.

Fay Tincher has been signed by World Film. Her first picture will be "Some Job," for May 1 release.

Six thousand miles of film is unreeled every month before the U. S. soldiers through the National War Work Council of the Y. M. C. A.

The Capital Film Co., recently incorporated in Indiana, and financed by Hoosier capital, has established offices in 25 cities.

Fred Rath, now in service uniform, expects to turn out several film scenarios during his leisure moment in France.

The Petrova Picture has rented the former Bacon-Barker Co. studio in West 38th street, New York.

Donald Crisp started work last week on "The Family of Frank," with Wallace Reid, supported by Ann Little.

Marguerite Clark's next Paramount release will be "Rich Man, Poor Man," which appears April 22.

Doris Lee will be the leading woman for Charles Ray in "Playing the Game," being filmed for Paramount release.

Contracts have been signed between Petrova and Ralph Ince, whereby the latter will direct the Petrova productions exclusively.

Ben Wilson has finished the direction of new serial and has gone to work on another, entitled "The Brass Bullet."

Ben Kutler is no longer attached to the Keeney film forces, having become a free lance scenario writer.

"My Own United States," starring Arnold Daly, will be presented by William L. Sherrell as a series, Classics super-feature and distributed by Metro.

Catherine Street has finished the production of a number of new films, especially started under her supervision for the U. S. Food Administration.

Don Mooney, of the Cinema Exchange, Los Angeles, was in New York last week completing arrangements for marketing the company's new pictures.

Irvine Cummings is supporting Barbara Castle in the World production, "The Heart of a Girl," which is being directed by Jack Adair.

Hiller & Wolf have been appointed selling agents for the foreign rights to "My Four Years in Germany," Great Britain, Australia and Brazil have already been disposed of.

S. L. Rochester is now a second lieutenant of the Marine Corps, the commission having been granted him last week. He is assigned to the Motion Picture Division.

Carole Blackwell and Ethlyn Groby, with Bell Henderson as director, have gone to Hahn, Falls, N. Y., to take some "exteriors" for "The Beloved Blackmailer."

Lee Bates, supporting Mrs. Fiske, will be seen on the screen for the first time in Julius Stern's special production, "Just a Woman."

released by the U. S. Exhibitors.

The reproduction chosen by Goldwyn for its first Salavat release is "Blue Blood," a drama starring Howard Hickman. The release will be next month.

"An Alien Enemy," in which Louise Glaum is starred, was screened by Paralta for a num-

ber of the executives of the New York Committee of the Liberty Loan.

All the motion picture houses along the Bowery start every performance with the Liberty Loan trailer, showing Secretary McAdoo signing his appeal to the patriotism of the American public.

Capt. Harry Lambart will appear in the next Petrova feature. While working in the film he will also appear with Mrs. Fiske in the one-act production, "A Night in the Inn," in which he will play "The Toff."

Paul Gulick, the Universal publicity representative, has completed a 30,000 word novelization of "The Kaiser," the Rupert Julian picture. The story was written at the re-

quest of the Atlanta "Constitution."

"Unclaimed Goods," in which Vivian Martin is starred under the Paramount, was written by Johnston McCulley, a Los Angeles newspaperman, and the scenario by Gardner Hunting.

At a meeting of the members of the Motion Picture Exhibitors' Corp. of the Northwest, held in Minneapolis last week, it was decided to hold a convention in Minneapolis May 6 and 7.

Jesse L. Lasky, chairman of the Red Cross Motion Picture Committee, last week announced that a big drive is now in preparation in connection with the exploitation of the film, "The Spirit of the Red Cross."



WORLD-PICTURES



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present

ALICE BRADY
IN
"The Trap"
Directed by GEORGE ARCHAINDAUD



AN ALIEN ENEMY.

Neysa von Igel.....Louise Glaum
 Frau Meyer.....Louise Glaum
 Fraulein Bertha Meyer.....Mary Jane Irving
 David J. Hale.....Thurston Hall
 Emil Koenig.....Albert Allardt
 Adolph Schmidt.....Charles C. Hammond
 Major Samuel J. Putnam.....Jay Morley
 Louis Meyer.....Roy Laidlaw
 Baron von Mecklin.....Joseph J. Dowling
 Wireless Operator.....Clifford Alexander

"An Alien Enemy" is a Paralta feature, with Louise Glaum featured. Monte M. Katterjohn wrote it, and Wallace Worsley directed. As the title indicates it deals with present war time. Miss Glaum plays the role of a German born girl who marries an American of prominence in war affairs, and is called upon to meet the most trying condition imaginable, when an agent of the Kaiser threatens her hubby and herself if she doesn't deliver certain valuable papers into his hands. The picture starts with a speed that indicated that nothing but dramatic tenacity was to follow, but a succession of "interior" groups, perhaps necessary to convey explanation, slowed up the theme perceptibly. Quite dramatic and impressionable was the scene where the parents of little Bertha were shot and killed by roasting German officers. It was splendidly staged, with Miss Glaum playing the mother and Roy Laidlaw the father. In this scene and the subsequent action little Mary Jane Irving does some good film work. In fact her entire performance while before the camera stamped her as a natural little worker, and it appeared a pity that she was not enabled to continue further in the scenario.

Miss Glaum continues in the film as the finale has a big scene where Neysa von Igel, after learning that Emil Koenig had slain her parents, kills him by stabbing him while he is in a chapel in a French village. Of course, the picture being founded on a present world's war theme, has America playing a prominent role, and shows scenes of the U. S. boys marching through French streets. This section is sure to obtain applause anywhere, but there were several repetitions of the same marching troops made more noticeable through certain movements of the drum major heading the American musicians. Of course there are patriotic emotions and references to how the U. S. is going to exterminate the Kaiser; all these are bound to help recruiting throughout the land. One scene shows the American internment camp, with a riot of the prisoners and an attempt to escape, with one of the ringleaders shot down. This scene may undergo criticism, as it shows American soldiers shooting down the interned prisoners. Of course the attempt to overpower the guards and escape through the barbed wire is shown.

Miss Glaum has a trying role, but she is able to meet each emergency with credit. Thurston Hall as the big American makes a pleasing figure. Albert Allardt does well in the despicable role of the German who would stoop to any means to attain favor in the eyes of his superior military officers. Jay Morley made a superb-looking American officer in uniform, and was picked, perhaps, because of his resemblance to General Pershing. Scenically the picture measures up to the mark, with the photography, unusually splendid, especially the "exteriors." While not a feature that would cause any run on the box office or demand a long stay at any theatre it tells a story that is in keeping with the times, and should help stimulate patriotism throughout the land.

ROUGH AND READY.

Bill Stratton.....William Farnum
 Evelyn Durant.....Violet Palmer
 Jack Belmont.....Alphonse Ethier
 Estelle Barron.....Jessie Arnold
 Matthew Durant.....David Higgins
 Ed. Brown.....Frank Newton
 Bess Brown.....Mabel Bardine
 The Swash.....Franklyn McGlynn

William Farnum and the rest of the Fox equipment sought the deep snows for the filming of this feature. It is mostly a Klondike yarn and the deep drifts through which the actors waded did credit to that Arctic clime. Perhaps the punch of the picture is to be found in a fight with Farnum and Alphonse Ethier, the principals. Similarity of situations and the struggle itself closely resembles that in "Carmen of the Klondike." In the latter the hero does battle with the villain just after rescuing the heroine from a locked room wherein the villain had ensnared her. Practically the same situation in "Rough and Ready." The fight here is indoors, while in "Carmen" it was outside and in a driving rainstorm, which made for more spectacular results. However, that wasn't the only fight wherein Bill Stratton (Farnum) was the "ace." He "knocked 'em cold" on a number of occasions, and did it so easily that viewing the picture at the Academy of Music one almost imagined he was reading a thrilling dime novel instead of a film "meller." The role of Bill Stratton fits the general build of Mr. Farnum, however, Stratton first is seen as the fiance of Evelyn Durant, daughter of a supposed Alaskan mine owner. Evelyn turns out con- elusions and the lovers part. Bill hitting the snow trail for the far northwest. In the Klondike mining city he quickly becomes the power of the place, thus incurring the enmity of Jack Belmont, owner of the hotel, which was a gambling centre and housed "creatures who once were women." A once successful miner known as "Lucky" turns out to be Evelyn's father, and as the old boy has been fooling his daughter all along regarding his wealth, he is panic stricken when the girl sends word that she is coming to visit him. Bill tells the old man that if

she has the right blood the truth won't hurt her, and so it afterwards turns out. But before all is lovely with Bill and Evelyn there are the fights and the several attempts of Belmont to annex the blonde daughter of "Lucky." Richard Stanton directed "Rough and Ready," and he turned out an action feature. It seemed a bit odd, however, that

with the deep snows through which the characters ploughed there wasn't one person who used snow shoes, nor was that very essential trapping of the Klondike country in evidence at any time. As noted, Farnum fitted the role of Stratton. Mr. Ethier was at times excellent as Belmont. For a man who put up such a rattling good fight at the

finish, he showed a bit too much of the yellow in other scenes. Violet Palmer made an acceptable Evelyn. David Higgins stood out clearly as her father. The photography was well handled by two cameramen. All of the western scenes were expertly lighted and sharply registered, though there was no attempt at effects.

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MOVING PICTURES

THE BRIDE OF FEAR.

Talk about your conventional stories—"The Bride of Fear," a Fox production featuring Jewel Carmen, directed by S. A. Franklin, runs absolutely true to form. Bennett Cohn is given credit for the story, but it is neither more or less than a rehash of hundreds, if not thousands, of plays, sketches and motion pictures heretofore—considerably heretofore—produced. The only one entitled to any credit in the production is J. D. Jennings, the photographer, who contributed a few corking long-distance "shots" and a piece of double exposure, a combination of close-up and shadowy suggestion of figures in the background, with effective fade-ins and fade-outs.

Girl, broke in the city, attempts suicide. Crook rescues her and she, out of gratitude and the need of someone to lean on, marries him. When the crook picks her up and places her upon his bed to see if she is really alive, he listens at her right breast to find out if she still breathes. Immediately after the ceremony crook is arrested and gets a life sentence. "Please don't take him away. What's to become of me?" Kind-hearted detective steers her against a social worker and she immediately secures a position as secretary to a wealthy philanthropist. (So many wealthy people in commonplace pictures.) The rich man resides in a calm, peaceful home in the country. Dining with the elderly man that night, she finds an empty place at the table and is informed it is for the son, who comes home occasionally. She goes to bed that night with her hair hanging loosely about her shoulders.

Son comes home that night, "stewed." She is aroused by the noise, opens her door and smiles pleasantly at the spectacle of a drunken man going to sleep in the hall. At sight of her next morning the "stew" swears off drinking. As a matter of fact she's really very pretty. In due course he proposes marriage, and she says: "We can never be more than friends." Further on, as is inevitable in this brand of scenario writing, the crook escapes from jail and is supposed to have been drowned attempting to get away. She reads of her husband's "death" and becomes engaged to Donald, the ex-stew. The crook wears a cap and smokes cigarettes. (They must do so in pictures.) Crook finds out where his wife is and climbs into her room at night, going through the usual picture routine, even to remarking, "Gee, this is a swell joint." Tells her to help him rob the house. "I'll go with you, but I won't steal!"—"I'll make you." Struggle. Donald rushes in; big fight; and when Donald is getting choked to death, she picks up revolver, shooting hubby. Donald: "I caught him robbing the house and killed him," thereby shielding fiancée. Donald is acquitted and comes for his answer. The ex-stew must have forgotten that they were engaged earlier in the footage.

The picture closes with them in a clinch, but she has carefully refrained from tipping him off that she had been married before. The natural supposition is that, having deceived him before marriage, it is better than even money she'll double-cross him again, should occasion arise, so they pay money for such scenarios? If so, there's no reason for any of us to be broke. Job.

THE SCARLET DROP.

"Kaintuck" Ridge.....Harry Carey
Marley Calvert.....Vesta Pagg
Molly Calvert.....Molly Malone
Betty Calvert.....Betty Schade
Graham Lyons.....M. K. Wilson
"Manny".....Martha Mattox
Buck.....Steve Clemente

Universal could have been delivered a good three-reeler from what probably was the original story of "The Scarlet Drop." But the present day demand is for features of five-reel length, and thus one was turned out, at least that is the impression conveyed at a private showing. It starts out as a drama of Civil War days in the South. Then it switches and becomes a "Western." Either it was recognized that a feature dealing with the war of the rebellion would seem out of tune with the present world conflict, or the director ran out of story and had a new one hatched on.

Just at the point when Marley Calvert and Graham Lyons would have had to be depleted in war scenes or brought back from such the whole thing skipped out West after the war. "Kaintuck" Ridge, literally a product of Southern "poor white trash," had joined with a guerilla band. "Kaintuck" was as uncouth and as uncultured as we are led to believe the moonshiners are in the mountains of the central Southern states. But Peggy, Calvert's sister, had done a kindness to Ridge and his old mother. So when the guerillas raided the town, "Kaintuck" protected Peggy and her sister, Molly. There being a price on his head, "Kaintuck" also took to the West, where his nickname, "Hill-Willy," was widely known because of his character—that of a desperado.

The transition from the Southern sunniness to the wild West proved not so much a fault as the fact that the principals changed in character. "Hill-Willy" started to be good, especially when Peggy arrived. But the effect of the land once well presented by Horace Greeley turned Lyons into a scoundrel. Lyons was a gentleman down South. Now he wanted Peggy, and he didn't want to marry her. And right there "Hill-Willy" stepped into the job of protecting the honor of the Calverts, though he had sworn to get revenge on them. In the fight between the men, "Hill-Willy" is shot. The sheriff, hours of his presence, and drops around to make an arrest. Marley Calvert sends Willy to the loft, and asks the sheriff's posse to have a drink. Just as the

sheriff lifts his glass a drop of blood from the loft falls into his "licker," thus disclosing the "low down" on "Hill-Willy."

Those who remember "The Girl from the Golden West" will recall what a dramatic scene Frank Keenan and Blanche Bates made out of the blood dropping bit. In this picture it supplies the title, but little else. Harry Carey as "Kaintuck" did clever work. He is featured with Molly Malone, who is adequate as the Southern belle, but who takes the

Western stuff a bit too easily. That she marries the uncouth "Hill-Willy" is one of those picture fictions that are hardly possible anywhere else.

In stretching the story, Director Jack Ford is not to be blamed if he had instructions to make a five-reeler. Anyhow its interesting, and the photography is good, so it will accomplish its program purpose; in fact, should supply a vivid picture. There are several displays of fine horsemanship. *Ideg.*

Wally Reid's next feature, "Believe Me, Xantippe," will have as support Earnest Joy, Anna Little, Charles Ogle and James Cruse.

"Cuddles" Edwards, a protege of Gus Edwards, has been signed by Famous Players-Lasky Co. for three years.

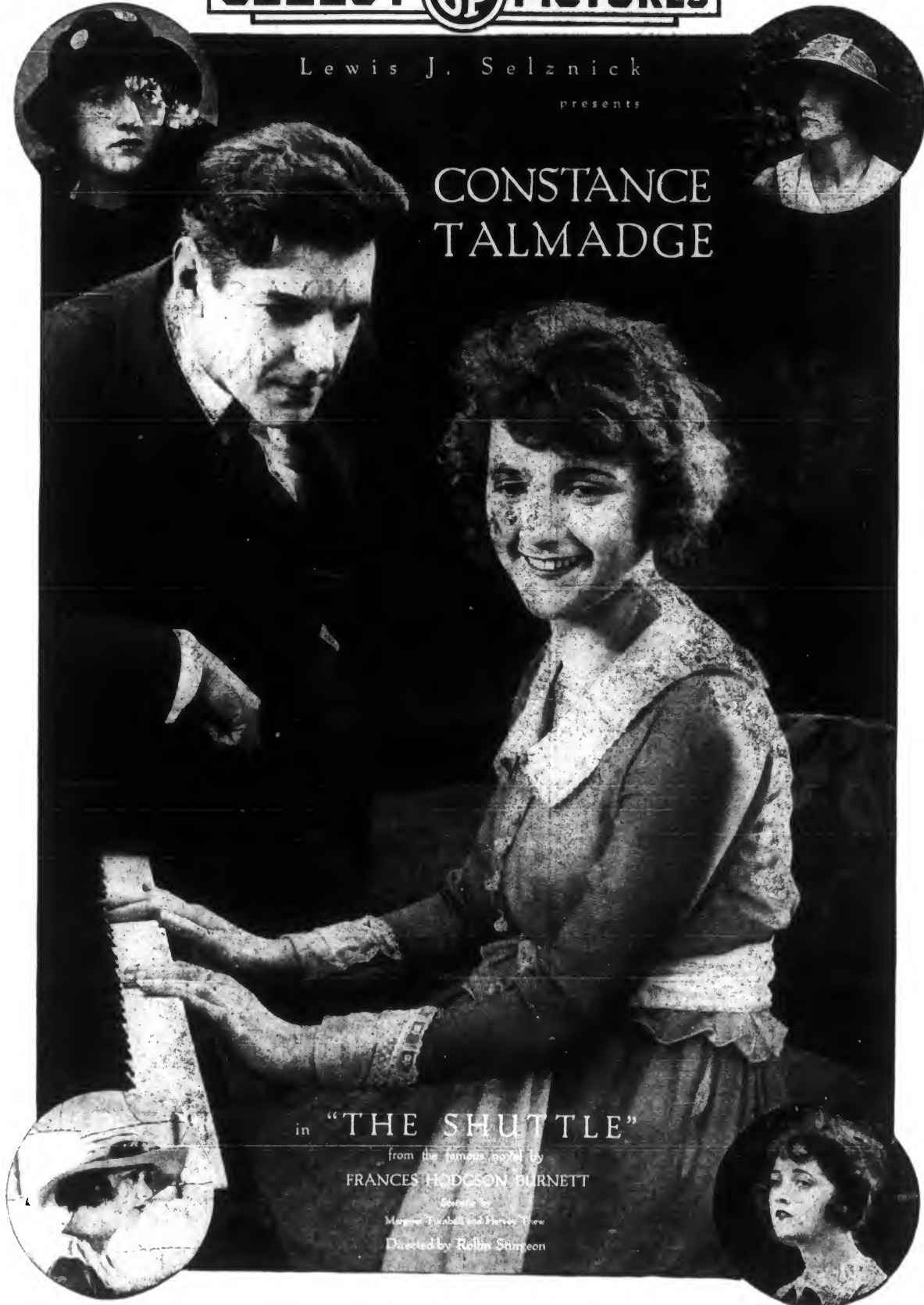
Grace MacGowan Cooke has sold the picture rights of her novel, "The Power and the Glory," to World Pictures.

SELECT SP PICTURES

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presents

CONSTANCE TALMADGE



in "THE SHUTTLE"

from the famous novel by

FRANCES HODGSON BURNETT

Screened by

Margaret Turnbull and Frances Thew

Directed by Robba Sommeon

WITH NEATNESS AND DISPATCH.

Paul Donaldson.....Francis X. Bushman
Geraldine Ames.....Beverly Bayne
Roger Burgess.....Frank Currier
John Pierce.....Walter Miller
Inspector Corcoran.....Hugh Jeffrey
Mary Ames.....Sylvia Arnold
Lettitia.....Rita Allen
Fann, the butleress.....Adella Barker
"Slim," Keegan.....John Charles
Burns, chauffeur.....Arthur Houman
Daly, man-of-all-work.....Sidney D'Albrook
Kenneth Roberts story in the "Saturday Evening Post" is used for this Metro feature vehicle. The weekly popular magazine ran the yarn not long ago, and unless the picture rights were disposed of previous to publication, the film version comes rather quickly afterwards. It was an interesting tale to read, and June Mathis and Luther Reed in adapting it succeeded in retaining that property. Certain changes, however, were necessary to fit it to Francis X. Bushman and Beverly Bayne's starring purposes. Perhaps it was right to switch the story so that Bushman takes the place of a supposed crook in the manner worked out by the scenarioists, but had they preserved that angle of the original story which introduced the hero more novelly, the picturization could have been made more alluring. As it is, the audience is in the know all the way, while in Mr. Roberts' story there was an element of doubt that made for excellent magazine worth. "With Neatness and Dispatch" has to do with two girls who are living with a man-hating maiden aunt at her suburban estate called "Eden." There are no men on the place save the chauffeur and gardener, both ex-crooks, and placed there by one Slim Keegan, a paroled convict. One of the girls, Mary Ames, has managed, in spite of her aunt's watchfulness, to become engaged to marry a young engineer who is shortly to sail for South America. Auntie nips elopement plans in the bud, whereupon Mary's sister, Geraldine, takes it upon herself to fix things up for sister. She goes to the police commissioner, a friend of her departed father's, and asks for the loan of a reliable crook, one who can gag the old lady and do other "crooked" things so that Mary can marry the man of her choice. Paul Donaldson, the commissioner's nephew, laments Geraldine in his uncle's office and asks for a chance to meet her. So the commissioner allows him to go to "Eden" as the supposed Slim Keegan. Geraldine tries to reform "Slim," but in his ragged garb as the gardener, it's rather a stretch of the imagination to suppose that she could fall in love with him. Slim Keegan not showing up for parole report, the coppers go to "Eden" after him, and are about to arrest Paul when the commissioner happens in and squares things. Mary had been married while auntie was gagged, and also Paul had managed to catch the real Keegan in company with the chauffeur and ex-gardener, robbing the safe, and those "birds" were locked up in a room. But from the way Paul sits about during the story one would never suspect that he could handle three burles so easily. In fact that part is only possible in pictures. It may be the scenario's fault, but Bushman is entirely too "devilish." However, the story is "there," a bit from the beaten way and pleasant. Miss Bayne made a nice Geraldine; Rita Allen as the aunt performed excellently, her characterization being the best in the cast. Sylvia Arnold was a fearful Mary, while Arthur Houman did the crook-chauffeur bit cleverly. Lighting may have been why some of the interiors were not distinctly registered. In some scenes good photography was present; in others it was just fair. William S. Davis' direction on the whole was good. *Ibec.*

WHO KILLED WALTON?

A mystery feature is developed in this Triangle without startling results, however, and at a private viewing the picture appears not to have equalled the standard. There isn't anything baffling in the sudden death by heart failure of a man in his own apartment. Yet a good deal is made of the event in "Who Killed Walton," and the last two reels are made up of descriptive explanation. That all could have been squared in short order, but it may have been another case of too little scenario for five reels.

The feature was taken from Norman Sherbrooke's magazine story called "The Veil," which no doubt dealt with another angle to the picturization—the love story. That concerned the engagement of Marian Emlen, a novelist, to Austin Booth, a young man whose main occupation of being a reformer made him a pest. George Hamilton, a political chieftain, is fond of Marian, but he does not accede to her request to close up a tavern because Booth thought it a "bad" place. Marian meets Farnum Walton, who is a clever artist, and who is to illustrate her book.

They dine at a cabaret in the same building as his apartment, but when Walton gets "fresh," Marian leaves him. At this point the picture suddenly jumps, and the next scene finds Marian lying on a couch in Walton's apartment, while the man is seen dead in a chair close by. The girl escapes to her own apartment. She has no memory of any struggle, and cannot account for Walton's death to Hamilton, whom she calls to her aid. The morning papers carry a story of the affair, with the surmise that a "vampire" had committed the deed. That is the way Booth takes it too, and he denounces Marian as a murderer.

Hamilton, however, quickly obtains the real story by getting hold of Elsa Armytage, a sweetheart of Walton's. Elsa explains that she had gone to Walton to taunt him over his failure to lure Marian, and that in a rage the man had toppled over with heart failure. On leaving the place Elsa had come on Marian, who had fainted, and with the

aid of a waiter had carried her to Walton's apartment as revenge. When this is made clear, Booth "forgives" Marian, but she gives him the "gate," and into her life comes Hamilton.

Mary Mersch as Marian is a good deal more womanly in the latter scenes than at first, when too many mannerisms and affectations are irritatingly present. J. Barney Sherry does Hamilton in a smooth, likeable manner. Edwin Brady finds a clever role as the reformer. The direction by Thomas N. Heffron is fair; the photography by Jacob Kull, good. *Ibec.*

UNCLAIMED GOODS.

The basic idea of "Unclaimed Goods" comes as near to being an original story as anything can possibly be. It is by Johnston McCulley, whoever he may be, the scenario

by Gardner Hunting, direction by Rollin S. Sturgeon, with Vivian Martin starred. The idea is so good that Paramount should have incorporated it into a less conventional story and employed it for one of their important stars. In its present surroundings it is well nigh wasted. Picture is a "western." The daughter of a sheriff is shipped as an express package to a mining town, consigned to her uncle via Wells Fargo. On her arrival a gang of gamblers have taken possession of the town, but hesitate to clash with the big express company. They have cleaned out the girl's uncle, and he is unable to lift the C. O. D. The leader of the gamblers covets the girl, and knowing the rules of the express concern, one of which is that perishable unclaimed goods must be advertised and sold within three days, demands of the youthful express agent that he comply with

the regulations. The villain has cut off all communications with the outer world. The girl is put up at auction, the gang leader bids 30 cents and no one dare compete with a higher bid. Perhaps that isn't altogether original, but if not, it certainly hasn't been employed in many picture stories. The remainder of the plot is absolutely commonplace. The star has little or nothing to do but look demure. There are bar-room fights galore, scenes at gaming tables and all the rest of "western" atmosphere all well enacted by a competent company, well directed, and the same may be said of the photography by J. C. VanTrees. But one can't help but imagine what a wealth of comedy and drama could be draped about the bare idea of a human being, tagged and shipped by express—not the old style trunk shipment, but in the open, labeled and tagged. *Jolo.*

ARTCRAFT
PICTURES

for

March and April
In order of releaseMARY PICKFORD
in "Amarilly of Clothesline Alley"CECIL B. De MILLE'S
"The Whispering Chorus"Maeterlinck's
"THE BLUE BIRD"WILLIAM S. HART
in "The Tiger Man"ELSIE FERGUSON
in "The Lie"DOUGLAS FAIRBANKS
in "Mr. Fix-It"Are
you
Booking
all of
these?

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, PRES. JAMES L. LASKY, JR., VICE-PRES. CHAS. B. MILLER, TREASURER
NEW YORK

THE LIE.

Ellnor Shale.....Elsie Ferguson
Gerald Forster.....David Powell
Sir Robert Shale.....John L. Shine
Noll Dibdin.....Perry Marmont
Hamp, butler.....Charles Sutton
Gibbard, maid.....Bertha Kent
Lady Beachworth.....Maude Turner Gorlon
Lucy Shale.....Betty Howe

Elsie Ferguson's Artcraft release, "The Sing of Songs," is now followed by another adaptation from a stage play, "The Lie," scenarized by Charles Maigne from Henry Arthur Jones' play, which was produced in America with Margaret Illington in the stellar role. J. Searle Dawley directed the picture and is to be commended for a dignified, high-grade production, which adheres to straight "drawing room" drama, without any attempt at sensationalism. The story reveals Ellnor and Lucy Shale as the daughters of Sir Robert Shale, a nobleman of moderate means. Miss Ferguson plays Ellnor and Betty Howe has the role of her sister. Lucy has had a love affair with a man who dies, and she confides her coming maternity to Ellnor, who sacrifices her own happiness, leaving the man she is to marry, and goes away with her sister. Her departure, which she cannot explain, causes an estrangement with Gerald Forster, whom she loves, and later, when he learns of the child, is falsely told by Lucy that Ellnor is his mother. Lucy sets her cap for Forster and succeeds in winning him for a husband. When Ellnor learns of her sister's perfidy she threatens to denounce her to Forster, but at the crucial moment relents, only to win the love of Noll Dibdin, who knows the true story and has the utmost admiration for the girl who made so noble a sacrifice. The cast is especially adapted for "society" drama, the actors portraying their respective "class" roles with due appreciation of values. John L. Shine, as the impoverished nobleman with a fondness for drink, strongly suggests the late W. J. LeMoine of the old Lyceum stock days. A good story suitably produced in every respect—a first-class release. *Jolo.*

PLAYING THE GAME.

Larry Prentiss.....Charles Ray
Moya Shannon.....Doris Lee
Matt Shannon.....Harry Battenberry
"Flash" Purdy.....Robert McKim
Hodges.....Billy Elmer
Babe Fleur de Lis.....Lillian Lorraine
Hickey Trent.....Charles Pearley

In "Playing the Game," an Ince-Paramount production, Charles Ray is starred. The story, which is commonplace, is by Julien Josephson. The production was directed by Victor L. Shertzinger and photographed by Chester L. Lyons. In the districts where Ray has a following the picture will do as a filler-in, but as an out and out drawing card on its own merits it will not get by.

The yarn itself is that time worn one of the rich spender who gets into a jam while on a souse and goes west under an assumed name to the ranch which he owns and becomes a cowboy there, falls in love with the manager's daughter, and after having a battle with the foreman, has his identity revealed by his valet, who wrote east to the boy's uncle, and there is the usual happy ending with the boy proposing to the girl of the plains.

There is considerable action in the picture and the rough-and-tumble fight between the star and the ranch foreman is a corker. Of course there are a number of minor complications that fit into the action of the story as it goes along, but there is but one, a hold-up scene, that makes for interest.

In the cast in addition to Mr. Ray are Robert McKim, who plays the heavy, Billy Elmer and Lillian Lorraine, all of whom are worthy of notice. Doris Shannon, who has the ingenue role, falls to come up to the mark.

The production for the most part was done in the open and therefore there was not much expense attached to the sets, which were few in the first two reels. *Fred.*

LEAP TO FAME.

Charles Trevor.....Carlyle Blackwell
Dorothy.....Evelyn Greeley
Footale Brown.....Muriel Ostriche
Hon. Judge Hendricks Trevor.....Alec B. Francis
City Editor.....Frank Beamish
Tony Picolo.....Philip Van Loan
Carl Hoffman.....Lionel Bellmore
Hoffman's servant.....William Bailey
Oscar.....Benny Nedell

Carlyle Blackwell, World Film star, is a good screen actor, also a good director, but when, in screening a picture, he runs out of a house without a hat and is seen outside wearing it, somebody should suggest that he be a bit more careful of detail. In "Leap to Fame," story by Raymond Shrock, photographed by Lucien Talnucy, Blackwell is a college youth who takes more interest in having a good time than in improving himself mentally. His father turns him out and he becomes a "copy" reporter in New York. German spies attempt to secure the plans for a valuable American invention and the reporter rescues the inventor's daughter and saves "the papers," marrying her, thereby winning back his father's good will, and so on and so forth.

It's an old story, breezily told, and well acted. A good program feature. *Jolo.*

The Los Angeles City Council, April 1, imposed a \$100 annual license fee on film studios. The fee for film exchanges was fixed at \$50 a quarter. Prior to that date the exchanges paid a tax ranging from \$10 to \$50 a quarter, based on the number of reels handled.

SUNSHINE NAN.

"Sunshine Nan," with Ann Pennington (Famous Players-Paramount) in the title role, fails to be anything but an ordinary program picture. The film was taken from the book, "Calvary Alley," and directed by Charles Giblyn, who produced a long drawn out affair with padding conspicuous all the way.

Nan is the "Tomboy" of the "Alley." She is in on all the fights the boys have and is the pal of one of the lads who works in a shoe manufacturing plant—the dye department. Nan is sent to a reform school. The picture jumps a few years and she is a stenographer in the shoe plant, with her former pal working on an experiment in dyes that, if successful, will put him on velvet.

The son of the shoe manufacturer, in trouble

over a girl and needing money, gets hold of the other boy's data on the experiment and, having a knowledge of chemistry, copies it with the intention of giving it to his father as his own. Nan sees a light in the laboratory as she is leaving the building and goes to investigate, finding the son copying her sweetheart's figures. The latter walks in and a fight occurs, with the finish being O. K.

Miss Pennington had little to do, simply walking through the picture, not even wearing "clothes," dressed as a "ragamuffin" for almost the entire film. This young woman may be hard to pick stories for, but it's evident she will have to have better material than "Sunshine Nan" offers to get over on the screen.

Edith Storey has purchased an aeroplane.

She has announced that she will enter the Government service as soon as she is expert in the handling of the craft.

Stuart Paton is making a serial for Diando.

Priscilla Dean is to be the leading woman in a five-reeler, "The Two Souled Woman."

B. A. Rolfe is back in New York, after resigning as West Coast manager for Metro.

Betty Compson is the leading woman in the serial Diando is making for Pathe.

"The Tiger Man" is the title of William S. Hart's next film.




PARALTA PLAYS
PICK OF THE PICTURES

CURRENT ISSUE

BESSIE BARRISCALE
in
"BLINDFOLDED"

E. Richard Schayer
Author

Directed by
RAYMOND B. WEST


Robert Brunton,
Mgr. Productions

It is our main ambition
to have every Paralta Play
contain that which is called
Heart Interest;
because the human heart
is the biggest thing in the world.
Right now the world is aching.
Stern spectres confront us
wherever we turn.
So let us be concerned with the heart.
Let's have the smile, the chuckle,
and that quick catch in the throat
which comes from happiness
caused by the heart.
Let us consider the heart
as the greatest God-given gift!

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NEW YORK CITY

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Canadian Distributors: Globe Films, Ltd.

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AT ALL GENERAL FILM EXCHANGES




HENRY B. WALTHALL

J. WARREN KERRIGAN

THE FACE IN THE DARK.

Irving S. Cobb wrote "The Face in the Dark" (Goldwyn) and Mae Marsh is starred. It's a detective story with a Secret Service finish. The latter is growing very common in crook films. Mr. Cobb worked out a good detective idea to his own satisfaction. Few details should have been plenty for detail, but not much of that is given on the main thread. The main thread rather is thrown to Miss Marsh. If the piece was written to order by Mr. Cobb for that star, that would be different. As it stands now it leaves an itch for a lot that should have been there which was left out. The face in the dark is a sort of master criminal, whom a Secret Service chief calls by a German name when uncovering him, although there is no suggestion of "German spy" in the story. A former chief of the service, retired, with a daughter (Miss Marsh), seems to have become a crook himself. He has a couple of allies who know the master criminal. The ex-chief wants to meet him, but the master mind who never shows his face (you see his hand only) says he will meet no one he has not "got the goods on." Circumstances bring about an opportunity for the ex-chief to see him in a bank, which he does, with his two confederates knowing it. They communicate the fact to the master criminal, who consents to meet the ex-chief face to face when it seems likely the ex-chief, discovered as the robber, must make a getaway. Meantime the daughter (who has fallen in love with a clerk in the bank), with an inherited instinct, traces the crime to her father, accusing him, and obliging a Secret Service man, who overheard the accusation, to order the release of her sweetheart, the clerk, arrested for the robbery. The Secret Service man for past kindness agrees he will be negligent while his former chief escapes, but states he must press the charge. The daughter refuses to marry the clerk when he asks her because her father is a thief. The two confederates lead her father to the "Face in the Dark," and as they shook hands, other Secret Service men broke in, arrested the entire party, with the ex-chief remarking it had taken him two years to land the master criminal, who appeared to be a skillful counterfeiter. At all bank robberies referred to in the picture, a haul was made but counterfeit money substituted. In restoring himself to the good graces of his daughter, the Secret Service chief said the hardest thing he had ever done was to play a part with his daughter. The feature has a great many captions, several humorous, and the captions are necessary. Had more attention been given to the operations of the criminal band with the workings of the Secret Service against them, etc., but the piece had to have a love interest probably, so the larger portion of the opening was laid to building this up. Alec B. Francis is the dominant figure as Charles Ridgeway, the chief. Ben Deeley is one of the crooks in the m.m. and takes the role excellently. Miss Marsh apparently had only to follow Hobart Henley's direction. There was little else for her to do. A few "cute" moments with her father came out, but in the main hers is but a walking part. Isabelle Lamon as the Hammond girl does a nice bit. "The Face in the Dark" is a better picture for Goldwyn than it is for Miss Marsh, for Mr. Cobb made his story holding, chopping it off with a surprise finish that well keeps up the finale. *Time.*

A DOG'S LIFE.

Charlie Chaplin's first comedy film release under the presentation of the First National Exhibitors' Circuit. It is one of what is called "Chaplin's Million Dollar Comedy Series," referring to the million dollar salary guaranteed contract Chaplin has had with that corporation. The film seems to run about two reels' length. It brought much laughter from the Strand audience Tuesday evening and some applause at the finish. The initial slides say Chaplin wrote and directed the scenario. To make this positive a hand with chalk writes out the Chaplin name on the slide in a blank space left. The story opens and closes indefinitely. There is a dog in it, several dogs at one time, but the title was selected merely haphazard. Chaplin goes through it in his bumbling way, a tramp throughout, carrying a dog along with him. The dog locates a wallet buried in the ground, but before reaching it, he kicks the turf as he digs into Chaplin's face, who is sleeping out behind the animal. The wallet then forms the basis for the rest of the story, allowing Chaplin to indulge in some "One Round Hogan" business of knocking out, and later he appears to have taken an idea of the food cart where there is plenty of dodging from one of the old Karno sketches. His best piece of business is upon entering a cabaret, stuffing the dog into his trousers. The dog's tail works out through a hole in the pants and it's wriggling brings laughing shrieks. As Chaplin bends over near the orchestra, the dog's tail pounds against the bass drum, with an orchestra effect to bring it out. There is no messy slapstick of any account, considerable pantomime by Chaplin, also much more studio work than Chaplin usually gives to a comedy. The out of door action is fast all the time, although from the reported three reels Chaplin turned out in this film, it must have been cut down at the Strand, and if so explains the absence of any padding or dull moments. It's a corking good comedy film for Chaplin to inaugurate his latest contract with, and the Strand made a fine investment when buying it for a pre-release week. The Strand is the only New York house showing the comedy this week, and there is a big rush there of Chaplin fans. Tuesday night at the first show not another person could have pushed into the house. There isn't much doubt but that the Strand will run well over \$20,000 for the week. *Time.*

THE LAW OF THE GREAT NORTH-WEST.

Jamison.....Will Jefferies
Morin.....Eugene Corey
Brennan.....Louis Durham
Manaster.....Leo Willis
Inspector.....Arthur Millett

Features set in the Canadian Northwest seem to have an edge on the average "Westerns," because the country is one of strangeness, and there is always a glamour coupled with the crack Royal Mounted Police. That staunch class of Western heroes figure in Triangle's "The Law of the Great Northwest." In fact the story deals with some of the supposed methods employed by the Royal Mounted, who seem to be half secret service and half police.

At the particular fort or trading post it appears that the Royal Mounted have no jurisdiction, but stories seep to the nearest headquarters, and Jamison is sent to the fort to investigate, appearing on the scene as a peaceful prospector.

Previous to his coming, Sinclair, the rotund, greedy, bearded factor, had killed off most of the independent traders, this being accomplished through a benchman named Brennan and some other gun fighters. To the post comes young Morin, son of a retired Montreal banker. Also back to the Northwest have appeared old Petain and his daughter, Marie. Morin becomes active as an independent trader, and Sinclair plots his effacement with the aid of Brennan. Also Sinclair desires to possess the youthful Marie, who quite naturally has fallen in love with Morin.

There is "framing" and counter dead-falls between Jamison and the bestial Sinclair gang. At the close aid from the Royal Mounted arrives, and it's curtains for Sinclair, but happiness for Marie and Morin. There are several good fights at various stages of the picture, those conflicts being the high lights of the rather good direction on the part of Raymond Wells.

Eugene Corey is good looking as the young trader, Morin. William Dyer fulfills his job of making Sinclair a disliked ruffian, but Louis Durham is more effective as Brennan. William V. Mong performs excellently in the old man role. Will Jefferies plays Jamison, and Margery Wilson is the solitary feminine role, save a flash or two of a corking looking Indian maiden. The picture is well photographed, and should fit in a program with ease. *Idee.*



UNITED PICTURE THEATRES OF AMERICA



QUINN, BERRAN & CO

ACCOUNTANTS AND AUDITORS

WOOLWORTH BUILDING

NEW YORK

April 10, 1918

United Picture Theatres of America, Inc.,
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New York City.

Dear Sirs:

We have completed an audit of your books to date and hereby certify that but ten percent (10%) of the total subscriptions to your capital stock has been used as a working fund for your Company. The balance, ninety percent (90%), is on deposit in a special fund as per agreement with your subscribers.

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QUINN, BERRAN AND COMPANY

By *Harold D Greeley*
Certified Public Accountant

MOVING PICTURES

COAST PICTURE NEWS.

BY GUY PRICE.

Los Angeles, April 12.

The Triangle reading department, under the direction of J. J. Hunt, announces that during the first three months of this year 3,500 stories were read and 38 produced, a little over one per cent.

Miller's theatre has installed a mammoth organ. Its cost was \$20,000.

George Deban will have completed his first feature under his own direction in another week.

Thomas H. Ince tendered his newly-married star, Enid Bennett, a studio reception on her return from her honeymoon with Fred Niblo, her husband.

Hal Cooley had an attack of German measles.

Dustin Farnum says his idea of hard luck is paying a bet at a soda water fountain converted from a bar where you made your bet while in your cups.

A swimming pool has been added to the equipment at the Christie Studio.

Nat H. Spitzer is here from New York.

Charles Hilton, veteran assistant manager of the Rialto here, has recovered from a long illness.

June Hovick, daughter of Jack Hovick, Clune's publicity man, appeared in dances at a special attraction at Graumann's. June is five years old.

A military ball is being arranged by Triangle girls for the benefit of the Jackies at San Pedro.

Ann Shaefer is to enter vaudeville in a sketch written by Estelle Seafort.

A report current here is that Milton E. Hoffman, for several years general studio manager of the Famous Players-Lasky Company, has resigned. Confirmation of the rumor could not be obtained, but it is generally understood. Mr. Hoffman is considering a substantial offer from another concern.

Jack Conway, the Triangle director, walked off the lot in the midst of a production, after an altercation. Triangle executives were in a quandary, but finally hit upon this plan—H. O. Davis, general manager, and Arthur Hoyt, casting director, would direct the picture themselves. And now it is whispered that these two executives will continue as co-directors.

The Hippodrome Circuit (western states) has booked 12 acts weekly for Camp Kearney, near San Diego, beginning April 11.

FILM BOOKING CONFLICTION.

A confliction in the booking of the same film feature for Camp Upton, L. I., this week was finally straightened out by Hollis E. Cooley, representing the Liberty Theatre circuit, and the First National Exchange which has the booking of the picture concerned.

H. M. Warner, one of the makers of the Gerard "My Four Years in Germany" film, signed a contract with the camp Y. M. C. A. entertainment committee whereby he was to let it have the picture free of charge, the exhibition being scheduled for four nights at Upton in the Y. M. C. A. halls, starting April 15. Meanwhile the F. N. E. obtained the booking rights and contracts were signed with Cooley for the film to start four days at the Liberty, Yaphank, April 18.

A confusion in the dates resulted in Ralph Walker, the new Y. M. C. A. director of entertainment, conferring with both camp and exchange heads, with Cooley allowing the Liberty date to stand and the Y. M. C. A. given another film in place of the Gerard picture.

The F. N. E. arranged for "Tarzan of the Apes" to take up the Gerard film booking in the Y. M. C. A. auditorium. Cooley has booked in the Gerard picture for a complete tour of all the theatres on the camp circuit.

FIRST NATIONAL MEETING.

All this week in the Nimrod Room of the Astor Hotel the First National Exhibitors' Circuit is holding forth in business session, with daily meetings that up to Wednesday indicated some announcements by the end of the week.

The fore part was devoted to a resume of the work accomplished by the Circuit and the ratification of sev-

eral new members to the board of directors. Walter Hayes, of the Mitchell urer; J. D. Williams, general executive Mark forces, was one of the new directors named Monday.

With the office of president vacant through the resignation of S. L. Rothapel, New York, some weeks ago, it was imperative a successor be named. Tuesday the directors chose Harry Lieber (Circle, Indianapolis) as circuit chief.

Other officers elected were T. L. Tal-

ley, Los Angeles, vice-president; Harry Schaalbe, Philadelphia, secretary-treasurer.

Several deals were expected to be voted through Thursday and Friday.

Owing to illness, Frederic Dahnken, the Pacific Coast exhibitor, was unable to attend. His interests are being represented by Howard H. Brew, of San Francisco.

Circuit members here are Aaron Jones, Chicago; Harry Lieber, Indianapolis; John S. Kinsky, Detroit; T. L.

Tally and son, Seymour, Los Angeles; Abe Blank, Omaha; E. H. Holsey, Dallas; Harry Schaalbe, Philadelphia; Thomas Moore, Washington; Frank Farrandini, Richmond, Va.; W. Mandelbaum, Cleveland; N. H. Gordon, Boston; William Sievers, St. Louis; Thomas Saxe, Milwaukee, with New York members all personally attendant. Applications for membership to the circuit are being discussed as well as a number of prospective feature film purchases for general distribution.

WILLIAM A. BRADY

ANNOUNCES

that during the next twelve months he will confine his motion picture activities to the production on the screen of the following great plays:

"WAY DOWN EAST"

written by Lottie Blair Parker, elaborated by Jos. R. Grismer. Played nineteen consecutive years in American theatres.

"LIFE"

by Thompson Buchanan and William A. Brady. "The biggest melodrama ever staged in New York City."—"New York Sun."

"LITTLE WOMEN"

from Louise Alcott's great book—more copies of it printed in forty years than anything Charles Dickens ever wrote.

"CHEER BOYS, CHEER"

—a famous Drury Lane melodrama by the authors of "The Whip."

"SINNERS"

by Owen Davis. Ran a year at the Playhouse, New York City.

FIVE IN A YEAR. ALL BIG

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For full particulars write

M. WEISSBERG

WILLIAM A. BRADY'S PLAYHOUSE,
137 West 48th Street, New York City

FILMS' CHIEF ITEM.

Los Angeles, April 17.

The chief item of the film colony has been the report from New York Mr. and Mrs. Douglas Fairbanks have separated. Many stories of the domestic difficulties of the couple have been circulated about here.

Mrs. Fairbanks' statement on the matter brought admiration from those who read it for the staple dignity it contained, while Mr. Fairbanks' denial,

quoted in an interview with him as mentioning "German propaganda" as the cause of the reports had the opposite effect.

Another picture story of local interest especially is the promised statement by Owen Moore in connection with his wife, Mary Pickford. Moore is rumored to have stated his disclosures will be sensational. Moore and Miss Pickford have been living apart for some time.

Very recently Mr. Fairbanks and

Miss Pickford left for the east, to assist in the Liberty Loan campaign.

Wednesday the New York dailies mentioned Douglas Fairbanks and Mary Pickford had filed their income tax statements, through their attorneys, O'Brien, Malevinsky & Driscoll, and that the amounts paid by each were very large ones. Miss Pickford's was stated to have been far in excess of that reported by any other theatrical celebrity.

CHAPLIN MARRIED?

The Boston "Post" last Sunday contains the announcement that Charles Chaplin was recently married to Edna Purviance, his leading lady.

The first of the First National Exhibitors' Circuit's Chaplin releases is having an exclusive showing at the Strand this week. Sunday, its first day, is reported to have broken the house record, in spite of balmy weather when most people preferred outdoor amusements. The picture, "A Dog's Life," is understood to be playing the Strand on a percentage arrangement.

The New York exhibitors who combined and refused to pay more than \$50 a day for the First National's Chaplin releases, have just awakened to the fact that the contracts they signed for Chaplin service at that price contains a "joker" in the form of a clause which reads that in the event of any of the Chaplin comedies containing a footage of over 2,000 feet, there would be an increase of 25 per cent. on the cost of service. No mention is made of any rebate in the event of a decrease in length. "A Dog's Life" is 2,400 feet. When the general release is made next week the bills for same will be \$62.50, instead of the generally understood \$50.

Monday it was reported from Chaplin's headquarters in Los Angeles, printed in the New York dailies, that Chaplin had been accepted under the Draft and would report during June. The same day Chaplin's comedy release was shown in New York.

SCENES IN LOUISIANA.

New Orleans, April 17.

Director J. Searle Dawley (Paramount-Artcraft) is here to arrange for filming a forthcoming Marguerite Clark release. The production has to do with the ante-bellum days of Louisiana.

Miss Clark, with her company, is expected to arrive during the week. She has completed her tour in behalf of the Liberty Loan.

FUNKHOUSER CAPITULATED.

Chicago, April 17.

William Fox came out here to do battle to the death with Censor Funkhouser, who had taken an arbitrary stand against Theda Bara in "Cleopatra." About the time Fox arrived Funky capitulated, issued a white (complete) permit, and agreed to be a good boy, if the libel suits against him filed by Fox and Miss Bara would be withdrawn. It was so ordered. Fox returned to New York.

Florence Reed Going West.

Florence Reed, with "Chu Chin Chow" at the Century, leaves for Los Angeles after the close of the show and will appear in the part she created in "The Wanderer," for a fortnight's engagement at the Mason theatre commencing May 13. From there the show plays three weeks in San Francisco, after which Miss Reed returns to New York to make another picture for Harry Rapf.

INCORPORATIONS.

Reginald Warde, Nyack, motion pictures, \$100,000; H. G. Kosch, R. Schulkind, R. Ward, 729 Seventh avenue, New York.

Miller-Welss Amusement Corp., Brooklyn, \$10,000; S. Schwartz, M. Welss, M. Miller, 1955 Manhattan avenue, New York.

Daylight Film Corp., Manhattan, \$192,000; A. I. Gardner, W. S. Orton, D. Asch, 55 Liberty street, New York.

Interstate Films, Manhattan, 100 shares common stock no par value; accrued capital \$5,000; J. J. Pliske, L. Vignola, M. L. Cohen, 46 W. 83d street, New York.

NEW JERSEY CHARTERS.

Dare Devil Amusement Co., West Hoboken, \$10,000; Maurice H. Cornuek, Aurora, Ill., \$10,000.

Doctor Harry Harty was man handled by a lion at the University of Zoo, when he attempted to tame the wild beast. Employees finally succeeded in driving off the animal.

FACTS PERTAINING TO

WILLIAM A. BRADY'S

BIG PICTURE

"STOLEN ORDERS"

IT IS FINISHED.

IT IS IN 8 REELS.

The principal characters are acted by 6 well known stars:

KITTY GORDON

CARLYLE BLACKWELL

JUNE ELVIDGE

MONTAGU LOVE

MADGE EVANS

GEORGE MACQUARRIE

and 10,000 others of lesser repute.

A companion picture to "The Whip," written by the same authors—Cecil Raleigh and Henry Hamilton. Staged by Arthur Collins. Originally produced at the Drury Lane Theatre, London, where it has been revived five times since the commencement of the War. Now made into a motion picture by Harley Knoles, assisted by George Kelson at a cost exceeding \$150,000.

You remember "The Whip," don't you? It is said to be the one picture made in recent years that coined money the world over for everyone that touched it.

Those experts who have seen "Stolen Orders" in the rough declare it to be a better picture than "The Whip."

It is full of snap, has no padding, keeps you on edge from start to finish, tells a story of love, intrigue, conspiracy, adventure, war, diplomacy, mystery, crime and hate—in fact, just three serials packed into eight sizzling reels of picture punches.

Sir William Jury has offered \$60,000 for the rights in Great Britain.

It will be first shown in a Broadway Theatre about May 1st.

It is for sale to territorial buyers the World over.

For full particulars write

M. WEISSBERG

WILLIAM A. BRADY'S PLAYHOUSE,
137 West 48th Street, New York City

AMONG THE WOMEN

BY PATSY SMITH.

Los Angeles, April 12.

The cabaret public awaits the result of the election which will settle the question of liquid refreshments at Watt's, just outside the city limits. Baron Long (who has large places at Watt's, Vernon and Venice) will be most affected. He as well as some other "Country Club" proprietors are suspected of having helped to establish "hasty residences" out there for their employees, in order that they could cast their votes for the "wets." No dancing is allowed in a cafe where liquor is served or the restaurants in town, until after nine, the latest hour they can sell drinks. The betting on the dries at Watt's is three to one.

The wisest actor in pictures is reckoned to be W. S. Hart. Realizing the possibility of the public tiring of the type he is constantly offering them, and also that it's his stock in trade, he uses a different woman in every Hart feature. In "Blue Blazes Rawden" she is Maud George and plays a half breed Indian girl so well, with her high cheek bones, square jaw and straight black hair, it is difficult not to believe she is of Indian ancestry. To add a fresh interest to the story, a little English mother is played delightfully by Gertrude Claire. She furnishes a theme for a different strain of acting, sincere and pathetic.

I was startled, even shocked, to see Alla Nazimova flitting before my eyes, her nude limbs kicking about with the abandon of a bacchante. The intense Nazimova, of the drama, whose gowns merely left the tips of her toes, fingers and round suppressed emotional little head discernible—in slight draperies was a revelation in herself! As a Parisian grisette, an inspiring little sweetheart to her artist lover, she displayed an over abundance of "temperament." The dawning of religious devotion (or the knowledge of right and wrong) awakening her to her own worthlessness. A beautifully embroidered sleeveless tunic worn over a one-piece dress was exceptionally good and a novel little turban or tam made entirely of feathers, blended in with her short bobbed hair so effectively you could not see where the feathers and hair met.

Ethel Barrymore in "Life's Whirlpool" at the Lyceum (old Orpheum) shared honors with Ann Murdock in "My Wife" this week. Miss Barrymore made a superb modern country girl and registered handsomely in her closeups. Miss Murdock as a flirtatious teasing minx, wore her hair unnecessarily frowzy. An evening gown cut so low you anticipated a concerted gasp from the audience every minute. There was no reason for such an extreme cut—it made the dress appear a borrowed one.

"The Camouflage Kiss" with June Caprice and her leading man both working remarkably like Mary Pickford and Douglass Fairbanks at times, is a pleasing comedy film that will be liked everywhere. Miss Caprice would have made a greater personal appeal had she given more attention to the choosing of her wardrobe. Her dresses were all designed apparently to make her look thick instead of the much desired slimmest sought after by most young ingenues. However I have notice this is a common failing in comedy pictures. Dressing is not considered as essential as the comedy.

Dorothy Dalton in "Love Me" was the feature at Grauman's this week. In modern dress she appears in the

role of a happy wife. She is coldly received into the arms of her husband's family circle and her lack of breeding is glaring to all save the husband, whose staunch love during trying times makes the young wife's life worth living. The production gives Miss Dalton an opportunity to wear pretty frocks, but the story is tame and ordinary. The Charity Ball is a real flash of smartly dressed women and men. Satin drapery over a silver lace foundation and a black satin bodice embroidered in large roses worn with a black net and lace skirt were both becoming to Miss Dalton, and a dark

baronet satin coat was trimmed with a handsome high collar of fox. The woman cast for the mother looked particularly well in a combination of black with heavy white lace—which was a fine contrast for her abundant white hair. Splendid photography will go a long way toward the success of this film.

William Farnum's "Rough and Ready" will hit Mr. Farnum's admirers in the right spot, for he "doesn't miss a chance to be a hero" in it—always arrives in the nick of time. Several picayune scraps lead up to a finish fight and the conquering hero is vindicated. The girl who plays Evelyn (the Fox people evidently didn't think it necessary to give the names of the women in the cast) looks like a newcomer in the picture field, and if so she should

be welcomed, with a strikingly pretty face for good measure. Mabel Bardine plays the wife who is tempted to stray, but returns to her husband and babies, and the dance hall woman is cleverly portrayed.

Adele Sturtevant was so charming and sang so well she was the saving grace of the bill. She knows how to wear good clothes and appreciates the value of enunciation. A gray frock and hat sparkling with opalesques were refined and effective. "Wild Women," featuring Harry Carey, was a splendid dream picture, with Molly Malone as the Princess Lalapaloosa standing out as something of a beauty, and Martha Mattox as the "Queen Paloosa" not a bad character woman. Billy Riddle (who had just closed at Levy's) did a good single song and dance specialty.



FOR THE FREEDOM OF THE WORLD

by

Capt. Edwin Bower Hesser

NOW—

- While the nation's pulse beats fast
- While the Allies are marshalling every resource to rout the invading enemy
- While the great \$3,000,000,000 Liberty Loan campaign is at its height

GOLDWYN ADVISES

Every exhibitor to reap the huge patronage that *Ira M. Lowry's* great patriotic spectacle draws into the theatre.

Every exhibitor who has played "For the Freedom of the World" to re-book it at once for an immediate repeat date.

Every exhibitor who has not played it to write or telegraph at once for the first open date

This Remarkable Production Is the Screen's Most Thrilling Patriotic Drama

It is a capacity business attraction. More than three thousand theatres have broken their best previous attendance records with it and every exhibitor who has played it has urged other exhibitors to book it and reap a sure profit.

"For the Freedom of the World" can be booked only through the twenty-five North American offices of

GOLDWYN DISTRIBUTING CORPORATION

16 East 42nd Street

New York City



OFFICIAL WAR PICTURES WILL GO ON TOUR AS SHOWS

**Film Weeklies to Lose Privilege of Using Official War Film.
Start to Be Made April 29 under Direction of Government's Bureau of Information. George Bowles in Charge in New York.**

George Bowles, the theatrical manager, is in charge of the New York office of the Government's Bureau of Public Information, which is issuing a series of film features in the form of propaganda designed to show what is being done with the money derived from the Liberty Loans.

In future the official pictures taken under the auspices of the English, French, Italian, Belgian, Roumanian and American governments will be handled by the Bureau of Public Information and the various weeklies and Red Cross pictures will not be permitted.

Mr. Hoagland, for four years editor of the Pathe Weekly, is in charge of the government laboratory in Washington, from which all prints will be issued.

It is designed to issue a feature picture every six weeks, prints of which are to be sent on tour and played in theatres in a percentage basis. The first release will be at the Grand opera house, Cincinnati, April 29, entitled "Pershing Carries On." Howard Herrick was scheduled to leave yesterday (Thursday), as advance man. From there the picture will probably play in Pittsburgh, date not yet booked, and thence to the Euclid Avenue opera house, Cleveland, week May 12. The film will be played in the 16 big cities and then will likely be statelighted.

It is hoped to make these propaganda official pictures self-supporting.

FILMS TO AID ENLISTING.

The Department of Publicity for the Liberty Loan drive, through its general director, Frank R. Wilson, sent telegrams from Washington to a number of New York picture concerns asking that certain films, having an appeal that would stimulate patriotism and interest American boys in enlisting, be used to cooperate with the present loan campaign.

One wire was sent to the First National Exhibitors' Exchange regarding the use of the Gerard "My Four Years in Germany" and another to the Universal relative to "The Beast of Berlin," both to be used in the present bond drive.

"SUNDAY BILLS" COLD.

The adjournment of the New York legislature last Saturday without passing the bill designed to legalize the Sabbath exhibition of pictures caused a flurry among Manhattan exhibitors this week.

The so-called "Sunday option" bill passed the Assembly, but was held up in the Senate, no vote having been taken there.

Just why there is concern lies in the fact that the Bender case is pending in the New York Court of Appeals. Contrary to the general impression, this case has not been argued and as a certain time follows after attorneys present briefs there is no cause of immediate apprehension.

F. H. Elliott, secretary of the National Association of the Motion Picture Industry, was as usual "in conference" when the matter of the Sunday

question was put up to him.

Gustavus Rogers, of Rogers & Rogers, attorneys retained to argue the Bender appeal, outlined the situation. Mr. Rogers stated that no change from the present situation was expected. He added that Pat Casey of the V. M. P. A. and William Fox were working to protect the exhibitors.

The Bergstrom case, unfavorable to exhibitors and which closed the picture houses Sundays upstate, was listed for appeal, but the briefs in the matter have been impounded which practically stops further action. It is true, however, that the Bender case is of great importance, for the denial of the appeal would probably operate against Sunday picture exhibitions throughout the entire state.

An adverse decision would not affect the vaudeville houses, since there is provision for sacred concerts on the states.

PETROVA SATISFIES.

At the dinner given by Mme. Petrova to the members of the First National Exhibitors' Circuit, it was practically decided that the First National would contract to handle the distribution of four more Petrova releases in addition to the first four she is making for McClure Pictures Corp.

The McClure concern signed Petrova for eight pictures and the First National agreed to take the first four, having already taken three, and she is now working on the fourth.

Evidently all the interested parties are satisfied with the results, for the McClure people now want Petrova to make at least two more features for them at the conclusion of their contract with her for eight.

Mme. Petrova will shortly make a whirlwind tour of the country, with personal appearances at a large number of important picture houses.

MAC MAHON, GEN. PRESS.

Henry MacMahon has been appointed general press representative of the Educational Film Corp., to take effect April 29.

Announcement of important expansions of Educational's activities will be made as soon as "Mac" gets into harness.

CHRISTY MODEL SIGNS.

Nancy Palmer, model for Howard Chandler Christy, the illustrator, has signed a contract to appear in World pictures. She will be in a forthcoming production, "Merely Players," written by Mrs. L. Case Russell.

Horace Hazeltine, novelist and short story writer, has sold a story to World called "The Appearance of Evil."

ROLFE'S OWN PLAN.

B. A. Rolfe is reported having a new plan of producing and distributing, and that it will be ready for publication in about 30 days.

ACCOUNTANTS FIND FUNDS O. K.

Quinn, Berran & Co., public accountants, have made an examination of the funds raised by the United Picture Theatres of America from the exhibitors to provide the working capital of the co-operative society, 90 per cent. of which is to be returned to the exhibitors in the event of non-organization. Their report follows:

United Picture Theatres of America, Inc.
New York City.

Dear Sirs:

We have completed an audit of your books to date and hereby certify that but 10 per cent. of the total subscriptions to your capital stock has been used as a working fund for your company. The balance, 90 per cent., is on deposit in a special fund, as per agreement with your subscribers.

Quinn, Berran & Co.

The above communication is being given publicity by the officials of the United Picture Theatres of America, Inc., to offset insinuations in one of the trade papers that the exhibitors' funds were not being safeguarded.

The United Picture Theatres of America, Inc., has filed suit in the Supreme Court for libel against the Chalmers Publishing Co. for \$250,000 damages. The alleged grounds of the libel are seven articles in the Moving Picture World.

Among the alleged libel statements of the World is one that speaks of "the non-existence of the trust fund alleged to have been established by the United Picture Theatres of America, Inc."

This week Lee Ochs resigned from any participation in the Exhibitors' Trade Review, and Louis F. Blumenthal from the United Pictures.

The Commercial Trust Co. has accepted the trust fund accounts of the United.

U. S. NEEDS FILM OPERATORS.

Realizing the need of expert film operators, film cutters and repair men is imperative an urgent call has been sent out by the executive heads of the National War Work Council to the Y. M. C. A., for men thus classifying, to enlist at once and be assigned to active field work by the War Personnel Board.

FILM MAN GUILTY.

Los Angeles, April 17.

Found guilty on two counts of grand jury indictments charging violation of the espionage act, Robert Goldstein, a film producer, faces a long prison sentence when Judge Bledsoe returns from the north. Goldstein was visibly affected by the verdict, which declared that there was no doubt that German agents were interested in the Goldstein film. The picture man will ask for a new trial.

The maximum penalty for the charged violation is 22 years in prison and a heavy fine.

"EVERYWOMAN" SOLD.

One of the largest deals for the screen rights for a stage production was completed a little more than a week ago when the Metro obtained the rights to Henry W. Savage's production "Everywoman" for \$15,000. Mr. Savage is to retain a 25 per cent. interest in the picture version.

Shulberg's Long Contract Expiring.

B. P. Shulberg's five years' contract with Famous Players-Lasky Co. expires May 20, and there is nothing in the offing to indicate he contemplates making a change.

It is without doubt the longest contract for personal services ever completed in the film industry.

CHAPLIN FILM "JOKER."

Despite protests from some of the exhibitors against paying an additional 25 per cent. for the new Charlie Chaplin picture, "A Dog's Life," which is in three reels, the First National Exchange, Inc., through Carey Wilson of the Executive forces, emphatically denies that any effort was made to deceive the exhibitors. When the contracts were drawn there was stipulation in the form that for anything over 2,000 feet an additional charge of 25 per cent. would be charged and the exhibitors were dumfounded when the first Chaplin revealed a little over 2,700 feet.

Chaplin's contract with the First National is responsible for the three-reel delivery and that there was a general understanding that a two-part picture would be made, but "A Dog's Life" was so far extended over 2,000 feet that the exchange arranged for it to go in that form, inasmuch as the clause in the exhibitors' contract provided for its release per the additional charge.

Wilson declares that the additional footage is such that no exhibitor would think of using only 2,000 feet and not take advantage of the remaining 700 or more footage which now enables a theatre to make a feature of the Chaplin.

The Chaplin in its three reels has eleven short sub-titles, and its length was such that at the Strand Sunday the management had to chop the running time of the show 22 minutes in order to sidestep a two-hour and five minutes show.

The attendance for the matinee and night at the Strand Sunday eclipsed the former Geraldine Farrar feature record by \$111 and General Manager Edel anticipates a \$26,000 house on the strength of the continued demands for admissions from Sunday on.

"A Dog's Life" was originally intended for the Rivoli and Rialto, S. F. Rothapfel having first call on it because of his connection with the First National Exhibitors. When Rothapfel resigned, however, that first run right automatically lapsed. The picture was offered to Rothapfel for its pre-release week for \$2,000 or \$4,000 for both houses. The offer was not accepted.

The Chaplin film, "A Dog's Life," which has its pre-release week at the Strand now and is looked upon as the drawing card there, is given the credit for the business the Strand is doing. If nothing untoward happens the Strand this week will break its box office record, said to be in the neighborhood of \$22,000.

BRITISH RIGHTS FOR \$60,000.

On the order of "The Whip," Brady's latest picture, "Stolen Goods," which will be produced early next month at the Broadway, is a Drury Lane drama of the hair-raising type. It has the merit of being timely, however, having been Americanized, and deals with the work of secret German agents in the United States before and after the beginning of the war.

Sir William Jury, who handled "The Whip" in Great Britain, sent a representative to this country to attend a private showing of "Stolen Goods," which took place last week. After seeing the picture he purchased the British rights for \$60,000.

The cast includes Kitty Gordon, Montagu Love, Carlyle Blackwell, Jane Elvidge, Madge Evans and George MacQuarrie.

During the coming year Brady will devote his screen activities to producing four big plays, all of which have been record successes on the speaking stage. They are: "Way Down East," "Life," "Little Women" and "Cheer, Boys, Cheer," another Drury Lane drama by the authors of "The Whip" and "Sinners."

JULIAN ELTINGE

THE FAMOUS IMPERSONATOR

To the screen what he was to the stage

VARIETY

K. & E. AND SHUBERTS RIVALS IN BOOKING BIG FEATURE FILMS

**Gerard Feature and U. S. Official War Films Bookings Secured
By Klaw & Erlanger. Government Pictures to Come
to Broadway. Shuberts Handling U's "The
Kaiser." Both Sides Angling for Griffith's
"Hearts of the World."**

During the past few weeks there has developed an additional rivalry between the Klaw & Erlanger and Shuberts booking offices over the routing of several big feature films as regular attractions. Klaw & Erlanger are now routing the Gerard film, "My Four Years in Germany," for the First National Exhibitors, and they have also secured the routing of the United States Government's official war films. At present there are four companies of these on tour.

The Shuberts now have the Universal's "The Kaiser." Both sides are nip and tuck after the Griffith feature, "Hearts of the World," which Elliott, Comstock & Gest are exploiting. It will likely land on the Shubert side if that firm sends it out.

The Gerard film bookings were made in secret and were not divulged until late last week. There are points where the K. & E. booking office goes into Shubert territory and play Shubert houses. In the cases where this joint booking is in force the time was held in the name of K. & E. up to the last minute without the attraction mentioned. Saturday the Shuberts were informed the Gerard picture would be played on those dates.

"My Four Years in Germany" opened at the American, St. Louis, last Sunday for an indefinite stay. During May the picture will be running in eight cities at about the same time. The dates are: May 5, Broadway, Denver; May 12, Davidson, Milwaukee (2 weeks); May 13, Forrest, Philadelphia (rental for six weeks); May 21, Majestic, Buffalo (2 weeks); May 28, Metropolitan, Minneapolis and St. Paul (2 weeks).

The First National expects to have 60 prints of the Gerard film working during June, July and August. The picture is to go into the Colonial, Chicago, following "Hitchy Koo" at that house.

During the summer in New York, at one of the Broadway theatres—possibly either the Knickerbocker, Cohan or Criterion—the official war films of the Government will come for a stay. The pictures will be purely propaganda, but those that have already come back from France show war scenes the like of which have not been included in any of the foreign war pic-

tures that we have had. Klaw & Erlanger will handle these bookings. At present there are companies playing Ohio, Pennsylvania, upper New York State and one touring the south, showing some of the first films that arrived.

George Bowles has charge of the film bookings for the Government, with an office located in New York.

Heretofore the Shuberts have had things pretty much their own way in the booking of feature films, for Charles Osgood, at the K. & E. offices, did not care to handle the "spool" attractions, with the exception of "The Birth of a Nation." This season, however, Vic Leighton went out after the film business, and the Shubert side was rather surprised when they became aware K. & E. were looking for film attractions.

STUDIO'S BULK FIGURES.

An efficiency expert at the World studio at Fort Lee has compiled the following figures of the amount of material required that go into the making of a year's program:

In the past year for the sets built for 52 pictures it was necessary to use 1,500,000 feet of lumber, 12,000,000 nails, 100,000 screws, 5,000 locks, hinges and doorknobs, 75,000 feet of wall paper, 1,500 gallons of paint, over 100,000 pieces of furniture and 300,000 "props."

There was consumed in lighting these sets 1,000,000 amperes of current; also 1,500,000 feet of film.

LAWSUITS GREET FILM TRIO.

The three big film stars who came to New York from the coast to aid in the Third Liberty Loan drive walked into lawsuits.

Mary Pickford was served by counsel for Cora C. Wilkening in a suit for \$103,000, which she claims as commission for having secured a contract for Miss Pickford with Artercraft; Douglas Fairbanks, in conjunction with Anita Loos, John Emerson and others, by Scribners, alleging the annexing of "White Mice" as the basis of "The Americano" feature, and Charles Chaplin, who was attached by Essanay in connection with that concern's former contract with the film comedian.

FIGHT FILMS BURNED.

Utica, N. Y., April 17.

No less than 37 reels of the Willard-Johnson championship match in Cuba several years ago were destroyed in a furnace at Utica, N. Y., by United States Marshal Smith.

The burning of the films by court order ends a long legal battle.

At the time of the Johnson-Jefferies fight, feeling ran high throughout the country and when the Willard-Johnson battle was staged, the Government took steps to prevent a repetition by banning the importation of the fight films.

To evade the law, the films were taken to Canada and projected across the international line. The copied films, however, were seized by the Federal authorities and the legal battle started which closed with the court order for the destruction of the films, valued at many thousands.

HACKETT IN A FILM.

Vaudeville loses James K. Hackett for the nonce. Mr. Hackett is going to the Pacific Coast to appear in a feature film, his first.

Hackett had arranged for a vaudeville trip under the direction of William L. Lykens, in a sketch, but that will be deferred until after the picture engagement.

ANOTHER CANDIDATE.

When the National Motion Picture Exhibitors' League of the U. S. and Canada holds its annual convention next July in Boston, the east and the west will be rivals in the choice of a president to succeed the present incumbent, Lee Ochs, New York, who has served two terms and will not be a candidate for a third term.

Recently VARIETY announced the most formidable candidate the east would present would be Ed. H. Horstman, Boston, a present member of the Executive Board as well as one of the officers of the N. E. L. It now appears the west will have a candidate in Frank Eager, Lincoln, Neb., who is regarded as an Ochs man, although Horstman has also always worked in close official relations with Ochs.

CRITERION, THE SECOND.

The other Broadway theatre which Morris Gest is after for the simultaneous showing of the Griffith film, "Hearts of the World," is the Criterion, where Laurette Taylor is reported to soon be ending her run in "Happiness."

The Criterion is a stone's throw from the 44th Street, where the picture is now showing.

Norma Talmadge Contributes \$200,000

A single subscription to Liberty Loan bonds of \$200,000 was made last week by Norma Talmadge through the Theatrical Allied Interests of the Rainbow Division (Liberty Loan), with offices in the Fitzgerald Building, Times square.

PARALTA ADJUSTMENT.

Advices from the coast are to the effect that some 10 or 11 attachments were levied against the Paralta studio, aggregating about \$30,000.

Investigation gives rise to the impression these actions were taken to bring matters to a head and smooth the way for a settlement of the differences of the two factions interested in the enterprise.

In New York it was learned S. A. Lynch, president of the Triangle Distributing Corp., out of friendship for Carl Anderson, had loaned Paralta money, variously stated as between \$50,000 and \$100,000, which would be used to clear off all financial obligations due at this time.

Mr. Anderson, Herman Katz and Ben B. Hampton left New York for the coast last Saturday and John DeWolf, also of Paralta, left Tuesday for the same destination, with every indication that before the current week is concluded an agreement will have been arrived at by the warring factions.

At the present time Paralta has over \$1,000,000 worth of bookings, with another million waiting to be signed, all accomplished since Jan. 1.

WATCH PRO-GERMAN FILMS.

The War Department will suppress films with any tendency to carry a pro-German propagandistic impression. It is reported a number of films that have been screened recently are open to suspicion.

In the future the board of censorship will be expected to exercise unusual caution.

WEEK'S PROCEEDS FOR BONDS.

Arrangements have been made whereby "My Four Years in Germany," the James W. Gerard film, now showing at the Knickerbocker, will be shown simultaneously at the Strand, opening there for a seven days' engagement starting April 28.

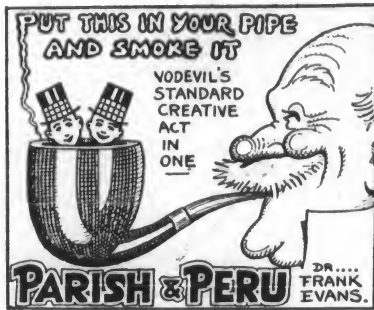
The Strand has a contract with the First National Exhibitors' Exchange which enables it to play the Gerard picture, now booked by the National. Moe Mark, of the Mitchell Mark Realty Co., operating the house, announces the Strand will turn over every cent it takes on the week to the purchase of Liberty Loan bonds, with the Exchange also in on another bond purchase arrangement.

Mr. Mark, for the Strand, and the Exchange will jointly appropriate \$10,000, which will be spent in the newspapers and on the billboards. One thousand 24-sheets will be used in the campaign.

Mark has arranged for the British tank "Britannica" to be stationed outside the Strand. Booths for both bonds and War Saving Stamps will be maintained during the week.

PUT THIS IN YOUR PIPE AND SMOKE IT

VODEVIL'S STANDARD CREATIVE ACT IN ONE



PARISH & PERU DR. FRANK EVANS.

Relocated's Revue, New York—Lad.

NEW ACTS

Harry Green's Birthday Party.
Sherman House, Chicago, Ill.
Opened and Closed FULL.

The act opened with a kiss by Harry Green, followed by a dancing contest between "THOSE TWO BOYS," Sam Bernard and Louis Mann. The prize was won by Ed. Wynn, who wasn't dancing. Bert Swor awarded the prize. He thought Wynn danced. A beautiful watch and speech were presented to the main check payer from the guests present. Via Louis Mann's golden lips. (Harry had to return the watch to its real owner after the party.) FELIX ADLER DID NOT APPEAR. The Misses Ruth Garland, Amy Swor, Alena Bronson, Molly MacDona, Marie Green, Cameron Sisters were the beauty chorus. Mercedes, Al. Bert, Oscar, Tom, Joe Laurie were the chorus men, a lot past the draft age. This act is good for once around the big houses.

LAURIE and BRONSON

ANDREW CARNEGIE'S SECRETS OF SUCCESS
WAS HIS CANNY ABILITY TO PICK MEN—THIS COULD WELL BE SAID OF THE HELMSMAN OF THE KEITH CIRCUIT TOO! BROUGHT TO MIND MOST RECENTLY BY RUBBING SHOULDERS WITH ASST. MGR. LAMAR FUNSTON OF COLUMBUS TO THE KEITH CIRCUIT ALL THAT HIS ILLUSTRIOUS NAME IMPLIES.

EDWARD MARSHALL

JACK TERRY

"THE ODE" (Continued)—By Blob Drilling
While quillmillant dudox olmph.
To pallyvent the geelish glorb.
Friars' Club will always reach me.

MAE AUBREY and ESTELLE RICHEL

Arrived at Sydney, the City Beautiful, April 17th. As our good ship "Niagara" steamed into the magnificent harbor, the impressive scene overawed speech. After seeing Honolulu, Hawaii; Suva, Fiji Islands; Auckland, New Zealand, this Queen City of the South Pacific completes a most wonderful and inspiring voyage. (Finis.)

To Whom It May Concern:
Going to the dogs?
Johnnie Pearl saw the write-up of a show in Philadelphia "Press," issue of April 8th, and Mr. and Mrs. Joseph Bernard were mentioned. Joseph, who is she?

Joe Daniels mentioned me in the New York "Telegraph." I hereby reciprocate.

"Tags" Leighton: Get off my shoe, stranger. There's a pebble in my shoe.

If I could sing as well as most dancers, I'd be a dancer, too.

JAY RAYMOND
A Representative of the House of Mirth
Representative, FRANK DONNELLY
of the house of NORMAN JEFFERIES

When it comes to a vote on short skirts the eyes have it.

Billy Beard
"The Party from the South"

Principal Locations:
Al. G. Fields
Shirley
Easton
Bert Mack
Western
Singer
New York

Ad. This is Ben Jule
Camp Kearny, Cal.
He will soon be "Over There"

We wish everything of the best. Regards to all our friends in the service.

PAUL and MAE NOLAN

The Original Arleys
PAUL AND CHARLEY
Opened With
Barnum and Bailey March 25th

Direction:
Western, YATES & EARL Eastern, PETE MACK

FRED DUPREZ
Says:
When a woman has to wear a long coat in hot weather, the other women get highly indignant.

Representative **SAM BAERWITZ** 1453 Broadway New York

NOTICE!!
BACK PAGERS!
Let Us Get Together and
DONATE THIS PAGE TO THE
3rd Liberty Loan
For the Period of the Drive
DOLLY GREY and BERT BYRON

Vincent and Carter
in
"POLITE NONSENSE"
W. V. M. A.
Direction, HARRY SPINGOLD

JIM and MARIAN HARKINS
Direction,
NORMAN JEFFERIES

No Use Stalling—If You Can Read Your Billing, You'll Pass the

EYE TEST
The Majority of Galleries Nowadays Resemble

NO MAN'S LAND
WILLIAM DICK
and his Grant Ukulele.
Loew Circuit. Direction, MARK LEVY

I wish that I were Long Tack Sam,
I'd work with joy and vim;
For with that name
It is quite plain
No one will sit on him.
(See the point?)

NIXON and SANS
Nice People—Net.
Majestic, Erie, This Week. Direction, MARK LEVY

Answers to Queries
No, a Burroughs adding machine was not made to count bows.
Ans. to A. K.—All acts cannot be happy, some of them must play Trenton, N. J.
Poetry—No, we cannot name the most prominent actor on Broadway because Ben Schaeffer is sore enough now.

FENTON and GREEN
You can't fool a horsefly.

Newell and Most, who have been here before with musical shows, delighted with an offering labeled "Syncopated Songs and Steps." Miss Most has a decidedly original manner of getting her numbers over, and Wm. Newell contributes a bit of dancing you will enjoy. Portland "Argus."

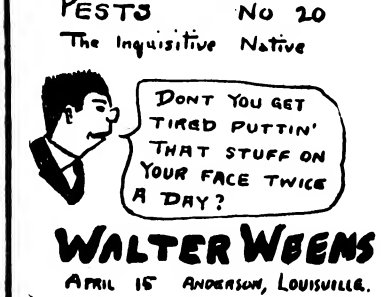
ALEXANDER AND FIELDS
ORIGINAL
BOX CAR HOBOS
Playing New England U. B. O.
Direction, MORRIS & FEIL

"DOGS"
Some say I am a "thoroughbred,"
Some say I am a "cur!"



But the boob that said "I was a 'Thut'"
Had better watch his fur.
... I'll ever get a chance.
That boob will sure get bit.
I know I'm first a common dog.
But that name "Thut" don't fit;
I'm gentle as a "Sep-tember Moon."
I love the flowers and trees
But when I see all me names like that
I'm like a swarm of bees!
No apologies to no one!
OSWALD.

PESTS No 20
The Inquisitive Native



WALTER WEENS
APRIL 15 ANDERSON, LOUISVILLE.

LOYAL LIBERAL
LIBERTY LOAN LEADERS
"LOOPING THE LOOP"
That we had the pleasure of meeting in Chicago this week:

"ACROBATS"
Jack Inalls, Jimmie Duffer, Arthur Raby, Johnnie Dove, Eddie Carr, and Lew Cantor.

"COMEDIANS"
The Burtinos, Four Hallows, Wills Trio, and Bechler and Jacobs.

"WIRE WALKERS"
Joe Laurie, Tim Diamond, Shannon and Annie, Texas Round Up, Gertrude Neuman Trio, Jack Fox.

"SINGERS AND DANCERS"
Lew Goldberg, Edgar Dudley, 6 OTHER STAR ACTS

KNAPP and CORNALLA
This Week (April 15)—Regent, Detroit

PAULINE SAXON
SAYS:
I can't enjoy my many naughty deeds:
I worry when from grace I rashly fall,
If my conscience can't get on the job in time,
I wish it wouldn't bother me at all.

BLACKFACE
EDDIE ROSS
Featured
Neil O'Brien Minstrels

BLANCHE ALFRED
and her **SYMPHONY GIRLS**, assisted by
"GERANT" Conductor
Featuring the **RAINBOW GIRL**
In Novelty Dances
Direction: Eastern, Peter Mack; Western, U. B. O.
C. W. Nelson.

EL FLO
BRENDEL AND BERT
In
"Waiting for Her"
Direction, H. BART McHUGH

HOLDEN and GRAHAM
ARTISTIC BITS OF VERSATILITY
Moss Empires, England

ADELE JASON
Featured in **PEPPER & GREENWALD'S**
"ALL GIRL REVUE"
Personal Direction M. L. GREENWALD

APRIL
22-29
PALACE THEATRE

ALL NEW YORK
HOUSES TO FOLLOW

ADORABLE
TRIXIE
FRIGANZA

IN

SONGS WITH

Lovely
MELISSA

TEN EYCK AND WEILY

Wonderful
MAX

IN DANCE

WE WISH
TO THANK

MR. DARLING

MR. BECK

MR. VINCENT

MR. MEYERFELD

MR. GOTTLIEB

MR. ALBEE

FOR A

**WONDERFUL
SEASON**

TEN CENTS

VARIETY

VOL. L, No. 9

NEW YORK CITY, FRIDAY, APRIL 26, 1918

PRICE TEN CENTS

The central image is a black and white portrait of Douglas Fairbanks, smiling and wearing a suit and tie. The portrait is framed by an ornate, classical-style border. At the top center of the frame is a decorative oval containing the word "Pictures" in a script font, with a small circular logo below it that reads "ARTCRAFT PICTURES". On the left side of the frame, a vertical column features a shield-shaped label with the word "Drama". On the right side, a similar column features a shield-shaped label with the word "Variety". At the bottom of the frame, a wide horizontal banner contains the text "DOUGLAS FAIRBANKS" in a bold, serif font, with "STAR IN ARTCRAFT PICTURES" in a smaller font below it. The entire frame is decorated with intricate patterns and classical motifs, including columns and pediments.

Pictures

ARTCRAFT PICTURES

Drama

Variety

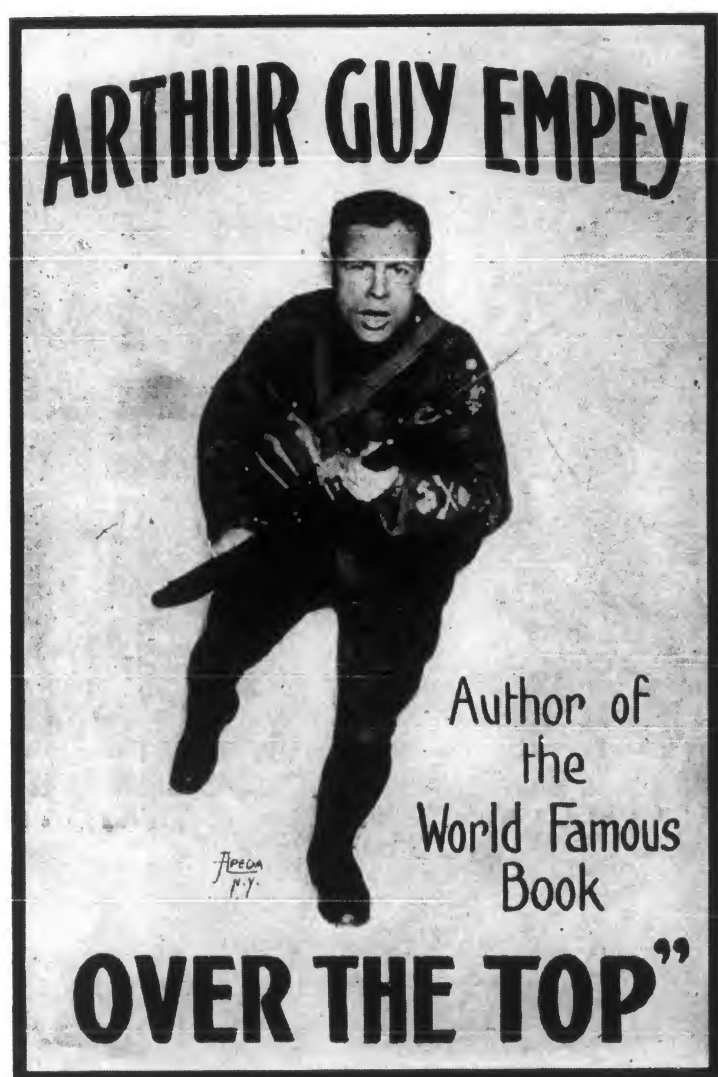
DOUGLAS FAIRBANKS

STAR IN ARTCRAFT PICTURES

GUY EMPEY'S ROMANTIC WAR BALLAD YOUR LIPS ARE NO MAN'S LAND BUT MINE

WORDS BY
ARTHUR GUY EMPEY

MUSIC BY
CHAS. R. McCARRON & CAREY MORGAN



Moderato.

At a dock a trans-*port* was rock-ing, Ev-'ry chap from his
As the boat sailed out thro' the chan-nel, With two flags she had

cap to his stocking, Dressed to "kill," to kill old Kai-ser Bill;
made out of flan-nel, From the pier, she wig-wagged "Good-bye, dear;"

On the pier a dear lit-tle girl - ie With her tear-dimmed eyes, Time to
Pret-ty soon he wig-wagged an answer, And the code she read, From her

CHORUS.
poco rit.

go, whis-tles blow, "Au Re-voir" her sweet-heart cries: I'm com-ing
boy, ship a-hoy, This is what the wig-wag said:

back some day when the fray is o-ver, my dar-ling,.... I know you'll be

true, dear,... So I'll nev-er be blue, dear, A-cross the

foam in No-Man's Land I'll soon be fight-ing,.... But I know

your lips are no man's land but mine.... I'm coming ...

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The Kind of Song that Cheers the Boys!

The Kind President Wilson and the Government Want Them to Sing!

The Kind the Public Want to Hear in the Theatre!

Learn it from the above lead sheet.

Limited number copies and orchestrations to recognized artists only. Write today and be one of the first.

JOS. W. STERN & CO., 1556 Broadway **HARRY TENNEY**
Prof. Mgr.

CHAS. LANG
Hotel Brewster, BOSTON

WILL E. SKIDMORE
119 No. Clark St., CHICAGO

ALMA SANDERS
226 Commonwealth Ave., DETROIT

F. T. MATTHEW
151 Powell St., SAN FRANCISCO

VARIETY

VOL. L, No. 9

NEW YORK CITY, FRIDAY, APRIL 26, 1918

PRICE TEN CENTS

VOLUNTEER ENTERTAINERS OVERWHELM PALACE MEETING

**Intense Enthusiasm for America's Over There Theatre League.
Many Prominent Theatrical People Speak. Large Num-
ber of Well-Known Professionals Wire Their Agree-
ableness to Trip Overseas for American Soldiers.
Volunteers Told to Apply by Mail.**

An overwhelming compliance with a request for volunteers to entertain the American soldiers in France caused George M. Cohan, presiding at the first meeting of America's Over There Theatre League at B. F. Keith's Palace theatre Tuesday noon, to inform those in front who were standing on their feet as a sign of their willingness, that they should send their applications to Winthrop Ames at the Little theatre on West 44th street, New York.

After Mr. Cohan had read the names of many well-known professionals from wires received from them, each informing the League of their wish to go abroad, the chairman called for those in the theatre who also wanted to volunteer to stand. It seemed as though the entire orchestra arose to a standing position. It was the same upstairs.

Seeing the hopelessness of securing the names in this manner, Mr. Cohan made the statement regarding writing to Mr. Ames, the Boys' Military Band played "The Star Spangled Banner" and the first meeting of its kind in the history of theatricals, also probably the most enthusiastic, came to a close.

The Palace theatre was jammed; upstairs and down, from the gallery to the orchestra, there was not a vacant seat. People lined the side aisles on the lower floor when the meeting was opened shortly after 11 by E. F. Albee, who introduced as chairman, "The most prominent figure in American theatricals today, Mr. George M. Cohan."

The gathering was thoroughly representative of the profession. Toward the ending of it all the theatrical clubs and societies were pledged by representatives present to furnish any or all of its membership at call.

Among the speakers were E. H. Sothern and Winthrop Ames, who lately returned from the other side, where they went to personally observe and arrange for the entertainment of our soldiers. Mr. Sothern, who preceded Mr. Ames in the list of speakers, ex-

tolled, as did the latter, the Y. M. C. A. Mr. Sothern asked leave to correct Mr. Cohan's remark that Mr. Ames and himself had conceived the plan of furnishing entertainment from home to the soldier boys abroad. Mr. Cohan, however, when introducing Mr. Ames, said that notwithstanding Mr. Sothern's correction, his original statement that Messrs. Sothern and Ames are responsible for this plan still held good.

During his introductory remarks Mr. Cohan said General Pershing wanted the entertainers, "and anything that Pershing wants he's going to get" added Mr. Cohan, to thunderous applause. He mentioned that 70 or 80 distinct companies would be sent across, but did not detail the prospective composition nor mention any approximate date for sailing, although from the tone of the speakers on the stage who were outlining what is needed over there, it sounded as though the artist-groups (men and women) would be sent abroad at the earliest moment.

A Y. M. C. A. representative stated the Y. M. C. A. would provide the transportation and maintain the artists while on the other side. The period for entertainers is to be about three months, but this has not been made part of any schedule as yet as far as the speeches intimated.

Mr. Ames mentioned that all sailing as entertainers would wear the Y. M. C. A. uniform upon leaving this side. It is the U. S. Infantry officers' uniform with a distinguishing emblem upon the sleeve. Mr. Ames said he would read his speech, not being a practical public talker, and his notes gave a detailed description of what an artist might expect on the other side. He drew the picture in a manner to disillusion anyone of his listeners who might imagine they were volunteering for a picnic party. In explaining the need of entertainment, Mr. Ames mentioned the boys going over the top would go over whistling the latest Broadway song, if they knew it, leaving the impression that would be some solace if anything occurred, but Sergeant Guy Empey, who followed Mr. Ames, removed any possible gloom by bursting right into the subject of what the soldiers over

(Continued on page 6.)

ALL STAR CAST SET.

The all star cast which George Tyler has assembled to present "Out There" on tour for the benefit of war relief charities was about completed Wednesday. Dorothy Donnelly and Viola Allen will be with the company. There is a possibility William Elliott will have the role Arnold Daly was to have played.

Others in the cast are Laurette Taylor, George Arliss, Geo. M. Cohan, H. B. Warner, James T. Powers, Chauncey Olcott, Jas. K. Hackett and Geo. MacFarlane.

The company opens at the National, Washington, May 13. Cohan & Harris have that week for their revue, but are sacrificing the first night to the benefit. The revue will open Tuesday.

William H. Wright and William Gorman will handle the advance for the show, splitting the towns. At present the route includes the National, Washington, May 13; Academy, Baltimore, May 14; Broad Street, Philadelphia, May 15-16; Academy, Brooklyn, May 17; and three performances at probably the Century, May 18-19.

"DRY" BUILDS THEATRE.

Binghamton, N. Y., April 24.

As the result of Binghamton voting "bone dry" at last week's local option election, a new theatre, with a large seating capacity and costing about \$225,000, will be erected here this year, according to Secretary James G. Brownlow, of the Binghamton Chamber of Commerce.

Options have been secured on three sites, while seventeen others have been offered the parties back of the proposition. Just who those parties are Mr. Brownlow declines to specify.

"The new house will not interfere with the other theatres in the city," states Secretary Brownlow. "The Stone opera house turned away 1,100 Saturday night, and when the 'poor man's club,' the saloon, goes out of business, there must be some place for its patrons to spend an evening. Hence, the new playhouse.

"If the city had voted wet, the project would have been abandoned."

WOODS' TWO-PEOPLE PLAY.

The play "Out of Hell," produced in England some time ago, employing in its cast two people, with one set of scenery throughout, is being rehearsed by A. H. Woods to open at the Eltinge, probably May 13.

Effie Shannon will have the feminine role and David Powell the male part.

YOUNG KLAW PRODUCING.

The son of Marc Klaw will likely go into productions next season for the legitimate stage. He is Joseph Klaw, now auditor in the Klaw & Erlanger office, in which firm his father is partner.

NORTHWESTERN HOUSES K. & E.

During the last ten days all of the theatres in the Northwestern Theatre Circuit controlled by John Cort were switched over to the Klaw & Erlanger offices. Also the Cort, New York, formerly on the books of the Shuberts. The advertising in the New York dailies of the Klaw & Erlanger string of theatres carries the Cort ad at present.

When John Cort engineered his booking switch at the time of the reopening of the fight between Klaw & Erlanger and the Shuberts it was thought the Northwestern houses would remain in the Shubert office and that the attractions that Cort would produce would be routed over the K. & E. time. The status of the houses remained that way until last week when Cort informed the Shuberts that the change was to be made.

At that time Jules Murry of the Shubert office booking department held several conferences with Cort in an effort to persuade him to leave the houses on the Shubert side, but this the producer refused to do.

The Northwestern Theatres Circuit extends to the Coast in the northwest, being the link between the Minneapolis and St. Paul houses and the Pacific. Cort controls the Seattle houses personally and the intermediate houses operated by individual managers who are in the association.

TAKING MINSTRELS ACROSS.

In its press matter this week the Stage Women's War Relief records that Joseph Callahan is taking a minstrel troupe to France shortly. It will be composed of singers from the cabarets. Mr. Callahan represents the Foreign War Veterans.

The same announcement says the Liberty Loan Quartet furnished by Jerome H. Remick & Co. and endorsed by the Liberty Loan Committee holds the record in its class for patriotic service. From 10 in the morning until midnight every day they have been singing in the booths and for the crowds of Liberty bond buyers.

1,000 GOING OVER.

After analyzing some of the statements made by the speakers at the Tuesday meeting in the Palace theatre, of the Over There Theatre League, Broadway on Wednesday was calculating that around 1,000 entertainers would be listed as the first call for native amusement makers to go to France.

The very large percentage of this number is expected to be drawn from the vaudeville ranks.

Not too old to buy Liberty Bonds—CHAS. ALTHOFF.

CABLES

BALLYHOODING LAUDER SHOW STIRS UP STAID MET. O. H.

Scotch Comedian's Final Farewell to New York Tremendous Success. Circus Tactics Used to Obtain Funds for War Relief Purposes. Fund Will Reach \$100,000.

For the first time in its dignified history the Metropolitan opera house, with the Harry Lauder company, is experiencing a taste of "show business." As the house exits a dozen criers in the lobby vie to out-yell one another, selling Lauder souvenir stamps and his sheet music, as the pipers ballyhoo the good work and the lobby is crowded with Broadway's familiar faces, rather than the stern countenances of opera fans.

Hugo Morris on Monday night, as he observed these heathen proceedings, said: "It looks and sounds like the blow-off of a one-night stand circus." But William Morris, with a freshly received slip noting the night's gross, smiled.

Lauder announces that he has collected more than \$60,000 since he left New York, for his Scotch Relief Fund, for wounded men. It will be about \$100,000 in all at the end of the present engagement, as he is averaging more than \$1,000 a performance by auctioning off autographed photographs and selling his souvenir stamps. He has several times bid the picture up to \$1,000.

J. Pierpont Morgan, who has for years been a Lauder devotee, signified his admiration for the comedian on Monday. As he was passing the Sub-Treasury steps he was recognized and solicited for a \$50,000 Liberty Loan sale. He agreed with the proviso that another \$50,000 subscription be made during the Lauder talk on the same steps the next day.

Mrs. Lauder arrived in New York ill on Sunday morning and has been confined to her rooms, missing for the first time her appearances at the head of the lobby workers for the sale of her husband's stamps.

V. A. F. MEETING.

A meeting of the Variety Artists' Federation was held at the Hippodrome, April 21, when the financial needs of the Variety Artists' Benevolent Fund were discussed. The speakers included George Robey, president; Joe Elvin, the founder of the organization; Bransby Williams, Bruce Green, and R. G. Knowles.

LECTURE IN VARIETY HOUSES.

Ernest L. Pike, recently released from an internment camp in Germany, after writing several interesting articles for the "Daily Mail," describing conditions in Germany, has been booked for the variety houses and will make a tour of the provinces delivering propaganda lectures.

BERGERE REVUE WITHDRAWN.

The revue has been withdrawn from the Follies Bergere and straight vaudeville has been substituted. Some time next month Le Marchand will take over the theatre for the summer season. He will probably stage one of his own revues.

GUITRY REVIVES HIS COMEDY.

Sacha Guitry has re-opened the Vaudeville Theatre for matinees only

with a revival of his comedy, "Faisons un Revue."

"LOT 79" AMUSING.

London, April 24. "Lot 79," an amusing farce, opened at the Queens, April 20. It was well acted. In the cast are Percy Hutchinson, Alfred Bishop and Hilda Trevelyan. It was preceded by a pretty one-act operetta, entitled "Master Wayfarer," featuring Hayden Coffin.

PARIS BUSINESS POOR.

Paris, April 24. All the managers are complaining of poor business and the majority of the theatres are putting on revivals. Although the music halls apparently are doing fairly well, with the exception of the Alhambra.

MILLER WILL PAY \$15,000.

London, April 24. Gilbert Miller has cabled to New York to his representative there, asking him to secure, if possible, an option on Weber & Anderson's interest in the London run of "Nothing But the Truth," at \$15,000 cash.

PHYLLIS MONKMAN IN "BUBBLES"

London, April 24. At the Coliseum, Andre Charlot is presenting Phyllis Monkman, supported by a good company, in "Bubbles" after the style of "Bubbly." Ethel Levey and Vera Clark, the English dancer, in a ballet number "Bunch of Violets" are also on the bill.

COYNE ADDED.

London, April 24. Joseph Coyne has been placed under contract for the Frank Craven role in the production here of "Going Up." The show will open in Manchester, May 13, and come into the Gaiety here for the first week in June.

"PEG O' MY HEART" REVIVED.

London, April 24. At the St. James, Alfred Butt revives "Peg O' My Heart" tonight, with Mona Mannering in the title role. Later in the spring he will present "Fair and Warmer" at the Prince of Wales.

New Canine Sketch.

London, April 24. At the Victoria Palace, George Ali, the animal impersonator, is presenting a new canine sketch. Others featured on the bill are Harry Weldon, Cicely Courtneidge and the Seven Nohodies.

Celebrates Shakespeare's Birthday.

London, April 24. The old Vic, celebrated Shakespeare's birthday with the "Merchant of Venice," Arthur Bourchier playing Shylock.

New Sketch, "Blindman's Buff."

London, April 24. Gilbert Heron and Co. are appearing in a new sketch at the Chelsea Palace, by Ernest Bramah, entitled "Blindman's Buff."

"Robe Rouge" at Odeon.

Paris, April 24. "Robe Rouge" by Brioux has been revived at the Odeon.

MOSCONI BOYS IN TANGLE.

The Mosconi Brothers, with the Besie Clayton act in vaudeville, found themselves in somewhat of a tangle Wednesday, when they were informed if they appeared Wednesday night at the Century Grove their vaudeville engagements would be canceled.

The Mosconis opened in the Century roof show Monday. Last week the United Booking offices issued a notice all turns playing cabarets would not be permitted to also appear in the big time vaudeville houses. Monday matinee the Clayton act opened at the Royal, Bronx, which is booked through the U. B. O.

Tuesday night the Mosconis arrived late at the Royal to appear with Miss Clayton, obliging a rearrangement of the bill, which separated the war sketch of the program from the Liberty Loan speaker. When rebuked for their late arrival, the Mosconis are said to have taken something of a defiant stand. They were informed by the Royal management there would be no objection to them leaving the bill, as the theatre would be content to have Miss Clayton do her turn without them. When this was smoothed over the matter of their Century appearance came up, with the ultimatum delivered.

U. S. TAKES B. & B. PLANT.

Bridgeport, Conn., April 24. The United States Government's sudden and unexpected seizure of Barnum & Bailey's winter quarters here last week for an indefinite period has given cause to the belief that the "greatest show in the world" may be forced to keep house this winter in other quarters, somewhere out west. The entire quarters have been taken over by the Hawthorne Manufacturing Company, under Government instructions for military work.

GOETZ DIVORCED.

Chicago, April 24. Alleged intimacy between Irene Bordon, prima donna of the "Hitchy Koo" show, which winds up at the Colonial this week, and F. Ray Goetz, composer of the lyrics in the piece, was deemed sufficient cause by Judge Guerin to grant a decree of divorce to Mrs. Ethel Johnson Goetz, who was allowed \$50 a week alimony. Miss Bordon, wife of Edgar Borman, an actor, sued her husband for divorce in New York last July.

Goetz and Bordon have announced their intention of getting married as soon as they are legally free to do so.

WITHDRAWING MANY PLAYS.

London, April 24. The continued slump in business is proving fatal to many productions. Seven have been withdrawn so far this month. "Arlette" and "Sleeping Partners" closed April 20. "The Thirteenth Chair," "General Post" and "Romance" will be withdrawn April 27. "Pamela," "The Beauty Spot," "Flora" and "Cheep" will be taken off May 4.

"BE CAREFUL BABY" HIT.

London, April 24. "Be Careful Baby," an adaptation of "Twin Beds," opened at the Apollo, April 10. The new piece was a pronounced success for Helen Raymond.

KITTY GORDON SUING.

Kitty Gordon has had her attorneys, Henry J. & Frederick E. Goldsmith, start suit against L. Lawrence Weber and G. M. Anderson on a contract, asking that she receive \$15,000 damages because of the failure of the managers to fulfill their part of an agreement which she entered into with them. The contract called for a weekly salary of \$2,500 with 30 per cent. of the profits.

HELD BY I. O. U's.

Syracuse, N. Y., April 24. Proof that the most binding of theatrical contracts are worthless under certain conditions is given in a letter from Doris Buhr of Elmira Heights, N. Y., from Rosario (Argentine). Miss Buhr went to South America with the Baxter & Willard Musical Comedy Revue Company. She writes: "See where I am. I'll tell you the news first and get it off my mind. Manager Baxter went broke in Buenos Aires, owing to poor management, the show closed and the salaries ended. We immediately had several offers with other companies; one was from De Zallama, who was Baxter's partner, to go to Rio Janeiro.

"In the meantime, some of the acts of the Baxter Company formed a company of their own. They included five girls besides myself of the disbanded company. We put on the same acts as when with Baxter. And what do you suppose? I am the manager of our acts, as I am the only one who knew the cues except Mr. Baxter. It's a good thing I helped him so much. We are playing two and three night stands and sometimes longer, and it's going to take three months to finish the tour back to Havana.

"Baxter is yet in Buenos Aires, for in this country one must pay or go to jail. There were several times before the break came that we held up the shows, and he gave us 'I. O. U's' before we would go on and play. Now he will be held there until he pays them."

There were thirty-three members in the Baxter Company when they left New York last fall.

PALACE TOPS RIVERSIDE.

The Riverside (New York) continues in its record-breaking pace for Third Liberty Loan subscriptions, the gain over last week being well over \$300,000 better, figuring Monday night's total. On that evening the house had obtained \$925,700, and the \$1,000,000 mark was touched Tuesday. Monday's takings alone amounted to \$86,000.

By Wednesday morning, however, the Palace was ahead of the Riverside, which had \$1,001,300 against the Palace's \$1,035,900. Tuesday's subscriptions at the latter house were \$130,250, which sent the downtown theatre into the lead.

The honor tablet for the second Liberty Loan was won by the Palace with a total of \$750,000.

Washington, D. C., April 24.

Without any information to the contrary the local Keith's seems to be ahead of all theatres in the country on Liberty Loan sales, according to a statement made on the stage Monday night by Roland S. Robbins, manager of the house.

Mr. Robbins announced that up to that time, Keith's, Washington, had sold Liberty Bonds of this third issue to the amount of \$1,750,000.

ONE PLAYER IN SKETCH.

This week Helen Ware is returning to vaudeville in what is programmed as a "novelty act," but otherwise understood to be in the nature of a skit with Miss Ware, the only player in it, assuming the same character throughout.

Miss Ware is from the legitimate, where she was a dramatic star. The vaudeville turn is under the direction of Joe Hart.

AMBASSADORS CHANGES HANDS.

London, April 24. Charles B. Cochran has sold his interest in the Ambassadors to Captain Harwood, the author.

THEATRICAL LIBERTY LOAN DIVISION SEES GOAL IN SIGHT

**Expects to Reach \$25,000,000 in Greater New York. \$100,-
000,000 from Theatres Throughout the Country. Astor,
New York, Sells \$770,000 in One Day. Palace
Leading Riverside in Manhattan. Big
Drive Last Week.**

Up to Wednesday morning, with many Greater New York theatres not reported for the previous days' work, the Allied Theatrical Interests Committee, of which E. F. Albee is chairman, had reported a gross of \$9,305,350 in Liberty Loan subscriptions, and with still some time before the expiration of the Drive to go, look forward to a total of \$25,000,000, which, if procured, practically insures the country-wide divisions cooperating with the New York headquarters of the expected hundred million.

The Astor theatre leads all Greater New York houses with a total of \$770,000 for one night. Jesse Livermore, a prominent New York banker, subscribed for \$600,000 worth of bonds and credited the theatre collector with the purchase.

The Palace overcame the Riverside's lead this week, reporting up to Wednesday morning a total of \$1,040,000, with the Riverside running second, carrying a gross of \$1,013,000.

Of the pop time theatres the Harlem opera house holds the lead with a gross of \$189,000. Bob O'Donnell is manager of the Harlem house and Sol Levoy, the stage manager, handles the collections. Proctor's 5th Avenue is second with a gross of \$186,000, while the others all average around the \$100,000 mark.

The Winter Garden returned \$64,000 last Sunday, against \$90,000 the previous Sunday. Al Jolson making the appeal. Jolson also made a speech at the Palace Sunday, netting a generous return.

Mr. Albee is highly pleased with the returns of the Greater New York committee and has enlisted the aid and support of every theatre owner in the territory and in turn they have been aided immeasurably by every artist, producer, stage hand and house employee who have voluntarily given up their time to help the fund along. Artists are out early in the morning, speaking at street meetings and at their own performances, while a great many have given up immediate dates in order to devote their entire time to the work.

The Stage Women's War Relief has also given up much time to the project, working day and night to help the sales and in turn buying bonds themselves. They are conducting the miniature Liberty theatre in front of the Public Library at 42d street and 5th avenue and have enlisted the aid of some of the greatest speakers in the country.

The Allied interests are anxious to receive the lists of any subscriptions bought or sold by anyone connected with any allied trade of the profession in order that theatricals will be credited with the sum total when the returns are announced. All lists should be directed to the chairman at the Rainbow Division's headquarters, Fitzgerald Building, New York City.

Next week, the final one of the four for the campaign which ends May 3, will be the big drive for the show business. All unexpended energy will be devoted to making the theatrical finish a driving one.

Baltimore, April 24.

A record in Liberty Bond sales for popular-priced vaudeville theatres was

made Monday evening at Loew's Hippodrome. The amount of the subscriptions was \$301,050.

Rita Jolivet made a special trip to Baltimore and spoke.

SUNDAY CAMPAIGN A FAILURE.

Chicago, April 24.

At the invitation of Billy Sunday, Douglas Fairbanks was a visitor at the Tabernacle last Sunday. The evangelist needs some attraction, as he is flopping badly. He gave out an interview this week, in which he said the Chicago campaign was a flat failure.

TANGUAY CANCELS.

Chicago, April 24.

Eva Tanguay is here this week. She has cancelled all vaudeville engagements (about five weeks) and intends going to the Pacific Coast.

It is said Miss Tanguay may star in another feature picture while west.

GEORGE BEBAN RETURNING.

George Beban has commissioned Harry Weber to secure vaudeville engagements from June 15 onward. Mr. Beban will re-appear in his former sketch, "The Sign of the Rose."

Jack Girard Arrested.

San Francisco, April 24.

Jack Girard, a member of the Lowandies, an equestrian act appearing at the Pantages, Oakland, last week, was taken into custody, accused of violating the Espionage act by making pro-German remarks. Girard denied the charges against him and protested his loyalty. Sentence was suspended.

Clark and Bergman's Return.

Henry Bergman and Gladys Clark are returning to vaudeville. They will "break in" next week.



HARRY FOX

Managed by CHAMBERLAIN BROWN and now the star of "OH, LOOK" at Vanderbilt Theatre and available through MR. BROWN for feature films. MR. BROWN placed LOUISE DRESSER in Selwyn's "Rock-A-Bye Baby" and has under contract players for production, stock and pictures who can only be secured from him.

\$2,000,650 AT ONE SHOW.

Indianapolis, April 24.

Perhaps the most sensational night in the theatres of the country was registered here at the Murat Saturday evening when the Liberty Loan drive netted a total of \$2,000,650 in subscriptions. The Murat management is now claiming that it will win the honor tablet. The total was given feature headlines in the local dailies.

The occasion was the benefit show by the Liberty Loan Minstrels, given by soldiers from Camp Taylor, Louisville. Between the first and second parts of the entertainment the drive was begun by Mayor Jewett. Fred Hoke jumped to the stage calling for \$1,000 subscriptions. Twenty-five were quickly obtained. Representatives of banking institutions started buying in large blocks, the total from that source running to \$1,355,000. Individual subscriptions totaled something like \$705,150.

"CABARET ACTS" OUT.

Ray, Gordon and William Dooley were the first vaudevillians to suffer because of the ban placed on cabaret bookings by the United Booking Office. The Dooleys are appearing at the Century Grove. Saturday they were informed three weeks of vaudeville at the Bushwick, Royal and Orpheum were off because of their revue appearances.

Frank Carter, in the Ziegfeld "Frolic," lost three big time weeks at the same time.

MORTON AND LEACH POOL

Edmonton, Can., April 24.

Frank Morton and Kenneth M. Leach controlling several houses in Western Canada, have pooled their interests and will operate a musical comedy and vaudeville circuit throughout their territory.

The Leach-Morton houses now consist of the Rose, Regina; Eagle and Lyric, Swift Current, Princess and Regent, Calgary, with two others under construction.

Several independent houses, including John Hazza's Edmonton Hip, have signified their intention of working in conjunction with the new firm.

ELK'S LOAN DRIVE.

Next Sunday night is to witness the Liberty Loan drive for the third loan at the B. P. O. E., Lodge No. 1. Exalted Ruler Frederick E. Goldsmith, in conjunction with Harry Houdini, has arranged an extensive program of vaudeville offerings to be presented at the lodge on that occasion. The evening is to be termed "Houdini Night," and the escape marvel promises an all-star cast of Broadway favorites in a special loan playlet. Mark A. Luescher has been drafted by the Exalted Ruler to act as stage director.

Mrs. Foy Returning Home.

Eddie Foy has cancelled the Hippodrome, Cleveland, for next week, to go to Dallas, where his wife has been since an operation some months ago. Mr. Foy will bring Mrs. Foy back to her home in New Rochelle. It is feared she may have to undergo another operation upon her return.

Substitutes for Drafted Men.

Philadelphia, April 24.

Through Frank Kellam of "Too Many Sweethearts" and Frank Morgan of "That's Going Some" having been drafted, Bart McHugh has engaged Fred Heider to replace Mr. Kellam, and Fred Schetz in place of Mr. Morgan.

Muriel Morgan has been added to the "Sweethearts" act.

Rats Hearing Today (Friday).

The Rats investigation hearing postponed last week at the request of Will J. Cooke, whose cross examination was to have been continued, will be resumed today (Friday).

N. V. A. COMPLAINTS.

Three complaints were settled within the last week by the National Vaudeville Association, all parties concerned agreeing to abide by the decisions. Lohse and Sterling objected to the name similarity of Lowe and the Sperling Sisters claiming copy, but it developed Charles Lowe and Babe Sterling were working under their own names and hence the complaint failed to hold.

L. Torcat complained against Grant's Roosters (now Knight Brothers), alleging copy of material and tricks. There was no infringement, it was decided since the same tricks in question were employed some years ago by Kurtiss' Roosters.

Ernie Potts objected to Harry Seebach doing a bag punching feat, which consisted in operating five bags at one time, while the performer is seated in a chair. Investigation showed Seebach was not doing it and the matter was dropped.

Will Apollo (Apollo Trio) complained against a similar turn using the same name. The latter has been notified to change its title. Case not yet settled.

ASCOUGH AGAIN PRESIDENT.

Hartford, Conn., April 24.

W. D. Ascouh, manager of the Palace, was re-elected president of the Connecticut Theatre Managers Assn., at the biennial meeting last week. A. C. Morrison, manager of the Majestic and Princess, was re-elected vice-president and general manager, and Harry C. Parsons re-elected secretary and treasurer. A new office was created, that of Publicity Manager, and W. F. Stevenson chosen to fill the position.

The members voted to subscribe for one \$100 Liberty Bond each. There are 114 members in the state.

The biennial meeting will be held March 4, 1920, in Bridgeport.

"PASSING SHOW" CLOSING.

The Shuberts' "Passing Show of 1917" closes in two weeks. From the principals Johnny Dooley and Franklin and Green may return to vaudeville. Dooley is returning but temporarily while rehearsing for the next "Passing Show" at the Winter Garden.

Burt Green, taken ill at Cincinnati some weeks ago, has recovered. He is at his home in Mt. Vernon, N. Y.

PANTAGES BUILDING IN K. C.

Kansas City, April 24.

The statement is made positively that Alexander Pantages has secured a theatre site here. The report is he intends to build about May 15.

CARTER OUT.

Carter, who essayed to give Broadway a whole evening of magic and who opened suddenly at the Belmont several weeks ago, eased out of sight just as quickly Saturday.

At no time did Carter's show draw anything. Some nights the gross was as high as \$77.

EDDIE SHAYNE LOCATED.

Edward Shayne, one of the most popular bookers in the W. V. M. A. office, Chicago, when he was out there, will soon become a vaudeville agent, opening offices in the Putnam building (193 Broadway), where he will handle a limited number of acts.

It is thought that Eddie removed from Chicago so that he could be near his chicken farm at Red Bank and spend his vacations along that "dear" Runson Road.

BERRICK & TIMBERG DISSOLVE.

"Big" Berriek and Herman Timberg, who joined to produce vaudeville acts, have dissolved partnership. They jointly produced Timberg's present turn.

A Rube who faults 'em all—SHERIFF CHAS. ALTHOFF.

MUSICIANS OUST PRESIDENT FOR DISLOYAL UTTERANCES

**Alexander Bremer Suspended from Presidency of Musical Mutual Protective Union of N. Y. and Expelled.
American Federation of Musicians
Head Issues Statement.**

Concerning the suspension of Alexander Bremer, from the presidency of the Musical Mutual Protective Union of New York and his subsequent expulsion from membership, a statement was issued this week by Joseph N. Weber, president of the American Federation of Musicians. Bremer asserts he was a victim of conspiracy and recently gave out a report to this effect to the press.

The facts, discussed at an investigation held by an officer of the Federation, are embodied in the following statement:

A rumor reached the American Federation of Musicians last Wednesday evening, April 17th, that Mr. Bremer had made disloyal remarks. Messrs. Evans and Frey were named as the parties to whom the remarks had been made. As a result, all three were summoned to appear at the president's office of the American Federation of Musicians Thursday morning, April 18th, for the purpose of an investigation. The statements of all three were taken down by a stenographer. Mr. Evans in substance said that he, in company with Messrs. Frey and Bremer, visited a wine house to celebrate the birthday of Mr. Frey. During their conversation, which finally drifted to the war, Mr. Bremer stated that Denmark, his mother country, has two bitter enemies: one is Germany and the other England. From that the conversation drifted to the various phases of the war. At last Bremer said "I would like to see the English army beaten." Mr. Evans retorted, "I am ashamed of you for making use of such an expression against our allies—people who are bound with us to put down this great German menace." Evans further stated that during the course of the home argument Mr. Bremer also said that Germany is only fighting for her rights. Mr. Frey corroborated all the statements made by Mr. Evans.

In answer to Messrs. Evans and Frey Mr. Bremer stated in substance that he did not make his statements in a scolding way; that he merely expressed an opinion in the presence of two old friends; that from childhood he had imbibed the fact that Denmark has the enmity of two nations, so he could not have a preference for either one of them. Thereupon, he was asked whether he did say that he hoped the English army would be beaten. His rejoinder was, "I did not say I hope they would be beaten. I said I did—oh, I do not remember anything I said. It was absolutely immaterial." He was further asked if he said that Germany was only fighting for her rights. To this he answered, "I said that in my opinion they were simply defending their rights according to their views." Mr. Evans reiterated his statement that Bremer positively said he hoped the English army would be beaten. He was sorry that he had to say it, but it is a fact.

Before leaving my office Mr. Bremer made the following statements: "We have no allies, as Congress has not decreed any allies. We are fighting for our own cause. I stated that England has not been faithful to this country. England has been a great enemy of this country for years." He then offered his resignation from the presidency of the local union, requesting that I should assist him to keep the matter from becoming public, and, furthermore, that he be permitted to modify his testimony. This I refused to do, whereupon he said that he would make a general denial to the press.

As a result, I was constrained, on behalf of the American Federation of Musicians, to advise the officers of the New York Union that the remarks accredited to Mr. Alexander Bremer were treasonable in their nature, which disqualified him from remaining the chief executive officer of a union affiliated with the American Federation of Musicians, which is affiliated with the American Federation of Labor. These officers were also advised that the question as to how to proceed against Mr. Bremer as a member of the Local was at present left to them to determine, it being understood that the Union's action was subject to review by the American Federation of Musicians, it is its opinion, such action was not in conformity with the patriotism and the principles forever subscribed to by the American Federation of Musicians in the present crisis wherein our beloved Nation contends for true democracy the world over.

JOSEPH N. WEBER,

President, American Federation of Musicians.

AN "ALLIED SHOW."

A bill program billed as an "Allied Show" is being played over the circuit

of houses booked by Lawrence Goldie in the United Booking Offices.

The show is composed of "America First," Lydia Barry, Those French Girls, Franklyn Ardell and Co., Tom and Stacia Moore, Cahill and Romaine, 3 Misses Stewart.

PARK OPENINGS.

Forrest Park Highlands, St. Louis, will open May 5, with Fontaine Ferry Park, Louisville, starting the following week. Both parks will have the vaudeville booked as usual through George Gottlieb of the Orpheum Circuit offices, New York.

Singer Sues for Divorce.

Chicago, April 24.

Mrs. Chilson Ohrman, operatic soprano, who played the Majestic last week, filed a suit for divorce during the week against Elmer L. Ohrman, residing at the Chicago Athletic Club. He was head of the Ohrman Mortgage Company, and according to his wife, formerly had an income of \$100,000 a year. The divorce is sought on the grounds of non-support, desertion and cruelty.

Decatur Without Competition.

Chicago, April 24.

The Pantages circuit has Decatur all to itself now. Since the Empress went into stock, there has been only one vaudeville theater left—the Lincoln Square, booked by J. C. Matthews, manager of Pantages Chicago office.

Morrison's Opening May 28.

Morrison's summer vaudeville theatre at Rockaway, L. I., will open its season May 28. There was some squabble over its license, received by the house this week.

Lawrence Goldie in the United Booking Offices will again book the theatre. E. L. Morrison is to be the resident manager.

Try-outs Off at Olympic, Brooklyn.

This is the last week for official try-outs of acts at the Olympic, Brooklyn. The United Booking Offices has been sending the recruits applying to it to that theatre for some months past. The agency may discontinue the regular weekly showings of new material over the summer.

Moss' Offices Not Moved.

Plans for the removal of the B. S. Moss office to the Putnam building have been held up, due to difficulty in effecting a cancellation of the lease at 729 Seventh avenue. When the Moss forces vacate the latter premises the film exchange will be discontinued, Mr. Moss having ceased picture production.

VOLUNTEERS MEETING.

(Continued from page 3.)

There would do. Mr. Empey said the boy who went over the top humming a song would come back humming the same song. "It's a 'grouch' who goes over that most often doesn't come back" added Empey, who was much liked by the audience for his soldiery bluntness.

"And you don't have to be the best entertainer in the world to please those boys," continued Mr. Empey (referring to a remark by another speaker

that only the best were wanted), "you may be rotten, but you will get a wonderful hand over there."

Mr. Sothern dwelt upon his observation that the American soldier in France wanted intimate amusement, also explaining how impossible it would be over there to do plays requiring scenery. (Mr. Ames mentioned the native talent among the troops had some painted drops, all showing New York harbor and the Statue of Liberty.) Mr. Sothern said it was a monotonous life for the boys when not in action and they had to have diversion. A Y. M. C. A. hut when holding an entertainer was packed to suffocation by the eager crowd in khaki. Mr. Sothern mentioned he had always appeared in plays and had never "recited" until reaching France. Seeing what the boys required most, Mr. Sothern said he had recited for them, giving the inference that what Mr. Empey later on described as certain to happen did occur to him, although it was through this observation and perhaps his personal experience that Mr. Sothern concluded the entertainment which would be most in demand among the soldiers was such as variety artists have trained themselves to furnish.

That the vaudeville artist is the logical entertainer for the troops was the gist of those experienced speakers' remarks. It capped the prevalent opinion of all vaudeville people for many months that this was so. Mrs. August Belmont, who recently returned from France and expressed the wish that she might go back again very shortly, told how eagerly the American boys in a Y. M. C. A. hut had listened to her remarks when calling upon them one evening, not so much for what she said, added Mrs. Belmont, as that they had someone with them "from home." (Mrs. Belmont before marriage was Eleanor Robson, a famous American dramatic star, who retired from the stage when marrying.)

It may have been Mrs. Belmont that Mr. Ames referred to when telling he had met in France a woman he knew in New York. "The last time I saw her in New York before that," said Mr. Ames, "she gave me a lift in her limousine, which had two men in front, and she wore the handsomest sable coat I ever saw. When I left her in France, she said 'I have never been so happy in my life as I am here trying to help these boys.'"

"Our soldiers abroad may remain there for 18 months or so after peace is reached," said Mr. Sothern during his speech. "They may be necessary over there to see that the Germans keep any promises that they make in the peace pact," he added, also mentioning that with the ending of the war, perhaps two or three years away, the amusement required could be gauged. After the war Mr. Sothern declared the need for entertainers to assist the soldiers in passing their inactive days while ardently longing for the homeward trip would be as imperative as it is now.

Augustus Thomas was the first speaker introduced by Mr. Cohan. Mr. Thomas mentioned the glory to the theatrical profession to be called and his quiet effectiveness in bringing out what this war means to the profession in its relations, past, present and future with the rest of mankind, reached the spot Mr. Thomas aimed for. He had to leave early for Boston and mentioned it in order that the succeeding speakers should not deem him discourteous.

Thomas S. McLean represented the Y. M. C. A. He is in charge of the Association's Overseas Entertainment Committee. Willard Mack, as president of the National Vaudeville Artists, made a brief address, saying that anyone in vaudeville who had played the Gus Sun Circuit had no fear of what might happen in France. At this juncture Henry Chesterfield, secretary of the N. V. A., from a box addressed the chairman, saying that of the 14,000

members of the N. V. A., 9,600 had already signified their willingness to go across.

Mr. Albee, walking to the footlights, mentioned he had been asked to speak, but said there was nothing left for him to say excepting that he pledged all vaudeville to any request of the Government.

The pledging then became general. Rachel Crothers offered all the resources of the Stage Women's War Relief (Mr. Empey mentioned the Stage Women's War Relief as one of theatrical's noble war organizations). Francis Wilson, president of the Actors' Equity Association, pledged his organization, Alice Fisher spoke for the Professional Women's League, Jos. R. Grismer added the Lambs, Edwards Davis as president of the Greenroom Club told of its 700 members, of its Service Flag with 48 stars and said everyone was ready, "including the janitor and the president," Mr. Cohan as Abbot of the Friars, represented that organization, and there was no exception nor absentee from the long line of theatrical societies. The speaking also became general at this point, several making addresses from the audience. Sophie Tucker, in a stage box, leaned forward to state that she wanted to be the first volunteer, saying, "Sophie Tucker and her Jazz Band will go whenever called."

Mr. Cohan silenced the assemblage to read the names of volunteers received by wire. (In his opening remarks he had read an approving message received from President Wilson on the theatrical plan to send amusement across the water.) The list of volunteers as read by Mr. Cohan held the names of John Drew, Kitty Edwards, Otis Skinner (a cable from Elsie Janis, now abroad), Billie Burke, Walter Jones, Donald Brian (who said it would be an honor to be called), Louise Dresser, John Craig, Ruth Chatterton, Jane Cowl, John Charles Thomas, Joe Cawthorne, Frank Craven, Grant Mitchell, James T. Powers, Frances Starr, Willie Collier, Lillian Russell, Walter Damrosch, Maudie Adams.

Amelia Bingham volunteered from an upper stage box.

Among others on the stage was Daniel Frohman, president of the Actors' Fund.

The applause often was deafening and the meeting closed as enthusiastically as it opened.

Vaudevillians appear greatly pleased at the prospect of being able to contribute their services to the soldiers abroad. The impression among them seems to be that it is an adventure well worth taking and they agree that the trained vaudeville entertainer, who has been for years before the same public our soldiers were a part of, knows how and when to make them laugh, on or off the stage. Most all vaudevillians are in the class of "good mixers," and the real variety entertainer who is ever ready to "clown" would of a certainty be responsible for many remembered laughs by his aptitude at turning a situation into comedy at a second's notice.

Some of the vaudevillians have already planned to revive old afterpieces if they are called with a company called containing other artists who could handle the roles. "We would want to make amusement for the eye as well as the ear over there," said one, "and I hope we all get the chance."

There is a possibility that volunteers will also be called to go abroad with the artists to manage and stage manage the volunteer shows.

The huge crowd was handled by the Palace staff as though at a regular performance. As the orchestra floor filled, the people were sent upstairs. Not even a gallery seat remained unoccupied when the meeting opened. There was not the slightest confusion before, during or after it.

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.

St. Paul, April 11.

Editor VARIETY.

In answer to Mr. Sheftell's article in regards to "Fit" dance, I want to state that these "Eight Black Dots" are evidently looking for some free publicity, as I was the first and only one to do this dance on the American stage nine years ago with Fred Homan's "Six Jolly Sailors."

Now Mr. Sheftell you owe me a letter of apology for your insults. I would advise you to question your people in regards to this dance, because your act has lifted it bodily from me.

Sam H. White,
(White and Clayton.)

Fort Leavenworth, Kags., April 16.
Editor VARIETY:

I am a piano player; we have a new piano at our barracks, about 25 musicians in our crowd, but no music. Am getting together an orchestra. We could use any and all kinds of music.

Whatever you can do for us in the way of getting us a supply of music will be greatly appreciated.

Harry D. Chichester,
15th Service Co., Signal Corps, Barracks 230.

QUAKE CAUSES NEAR PANIC.

Los Angeles, April 24.

A near panic occurred in several theatres Sunday when Southern California was rocked by an earthquake. The presence of mind and timely action on the part of managers, stage crews and players prevented serious accidents.

The quake occurred at 3.40 P. M., when all the theatres were crowded. At the Orpheum the audience started to stampede when Foster Ball, doing an old soldier turn, commanded the audience to stop and entertained them with an impromptu story, thus averting a panic.

At the Hippodrome the orchestra fled, but the stage manager quieted the crowd.

One woman was injured at Pantages' by being struck on the head when the crowd rushed to the fire escapes.

At Grauman's, the Morosco, the Burbank and one or two other theatres orchestras struck up the "Star Spangled Banner" and other national airs, but in spite of attempts to allay the fears, thousands poured out of the playhouses and did not return for the remainder of the show. The evening attendance was seriously affected, people fearing to enter buildings.

It was a strange sensation to artists, as they swayed on their feet while speaking lines, several becoming so nauseated they were forced to retire.

EMPEY WITH MUSIC FIRM.

The Jos. W. Stern Music Co. stole a rather neat march on its competitors this week when it announced the engagement of Arthur Guy Empey of "Over the Top" fame as an addition to the professional staff of the firm. Empey has already contributed the lyrics of one song called "Your Lips Are No Man's Land But Mine," and the Stern organization, with the writer's name behind it, proposes a gigantic campaign to make the number a hit.

Empey is probably the most talked of man in the country at the present time, gathering new laurels to his "rep"

now through his "straight from the shoulder" talks on the Liberty Loan.

"THRIFT STAMP TIPPING"

A "Thrift Stamp Tipping Club" is proposed for the theatrical profession, with its members pledged to tip only with U. S. Savings Stamps.

Marcus Loew is heading the movement and when the club is formed in New York City branches are to be established in the theatrical profession throughout the country. Jack Lait has agreed to promote a similar club for his native village, Chicago.

Mr. Loew, besides devoting himself to many other side issues which go toward promoting any step taken by the Government as a war measure, thought out that show people in their busy life might not look upon the Thrift Stamp as a savings investment. With the stamps retailing at 25 cents each and so many professionals often tipping that amount, the idea struck the vaudeville manager that the show people could comply with the Government's request to purchase U. S. S., and make practical use of them through the tipping distribution.

APPEAL FOR CARS.

An appeal has been issued to owners of automobiles for the use of a number of cars by the New York War Camp Community Service for the transportation of performers from the theatre in which they appear at the time, to another theatre, where a theatrical program is scheduled by the war organization, for the benefit of sailors and soldiers on furlough in New York. These bills have been arranged for every Sunday afternoon and evening. Those willing to lend their cars should notify the New York War Camp Community Service, 15 East 40th street, New York.

LONG BEACH FOR SOLDIERS.

Starting on June 1, Long Beach will be virtually turned over to the soldiers at Camp Mills. This favorite New York seaside resort will become the playground for the "doughboys," as 1,000 a day will be sent over from the camp to get a dip in the ocean and at the same time enjoy themselves on the beach.

R. F. Volentine, district director of the Long Island Division of the New York War Camp Community Service, completed arrangements on April 22 with the principals for the use of all the large bathing houses and with New York firms for the supply of 1,000 towels and bathing suits for the use of the men. This supply is donated, and will be furnished the boys every day for a period of 18 weeks.

FOOD IN ENGLAND NOT HIGH.

A letter received last week from Tom McNaughton, characterizes the stories of high prices of food and commodities in England as falsehoods. Coal, he says, is a bit higher than here, it bringing 38 shillings per ton, or something over \$9.

Prices of meats are about the same as over here, for instance beef per pound is 1/4 (28 cents), mutton is 1/2 (26 cents), bacon is 1/8 (32 cents), pork is 1/10 (34 cents) and butter is 2/6 (54 cents). Mr. McNaughton remarks that there is plenty to eat, though the food regulations will not permit any one person obtaining too much.

LOEW'S HOME THEATRE.

Marcus Loew is having a private picture theater built at his summer home on Jarvis lane, Far Rockaway, L. I. It will occupy a building adjoining the house, complete in equipment and of full height for a theater. A balcony is one of the architectural features. The interior is 40x22, and the full seating capacity ("upstairs and down") will not be over 110 persons.

During the summer months Mr. Loew has the pictures submitted to his circuit for exhibition thrown upon the sheet nightly at his home. The theater will replace the former portable projection room on the lawn employed for this purpose. One film at least each evening will be watched in the new theater by the Loew circuit chief, who claims the exhibition hours will be so arranged the film displays will never interfere with his pinochle engagements.

While watching the progress of his home theatre with considerable interest Mr. Loew is also attending to the construction of other Loew theatres, principally at Brooklyn and Washington just now. It is said the current building projects of the Loew Circuit will involve investments aggregating over \$1,000,000 in excess of what the same operations would have cost in normal times.

MUSICIANS STILL INTERNED.

Efforts to release William H. Fleck, Hugo Zorning and Max Drogman, the three musicians who were taken from the "Katinka" orchestra when the show played Toronto several months ago, have been unsuccessful, and it looks certain that the men will be interned in Canada for the duration of the war. The trio were "first paper" men and are now confined in the internment camp at Kapuskasing, which is 300 miles north of Toronto. The case of Fleck, who is married, appears to be the only one of the three whose detention has worked a hardship on his family. His wife lives in Hoboken and has been compelled to go to work in spite of her having two small children which must be cared for.

There seems no inclination on the part of the U. S. immigration authorities to allow the man to return, even if the Canadian officials release him.

A genuine touch of nature—SHERIFF CHAS. ALTHOFF.

MOTOR CIRCUS STARTING.

Cincinnati, April 24.

The first automobile circus began its career in Cincinnati, Monday. It is known as the United States Million Dollar Motorized Circus and is under the management of Louis E. Cook. It has 150 cars and will open at Toledo, May 15. Even the elephants will joy-ride.

"This is a brand-new idea," explained Manager Cook. "Our circus will save horse feed, transportation and stable hands. It also will save locomotives, freight cars and other railroad equipment the government needs to win the war. With our show we can go to every crossroads town, heretofore denied the pleasure of a circus because of the lack of railroad facilities."

The circus is now on its way to Toledo. The cars were made by a Cincinnati company. It will limit its jumps to 30 miles a day, saving much time previously expended in loading and unloading equipment on trains. Tank cars filled with gasoline follow the caravansary and caterpillar trucks will be used to pull the circus out of ruts.

The Hagenbeck-Wallace Circus, with its creaky, yet beloved old wagons, will show in Cincinnati this Friday and Saturday.

CRAIG PLAYERS OVER THERE.

Paris, March 30.

The John Craig Players from Boston have opened in France, appearing before the soldiers with the farce, "Baby Mine," as their first piece. They have been accorded enormous receptions by the boys.

Leon Rogee, also entertaining the soldiers, engaged through the Y. M. C. A. for four weeks, has had the engagement prolonged for another eight weeks.

JEROME SELLS.

The William Jerome Music Co. ceased to exist this week, Jerome selling his good will, catalogue and office outfit to the A. J. Stasny Co.

Jerome was the first to publish the George Cohan song "Over There" later sold to the Leo Feist Co., for \$25,000. This being the leader of his catalog, the sale left Jerome handicapped.

The Stasny Co. will make its professional headquarters in the former Jerome office. Jerome has not announced his future plans.

BILLY'S RAVIN' AGAIN.

By EUGENE WEST.

Billy is ravin'—he is badly behavin'.
Again does he slam the folks of the stage.
Again is he panning—again is he damning
This champion savor of souls of the age.
For his "show of sensation" a cheap defamation
Of the Scripture—the Bible—the Lord's holy word
Is of late badly flogging—the public is stopping
To attend it—and of course Billy's pocket book's hurt.
(For Bill sells religion and opens up Heaven
To you and to me at so much a head,
And if you like swearing, coarse ranting and tearing
His show will amuse you—or insult you instead.)

So to stimulate interest—to bring in the dollars—
To stir up the public that is on to his game—
To old tricks he's resorting, that of distorting
The actors' and actresses' time honored names;
"Oh, they're bad, they're wicked," shouts this pious apostle.
"You shall not see movies, their plays, nor hear songs.
"He who laughs is a criminal—you must be more hyminal;
"Ah me, they're sinful, the stage's full of wrongs."

But amidst all his storming he is never informing
His hearers—of all the good things that they do—
How the actors enlisted—how theatres assisted
To make the Liberty Loans go through;
No, he never does mention the performances given
In aid of the cripples, the blind and the poor;
Of millions donated—and more gladly given
To make the Nation's great honor secure.

And amidst his traducing he is wrongfully naming
The stage's good name as a commercial excuse.
A fine sort of Christian is this man who will slander
His brothers at the cost of low down abuse.
Billy is whining—but the public's opinion
That now is the time when it is better to laugh,
To take in the shows, to sidetrack our wars,
To fight with a smile—and it's making him chafe.

He has never adopted the spirit of Stage-Land,
Which has for its motto Live and Let Live;
His query to those who wish to be saved
Is always the same, "How much will you give?"
Yes, Billy is raving, he is badly behaving,
He is fighting the Devil with his usual noise.
But it would be nicer if he were fighting the Kaiser
Alongside of the actors now OVER THERE with OUR BOYS

VAUDEVILLE

IN THE SERVICE

At the Liberty theatre, Camp Lewis, American Lake, Wash., the following members of the I. A. T. S. E. are on special duty: Elmer Hanson, carpenter, local No. 430; Edw. W. Long, assistant, No. 127; E. F. Kieley, electrician, No. 107; Hugh Rodgers, assistant, No. 94; Frank D. Barnett, properties, No. 206; Herman R. Grose, assistant, No. 206; W. E. Phillips, flyman, No. 2; Grant Howard, operator, No. 154.

The following has been sent out by the Stage Women's War Relief:

Mrs. St. Clair Stobart, the only woman major in the world, spoke at the Stage Women's War Relief, 366 Fifth avenue, Friday, April 19. Mrs. Stobart is a major in the Serbian army and is known to all Serbs as "The Lady of the Black Horse." She led a unit in the great hundred mile retreat through Serbia in 1915, established the first woman's hospital unit in the Balkans in 1912, was made prisoner by the Germans while engaged in hospital work in Belgium, was condemned to death and escaped only to continue in her perilous work of helping war sufferers.

Major Stobart has come to this country at the suggestion of the British Foreign Office to aid women in effective war work. The Stage Women's War Relief National Board of Directors voted to give her \$1,000 for war relief work and when she reached New York City to speak for the first time she was greeted with the generous donation for the cause she is so deeply interested in. Beside her other accomplishments Major Stobart is a playwright of reputation in England and it is for that reason she is particularly interested in the splendid war work the stage women of America are doing.

The vaudeville given free to men of the Service Sunday nights at the 48th Street by the United Booking Offices and Stage Women's War Relief got together its complete bill last Sunday night after exchanging with another benefit program presented by Jack Gleason at the Cort theatre just across the street the same evening. Jack Dempsey represented the U. B. O. in furnishing the 48th Street's show. Next Sunday vaudeville will again be the program and the following Sunday a play will be presented. The piece chosen is "The Man Who Came Back." The succeeding Sunday "The Little Teacher" will be staged, each free for boys in uniform. Weather permitting, vaudeville will be continued weekly thereafter.

It was reported recently Allan H. Fagan (brother of Ina Claire) of "Going Up" had been called in the draft. Fagan, who has been ill in a hospital with a carbuncle on his neck, says he is already in the service, having enlisted some time ago in Base Hospital No. 16 (since renumbered 12) and will return to the corps in two weeks, reporting at Asheville, N. C. Fagan states two other theatrical boys are with the same corps, Eddie Lee Hay, for five years with the Charles B. Dillingham forces, and Alex. Morrissey of "Going Up."

Major Leslie Faber, former deputy of the Actors' Equity Association, was reported killed last week in the battle of Picardy. There is a chance of him being among the prisoners. Major Faber appeared in "Milestones," and his last show here was "The White Feather" (now playing under the title of "The Man Who Stayed at Home"). He had been 18 months in the British service. Though of Danish birth he quickly rose in rank.

Charlie Chaplin became subject to the Draft through filling out a ques-

tionnaire and waiving examination, although remaining a British subject. His brother, Sid Chaplin, says Charlie is ready to go into Service any time called. The Government might decide the film laughmaker would be more valuable as an entertainer for the soldiers in France than as a fighting man in the ranks.

April 19 the naval reserves stationed at Bensonhurst, Brooklyn, were entertained with their seventh vaudeville bill, through the courtesy of the U. B. O., the show being handled by John Lemp and Jack Dempsey. Those who appeared were: Sam Harris, Murphy and Mahan, Ethel Phillips, Paul Hamel, Flo Timponi, Three Herbert Sisters, Dave Glavin and the Bandys.

The application of Rube Marquard, the Brooklyn's pitcher, to be removed from Class 2A in the Draft, further down, on the ground of dependents, was denied. Marquard in his application said his wife (Blossom Seeley) and a child were dependent upon his earnings. Miss Seeley is now playing an engagement on the Orpheum Circuit at \$600 weekly.

The Pantages Circuit is collecting a smoke fund from its employees, in a similar manner to that in which the Loew Circuit is proceeding, to secure ambulances. The Pantages Circuit is after three ambulances. One will be presented to the Stage Women's War Relief, another to the Women's Motor Corps and the third to the Red Cross.

Paul Dempsey, who was with the Military Police at Spartanburg, S. C., was ordered to report to the Ordnance Department at Springfield, Mass., for instruction. Arriving at Springfield, Dempsey found the Ordnance Department had removed to Ft. Hancock, Ga., where he was ordered to proceed forthwith.

John Mills Houston, Pvt. Marine Corp. Bureau of Operations, Navy Dept., Washington. Pvt. Houston's name was included in the list of Delinquent Professionals published in Variety two weeks ago. He has been in the service for the last ten months and never received a questionnaire.

Sergeant William S. Goldsmith, attached to Headquarters Co., 307th Inf., and Private Arthur Levey of Co. F, same regiment, brother and brother-in-law of Frederick E. and Henry J. Goldsmith, are in France, their arrival being reported this week.

The resignation of a prominent composer is said to have been requested by one of the best known of New York's social clubs owing to the musician's alleged expressions on the great conflict.

Eugene Elias, son of Jacob Elias, auditor for the W. V. M. A., Chicago, enlisted last week in the Motor Truck Ordnance branch of the service, and has left for Jefferson Barracks, St. Louis.

Indianapolis (Ind.) local 194, I. A. T. S. E., have the following members in military service: William F. Parr, Ray Marshall, Leonard Davis, Arthur Navin, Earl Goodwin, William Simpson, Walter Gavin, Joseph Finke.

Dallas (Texas) local 249, I. A. T. S. E., is represented in the service by Lieut. James H. Crosby (army), Joseph Brewer (navy), W. E. Kennemar, aviation signal corps, Earl Meddin and J. J. Schaefer (army).

Herman L. Lowe, son of Joshua Lowe (Variety), is in France with the American Ambulance Corps, according to a picture printed in the "Times" Sunday. Bertrand L. Mendelson, Mr. Lowe's nephew, has enlisted in the navy.

Theodore Wiggins Forrest (brother of Gerie De Milt), Co. B, 116 Batl., C. E. F., died in action April 3. He formerly lived with his mother at 19 Wyckoff street, Brooklyn, N. Y.

Grant McKay, who was in vaudeville as accompanist for Mme. Melba and

Nora Bayes, has enlisted with the Marines and is now stationed at Paris Island, S. C.

The Elks in New York (No. 1 lodge) have ordered the German language must not be spoken within the clubhouse.

Louis Williams (Mgr. Fox's Star), 321st Signal Corps, Camp Upton, as a telegrapher.

Max Rogow (Soule and LaSalle), Base Hospital, Camp Greene, Charlotte, N. C.

James Booth Garner sailed for London, last week to join the Royal Flying Corps.

James H. Rafferty has been appointed Regt. Supply Sergt., 4th Regt., Aviation Signal Corps, Camp Green, N. C.

Paul E. Norman ("Submarine F-7"), Ensigns Training School, Municipal Pier, Chicago, Ill.

Stuart Fox, Section 542, Camp Crane, Pa.

Corpl. Joseph J. Barry, 178th Aero Squad, Kelly Field, San Antonio, Tex. Edwin Sloane, Exchange theatre, Camp Sherman, Chillicothe, O.

Al Jackson ("Submarine F-7"), Great Lakes Training Station, Chicago.

"Happy" Jack Jackson, who enlisted several months ago, has been assigned to Camp Lewis, Tacoma. His address is care of the 44th Infantry Band at the above cantonment, which is at American Lake.

Art (Goldie) Goldberger, formerly in theatrical news paper work is now a corporal, assigned to the quartermasters' corps, as intelligence officer and stationed at Camp Joseph E. Johnston, Florida. He was in New York this week and delivered up a deserter from Camp Merritt.

DRAFTED.

Fred H. Rosenberg, who used the professional name of Ross and was of Ross and Winton, called to Camp Upton, April 21. Winton is also subject to immediate call.

Sol Leslie was ordered to Camp Upton next week, he having waived exemption in favor of his brother, Lew, who is supporting their mother and invalid father.

Charles Franklin ("Midnight Rollers") ordered to Camp Meade, Md., April 28. The third member of the company called to service.

Howard Lindsay, with Margaret Anglin in "Billeted," left for Camp Upton.

Paul Melvin (Three Melvin Brothers) called for immediate service by his board at Reading, Pa.

Paul Frawley, in "Toot Toot," has been ordered to report in Providence next week.

Morton L. Stevens, of "Prosperity" (sketch) ordered to report April 23 at Camp Ayres, Mass.

Joe Goodwin, song writer, was notified Wednesday he was physically fit and accepted.

Frank Kellam ordered to Washington April 21.

Frank Morgan ordered to report at Camp Lee, Va., April 26.

Phil Dolan, formerly of Weber, Dolan and Frazer, fourth class.

Harry Carroll (Orchestra leader at the Grand, Hamilton, O.), accepted.

Ted White ("Oh, That Melody"), ordered to report at Camp Upton.

George Downy (Armstrong Bus act), ordered to report at Camp Upton.

PICKFORD CURL AT AUCTION.

Chicago, April 24. Theatrical and film stars aided considerably in the Loan drive here this week, Mary Pickford leading the list with over a million dollars in subscriptions at a Board of Trade meeting. Miss Pickford auctioned her curl off for \$15,000, and Elsie Ferguson, at the opening of "The Unbeliever" at the Auditorium, sold a rose for \$25,000.

Others who were active in helping the windy city sale were Louis Mann, Sam Bernard, John Barrymore, Margaret Anglin and Irene Bordoni.

BETTER VAUDEVILLE AT CAMPS.

The raising of the grade of vaudeville shows for the cantonments, is gradually being effected, in spite of the tendency of the Committee on Training Camp Activities to hold down the cost of all attractions. As a number of acts appearing at the cantonments have readily agreed to a salary cut, it is felt in booking circles that the committee has been accorded the best "break" thus far. In playing at the camps it is known that professionals have had to contend with many inconveniences and there has not been one word of complaint.

A booking expert in noting cantonment conditions, is of the opinion that the Liberty theatres are wrongly scaled, at least so far as vaudeville is concerned, the rate being 25 and 50 cents. There appears to be too many of the latter seats and as none of the houses, which hold from 2,500 to 3,000 persons on a single floor, are graded, those seated back of the center have little chance to enjoy the show. A different allotment of seats, with fewer reserved for officers, who rarely use all the seats roped off for them, and a change in the admission scale is suggested. It is thought that if the houses were scaled from 10 to 30 cents, bigger attendance would be guaranteed and the reduction would permit of "repeaters."

LAST CHANCE TO FILE.

Commissioner Roper, Internal Revenue Department, has let it become known that those who have not yet filed Income Tax returns may, in cases where a good excuse is offered, escape the penalty for delinquents if the returns are made at once. Just what consists of a good excuse is a matter for the various collectors to decide, but those who through illness or travel have not filed returns, stand a good chance of escaping fines if they are prompt. In any event those filing voluntarily will escape with lesser penalties that those caught by the "delinquent squad," which is shortly going into action.

A drive is on by the Revenue agents to obtain the filing of form No. 1099, on which everyone who has paid \$800 or more during 1917 to any individual or firm, should stipulate to whom paid. These forms should be sent to the Sorting Division, Internal Revenue Department, at Washington and are used to check up the returns of the persons or firms so paid. There is no penalty for the failure to file these forms, but the Government asks every citizen to do so as a patriotic duty.

ONE OFFICE FOR ALL R.R.

Within the next few weeks all of the uptown ticket offices of the railroads will be confined under a single roof in three different sections of the city. There will be one large office in the theatrical district, one down town and one in Brooklyn.

The office in the theatrical district will be on one of the side streets, somewhere in the 40's. In it will be located the Lehigh Valley; Pennsylvania; N. Y. Central; Delaware, Lackawanna and Western; Erie; N. Y., Ontario and Western; New York, New Haven and Hartford, and Baltimore and Ohio.

There has been an order issued from Washington which places a prohibition upon the soliciting of business on the part of any representatives of any of the roads.

2,000 SAILORS SEE SHOW.

The show given at the Naval Station, Bensonhurst, on April 19, directed by John Lampe and Jack Dempsey, when the audience consisted of 2,000 sailors and officers, consisted of the following turns, who volunteered their services:

Sam Harris, Murphy and Meehan, Ethel Phillips, Paul Hamlin, Three Herbert Sisters, Florence Timponi, Dave Glaber, the Bandys.

CABARETS

"The Hodge Podge Revue," Healy's new combination restaurant show in Thomas Healy's Golden Glades, has been doing a remarkable business since its opening a couple of weeks ago at the 66th street Healy establishment. Mr. Healy will probably run the entertainment right into the summer if not through it. Healy's Westchester Farm at Hartsdale starts on its summer run May 15. Healy's Farm is a regular warm weather institution now. It's the coolest ride up there on a hot evening that New York City can furnish. For some unexplained reason (although there must be an explanation for it), the White Plains road (on which Healy's Farm is situated) is always cool when riding over it on the very hottest nights. During the record heat week of last summer when every other roadway out of the city was no better than Broadway as far as warmth was concerned, it was necessary to put on wraps up to Healy's, after passing the Empire City track.

The ordinance to completely abolish cabarets in Atlantic City was finally passed by the Board of Commissioners with only one dissenting vote. The new law is to become effective July 1, and places an embargo on any and all cabaret performances in the city. It does not prohibit dancing and concert music, and managers of the leading cafes are making arrangements to enlarge their dancing space and supply their patrons with orchestral delights of extraordinary magnitude. It is the belief of some of the more aggressive purveyors of this class of amusement that eventually operative singers will be permitted. It is the opinion that the elimination of cabaret will not seriously interfere with the receipts of these establishments.

A committee of Chicago cabaret people visited Mayor Thompson last week and urged him to veto the new ordinance which abolishes cabarets. After the conference it was stated that the mayor had indicated that he was impressed with the statements of the cabaret men. It is generally believed that the mayor will veto the ordinance. The committee which called on the mayor consisted of seven of the most prominent cafe owners in the city. They included Jacob Beifeld of the College Inn, Herman Grossman and Julius Loesser of the States, A. Weiss of the Winter Garden, Al Tearney of the Auto Inn, Harry Kavanaugh of the Woodlawn Cafe, and Harry Moir of the Terrace Garden.

The Pelham Heath Inn on the Pelham Parkway will have its formal season's opening Wednesday evening (May 1). Commencing this week, the Inn has added a Chinese kitchen, the first one in any road house. It will be open after 11 p. m. At the Pelham Heath Bill Kurth has the same kitchen crew under him he had when restaurant manager of the Coconut Grove. The menu has accordingly picked up and Pelham Heath is drawing on the strength of its seating, something very few road houses ever truthfully boasted of.

Bailey and Cowan, Gueran and Newel and Bee Palmer (formerly Ellsworth and Palmer, a western "sister act") opened on the Century Roof this week. Among those leaving the Roof show were Julian Hall and Lauretta McDermott.

The Chicago cabarets were officially "snuffed out" of existence Monday night as the old city council retired from office and their successors came in. Mayor Thompson permitted the

cabaret measure to become a law without affixing his signature. The ordinance became effective May 1 and divorces the cabarets from places where liquor is sold. The present cabaret stands can continue provided they deal only in soft drinks.

Jos. B. Franklin, head of the Fifth Avenue Entertainment Co., started on an automobile tour of the New England states last week, with a number of big parks as his objective. Franklin will inaugurate a girl revue at Paragon Park, Boston, May 1. He will also install an augmented orchestra there, as well as furnishing the orchestras for indefinite summer engagements at Nantasket Beach and other coast resorts.

Champagne may shortly be an absent luxury. The supply over here is limited, with an embargo existing on the importation. The German invasion of France has destroyed some of the vineyards over there, especially Pommery's at Rheims. It is reported the Pommery staff in New York has received notice of the closing of the local **Gianetti's Cafe**, Seattle, is using a revue of nine people, and although a dry town, is reported as doing a good business. The revue was placed by Blake & Amber of San Francisco on a contract of 10 weeks with all transportation paid.

VARIETY FREE

TO THEATRICAL MEN IN THE SERVICE

While the war continues VARIETY will be sent complimentary to any theatrical man in the U. S. Service.

Name, with address, should be forwarded and proper mailing address sent at once if ordered elsewhere.

The list will be maintained also for re-mailing letters sent care VARIETY.

The Shoreham at Morris Cove, outside New Haven, opens its second season on Monday, under the proprietorship of Dan Sullivan. A cabaret of considerable size will be offered for the opening.

Alexandria Bar, Los Angeles, for many years the principal bohemia for professionals and known to the picture world as the Screen Club, is now a quick service lunch room.

The Original Dixieland Jazz Band has signed a contract that will take them up to the middle of next November at Reisenweber's. They have been there for about a year.

The Solti Duo have been booked for the Shelburne Hotel, Brighton, for the summer. Jack Duffy, now with the "20th Century Maids" may also appear there.

The Heidelberg and Hof Brau Cafes, San Francisco, are now called the Columbia Inn and "The States," respectively.

The engagement of Lillian Lorraine in "The Midnight Frolic" will probably decide whether Miss Lorraine is to return to "The Follies" this summer.

The Chateau Laurier, City Island, and Hotel Seaborn, Coney Island, will open for the season about May 1.

The new "Midnight Frolic" on the Amsterdam Roof (Flo Ziegfeld's show) opened Wednesday night.

PROVIDING FOR PLAYERS.

At the Dramatists & Composers' club Monday afternoon a meeting was held for the purpose of devising ways and means for the reception of players and entertainers visiting the different war camps to entertain the soldiers, as recent experiences by different delegations were both embarrassing and disagreeable.

Howard Kyle, who recently had charge of a band of entertainers that visited Camp Dix, is largely responsible for the effort to have stage players accorded better treatment than generally shown them in the past. Players have agreed to go to Y. M. C. A. halls in the camps and put on shows but upon reaching the cantonments would find no one to receive them, nobody in authority and the players left to shift for themselves.

As the Government has taken cognizance of this condition a committee will be appointed to avoid it in the future.

The Y. M. C. A. amusements are not governed by the United States War Department.

CHORUS GIRLS' AMBULANCE.

The American Women's Hospital in Europe have written a letter to the members of the chorus in "Flo Flo" asking the girls to select a name for the ambulance which is to be sent to France as the result of their drive for contributions. The ambulance may be called "Flo Flo."

BUYS TWO SKETCHES.

Lewis & Gordon have bought the rights to two of the sketches in the present Greenwich Village theatre bill.

NEW ACTS.

Roy Gordon, of Lillian Steele and Chums, and Mabel Hamilton (the "original" Miss Hamilton of Clark and Hamilton) in a new act, "Wedded Bliss," by Tommy Gray (Harry Weber).

Abe Shapiro, of Bush and Shapiro, has been at Camp Grant, Rockford, Ill., for several weeks. Joe Bush will team with his wife, Marie Salisbury, who has been in the legitimate and recently closed with "Love o' Mike."

Harry Thompson, manager of the Pat White show, and Fred Strauss, agent of "Some Babies," are to back a tabloid of 14 people for a summer tour of the vaudeville houses.

A 16-people act, including Ellis Kirkham, Joe Brown, W. C. Wilson, Gertrude Lang, Mitchell Ingraham, J. Carson and Vahroy Hanbury (Fred Ardath).

"Tarzan" (presented by one of the Patty brothers), formerly known as "Solomon, the Man-Ape" (Charles Bornhaupt).

"Mme. Flutter By," a satire on "Mme. Butterfly," musical, with 12 people (Lea Herrick).

Harris and Morey (formerly Golet, Harris and Morey) two-act. Golet is out of the act.

Lillian Steele and Jack Marcus (H. Bart McHugh).

Ed. Kane (Kane and Herman) and George Leonard.

Charles Lipson and Co., sketch (Lewis and Gordon).

Addison Dolan and Co., in "Trying to Shine" (M. S. Bentham).

Al. Taylor, singing tramp (Wm. Lykens).

Murphy and Barry, the 2 Primrose Boys (Wm. Lykens).

Frank Nulty (Nulty and Nulty) and Matt Kennedy.

J. J. Mulrey in a comedy sketch by Stan Stanley.

"Pickles," by Agnes Scott, with four people (Lewis & Gordon).

Armstrong and West, Wallace, Young and Alma (Bob Baker).

Liberty Minstrel Misses, there being seven girls in the act (M. S. Epstein).

Jack Freeman and four girls in "Brevities," by Frank Fay.

Muriel Day, single.

Geo. Clark and Chas. Fagan, two-act.

Balwin, Blair and Co., sketch

Thompson and Berri.

Steve Green, blackface.

Miniature version of "The Firefly."

IN AND OUT.

Mr. Reddington (Reddington and Grant) slightly injured his leg during the first performance at the Bijou, Brooklyn, last week and had to leave the bill. The couple also cancelled the next two weeks. Howard's Bears substituted at the Bijou.

At the Hamilton last Friday Corroli and Gillette left the bill because of illness. Billy Gould replaced them, and their Casinos, Washington, date this week was filled by Fields and Halliday. El Cota dropped out of the Hamilton bill Saturday because of illness, replaced by Reilly and Lester.

The Flying Russells replaced Mang and Snyder for the first half at the Francais, Montreal, opening Tuesday. Bell and Eva at the Princess, same city, due to open Monday, had not arrived on that day from Baltimore.

William Shilling, of the "No Man's Land" company, left the act last Wednesday night at the Palace, Milwaukee, because of not being featured in the billing.

Through sickness Eddie Foyer was forced to leave the bill at the Hippodrome, Baltimore, this week. Frank and Ray Warner filled in.

Maxine and Band were dropped from the McVicker's, Chicago, program after the Monday matinee. Torcat's Roosters replaced them.

The Three Kanes could not open at Poli's, Scranton, Monday through baggage delay from Washington.

One is "The Maid of France," by Harold Brighouse, the Englishman who wrote "Hobson's Choice."

Josephine Victor is to play the lead, that a statue of Joan of Arc which comes to life in front of church where two soldiers are sleeping.

The other is "Ile," by Eugene O'Neill. O'Neill is the son of James O'Neill and has written several sea sketches.

SOLDIERS ENTERTAINED.

At the request of Mrs. McClellan, in charge of the Red Cross at Columbia Base Hospital, Columbia University, Jack Shea, April 19, got together a first-class vaudeville show and gave the soldiers in the hospital an entertainment, which all pronounced one of the best they had ever seen. The turns included:

The Gagneys Acrobats, Anderson and Goines, Miss Edna Patten, Three Anderson Sisters, O. A. Duncan, Miss Ella La Vail, aerilist; Miss Bobby Inverne, two boxing bouts, Mlle. Paula.

MARRIAGES.

Edith Ogden Cooper, of Auditorium Stock Co., Lynn, Mass., to Lieutenant Charles F. Carrere of San Francisco, April 22, at Lowell, Mass.

Albert B. Moore (formerly Moore and Young-Myrtle) to Charles Edward Netson (non-professional), in Philadelphia, April 18.

J. J. Ryan, Sound Amusement Co., Seattle, to Margaret Murphy, Tacoma, April 1.

Wayne Christy, the Chicago agent, to Dorothy Meltonio, in musical comedy, in St. Paul this week.

BURLESQUE

ARMY OFFICIAL PLACES BAN ON BURLESQUE CAMP THEATRE

Character of Entertainment at Camp Beauregard Theatre Brings Order Barring Men from the House. Shows Were of "Turkey" Variety. Not Connected with Either Wheel.

New Orleans, April 24. Because of objections to the character of entertainment offered, the Beauregard theatre, Camp Beauregard, La., near Alexandria, has been barred to enlisted men by order of Major General Hodges.

Stock burlesque was the policy at Camp Beauregard. Those who viewed the performances there state they were vulgar and indecent.

The stock burlesque show above mentioned has no connection with the Columbia Burlesque Circuit or the American Burlesque Wheel, nor does it hold a franchise from either organization.

There are several so-called "Turkey" shows playing around encampment locations, but none are under the supervision of organized burlesque. The present burlesque season has not closed as yet and none of the companies operating under wheel franchises have been routed for camp bookings.

SUMMER STOCKS.

Ben Levine has made arrangements for stock to open at Wrightstown, N. J., starting May 13. The company will split with Levine's house, the Grand, in Trenton.

Morris Wainstock has everything ready for the first of his summer stock propositions to open at the Gilmore, Springfield, Mass., May 13.

BURLESQUE CHANGES.

While a number of changes among principals have been planned by the James E. Cooper offices, Edward Bixley has been assigned for the renamed "Biff, Bing, Bang" show.

Will J. Kennedy has not signed for next season, but will likely be with the Jack Singer forces.

FULTON'S PRICE.

Fred Fulton has inflated his own value as a stage attraction since Willard agreed to battle him, with the fight taking place at Minneapolis.

Louis Epstein, manager of the Gaiety, Scranton, Pa., wired Fulton and his manager what they wanted for a week at his house. Fulton answered asking what Epstein would give. The manager said he could set no figure and that Fulton should first name an amount.

The reply came back that Fulton wanted \$2,250 for a week with a sparing partner. Epstein sent back a wire with the comment he would not pay that amount for the Willard-Fulton fight in Scranton.

New Haven Chief Against Burlesque.

New Haven, April 24. New Haven will have no burlesque shows, if Chief of Police Philip T. Smith has anything to say relative to the matter. Announcement was made yesterday afternoon that one of Al Reeves' companies was to play a three-day engagement at Music Hall here. Attorney Harry W. Asher, representing the burlesque interests, obtained a license from Sergeant Fennan Watrous of the license bureau at police headquarters for six performances.

When the Chief of Police learned

that the license had been granted he stated that under no circumstances will burlesque be tolerated in this city.

BURLESQUE TOUR ITINERARY.

Late plans in the proposed tour of the All-Star Burlesque company under the direction of the Burlesque Club, which will get under way about the last week in May, provide for a one-night stand in every city on the Columbia Circuit, with the exception of Omaha, Des Moines, St. Louis, Kansas City, Hartford and Waterbury, Syracuse and Schenectady.

The Club Committee has empowered Ed. Lee Wrothe to arrange the show, he having personally conceived the idea of the tour. It has been decided that the admission will be \$2 and the tour is almost certain to realize a handsome sum, which will be devoted to the new clubhouse.

Oriental Dancer in Custody.

Cincinnati, April 24. Leah Leland, aged 20, an Oriental dancer, was arrested at Hamilton, O., several days ago, charged with violating the Federal vice regulations. She was filling an engagement there with a stock burlesque company. When she failed to appear as a witness before the United States Commissioner at Columbus, she was taken into custody by U. S. Marshal Devanney of Cincinnati.

Carter Indefinitely at Seattle.

Seattle, Wash., April 24. The published statement that Monte Carter was shortly opening in Oakland has no foundation. He is here for an indefinite stay at the Oak.

SHOWS IN NEW YORK.

"A Cure for Curables," 39th St. (9th week).
 "Business Before Pleasure," Eltinge (34th week).
 "Cheer Up," Hippodrome (36th week).
 "Eyes of Youth," Elliott (35th week).
 "Fancy Free," Astor (3d week).
 "French Players," Theatre de Vieux Colombier (22d week).
 "Flo-Flo," Cort (19th week).
 "Fountain of Youth," Henry Miller (4th week).
 "Going Up," Liberty (18th week).
 "Greenwich Village Players" (24th week).
 "Her Country," Harris (10th week).
 "Hedda Gabler," Plymouth (2d week).
 "Jack O'Lantern," Globe (28th week).
 "Lombardi, Ltd.," Morosco (30th week).
 "Maytime," Broadhurst (35th week).
 "Man Who Stayed at Home," 48th St. (4th week).
 "Nancy Lee," Hudson (3d week).
 "Once Upon a Time," Fulton (2d week).
 "Oh, Lady, Lady," Princess (12th week).
 "Oh, Look," Vanderbilt (8th week).
 "Parlor, Bedroom and Bath," Republic (18th week).
 "Polly With a Past," Belasco (31th week).
 "Pair of Petticoats," Bijou (6th week).
 "Rainbow Girl," Amsterdam (4th week).
 "Service," Cohan (2d week).
 "You Know Me Al," Lexington (2d week).
 "Seventeen," Booth (14th week).
 "Slick-a-Bed," Gaiety (9th week).
 "Seven Days' Leave," Park (15th week).
 "Sinbad," Winter Garden (10th week).
 "Tiger Rose," Lyceum (30th week).
 "Tailor-Made Man," Cohan & Harris (35th week).
 "The Little Teacher," Playhouse (12th week).
 "The Copperhead," Shubert (10th week).
 "The Off Chance," Empire (10th week).
 "Washington Square Players," Comedy (26th week).

STOCK MEN OPPOSING.

The stock burlesque promoters of 14th street are closely approaching the line which often separates deadly enemies. The promoters are Ben F. Kahn of the former Union Square theatre and Jerome Rosenberg of the 14th Street theatre. One house (Kahn's) is on the east side of the thoroughfare. Rosenberg's house is on the west side.

Rosenberg and Kahn had some business dealings in days gone by when Rosenberg ran stock burlesque at Daly's. The memory still haunts Kahn.

So that the Union Square promoter shall not forget there is another stock organization on the same street, Jerome often offers principal people of the Kahn companies \$25 or \$50 more weekly than Kahn is paying. Each time Kahn meets the bid of his competitor he makes another vow.

The latest spurt in opposition is Rosenberg making a try to secure the Lexington Avenue theatre for stock burlesque, after hearing Kahn was after it. Whether Rosenberg wants the house or wants to boost the rental or terms that Kahn might secure it on has not been divulged. The soldiers' musical comedy, "You Know Me Al," is at present holding over for its second week at the Lex.

Next month Kahn starts his stock burlesque of seven principals and 18 girls at the U. S. Temple, Union Hill, N. J., playing the house on percentage with Harry A. Shea, who has it under lease.

It is reported Kahn believes he may play American wheel burlesque next season in his Bronx house.

ILL AND INJURED.

Axel Mirano is at Bellevue Hospital recovering from the injuries received last Thursday night at the Hippodrome, when the aerial apparatus in the Mirano revolving ladder act caused the upper portion to crash to the Hip stage. The other member of the team, Fournel, was not seriously injured. A boy named Casey standing in the wings was badly hurt.

Fred Lewis, of Lewis and Martha Chapin, was forced to do a "single" at the Casino, San Francisco, last week, on account of the illness of his wife (Martha Chapin), who was ordered by her physician to return to her home in Chicago immediately. The team left for Chicago last Saturday.

Carrie Jacobs Bond, Chicago composer of "The End of a Perfect Day," is reported seriously ill at Los Angeles. Miss Bond was caught in a sandstorm, and her illness is the result of inhaling quantities of the sand. Her condition is critical.

A letter from Louis Lesser, ill in Baltimore, to the Burlesque Club, states that he has received immediate surgical and medical treatment from the funds supplied by the club and already shows improvement.

Addison Pitt, director of productions at the Wilkes, Seattle; Grace Huff, leading woman; John Cook, and Manager Dean B. Worley are all confined to their homes with gripe.

The Five Metzetts were out of the Pantages' bill, San Francisco, from Sunday night to Wednesday night, due to an injury to Charlie Metzetti.

Bonita left the Will King Musical Comedy Co. in San Francisco last week to have her tonsils removed. La Valera, a Spanish dancer, replaced her.

Mrs. Harry De Muth (Dancing De Muths) is recovering from a serious operation performed Monday at the New York Hospital.

Helen Lane was compelled to retire from "Stockings" Saturday at the Globe, Philadelphia, on account of laryngitis.

Mona Raymond (Hello Girls Co.) was taken suddenly ill while in Chicago last week, her place was filled by Ida Lavender.

Mr. R. Sheedy, who was recently operated upon, left the hospital this week.

OBITUARY.

Lawrence J. McCarthy, for many years stage manager of the Boston theatre, later business manager of that house, of the Park theatre and more recently of the Boston opera house, died from heart disease in his home at Brookline, Mass., last week. He was 57 years old. He had been ill but a short time, and his death was a surprise and shock to his many friends. Mr. McCarthy had been interested in the stage since he was a boy, when he sang in a spectacular production. He started as a professional in the capacity of call-boy. He superintended the first production of "The Old Homestead" with Denman Thompson at the Boston theatre in 1887.

IN MEMORY

of my dearly beloved and devoted

HUSBAND

CARROLL JOHNSON

Who Died May 1st, 1917

A SOLEMN REQUIEM MASS

Will be offered for the repose of his Soul

WEDNESDAY, MAY 1ST, 1918 at 9 a. m.

Church of the Immaculate Conception, Elizabeth, N. J.

Brother Elks and all friends are invited to attend.

His sorrowful wife

MRS. CARROLL JOHNSON

Ellen Vetter died at the Home for Incurables, April 17, at the age of 56 years. The deceased was in vaudeville, also her husband, Max Langslow. The funeral was under the auspices of the Actors' Fund.

IN MEMORIAM

of

PRINCESS VICTORIA

Died April 25th, 1917

A FRIEND

Harry T. Houpis died in Lowell, Mass., after two days' illness, from pneumonia April 18. He was well known to theatrical people throughout the country, being proprietor of the Plaza restaurant in that city.

Mrs. T. J. Considine died in Seattle, following an operation, April 20. Her husband was the general manager of the Empress, Seattle, and a brother to John W. Considine.

MEMORIAM

My Beloved Brother

CARROLL JOHNSON

Who passed away at St. Luke's Hospital, New York City, May 1st, 1917; age 57.

BILLY M. JOHNSON

The wife of John C. Newcomb, playwright, died in Seattle, April 19, after a brief illness. The deceased was 27 years of age.

James Murphy, father of Harold Murphy, superintendent of the Metropolitan, Seattle, died at his home, after an illness of several months.

Gloria Gray ("Show of Wonders") died at Walla Walla (Wash.) April 10. The body was brought to New York. Death was due to quick consumption.

Mrs. Willard N. Reed (Reed St. John Trio) died at her home in New York last week of pneumonia. The deceased was 44.

VARIETY

Trade Mark Registered
Published Weekly by
Stans Silverman, President
Times Square New York

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

Advertisements sent by mail should be accompanied by remittance.

SUBSCRIPTION
Annual \$4 Foreign \$5
Single Copies, 10 cents

Entered as second-class matter December 22, 1905, at the Post Office at New York, New York, under the Act of March 3, 1879.

Vol. L. No. 9

Rose Coghlan has a new sketch she is rehearsing for vaudeville.

"The Girl on the Magazine" now has Skeets Gallagher with Florrie Miller-ship in place of Al. Gerrard.

The Treasurers' Club of America will hold its annual club benefit May 5 at the Hudson, New York.

May Irwin has gone away for the summer to her farm at the Thousand Islands.

Billy Lang and Jack Mendelsohn have formed a music publishing partnership in Boston.

Fred Ardath's name now appears on the office door of the J. C. Peebles offices in the Palace.

Dick Rider has joined the Dan Coleman show as manager, replacing Stanley Dawson, who goes to the Ringlings.

Felix Adler is again ready for vaudeville. He will be assisted by Frances Ross.

The Loew office nine would like to arrange ball games for the coming season with theatrical nines.

H. B. Warner will remain idle until the play which he did in Chicago, "Among Those Present," is fixed up.

The dinner to Congressman Kahn at the Greenroom Club will be held this Sunday evening (April 28).

The Hixon-Connelly Studios of Kansas City were the photographers of the Francis Renault picture appearing in his advertisement in VARIETY last week.

A handsome granite monument was placed last week over the grave of her late husband in Evergreen Cemetery by Mrs. Carroll Johnson.

Until further arrangements are made the Alice Kauser offices will handle the plays of the Henry James Smith, killed in auto accident recently in the west.

Chio and Chio will sail for Japan July 15 from San Francisco. George Chio has been in this country for 18 years. Mrs. Chio was an American girl.

Suzanne Creighton, formerly of the three Creighton Sisters, joined "Odds and Ends," which has lately made a number of cast changes.

The title given to the new Frances Starr play, which opens next week, is "Over the Hilltops." It was written by Hutchinson Boyd.

Clinton Moffett's recast production of "Two Pair" is now in rehearsal and is slated for a New York showing in the near future.

Mrs. Fiske will end her engagement at the Cohan theatre in a fortnight and will be succeeded by Klaw & Erlanger's "The Kiss Burglar."

Joe Glick is back on Broadway—and the Friars—after touring with "Good Gracious Annabelle" and the Chicago company of "The Gipsy Trail," which closed last week.

Joe Woods is looking after the U. B. O. booked houses in Woonsocket and Pawtucket, R. I., formerly booked by his brother, Pat Woods, now in the Navy.

A vaudeville agent's office this week replied to a booking man who asked if it had a certain act open, that it had been "instructed to give out no information over the phone."

The Friars dinner to William Morris at the Monastery Sunday night (April 28) will have among the speakers James W. Gerard, Harry Lauder and Police Commissioner Enright.

The Palace, New York, has had a beehive outside its front for the past week. It applies to the Kaiser ("see the Bees get the Hun") and draws plenty of attention from passers-by.

A benefit show will be held tonight (Friday) at Amsterdam Hall for the Seamen's Mission, one of Father McGrath's charities. The bill was arranged by George Poli and the Ford Sisters.

Dorothy Dorr will replace Amelia Bingham in the cast of "The Man Who Stayed at Home," at the 48th Street. Miss Dorr had been playing the role

appearance this season Monday in Baltimore in a new play called "Over the Hills," produced by David Belasco. It will be the first of a two-week try-out as is the usual Belasco custom. It is designed for the Belasco theatre, New York, to open next season.

The Lyceum, Amsterdam, N. Y., will take no bill from the United Booking Offices for next week, owing to labor troubles in the town. Something is always happening in Amsterdam. If it isn't the village's traffic cop falling off his motor cycle or someone stealing a paving block out of the main street, it's something else.

For the present no successor will be named to William McKinnon (Mac), who has been editing the Alliance Journal, the officers at local headquarters getting out the sheet, with International Assistant President Charles C. Crickmore being general supervisor. Mac is training for military service in the South.

Will Morrissey, one of the many professionals who are devoting all their time to the Third Liberty Loan Drive, has adopted a humorous method in addressing audiences. He starts off by speaking in German. This never fails to bring objections, but it gets the houses "all steamed up," and then Morrissey "goes to it."

Over 8,000 tickets have been sold for the 24th annual benefit of the Ac-

you on Saturday night at midnight." Which Miss Cowl did. It was the first time in the history of Chicago that an actress gave a special performance for an actor.

The loyal German-American was referred to by Augustus Thomas Saturday night at the Shubert when Mr. Thomas spoke for the Liberty Loan. Mr. Thomas said he thought this was but fair to those German-Americans who had the interest of the country at heart. After the speaker had narrated an incident, a man in the rear of the orchestra arose and with a decided German accent said: "I'll take \$10,000." The total subscription for the performance through Mr. Thomas' effort was \$75,000. Once while speaking Mr. Thomas said: "I hear Mr. Barrymore ('The Copperhead') is playing there; walking across the stage, restless, and as the show must go on, I shall leave." A voice from the front called out: "Never mind the show, keep on talking."

Harry Davis was hooted and hissed off the stage at the Alvin theatre, Pittsburgh, one of the houses of the Harry Davis Enterprises, of which he is general manager, by the audience attending the show April 17, in the midst of an attack on the administration. Shouting men refused to allow him to complete his remarks and finally he withdrew behind the curtain. The incident occurred during the Liberty Loan drive, between the acts of "Lord and Lady Algy." When the excitement was at its height, William Faversham came from behind the curtain and is reported to have said that "there is no necessity for this clubbing of the people into buying Liberty Bonds," he began. "It is not found necessary in Austria and Germany, and it is not called for here. The people will buy bonds without this sort of thing. We actors are trying to earn a living by our work on the stage. I have sold my yacht and taken my children out of expensive private schools to save money for the Government. It is not right that we should be forced to have our performances interrupted by political debates."

One of the most successful benefit performances ever held in the city for a war benefit was staged last Wednesday night at Manhattan Casino for the Knights of Columbus War Fund, the proceeds, which amounted to about \$4,000, being added to the quota of the Church of the Resurrection. The affair was arranged by the Strand Social Club and the Casino was donated by Edward Waldron, free of charge. Mr. Waldron also contributed the services of his employees. The committee in charge of the entertainment and dance included George P. Murphy, the burlesque comic and auto racer; Charles M. Ferns, Robert Alexander, William La Hiff, Benny Murphy, Maurice B. Haas, James J. Morton and John J. O'Connor ("Wynn"). Every act scheduled to appear arrived on time and drew a grateful reception from the 3,600 Harlemites present. Father Murphy made a wonderful appeal to the crowd, thanking the committee, particularly the chief donor, Edward Waldron. The latter followed with an essay on Purgatory and encoring with a song of his own titled "Mother Dear," being accompanied by Thomas Gorey, James Woods, John Phelan, Mike Ryan and "Podge" Ryan, a quintet of his own employees. The following acts appeared:

Ryan and Lee, Sam Watson, Savoy and Brennan, Howard & Ross, Patsy Doyle and wife, American Four, Gallinelli Sisters, Bobbe and Nelson, Mike Bernard, Strand Trio, Frisco, St. Clairs, Leo Edwards, Steve O'Rourke, Val and Gamble, Clayton and Lennie, Julia Garrity, Clark and Verdi, Harry Hines, Bobby Murphy, Broomstick Elliott, Knox Wilson, Frances Starr, Con Conrad, Bert Hanlon, Norah Kelly, Ford Sisters, Correlli and Gillette, Van and Schenck, Sophie Tucker, Bob Dailey, Sammy Smith and James J. Morton.

Volunteers for France

All professionals of both sexes in the theatrical profession who wish to volunteer for service in France as entertainers for our soldiers over there should address their application to

Winthrop Ames, Little Theatre, West 44th St., N. Y. City

in one of the touring companies of the piece, which just closed.

Chris O. Brown, who lately returned to New York, has joined with Jack Goldberg in the promotion of some new war films. Goldberg created a sensation in Sully's barber shop last week by having his mustache annihilated.

Mrs. Henry B. Harris plans to go abroad with her company to play in the trench theatres in the course of the next month. Her husband (Mr. Connolly) is now in Texas in the Aviation Corps. He will likely go at about the same time.

A new drama called "America First" is being tried out in stock at the Fifth Avenue theatre, Brooklyn, this week. It was written by the house stock's leading man. Heading the cast are W. O. McWalters, Aubrey Bosworth and Mae Melvin.

Mr. and Mrs. Michael J. Duffy celebrated their silver wedding April 12. The whole affair was a complete surprise to Mr. Duffy. He is the press representative at Proctor's 5th Ave. It was arranged by Bill Quaid, manager of the 5th Ave.

"Business Before Pleasure" is the last Potash and Perlmutter play that will be written. The next play which Montague Glass and Jules Eckert Goodman will do is a play for Barney Bernard, but the character, while Hebrew, will not be Potash. Woods will produce the piece at Christmas.

Saturday William Sheer put a lien on the Playhouse. Some time ago he rented offices in the building and fitted them up sumptuously. He, however, neglected to pay the rent and upon being ousted, the electrical fixtures became a part of the building. Sheer claimed otherwise, hence the lien.

Frances Starr will make her first

tor's International Union, which will be held at the Star Casino Saturday. James W. Gerard and Samuel W. Gompers are expected to be present. The latter will speak on "The Alliance of Labor and Democracy," while Mr. Gerard will speak on the Liberty Loan.

There have been innumerable claims regarding the origin of method of shutting off an act known as "Get the Hook." While confined to the Polyclinic Hospital recently, John R. Rogers looked over an old scrapbook and unearthed a newspaper clipping showing the villainous concoction was applied to him in September, 1869, on the stage of the old Woods theatre, Sixth and Vine streets, Cincinnati.

Eddie Foyer, the monologist who has been a Liberty Loan theatrical speaker appearing in the Loew's theaters, although he was not regularly assigned for that evening by the Theatrical Committee of the Liberty Loan, caused a near riot when he said at the Victoria Saturday night he had received word from Washington the old 69th Regiment had been wiped out. The statement was taken up by the dailies, but the cause was probably due to misconception on the part of some hysterical person in the house. Foyer's effectiveness in the drive netted \$34,000 at the Boulevard one evening last week, an upper east side Bronx house, where \$4,000 would have been considered an evening's normal subscription.

While in Chicago Jane Cowl went to see John Barrymore in a matinee performance of "Peter Ibbetson." After the performance Miss Cowl went back stage and, meeting Barrymore, said: "I have never seen better acting in my life." "Thank you," was Barrymore's reply. "I've heard a great deal about your wonderful work in 'Lilac Time.' It is the regret of my life that it is impossible to see you." "If you want to see me in 'Lilac Time' you shall. I will give a special performance for

MILITARY SHOW AT LEXINGTON TOUCHES BIG HOUSE'S RECORD

"You Know Me, Al!" Presented by Troopers Plays to Capacity. Cast of 109 Costs Only \$218 Nightly. Will Play to \$55,000 on Engagement. Finishes Tomorrow Night.

"You Know Me Al," the musical play acted and presented by the men of the 27th Division, quartered at Spartansburg, S. C., ends a two and a half week stay at the Lexington Avenue Saturday. The business throughout has been exceptionally big and the nine days ending Saturday last drew a gross of over \$30,000.

There was capacity Saturday, something that only the Chicago Opera Association and Harry Lauder attained in that house. This week's pace should pile up an additional \$25,000.

The boys in the organization have been receiving \$1 a day. There are 109 persons in the outfit. This week, however, the "wages" were raised to \$2—paid each night. The total salary list is \$218. Against the company's share are the advertising and the upkeep of the men.

The show is playing on a 65-35 basis, and the engagement has proved a windfall for George W. Grundy, who leases the Lexington. All he supplies is the house, the ticket sellers and ushers, the attraction standing the total advertising and other expenses. Mr. Grundy is reported to have dropped about \$30,000 recently in the production of new pieces at the Lexington and in "Success," which he backed.

The soldiers' play could stay on, but must stop because of orders from the War Department. They will give a matinee performance in Washington Monday afternoon, thence returning to their cantonment to await orders.

LAWRENCE MCCARTY BURIED.

Lowell, Mass., April 24.

Theatrical people of Boston and other cities, and scores of personal friends, last Saturday attended the St. Alden's church, where the funeral services were held for Lawrence J. McCarthy, for many years manager of the Boston theatre and recently lessee of the Boston O. H. The pallbearers were Thomas J. Barry, Sheriff John A. Kiliher, John B. Schoeffel, manager of the Tremont; Edward D. Smith, manager of the Shubert houses; Charles J. Rich, resident manager of the Colonial and Hollis Street, and Charles S. Harris, manager of the Boston.

"SEVENTEEN" QUARREL.

A quarrel between Stuart Walker, the producer, and the adapters of "Seventeen," Hugh Stanislaus Stange and Stannard Mears will likely find its way into the courts.

Walker has taken the names of the adapters off all of the paper and the program and an open quarrel at the Booth is now common talk.

Walker was rehearsing a new piece when the adapters came to ask for their royalties. Walker responded by trying to quiet them so that he wouldn't be embarrassed before his company. They retorted they wanted their rights. Walker claims he made so many changes in their version that they were not entitled to the royalties. Three companies are in rehearsal for the road. This is Walker's first Broadway success. He was stage manager for Belasco for several years and then or-

ganized his own "Portmanteau Players," which gave performances in private houses and then at the Princess. He has two new plays he is to do in Indianapolis this summer in his stock theatre.

TICKET BROKERS SORE.

Chicago, April 24.

The leasing of the store in the new Woods theatre to Mrs. Couthouli, the ticket agent, has caused a civil war along Randolph street, all the other agencies considering the move as a direct slap at them. Ernie Young's store is opposite it.

A. H. Woods arrived here this week and conferred with Lou Houseman, but would make no statement anent the Couthouli other than confirm it.

JANET DUNBAR WITHDRAWS.

Janet Dunbar, playing the romantic lead in "Lombardi, Ltd.," was stricken with appendicitis Tuesday and ordered to the operating table, but insisted on playing her role that night because there was no understudy ready. She went to the hospital Wednesday, replaced by Lydia Beckwith.

SEE YOU LATER!

"See You Later," the musicalized version of "The Girl from Rector's," which had its premiere last week in Baltimore under the direction of A. H. Woods, has been taken off temporarily so that a number of changes can be effected. Jean Schwarz is at work on the score, which was originally done by Joseph Szulc.

The show cancelled New Haven this week for the fixing. It is slated for the Eltinge to succeed "Business Before Pleasure," due to close the New York run in a few weeks.

"LAND OF JOY" CLOSING.

Chicago, April 24.

"The Land of Joy," which opened last week at the Illinois, after playing its allotted three weeks, will close.

The Spanish opera had been doing a big business on the road. The management attributes its failure locally to conditions, augmented by the Liberty Loan drive.

Thomas Manley Declared Insane.

New Orleans, April 24.

Thomas Manley, manager of a company appearing in Tulsa, Okla., was pronounced insane recently by the County Board of Examiners and committed to the Oklahoma State Hospital, Vinita, Okla., where relatives are requested to write the hospital authorities.

Miller Substitutes Sherman.

When Henry Miller decided to make a revival of "The Marriage of Convenience," to take up the time made vacant by the hasty closing of "The Fountain of Youth" at his new playhouse, he intended transferring Bruce McRae from the Ruth Chatterton Co. to play opposite Billie Burke.

Miss Chatterton, according to gossip, registered a most violent objection, asserting it would give the impression she had closed with "Come Out of the Kitchen," and besides, there were enough good actors disengaged without weakening her organization. Miller saw the force of her argument and substituted Lowell Sherman.

S. L. RAU CHARGED WITH ASSAULT

Atlantic City, April 24.

S. L. Rau, a broker who lives at the Hotel Netherlands, New York, was held in \$500 bail for the Grand Jury at the close of the hearing yesterday, charged with assault by Claire Nagel, here last week with "Rock-a-Bye Baby" Co.

Miss Nagel is under the care of a trained nurse. According to her testimony she was pulled inside a limousine by Rau, waiting outside the theatre after the performance, and the driver started off at high speed. The struggle inside the car and her screams attracted the attention of pedestrians, and finally the machine came to a stop. "On alighting from the machine, I was struck heavily on the wrist and did not regain consciousness until I found myself surrounded by my friends," Charlotte Wakefield, another member of the company, corroborated Miss Nagel's testimony.

Rau was arrested in his room at a beach front hotel by detectives, after first refusing them admittance. In addition to being a broker, it is said he is vice-president of a large New York corporation.

"LOYALTY" IN THE FALL.

Elliott, Comstock & Gest's proposed production of George V. Hobart's "Loyalty," announced for this spring, will not be ready until the fall. It could not be gotten ready before the hot weather was likely to set in. The piece is a sort of sequel to "Experience."

SPRING SHOW OFF.

Arthur Hammerstein has called off the spring production he intended doing, because of the death of Otto Harbach's mother last week. The author was called west to his mother's bedside before he had completed the work and he will remain away from New York some weeks.

Savage Show at Tremont, Boston.

Boston, April 24.

Mizzi Hajos is to be the summer attraction at the Tremont, Boston, in the piece originally called "Hoop La," but this title will not be used.

Henry W. Savage is the producer.



LOUISE KELLY

Placed by CHAMBERLAIN BROWN in John Galt's "Flo Flo" as "Flo Flo." MR. BROWN has placed H. B. WARNER, EDITH TALLAFERRO, TYRONE POWER, RICHARD CARLE, ADA MEADE, RICHARD PYLE, VERA MICHELINA, LOUISE DRESSER, TYLER BROOKE, MARY BOLAND, HARRY FOX, MABEL WITHEE, CONRAD NAGEL, ZOE BARNETT, JAMES CARSON, EDWIN NICANDER, LOIS MEREDITH, OTTO KRUGER, ERNEST GLENDENING, ALAN DINEHART, GERTRUDE VANDERBILT, LAURA HOPE CREWS and others.

A. E. A'S ANNUAL MEETING.

The annual meeting of the Actors' Equity Association will be held May 27. The amendment of the A. E. A. constitution which will permit junior members to be properly classified is certain of adoption.

The proposed amendment is as follows:

Article II, Section I, to read:

The membership shall comprise three classes to wit: Regular members, junior members and lay members.

Section 3 to read:

Persons who have been actors for less than two years and who have played at least one speaking part, are eligible to election as junior members. Said junior members to hold no office, to cast no vote, nor to be present at the annual or any special meeting.

The present Section 3 to be numbered 4, and 4 to be numbered 5.

The amendment will be of a big help to the Equity and will enable any number of affiliated members not covered by the regular classification of "eligibles," but who will be permitted to enjoy benefits that the "two years of professional acting" clause heretofore taboed.

The main purpose is to give them the protection of the standard contract, the Equity's legal support and all other benefits to which the non-Junior members are entitled. There is the probationary period of active membership to be gone through with, but continued association eventually brings the juniors into legitimate membership.

In other words the Equity believes that anyone who has a "line" in a spoken drama can become a member of the association.

The newly nominated Equity ticket will be ratified as follows: Francis Wilson, president; Bruce McRae, vice-president; Howard Kyle, corresponding secretary; Grant Stewart, recording secretary; Richard A. Purdy, treasurer; Paul N. Turner, counsel; Council—Messrs. Sampson, De Angelis, Westley, DeCordoba, Cope, Sills, Christie, Stevenson, Hull and the Misses Florence Reed, Helen Ware and Katherine Emmet.

The election of at least three women to the Council means that the ensuing year will find the women taking a very active part in the activities of the Equity. Katherine Emmette, Florence Reed and Helen Ware are to be the new women council members.

The Equity Council announces that the following managers have pledged themselves to use the standard Equity contract: The Shuberts, Klaw & Erlanger, Alf Hayman, A. H. Woods, Henry W. Savage, Cohan & Harris, Oliver Morosco, David Belasco, Henry B. Harris Estate, William Harris, Jr., The Selwyns, The Lieblers, Arthur Hopkins, Charles Hopkins, J. Welch, Anderson & Weber, Elizabeth Marbury, Andreas Dippel, Redpath Bureau, Charles Coburn, Richard Walton Tully, Smith & Golden, Stuart Walker.

A. E. A. SETTLEMENT.

The arbitration committee of the Actors' Equity Association this week satisfactorily adjusted a contest which has been pending some time between Weber & Anderson (representing William Collier) and Ned Sparks. The latter, who made the complaint, appeared in the Collier show "Nothing But the Truth."

While on tour a difference of opinion between Sparks and the star led to Sparks leaving the show. He then put in claim for salary for the balance of the season.

The committee decided in favor of Weber & Anderson, which was followed by an expression of regret over the affair by Sparks.

TYLER'S "PENROD."

George Tyler has accepted a version of Booth Tarkington's stories of "Penrod" and will give it a spring tryout. The character of "Penrod" is a boy about 12.

WANING SEASON MARKED BY PASSING OF "BUYS" AND SHOWS

Five Musical Attractions Now Holding Attention of Brokers. A Quintet of Shows Fade Away Tomorrow. Houses to Be Dark.

There are but five buys running at present, for as the season dies so do the crop of hits narrow down to a few musical shows. All of the five that the brokers are holding now are musical attractions. They are "Fancy Free" (Astor), which has a buy for four weeks with a possibility of another for a like length of time to follow; "Jack o' Lantern" (Globe), the present buy running out on May 4; "Going Up" (Liberty), which has seven weeks to run; "The Rainbow Girl" (Amsterdam), which has six weeks to go with the possibility of another buy for four weeks if the show isn't moved to another house. The fifth of the lot is "Sinhad" (Winter Garden), which the brokers seem willing to carry as long as the show stays.

Five of the houses will be dark after this week as far as the present plans are concerned. "An American Ace" closes at the Casino, "Chu Chin Chow" at the Century, Laurette Taylor in "Happiness" at the Criterion, Chauncey Olcott in "Once Upon a Time," Fulton, and "Yes Or No" at the Longacre. Of the houses the Casino and Criterion are possibilities for the summer. The former may get the Weber and Fields show and the latter may have a picture attraction, possibly "Hearts of the World," which would put the two films of Griffith in close proximity on one street.

ACTOR'S WAR CONFERENCE.

Philadelphia, April 24.

Edward E. Pidgeon had an actor's war conference at the Cafe L'Aiglon here. The result was a full page spread in the Ledger Sunday with a cartoon of those present.

Hilda Snong, Wellington Cross, Tom Wise, William Courtenav, Mary Nash, Flora Zabell and a mysterious "Girl with the Blue Eyes" all came in for publicity.

Mr. Pidgeon, Jack Dotton and the restaurant came in for mention and the "Girl with the Eyes" looks like a Pidgeonesque trick to make it more intricate.

"YOURS TRULY" AT ILLINOIS.

Pittsburgh, April 24.

"Yours Truly," a new musical play, showed here last week to good business. T. Roy Barnes, Gertie Vanderbilt and Alfred Gerard scoring.

Arthur K. Pearson, who produced the piece, was in New York over Sunday, and by arrangement with the K. & F. office engaged Fred Bishon to fix up the play. He also engaged Beatrice Allen, for whom a part will be written, and Bernard Gorcev, together with 8 more chorus girls, the new people leaving here on Sunday. "Yours Truly" is in Cleveland this week, and after showing in Detroit next week goes to the Illinois, Chicago.

"FRIEND MARTHA" LOSSES.

Edgar J. MacGregor and Edward Peple have started an action against the Shuberts, asking for \$3,000, which they allege is the Shuberts' share of the losses of a 25 per cent. holding in the "Friend Martha" production. Nathan Burkhan represents the MacGregor-Peple interests.

The Shuberts in their answer state

MacGregor is in their debt to the extent of \$1,500 on losses due to the production of "The Little Shepherd of Kingdom Come." The action is to be tried in the U. S. Courts.

In the complaint the losses on the "Friend Martha" production are totaled at \$11,773.95.

DRESSER SUCCEEDS ROWLAND.

Monday Louise Dresser left for Wilmington, Del., there to witness the performance of the Selwyns' new musical farce, "Rock-A-Bye Baby," with the object of succeeding Adele Rowland in the principal role.

Miss Rowland opened with the show, but "temperament" is said to have brought the management her notice of resignation.

It is undecided whether "Rock-a-Bye Baby" will come into New York this spring, the Selwyns planning to save the show for the opening attraction at the new Selwyn theatre, again in process of building.

The house is promised for completion in August or early September. The proposed two houses whose sites adjoin the new Selwyn remain untouched.

FIRST A & A PLAY.

The first of the plays to be done by the Actors' and Authors' Theatre is "The Right of the Senior," by Thomas Broadhurst.

Two years ago Oliver Morosco did it in his Los Angeles house, where it was a sensation. Morosco let his option lapse, giving as his reason he did not think the east wanted a costume play at that time.

Samuel Wallach, the business manager for the Actors and Authors, says those who heard the play read decided upon it because it was a costume play.

NOT THE "HAMMERSTEIN."

Lee Shubert says that the new theatre at Broadway and 47th street will not be called the Hammerstein and will not be managed by Arthur Hammerstein.

MUSICAL "MARY'S ANKLE."

May Tully's "Mary's Ankle" is to have a musical version.

Miss Tully is at work on the book. The composer will be Jerome Kern or Harry Carroll.

A. H. Woods is to do it.

DANCER'S PLAY ACCEPTED.

One of the two plays which Martin Brown, the dancer, has written has been accepted by Arthur Hopkins.

Will Revive "High Jinks."

Next season Arthur Hammerstein will revive "High Jinks," one of his early successes, which had a run at the Casino five seasons ago. The attraction is designed for a tour of week stands, and will open in August. It is now playing the English provinces after a long London run.

To Rehearse "Dry Town."

William P. Orr and Jack Welch will put into rehearsal next Monday a play by Louis B. Ely, called "Dry Town." The leading roles are in the hands of Frank Sheridan and Edna Baker. Lawrence Marsden is staging the piece.

TESTING EQUITY CONTRACT.

The sudden closing Saturday of two Broadway shows—"April," at the Punch and Judy, and "The Squab Farm," at the Bijou—have afforded the first chance at the practical operation of the new Actors' Equity Association contract clauses governing such cases.

In the matter of "The Squab Farm" there appears to have been but three days' notice given, and since the A. E. A. agreement stipulates that any attraction playing more than four weeks must furnish two weeks' notice or the salary equivalent the Actors' Equity has been appealed to. Up to Wednesday there had been but two members of "The Squab Farm" to appeal, they being William L. Gibson and Raymond Bloomer.

Report has it both men applied first to the Shubert offices for a week's salary, which was due under their contracts, but they were told that if they fought the case they could "no longer work for this office." They then placed their claims before the A. E. A., which will, in the usual way, proceed to adjust the claims by arbitration.

That the claims are just is apparent since the show played 6 weeks. The probable reason that others in the cast did not complain may be in the supposed road tour laid out for the piece.

"April" closed without any notice, but no salary claims can be made because the show was a failure, playing but two weeks, and the new contract provisions protect the manager as regards the two weeks' clause unless the show continues over four weeks.

SPRING CLOSING EARLY.

The indications are that a majority of the legitimate metropolitan theatres will close earlier than usual this spring.

Among those scheduled to close at the conclusion of the current week are the Century ("Chu Chin Chow"); Harris ("Her Country"); Casino ("An American Ace"); Longacre ("Yes Or No"). The Comedy closes next week.

"ERMINIE" REVIVAL.

An effort is under way to have Francis Wilson revive "Erminie," but the comedian so far has sidestepped the proposition.

Wilson has the playwriting bee and has several ideas that he proposes to put into stage script.

DAVENPORT ENGAGED.

Harry Davenport has been engaged for "The Melting of Molly," to be revived under the management of the Shuberts and Frederic McKay, and starring Florence Nash.

The original company that produced the piece was owned by a corporation in which Irene Franklin held a minority interest. McKay, as president, made the arrangements with the Shuberts for its forthcoming revival. Miss Franklin still retains her stock.

VANDERBILT OPEN.

"Oh Look" leaves the Vanderbilt May 3 and plays the subway circuit.

The proposed Robert Edson revival of "His Brother's Keeper" has been called off.

Up to the early part of this week there was nothing in sight to go into the Vanderbilt.

THE CO-STAR SHOW.

Charles Dillingham already has the book and lyrics for the piece in which he is to co-star Julia Sanderson and Joseph Cawthorne. He had the piece before securing the stars.

Ivan Caryl is to furnish the score.

Marjorie Rambeau Returns May 6.

Marjorie Rambeau will return to "Eyes of Youth" at the Elliott, May 6, and it is expected this will give the play a new lease of life and carry the long run well into the summer.

BELASCO ADDS TWO.

Madge Kennedy will leave pictures shortly since she has gone under the management of David Belasco for a legitimate production next season and it is understood that Fay Bainter will also be under Belasco direction, beginning in the fall. This gives Mr. Belasco a list of at least six young stars, the others being Leonore Ulric, Ina Claire, Jeane Eagles and Martha Hedman.

The arrangement for Miss Bainter's services was arranged through William Harris, Jr., the latter having her under contract for eight years at \$500 weekly. Miss Bainter opened in Baltimore this week with "A Kiss Burglar."

2D MANN AND BERNARD COMPANY

The A. H. Woods production of "Friendly Enemies," now at the Woods, Chicago, with Louis Mann and Sam Bernard in the 50-50 starring roles, may have another company out next season with the same surnames as the featured players of the small cast in the Shipman-Hoffman play.

Looking about for another company it was found by the Woods office that Sam Mann, the comedian who has been in vaudeville, was available, also Dick Bernard, brother of Sam. They are quite likely to be engaged for the touring "Enemies," when the original cast opens in New York next season.

Still another proposal for a third combination in the piece, to travel the far western country, includes Kolb and Dill, the Pacific Coast "defenders" of the dialectical comedians, for the principal roles.

"KISS BURGLAR" PREMIERE.

Baltimore, April 24.

"A Kiss Burglar," a new musical play, with words and lyrics by Glen McDonough and music by Raymond Hubbell, opened here at the Academy Monday. There were a number of musical hits uncovered, but the surprise of the premiere to the New Yorkers who were present was the performance of Fay Bainter, whose excellent dancing was an accomplishment with which she had not hitherto been credited. Miss Bainter is now being touted as a coming musical comedy star.

William P. Orr and John W. Welch have given "A Kiss Burglar" an elaborate production. In addition to Miss Bainter the cast has Harry Clarke, Armand Kalisch, Janet Velie, Denman Maley, Grace Field, Cyril Chadwick and others.

The piece is slated to replace Mrs. Fiske in "Service" at the George M. Cohan theatre, New York, in a few weeks.

RECORD IN NEW ENGLAND STOCK.

Lowell, Mass., April 24.

The Emerson Players at the Colonial, in Lawrence, will present "The Country Boy" as the attraction for their thirty-fourth continuous week, which is a record of any stock company in New England.

HITCHCOCK DATE SET.

The new Raymond Hitchcock summer show will come to the Globe during the week of June 3. "Jack o' Lantern" closes June 1.

The present "Hitchy Koo" show closes in Chicago this week and the company returns to New York next week. The new production will play at least one week out of town before coming into New York.

AMES QUIETLY CASTING.

Winthrop Ames is said to be casting a new play, about which much secrecy is thrown.

"DOUBLE EXPOSURE" JUNE 17.

Avery Hopwood's new comedy, "Double Exposure," will be given its premiere in Washington on June 17 by the Selwyns. No cast has been yet selected.

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.)

"Chu Chin Chow" will close April 27.

"An American Ace" will be withdrawn from the Casino after this week.

A branch of the Actors' Equity Association will shortly be established in Australia.

Roland Young will play Krostad in Arthur Hopkins' production of "A Doll's House," which will be seen at the Plymouth April 23.

The 30th St. will be re-named "The Hodge" next season, when William Hodge will open there with a new play.

Ethel Barrymore will produce "Belinda," the third play of her season at the Empire, May 6.

A special matinee of "Lombardi, Ltd." will be held at the Morosco, April 29, for the benefit of the Women's Motor Corps of America.

Emily Stevens' contract with Oliver Morosco, which was to have been continued for another two years, has been canceled by mutual consent.

Postmaster Patten announced last week that the proposed schedule of the aerial mail service between New York, Philadelphia and Washington would go into effect May 15.

For the first time in the history of the churches of New York last Sunday was largely devoted to prayer for all dumb animals engaged in the war.

A special matinee of "A Pair of Petticoats" was held April 25, for the benefit of Sir Arthur Pearson's Blinded Soldiers' and Sailors' Children's Fund.

More than \$1,000,000 was subscribed for Liberty Bonds on the night of April 22 at the performance of "Fancy Free." This established a new theatrical record.

The performance of the "Fountain of Youth" was canceled April 22, owing to the illness of the mother of Olive Tell. The latter's place could not be filled at a moment's notice.

George Grundy, of the Lexington and the Genesis Producing Co., on April 22 signed a contract for "The Mystery of Life," a drama with music, in that theater on May 4.

A. H. Woods has engaged Wilfred Lytell to take the place of George La Guere in "Business Before Pleasure." He has also made a five-year contract with James Spottwood.

Charles B. Dillingham has placed the Hippodrome at the disposal of the Salvation Army War Work Committee for May 5 for the launching of its campaign.

Francis D. McGinn left an estate of about \$2,000 in personal property. The estate was divided equally between Lorraine and Lella Frost, described by him as "my daughters by marriage."

The musical comedy which the Shuberts were producing under the title of "Quack, Quack" will be re-titled "It Pays to Flirt." It will be produced in Stamford today (April 26).

"Peg of Peacock Alley," by Stanislaus Stange and Stannard Mears, who adapted "Seventeen," is a new melodrama to be shortly produced by Michael Cavanaugh on his own next month. The cast contains Orrin Johnson, Antoinette Walker, Florence Johns and Mac MacComber.

"Three Wise Men," by Austin Strong, has been placed in rehearsal by Winchell Smith and John L. Goldman and will be produced by Washington, May 5. Lester Longeneck, Claude Gillingswater and Albert Bruning head the cast.

Klaw & Erlanger have engaged Donald Brian to appear in a musical comedy to be adapted from the French farce called "Madame de Herford," which has been played in Paris. The date of opening and American title has not been announced.

Joseph W. Brooks left a net estate of \$283,697, shown by the Transfer Tax Appraiser's report filed April 17 in the Surrogate's Court, Manhattan. Included in his investments was \$82,000 or 250 shares of Klaw & Erlanger stock.

On the committee for Geraldine Farrar's concert for the Stage Women's War Relief in the Metropolitan O. H. on May 5 are Mrs. Shelly Hull, Miss Minnie Dupree, Mrs. William G. Smyth, Mrs. Chaucey Olcott, Miss Gladys Hanson, Hugo Fernandez, and Dorothy Donnelly.

Confirmation of reports recently received that Lottie Faber, the English actor, was

killed in the retreat from Messines Ridge, has been received from London. Faber played the leading role in the original production of "The White Feather" in New York and later appeared at the Empire in "Diplomacy."

"It Pays to Flirt," the new musical play by France Nordstrom and Joseph McManus, was presented at the Shubert, New Haven, April 24.

Stannard Mears and Hugh Stanislaus Stange, authors of "You Know Me, Al," have had "Peg of Peacock Alley," a melodrama in four acts, placed in rehearsal by M. J. Kavanagh. The cast includes Antoinette Walker, Florence Johns, Orrin Johnson, Robert Barrett and MacComber.

CRITICISM.

GREENWICH VILLAGE THEATRE.

"The Big Scene," a play in one act by Arthur Schnitzler, translated by Charles Henry Meltzer; "He," a play in one act by Eugene O'Neill; and "The Maid of France," a play in one act by Harold Brighouse. April 18.

There is much real humor in "The Big Scene" and the genuine thrill of patriotism. Above all, there is the spirit of poetry and legendary beauty. The play is as delightful as it is novel in the Greenwich Village repertoire.—*The Times*.

A few more such effective bills will put the Greenwich Village theatre in the lead of all the intimate playhouses.—*World*.

ENGAGEMENTS.

June Walker ("Back Again").
Frederick Perry ("Bruised Wings").
Helen Weer (David Warfield), "The Hitchhiker's Review of 1915."

Eugenie Blair and Eileen Wilson have been engaged for the new Marie Cahill piece, which opened in Allentown on Monday. The show is by Herbert Hall Winslow and George V. Hobart.

Reginald Goode ("General Post").
Robert Ober ("Bruised Wings").
Harry Southard (general understudy for "The Rainbow Girl").
Charles Ruggles ("Passing Show").

JUDGMENTS.

Judgments filed in the County Clerk's office. The first item is that of the judgment debtor, the second the judgment creditor, and the amount of judgment.

Dressier Players, Inc. and James H. Dalton—Shubert Theatrical Co., \$144.13.
Harwell Pictures Corp.—N. Y. Tel. Co., \$35.31.

Wm. A. Sheer and Harry Carroll—M. Wolff, \$539.30.
Brenon Distributing Corp.—S. J. Berman, \$2,477.65.

Reine Davies—George Bernard Co., \$115.45.
Reine Davies—W. M. Haradon, \$25.28.
May Tully and Rosalie Stewart—J. R. Hamilton, \$91.30.

Rialto Theatre Corp.—B. Cleveland, \$750.
Mirror Films, Inc.—F. H. Lambert, \$1,301.22.
Joan Sawyer—J. H. Tooker Printing Co., \$344.44.

E. I. S. Motion Picture Corp.—Motion Picture News, Inc., \$184.39.
John W. Rumsey—W. Collier, \$1,112.60.

SATISFIED JUDGMENTS.

Raymond Hubbell—Lowell Realty Co., \$610.51 (Aug. 12, 1913).

BANKRUPTCY PETITIONS.

E. I. S. Motion Picture Corp. has filed a schedule. Liabilities, \$28,181; assets, \$12,017.

SHOWS OPENING.

"Bruised Wings," the Barney Gerard-Eddie Clark production, is to open in Atlantic City, May 5. After that the piece will fill in another week in Pennsylvania one-night stand time to give the producers a line on it.

MORE MONEY IN MUNITIONS.

Lowell, Mass., April 24.
The Marcus Musical Comedy Revue, which has been playing the Opera House for the past three weeks, finds much difficulty in retaining members of the chorus. The girls have been attracted by the high wages paid at the U. S. Cartridge Co., and many of them are now employed in the big plant.

SHOWS IN PHILLY.

Philadelphia, April 24.

The opening of two musical shows enlivened things locally this week. Of the two, "The Cohan Revue" got the best returns at the Forest. It opened to a crowded house, and while many of the travestied shows have been seen here, it is full of action, good music and just what is wanted at the fag end of the season.

Weber and Fields in their new show were well received at the Chestnut Street, but the house was a bit short at the opening performance.

The Coburn Players remain at the Broad Street theater in "The Imaginary Invalid." Business only fair.

SHOWS AT LOS ANGELES.

Los Angeles, April 24.

Kolb and Dill in "The High Cost of Living" opened to only a fair audience. The small attendance was probably due to the quake scare.

Robert B. Mantell is in his second week at the Mason, pulling the largest crowds of his career in this city. The way the local people are patronizing the classics is a surprise to theatre men.

Fred Fulton, contender for the heavyweight championship, is attracting much attention at Pantages. His act is the usual thing of that sort, interesting only to those who follow sports.

SUMMER STOCK.

Portland, Ore., April 24.

The Baker stock will open its season here in August under the direction of C. E. Everett.

A rather unusual angle to the Baker stock is that a season of 25 weeks is guaranteed to the players. Chamberlain Brown has already placed several members for the Portland company, they including Wanda Howard and Everett Horton as the leads, and Mark Elliston as the heavy.

STOCKS OPENING.

Providence, Apr. 24.

The opening date for the musical stock season under the management of Col. Felix Wendleschaeffer has finally been set for May 13. The opening bill will be in "The Spring Maid," with a possibility the company will play a week in Newport before coming here.

In the company will be Florence Weber, Lillian Crossman, May Kilcoyne, Eulia Young, Harry Short, Billy Lynn, George Shields, Ross Mobley, Charles Sinclair will stage the productions. The season is to be for 10 weeks at least with the possibility of a supplementary season at Newport.

Cincinnati, April 24.

Cincinnati's first run of stock in many seasons began at the Lyric last Sunday, with "Seven Keys to Baldpate," presented by Stuart Walker's company. At 25 cents to \$1, his scale is a relief from the high cost of show gazing that has done its share toward cutting down the profits of local playhouses this season.

Walker's stockers will put on "Romance." In the cast are Margaret Mower, George Gaul, Beatrice Maude, Judith Lowry, Aldrich Bowker, Paul Kelly, Herbert Webster, Elizabeth Warren, Robert W. Smiley, Edgar Stehli, Charles F. Newsome, Joseph Graham.

Dressing Rooms Robbed.

Lowell, Mass., April 24.

The dressing rooms of the Lowell opera house were entered by burglars and much stage wearing apparel was stolen, which was the property of the Marcus Musical Comedy Co.

INTERESTING SPY PLAY.

Atlantic City, April 24.

With intrigue plotted in the center of Wilhelmstrasse itself and ensnaring its coils in the home life of an English cabinet officer, "Three Faces East" Monday night made its stage debut at the Apollo and revealed the latest war play, as Cohan & Harris have produced it, from the pen of Anthony Paul Kelley.

For three acts and a prolog the audience is held with the straightforward suspense of a cleverly devised and well-acted plot to a denouement at the close of the final act. Five curtains fall and still hold the interest of the audience without a climax to any curtain, despite an almost too apparent evidence of the supposed secrets of the play.

Mr. Kelley claims to have secured the information on which his play is written from Allied secret officers, but with all justice to the several incidents thus related, the ability of the play to hold the interest of the audience is not with the recent dates of February and March of this year in which the play is placed, or with the supposed "twist" to the plot in the final scene, but altogether to the effective dialog and realistic acting with which the piece is staged.

It is a thoroughly interesting plot. You learn of a girl sent from Berlin by U-boat to Irish shores and thus brought to the home of a new English Cabinet minister as a Belgian refugee. You meet a butler as her confederate. You meet English secret service men entrapping her and a confederate stenographer, all apparently undermining the home and business life of the Cabinet minister. You see his family, including a new-born babe, schemed for destruction in an air raid planned in the most brutal and terrifying manner, which, if Mr. Kelley's facts are sound, would at once place the play on a basis of propaganda for the Allied cause. You participate in the deafening roars of a London air raid and other bits of effective war scenes.

And yet withal you wish for the heightening of the action at some of the several curtains of the play, for some climax that might bring forth from the audience some of the pent-up tenseness.

Mr. Kelley's story would be worth immeasurably more were he to relegate his love affairs between the young woman and the returned aviator to the background, if not to omit them entirely.

Violet Heming and Emmett Corrigan are responsible in great measure for the success of the war tale. Mr. Corrigan as the butler was revealed to be a master spy.

Charles Harbury gave a most interesting impersonation of the elderly cabinet minister. As the brother of the cabinet minister, Frank Westerton much overdid his English bravado. Army training would have cured any such fop as he pretended to exhibit in uniform. His acting was interesting, but out of place.

Kenneth Hill, as Thompson, a supposed German spy, was the presenter of a well-accepted bit. Stanley Jessup was a good secret service man and Frank Sheridan as the head of the English secret police gave one of the most enjoyable roles of the evening with a robust Irish polish. Others in the cast were Joseph Selman, J. Albert Hall, Otto Niemeier, Marion Grey, Helen Stanton, David Leonard and William Jessup.

SUED FOR LIGHT AND HEAT.

Lowell, Mass., April 24.

Judge Pierce in the Superior Court on Saturday, heard a suit of \$2,500 against the Trimount Theatre Co. by the Washington Institution for Savings, for rent and heat, which they assert the theatre company did not pay for, while they occupied the Academy of Music.

Trixie Friganza, Ten Eyck and Weilly.
Songs, Talk, Dances.
22 Mins.; Full Stage.
Palace.

Continually improving, Trixie Friganza has the best specialty of her vaudeville career this trip, including Max Weilly and Melissa Ten Eyck, who shade the turn nicely with their whirling dance, the former concluding with a rather funny travesty on the effort with Miss Friganza. Opening with a song Miss Friganza does a routine of talk, all lively throughout and carrying many laughs. The introducing of a bass viol with the back of the instrument opening, is a unique "bit." Miss Friganza gathering big returns on this alone. She also has a freak parasol as a knitting receptacle. The double dance follows with the travesty next in order. This trio make a select combination and give a grade of entertainment that should keep them in headline order. They were a solid hit at the Palace running through without a break in laughs and applause. *Wynn.*

Mayo and Lynn.
Talks and Songs.
16 Mins.; One.
Palace.

A corking combination, Basil Lynn and Harry Mayo, but they should promptly proceed to "release" the majority of their "gags" and replace them with something more up to date. Working before a race track scene, they open with cross-fire patter, Lynn's excellent character impression making a splendid contrast for the good-looking Mayo. And when the latter pulled his solo, there was little or no doubt left as to their success. The talk is delivered in snappy fashion and the points cleverly registered, but new material is highly essential. With the current scarcity of good comedy turns, Mayo and Lynn should find it easy to connect. *Wynn.*

Clara Keating.
Songs.
11 Mins.; One.
American Roof.

Miss Keating was formerly of Golding and Keating, which team split because of the man's illness. Being a soubrette Miss Keating conforms to type, her wardrobe running to short tasteful frocks. Her first rig was especially effective, with a large, fluffy, coral headpiece the feature. "Hello Shorty," her second number, got something and so did "In Pictures," which came last. A bit of dancing here and there naturally fitted into Miss Keating's lively routine. Possessed of considerable vivacity and presenting a fine appearance, she should fare well in pop houses. *Ibee.*

Colville Dunn.
Monolog.
11 Mins.; One.
23rd Street.

Dressed in a sack suit and sporting an English accent, Colville Dunn announced that he would tell some stories of "our Australian soldiers," which may tip off his nativity. His first bit, however, was of Irish hue, a song with a lyric telling how all the French girls had begged for buttons on a soldier's suit. Dunn gave two other numbers, both recitations. One was called "Spotty," and it began in humorous vein, being descriptive of the efforts of the boys to learn French on their trip to the fighting zone. Its ending was sentimental, for "Spotty" died in the front line. The last verse was done as an old man, the title being "Here's to the Lads in Khaki," and it really was an enlistment appeal and given with a low music accompaniment. The results were meagre, which may be because of too much war stuff. Even with that retained Mr. Dunn's turn needs plenty of strengthening. *Ibee.*

Marta Golden and Co. (3).
"The Pickpocket" (Comedy).
16 Mins.; Full Stage.
Hippodrome (San Francisco).

Marta Golden, who has been identified with coast musical comedy productions for some time, has returned to vaudeville in a sketch, which the program states was written by herself. The title itself is deceiving, which was the evident intention of the author in order to obtain the "kick" and the surprise in the last 30 seconds of the act. The curtain rises on a dark stage, apparently a drawing room in a home. The pickpocket (Marta Golden) and a male assistant are disclosed in the entrance of an open window about to enter the house for the purpose of robbery. The pickpocket, who is making her first attempt at house-breaking, enters while the assistant remains outside on guard. The lady of the house enters from her sleeping room and sits down to write to her sister that on account of a quarrel with her husband she has decided to die, and as she raises the revolver for self-destruction, the pickpocket interferes by covering her with a revolver, demanding that she drop that revolver or she will shoot. Some bright dialog follows and after some good advice from the pickpocket, they decide to phone the husband, who is at the club. As soon as telephone connections are made with the husband, the pickpocket fires, at the same time remarking that the shot will bring him at once. Shortly after the husband is heard coming home, the lights are turned up, displaying that the entire action took place in a dentist's office, the dentist having administered gas to the patient (the pickpocket), causing the hallucination. While the act might be compared to other "dream" sketches, the distinct novelty of Miss Golden's act, with a positive "punch" at the finish, should find no difficulty in securing bookings in the better houses. The cast is excellent, the burden, of course, resting on Miss Golden.

Martell.
Whistling and Mimicry.
9 Mins.; One.
American Roof.

Martell, of neat appearance in conventional evening attire, enters whistling, with a lighted cigarette in his mouth, but as he walks to and fro only his profile is visible. He then goes into a number of bird imitations and explains how easy it was to him. After each stunt he would say "fin-ish," which later worked into comedy, since boys in the gallery would call out "finish" before he had finished his various impression. Some of the calls may have been meant to kid the man, but it didn't phase Martell, which left the suggestion that the boys had been planted. One of his numbers was whistled with a silk handkerchief in his mouth. For a finish he gave "My Hero," it being announced as a piccolo imitation. The preparatory bars did sound like the instrument, but after he got going it was just whistling, though rather good. Martell fits for an early spot in pop. *Ibee.*

Kramer and Morton.
Blackface Comedians.
16 Mins.; One.
Alhambra.

There is little difference between the act now being offered by the reunited team than the one with which they were identified a few seasons ago. They open with a coon duet in two-four tempo, fast wooden shoe dancing, comic crosstalk, travesty opera, conversational rhapsodical coon ditty, simultaneous stepping, and for encore burlesque stuff, finishing with their former Lithuanian-Yiddish talk, with gestures, which is sure-fire in a "medina" like Harlem. The pair were a riot of laughter and applause Monday night. *Jolo.*

John R. Gordon and Co. (2).
"Meatless Days" (Comedy).
17 Mins.; Full Stage.
23rd Street.

Besides John R. Gordon, a man and woman assist. The two men are supposed to be musicians from a cabaret jazz band. When the cabarets were closed it was curtains for them. One enters with a base drum, saying that it was impossible to pawn it. They must eat and there is coffee, bread and eggs. That is, there was supposed to be two eggs, but now there is one. Gordon (or the other) accuses his pal of eating the missing egg and that is used for a comedy line at times. A letter comes saying the violin owned by one is valuable because of its age and the writer would call to offer a price for it. In trips a girl, who is supposed to be nifty but isn't, and the boys jump at her offer of \$300. They ask for cash and she departs for the bank. A dropped letter is found in her absence, it disclosing that in the violin there is secreted \$50,000 in bonds, which was the why for the offer to buy. The boys open the back of the fiddle by a spring and find the fortune, only it's in stage money and not bonds. Then they put old paper in the violin, sell the instrument to the gal for \$1,000 cash, split the whole pickings, and curtain. There are a few laughs obtained in spots, those because of the presence of gag lines that are considerably brighter than the act itself. Maybe with better playing the turn has a chance, although that isn't evident. *Ibee.*

Marengo and Maley.
Comedy and Songs.
18 Mins.; One.
American Roof.

Two men as "Wops" enter moving on a piano, but that is the only time the instrument figures, it being employed merely for comedy at the start. This is attained in fair measure through one of them "cheating" in his endeavors. After a number of laughs, one exits to "dress up," the other singing "While You're Over There." The partner returns with a comedy number "I Gotta Ambish." The men's best effort was with "In the Land of Yama Yama," which is a duet and they launch from it into an operatic finish. Several minutes could be cut from the running time. The turn looks good for the three a day. *Ibee.*

Greenley and Williams.
Singing and Dancing.
10 Mins.; One.
Hamilton.

Greenley and Williams (man and woman, colored) offer a conventional specialty, mostly dancing, although what singing they do proves passable to fill out the running time. The woman, while awkward in her movements, manages to display her dancing ability, being double-jointed she naturally accomplishes many freak steps. Her partner possesses a fair voice and is quite adept at dancing. They opened, and in a like position on similar programs should prove acceptable.

Cahill and Romaine.
Italian and Blackface.
13 Mins.; One.
Fifth Avenue.

Jack Cahill and Don Romaine, the former as a "wop" and the latter as a "coon" in a new act in "one," which they call "A Comedy Mixup." They have some exceedingly clever cross-talk. Both have good dialects and land their material effectively. They open with a conversational "coon" and "wop" duet. Romaine does some sensational double-voiced singing and then there is a good yodling conversational duet. For an encore a patriotic ditty. The pair registered big Monday night. *Jolo.*

Bessie Wynn.
Songs.
20 Mins.; One.
Colonial.

Bessie Wynn in her present turn assures herself of a reception by preceding her act with a couple of slides which made reference to her work in the camps and hospitals abroad for the wounded soldiers. Incidentally her act shows that she managed to secure several numbers while abroad. Following the slides the screen rises and she is disclosed in a pretty crinoline frock and parasol, and her opening number is something about "A Little Bit of Ribbon, a Little Bit of Lace and a Little Bit of Silk." It is pretty, but a little lengthy. A cuckoo clock song is her second, then after a change of costume she offers "Liberty Bell," following it with a recitation that sends the number over with a punch. Her speaking voice is much more effective than her singing. A fourth song is a lyric about a girl munition worker true to her boy in France, and for an encore she gives a recitation written by an English army lieutenant, who prior to his death used it in the Music Halls. It carries the story of a couple of Cockney pals in the service and relates the death of one. In a measure it is worthy of Kipling, but its effect at present would be far greater in London than in New York, principally because American audiences are not any too familiar with the Cockney dialect. Miss Wynn's act is pleasing enough, but a little too long, and she could easily eliminate either the cuckoo clock song or the munition worker to advantage. It would lend more speed, and that is what it has principal need of at present. The gallery became a little restless Monday night. *Fred.*

Barron and Bennett.
Talk and Songs.
15 Mins.; One.
Harlem O. H.

These men have had other vaudeville connections. Barron handles the comedy and gets much out of his individualism. Bennett is unassuming and proves a capable partner for the smooth-working, easy-talking Barron. Their patter was laughingly received, the men scoring all the way. They closed with a song which brought them back. *Mark.*

81ST STREET.

The 81st Street held a capacity house Tuesday night, most likely due to the first showing of the Chaplin picture and also one of the episodes of the serial, "The Eagle's Eye," as the vaudeville part of the evening didn't amount to much. Intermission could easily be done away with at this house, as it only adds ten minutes to the already long evening. There were five acts on the bill, which, in another house, would require a little over an hour, but at the 81st Street the first turn went on at 8:30 and the fifth closed at 11:07. This was because of the long time used up between the third and fourth acts for intermission, the sale of bonds, and the showing of the serial picture.

The Two Rodriguez with their perch act gave the bill a slow start. The men have a fair routine, but work in a drowsy way and have to depend on their flax flitch to get over. Holmes and Wells, in a pleasing little singing, talking and dancing act, scored. They both look and work well together, have some good numbers, and should be able to hold down an early spot on the better bills. Donegan and Curtis passed on the novelty of their offering. Neither is there when singing, their comedy is a bit weak, but the dancing of the duo helps considerably. The turn should prove a good offering for the three-a-day houses.

Adrian, the pocket edition of some three or four of our better blackface comedians, followed the break in the bill and registered. He is assisted by five stagehands, but all seem to be in his company, as they all use individual numbers. The best liked of the quintet was a number by a short, dark, Italian lad with a tender voice, nicely rendered. Black King and his Playmates, a good animal act consisting of two bears and dogs, was liked by the ladies. The animals go through the ordinary routine of tricks, but a new feat introduced at the final. This is a clever wrestling match between a man and Black King, the bear. The Chaplin feature brought the show to a close. *Jolo.*

BILLS NEXT WEEK (APRIL 29)

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; "U B O." United Booking Offices; "W V M A." Western Vaudeville Managers' Association (Chicago); "P." Pantages Circuit; "Loew." Marcus Loew Circuit; "Inter." Interstate Circuit (booking through W. V. M. A.); "Sun." Sun Circuit; "A. H." Ackerman & Harris (San Francisco); "P. H." Pantages and Hodkins (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)
Edwards Song Rev
Trixie Frigana Co
Helen War Co
Flanagan & Edwards
Broer & Avery
Primrose 4
7 Bracks
ALHAMBRA (ubo)
Grace LaRue
McKay & Ardine
Rae Samuels
John B. Hymer Co
Hugh Herbert Co
Hawthorne & Anthony
Alex O'Neill & S
The Levolo
Fink's Mules
COLONIAL (ubo)
Trixie Frigana Co
DeHaven & Nice
Frank Fay
Forn & Davis
Mik Collins
Marie Lo Co
Eddie Miller Duo
DeWitt Young & Sis
March's Lions
RIVERSIDE (ubo)
Bessie McCoy Davis Co
Elizabeth Brice
Clark & Hamilton
Jack Wilson Co
Santley & Norton
Mazie King
Smith & Austin
Brown Sisters
ROYAL (ubo)
Sophie Tucker Co
Rooney & Ben
Chas Grapewin Co
Framer & Morton
Frank Westphal
May Naudin Co
Rich & Lenore
Hooper & Marbury
Ferry
AMERICAN (loew)
Harrington & Mills
Montrose & Allen
Golden Bird
B & B Morgan
S Miller Kent Co
Betts & Childow
(Three to fill)
2d half
Nixon & Sands
Harishima Bros
Buzell & Parker
Thos 5 Girls
LARRY & SNEE
"His Lucky Day"
Bert Howard
Hall & Guilda
(One to fill)
VICTORIA (loew)
Harishima Bros
Lony Nase
Chas Moratti Co
Jackson & Wahl
Willie Solar
2d half
Fred & Albert
Billy Gleason
Montrose & Allen
Maxwell Quintet
Wood Mel & Phillips
Grey & Old Rose
LINCOLN (loew)
Palarika & Partner
Nixon & Sands
"Pretty Soft"
Lane & Harper
Parsons & Irwin
2d half
Bicknell
Ed & Irene Lowry
Brown & Barrow
Great Howard
Conroy & O'Donnell
"Midnight Rollers"
ORPHEUM (loew)
Von Cello Co
Thornton & Thornton
Maud Leone Co
Leonore Simonson
Wood Mel & Phillips
Maxwell Quintet
(One to fill)
2d half
Goldie & Mack
O'Neill Sisters
Pisano & Bingham
Violinski Co
Big City 4
(One to fill)
GREENE (loew)
Toreadore Troupe
Lloyd & McArdie
Violinski Co
Murray Bennett
Les Aristocrats
2d half
Dancing Croulins
Frank Ward
Austin Stewart 3
"Hamlet"
Allman & Sykes
Frear Baggett Frear

BOULEVARD (loew)
Hall & Guilda
Frank Ward
Buzell & Parker
Lillian Mortimer Co
Austin Stewart 3
2d half
Cornelia & Adele
Leonore Simonson
Pond Albright Palmer
"Officer 444"
Parker & Gray
NATIONAL (loew)
Goldie & Mack
Hooper & Burkhardt
"Merchant Prince"
Davis & Stafford
Thos 5 Girls
2d half
Lony Nase
Marino & Maley
Jackson & Wahl
Murray Bennett
Les Aristocrats
DELANCEY (loew)
Fred & Albert
King & Rose
LARRY & SNEE
"Officer 444"
Hoy & Lee
Grey & Old Rose
2d half
Greenley & Williams
Thornton & Thornton
Swain's Animals
Dudley Douglas
"Merchant Prince"
Jones & Sylvester
Von Cello Co
AVE B (loew)
Dancing Croulins
Phyllis Gilmore Co
Big City 4
"DeDio's Circus"
(One to fill)
2d half
Leonard & Louie
Hooper & Burkhardt
Morgan & Grey
Josephine Davis
(One to fill)
BROOKLYN
ORPHEUM (ubo)
Bessie Clayton Co
Eddie Leonard Co
Ida Chadwick & Dad
Frank Fay
Russell Ward Co
Ed Morton
T. Whitten Co
Little Billie
Vallacita's Leopards
BUSHWICK (ubo)
Howard's Revue
"Somewhere in Fr."
Sam Hearn
Clark & Verdrie
Green & Parker
Frank & Tobie
Page Hack & Mack
DEKALB (loew)
Bicknell
Greenley & Williams
"His Lucky Day"
McCloud & Carp
"Oh You Devil"
2d half
Delight Ethel Hardy
Lane & Harper
Dena Cooper Co
Barnes & Smythe
Golden Bird
BIJOU (loew)
"Delight Ethel Hardy"
Pond Albright Palmer
"Miss Hamlet"
Allman & Sykes
Martini & Fabrinl
(One to fill)
2d half
Lloyd & McArdie
Hall & O'Brien
Betts & Childow
"Oh You Devil"
(One to fill)
FULTON (loew)
Dudley Douglas
Dena Cooper Co
Pisano & Bingham
"Midnight Rollers"
(One to fill)
2d half
Martini & Fabrinl
Harrington & Mills
Parsons & Irwin
Willie Solar
Kalm Co
PALACE (loew)
Leonard & Louie
Orben & Dixie
Morgan & Grey
Josephine Davis
6 Royal Hussars
2d half
Castellino & Zardi
Anderson & Rean
4
(Two to fill)
WARWICK (loew)
Anderson & Rean

Conroy & O'Donnell
Burkes & Kendall
(One to fill)
2d half
Orben & Dixie
8 Miller Kent Co
6 Royal Hussars
(One to fill)
Albany, N. Y.
PROCTOR'S (ubo)
Juggling Nelson
Cabill & Romaine
Evelyn Nesbitt Co
Spencer & Williams
Harms Trio
2d half
The Fritches
Frank Farron
Evelyn Nesbitt Co
Lillian Fitzgerald Co
Van & Bell
Allentown, Pa.
ORPHEUM (ubo)
Robert Hyman Co
Frank Stafford Co
Pistel & Cushing
Dance D'Art
(One to fill)
2d half
Davy & Pais
Milton Pollock Co
Harry Green
"Rocky Pass"
(One to fill)

Frank O'Brien
Low Welch Co
Jones & Greenlee
Keno Keyes & M
MODJESKA (loew)
F & R Warner
Rosamond & Dorothy
Douglas Flint Co
Foley & O'Neill
Lyons Trio
2d half
3 Robins
Taylor & Howard
Gorman Bros
Kitty Francis Co
(One to fill)
Bakersfield, Cal
HIP (ash)
(28-30)
Pitroff
Wilson & Sherwood
3 Fishers
(1-2)
Stan & May Lovell
Claire & Atwood
Delbel & Ray
(3-4)
Allen & Morton
Vera Berliner
Am Minstrel Maids
Baltimore
MARTLAND (ubo)
Three Chums
Geo Yoman

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

Alton, Ill.
HIP (ash)
"No Man's Land"
2d half
Maximes & Bobby
Eldridge Barlow & E
Altoona, Pa.
ORPHEUM (ubo)
Juno Salm
Frazer Bunce & H
Sig Franz Tr
(Two to fill)
2d half
C & M Cleveland
Ed Morton
Brown's Review
(One to fill)
Anniston, Ala.
LYRIC (ubo)
Merle's Cockatoos
Curley & Drew
"Ladies Club"
Worth Waiting 4
The Vivians
2d half
Fred Allen
Ed Reynard Co
Helen Vincent
(Two to fill)
Atlanta, Ga.
LYRIC (ubo)
(Birmingham split)
1st half
Genaro & Gold
Lewis & Leopold
Arthur Pickens Co
Cooper & Richards
Monkey Hippodrome
GRAND (loew)
Millard Bros
Octavo
Delmore & Moore
Hal Langdon 3
2d half
F & R Warner
Rosamond & Dorothy
Douglas Flint Co
Foley & O'Neill
Lyons Trio
Auburn, N. Y.
JEFFERSON (ubo)
Jordan & Lovera
Nancy Boyer Co
Moore & West
Bernivici Bros
(One to fill)
2d half
Conrad & Goodwin
Dale & Boyle
McWatters & Tyson
Sparks All Co
(One to fill)
Augusta, Ga.
GRAND (ubo)
Macon split)
1st half
Allert Donnelly

H & A Seymour
Lady Duff Gordon
Gallerini Sisters
Joe Jackson
Courtney Sisters
Pederson Bros
HIP (loew)
Flying Keelers
Marla
Clark & Francis
Dunbar & Turner
"Bou Voyage"
Battle Creek, Mich.
BIJOU (ubo)
(Sunday opening)
(Kalamazoo split)
1st half
Swain's Pets
3 Vagrants
"Cloaks & Suits"
Peggy Brooks
(One to fill)
Bellevue, Ill.
WASHINGTON (wva)
"Cranberries"
Fay & Jack Smith
Klass
2d half
Musical Fredericks
Raines & Goodrich
"There Goes Bride"
Binghamton, N. Y.
STONE (ubo)
Conrad & Goodwin
Hughie Blaney
"New Model"
(Two to fill)
2d half
"Now-a-Days"
Bob Hall
Darras Bros
(Two to fill)
Birmingham, Ala.
LYRIC (ubo)
(Atlanta split)
1st half
Act Beautiful
Libonati
Edith Clifford Co
"Merry Go Round"
(One to fill)
BIJOU (loew)
Jeanne
Sampsel & Leonhardt
Ryan & Rikze
Martyn & Florence
2d half
Millard Bros
Octavo
Delmore & Moore
Hal Langdon 3
Bloomington, Ill.
MAJESTIC (wva)
Max Bloom
2d half
Kartell
King & Harvey

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Five Fifteen
Lillian Watson
"No Man's Land"
Boston
KEITH'S (ubo)
Maxmillian's Dogs
Horn & Ferris
"Mar via Wireless"
"Bonfires of Empires"
Jas Hussey Co
Brice & Barr Twins
Nan Halperin
ORPHEUM (loew)
Burns & Jose
Arthur Turelli
Lee & Cranston
Geo Barber Co
Taber & Greene
Nat Nazario Co
2d half
Parise Duo
Fox & Ingraham
Nat Nazario Co
Adams & Gubi
Mortex Sisters
(One to fill)
ST JAMES (loew)
3 Steppers
LeMont & Wright
Al H White Co
Wm Dick
Kuma 4
2d half
Darto & Silver
Minetta Duo
Walker & Ill
Harris & Manion
"Dairy Maids"
Bridgeport, Conn.
POLI'S (ubo)
Deldas & Imo
Gaylord & Langton
"Shrapnel Dodgers"
Swartz & Clifford
Adele Two
Purcella & Ramsey
Haush & Lavelle
Paula
Beatrice McKensie
"Miss America"
Doris Lester 3
"World in Harmony"
Broslus & Brown
(One to fill)
Cincinnati
KEITH'S (ubo)
Wilson & Larsen
Hall & Fuller
LeMaire & Gallagher
Brent Hayes
Stewart & Donohue
"Submarine F-7"
Belle Baker
Roland Travers Co
EMPRESS (abo)
Musical Hunters
Kariton & Kilford
Oliver & Dyer
Apollo Trio
(Two to fill)
Cleveland
KEITH'S (ubo)
Carl Rosini Co
W J Kelly
Beaumont & Arnold
Dickinson & Deagon
Duff & Inglis
Prosper & Maret
(Two to fill)
MILES (miles)
Pedrini's Monk
Harry Johnson
Morrell Sextet
Grace Gibson
Mumford & Thompson
Marlette's Mannikins
Columbus, S. C.
PASTIME (ubo)
(Charleston split)
1st half
Fargo & Richards
Marjorie Dunbar
Gonne & Albert
Kilkenny Four
Georgialis Trio
Dallas, Tex.
JEFFERSON (ph)
T & G Florence
Flo & Ollie Walters
Cortez Trio
Tom Kelly
"Bride Shop"
MAJESTIC (inter)
Keno & Wagner
Lewis & White
Paul Decker Co
Kimberly & Arnold
Fanchon Marco Co
Montgomery & Perry
Herman & Shirley
Danville, Ill.
PALACE (ubo)
(Sunday opening)
Lohse & Sterling
Claudia Tracy
"Days of Long Ago"
Old Time Dances
Kluting's Animals
2d half
Max Bloom
Davenport, Ia.
COLUMBIA (wva)
(Sunday opening)
Ranona Orlax
Adolpho
E & E Adair
Otto Bros
Circus Days
2d half
Adonis & Dog
C M Dunbar
Avon Comedy 4
Vine Day
Watson Sisters

Dayton, O.
KEITH'S (ubo)
Swan & Swan
Misses Campbell
Diero
"Sea Wolf"
Mullen & Cogan
(Two to fill)
Denver
ORPHEUM
Will Oakland Co
Sarah Padden Co
Foster Ball Co
3 Weber Sis
Allen Shaw
Phila Co
PANTAGES (p)
Stelner Trio
Dennis-Shawn Dancers
Owen & Moore
Countess Verona
Lawrence Johnston Co
Billy King Co
Des Moines, Ia.
ORPHEUM
(Sunday opening)
"Reckless Eve"
Kerr & Weston
Elda Morris
Harry Giffoll
Davis & Pell
Gore & Delaney
Harry Holman Co
Detroit
TEMBLE (ubo)
Bert Baker Co
Mohlinger & Meyers
Yvette & Saranoff
"Motor Boating"
Jack Lavier
Margaret Ford
McGormack & Wallace
Apdalis Animals
REGENT (miles)
Rettler Bros
Coscia & Verdi
Mae Curtis
"Finders Keepers"
Jack Reddy
"Temptation"
2d half
Ward & Cullen
Great Jansen Co
Mahoney & Rogers
Thos P Dunn
Hubert Dyer Co
(One to fill)
Ft. Wayne, Ind.
PALACE (ubo)
(Sunday opening)
Kartell
Johnsons & Johnson
Rives & Arnold
"Magazine Girls"
Newwood & Hall
(Two to fill)
2d half
The Hennings
Cook & Oatman
Kingsbury & Munson
Tom Edwards Co
Diamond & Daughter
Neal Abe
Scotch Lads & Lassies
St. Williams, Can.
ORPHEUM (wva)
Bernard & Lloyd
Sadie Sherman
Mullaly Howell & G
Great Santell Co
2d half
Russell & Lee
(Three to fill)
Fort Worth, Tex.
MAJESTIC (inter)
Rubio Troupe
Lambert & Fredericks
"Hon Thy Children"
Rae E Ball
Olive
Herbert Clifton Co
The LoGrohs
Fresno, Cal.
HIP (ash)
The Morenos
Richard & Ward
Vera Berliner
Gypsy Dancing 3
Am Minstrel Maids
2d half
Tokio Murata
Berry & Nickerson
"Campus Girls"
Packard Trio
Scamp & Scamp
Grand Forks, N. D.
GRAND (wva)
1st half
Ed & Lil Roach
"Brikkards of Seville"
Danny Simmons
Grand Rapids, Mich.
EMPRESS (ubo)
(Spring festival)
Nankiel Troupe
Rome & Cos
Kirkemitt Sis

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- Frank Dobson Co
J. J. McMillen Co
Ruth Roy
Bozarr Troupe
- St. Falls, Mont.**
PANTAGES (p)
(30-1)
(Same bill playing
Helena 2)
Dance Girl of Delhi
Pearson & Goldie
Alex Gayden Co
Pat Barrett
Rose & Ellis
Zeno & Mandel
- Green Bay, Wis.**
ORPHEUM (wva)
2d half
Cooney Sisters
Dan Ahern
"Fountain of Love"
(One to fill)
- Greenville, S. C.**
GRAND (ubo)
(Spartanburg split)
1st half
Sterling & Margarte
Fox & Ward
"Regular Bus Man"
McMahon & Chappelle
The Flemings
- Hamilton, Can.**
LYRIC (ubo)
1st half
Bell & Eva
Harvey & Francis
"Tea Room Girls"
Moon & Morris
Mack & Vincent
Imhoff Conn & C
- Hamilton, N. J.**
LOEW (loew)
1st half
Juggling DeLisle
Paul & Hall
Donovan & Murray
Billy Hall Co
Knap & Cornelia
"Sweethearts"
- Harrisburg, Pa.**
MAJESTIC (ubo)
1st half
Lamb's Manikins
Sidney & Townley
Mr & Mrs Melbourne
Harry Breen
"Rocky Pass"
2d half
Knowles & White
"Pink Pajamas"
Orth & Cody
Vadie & Gyl
(One to fill)
- Hartford, Conn.**
POLI'S (ubo)
1st half
Bennington & Scott
Burke & Burke
Greater City 4
Venetian Gypsies
2d half
Florence Duo
McNally & Ashton
Clayton
Bobbie & Nelson
"Jazz Nightmar"
PALACE (ubo)
2d half
Scott & Kane
"Clock & Suits"
Jean Southern
Seven Honey Boys
2d half
Ball Bros Co
Tilyou & Ward
"Sharpened Daggers"
Marie Russell
Geo Brown Co
- Hattiesburg, Miss.**
CANTONMENT (loew)
1st half
Swift & Dalley
Wesler & Reiser
Gleasons & Houlihan
Clifford & Collins
Cromwells
2d half
Smilletta Sisters
Willie Smith
Schooler & Dickinson
McNally & Ashton
"Revue DeVogue"
- Hoboken, N. J.**
LOEW (loew)
1st half
Thomas & Henderson
Peppino & Perry
4 Renee Girls
Buddy Doyle
Kalma Co
2d half
LaVeaux
Saxton & Farrell
Davis & Stafford
Lipton's Monkeys
(One to fill)
- Houston, Tex.**
PRINCE (ph)
Erna Antonia 3
Grindell & Sisters
Burke Toulley Co
Harry Rose
Marjorie Lake Co
MAJESTIC (inter)
Marlo & Duffy
Kita Gould
Harry Thorne Co
6 American Dancers
Bert Swor
"20th Century Whirl"
- Indianapolis**
KEITH'S (ubo)
(Sunday opening)
Stanley & Birnes
Edward Marshall
Earl Cavanaugh Co
Margaret Young
Mason, Keeler Co
Swift & Kelly
- Curzon Sisters**
LYRIC (ubo)
Lalla Selbini Co
J & G O'Meara
Spud Town Band
Ward & Raymond
Wood's Animals
- Ithaca, N. Y.**
STAR (ubo)
Darras Bros
Gates & Finley
"Isle of Innocence"
(Two to fill)
2d half
Bernivell Bros
Diamond & Brennan
Zeno Jordan & Z
(Two to fill)
- Jackson, Mich.**
ORPHEUM (ubo)
(Sunday opening)
(Lansing split)
1st half
Geo Schindler
Pearls & Burns
"Fire-side Revue"
Christie & Bennett
Royal Gascolnes
- Jacksonville, Fla.**
ARCADE (ubo)
(Savannah split)
(Sunday opening)
1st half
The Little Johns
Eleanor Corchan Co
Britt Wood
The Demacos
- Johnstown, Pa.**
MAJESTIC (ubo)
(Pittsburgh split)
1st half
Lewis & Hurst
Perella Sextet
Wood & Wyde
Les Rodriguez
(One to fill)
- Joliet, Ill.**
ORPHEUM (wva)
2d half
Boothby & Everdeen
"Here & There"
Hopkins & Astelle
College Quintet
(One to fill)
- Kalamazoo, Mich.**
MAJESTIC (ubo)
(Sunday opening)
(Battle Creek split)
1st half
3 Kawanas
Jones & Jones
Sated DeLuxe
Alf Ripon
Frank Gardner Co
- Kansas City, Mo.**
ORPHEUM
(Sunday opening)
Lawn & Mayfield
Anson & Daughters
Basil & Allen
Edwin Stevens Co
Hanlon & Clifton
Alfred LaTrell Co
Stuart Harris
- Knoxville, Tenn.**
PANTAGES (p)
(Sunday opening)
The Prescotts
"Bachelor Dinner"
Minetti & S-dilli
Musical Keuhns
Wilkins & Wilkins
Bobby Henshaw
- Knoxville, Tenn.**
HIJOU (ubo)
(Chattanooga split)
1st half
Chinko & Kaufman
Robert Dore
Stevens & Bordeaux
Martelle
Leach Wallen 3
- Lansing, Mich.**
HIJOU (ubo)
(Sunday opening)
(Jackson split)
1st half
The Ziras
The Brads
Gardner Trio
Maidie DeLong
Tennessee Ten
- Lincoln, Neb.**
ORPHEUM
Gertrude Hoffmann Co
Kelly & Galvin
Leo Heers
V & E Stanton
Kamura Trio
- Little Rock, Ark.**
MAJESTIC (inter)
Doris Dare
"Colonial Belles"
Bunce & Baird
Williams & Wolfus
(One to fill)
2d half
Kathryn Powell
J & H Morgan
Sam Mann Co
Willie Weston
Pete & Pals
- Logansport, Ind.**
COLONIAL (ubo)
The Skatella
Xylo Phlends
Asahi Troupe
Walman & Berry
- Los Angeles**
ORPHEUM
Edison Seely Co
Cooper & Robinson
"In the Dark"
Broadway & Silvermoon
- Franklin Co.**
Dugan & Raymond
Kalmer & Brown
L. Worth Co
- PANTAGES (p)**
Zara Carmen 3
Sinclair & Tyler
June Mills Co
Kinkaid Kilities
3 Metzette
Bob Albright
HIP (agh)
Celli Opera Co
Elkin Day & E
Leach Quinlan 3
Cole & Coleman
Dorothy Dale
Arthur Lands
Wilson & Van
- Louisville**
ANDERSON (ubo)
Selma Braatz
Juliet Dika
Aveling & Lloyd
Bud Matthews Co
Passing Show of Vaud
Dooley & Sells
Strassel's Animals
KEITH'S (ubo)
(Nashville split)
1st half
Carlita & Howland
Bertie Heron
Carberry & Cavanaugh
Garcinetti Bros
- Lowell, Mass.**
KEITH'S (ubo)
McRae & Clegg
Kenny & Walsh
Coakley & Doulevy
Man of Ice Wagon
Ward & Girls
DeLeon & Dayles
- Macon, Ga.**
GRAND (ubo)
(Augusta split)
1st half
Raymond Wilbert
Sinclair & Gasper
Low Dockader
Wheeler Trio
(One to fill)
- Madison, Wis.**
ORPHEUM (wva)
1st half
Ioleen Sisters
Lew Huff
"Don't Lie to Ma"
The Dohertys
"Miss Up-to-Date"
2d half
Equillo Bros
Adolpho
"Our Family"
Otto Bros
Golden Troupe
- Mason City, Ia.**
CECIL (abc)
O'Loughlin & Wms
Challis & Challis
2d half
Dolly Joe & Hidge
McDermott & Wallace
- Memphis**
ORPHEUM
Norma Talma
Watton & White
Medical Highlanders
Bancroft & Broske
The DeBans
2d half
Barlow & Deerie
Arthur Lloyd
International Revue
Olsen & Johnson
Osaki & Titake
LYCEUM (loew)
Manning, Sisters
"Women"
Brace Edmonds
J Flynn's Minstrels
2d half
Jeanne
Sampson & Leonhard
Ryan & Riggs
Martyn & Florence
- Milwaukee**
MAJESTIC (orph)
Mme Bernhardt
Anna Chandler
Alexander Kids
Bowers Walters & C
General Pismo Co
Benny & Woods
J & C Williams
PALACE (wva)
(Sunday opening)
Hill Tivoli & H
Dun Ahern
Mack & Lane
Moran & Wiser
4 Buttercups
"Tanco Shoes"
2d half
Fiske & Fallon
"Don't Lie to Ma"
Lazar & Dale
Tower & Darrell
"Miss Up-to-Date"
(One to fill)
- Minneapolis**
ORPHEUM
(Sunday opening)
Hyams & McIntyre
Whitfield & Ireland
Eddie Carr Co
Santi
Frances Dougherty
Stewart & Mercer
Wellington Cross
PANTAGES (p)
"An Arabian Night"
Hallen & Hunter
Misses Parker
Creighton Belmont & C
Sully Rogers & Sully
- GRAND (wva)**
Newkirk & Homer
Bayle & Patsy
Moore Sterling Co
Moran & Dale
(One to fill)
PALACE (wva)
Thomas Trio
Ray & Emma Dean
"Beauty Fountain"
Joe Lichter
(One to fill)
- Mobile, Ala.**
LYRIC (ubo)
2d half
Merle's Cockatoos
Curley & Drew
Wayne Candy & M
Worth Walting 4
The Vivians
- Montgomery, Ala.**
GRAND (ubo)
(New Orleans split)
(Sunday opening)
1st half
Baraban & Grohs
Race & Edge
Agnes Cappellin Co
Witt & Winter
Aesthetic Dancers
- Montreal**
PRINCESS (ubo)
Francis & Ross
"Girl on Magazine"
Wm Ebs Co
Harry Ellis
Florence Roberts Co
Ed Dowling
Belgium Co
(One to fill)
FRANCAIS (ubo)
J & A Keeley
Wells Knibloe Co
Steve Freda
(One to fill)
2d half
Martin Duo
Chas Edwards Co
W & E Bland Co
Lane & Plant
LOEW (loew)
Lowe & Sperling Sls
Billy Elliott
Bernard
Dunkin Girls
(Two to fill)
- Muskegon, Mich.**
REGENCY (ubo)
(Sunday opening)
Sigsbee's Dogs
Buhla Pearl
Cal Dean & Girls
Chas Howard Co
Chas McGoods Co
- Nashville, Tenn.**
PRINCESS (ubo)
(Louisville split)
1st half
Jack Alfred 3
Armstrong & Kleiss Sls
Tannean Bros
Aeroplane Girls
(One to fill)
- Newark, N. J.**
PALACE (ubo)
Fred Ardath Co
Jack O'Brien
Bell McKinley
Wm Gaxton Co
"Our Boys"
Ellmore & Williams
Guerin & Newell
(One to fill)
2d half
Clark & Bergman
Henry Clive Co
Harry Hines
"The Viol-Ann"
Dorothy Hays Co
Johnny Eckert
(Two to fill)
- New York, N. Y.**
LOEW (loew)
Clinton & Rooney
Saxon & Farrell
Marino & Maley
Lipton's Monkeys
(One to fill)
2d half
Thomas & Henderson
4 Renee Girls
Joe Taylor
Tonadoro Troupe
(Two to fill)
- New Haven, Conn.**
PALACE (ubo)
Ball Bros Co
Clark & Lawler
Cornell's Review
Marie Russell
Sylvia Loyal
2d half
Young and Wheeler
Scott & Kane
Ann Southern
Don Fon Gue & Haw
Swartz & Clifford
Seven Honey Boys
HIJOU (ubo)
Allan Co
Brennan & Murley
Clayton & Clayton
Martin Lum
"Hello Japan"
2d half
Miller & Masters
Kloter & Quinn
Burke & Burke
E J Moore Co
Louis Brocades
- New Orleans**
ORPHEUM
Adelaide & Hughes
Moore & Whitehead
Edward Eamonde Co
Moore & Haager
Apollo Trio
Edwin George
Montambo & Nap
PALACE (ubo)
(Montgomery split)
1st half
Roubie Sims
Nevins & Erwood
Louis Simon Co
Wellington 3
Breen Family
CRESCENT (loew)
Smilletta Sisters
Willie Smith
Schooler & Dickinson
McNally & Ashton
"Revue DeVogue"
2d half
Dorothy Southern 3
3 Manning Sisters
"Women"
Grace Edmonds
J Flynn's Minstrels
- New Rochelle, N. Y.**
LOEW (loew)
Swain's Animals
Castellino & Zardi
Clayton Maclyn Co
2d half
Burkes & Kendall
Minnie Harrison
Jessie Hayward Co
- Norfolk, Va.**
ACADEMY (ubo)
(Richmond split)
1st half
Evelyn & Dolly
Fay Coleys & F
Hal Stephens Co
Pietro
(One to fill)
- Onkland**
ORPHEUM
(Sunday opening)
Leona LaMar
Natalie Sisters
Burley & Burley
Tazara
Macart & Bradford
"Exemption"
Billie Reeves Co
PANTAGES (p)
(Sunday opening)
Yucatan
"Ching Hwa 4"
Mack & Velmarr
Russell & Byrne
Strength Bros
Georgia Chartres
Oklia, Chy, Okla.
LIBERTY (ph)
Singer Dance Dolls
Tal Ling Sing
Jack Kennedy Co
Harris & Variety 4
Lottie Mayer Co
- Ogden, Utah**
PANTAGES (p)
(2-4)
"Girl at Clear Stand"
Francis & Nord
Homer & Dubard
Winston's Seals
Canfield & Coban
Ellen Fleury
- Omaha**
ORPHEUM
Cressy & Dayne
"Colour Gems"
Al Shayne
Morton & Glass
Demarest & Collette
Claude M. Roode
H & A Sharrock
- Ottawa, Can.**
DOMINION (ubo)
Martin Duo
Chas Edwards Co
Lane & Plant
W & E Bland Co
(One to fill)
2d half
J & A Keeley
Wells Knibloe Co
Steve & Freda
(One to fill)
- Pasadena, N. J.**
PLAYHOUSE (ubo)
2d half (25-27)
Musical Seelys
Walton & Brandt
Steve Green
Lerner Ward & R
4 Haymakers
Stevens & Lovejoy
- Patterson, N. J.**
MAJESTIC (ubo)
2d half (25-27)
Tasmanian Trio
Adrian
Shirley Sisters
Ben Deley Co
Williams & Birney
"Submarine U-15"
(One to fill)
- Pawtucket, R. I.**
SCENIC (ubo)
Bollinger & Reynolds
Evelyn Bates
Manning & Hall
"Olives"
2d half
Miller & Capman
J & M Hawkins
International 4
(One to fill)
- Peoria, Ill.**
ORPHEUM (wva)
Boothby & Everdeen
Lella Shaw Co
- Silbar & North**
Gronin's Novelty
(One to fill)
2d half
Lohae & Sterling
Rector Webr & Tal
Ronair & Ward
Princess Kalama Co
(One to fill)
- Philadelphia**
KEITH'S (ubo)
Mang & Snyder
Joe Browning
Hamilton & Barnes
Mrs G Hughes Co
Moss & Frye
Alice Ebs Co
Brendel & Burt
"Submarine F-7"
4 Boises
J J Morton
GRAND (ubo)
Aus Crekhtons
Josephine Sabel
Franklyn Ardell Co
Hurns & Kleas
"Handbox Revue"
WM PENN (ubo)
2d half (25-27)
Gaudschmits
Willing & Jordan
Arthur Pickens Co
LaTour & Gold
Fern & Davis
KEYSTONE (ubo)
2d half (25-27)
Armstrong & Strouse
Edith Cassidy
"Stockings"
ALLEGHENY (ubo)
Stone & McAvoy
J C Morton Co
"Forest Fires"
(Two to fill)
- Pittsburgh**
SHERIDAN SQ (ubo)
(Johnstown split)
1st half
Hector
Skipper & Kastrop
Bisset & Beery
McIntosh & Maids
(One to fill)
HAIRIS (ubo)
Alice Maynard
Rumson & Howard
Bryant Mack Co
Walters & Cliff Sls
6 Sylvesters
Billy Kelcard
Duquesne 4
Packard Duo
DAVIS (ubo)
Al Abbott
Wright & Dietrich
Rice & Werner
Leikhtner Sls & Alex
Valeska Suratt Co
4 Harmony Kings
(One to fill)
- Portland, Me.**
KEITH'S (ubo)
Wheeler Aubrey 3
Webber & Rednor
Helen Gleason Co
Embs & Alton
Gautier's Toy Shop
Bert Fitzgibbons
- Portland, Ore.**
ORPHEUM
Crawley Co
Dahl & Gillen
Grace De Mar
Margaret Edwards
Four Mortons
Dinkle & Ward
PANTAGES (p)
Lew Wilson
Fisher & Gilmore
"Nixon's Peril"
Singer's Midlets
LaFallette Trio
Alexander & Livan
- Providence, R. I.**
EMERY (loew)
Dario & Silver
Minetta Duo
Walker & Ill
Harris & Manlon
"Dairy Maids"
(One to fill)
2d half
3 Steppers
LeMont & Wright
Al H White Co
Wm Dick
Kuma 4
(One to fill)
- Reading, Pa.**
MAJESTIC (ubo)
Knowles & White
Farrell Taylor Co
Orth & Cody
Vadie & Gyl
(One to fill)
2d half
Sidney & Townley
Mr & Mrs Melbourne
Kenny & Hollis
Four Kastars
(One to fill)
- Richmond, Ind.**
MURRAY (ubo)
Walman & Berry
Buhla Pearl
2d half
Xylo Phlends
Claudia Tracey
- Roanoke, Va.**
ROANOKE (abo)
(Charlotte split)
1st half
Clinton Sisters
Espe & Dutton
- Johnny Johnson Co**
Patricia & Meyers
4 Kasting Keys
- 2d half**
The Arrans
May & Eddie Corse
H E O'Connor Co
Hayworth Troupe
(One to fill)
- Rockester**
TEMPLE (ubo)
"For Pity's Sake"
Florence Temper
Rockwell & Wood
Comfort & King
4 Bards
Berk & Broderick
Young & April
Joyce West & M
- Rockford, Ill.**
PALACE (wva)
(Sunday opening)
The Melvilles
Art & Grace Terry
Sully Family
Hisco City 4
Equillo Bros
2d half
Ioleen Sisters
Mack & Lane
4 Buttercups
Aerial Bartlets
(One to fill)
- Sacramento, Cal.**
ORPHEUM
(Same bill playing
Stockton 1-2; Fresno
3-4)
"In the Zone"
Tazma Trio
Haruko Onuki
Wheeler & Moran
Geo Damerel Co
Harry De Cue
- HIP (agh)**
(Same 1st half bill
plays Stockton 2d
half)
1st half
Santly & Norton
Hickey & Cooper
Moore & White
Minnie Burke Boys
Variety Trio
The McCarvers
2d half
Ortolis Bros
Three Shannons
Holmes & Holliston
Kabin & Eugene
Wilson & Wilson
Bert Shepard
- Saginaw, Mich.**
JEF-STRAND (ubo)
(Sunday opening)
(Flint split)
1st half
Selbini & Grovini
Devoy & Dayton
Homer Lind Co
Marlon Gibney
Hardeen
- St. Louis**
ORPHEUM
Stella Maybrow
4 Marks Bros
Mr & Mrs Clark J
Maryland Singers
Celts Bros
Alaska Duo
PARK (wva)
Alvarez Duo
Lexie & O'Connor
"There Goes Bride"
Tally & Hart
Hughes Troupe
2d half
Nelusco & Hurley
Vincent & Carter
"Cranberries"
Bertie Fowler
Louis Hardt Co
GRAND (wva)
Ralph & Anna
Frank Rogers
Harris & Hillaird
Kip & Kippy
Scott & Christie
"Unexpected"
Peerless Trio
Wagner & Palmer
Knowlin Troupe
EMPRESS (wva)
Maximes & Bobby
Chase & Latour
"Lots & Lots"
Nell Abel
College Quintet
Andale's Animals
Rice & Francis
Lella Shaw Co
Burdella Patterson
(One to fill)
PALACE (wva)
Aerial Butters
5 Merry Maids
Clower Leaf 3
Mangan Troupe
(One to fill)
2d half
Nadje
Mm Morrow Co
Tom Linton Girls
Makers of History
(One to fill)
- St. Paul**
ORPHEUM
"Girl on Magazine"
Harry Beresford Co
Harry & Layton
Scarploff & Varvara
Gordon & Rich
Vainova's Gypsies
Carl McCullough
HIP (abc)
Tiller Sisters
"Fashion DeVogue"
Jack McCucken
(Two to fill)
- San Antonio, Tex.**
ROYAL (ph)
Fisher Sisters
Finlay & Hill
Jan Rubini
Sen Fran Murphy
Primrose Minstrels
MAJESTIC (inter)
The Ferraros
O'Gorman Girls
Beesle Rempel Co
Milo
"Four Husbands"
Dave Roth
- San Diego**
PANTAGES (p)
Anderson's Revue
Tony Equistrans
John & M Burke
Silver & Dugal
The Islands
Joe Reed
- HIIP (abh)**
Florence Bell Co
Kuban & Jap
"Night in Egypt"
Mac Oneda & Smith
Zemada & Smith
(One to fill)
2d half
4 Dancing Demons
Barnes & Berner
Pitroff
Gray & Graham
Allen & Morton
"Between Us Two"
- San Francisco**
ORPHEUM
(Sunday opening)
Elizabeth Murray
Heron & Baldwin
4 Haley Sls
Gwen Lewis
Edwin Arden Co
Yates & Reed
Morgan Dancers
Perrone & Oliver
Loney Haskell
PANTAGES (p)
(Sunday opening)
Mary Dorr
"Cabaret DeLuxe"
Kahler Children
Hager & Goodwin
"Fall of Rehms"
Gilroy Haynes & Mont
Pitroff (agh)
(Sunday opening)
"Sea Rovers"
Payton & Hickey
Dunedin Duo
The Larneds
Wright & Walker
Ardell & Tracy
CASINO (agh)
(Sunday opening)
Kennedy & Nelson
D'Lee
- Savannah, Ga.**
BIJOU (ubo)
(Jacksonville split)
1st half
The Laughlins
Haviland & Thornton
Bennett & Richards
Helen Trux & Sls
Models De Luxe
Scheneckndy, N. Y.
PROCTOR'S (ubo)
Permaine & Shelly
Adair & Adelphi
Fremont Benton Co
Mayo & Lynn
Virginia Steppers
2d half
Juggling Kids
Jack Rose Co
Hallikan & Sykes
Roy La Pearl
Crossman Jazz Band
- Scranton, Pa.**
POLI'S (ubo)
Wilkes-Barre split)
1st half
Frank Shiel
Watson & Burr
Walter Law Co
Weber & Elliott
4 Nightons
- Seattle**
ORPHEUM
Ruth St Denis Co
Lora Hoffman Co
Andy Rice
Toney & Norman
Ben Beyers Co
Verel & Verel
PANTAGES (p)
"Notorious Delphine"
Quigley & Fitzgerald

"Flirtation"
Al Noda
Moore & Rose
Aerial Patts

Sioux City, Ia.
ORPHEUM (wva)
(Sunday opening)
Joe Barton
Victrola Trio
G & P Hickman
"Quakerdown to Bway"
Arthur Deason
(One to fill)

2d half
Veronica & Hurlifalls
Marshall & Covert
Rawson & Clare
Smith & Kaufman
Alice Hamilton
Hoosier Girls
GAYETY (abc)
Mack & Sallie
Williams & Daisy
Fields & Hill
Miller & Vance
Dolly Joe & Midgie
2d half
O'Loughlin & Wms
Kinkaid & Co
Tetsuaji Japs
Foy Toy Co
(One to fill)

So. Bend, Ind.
ORPHEUM (wva)
(Sunday opening)
"Pretty Baby"
2d half
Foley & Massimo
Johnsons & Johnson
"Days of Long Ago"
Baker's Magaz Girls

Spartanburg, N. C.
HARRIS (ubo)
(Greenville split)
1st half
Rhoda & Crampton
Alf Grant
Martha Hamilton Co
Dodie Heath Co
Templeton Gessner & H

Spokane
AUDITORIUM (orph)
(27-28)
(Same bill playing
Tacoma, Tacoma, 2-5;
opening Thursday
night)
Sheehan & Regay
Wilton Lackaye Co
Cole Russell & D
3 Darling Sisters
Dooly & Nelson
Elsie & King
Claire Rochester

PANTAGES (p)
Coleman & Ray
"Peacock Alley"
Diana Bonnar
McConnell & Simpson
Ford & Goodrich
Gaston Palmer

Springfield, Ill.
MAJESTIC (wva)
(Sunday opening)
Henry & Adelaide
Hopkins & Astell
3 Barton
Chas Wilson
Wyatt's Lads & Las
(One to fill)

2d half
Alvarez Duo
Fay & Jack Smith
Walker & Blackburn
Arthur DeVoy Co
Violet McMillan
College Quintet

Springfield, Mass.
PALACE (wva)
Miller & Masters
Kamplain & Bell
Earl & Sunshine
"Well Well Well"
Lander Bros
"Century Review"
2d half
Adlon Co
Brennan & Murley
Kalaluhl's Hawaiian
Haywood Stafford Co
Rucker & Winfred
BWAY (lowe)

LaVau
O'Neill Sisters
Parker & Gray
Groat Howard
Barnes & Smytho
Bassett & Bailey
2d half
Chas Gibbs
"Our Boys"
Hoy & Lee
(Three to fill)

Superior, Wis.
PALACE (wva)
Nadje
Wm Morrow Co
Linton Girls
Makers of History
(One to fill)

2d half
Aerial Butters
5 Merry Maids
Clover Leaf 3
Mangean Troupe
(One to fill)

Syracuse, N. Y.
CRESCENT (ubo)
Marville
Dale & Boyle
McWatters & Tyson
Herbert & Dennis
Sparks All Co
(One to fill)

2d half
Moore & West
Nancy Boyer Co
Dave Glaver
(Two to fill)

Temple (ubo)
Aerial De Groffs
Cosen & Verdi
Hailigan & Sykes
Jack Rose Co
Tiltcomb Revue

2d half
Harms Trio
Adair & Adolph
Milton De Long Sis
Edna Andrews
May & Lynn
Gypsy Songsters

Tacoma
PANTAGES (p)
Joe B Totten Co
Madison & Winchester
Gangler's Dogs
Mary Norman
"Oh Papa"
Guillani Co

Terre Haute, Ind.
HIP (wva)
(Evansville split)
1st half
Monahan Co
Fagg & White
Kingsbury Deno Co
Calle Bros
Robinson's Elephants

Toledo
KEITH'S (ubo)
3 Alexanders
Sylvia Clark
Larry Reddy Co
Harry Cooper Co
7 Little Darlings
Ed Lee Wrothe Co
McMahon Diamond & C
Elsie La Bergere Co

Toronto
SHEA'S (ubo)
Queenie Duneid
Holmes & Buchanan
McCarry & Fay
McIntyre & Heath
Patricia
John McGowan Co
Crawford & Broderick
3 Belgians

HIP (ubo)
Martin & Hayes
Sharps & Gibson
Arthur Dunn Co
Jewett & Pendleton
"When Man Marries"
(One to fill)

YONGE (lowe)
Pancing Kennedys
Ethel Costello
Johnson Howard Liz
Barnes & Robinson
Hans Roberts Co
American Comedy 4
(One to fill)

Trenton, N. J.
TAYLOR (ubo)
2d half (25-27)
The Gallina
Sammy Duncan
Sidney & Townley
J C Mack Co
Carlton & Montrose
Paul LeVan & Dobbs

Troy, N. Y.
PROCTOR'S (ubo)
Louise & Mitchell
Frank Farron
Milton & De Long Sis
Edna E Andrews Co
Hillman Fitzgerald Co
Van & Bell

2d half
Aerial De Groffs
Lloyd & Wells
Cahill & Romaine
Frontmont Benton Co
Spencer & Williams
Tiltcomb Revue

Union Hill, N. J.
LINCOLN (ubo)
2d half (25-27)
Leonardi
H & G Harvey
Holer & Wheelock
George Gibson
Francis & DeMar
"Dixie Revue"

Utica, N. Y.
COLONIAL (ubo)
The Friechees
Ryan & Ryan
Roy LaPearl
"Nowadays"
"Business is Business"
Bob Hall
(One to fill)

2d half
Louise & Mitchell
Permane & Shelley
"Money or Life"
Kennedy Sheridan & D
(Three to fill)

Vancouver, B. C.
ORPHEUM
"Naughty Princess"
Harry Von Fossen
Hudley Stein & P
Edna Lerner
Drew & Wallace
Louis Stone

PANTAGES (p)
Fantos's Athletics
M P & Harmon
Musical Nosses
Wright & Davis
Winchereau Co
Gordon & Gordon

Victoria, B. C.
PANTAGES (p)
Chandler & DeRose Sis
"Help for Night"
LaFrance & Kennedy
4 Yakos
Orren & Drew

Waco, Tex.
ORPHEUM (bp)
Hill & Ackerman
Burns & Lynn
Cliff Monroe Co
Bill Pruitt
"Court Room Girls"
MAJESTIC (inter)
(28-27)
(Same bill playing
Austin 29-30)
Fisher's Circus
May & Billy Earle
Inter Tourists
Almoff Sisters
Maud Earle Co
Kaufman Bros
Variety Dancers
MAJESTIC (inter)
(28-29)
Kathryn Powell
Barlowe & Deerie
George Lovett Co
Willie Weston
Sam Mann Co
J & B Morgan
Pete & Pals

Washington, D. C.
KEITH'S (ubo)
Mystic Hanson 3
Bradley & Ardine
Connell & Craven
Mignon
U S Jazz Band
Mae Payne Co
Walter C Kelly
"Canouflage"

Waterbury, Conn.
POLIS (ubo)
Three Andersons
McLoughlin & Evans
Lawrence & Edwards
Novins & Mayo
Robbie & Nelson
"Jazz Nightmare"

2d half
Paul & Azella
Kamplain & Bell
Groat City 4
Godfrey Matthews Co
Kenny & Nobody
"Century Revue"

Waterloo, Ia.
MAJESTIC (wva)
(Sunday opening)
Adonis & Dog
Shaw & Campbell
Dale & Burch
Smith & Kaufman
Princess Kalama

2d half
The Melvilles
Angel & Fuller
Wheeler & Potter

Bison City Four
Huch Bros

Wilkesbarre, Pa.
POLIS (ubo)
(Scranton split)
1st half
Trennell Trio
Jack McAuliffe
Black Scott & H
Hessie Browning Co
Great Leon Co

Winnipeg
ORPHEUM
DeLaven & Parker
Norton & Melnotte
Moore & Gerald
Valyda & Braz Nuts
Ruth Budd
"The Honeymoon"
Mack & Williams
PANTAGES (p)
"Reel Guys"
Chas Althoff
Harry Girard
Frank LaDent
Sullivan & Mason

STRAND (wva)
Ed & Lili Roach
"Brickans of Seville"
Danny Simmons
(One to fill)

2d half
Great Santoli Co
Sadie Sherman
Harold & Lloyd
Mullaly Howell & G

Woonsocket, R. I.
BLOU (ubo)
Miller & Capman
J & M Hawkins
International 4

2d half
Evelyn Bates
Kline Bros
Bollinger & Reynolds

Worcester, Mass.
POLIS (ubo)
Black & White
Young & Wheeler
Harwood Stated Co
Kenny & Nobody
Don Fon Gue & Haw
1 2d half
Rock & Drew
Clark & Lavier
"Well Well Well"
Lander Bros
Venetian Gypsies

PLAZA (ubo)
Florence Duo
White & West
Godfrey Matthews Co
Rucker & Winfred
Seven Danars

2d half
Deldas & Imo
Bennington & Scott
"Cloaks & Suits"
Martin Lum
Three Andersons

Wrightstown, N. J.
ARMY (ubo)
Stagnole & Spler
Hendricks & Padula
"Pink Pajamas"
"Petticoats"
(One to fill)

2d half
Fox & Mayo
Porter J White Co
Bert Earle 3
Juno Salmo
(One to fill)

Yonkers, N. Y.
PROCTOR'S (ubo)
Three Minors
Miller & Lytle
Harold Selman Co
Chief Capaullean
DeWolf Girls

2d half
Clairmont Bros
Gray & Byron
"All for Democracy"
Jimmy Lucas Co
James Watts Co

Yonkers, N. Y.
KEITH'S (ubo)
Sanon & Della
Margaret Farrell
Anna Clayton Co
O'Neill & Walmsley
"On High Seas"
Ball & Lambert
7 Hartford

York, Pa.
OPERA HOUSE (ubo)
C & M Cleveland
Glendower & Manlon
Ed Morton
(Two to fill)

2d half
Farrell Taylor Co
Fraser Bunce & H
Sig Franz Tr
(Two to fill)

PRODUCTION ENGAGEMENTS.
Juanita Fletcher has joined the No. 3 "Oh Boy" in the Anna Wheaton role. Charles Ruggles for the new Winter Garden show. George Hessel is also to be in the production.
George Broadhurst has Ernest Truax under contract to be featured in a new farce.

BIRTHS.
Mr. and Mrs. Buck Miller ("The Wail of an Eskimo" company), at their home in Minneapolis, April 16, daughter.
Mr. and Mrs. James Valdare (Four Valdare), at their home in Toledo, O., April 6, daughter.
Mr. and Mrs. Harry Sidney, at their home in New York, April 20, son.

Burlesque Baseball.
The Burlesque Club baseball team has organized and is out with a challenge to take on any other theatrical nine.
The lineup follows: James Powers, first base; William Roehm, second base; Dee, third base; Arthur Huebner, c.f.; Charles Baker, r.f.; Bert Bernstein, l.f.; Todd Colvin, s.s.; Rube Bernstein, pitcher; Joseph Emerson, catcher.

LETTERS
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Reg following name indicates registered mail.

Questionnaires.
G
Griffith Jos A
H
Halstenbach Edw A
A
Aberdeen Lady
Adams Sam (C)
Adams Minerva
Ainsworth O (A)
Alabama & Steel
Albion Nat (P)
Allen Ethel (P)
Allen Frank J
Allen Mrs Searl
Arman Daniel (C)
Arman Walter
Armstrong Billy
Armstrong Mrs C
Artols Mrs W
Arven H
Arville Victoria (C)
Athos Percy (Reg)
Atkinson Hal (C)

B
Babecek Helen
Baldy Myrtle (C)
Bald & Enman
Bale & Johnson (C)
Baldwin Betty
Ball Miss Rap
Barnes & Brokaw
Barnes Nena (C)
Barnes Chas (C)
Barry Lydia (C)
Barr Nick (C)
Barr Nick (C)
Bartley Norma
Bartley June
Beaumont Bernice
Beaumont Rose
Reban Mac
Bell Francis (C)
Belles Evelyn
Belmont Harry (P)
Belmont Pauline (C)
Bennett Al
Benson H C (C)
Benson John
Benson Mabel
Beranger Betty (C)
Berlinger Suem (C)

C
Cain Arthur (C)
Cale Moffett O (C)
Call Beatrice
Canton Helen J
Carby Mrs J
Carl & Inez (C)
Carlson May
Carlson Frances (P)
Carlson Margaret S
Carlson & Willard
Carter Joseph (P)
Castro Four
Castwell Mr
Celeste Olga (C)
Challis Miss S
Chandler Anna
Charbonneau Inez
Chester Ted
Chloro Geo (C)
Clark Ed M (C)
Clark & DeHaven
Clark Delmar
Clark Maud K
Clark Mercedes
Clarke Ellen F

Clayton Jerry
Cleary Virginia
Clemons Cameron
Cleveland Madelyn
Clifton Alice (P)
Coates H G
Columbia Four (C)
Conroy J E (C)
Connell M A
Connolly Sisters
Cornell Harry
Courtney Hazel
Craibock Mrs L
Craig Jean
Crawley & Burke (C)
Croft Kenneth
Cromwell Jack
Crossman Chas
Crummett Mr

D
Daley Eddie (C)
Damarlat Rahon
Darling Miss L (C)
Darling Duke
Darnell Miss L (C)
Davidson Miss R B
Davis Ralph (C)
Davis Marion
Devaux & Dix (C)
DeGroff Walter (C)
DeGroff Amy
Dellvan Bros (C)
DeLoch N (C)
Demarest Wm (C)
DeWitt Louis A
DePerron Mrs G
DeRue Bros
DeTrickery Joy (C)
DeWitt & Gunther
Dietrich Jeanette
Dinnes Max
Dinns Max (C)
Dinns Max
Dody Sam
Donegan Jimmie
Donlon Viva (Reg)
Donovan Fannie
Doyle Patsy
Draper Burt
Dressler Marie
Dullisits Sonny
Duffell Frank
Dumitrescu Geo
Dumitrescu Mitter
Duncan Lillian
Dunne May
Duval Viola E (C)
Duval J & L

E
Edwards Tom (C)
Ezawa Robt (C)
Eilers Novity (C)
Eilers Novity (C)
Eldred Gordon
Emmerson Little (C)
Emmerson Maude (C)
Enallie Jules
Ernie & Ernie
Evans Frank
Evans Lulu (C)
Evans Teddy

F
Fallan & Payne
Farrell Miss L
Farren Geo
Farrin Blanche (C)
Fassenden Alice (C)
Field Norman R
Fields Lottie
Fignaro Jack
Finn Albert G
Finn James
Fisher Mae
Flint Prif (C)
Foley Miss L
Follette & Wicks
Folsom Bobby
Fontaine Evan B
Forbes Nina (C)
Ford Miss Ray
Foreman C E (Reg)
Forrest & Church
Fox & Harden
Fox Hatty
Foyer Dorothy
Frances & DeMar
Frank J Herbert
Frank Max
Frankens H (C)
Franklin Hughes P
Fredericks Mrs G W
Freemans John
Freer Joe
Freind Al
Frier Conbie (C)
Fuller Martin

G
Gallagher A R (C)
Gallagher Edw
Gallona Margaret (C)
Gallona Peggy (C)
Gander Jack
Gardner Nina
Gaston Billy
Gates Austin (C)
Gates J
Gaut Louis H

H
Hager Mrs J H (C)
Haling Mrs (C)
Hall C S (C)
Hall Ray
Hall W P (C)
Halle Eunice (C)
Halls Daneling (C)
Hamilton Madge
Hamilton Millie
Hanson Bert
Hanson Grace
Hanson Julia (C)
Harcourt Daisy
Harcourt Leslie (Reg)
Harlan Kenneth (Reg)
Harmon Bob
Harrington Al (C)
Harris Sam
Harrison C A
Harrison Minnie
Hart Hazel
Hart Vivian
Harty Viola
Harvard Charles
Hastin Doris (C)
Hatfield Kathryn (C)
Hayes Mrs Ed
Hays & Neal
Hector Pais
Heldt Mabel
Henderson C (C)
Henderson Helen
Herbert Clinton
Herbert Tom
Himmel Jules
Hillis Ankie
Hillen Sylvia
Hill Ackerman Mrs

I
Hill Miss B
Hilden Jack
Holst Marguerite
Hopkins Ethel
Howard Sisters (C)
Howard James (C)
Howard Mrs C H (P)
Howard Chas C
Howard Eunice
Howe Charles
Hoyt Frank
Hughes & Paul
Hume Harry (C)
Hunter Mrs K
Hutchins Dick (Reg)
Hyde & Hardt (C)

J
Jean William
Jenway Jack
Irving Richard H
Ivanoff Al

J
Jackson Gaynell (C)
Jackson Harry J
James Walter
Jameson Edw F (C)
Jarvis Bobby (C)
Jennings Mrs W
Jesse & Hamilton
Johnson Duke (C)
Johnson Olive
John Ed
Jordan Leslie (C)
Jordan Betty
Jordan I
Jordan Myrtle
Jordan Earl
Joseph Mrs M

K
Kajiyama (C)
Kaufman M
Kearney James
Kearney Charles
Keller Marie (C)
Keller Marie (C)
Keller Marie (C)
Kellingsworth Mae
Kelly Mrs Fred
Kelling George
Kellons Three
Kidd Kapt (C)

JACK HUGHES

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YARD by yard—mile by mile—this man, and millions like him—the best of America's young manhood—are building the road to Berlin—the road to VICTORY!

He gladly offers his life that America may live; that American homes may be safe forever from the terror of German arms.

Daily, hourly, he will face a thousand chances of death from the air, on the earth, and from the depths under the earth; from gas and mines and snipers' bullets; from bombs and shells and flying shrapnel.

We asked this man if he was downhearted. He laughed at us. "As old General Grant would have said, 'We'll fight it out on these lines if it takes a dozen summers.'"

HE is going in with American pluck and American resourcefulness, but his sacrifice will be in vain unless you "carry on," unless you equip him to meet the Prussian on equal terms.

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NEEDS
YOUR
HELP**

*Look Him
in the Eye*
**and Then Buy All
the Liberty Bonds
You Can**



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BURLESQUE ROUTES

(April 29 and May 6)

"Americans" 29 Star Brooklyn 6 Gayety Brooklyn.
 "Army & Navy Girls" 28-29 O 11 Terre Haute Ind.
 "Auto Girls" 29 Standard St Louis 6 Engelwood Chicago.
 Behman Show 29 Gayety Omaha 6 Gayety Kansas City Mo.
 "Best Show in Town" 29 Star Cleveland 6 Empire Toledo.
 "Big Hing Bang" 29 Savoy Hamilton 6 Cadillac Detroit.
 "Bon Tons" 29 Gayety Montreal 6 Empire Albany.
 "Bostonians" 29 Lyric Dayton 6 Olympic Cincinnati.
 "Bowerys" 29 Gayety Boston 6 Columbia New York.
 "Broadway Belles" 29 Erie 30 Oil City 1 Beaver Falls Pa 2-3 Park Youngstown O 6 Victoria Pittsburgh.
 "Broadway Frolics" 29 Jacques Waterbury Conn.
 "Burlesque Revue" 29 Columbia New York 6 Casino Brooklyn.
 "Burlesque Wonder Show" 29 Casino Brooklyn 6 Empire Newark.
 "Cabaret Girls" 29-30 Cort Wheeling W Va 1 Canton 2-4 Grand Akron O 6 Empire Cleveland.
 "Charming Widows" 29 Empire Chicago 6 Majestic Ft Wayne Ind.
 "Darlings of Paris" 29-30 Park Manchester 1-4 Worcester Worcester Mass 6 Olympic New York.
 "Follies of Day" 29 Gayety Detroit 6 Gayety Toronto.
 "Follies of Pleasure" 29 Lyceum Columbus 6-7 Cort Wheeling W Va 8 Canton 9-11 Grand Akron O.
 "French Frolics" 29 Empire Cleveland 6 Erie 7 Oil City 8 Beaver Falls Pa 9-11 Park Youngstown O.
 "Forty Thieves" 29 Gayety Milwaukee 6 Gayety Minneapolis.
 "Gay Morning Glories" 29 Gayety Brooklyn.
 "Girls from Follies" 1 Amsterdam 2-4 Hudson Schenectady N Y 6-7 Holyoke Holyoke 8-11 Gilmore Springfield Mass.
 "Girls from Happyland" 29 Gayety Chicago 6 Gayety Milwaukee.
 "Girls from Joyland" 29 Empire Hoboken 6 Star Brooklyn.
 "Golden Crook" 29 Gayety Pittsburgh 6 Star Cleveland.
 "Grown-up Babies" 29-30 Binghamton 1 Watertown 2 Oswego 3-4 Inter Niagara Falls N Y 6 Garden Buffalo.
 Hastings Harry 29 Gayety Buffalo.
 "Hello Girls" 29 Majestic Ft Wayne 5-6 O 11 Terre Haute Ind.
 "Hip Hip Hurray" 29 Olympic Cincinnati 6 Star & Garter Chicago.
 Howe Sam 29 Gayety St Louis 6 Columbia Chicago.
 "Innocent Maids" 29-30 New Bristol Bristol 1-5 Camp Dix Wrightstown N J 6 Gayety Baltimore Md.
 Irwin's "Big Show" 29-1 Bastable Syracuse 2-4 Lumberg Utica N Y 6 Gayety Montreal.
 "Jolly Girls" 29 Star St Paul.
 "Lady Buccaneers" 29 Cadillac Detroit 6 Gayety Chicago.
 "Lid Lifters" 29 Majestic Scranton.
 "Maids of America" 29 Casino Philadelphia 6 Majestic Jersey City.
 "Majestics" 29 L O 6 Gayety Boston.
 Marion Dux 2-4 Park Bridgeport Conn.
 "Merry Ringers" 29 Empire Brooklyn 9-11 Park Bridgeport Conn.
 "Mile-a-Minute Girls" 29 L O 6 Century Kansas City Mo.
 "Military Maids" 29 Star Toronto 6 Savoy Hamilton.
 "Million-Dollar Dolls" 29 Grand Hartford.
 "Mischievous Makers" 29 Penn Cleunt 6-7 New Bristol Bristol 7-12 Camp Dix Wrightstown N J.
 "Monte Carlo Girls" 29 Victoria Pittsburgh 6 Penn Circuit.
 "Oh Girls" 29 Columbia Chicago.
 "Orientals" 29-30 Holyoke Holyoke 1-4 Gilmore Springfield Mass 6 Howard Boston.
 "Pace Makers" 29 Engelwood Chicago 6 Empire Chicago.
 "Parisian Flirts" 29 Gayety Minneapolis.
 "Puss Puss" 29 Majestic Jersey City 6 People's Philadelphia.
 "Record Breakers" 29 Trocadero Philadelphia 6 So Bethlehem 7 Easton 8-11 Majestic Wilkes-Barre Pa.
 "Revels of 1918" 29 Century Kansas City 6 Standard St Louis.

An Appreciation

For years vaudeville was looked down upon in the theatrical world. Not so much lately, but still not regarded in the same light as the legitimate stage.

In the past few years, due to the efforts of a few men, vaudeville has become almost a national institution. In the past year, due to the efforts of ONE man, vaudeville has become a part of the backbone of the nation—and in the past week it has been written into the history of this the greatest of all worldly events.

Through the efforts of two or three men vaudeville was made the entertainment of ladies and gentlemen.

Through the efforts of ONE man vaudeville was made the mouthpiece of the theatrical world.

Showing the world where it stood when the appeal came for Liberty Loans, Red Cross, Tobacco Funds and the countless other war appeals. THEN, when the personal appeal came from the front for direct volunteers for

Real Work at the Front

vaudeville came forward again, dedicating its High Temple of Success (Palace Theatre) to the first meeting place for the formation of an artists' branch in the service, and in that Temple, offering itself upon the altar of self-sacrifice to help the heroes OVER THERE.

For that reason, we, as members of that part of the theatrical profession known as vaudeville, hereby thank MR. E. F. ALBEE and his associates for the thing he has done in placing vaudeville upon the big Honor Roll in this tremendous struggle for Liberty, Life and Democracy.

Through HIS efforts our profession has been raised to the first rank of those who have helped—ARE HELPING—and WILL CONTINUE to help 'till the great cause is won.

Mr. Albee, we thank you.

SOPHIE TUCKER

FRANK WESTPHAL

And The Five Kings of Syncopation

"Roseland Girls" 29 Casino Boston 6 Grand Hartford.
 Sidman Sam 2-4 Cohen's Newburgh N Y 6 Miner's Bronx New York.
 "Social Follies" 29 Gayety Baltimore 6 Gayety Philadelphia.
 "Social Maids" 29 Hurtig & Seamon's New York 6 Empire Brooklyn.
 "Some Babies" 29 So Bethlehem 30 Easton 1-4 Majestic Wilkes-Barre Pa 6 Empire Hoboken.
 "Some Show" 29 Gayty Kansas City Mo 6 Gayety St Louis.
 "Speedway Girls" 29 Olympic New York 6 Trocadero Philadelphia.
 Speigel's Revue 29 Empire Newark 6 Casino Philadelphia.

"Sporting Widows" 29 Empire Albany 6 Casino Boston.
 "Star & Garter" 29 Star & Garter Chicago 6 Gayety Detroit.
 "Step Lively Girls" 29 L O 6 Gayety Omaha.
 Sydel Rose 29 Gayety Washington 6 Gayety Pittsburgh.
 "Templers" 29 Howard Boston 6-7 Park Manchester 8-11 Worcester Worcester Mass.
 "20th Century Maids" 29 Palace Baltimore Md 6 Gayety Washington.
 Watson Billy 29 Empire Toledo.
 Welch Ben 29 People's Philadelphia 6 Palace Baltimore.
 White Pat 29 Garden Buffalo 6 Star Toronto.
 Williams Mollie 29 L O 6-8 Bastable Syracuse 9-11 Lumberg Utica N Y.

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

The W. V. M. A. has added Camp Dodge and Camp Grant to its books.

Lou Tellegen will succeed Wise-Courtenay at Powers' on April 28 in "Blind Youth."

"The Squab Farm" is expected to show in one of the loop theaters in the near future. A house hasn't been secured yet.

"Yours Truly" is expected to inhabit the Illinois following the "Land of Joy" production.

Powers' was given on Sunday to soldiers and sailors.

The propaganda play, "Getting Together," is headed this way to play at the Garrick in the near future for an indefinite run.

V. Chandler has written a new sketch which is being rehearsed by George Jinks, formerly with one of William B. Friedlander's "Naughty Princess" companies.

"The Land of Joy" remained an extra week at the Illinois, business having justified such

"Naughty." It will be produced by Elliott, Comstock and Gest. Ben Jerome is writing the music.

The Liberty Bonds being sold by the Chicago Theatre Managers' Association under the general direction of Peter J. Schaefer up to Sunday exceeded \$400,000. Of this amount the W. V. M. A. has subscribed nearly \$100,000.

With prices advanced to a dollar top, Sarah Bernhardt, starting big, didn't hold up after the first three or four performances, and toward the end of her week at the Majestic fell far below expectations.

Business has picked up with "Leave It to Jane" at the La Salle. The show is on its 13th week, and playing at an average of not less than \$8,000 may still equal the record of "Oh, Boy," its predecessor, which ran half a year.

There are now three legitimate houses which have turned to pictures, the Auditorium, which is playing "The Unbeliever"; the Colonial, which has "My Four Years in Germany," and the Olympic, which is playing "Hearts of the World."

Harry Miller, booker of the Ackerman-Harris circuit, made a flying trip to the coast to attend the funeral of his mother. She died from injuries sustained in an automobile accident at Whittier, Cal. The burial was at Lincoln, Neb., April 8.

The fact that Billy Sunday is in town was a great help to at least one showman. Mitchell Licalzi put on "Hit the Trail Holiday" at the Wilson Avenue theatre this week, and the presence in the city of the evangelist who was used as a model for the principal character in the play helped attendance at the north side theatre materially.

Following a row connected with the booking of his dog, Svenskal, Art Browning, owner of the canine actor, flew into a rage at Sam Kahl, manager of the Finn and Helman circuit, and threatened to clean up. Kahl was so impressed with the sincerity of Browning's manifestations that he called upon a policeman to escort him from the building, fearing bodily injury at the hands of the angry Browning. Browning has booked his act on the Pan time.

ALHAMBRA (H. M. Johnson, mgr.).—"The Unbeliever." Photoplay to stimulate recruiting, opened April 21, competing with Griffith's "Eyes of the World" at the Olympic.

BLACKSTONE (Harry J. Powers, mgr.).—Dark.

COHAN'S GRAND (Harry J. Powers, mgr.).—Leo Dietrichstein opened in "The King"; everybody in town came to see the opening (1st week).

COLONIAL (Norman Field, mgr.).—"My Four Years in Germany," film, opens April 29, with Gerard appearing personally the opening night.

COLUMBIA (Frank G. Parry, mgr.).—"Follies of the Day."

CORT (C. J. Hermann, mgr.).—"The Naughty Wife," with Charles Cherry and Blanche Yurka, straggling (9th week). May 5, Willie Collier in "Nothing But the Truth."

ENGLEWOOD (J. D. Whitehead, mgr.).—"Charming Widows."

EMPIRE (Art Moeller, mgr.).—"Hello Girls."

GARRICK (William Currie, mgr.).—"Her Regiment," with Donald Brian and Audrey Marie, air (2d week). May 6, William Faversham and Maxine Elliott, in "Lord and Lady Algy."

GAYETY (Al G. Kells, mgr.).—"Forty Thieves."

ILLINOIS (Rollo Timponi, mgr.).—"Land of Joy," good (2d week).

LA SALLE (Va. Royster, mgr.).—"Leave It to Jane," averaging \$8,000 a week (13th week). NATIONAL (John Barrett, mgr.).—"Captain Kidd, Jr."

OLYMPIC (Abe Jacobs, mgr.).—Griffith picture, "Hearts of the World," opened April 23, tremendous.

PLAYHOUSE (Guy Hardy, mgr.).—Margaret Anglin in "Billeted," good (4th week).

PRINCESS (Will Singer, mgr.).—John Barrymore and Constance Collier in "Peter Ibbetson," going great (2d week).

POWERS (Harry J. Powers, mgr.).—Thomas A. Wise and William Courtenay in "General Post," popular (3d week).

STAR & GARTER (William Roche, mgr.).—"Step Lively Girls."

STUBAIKER (Louis Judah, mgr.).—"Maytime" (16th week).

WILSON AVENUE (Mitchell Licalzi, mgr.).—"Stock, Hit the Trail Holiday."

WOODS (Joseph Snyderacker, mgr.).—Homer Buford, bus. mgr.).—Louis Mann and Sam Bernard in "Friendly Enemies." Big success of the screen (8th week).

MAJESTIC (William Tisdale, mgr.).—Orpheum; rehearsal, 9:30. Reclaimed from the movies and a thousand times more effective than he ever was on the silver sheet, Hobart Bosworth left the rest of the bill far behind him with his superb acting in Jack London's magnificent bit of descriptive writing, "The Sea Wolf." With Bosworth in the raring, tearing, brutish character of Wolf Larsen, the sketch held the audience from the minute the spoken word superseded the flickers on the white sheet. Apple's Zoological Circus, one of the best and funniest of its kind, with all kinds of clever animals, opened. Frozini followed. He plays an accordion rather than a piano, but errs in hitting himself the Musical Gentles, for that leads the audience to expect somebody far better than the average, and Frozini is by no means far better than the average. He likewise has a stage deportment, which is too affected for his sort of an

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

Charley Yates, young brother of Irving Yates, has been added to the office force of Earl and Yates, agents.

"Peter Ibbetson" celebrated its first anniversary here last week following the 365th performance.

Ray and Emma Dean invested this week in \$1,000 worth of Liberty Bonds and \$500 worth of W. S. S.

A free performance of "General Post" at

a change in the original plans, which called for only a two weeks' run.

The Griffith picture, "Hearts of the World," scheduled to open Monday, was held up until Wednesday, because of delays in shipping the reels and completing the elaborate incidentals.

James Elliott has been appointed resident manager of the Colonial, Toledo, which opens April 31 with musical comedy stock under the direction of Dick Hultz.

The title of Joseph Santley's new play which he is writing for himself is "Naughty,

BILLY GLASON

Just songs and sayings

Fox Time, Now

act. Barto and Clark bolstered up the flagging spirits of the audience with their clever little singing-dancing novelty, "Columbia and Victor." Mr. and Mrs. Jimmie Barry in their sketch, "The Burglar," got over nicely on Jimmie's dry, spry and wry rubeque mannerisms. Bert McRae, with his pyramid of tables, kept the audience holding its breath while he played up the suspense angle to his famous fall from the top in a chair. Bert has a little girl, billed as "Mac," who is helping him out with songs and dances. She's a mighty dancer, and with a little more work-out should prove a material help to the act. Sylvia Clark, opening cold with a rather useless prologue, swept into a fast and clever routine of songs. The little singer is full of magnetism and melody, with a trick of switching from comedy to dramatics that is sure-fire. Bosworth came next, and the show closed with the classy cycling act of Dupree and Dupree, so good that it was a pity they began to walk out before they had a chance to see this couple get into the swing of their tricks.

PALACE (Earle Steward, mgr.; Orpheum).—It would take a corps of experts to dope out a better bill. It could hardly be exceeded for all-around excellence. With no one offering leading the field, all the acts were as good as there are in their various classifications. Jack La Vier, in his garrulous trapeze act, proved the folly of coming in after the opening act had started. Those that missed him missed something. Calts Brothers, who have given up their new act for the old reliable double-dancing, the perfect synchronization of which is marvelous. These boys, who have entertained over a hundred thousand wounded soldiers in England, intersperse with their machine-made hoofing some comedy which is fast and funny. Anna Chandler, who has the most appealing pair of "pipes" in vaudeville, went through her songs with a cumulative quality of "pep" that brought her a whirlwind of applause. Lydell and Higgins flowered with their rural comedy, breezy with clean-cut, sweet, rube comedy. Lydell, vice with Charlie Althoff for the succession to the title of "best" rube comedian, held for years by the late Rube Dickinson. Whiting and Hurt, who followed, have been reviewed half a dozen times in the past few issues and what was said goes double. They're great. Then the Four Marx Brothers, superlative dispensers of extraordinary "chuckles," got the kind that makes you yawn, but the sort that makes you laugh. Stella Mayhew, happy, though Taylorless, with a service flag taking the place of Billy, entertained in her own peculiar, suave, artistic, mellifluous, vibrant way. There is a military flavor to all her numbers, but it isn't dragged in. It appears to have been inspired by the service flag, of which Miss Mayhew appears to be duly proud. The show closed with the Boyarr Co., formerly the Boris-Fridkin troupe of Russian Dancers. These folks are the leading exponents of the mysterious gymnasia known as Russian dancing.

GREAT NORTHERN HIPPODROME (Andy Talbot, mgr.).—This house has had a drop in business lately, for some reason unknown and unforeseen. The house started a campaign in the dailies last week, using more space than the big-time houses. The display spreads have helped, and the house on Monday when the first show started was a good one. The Welch Trio opened. It's a musical-vocal act of the Chautauqua type, and must be "unchaunted" before it can fit in the vaudeville. But Val and Simmonds, a neat number two act on any bill, overcame their handicap of the early position and scored. Two of their numbers were apparently written especially for them. The Macintyres, one of the best shooting acts in vaudeville, opened with a novel scenic display, showing Niagara Falls. All the guns are heavily jeweled. The team exhibits a high order of showmanship as well as marksmanship. Griffith and Mack, in "The Turkey," demonstrated they were entitled to the keystone position by the cross-fire barrage of comedy lines, woven around a little plot that doesn't matter. Eugene Emmett, aided by a number of girls, offers an undecipherable mélange of tab-sketch-klut act. There appears to be an excess of femininity in this act, utilized to no particular purpose, and the bit of the "sassy" could be torn out with benefit to the offering. Ronald and Ward have gotten some new lines since they last appeared. The chatter is fly and gets over.

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 (Automatic) 15552

ORPHEUM (Brown, mgr.; agent, direct).—22. "Nurseryland," the dainty skit with splendid dancing by Kalmur and Brown and Fradkin and Tell, were of this week's bill most pleasing. Vardon and Perry easily went for a hit, and did. Ned Nichols, who held over Oakley and Delour delivered punches. "The Corner Store" proved rather slow but passed. "Vanilla Fair," a pleasing affair. Marion Harris sang entertainingly, while Lucile and "Cookie" was a diverting animal turn.

PANTAGES (Karl J. Walker, mgr.; agent, direct).—22. Anderson's "Krazy Kat Revue" proved a good girl act. Fred Fulton, in boxing stunts, attracted interest. John and Mae

JOHN B. SIMON
REPRESENTING
The SIMON AGENCY
Is Now in New York
At the
Palace Theatre Building
Booking Acts for the Middle West

DAD FRAZER
WORKING SINGLE
DAD'S HOTEL PHILADELPHIA

Durke scored with rapid-fire dialog. Joe Reed scored. Janet and Warren Leland offered a unique turn, and the Lewandows furnished a clever equestrian act.

HIPPODROME (A. L. Bernstein, mgr.; agent, W. V. A.).—22. The Crooke Band was diverting; "Small Town Oprey" pleased; Florence Bell found plenty of admirers with his dramatic "Acquittal"; Rondi Robinson was fair; the Great Koban proved a clever Jap troupe and Mack O'Neill was entertaining.

MASON OPERA HOUSE (Will T. Wyatt, mgr.).—Robert B. Mantell continues in repertoire.

MAJESTIC (Donald Bowles, mgr.).—Kolb and Dill in a return engagement of "The High Cost of Loving."

MOROSCO (Donald Bowles, mgr.).—"Under Fire."

A dramatic comedy is being organized by Dr. C. W. Bachmann, who wrote "Under the Bear Flag," produced at the Burbank a few years ago, and Harry Crouch, a local man, who has appeared in several successful sketches for the Red Cross.

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Bullet presented many of his newspaper friends with copies upon his arrival here.

Michael J. Corper, manager of the Majestic building for Oliver Morosco, has been appointed manager of the Three Night Vaudeville Show to be given this month for the benefit of the Red Cross salvage department.

"Jimmie" Young, in vaudeville, who is in class A-1, is expecting a call any time. He has written to Patterson, N. J. Board for a transfer to San Diego and will try to enter the Aviation Corps.

Robert B. Mantell accepted an invitation by the University of California to play King Lear in the Greek theatre at Berkeley the night of May 6.

Jesse Crawford, organist, who came down from San Francisco with D. J. and Sid Grauman, has become a favorite because of his popular selections at Grauman's theatre.

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ORPHEUM (Fred Henderson, mgr.; agent, direct).—22. Too much in the way of sketches and the presence of several quiet turns made the lack of singing a noticeable defect. Just one vocal turn on the whole bill, that being Count Peronne and Tris Oliver (who replaced Francis Yates and Gus Reed), and they were most welcome. The Greater Morgan Dancers were headlined, it proving an artistic affair. William Macart and Edwenna Bradford easily cupped comedy honors with "Love Honor and Obedience." Burley and Burley, "The Dude and the Scot," got over big. The Three Natalie Sisters' musical routine was enjoyed. There were three holdovers, they being "In the Zone," "Exemption," the Samuel Shipman-Clara Lipman satire, and Leona La Mar, "The Girl with a Thousand Eyes." Miss La Mar's second week increased her popularity, and she is credited with drawing business. "Tarzan," a chimpanzee formerly known as "Solomon," and at one time with Morris Groun (New Act) reviewed next week.

PANTAGES (Horton Meyer, mgr.; agent, direct).—This week's show lacks comedy. The neat tabloid, "Yucatan," headlined, and Leo Greenwood, who headed the cast, proved a big asset. The Chung Hwa Four, a Chinese bunch who hail from the Coast, went over big. Neil Mack and Velmar were the class of the show, personality and clever dialog counting. The Strength Brothers opened the show exceptionally well. Georgia Chartress, who was out of the bill through illness, was replaced by the Majestic Four, who scored with their singing. Martha Russell and Andy Byrne failed to open Sunday matinee through slight illness.

HIPPODROME (Edward Morris, mgr.; agent, A. H.).—A pleasing bill this week. Little Lord Roberts headlined to big returns, Ben Noodles Fagan delivered the shows hit. The Cecile Trio closed nicely. Edythe Sterling, the former picture star, displayed promise with talk and songs and with improved routine will advance. Arzo and Virginia, with instrumental music, scored heavily. The girl's playing featuring the tucu. Melhar and Hamilton opened the bill to good results. Fox and Foxes failed to open, probably due to baggage delay.

ALCAZAR (George Davis, mgr.).—Evelyn Vaughan in "Our Little Wife" (stock). "Coke" (Horton Meyer, mgr.).—"Oh, Boy," with Joseph Santley (second week).

COLUMBIA (Gottlob & Marx, mgrs.).—Cyril Maude in "Caste."

CASINO (Lester Fountain, mgr.).—A-H & W. V. A. vaudeville.

PRINCESS (Bert Levey, lessee and mgr.).—Bert Levey vaudeville.

SAVOY (Harry Davis, Co. mgr.).—Will King Co. with Bonita and Ferris Hartman (15th week).

WIGWAM (Jos. F. Bauer, mgr.).—A-H & W. V. A. vaudeville.

CASINO (Lester Fountain, mgr.).—15. With better and more expensive vaudeville programs business is steadily increasing. The bill contains an assortment of acts possessing to a certain extent more class than the average small time shows. The Morenos opened the show with dancing. The mixed team makes a neat appearance and includes ball room and eccentric steps, also some light acrobatics. The Chinese song by the man appeared out of place. They should stick to dancing. The Packard Trio, two attractive girls and a man, offered songs that were well liked. The act on the piano is a comedienne and carries off the honors of the turn. The trio closes with an eccentric dance with patter to big applause. Nina Strawn's American Minstrel Maids (five girls) also includes two men on the ends. The usual musical routine is indulged in with new and old talk. It is a neatly staged and well dressed turn and found her share of the audience. The act over the objections on the violin to good returns. The number receiving the most applause was the imitation of a Scotch haggis. Fred Lewis, of Lewis and Martha Chapin, was forced to leave the stage on account of the illness of his partner. Lewis cleared a much credit as he was easily the hit of the show, stopping it completely. That he was a real act of the program was not only proved by a class by the audience, but also by the closing position in good style.

The act of the piano, now presented at the Casino, is a comedy act. Among the acts, a noted big success. Among the

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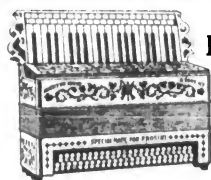
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The Hippodrome acts which are now routed East via Salt Lake and Denver, will play a full week in Denver. Salt Lake City will likely also become a full week stand.

Billy Riddle joined the Jim Post Company at the Columbia, Oakland, replacing Reece Gardner.

Beth Taylor, after an absence of two years from the stage, made her re-appearance with the Crane Wilbur Stock Company at the Wilbur theatre (formerly McDonough) at Oakland last week.

A special matinee was given at the Cort by the "Oh, Boy" Co. for the Boys in France Tobacco Fund. The admission was free. A collection was taken up by the girls of the company.

The Catholic Humane Society bought the entire house of the Cort theatre last Monday night. "Oh, Boy" is the attraction.

"Upstairs and Down," scheduled to follow "The Brat" at the Cort, will start the summer season of Oliver Morosco productions which will occupy the Cort for a period of fourteen weeks.

Billy White, of Billy and Ada White, is assistant to Bill Dailey, in the Ackerman & Harris offices. The act, which was playing the Hipp time, was compelled to cancel future bookings through illness of Mrs. White.

Robert Mantell will appear in the Greek theatre of the U. of C. Monday, May 6, in "King Lear."

Tom Farby was arrested by the military authorities on charges of tampering with a poster bearing the inscription, "Destroy This Mad Brute." Similar posters were used announcing "The Kaiser," the picture attraction at the Strand the past two weeks.

The Garrick, in the Fillmore district, commences April 28 with Ackerman & Harris vaudeville.

The Camp Freemont theatre is now changing its vaudeville bill four times weekly. The bills are supplied by Bill Dailey of the A. & H. offices.

The U. E. Band is a special attraction at the California theatre this week.

"Puss in Boots," the fairy tale, was again produced at the Casino theatre last Saturday.

Tony Lubeleki has organized a company of fifteen people and will present "Midnight Frisco" in the small cities of the coast.

BOSTON.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—A very good show, with Bessie McCoy Davis cleaning up. After her act she took the stage, together with Moran and Mack, who follow her on the bill, and the trio conducted a Liberty Loan rally which raised \$7,400, which made a total of \$10,000 for the day. The show is opened by the Worden Brothers, one of the best opening acts this season. Sam Hearn, the "rube," also went very well, second. Hooper and Narbut have a fair dancing act. The scenery did much toward putting it over. Ray Samuels was the usual riot, and nearly stopped the show. Clark and Hamilton for nearly half hour kept the house in good spirits. Little Billy did well. Moran and Mack have an act seen here before, but they went very big. The show is closed by Lunette Sisters, and they almost lost the house.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—"The Doctor and the Woman," fea-

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ture picture. Robert Henry Hodge and Co. The Travato, Kenny and Walsh, Archie and Gerlie Falls.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—"The Song of Songs," film. Sam and Lou Lamont, Gregory and Butler, Shapiro and Lamont, Hooper and Davis, Mel Eastman. ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Arthur Bernard, Davis and Stafford, Hattie Kirchner, Perko and Gray, Bassett and Bailey. "Today," film.

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GLOBE (Frank Meagher, mgr.; agent, Loew).—"Tarzan," picture.
SCULLAY OLYMPIA (James J. McGuinness, mgr.).—"The Woman and the Law," feature. Vera De Bessinn, Harry Brooks and Co., Exela Sisters, Grant Gardner, Long Tack Sam and Co., Steiner Duo.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—"Kuma Four, Al White and Co., Harris and Mantion, Charles Reddy, La Mont and Wright, Three Steppers. Film, "The Kaiser." OLYMPIA (Frank Hookkalo, mgr.).—"Patriotic film, "The Patriot." "Anzied Army," Mlle. Elmira and Co., Wilbur Sweetman, William Lytell and Co., Jenks and Allen.

PARK (Thomas D. Soriero, mgr.).—"Films. SHUBERT (E. D. Smith, mgr.).—"So Long Letty," second week, going strong, ran here for several weeks last season.

COLONIAL (Charles J. Rich, mgr.).—"Opening of new musical show, "Toot-Toot," late-Savage production. Received good notices.

PLYMOUTH (E. D. Smith, mgr.).—"The Man Who Came Back," doing business, fifth month.

WILBUR (E. D. Smith, mgr.).—"Keep Her Smiling," getting over well, with Mr. and Mrs. Drew gaining in popularity.

PARK SQUARE (Fred E. Wright, mgr.).—"Final week of "Cheating the Cheaters." Next, "Her Country."

TREMONT (John B. Schoeffel, mgr.).—"Big house at opening of "Pollyanna," return engagement.

HOLLIS (Charles J. Rich, mgr.).—"Good business with "The Country Cousin." Well advertised and attracting excellent type of patron.

MAJESTIC (E. D. Smith, mgr.).—"Following a notable opening, "Hearts of the World," the new Griffith film, has settled down for a long run.

OPERA HOUSE (E. D. Smith, mgr.).—"Metropolitan Opera Co. House capacity at every performance.

COPY (H. W. Pattee, mgr.).—"The School for Scandal," by the Henry Jewett Players. First time that this company has presented this attraction in this city.

CASINO (Charles Waldron, mgr.).—"Million Dollar Dolls."

GAYETY (Thomas H. Henry, mgr.).—"Burlesque Review." HOWARD (George E. Lothrop, mgr.).—"Darlings of Paris," burlesque. Vaudeville, Rutan's Song Birds, Chief Tenderboe, Collins and Manning, Ruth Goodwin, Hancy and Long, Frankel.

DETROIT.

BY JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.).—"Charles Withers & Co., headline; Florence Tempest; Comfort & King; Rockwell & Wood; Four Bards; Berk & Broderick; Joyce, West & Moran; Young & April.

ORPHEUM (Tom Faland, mgr.; Loew).—"Beatrice Morelli Sextet; Mariette's Mannikins; Grace Gibson; Mack and Arnold and Four Holloways, first half; Wilson Bros., Walter Percival & Co. in sketch; Rosa, Wyse & Co.; Paula; Pedrin's Monkeys; Alfred & Pearl, second half.

REGENT (Rod Waggoner, mgr.; Loew).—"This theatre splits with the Orpheum. The first three days are shown the acts scheduled for the Orpheum the last half, and the last half it gets the acts shown the first half at the Orpheum. In this way all acts get a full week between both houses. The same applies to the feature pictures.

MILES (Gus S. Greening, mgr.; Nash).—"Ann Hamilton & Co.; Omar Herbert's Musical Revue; Billy Morse; Minus & Bryant; W. W. Hall," feature picture.

OPERA HOUSE (Bert Whitney, mgr.).—"Blind Youth," with Lou Tellegen. Next, "Yours Truly," with T. Roy Barnes.

GARRICK (Richard J. Lawrence, mgr.).—"Over the Top," Next, "Lord and Lady Algy."

GAYETY (J. M. Ward, mgr.).—"Liberty Girls."

CADILLAC (Sam Levey, mgr.).—"Girls from Happyland."

At the week-end film theatres first-run: Washington, "My Four Years in Germany," Broadway-Strand, "Eve's Daughter," Madison, "Rough & Ready," Adams, "Love Me," Majestic, "One More American."

A. J. Gillingham, owner of the Empire, has purchased the first-run rights on "Over the Top" for Detroit, Grand Rapids, Muskegon and all of the cities represented by the Butterfield circuit. Mr. Gillingham has already completed a deal with the Majestic theatre, Detroit, whereby it will be shown there for four weeks, starting in May. It will be booked over the entire Butterfield circuit and in Muskegon to Paul Schlossman.

"Tarzan of the Apes" will follow the Gerard film in the Washington.

A special meeting of Michigan exhibitors scheduled for Thursday of this week to discuss co-operative booking along the lines of the Exhibitors' Booking Syndicate as outlined at the recent Hotel Astor convention.

INDIANAPOLIS.

BY WILL H. SMITH.

F. Gossard and C. E. Fuller, both of Alexandria, Ind., have combined forces, forming the Gossard-Fuller Amusement Co. Gossard operated the Gossard theatre, and Fuller the Angelo. The latter is to be closed with the exception of Saturday shows, and the best services of the two houses will be shown in the Gossard.

James La Porte, of Jonesboro, Ind., former owner and manager of the May La Porte Stock Co., and father of the prominent actress, May La Porte, will open a new theatre there. The house will be built into a bank building and will have a seating capacity of 250 or 300. It will be known as the Royal, and will have a stage equipped to handle vaudeville next season.

Indianapolis exhibitors and film exchange men were much interested in learning that

THE FAYNES
Touring South African Theatres

George Blehoff, formerly manager of the Indianapolis Fox office, and later manager of the Cincinnati Fox office, resigned to enter the state rights field.

J. F. Fouch, formerly of Paris, Ill., has taken over the lease of the Crystal theatre at Columbus, Ind., and will spend between \$4,000 and \$5,000 in improvements.

H. W. Shriner, owner and manager of the Union theatre at Liberty, Ind., will leave for Camp Taylor, Ky., to join the army April 28. Mr. Shriner is offering the house for sale.

David Vesey, owner of the Transfer theatre at Fort Wayne, Ind., will take over the management of that house himself, following the resignation of J. S. McCabe.

Frank Heller, head of the Meridian Amusement Co., managers of the Starland and Meridian theatres at Anderson, Ind., the Fisher theatre at Danville, Ill., and the Washington theatre at Richmond, Ind., will take over the management of the latter house personally, succeeding George Martin, drafted.

O. G. Murray, owner of the Murray and Murette theatres at Richmond, Ind., while in Indianapolis last week announced that he was bringing a New York man west to manage his two houses. He refused to divulge the name of his new manager.

The Lyric theatre at Vincennes, Ind., is to be redecorated and remodeled, according to information given out by Becker & Arnold, owners and managers.

H. H. Johnson, managers of the new Luna theatre at Lafayette, Ind., was in Indianapolis last week to arrange for his first week's program. The Luna will open May 1. It is one of the finest theatres in this section of Indiana.

Motion pictures as a regular weekly feature of the mid-week prayer meeting of the Meridian Street Methodist Church, one of the largest downtown churches in Indianapolis, were shown this week for the first time. According to Dr. Philip L. Frick, pastor of the church it is planned to devote two services each month to motion pictures. The program consisted of a comedy, a patriotic serial, an animal picture and a feature film based on Sir Walter Scott's "Lady of the Lake."

Miss Gertrude Herbert, of New Richmond, Ind., has taken over the lease of the Joy theatre at Crawfordsville, Ind. She already owns and manages the Shadow theatre at New Richmond, and it is her intention to operate both houses under her own management.

The Jeffersonville Amusement Co., of Jeffersonville, Ind., was incorporated this week in Indianapolis. The capitalization of the company is given at \$50,000, and its object, the construction of motion picture houses. The directors are Michael Switow, John Glenger and George C. Kopp.

William Fox, president of the Fox Film Corporation, en route from Chicago to New York, was in Indianapolis last week, and while in the city renewed his friendship with Belle Baker, a prodigy of his playing at Kelt's local house, and bought a \$10,000 Liberty Bond.

A special meeting of the city council has been called for Monday night to take up the discussion of an ordinance which proposes regulation of the storage, handling and manufacture of motion picture films. This ordinance provides that the handling, storage, keeping or use of motion picture films, including negatives, raw stock, finished products or discarded scrap or used films would be prohibited in any building, any part of which is used for a theatre, dance hall, hotel, church, school, department store, public meeting place or any assembly place, apartment, tenement or residence building for more than one family.

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MILWAUKEE.

BY P. G. MORGAN.

DAVIDSON (Sherman Brown, mgr.).—"David Warfield, "The Music Master"; week 28, Jane Cowl in "Lilac Time."

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—"Avon Comedy Four, Watson Sisters, "Motor Boating," Ruth Royce, Lyons and Yosco, Vinle Daly, Col. Diamond and Granddaughter, Carl Rossini.

PALACE (Harry E. Billings, mgr.; agent, W. V. M. A.).—"Zik Zag Revue," Creighton, Belmont & Creighton; Brady and Mahoney, William Morrow & Co., Berkusist Bros., Costa Girls; last half, Sully Family, "The Rose of Morocco," Equilio Bros., Hal and Francis, Violet McMillan, Monahan & Co.

MILLER (Jack Yeo, mgr.; agent, Loew).—"Malvern's Comiques, "What Women Can Do," Foster and Foster, Larimer Hudson Troupe, Harvey De Vora Trio, Charles Bartholomew, May Grey, Cole and Danchev, Walsh and Bentley.

FAUST (Ludwig Kroes, mgr.).—"Pabst German Stock Co., "Der Hecht im Krappfenteich"; 24, "Der Prozesshansl."

SHUBERT (Harry L. McInturn, mgr.).—"Shubert Stock Co., "Potash & Perlmutter"; 29, "Potash & Perlmutter in Society."

GAYETY (Charles J. Fox, mgr.; agent, American).—"Parisian Flirts"; 29, "Forty Thieves."

EMPRESS (Walter C. Scott, mgr.).—"Stock burlesque."

NEW ORLEANS.

BY O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—"Ordinary bill, Skating bear opening, held attention; Eddie Borden, scant appreciation; Harry Green and Co., laughter; Mack and Earl, mildly received; Nonette, hit; Frank Crummit pleased. Kanawha Japs closed nicely.

ULLANE (T. C. Campbell, mgr.).—"Theda Bara in "Cleopatra," film.

PALACE (Sam Myers, mgr.).—"First half: "Merry Go Round"; Fred Allen; Albert Donnelly; "American Buds," film. Last half: Nash and O'Donnell; Janet, of France; Carlisle and Romer; Hong Kong Mysteries; Betty Bond; "Little Miss No Account," film.

CRESCENT (Walter Katman, mgr.).—"First half: McKay's Revue; Mullen and Rogers; Winchell and Green; Housch and Lavelle; Purcell and Ramsey; "Unclaimed Goods," film. Last half: Billy "Single" Clifford and Mae Collins; Gleasons and Houllihan; Cromwells; Weber and Reiser; Jack Morrisley and Co.; "A Leap to Fame," film.

STRAND (Maurice Barr, mgr.).—"Pictures. ALAMO (Frank Sanders, mgr.).—"McCor-mick and Winehill.

Capt. John Edward Fisher, recently in the Canadian service, is the new organist at the Crescent.

Because of the length of "The Merry Go Round," the tab, the Palace is using but three acts for the first half of this week. Manager Myers is to install a Japanese tea room at the Palace for the summer period.

The mother of Eva Mull, who resides in this city, has been scolded by Ill, and the actress has cancelled her immediate vaudeville bookings to be at her bedside.

Sarah Shields, appearing in vaudeville recently with Edwin Arden, and who announced her engagement to Lieut. Paul Prevost, of the

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French aviation corps, will remain at home in New Orleans with her parents until the end of the war.

PHILADELPHIA.

By J. V. KITH.

R. F. KITH'S (J. T. Jordan, mgr.).—Probably the greatest demonstration ever witnessed in this theatre took place Monday night when "Liberty Loan Week" was started with a sale amounting to \$150,000. It was "Navy and Marine Night." In honor of the appearance of the United States Navy Jazz Band, and the house was filled with Navy and Marine officers, their official staffs, families and guests. The band director knocked the whole show helter-skelter, but no one seemed to care. The Jazz Band was a riot, both in itself and with the audience, and it is doubtful if any act ever seen on this stage got as much applause. The boys proved they are good musicians by playing a variety of numbers, but it was their "jazz" music that hit the house the hardest, and it was only after the director had called attention to the more serious part of the program that the band was allowed to go. As special features, James J. Morton appeared all through the show as announcer. Then Chief Campollian talked about the loan, sang a couple of ballads and was warmly received. Mollie King was the featured offering of the regular program. The little film star is rather shy on stage, but has an abundance of personality which is a big asset to her. She has a couple of good songs to lend her imitations, but started rather slowly with her first. Her entrance is also against her, for the subtle robe she wears appears all out of place with the rest of her dressing. Miss King wears it as if she wants people to know she was successful as a motion picture star. Some of her imitations are good, but she has been careful to select those that are sure-fire and therefore it makes little difference if they are a bit short on merit. Miss King did not overstay her time and was so grateful for what she received that she came back with a neat speech of thanks. "Camouflage" proved interesting, if not well

acted. It needed a lot of finish, for there is ample opportunity to build this bit of drama into a real thriller. The transformation of setting is a novelty to those who have not seen Staley's old blacksmith sketch, in which the change was much better and quicker. "Camouflage" is a good bit of sketch for vaudeville, however, because there is nothing just like it at present. It held interest and received warm recognition, but the finish should bring more. In the position following the Jazz Band, Wilbur Mack and Nella Walker had a terrific task on their hands, but their little comedy, "A Pair of Tickets," is one of the best little plays of its kind in vaudeville, and finally got what it deserved, although it went on around eleven o'clock, when everyone was tired out. The closing position, held by Nina Payne, was even harder, but the eccentric dancer got away with it in excellent shape. Her dancing is entirely different and this was recognized by those who seemed to appreciate this point as well as the tough spot the girl had. She still carries the trombone player, but no one will ever tell why. The Pedersen started things nicely with their ring tricks and Frank and Tobie got by fairly well with a series of songs and dances. The girl does an imitation of Francis White which no one understands because Miss White has never done anything here and the imitation is not good anyway, and should never be announced for fear someone might be present who has seen the original.

ALLEGHENY (Joseph Cohen, mgr.).—"The Kaiser—The Beast of Berlin" is strongly featured this week with the following vaudeville bill: Florrie Millership and "Sketches" Gallagher in "The Girl on the Magazine," "The Country Store," Jack Marley and Burns & Kissen.

NIXON (Fred Leopold, mgr.).—"Dancing with a Carte" a dancing novelty, features this week's bill. Others include Holmes & Wells; Marva Reba & Bert Fitch; Krempka Bros. and the photoplay, William S. Hart in "The Tiger Man."

NIXON'S GRAND OPERA HOUSE (W. D. Wegfarth, mgr.).—George Roland & Co. in "The Vacuum Cleaners" tops this week's bill. Others are Ann Suter; Hufford & Chalm; Misses Chalfonte; Valente Bros. and Roy & Arthur, with motion pictures added.

COLONIAL (H. A. Smith, mgr.).—Charles Deland & Co. in a sketch called "Back to Buffalo," heads this week's bill with the following supporting acts: Three Lyses; Lawton; Sheen & Walton and the film feature, Pauline Frederick in "La Tosca."

KEYSTONE (M. W. Taylor, mgr.).—Emma Fay, the seeress and mystic, is headlined this week, with the following supporting bill: "Stockings," with Mark Adams featured; Charles Lewis and Eleanor Varcoe; Eddie Cassidy; Armstrong & Strauss; Morling; The Fantinos and the film feature, "The Woman in the Web."

GLOBE (Sabloskey & McGuirk, mgrs.).—Julian Rose is the featured offering this week. Others are Palfry, Hall & Brown; Bell Boy Trio; "In the Same Boat," a comedy sketch; Harmon & O'Connor; DeLacey, Rice & Co.; Kloter & Quinn; Olivette, Moffett & Clare; Jack Morley and Bob Tip & Co.

WILLIAM PENN (G. W. Metzel, mgr.).—First half—"Pay As You Enter" a musical tabloid, is featured. Others are Levenberg Sisters & Neary Bros.; Sam Adams & J. P. Griffith in "A Music Lesson"; Al Tucker and the film feature, William Farnum in "Rough and Ready." Last half—Ray Fern & Marlon Davis in "A Nightmare Revue" feature the bill of five acts and photoplays.

BROADWAY (Chas. Shisler, mgr.).—First half—Jimmie Gilden is the principal comedian in a musical tabloid called "Bon Voyage," which also includes several popular Philadelphiaans; Chuck Haas; Frank Whittier & Co. in "In Wrong"; El Cota. Last half—Ryan-Richfield Company, in "Mug Haggerty's Father"; Adams & Griffith, in "A Musical

Lesson"; Tom Mix and a new western photoplay called "Western Blood." GROSS KEYS (Sabloskey & McGuirk, mgrs.).—First half—Ryan-Richfield Co. in "Mug Haggerty's Father"; Merlan's Dogs; Monarch Comedy Four; Conway & Fields; Harry Romm & Margaret Haney. Last half—"Bon Voyage" tops a bill of five acts, which includes a quartet of well known Philadelphia operatic singers.

PORTLAND, ORE.

ORPHEUM (Frank J. McGettigan, mgr.).—14. Morgan Dancers, headline, pleased; Yates and Reed, excellent; "Tarzan," film, novel; Nautica Sisters, dainty, did lightly; Burley and Burley, announced on the program as having been rejected for British military service by reason of physical unfitness, are commended to Martin Beck for examination as to Orpheum service; W. H. Macart and Ethylene Bradford, passed; Harry De Coe opened.

BAKER (Milton W. Seaman, mgr.).—14. Alcazar Players in "Salomy Jane"; Olga Levit, Beverly T. Treglio and Corlis Sherman made a hit; Ruth Gates, in title role, fair performance.

PANTAGES (John A. Johnson, mgr.).—15. "The Fall of Rheims" tops; Hager and Goodwin; Cabaret de Luxe; Harry Dorr; Gilroy, Haynes and Montgomery; Kahler Children. HIPPODIOMIS (W. W. Ely, mgr.).—14, first half, "The Sea Rovers" headlined; Fayton and Hickey; Dunedin Duo; Gaynell Everett Trio; D'Leir; Kennedy and Nelson. Second half, Bailey Koerner and Company; Flo Adler; Delton, Maerona and Delton; The Larneds; Clay and Robinson; photoplay.

STRAND (W. B. Armstrong, mgr.).—14, first half, Victor Campbell; George Morgan; Adamson Trio; Walker and Walker; Morgan Sisters; photodrama, "Brace Up," with Herbert Rawlinson. Second half, Barstow Five; George Wishman; O'Keefe and Brown; Pinard and Dudley; Hagar and Nystrom; photoplay, "Western Blood."

LYRIC (Keating & Flood, mgrs.).—14, Lyric Musical Stock featuring Ben T. Dillon and Al Franks and Rosebud Chorus in "Cabaret de Luxe." S. R. O.

Betty Barnicoat, of the Alcazar Players, left for Boston, Mass., on account of illness of her mother. Miss Barnicoat's place filled by Josephine Dillon.

J. B. Caldwell has sold the Bijou, Grant's Pass, Ore., to Manager Woke, of the Joy, who now operates the only theatre in that city.

Sid Schubach, formerly with the Film Supply Company, is now a marine at the Bremerton (Wash.) Navy Yard.

C. A. Pendleton, of Coquille, Ore., whose theatre was recently destroyed by fire, announces his intention of rebuilding at once.

J. G. Campbell has leased the Eugene in the city of that name, from F. W. Lange.

George T. Pierce has sold his theatre in Madras, Ore., and joined the colors.

Nick Pierong, manager of the Tacoma Hip, has been named as manager of the Municipal Auditorium in Portland at a salary of \$2,400 per annum. Pierong has not yet accepted the

MINERS MAKE-UP

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offer, as it is understood that Ackerman & Harris intend installing him as the director of their new Oakland, Cal., house at a larger salary.

Gus Metzger, general manager, of the Film Supply Company, is convalescing at his home after a serious operation.

PROVIDENCE.

By KARL K. KLARK.

MAJESTIC (Col. Felix R. Wendeschaefer, mgr.).—"Odds and Ends of 1917" playing before good houses. It is a one-man show—Jack Norworth. There is little new in it. OPERA HOUSE (Col. Felix R. Wendeschaefer, mgr.).—"My Four Years in Germany," film; well advertised; before fair houses.

KEITH'S (Charles Lovenberg, mgr.).—The Albee Stock in its third offering of the season, "Nothing but the Truth." Biggest houses since the company started. Jean Shelby is given her first real chance, while the leading woman, May Buckley, is given somewhat of a rest. The Albee players of 1918 are likely to prove the most efficient of any company at Keith's in recent summers.

EMERY (Martin R. Tooley, mgr.).—The headline first half was "Holiday in Happy Land"; Howard, Barnes and Smythe; Largee and Snee; O'Neil Sisters; Claude Rans. Last half: "The Gown Bird"; Davis and Stafford; Perloff and Gray; Charles Relly; Bassett and Bailey.

FAY'S (Edward M. Fay, mgr.).—"On the Wire"; Hamilton Four; Maude Starks; Apollo Duo; Rose and Norman; Harry Sauls; films.

COLONIAL (J. F. Farr, mgr.).—Dark. House which has been going bad since William S. Canning quit as manager early in the season, and who was replaced by another manager who soon quit and gave way to Mr. Farr, is closed. It is understood that the franchise has been withdrawn and that the Columbia Amusement Co. has declined to send any more of its burlesque offerings here because of the poor financial returns. What the plans are for the future none seems to know.

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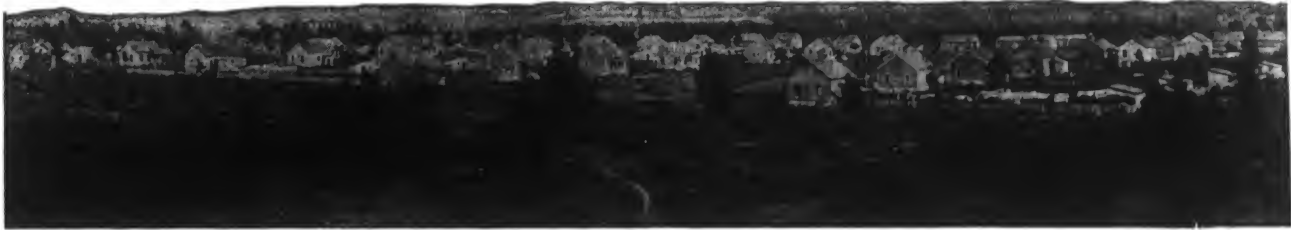
BUFFALO
BIG FEATURE ACTS WANTED
WRITE OR WIRE

last week, will take over the Modern picture house May 1. Sol. Braung, manager of the Bijou for the past three years, will become manager under Max Nathanson, president of the new corporation.

The Rhode Island Legislature adjourned last Saturday after an all-night session without passing the bill which would allow Sunday performances in Providence theaters. A bill

allowing Sunday baseball at the summer resorts down the bay and elsewhere in the state was passed.

Sergt. Clifford S. Anthony, of this city, a former actor on the Keith circuit, who is now stationed at Camp Devens, Ayer, Mass., will bring a company of Rhode Island Engineers from the camp to Fay's theater Sunday for a benefit concert.



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Theaters here which use young women singers, and several of them do, are finding it difficult to keep their ranks filled. Several musical plants here are paying good wages to young women, while many stores have increased the wages for women workers because of the scarcity of men.

Sadie Pressel, who has written 11 musical numbers for "The Black Diamond," which is

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Once tried
They all come back.
HERMAN GOGOLIN

to be given by the Glee Club of the Women's College at Brown University, is a Providence pianist still in her teens. "The Black Diamond" is a farce with music and the books and lyrics were written by Grace M. Sherwood.

Secretary of the Navy Josephus Daniels graced three Providence theaters with his presence last Sunday afternoon, speaking in behalf of the Third Liberty Loan at Fay's, Strand and Majestic.

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Pledges to the Third Liberty Loan from the various theatre audiences here in one week totalled 1,506 for an aggregate amount of \$270,000. Keiths led with \$100,000, while the Majestic reported \$40,000; Strand, \$39,000, and the Hippodrome at a Sunday concert at the Emery, \$51,000.

The Rhode Island Council of Defense has publicly expressed its disapproval of the play-

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ing of "The Star Spangled Banner" in syn-
copated form as dance music or for any other
purpose not in keeping with its spirit and
significance.

Papers have been signed at Newport under
which theatrical men, whose names cannot be
learned, have been given an option on a large
lot of land in the heart of the city, on which
it is proposed to build one of the largest the-
atres in the state. The deal has been made
known, but those involved are keeping the
names of the parties concerned well covered
up. It has been rumored two brothers owning
two theatres in this city are the Emery
Brothers, owners of the Majestic and the
Emery. Since the war thousands of sailors
and soldiers have been stationed at Newport,
sometimes nearly 200,000 at a time. This has
created a demand for something more than
pictures. It is said that those behind the
proposed new project are planning to run

Chorus of 12 and singing trio added.

LYRIC.—Vaudeville and burlesque to fair
business.

MOORE (Carl Reiter, mgr.).—14, Best Or-
pheum bill of the season. Edwin Arden in
"Trapped" and Elisabeth Murray share stellar
honors. Billie Reeves, Jack Clifford and
Bronson and Baldwin other acts worthy. Haley
Sisters, exceptional quartet; (Miss) Gwen
Lewis, bright, snappy turn.

PANTAGES (Edgar C. Milne, mgr.).—15,
"An Heir for a Night," musical tabloid, tops;
La France and Kenady, popular; George
Perry, liked; Four Meyakoa, meritorious;
Orren and Drew, please; Chandler and De
Rose Sisters, acceptable.

PALACE HIP (Joseph A. Muller, mgr.).—
14, Bailey, Koerner & Co., comedy playlet of
merit; Wright and Walker, very good; Clay
and Roblason, novelty; Flo Adler and Co. sing;
The Larneds, good; Delton, Marens and Del-
ton.

CORRESPONDENTS WANTED

VARIETY wants correspondents, newspaper men preferred.

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vaudeville and pictures with occasional legit-
imate. Newport is a fertile field now and will
be until the end of the war, so that some
men, willing to make a good investment, are
likely to reap a good harvest.

SEATTLE.

BY WALTER E. HURTON.

METROPOLITAN (George T. Hood, mgr.).—
May Robson in "A Little Bit Old Fashioned";
26-28, Otis Skinner in "Mister Antonio."

WILKES (Dean B. Worley, mgr.).—107th
week of the Wilkes' Players here; "Paid in
Full" attraction for current week, with Ivan
Miller and Grace Huff in stellar roles.

OAK (Monte Carter Amusement Co., mgr.).
—Return of the Monte Carter company in
"Izzy in Paris," with Carter as the principal
comedian; Phyllis Gordon, Walter Spencer,
George X. White (Wells), Del Estes, Blanche
Gilmore, Dick Hyland, in principal roles.

O. K. SATO
GENERAL JUGGLING AND
FOOLING OF ALL KINDS

I said to the manager, "If you put me on first I'll
quit." He said, "If I put you on last the audience
will quit. You can always get another act, but where
can you get another audience?"
There's no sense to it. If you quit you're a quitter.

ORPHEUM (Jay Haas, mgr.).—14, De Long
Trio, gymnasts, head; Fargo and Wells, ver-
satile; Rae La Dean pleases; Vera and Wil-
son won favor; The Renalles please; Philip-
son and Mae, good.

HIPPODROME (Caspar Fleher, mgr.).—14-
15, War Veterans' Band of Vancouver, B. C.,
in concert; benefit of returned soldiers. Band
comprised of 30 members who have seen serv-
ice at front in France or Belgium. Good
patronage.

LIBERTY, Coliseum, Clemmer, Colonial,
Little theatre, Strand, Rex, Mission, Class A,
picture palaces showing films to good busi-
ness.

The Titan Feature Photoplay Co. of Spo-
kane has completed its plant at Titan City,
a suburb of that city, and will soon begin
operations.

A Seattle-made film, "Lost in Fairyland,"
produced by the Debell Film Co. at the stu-
dio of the Chief Seattle Film Co., Madison
Park, this city, was shown at the Hippodrome
every afternoon last week.

The Monte Carter Musical company, or-
ganization at the Oak theatre (formerly Ti-
voli), has two innovations; one is the seat
reservations at the first evening perfor-
mances; the other, the elimination of the Tues-
day and Friday matinee performances.

MAX HART

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Vaudeville's Best Character Actor

FOSTER BALL

Assisted by **KERNAN CRIPPS**

To

**The Vaudeville Heads and The
National Vaudeville Artists:**

My "military exit" to martial airs that I
have been doing for many years and which
is generally known by the profession at large
as being my original idea, same never having
been questioned by any one.

One George Rosner has been and still is
using it in its entirety. I have personally
requested him to eliminate it from his rou-
tine. He is a good actor and could succeed
without lifting other people's ideas. But since
he insists on retaining it in his act, I now
make this public demand on him to drop my
"MILITARY EXIT."

At the same time I desire to call the atten-
tion of the Vaudeville Heads and the N. V. A.
to this matter.

FOSTER BALL

Now Orpheum Tour.

New Act in Preparation.

But will retain my TRADEMARK, "MY MILITARY EXIT"

Harry S. Middleton, formerly with the Klon-
dyke Four, but now a member of the Hos-
pital Corps at Camp Lewis, put on a bur-
lesque musical comedy at the camp theatre
last week. Some score of the soldiers par-
ticipated with Middleton in the all-men pre-
duction. No admission was charged.

The Wilkes' Players are in their 107th week
of successful stock productions in this city,
during which time the company has been
housed in three different theatres: the Metro-
politan, Orpheum and Wilkes.

The Hippodrome here is now being used by
all the Chautauqua and Lyceum circuit en-
tertainers, as no theatre is available in the
city. Mme. Melba had to give her concert
at the Hippodrome, as all the regular houses
were busy at the time.

Ines Ragab, leading woman with Oliver

Bailey's organization at the Princess theatre,
Tacoma, several seasons ago, and later at
the old Seattle theatre in this city, is again
under Bailey's direction, playing leads with
"A Stitch in Time." Miss Ragan played
leads with the Wilkes' Players here for sev-
eral weeks this season.

Cyril Maude will be seen in the Northwest
soon, having rebokked this section. This ter-
ritory was canceled owing to the late arrival
of his boat from Australia in February. He
will appear in "Grumpy" and "Caste."

Samuel Rowley, now on the Flasher time, will
sail from Vancouver, B. C., May 21, for his
home in Australia.

Carl Caldwell arrived here Saturday, hav-
ing closed with the Dave Williams' "Ole, the
Swede" company at Caspar (Wyoming) first
of the week.

JOHN R. GORDON and CO.

"MEATLESS DAYS"

FRANKLYN ARDELL'S Latest Scream

MARTA GOLDEN and CO.

INCLUDING FLORENCE DARLING—FLOYD COVELL

In "THE PICKPOCKET"

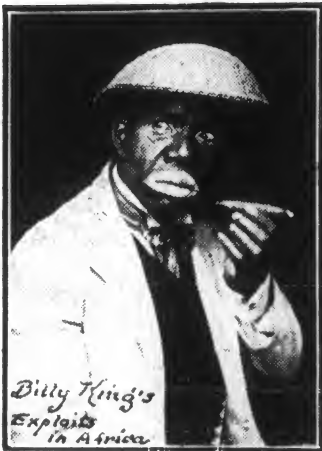
A Comedy Sketch backed by a Dramatic Episode

Written and produced by Marta Golden.

WARNING
"The Pickpocket" has not only been copyrighted, but the result (surprise finish) has been patented at Washington, D. C., March 5, 1918—Entry Class D, X's, No. 49635; also registered with VARIETY'S Protected Material Department and N. V. A.

Went over for a Smashing Hit on its initial production at the Hippodrome, San Francisco. Kindness of ACKERMAN & HARRIS and ELLA HERBERT WESTON,

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BILLY KING'S "EXPLOITS IN AFRICA"

Eleven people headliners on Pantages, featuring Holdin' 'em in Their Seats Until Curtain Drops. Greatest closing act in Vaudeville.

The car belonging to F. W. Babcock, of the Sound Amusement Co., this city, was wrecked in an auto collision near the city limits of Tacoma last Monday evening. Mrs. Babcock suffered a broken rib and was severely shaken up. The car was demolished. Mr. and Mrs. Babcock were on their way to Tacoma to attend the wedding of J. J. Ryan, the other partner in the Sound Amusement Co.

Work will begin within a week on remodeling the entrance and front of the Palace Hippodrome. The stairway will be torn out and in its place a runway or incline installed. New carpets and draperies will be used and the entire interior will be newly decorated. This work will be so arranged as not to interfere with the regular vaudeville shows.

The West-O'Brien Musical Comedy organization closed at the Orpheum theatre here Saturday night and left at once for the Crystal theatre, Astoria (Oregon), where the company will play for a month, after which they will jump to the Strand theatre, Portland, for an indefinite stay.

BILLY CUMBY

"The Black Spasm"

with JEAN BEDINI'S
"FORTY THIEVES"

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FRANK DOBSON

April 23—Keith's, Youngstown, O. April 25—Pawson, Grand Rapids, Mich. May 10—Shoe's, Buffalo, N. Y.
May 8—Keith's, Toledo, O. May 27—Shoe's, Toronto, Canada
May 13—Keith's, Detroit, O. June 3—Keith's, Boston, Mass.
More to follow.

Have dated with B. A. ROLFE and C. S. MADDOCK, to be FEATURED for two years in a new Musical Revue. Thanks to MAX HAYES.

The Hippodrome theatre in Tacoma is being remodeled and enlarged, bringing the seating capacity up to 1,600.

The Great Wortham Shows opened their season at Kent (Wash.) last Friday, playing the town for two days to fine business.

Van Slyke's dramatic sketch, in which the author, Mike Hookey and Lillian Gennys are cast, opened on the Pantages' time at Spokane this week. The act was tried out at one of the Fisher houses near here.

The Wilkes Players have a service flag of 14 stars, representing former employees at the Wilkes' theatres in this city and Salt Lake City.

Richard Hyland closed with the West-O'Brien organization at the Orpheum Saturday and opened with the Monte Cartar company at the Oak Sunday.

The War Veterans' Band, of Vancouver, B. C., gave a concert at the Hippodrome, this city, Sunday. The band consists of 30 members who have seen service at the front in either Belgium or France. Soloists of national reputation assisted in the concert. The patronage was excellent.

Every theatre in the city is now housing some sort of theatrical attraction, and the various managers report business as great, many playing to capacity at all times.

The George Dore organization has again resumed the road tour which was temporarily interrupted when the organization joined with the William Armstrong Folly Players at the Oak theatre, Tacoma, for a week. In the company is Dick Lonsdale, Swedish comedian; Eddie Harris, Gen. Dore, Joe Locer and a chorus of half a dozen.

"Oh, Papa," a musical tab enacted by the Rob-Findley-Willis Hall company, opened at the Pantages, Vancouver, B. C., Monday, 15th. The act was given its premiere at the Rose theatre, Everett (Wash.) last week.

The Sound Amusement Co. will open the season at Caldwell (Idaho) May 8th. The organization has been in winter quarters there.

Ackerman & Harris announce that they have had the old Grand theatre, Salt Lake City, entirely remodeled and the same changed to the Hippodrome. A. & H. formed an affiliation with the Bert Christy Booking Agency, of that city, whereby they were enabled to get a house in the Mormon city for the Hippodrome vaudeville shows.

The Eugene theatre, Eugene (Oregon), was added to the Hippodrome circuit this week, with a semi-weekly change of program. The house is now under the management of H. G. Campbell.

SYRACUSE.

BY CHESTER R. BARN.

EMPIRE (Francis P. Martin, mgr.).—Third week of Knickerbocker Players, "Seven Keys to Baldpate," to good business.

WIETING (Sam LeMare, mgr.).—"The Spy," 8th. Five days, starting Tuesday; Monday, dark.

BASTABLE (Stephen Bastable, mgr.).—Burlesque. First half, "Bon Ton Girls." Last half, unbooked.

TEMPLE (Albert Van Auken, mgr.).—Vaudeville.

CRESCENT (William Brown, mgr.).—Vaudeville.

The Knickerbocker Players, now in the third week of their third season at the Empire here, are to have opposition by a stock company at the Wieting, according to Manager Sam LeMare of the latter house. Just what company will be at the Wieting, Manager LeMare is not prepared to say. LeMare is anticipating a call to service and the Wieting's policy for the summer is undetermined. LeMare also has a summer theatre at Rockaway. It is believed that musical stock will finally be decided upon. The Wieting once before attempted musical stock, Lew Morton having a company here several seasons ago. It failed, due chiefly to opposition at Onondaga Valley. The Wieting will have the musical field to

Ted and Corinne

BRETON

"On the Boardwalk"

UNCLE SAM'S ACTORS

Itself if such a policy is adopted. The summer policy of the Bastable, the local burlesque house, has not been announced, but stock burlesque will probably hold the boards. The Grand here, formerly Keith vaudeville, and which has been dark for months, may show film this summer. The Temple and Crescent will continue vaudeville, but whether there will be the customary cut in prices for the dog days is not known. The winter-spring season for the local legitimate houses was pretty much of a silver financially. It is reported. Poor attractions that stung the regulars had much to do with it. Burlesque and vaudeville earned worthwhile dividends.

The Knickerbocker Players have three new additions in Tom Randolph, Alfred Beaumont and Miss Vida Croy Sidney. Randolph made his initial appearance in "Cheating Cheaters," and doubled. First impressions of his work not favorable.

Syracuse will see its first circus May 15, when the Carl-Hagenbeck-Wallace shows are scheduled to appear here.

Although Herman E. Fritze, the first man to register as an alien foe in this city, entered a strenuous denial to his wife's charges of infidelity, Mrs. Marietta S. Fritze has been awarded a divorce decree by Referee Thomas Dixon. Mrs. Fritze named a well known

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AN ECCENTRIC COMEDIENNE WHO WILL MAKE YOU LAUGH

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We Beg To Announce That

Miss
Vivian

HOLT AND ROSEDALE

Miss
Lillian

Are Now at the PALACE THEATRE, NEW YORK

Direction ED. S. KELLER

pianist in a leading Syracuse theatre as correspondent.

Mr. and Mrs. S. Howard Fyler announce the engagement of their daughter, Theda Maude Fyler, to Lieut. Louis E. Parmenter, the latter an actor in civil life. Lieut. Parmenter is a graduate of Syracuse University, to which he returned after graduation as head of the dramatic department. He has been with several road companies and has also headed several stock companies in various parts of the country. While still in college, he wrote one or two plays. Miss Fyler has also been prominent in dramatic circles at Syracuse University. Lieut. Parmenter recently received his commission at the U. S. Aeronautical School at Columbus. The wedding date is unsettled.

Pictures now on Saturdays in the public schools at Ithaca. The films are selected and presented by the Motion Picture Committee of the Ithaca Public Schools, and the programs are booked by Warren Dunham Foster of the Community Motion Picture Bureau. Parent-Teachers' Associations act as patronesses. Three performances are given during the day.

Roric's Glen theatre at Elmira will open a summer stock season with its own company about June 24. It is announced by Manager Francis G. Maloney of the E. W. L. & R. R. Company. Musical plays will be the program. The cast is being organized in New York city. The park will probably open before June 24. The stock company will remain throughout the summer and early fall, it is planned.

When everything was supposedly arranged for the opening of the musical stock at the Mozart, Elmira, on Monday, a telegram was received advising that a week's postponement was necessary. The Marcus Stock Company, now at Chester, Pa., has been engaged for the summer season at the Mozart, but the closing date at Chester was postponed for a week because of a contract clause.



Morette Sisters

THE SINGING DANCING MUSICAL BABES

In a
NEW ACT
by
V. CHANDLER SMITH

VANCOUVER.

BY H. P. NEWBERRY.
EMPRESS (Geo. B. Howard & Chas. E. Royal, mgrs.).—14, 42d week of the Empress Stock Company. Current offering, "Just a Woman." Next, "Rich Man, Poor Man." Business good.
AVENUE (W. Scott, mgr.).—25-27, May Robson in "A Little Bit Old Fashioned."
ORPHEUM (Jas. Pilling, mgr.).—14, Four Mortons, headline strong bill. Constance Crawley in sketch, "The Actor and the Critic," also shares headline billing. Grace DeMar, big favorite; Margaret Edwards, assisted by Jane Quirk, very well liked. Dingle and Ward, won favor; Howard and Helen Savage present fine shooting act. Capacity.
PANTAGES (Geo. B. Pantages, mgr.).—Mary Norman, headlines good bill. "Oh, Papa," very good musical tab, is featured. Joseph Byron Totton & Co. also featured. Joseph Sextette, well received; Madison and Winchester, popular; Ganglers Dogs, good. Serial, "Hidden Hand." Excellent business.
COLUMBIA.—Vaudeville and pictures.
REX (W. P. DeWees, mgr.).—Douglas Fair-

banks in "Headin' South."
COLONIAL (H. Quagliotti, mgr.).—Bessie Barriscale starred in "Madame Who."
GLOBE (W. P. Nichols, mgr.).—Rita Jollivet in "Let We Forget."
DOMINION (J. Muir, mgr.).—Theda Bara in "Camille."

J. H. Mayrand, formerly manager of the Columbia, is now managing the Colonial in Seattle.

Frank Nichols, formerly director of the Empress orchestra, is now leader at the Columbia.

On account of the recent fire only the lower floor and boxes of the Orpheum can be sold for the performances.

The old Pantages house which is being remodeled will be reopened May 23-24, when a local offering will be presented in aid of some patriotic fund.

"Romance," which was to have been presented by the Empress Stock Co. last week,

had to be postponed owing to the company being unable to secure the costumes from San Francisco. It will be given in three or four weeks. "Just a Woman" was substituted.

The Guillianio Sextette, operatic singers, joined the current show at Pantages on Tuesday. Ganglers Dogs on the bill.

Edythe Elliot, leading woman with the Empress Stock Co., returned to the company this week after two weeks' absence.

WASHINGTON.

BY HARDIE MEAKIN.

KEITH'S (Roland S. Robbins, mgr.).—Elizabeth Brice scored big as a single, but when she called Charles King from the audience in his navy uniform and did a number with him, it was more like a "riot"; George White and Emma Hale, close second; Flannagan and Edwards, laugh; Courtney Sisters, liked; "Bandbox Review," clever; Leo Kohlmar and Co., in "Two Sweethearts," very good; Hamilton and Barnes, liked; Potter and Hartwell, opened.

NATIONAL (William Fowler, mgr.).—"Chin Chin" opened Sunday.

BLASCO (L. Stoddard Taylor, mgr.).—"Nothing but the Truth" Sunday opening.

POLI'S (James Carroll, mgr.).—Blanche Bates and Holbrook Blinn in "Getting Together," brilliant opening Monday evening.

GAYETY (Harry Jarboe, mgr.).—"Golden Crook."

COSMOS (B. Brylawski, mgr.).—"Hilda's Ankles"; Browning, Dawson and Dallas; Ed Smythe and Co., in "A Pretty Spot"; The Wileys; Carter and Carolo; Alice Roy.

COLUMBIA (Lawrence Beatus, mgr.).—Marguerite Clark in "Rich Man, Poor Man," first half; Wallace Reid in "The House of Silence," second half (films).

Charles J. Harris was transferred from the Belasco to act as treasurer of Poli's, being succeeded at the latter house by W. T. Harris. The personnel of the two theaters remaining unchanged excepting for the transfers stated.

Yes, we're expanding a little.

May 1st

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ABE
LEAVITT
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RUTH
LOCKWOOD
in "Just This and That"
Direction, LEWIS & GORDON

TANEAN BROS

Positively the biggest hit the south has seen in years. Comments from both the managers and the press state that the Tanean Bros. are positively the best blackface novelty in vaudeville to-day.

\$5.00 A SEAT

Do you know that people are actually paying as high as \$5 a seat, night in and night out, at the 44th Street Theatre, New York City, to see

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more than the famous receipts of "The Birth of a Nation" during its six weeks' run in Los Angeles. That is the record of D. W. Griffith's "Hearts of the World."

"HEARTS OF THE WORLD"

NOT one night, not for one seat, but time and again patrons who were unable to secure tickets to see Mr. Griffith's masterpiece, have voluntarily paid as high as \$5, the excessive price demanded for choice seats by ticket speculators and ticket brokers who realized in advance the wonderful success of "HEARTS OF THE WORLD."

"CARUSO NIGHT" at the famous Metropolitan Opera House never drew bigger crowds than those clamoring night after night to see "HEARTS OF THE WORLD."

Never in the history of motion pictures has anything created such an absolute and complete sensation as Mr. Griffith's latest and greatest achievement, turning thousands of people away at every performance.

ALL RECORDS IN THE HISTORY OF THE MOTION PICTURE BUSINESS HAVE BEEN SHATTERED TO SMITHEREENS BY THE SENSATIONAL SUCCESS OF MR. GRIFFITH'S GREAT TRIUMPH

GREATER SUCCESS THAN EVEN "THE BIRTH OF A NATION"

Box Office Statements Sworn to Before United States Government Officials

These records, which cannot be tampered with, show the gigantic and amazing receipts of "HEARTS OF THE WORLD" during the past four weeks at the 44th Street Theatre, New York; during the past six weeks at the Auditorium in Los Angeles, and last week in Boston.

READ THIS GLOWING PRAISE FROM N. Y. CRITICS

N. Y. World (Charles Darnton)—"Hearts of the World" is more than a picture play. It is a world drama—it goes straight to the hearts. It is this human quality that makes "Hearts of the World" as big as mankind.

N. Y. Tribune (Harriett Underhill)—New Griffith picture scores great success. Every character in the play is real. There was not a jarring note in the whole performance.

N. Y. Sun (Laurence Reamer)—"Hearts of the World" setting of a love story. Dramatizes war as memorably as Emile Zola's story, "The Attack on the Mill."

N. Y. Times—War vividly seen in Griffith film. A story that quickly stirs the emotions.

N. Y. American (Victor Watson)—"Hearts of the World" another Griffith triumph. A story more vital than "The Birth of a Nation." Last night's audience was spellbound. It is a monster success.

N. Y. Globe (Louis Sherwin)—Griffith's latest a great picture. There is more thrill, more action, more fine photography, more beautiful scenes, more magnificent acting and more reality than you will find in a dozen so-called feature pictures.

N. Y. Telegram (R. G. Welch)—"Hearts of the World" is more than a masterpiece. It is an inspiration. Scenes of outdoor life that have the atmosphere of great painted canvases. Realistic to the last degree.

SENSATIONAL SUCCESS DUPLICATED IN BOSTON

Charles S. Howard, in the Boston Globe

"Hearts of the World" amazing in art and realism. Quite beyond compare with any previous achievement of even the wizard who created "The Birth of a Nation" and "Intolerance." More artistic photography, more action and thrill and more realism than has ever before been revealed."

Edward Harold Crosby, in the Boston Post

"When D. W. Griffith attempts anything he goes in for the stupendous. His 'Birth of a Nation' startled filmland with its magnitude and marvelous attention to detail. His 'Intolerance' brought into an evening's entertainment all the principal events in the world's history. And now comes 'Hearts of the World,' that in point of execution and vivid realism eclipses all his other efforts."

Forrest Izard, in the Boston Transcript

"Hearts of the World" is the producer's vivid quality that reveals anew his remarkable power of vigorous, large-scale action. Mr. Griffith is of bold and sweeping imagination and in the execution of his designs he masterfully stops at nothing. The only acted scenes of the great war that carry adequately an impression of its awful vastness."

Katharine Wright, in the Boston Herald

"Griffith's film as masterpiece. The grim vividness of battle is only one element in the picture. The story itself holds the attention of the audience. Every phase of the story has been elaborated and treated with the utmost significance. The acting throughout is of the best."

E. F. Harkins, in the Boston Advertiser

"Griffith scores triumph. 'Hearts of the World' holds audience at Majestic Theatre enthralled. Art and realism, perfection of detail. Audience cheered and applauded. At the end there was a furor of applause for the United States troops—the Rainbow Division—marching to the front. It was a remarkable night."

Fred J. McIsaac, in the Boston American

"Like former Griffith productions, this was mounted on a grand scale. A large orchestra performed a brilliant score. The march of the French army, war-worn and grim, to the tune of the Marseillaise, drove the great audience frantic with enthusiasm. Contains a pulsating and never-to-be-forgotten love story and personal adventures of the most wonderful and thrilling character."

Townsend Walsh, in the Boston Traveler

"The Majestic Theatre was crowded to its utmost capacity. To say that the large audience was thrilled and inspired by this latest creation of David Wark Griffith is to feebly convey the impression made by a finely conceived and exceptionally wrought product of this genius of the film."

Propositions for certain State rights of D. W. Griffith's supreme triumph, "HEARTS OF THE WORLD," will now be received and considered. Address all communications to **WILLIAM ELLIOTT, F. RAY COMSTOCK AND MORRIS GEST, Managers** Century Theatre, New York City

COAST PICTURE NEWS.

By GUY PRICE.

Los Angeles, April 20.

Harry Sherman, president and general manager of Sherman Productions, Inc., is back here after a brief sojourn in Arizona, where he supervised the making of the "Light of Western Stars," starring Dustin Farnum. He is now engaged in a hunt for studio space wherein the interior scenes of the picture will be photographed.

Raymond B. West, the director, is out again after being laid up a week at his home. He broke the arch of one of his feet.

Polly Moran took \$10,000 worth of Liberty Bonds.

A new director is now listed at Metro's West Coast studio. He is Will S. Davis.

Clara Kimball Young is reported to have insisted before going to work at the Lasky studio that her former husband, James Young, a director with the same company, would have to be dismissed or transferred. The studio diplomatic corps wormed out of the difficulty by having Young switch to the Pallas studio.

"Camera," a new weekly publication, has made its appearance. It is edited by E. M. Robbins, with E. F. Shave the business manager.

Abram Carlos, who recently quit Fox, is here in the interest of a picture company, which he is about to launch.

Raymond Wells has resigned as director at Triangle.

Charley Avery and Albert Glassmire have been engaged by Rollin to direct "Toto," the clown. Alfred Goulding and Gilbert Pratt will alternate with the megaphone as Harold Lloyd's directors.

Jack Conway has not signed with another company since leaving Triangle. He intends to take a vacation for several weeks.

Several hundred motion picture people attended a benefit given at Vernon for the San Pedro submarine base.

"The Beast of Berlin" is doing big business at the Superba. Manager Seaman is figuring on a four or five weeks' run.

Rex Ingram, former Paralta director, is now with the Royal Flying Corps.

Ray Smallwood, former Ince camera man, is now with Metro in New York.

Larry Kernan and James Davis have been added to the new Vitagraph western studio staff.

"Fatty" Arbuckle, who has been held up six times within three weeks by real—not film—highwaymen on the Long Beach Boulevard, has been sworn in as a special deputy sheriff. The corpulent originator of laughs says he is sick and tired of "coming through."

Lola Weber will begin the production of Bluebird features at her studio on Santa Monica Boulevard Monday, April 15. She will feature Mildred Harris, with Freddie Goodwins opposite in a leading part.

Manager Kehrein, of the Kinema, says the color pictures which are being produced at that theatre of Yosemite Valley, Yellowstone Park, Bridal Veil Falls and a bathing girl pageant of a Southern California resort, are vastly superior to the kinema-color films. The new process is the invention of Leon Forrest Douglas, of San Rafael, Cal. In addition to preserving all the tints of nature, the pictures are found to possess a stereoscopic effect, so that the audience sees what appears to be actual solidity. "The peaches and cream" complexion of a bathing girl and the marine blue of her eyes are reproduced as faithfully as by a mirror.

Louis J. Gasnier, president of the Astra company, will supervise the production of the new serial, "Hands Up," of which James Horne will be the director. The story is by Gibson Willems, author of the first film serial ever produced, "The Adventures of Kathlyn," in which Kathlyn Williams starred. Jack Cunningham prepared the scenario.

Lewis Willoughby, English actor, who has recently returned from a starring tour in Australia, has been engaged to play a leading role in "A Pair of Silk Stockings," which will be Constance Talmadge's next Select production.

Sixty people were dismissed at the Ince studio last week.

Coming out of Loew's New York theatre the other day a man said to the ticket taker: "What's the name of that picture inside? I have seen it before." "Didn't you wait to see it through?" asked the ticket taker. "No," answered the man. "Well, then, see the manager inside and get a ticket for some other day," advised the ticket taker. The man, as he passed out, thought this was a very decent way to treat patrons of a theatre.



DUSTIN FARNUM

A FILM AMALGAMATION



ZANE GREY

WITH THE THREE ASSETS
Of Producing Success

PRODUCER



HARRY A. SHERMAN

SHERMAN PRODUCTIONS, Inc.
Los Angeles, Cal.

NEWS OF THE FILM WORLD.

Frank Mayo has signed a long-term contract with the World Pictures.

William M. Shirley is new manager of the Palace (pictures), Schoenfeld, N. Y., succeeding Frank I. Frayne.

Pathé's screen version of "The Yellow Ticket," produced by Astra, under direction of William Parke, will be released June 2.

A new "western," by Triangle, with Roy Stewart in the title role, was finished last week. It was directed by Cliff Smith.

Milton Sills will play John Barrymore's role of Julian Rolfe in "The Yellow Ticket," a Pathé selective feature shortly to be released.

Jane Eyre makes her appearance in the leading role of "The Oldest Law," a World release for May 27.

Roy Somerville has written a story entitled "Hitting the Trail" for the World Pictures, which will shortly be filmed.

In the cast of "Tyrant Fear," to be released under the Paramount trade mark on Apr. 25, Dorothy Dalton will be supported by Melbourne MacDowell.

Sessue Hayakawa has just completed his final picture under Paramount auspices. It is a Chinese story by Frances Marion, entitled "The City of Dim Faces."

Jack Holt and Florence Vidor are supporting Sessue Hayakawa in "The White Man's Law," which will be released via Paramount on May 6.

Earl Rodney, who appeared in support of Enid Bennett, in her former Paramount picture, "Naughty, Naughty," will have the leading role in "The Biggest Show on Earth."

During the Doraldina picture at the T. & D. theatre at Oakland, at which time Doraldina appeared in person, the receipts were \$5,000 on the week.

Director Oscar Apfel has just started work on a new World production entitled "Merely Players." The scenario was written by Mrs. L. Case Russell. Kitty Gordon has the leading role.

Sardou's "Divorens," adapted to the screen by John Emerson and Anita Loos, is the starring vehicle for Billie Burke; it is a Paramount picture, to be released April 23, under the title, "Let's Get a Divorce."

A circular letter from the University of California announces that a practical course in scenario writing will be taught. The course will be conducted by Earle Snell, formerly scenario writer for Buñiz Michels.

Pauline Frederick's next Paramount picture to follow "La Tosca" is "Reurrection," the story written by Count Leo Tolstoy, which was adapted to the screen by Charles E. Whittaker.

Doris Kenyon has nearly completed work on "The Street of Seven Stars," the Mary Roberts Rinehart story, which will be the initial offering of De Luxe Pictures, Inc., with Miss Kenyon at the head of her own company. John B. O'Brien is directing.

"Out of the Night," written by Eugene Sheldon, has been accepted by the Frank A. Kenney offices for the screen. It will likely be headed by Catherine Calvert as her third film subject, the Kenney offices to rename the picture.

William A. Brady's big spectacular production of "Stolen Orders," the completion of which was postponed owing to the illness of Montana Love, is now finished. It became necessary to use a "double" for Love in a few minor scenes.

Al. Christy and the series of comedy films he made after leaving Universal and organized his own manufacturing company, have been taken over by the First National Exchange and will be issued through that channel to the members of the circuit.

Priscilla Dean is starred in "The Two-Sided Woman," which follows the present Ed. Weber picture at the Broadway. After the Dean film stays there two weeks another Weber feature, "For Husbands Only," will be offered.

In the near future the First National Exchange gets its looking routes and dates set on the "Four Years in Germany," "Tarzan" and a "Gee's Life" (Constance Chaplin). It will follow on the Herbert Brenson film, "The Prince of the Third Floor Back," which has Sir Forbes Robertson as the principal player.

L. W. Allen, who for three years has been manager of the California branch of the Famous Players-Lasky Company, vacated his position last week to M. H. Lewis, formerly manager of the Los Angeles branch. Allen has been promoted to the position of general representative of the Famous Players-Lasky Corporation.

MOVING PICTURES

THE DOCTOR AND THE WOMAN.

If ever Lois Weber and Phillips Smalley sever their connection with Universal and start in to make pictures for high-grade exhibition the chances are they will do things worth waiting for. Theirs are the only pictures being limited to productions intended for popular-priced release, they somehow manage to turn out acceptable features. "The Doctor and the Woman," distributed under Universal's Jewel brand, is one more evidence of this. It is an adaptation of Mary Roberts Rhinehart's "K" and Mildred Harris is starred.

In its original form Mrs. Rhinehart's story was probably more a piece of descriptive writing than a drama showing the life led by a prominent surgeon in a big hospital and his relations with nurses and attendants. As told on the screen it opens with a youngish middle-aged man seeking board in the home where the daughter is a sweet young girl (Miss Harris). He is evidently anxious to live a secluded life and secures employment in a clerical capacity. A "friendship" springs up between the boarder and the daughter, who is loved by a young village youth. The girl takes a course and qualifies as a trained nurse. At the hospital she falls desperately in love with the chief surgeon, Dr. Max, a ladies' man, and the love of this girl is the first-giving influence of his life.

Some exceptionally true-to-life hospital scenes are depicted. Great stress is laid upon a wonderful "Edwards' Operation," and mention is made of the fact that the aforesaid Dr. Edwards had had three patients die on him through carelessness in leaving sponges in the wounds after operating. You know, of course, that the mysterious lodger is no one other than the famous Dr. Edwards. Dr. Max has had an affair with another nurse and, learning of this, the girl has misgivings about marrying her idol. The nurse who has had an affair with Dr. Max lures him to a room in a roadhouse, and the village youth, believing he has lured the girl there, shoots him down. Just then "K" (Dr. Edwards) happens along, learns what has happened, gives the youth money and sends him away for a sail.

Dr. Edwards, who has lost his nerve through the three successive mishaps, performs his famous operation to save Dr. Max for the girl. She, in turn, on recovery of Max, gives him back his ring, telling him: "I set up an idol and worshipped it. It wasn't the real you at all." To "K" she says: "It has been you all the time, only I didn't know it" (clinch). Just prior to the finale the nurse with whom Max had had an affair, writes a confession that she had been responsible for the sponge catastrophes.

A rather vague and involved narrative, but so well directed as to make it partially worth while. Keep your eye on this Lois Weber-Phillips Smalley outfit. Give a real scenario, good artists and the surrounding paraphernalia they'll do something big. Jolo.

THE SEAL OF SILENCE.

A Vitagraph Blue Ribbon feature, starring Earle Williams and Grace Darmond. It is the story of a young, wealthy physician, who stands high in his profession. His wife is beautiful, but cold and irresponsible in character. In the family lives Ruth Garden (Grace Darmond), a friend and confidant of Mrs. Loring and indispensable laboratory companion of Loring.

As the theme unfolds, it explains Loring's hobby is heredity and his desire for a child is equalled only by his wife's aversion. He broods over the subject and evolves the theory that to the close student some slight trick of manner or some mental peculiarity of the child reveals the parent.

Mrs. Loring has an admirer, whom she tolerates and who takes her ostensibly to the theatre, but in reality to a gambling house. Loring finds out the deception and admonishes his wife, who leaves him for the home of a childhood nurse. However, before going she reveals to Ruth that she expects to become a mother, enjoining an oath of secrecy that she may, in revenge, rob her husband of the greatest joy that would come into his life.

Weeks pass and Ruth is summoned to Mrs. Loring's side. The baby is born and the mother dies, both events being kept from Loring. Ruth, who has not explained her absence, returns to the Loring home and the baby is left with the nurse.

Three years then elapse and it becomes necessary for the nurse to give up the child. Loring hears the telephone conversation—a child and Ruth's absence unexplained. He is stunned, for by now he is in love with his assistant, but he receives the child without question as hers, while she suffers under his suspicion, but hoping that his heredity theory will be proved in this supreme test and he will recognize the boy as his own.

Grace Darmond is at her best as Ruth, and she gives to the character a life-like portrayal. Earle Williams as Loring does fine work. It is apparent that they have both studied their respective parts. The picture throughout is well put on and should be an attractive program feature. It was made under the direction of Tom Mills and William Addison Lusk; wrote the story.

AT THE MERCY OF MEN.

The theme is not a particularly pleasant one, the scenes laid in Petrograd just before the inception of the new regime. The scenario was apparently written expressly to exploit Miss Brady's versatility and give scope to her dramatic ability. If this was the object of "At the Mercy of Men" it served its purpose. Vera Souroff (Alice Brady), a music teacher returning from the home of one of her pupils, is seized on the street by three carousing officers of the Czar's Imperial Guard and, de-

spite a struggle in a dark street, is taken to a private dining room of a public restaurant in Petrograd and ruined by one of them. The place is raided by the police, but before they get there the officers escape and Vera also gets away, still ignorant of which of the three accomplished her undoing.

The especially tragic element of the girl's misfortune is aggravated by the fact that it fell on the day when she was to celebrate her betrothal to Boris Litofsky, a young university student of radical tendencies, the shock of his fiancée's fate driving him to mad revolutionary activity. He persuades her father, a retired major of the Russian Army, to lead "The Forces of the People."

In the meantime, the Countess Zapline, a patroness of Vera, interests the Czar in her plight. How he punishes the officers, and especially Count Nicho, the eldest of the trio;

how Vera refuses to accept their patrimony or even to live with Nicho as his wife after the Czar compels him to marry her; how she later shows her heroic love and wins his affection, all help to make a number of thrilling dramatic situations.

The picture is directed by Charles Miller, and the photography, which is excellent, by Ilat Young.

LET'S GET A DIVORCE.

Paramount's production of "Let's Get a Divorce" is a modernized screen version of Sardou's comedy, "Divorçons," adapted by John Emerson and Anita Loos, directed by Charles Giblyn, starring Billie Burke. As is well known, the story is a satire on the ease of sundering the marriage knot. "Divorçons" was always regarded as a "highbrow" com-

edy, full of subtleties and brilliant dialog. Mr. Emerson and Miss Loos have concocted a most ingenious scenario, with the first two reels devoted to a prolog leading up to the point where the Sardou play began.

The romantic, ingenu role of Cyprien is well adapted to the screen personality of Miss Burke, and she is ably supported by John Milern as de Prunelles, the husband; Pinna Nesbitt, as the sister-in-law, and especially, Armad Kalliz, who has the part of the conceited, foppish lover with whom the romantic young wife is temporarily smitten. This is Kalliz's debut in pictures and he stands out strongly in his initial role. Charles Giblyn's work as director is careful and painstaking, with an exceedingly fine adherence to interior detail and exterior locations of exceptional beauty. William Marshall was the cameraman and earned his salary. Jolo.

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NINE-TENTHS OF THE LAW.

The Trapper..... Mitchell Lewis
His Wife..... Jimmye Eason
Red Adair..... Reeves Eason
Pappineau..... Julius Frankenburg
The Nurse..... Molly Shafer
Little Roughneck..... Brocay Reeves

The Atlantic Distributing Corporation is responsible for "Nine-Tenths of the Law," which has Mitchell Lewis featured and which is manufactured for the screen on the state rights proposition. There is nothing wrong with this picture from any angle; the story is admirably played by a strong cast and most consistently acted throughout. The scenario holds well from the start and has a twist at the finish that enabled the director to give the story a happy finale that is bound to meet hearty approbation anywhere.

Reaves Eason handled the film production and did a master's job. Not only did he keep the story at high tide, but has his little son playing a role that proves beyond all doubt that the kid is a chip of the old block when it comes to registering before the camera and acting a role with typical expression. As to Mitchell Lewis, he is just as clever as he was in any of his other big film characters, and in the role of the strong hearted, upright, home loving trapper of the Northwoods, he not only looks the type, but enacts it naturally, grippingly and effectively. Miss Maye lends him excellent support as the wife and is bulky in her emotional scenes.

Eason, as the drunken, rough and hardy woodsman who went to sleep with liquor his conqueror, made the characterization stand out every inch of the film way, and the fight in the cabin with Lewis proved a big sub-climax. Other scenes were also splendidly staged and acted realistically by Eason, and, in each, whether with Miss Maye, his cabin mate or Lewis, he was there with an effective makeup and manner not to be denied. The cast as a whole gave Lewis A-1 support. As to the direction, photography and story, there is no kick. In fact, the combination is happily blended into a screen story that holds the attention and grips it to the end.

The drunken woodsmen kidnap the child of a judge and are going to hold him for ransom. The boy slips away from their cabin during one of their libation hurrahs and finally lands in the good care of the trapper and his wife. The story's strange twist comes when the trapper, returning the kid to his supposed father, finds that the lad is the offspring of the housekeeper, and inasmuch as she recently died, the judge permits the boy to return to the trapper's cabin.

All of the exteriors, or, at least, the greater number, are finely cameraed, and one scene after another is realistically reproduced. Details are worked out almost faultlessly and, all told, the picture measures above par. Exhibitors will give overdoes of satisfaction with this full-blooded, pulsating consistent story of the Northwoods. *Mark.*

THE HOUSE OF SILENCE.

Marcel Leviget..... Wallace Reid
ToINETTE ROGERS..... Ann Little
Mrs. Clifton..... Adele Farrington
Dr. Rogers..... Winter Hall
Leroy..... Ernest Joy
Carter..... H. A. Barrow

"The House of Silence" is from the novel "Marcel Leviget," by Elwyn Barron, scenarized by Margaret Turnbull, directed by Donald Crisp. It starts off with the strongest piece of absorbing "mystery" that Paramount has offered in a feature in many a day. A wealthy young criminologist has just left his club when a girl rushes up to him in great excitement and begs him to get a doctor as a man in the adjoining house is dying. The house in question is one of ill repute. The young man returns to his club, drags a prominent physician from there and they enter the "House of Silence" to render what aid they can. The maid informs them the room was rented that day to a "Mr. and Mrs. Martin" and that she knows nothing about them. They find a man on the bed dead and recognize him as a mutual friend, a prominent lawyer and the father of a family. Upon examination, without the criminologist noticing it, the doctor discovers a hatpin penetrating the heart of the dead man, the head of which he recognizes as one he gave his daughter for a present—a pin of peculiar design, with small likelihood of there being another like it in America. It being of ancient Egyptian make.

The doctor sends the young man from the room on some pretext, extracts the pin, plugs up the wound with wax from a burning candle, and together they decide to take the body to the dead man's family, saying he died on the street of heart failure. On arrival at the dead man's home the doctor drops the hatpin, which is picked up by the criminologist, who secretly annexes it and finds it is covered with blood. The doctor rushes to his home, goes to his daughter's room, demands an explanation and she (revealed in a flashback) tells what happened. A woman falls in the street, apparently taken ill. The girl helps her into the house and the supposedly injured woman shoves her into a room, where she is locked in with the bestial married man. In defending her honor she kills him with the hatpin and on rushing to the street encounters the young criminologist, as before stated. How they meet again, recognize each other and everything is straightened out, with them falling in love, is exceedingly interesting and full of suspense. Well acted, directed and photographed, but it is questionable if the detailed scenes in the house of ill fame are at all necessary or won't be seriously objected to in some quarters. *Joto.*



THE HAND AT THE WINDOW.

One of the latest features from the Triangle shop is "The Hand at the Window," with Joe King featured. It was written by John A. Morosco, and was directed by Raymond Wells. As the title might imply, "The Hand at the Window" is a detective story with a love theme that enmeshes the principal sleuths, both the man and woman being gumshoers, with the latter a secret agent of the Federal Service who does not make known her connection until near the end of the picture, when she brings in the Calabrian Kid as the counterfeiting passer of the "queer," who also shot at Captain Roddy of the police force and almost killed him.

Miss Wilson, as Laura Bowers, does acceptable work, playing the part of the Secret Service woman in a way that won the heart of the police officer. Moran rounds up Tony on a charge that sent the latter to prison, and as the counterfeiter was snatched from his bride soon after leaving the church, Tony's wife swore vengeance. Moran later becomes personally interested in a fellow roomer, Miss Bowers, whose mysterious methods of a "business" she refused to divulge and despite his investigation was unable to learn just what her mode of livelihood was, but did ascertain that she was a charming hostess in her room, could cook eggs in a manner most satisfying to him and who reciprocated his love despite her Federal connections.

Roddy and Laura were married and started to live in a little bungalowish layout, which

a caption said was somewhere to be seen from Bronx Park. Roddy became an inspector, yet seemed to be pretty careless around that little home of his, which seemed to be miles away from police protection, etc. However, Roddy was shot, and when he had recovered was amazed to find out that his wife had him skinned to death on running down criminals, and who was enabled to do it so secretly without any of his Central Office men finding out a thing about her movements. Not a great feature nor one that is out of the beaten pathway. Some of the groups are splendidly staged and well worked up, although the theme skips a few high places here and there that do not however jar the story loose from its moorings. The picture as a whole measures up A-1 photographically. *Mark.*

PARALTA PLAYS
PICK OF THE PICTURES

BESSIE BARRISCALE
in
"BLINDFOLDED"

E. Richard Schayer
Author

Directed by
RAYMOND B. WEST



Robert Brunton,
Mgr. Productions

Peggy Muldoon was trained to believe
that the law was made
to keep the poor poor; and the rich rich;
that the best way to make a living
was to break safes.
And Peggy thought the life of a yegg
was a glorious one.
Then she read a little book.
Emerson's Essays.
She read the words with her eyes
but the meaning went straight to her heart.
And her heart told her
she was wrong.
and her heart showed her
the path of righteousness.
And she went that path.

PARALTA PLAYS, Inc. 8 WEST 48th STREET
NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation.
Canadian Distributors: Globe Films, Ltd.

"HOOKINSON SERVICE"
DISTRIBUTED THROUGH
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THE DANGER GAME.

Nothing in the Goldwyn production of "The Danger Game" to rave over. Madge Kennedy is the star in the billing and Tom Moore stars in the playing. Roy Somerville wrote the story and made the two principal roles corking ones for ingenué and juvenile, respectively. Harry Pollard directed along those lines as well. It's Mr. Pollard's direction, in addition to Mr. Moore's holding up the playing end, together with the light and tidily amusing, if somewhat silly, story by Mr. Somerville, that combine to make the feature endurable at least. It starts off badly in story and acting, remains thus also until Mr. Moore appears along in the second reel.

Madge Kennedy of the screen is not Madge Kennedy of the speaking stage, at least not in this picture. Like many another, Miss Kennedy reverses herself before the camera, in so far as any fascination she possesses through individualism or personality or magnetism in a spoken play. Her little tricks of expression seemingly go for naught when "acting" them.

Called upon to be a silly girl with wild ideas of authorship and a future, she did it well enough early and late, if the intention was to preserve the silliness of her role.

Another ingenué of the cast, Mabel Ballint (name caught from a quickly flashed slide), with but a little given to her did it well enough to presuppose that Miss Ballint could put it all over Miss Kennedy as a film ingenué in roles of equal prominence and length.

This appears to be vastly important to a Goldwyn feature with Miss Kennedy starred, for in these days of "names" of hopeful "big favorites," the name should be able to carry the story. If the story must carry the name, then the story does not need the name. By name, of course, of a permanent film luminary in a legitimate way is included personality, the only real thing that counts before the camera as far as the box office and a name are concerned.

Next to Mr. Moore, Paul Doucet, in a semi-villainous part, might be mentioned for work; also Ned Burton, playing an old man, although Kate Blanche, as Mr. Burton's film wife, also elderly, while making a dignified mother, was horribly made up in the opening scenes, a fault that likewise clung to Mr. Doucet in a lesser measure throughout the feature.

The story has a few slightly humorous situations, mostly made by Mr. Moore's impersonation of a young crook.

The captions contain a laugh now and then, but a line early, when natives of a "bohemian set" are dubbed "The Huns of Washington Square," might be cut out or rewritten. No matter what one's opinion may be of the Washington Square bunch, that expression is going too far in referring to them.

Clytie Rogers (Miss Kennedy) wrote a book called "The Danger Game." Through the bank account of her father (Mr. Burton) it was published. Mr. Doucet, as an author, perhaps, and a partner in the publishing firm possibly, informed Clytie she had turned out the best seller of the century. A crowd of "Bohemians" were at Clytie's home the night before the book reviews came out. They wanted to wait up to read them, but father drove them out. The next night at the Rogers' home were gathered the family's friends, a nice A. K. collection, who listened with much appreciation to a crisp pan extended to "The Danger Game" by "Gilpin." Father read the notice, and Clytie, heart-broken, merely asked who Gilpin was, to be informed he was a recognized book critic. Clytie was highly offended by that section of the review which mentioned she didn't know what she was writing about. It referred to a society girl committing a burglary.

Clytie said it could be done. Aggravated at her parents she left home, telling them she was going to Doucet and she did go to him. They were at the marriage license bureau (one of the best comedy scenes) the next morning, but while Doucet was procuring the license Clytie ran away, taking lodgings in an Italian table d'hôte dump from its looks (one of the poorest scenes, in idea and execution). Clytie did not seem abashed by her new and humble surroundings. She wanted to burglarize and climbed in the first open window, just to show Gilpin it could be done (she having written Gil he was all wrong, as would be proven by time and Clytie).

Clytie got pinched as she tried to escape, having been discovered by a stout man when powdering her nose before a mirror. The cop who pinched her, hearing about the powder, said she was "Powder Nose Annie," a noted crook. They placed her in the matron's room at the station house.

The next morning the papers carried an account of the arrest with "Powder Nose Annie" picture. It was recognized by Gilpin as Clytie Rogers. He guessed the rest and determined to cure her. Then commenced the meat. Gilpin called at the station house, securing her release as loosely as the story ran at this point (with Gilpin recognizing the newspaper picture while the father and mother with a detective bureau engaged to locate the girl apparently overlooking it). Gilpin told Clytie he was a crook and they would work together, which they did, eventually falling in love, and becoming engaged after Gilpin had revealed himself as Clytie's despised critic.

Before this happened there were a series of scenes to deaden Clytie's desire for adventure, with Mr. Moore doing the tough little crook thing so well it can not fail to bring admiration, but the silliness of the tale repeatedly crops up. It may not have been expected to be convincing and it is not.

After a while and through one of the weakest scenes in logic, Clytie returned home to a waiting father and mother who had been amused of her return by the crook. He followed her. When she found her Jimmy of the

Dives was Gilpin it sort of squared things for James, for when he asked her if she was still his "Jane," the answer was a hug—and the finish of an ordinary feature film.

The Strand audience Sunday afternoon laughed moderately infrequently. No applause at the ending.

THE UNCHASTENED WOMAN.

"The Unchastened Woman" is a Rialto de luxe seven-reel screen version of Louis K. Anspacher's play of the same name which scored a success under the Oliver Morosco management with Emily Stevens in the title role. Grace Valentine plays the unchaste one, and is adequate in bringing out the physical attributes of the part, although she misses

the psychology of it altogether. George Edwards Hall, erstwhile Herbert Brenon's scenario writer, worked on the adaptation. His efforts resulted in a surprising lack of continuity. As close as possible he has followed out Hal Reid's one-time theory of following the play in detail.

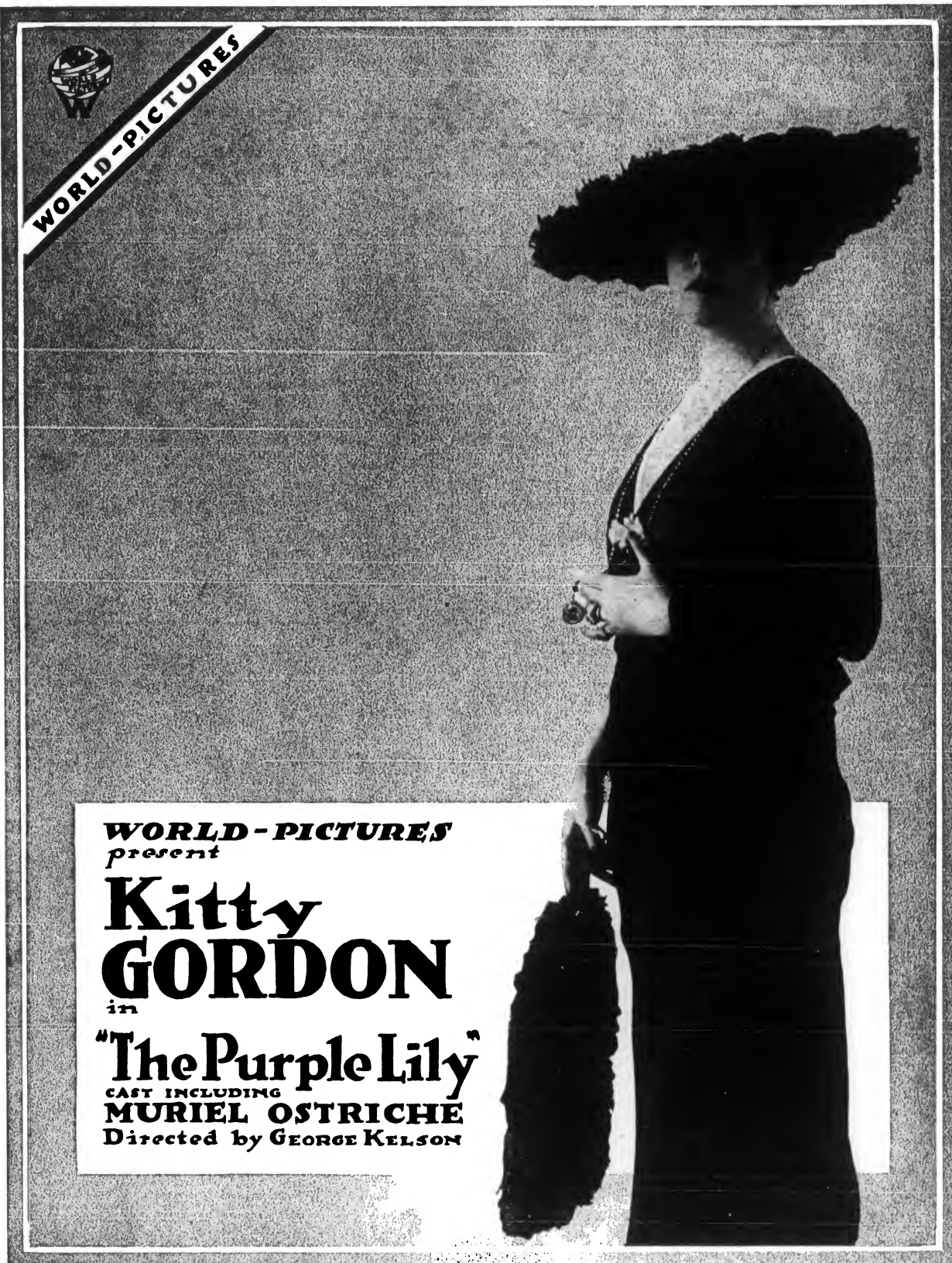
The plot is by no means clear, is lacking in sustaining quality and quite void of interest save when Miss Valentine appears. Her physical appeal is great and she wears stunning gowns. Furthermore, her interpretation of the role is thoroughly interesting, if not the interpretations of Miss Stevens or Mr. Anspacher. Mildred Manning and Frank Mills are excellent in support.

The photography is pretty poor, inasmuch as the faces are generally in the dark, and

the director, William Humphrey, seems to have entertained the idea that his players expressed emotion with the backs of their heads. Summed up, "The Unchastened Woman," as a picture, is botched completely, because its producers reproduced the play instead of producing a picture.

Joko.

Construction of the Symphony theatre (really's ice rink), which the Kennedy Theatre, Inc., is building at Broadway and 60th street is progressing and, barring unforeseen difficulties, will be opened early in May. There will be no balcony or gallery, orchestra seating arrangements having been provided for 1,200, and a mezzanine tier of boxes will accommodate 400 more.



WORLD-PICTURES
present
Kitty GORDON
in
"The Purple Lily"
CAST INCLUDING
MURIEL OSTRICHE
Directed by **GEORGE KELSON**

AMONG THE WOMEN

BY PATSY SMITH

Los Angeles, April 19.

Every act on the Orpheum bill is new this week (no holdovers) with each possessing special merit. It was not until "Vanity Fair" (the fifth act) had well opened up, however, that the audience really showed any appreciation. A girl programmed as Esther Walker did this. Olga De Baugh is featured (with Jack Trainor), but she walked on and off without much attention, despite she is a good looking blonde of fair talent. Those who think there is nothing in that much abused word personality should have witnessed the miracle the Walker girl worked. Her clothes had an undeniable punch, her voice was pleasing, and her comedy easy and assured. This girl is due for something good soon. The show girls were a miscellaneous bunch.

The Weber girls in their clever equilibristic stunts were a surprise in their dainty white satin wardrobes and girlie figures and faces. Plenty of color was displayed in the costumes of Pop Anson's two handsome daughters, one of whom is growing painfully affected. The latter appeared in a cerise brocade satin drapery, the wing ends lined with black and the band at bottom flourishing a deep jet fringe. A blue net hat trimmed with sapphire blue spangles completed this rather vivid outfit. The girl with the voice was in blue satin draped with deeper blue and orchid chiffon and silver lace. She changed to a blue velvet with wide lattice girdle and shoulder straps of bands of brilliants. For the finale the girls wore taffeta coat suits with huge pockets, knitting bags and hats of the same material. One wore purple trimmed with rose, the other vice versa.

The Wright Girls with Lew Reed scored nicely. Nellie Nichols displayed a beautiful lace skirt over ping satin at the opening, but a badly fitted light blue chiffon tunic over it nearly spoiled the effect. A salmon pink dress trimmed with blue ribbon followed her Italian impersonation. Miss Nichols' fine enunciation, big beautiful smile and bright "live" eyes would excuse most anything she wore or neglected to wear for that matter.

"The Heart of the Sunset" is another scenario that throws out the heredity insanity thing. It's a splendid border picture. The action is supposed to take place just prior to the late Mexican border scrap when our boys had to go down there and spank them a bit. Anna Q. Nilsson, the Swedish beauty, was the wife of an all bad "gentleman" ranch owner. A college-bred cowboy and a Mexican general were in love with her. Miss Nilsson looked charming, but played as listlessly as most reported beauties would have played it. There were moments when she raises your hopes for a strong show of feeling of some sort, but they die as quickly. There is a big raid by the Mexicans with their capture by the U. S. cavalry.

Vic Schertzinger, Charley Ray's director, is responsible for the scenario of the humorous episode now being filmed at the Thos. Ince Studio. Now that the finger of success is firmly planted on it, its authorship is no longer in doubt. Mr. Ray is to play a sort of twelve o'clock fellow in a nine o'clock town. One of the ideas is the discharging of the old sales "girls" in his father's store (all character types which must have taken weeks to find), replacing them with "sales ladies" and "live models" from Broadway. Wait until you see "Spike," the champion narrow female of the species. Jane

Novec, a demure little blonde, plays the small town girl who does not exactly cotton to the new ideas. Miss Novec is a pretty intelligent type that should be welcomed back in the pictures. She married and retired about a year ago and has only been back about four months, this being her fourth picture—two with Wm. S. Hart and this, her second one with Ray.

Lydia Yeamans Titus, who is working in the Schertzinger picture, has signified a desire to return to the speaking stage if she can secure an Irish character sketch. She thinks there may be many followers of her famous mother (Annie Yeamans), who would like to see her give some of her popular "bits." As Mrs. Titus always featured imitations, is in excellent health and needs regular occupation of some sort to console her for the late loss of her life's partner, Fred Titus, she does not look a half bad proposition for vaudeville—if a suitable sketch can be found.

A comedy film, "Up She Goes," featuring Billy Rhodes, may not appeal so strongly where "Angels Flight" is unknown (a steep hill here with steps and small cars running up the sharp incline). Miss Rhodes, as Mary, a newlywed, loves a Jazz Band, particularly does she love the saxophone—hubby does not. She induces a member of a Jazz trio from a cabaret to come to her house to teach her to play the instrument. Hubby meets the musician as he is on his way to business. They live at the top of Angels Flight. The business of passing and reappearing up and down the incline furnished hilarious laughter and the final succumbing of the husband to the seductive saxophone finishes the picture, with two pupils instead of one for the misunderstood Jazz teacher.

Milton Sills, Marie Shotwell and Gretchen Hartman are the principals in "Married in Name Only." It deals with eugenics and gives a couple of strong disciples of it a taste of their own medicine. As they are about to be married the mother of the boy confesses to the taint of insanity and the girl decides she will go on with the ceremony to avoid a scandal and possible humiliation. Some kisser is Mr. Sills—one nearly put his new bride out of business. She fainted and had to be carried up to her room and then the young husband rushed to his adjoining suite, locked the door and threw the key out the window. (It was not quite clear whether he did this to prevent her breaking in on him or he on her.) A flash shows the young eugenic adherent destroying a book, "Tainted Blood," which the husband wrote, and another one has the husband sleeping in a chair in the library (perhaps exhausted after a futile search for the key). The improbable strained situation is eventually relieved by an old doctor explaining the boy is an adopted son (of untainted parentage, of course); that he was substituted for ADD PATSY SMITH

the dead baby of the woman, to restore her reason after puerperal insanity. Marie Shotwell was well cast as the mother, with the fear of insanity always hanging over her head, and made an attractive picture, but Sills was much too old for her son, except in the close-ups, which had been well retouched.

Miss Shotwell was specially stunning in a gown worn at the wedding. The bodice was of sheer lace—the upper part of skirt of sequins and the bottom net flouncing. A "V" of shirred light material ran down into the skirt and she wore a most becoming net capeline.

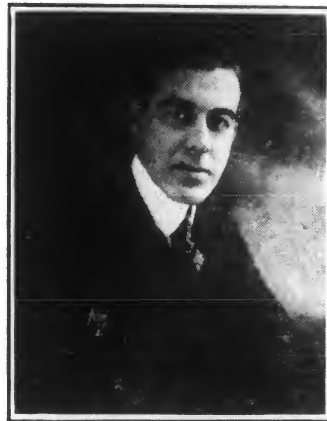
The lines of this gown were not of the 1918 vintage, but nevertheless lovely. The bride was an alluring sight in voluminous folds of point d'esprit over white satin, but the bridesmaids in pompadour silk draperies were a bit bulky. A little flower girl had the poise of a leading lady.

An incongruity overlooked by someone was the girl's mother, Nora Mills Adams, receiving the young man on the veranda of her home, on a bright sunny day in full evening array—he going right out in the garden, to meet his sweetheart and her girl friend in morning frocks and hats. (Mother may have been up late.) Photographically, the picture is splendid, the exteriors being particularly attractive and the entire caste bespeaks efficiency.

Despite that Phina (Josephine Gassman) hails from this Golden West Country, has been in stock right here in Los Angeles, in vaudeville 20 years and has played the Orpheum Circuit about 15 times, it remained for a Los Angeles reviewer to describe her as a "buxom octoroon." Speaking of the notice, Phina laughed and said she had survived Sacramento. Most of the acts who have played there have been stung by the "Bee" so hard they are immune from scathing criticisms or remarks forever after. The chances are the reviewer (Tribune) never even saw her act, for it's considered very bad form and amateurish here to go in to see the first and second acts at the Orpheum. No reviewer with a reputation would think of risking it, not until the third act was on, or later.

A big laugh the past week was Culver City putting one over on the "Drys." It's 30 minutes from town, consists of a couple of dozen bungalows, a few apartment houses, two or three stores, a church, etc., and the Triangle and the Culver City studios.

The "town" just slipped in "wet," while the "drys'" attention was focused on Watts. The licensed resorts at Watts have 90 days more to run. Some of the cabarets are closing up



HUGH THOMPSON

Who has just completed "Street of Seven Stars," playing the lead opposite Doris Kenyon, has the unique record of working continuously for the foremost Film Companies, opposite some of the greatest female stars of Filmdom, without losing a single day from picture to picture during the last fourteen months. Mr. Thompson's most recent productions are:

- Leading man in "Queen X" With Edna Goodrich
- Leading man in "Soul of Buddha" With Theda Bara
- Leading man in "Forbidden Paths" With Theda Bara
- Leading man in "Daughter of France" With Virginia Pearson
- Leading man in "Queen of the Sea" With Annette Kellerman

Mr. Thompson is about to be signed by one of the big companies for a super-picture to be made on the coast in which Mr. Thompson is to be starred. Details will be published to the trade later.

CARELESSNESS OF OPERATORS.

Cincinnati, April 24.

Investigation of recent fires in picture theaters having proved that in a majority of cases they were due to carelessness of picture operators.

Building Commissioner Rendigs has ordered deputy inspectors to look these houses over every day between 1 and 11 p. m.

RIALTO, DES MOINES, OPENS.

The new Rialto, Des Moines, the largest motion picture house in Iowa, was opened to the public last week, the feature being Mae Marsh in "The Cinderella Man." John L. Shipley, publicity representative for the house, inserted a two-page advertisement in the Des Moines Register advertising the premiere.

SWORN IN ON STAGE.

Chicago, April 24.

A feature of the special performance of "The Unbeliever" at the Auditorium Monday night came after the showing of the war picture. A large boat was "sailed" onto the stage, and a group of recruits who had not yet taken their oath of allegiance were sworn into the service. Members of the Women's Liberty Loan Committee stood back of the boys on the stage to receive subscriptions for the third loan.

WILLAT SUMMONED.

Los Angeles, April 24.

Irving Willat, the picture director, has been summoned by the Federal authorities on a charge of falsifying his draft exemption affidavit.

He claimed his parents were dependent upon him, whereas they are alleged to be wealthy.

First National's Northwestern Man.

Seattle, April 24.

John G. Von Herberg, treasurer of the Greater Theatres Corp. here, has been named as director of the First National Exhibitors' Circuit as its Northwestern representative.

INCORPORATIONS.

Vesey Amusement Corp., Manhattan, \$5,000; V. D. Carle, M. J. Dixon, J. L. Heffring, 278 W. 43rd street, New York.

Actors and Authors Theatre, Manhattan, \$50,000; G. W. Wise, H. Spong, A. P. Himmick, 1 W. 67th street, New York.

Rivoli Film Producing Co., Manhattan, \$8,000; D. Marans, S. Fox, M. Alster, 701 Seventh avenue, New York.

at nine here because of the little business after that hour.

The restaurants and hotels will eventually benefit by the new arrangement it is thought. The Hoffman is tearing down its bar and bringing the dining room out to the street—feeling assured of increased patronage. The Alexander has partially solved the problem to get the supper crowd by removing the orchestra to the grill room at nine (where no liquor is served) and allowing dancing until 12.

Levy has not been able to secure dancing privilege nor will he unless he cuts out the cabaret it is thought.

The Dancing Fowlers have been engaged by Baron Long for his Watts tavern and have put on an entirely new repertoire of novelty dances.

Marjorie Rambeau in a picture entitled "The Dazzling Miss Davison," a detective story following closely the theme of "Cheating Cheaters," was at the Shamrock, a store film show here. Miss Rambeau must have a care as she is fast losing her youthful figure—bulky gowns may have had something to do with her appearance. Splendid country house scenes, and house parties, included regular actors and not just supes, as support for the star. A handsome set of cameos were featured by her.

PRODUCTION OF SHORTER REEL FEATURE UNDER CONSIDERATION

New Picture Producing Company Now Forming to Make Features of Less Footage. Claimed That Shorter Reel Pictures of Recognized Stars Would Prove Successful. By This Plan More Money Could Be Made by Producers.

The production of shorter reel features is being considered by the heads of a new picture producing company now forming. It is also claimed in certain quarters that some of the biggest concerns in the industry may be forced because of heavy overhead expenses, to cut down their features from five reels to four, or even in some cases two reels. The idea seems to be that with the reduction in footage, the name of the star is to be played up and not the length of the feature.

Shorter reel pictures by the recognized biggest stars would with little question prove successful, granted the calibre of the output equaled that of the longer picture. For instance, it is patent that a two-reel Fairbanks could hardly miss fire. Figured on the basis of the Chaplin pictures more money could be made and the money gotten in much more quickly.

For instance there were 72 prints of the last Chaplin-Mutual comedies working in New York City alone for the first week and one of the series went to over 90 prints. Mutual used around 300 prints in all for each of the Chaplin releases. In most territory the price was \$50 per day for the first week or 10 days. The approximate number of Fairbanks prints of five-reel length is about 80 all told, so that while the price for a shorter picture would be less, there would perhaps be four times the number of prints working and the territory covered faster.

What would be possible with a Fairbanks or Chaplin, however, might not apply to the whole field, yet if a saving can be made and the price maintained for four or three reels, a footage reduction in features may be looked for.

It is understood that the First National Exhibitors figured on 1,000,000 feet of positive film for "A Dog's Life." As the picture runs around 2,400 feet as released, this would mean something over 400 prints for world distribution.

1ST NAT'L. DOINGS.

Although the First National Exhibitors' Circuit disposed of its general business routine in general session within a few days after all the members assembled in the meeting room in the Hotel Astor last week the directors, however, were much busier and were forced to extend their sessions until the end of the week.

It is reported the First National practically signed up the future features to be made by Norma Talmadge, but just when her first film will be ready for the exchange has not been settled.

The F. N. Exchange has elected officers as follows: Frederick Dahknen, president; Max Spiegel, vice-president; E. B. Johnson, San Francisco; R. H. Clark, general manager.

The Exchange has not fully settled on the booking disposition of "My Four Years in Germany" (Gerard film) for New York City and the eastern states, although Klaw & Erlanger arranged for the picture date at the Majestic, Buffalo, starting April 21, and on which engagement the exchange will get a line for further bookings through the K. & E. offices. The Shuberts have made the exchange some offers for the territory the exchange controls in this section.

In the west the time is being ar-

ranged through the respective members controlling that territory, with the members, however, getting the right to name the houses where the F. N. features are to be shown.

An effort is under way to obtain a better booking arrangement with Klaw & Erlanger than that firm has offered the Exchange.

All Colored Comedy Reels.

Chicago, April 24.

A new brand of one-reel comedies has been released by the Ebony Film Corp., through the General Film Co., with a cast made up of colored folks. The first picture, "A Black Sherlock Holmes," was released April 15. The second release, last week, was entitled "Spying the Spy."

Sam Robinson, Samuel Jacks and Yvonne Junior are the principals used in all the Ebony pictures, directed by Charles N. David.

PAULINE FREDERICK FORMS CO.

Los Angeles, April 24.

The Los Angeles "Times" of April 14 published an announcement that Pauline Frederick would remain with the Famous Players-Lasky Co., despite all rumors to the contrary.

On arrival of the paper in New York, Willard Mack wired all the daily papers here denying the story and making the direct statement that the Pauline Frederick Film Co. will make her next pictures and that Goldwyn will distribute them.

The report that Goldwyn had secured Pauline Frederick was published in VARIETY a fortnight ago, at which time the Goldwyn officials refused to confirm or deny same.

It is now understood that she and Willard Mack have formed the Frederick Film Corp., and under an arrangement for Goldwyn to distribute the output, the Goldwyn Distributing Corp. will advance the costs of production and guarantee certain profits. Miss Frederick was understood to have been receiving \$4,500 a week with the Famous Players-Lasky.

Willard Mack is already at work at the Goldwyn studio as scenario editor for that concern, in addition to which he will devote a goodly portion of his time to writing and preparing scripts for Miss Frederick.

LARGE INVESTMENT MISSED.

It was reported along the picture alley this week how one of the large manufacturing and distributing concerns had missed an investment of \$250,000. The interest centered in the person who almost made the investment, a picture man himself, of large independent means.

The manufacturing corporation also expected to "hook in" the feature productions of the single maker, besides his money.

Everything seemed to be set until the picture man with the money thought he would call in a friend, another picture man of more experience, and show him the layout.

The wise picture fellow saw the lay out and said nothing until his opinion was asked. His opinion was given. After that everything was "cold."

REVIVING THANHOUSER.

A rumor "inspired" by certain financial interests it is said, has it that the Thanhouser Film Corp. would shortly resume active production at its studio in New Rochelle, N. Y. According to the rumor, "plans have been perfected for the filming of six big super-features a year, which will be released through the Arrow Film Corp., as well as a number of propaganda and program pictures."

From other sources it is learned the Thanhouser studio in New Rochelle is for sale and that those in control of the corporation were anxious to quit and wind up the concern's affairs.

The Thanhouser Film Corp. was originally capitalized for \$400,000. When Edwin Thanhouser was persuaded to return and assume the active management of the company, after a three years' absence, the capital stock was increased to \$1,000,000, the original holders receiving two and a quarter shares for one and Thanhouser presented with the remaining \$100,000 of stock in addition to a salary of \$30,000 a year. At that time there was \$15,000 in bank with outstanding obligations approximating \$75,000. When he quit there was on hand about \$170,000 in bank, with no debts. After that when the company quit filming altogether it was said it had a bank balance of around \$275,000, which is still reported on deposit.

Blanche Sweet in "Hushed Hour."

Los Angeles, April 24.

Blanche Sweet is working on a picture here at the Fine Arts studio, entitled "The Hushed Hour," and is to be starred in it, under the management of Harry I. Garson, who also handles the Clara Kimball Young Co.

The story is by Gertrude Brooks Hamilton and was published in "The Red Book." The scenario was made by Charles Maigne, and the supporting cast includes Wilfred Lucas and Milton Sills. It is to be staterighted.

"Hearts of the World" Hit.

Los Angeles, April 24.

It is estimated that "Hearts of the World" played to about \$11,000 at the Auditorium last week, and Charles Ray in "Playing the Game," to approximately \$2,600 at Gramman's during the same period.

D. W. Griffith Gets to Work.

Los Angeles, April 24.

D. W. Griffith returned here this week and on Monday next starts filming the first of his series of pictures to be released through Artraft.

Reed Not Drafted.

Los Angeles, April 24.

The report that Wallace Reed, Lasky star, had been drafted is denied. It originated through a man impersonating the picture actor at Camp Lewis, Wash. Reed is at work here.

JULIAN ELTINGE

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VARIETY

PICTURE MEN MEET SUNDAY TO DISCUSS LIBERTY DRIVE

Over a Million Subscribed Within Picture Confines of Los Angeles. Another Million Secured at the Meeting Called by Loew at New York Roof.

The picture men in and about New York, headed by Marcus Loew, will hold another meeting Sunday at 4.30 p. m. at the Playhouse in West 48th street, to talk over last week's drive in all of the film theatres for the Liberty Loan.

A meeting was called for last Sunday, but with the rainy day it was postponed until this coming Sabbath afternoon.

Mr. Loew has had his office staff doing fast work in an attempt to obtain statistics from all over the country, to go to the credit of the picture industry when the gross amount of Liberty Loan sales secured from this source shall have been tabulated. Early in the week Mr. Loew received a wire from the Coast stating that over \$1,000,000 had been subscribed in a very brief time within the picture confines of Los Angeles. The studios contributed a large proportion of the amount.

Over another million was secured at the first meeting called by Loew at the New York Roof a couple of weeks ago. Mr. Loew personally is reported having taken \$500,000 in the third Liberty Loan hours to date.

The Stage Women's War Relief announced that at the Adolph Zukor Day at the Liberty theater at the Public Library last Saturday, The Famous Players-Lasky subscribed for \$500,000.

Monday at the Liberty theatre was Stage Children's Day, Tuesday was Lamb's Club Day; Wednesday, Twelfth Night Day; Thursday (yesterday), Actors' Equity Day; today (Friday), "Chu Chin Chow" Day; and tomorrow (Saturday), Honolulu Day.

A BRAND WHITLOCK FEATURE.

Brand Whitlock, former Ambassador to Belgium and prior to that mayor of Toledo, at present in France in connection with the American War Relief, has been persuaded to sponsor a spectacular propaganda feature picture based on his stories now running in "Everybody's Magazine."

The deal will probably be consummated this week, in which event the syndicate financing the proposition will

immediately dispatch a director and cameraman to Belgium for the taking of local war scenes, which will be surrounded by a strong heart-interest story.

The idea is to bring Whitlock back to America to appear in connection with the picture, delivering a strong message to the American public.

The plan is understood to meet with the approval of the U. S. Government.

TAKES CHAPLIN REISSUE.

Reports from various sections of the country indicate the initial Chaplin release of the First National, "A Dog's Life," is breaking house records.

The First National's local exchange was in a jam early this week with respect to supplying first run service of the comedy in Brooklyn. It had 35 prints on hand with contracts for twice that many houses and was endeavoring to persuade exhibitors to utilize one print in two houses.

General Film is understood to be swamped with contracts for service on the Essanay-Chaplin reissues. They have, among others, Chaplin's "His Night Out," which was banned by License Commissioner Bell when originally produced and which has now been passed, with some slight revision. It is, therefore, practically a new picture for the metropolis and has been booked in the Keith, Loew and Fox houses for the week of May 13 at \$25 a day.

The Strand, New York, broke its box office record last week with the new Chaplin film heading its picture bill. It cost the Strand about \$4,000 for the pre-release week. The picture was offered to the house at an outright rental of \$2,500, but the theatre preferred to play it on a percentage with a \$1,500 guarantee. This arrangement pushed the gross price to the \$4,000 mark.

Griffith Film Running Into Summer.

The Griffith film managers expect that "Hearts of the World," now at the 44th Street theatre, will continue there until July at least.

The intention of taking another theatre for the film has been abandoned, as it is now too late to stand the double playing, although at the commencement of the local engagement the Criterion would have been used also for the picture if that house could then have been obtained.

EIGHT-YEAR FIGHT RENEWED.

A long line of litigation between A. H. Woods and Lee Ochs, which has been in the courts for almost eight years, has again come to light through the Appellate Division handing down a decision reversing the original verdict and ordering a new trial. The case was first started by Ochs claiming commissions on the leasing of the Court theatre, Brooklyn. At the time one of the Woods' corporations was the lessee of the house. When it came time to collect the corporation was insolvent, and Ochs held Woods as personally responsible.

The original trial brought a verdict for Ochs. Nathan Burkan appealed, and the Appellate Division dismissed the complaint. Ochs' attorney took the case to the Court of Appeals, which reversed the Appellate Division, and returned the case for a review of the facts, which brought about the latest decision.

U. S. FILM TITLE CHANGED.

The Committee on Public Information, in charge of the official war films of the United States Government, has changed the title of its first feature film from "Pershing Carries On" to "Pershing's Crusaders." W. J. Benedict has gone to Cincinnati to handle the advance work. The picture opens at Ulster Hall, Chicago, May 13th.

MARGUERITE CLARK AS "TOPSY."

New Orleans, April 24.

Very quietly Paramount has been engaged in making a massive screen production of "Uncle Tom's Cabin." "Uncle Tom" has been filmed before, but nearly everybody agrees it was not done justice.

Marguerite Clark was agreed upon as the star and she was dispatched speedily, together with her company, to this city. Tiny Marguerite is to interpret two roles, "Little Eva" and "Topsy." Searle Dawley is directing.

MRS. ROTHAPFEL RECOVERING.

Mrs. Samuel Rothapfel was removed to the Woman's Hospital Sunday seized with a sudden attack of appendicitis and was immediately operated upon. She is reported as recovering.

Sequel to "Tarzan."

The National Film Corp., which produced the screen version of "Tarzan of the Apes," is at work on the filming of a sequel to the feature, to be called "The Romance of Tarzan."

The picture is being turned out on the Coast.

Fixing Responsibility.

Los Angeles, April 24.

Bankruptcy proceedings were started here this week to determine who is responsible for the debts of the Continental Producing Co., whose film, "The Spirit of '76," was recently confiscated by the government.

PICTURE RIGHTS CAUSE SUIT.

Through Nathan Burkan Edward Clark, one of the authors of "De Luxe Annie," has started suit against Arthur Hammerstein for an accounting on the moneys received for the picture rights to that play. The piece was produced this season by Arthur Hammerstein and Lyle Andrews, and after the current season for the production ended the rights for film production were disposed of to the Norma Talmadge Film Corporation, which has been at work on a screen version of the piece for several weeks.

Clark alleges that Hammerstein has evinced no desire to let him know the amount that was received for the picture rights and that as he is entitled to a portion of the proceeds he wants an accounting.

PICTURES IN U. B. O. HOUSES.

The United Booking Offices is arranging to keep a number of its Middle West houses open throughout the summer with feature pictures, commencing June 2.

On that date the Mary Anderson, Louisville, will play "Cleopatra"; Dayton and Columbus have contracted for "My Four Years in Germany" and "Over the Top," and the Hippodrome, Cleveland, will probably commence on the same date with "My Four Years."

FILM HOUSE SACRIFICED.

The Strand, a film theatre at 1403 Eastern Parkway, Brooklyn, was sold under forced sale April 19 for \$9,900, the amount of a first mortgage with interest and costs added.

The theatre was erected by Edgar Foreman, of Freeport, L. I., at a cost of \$30,000 about three years ago.

New Orleans Picture Man Dies.

Josiah Pearce, proprietor of six picture theatres in New Orleans, and the owner of many summer park concessions throughout the country, died at Cleveland, April 20.

He was 68 years of age.

Kaufman's Parents Die.

The father and mother of the late Joseph Kaufman, film director, who died recently, have passed away within nine days of each other, the mother, April 9, and the father, April 18, in Washington. Their demise is understood to be directly traceable to the untimely death of their son.

His wife, Ethel Clayton, begins work June 1 in Los Angeles, under her contract with Paramount.

Hart Injunction Opinion Sustained.

The United States Circuit Court of Appeals, in an opinion written by Judge Larned Hand, has affirmed the order of the District Court in denying the application for an injunction pendente lite sued for by Triangle Film Corporation against Arcraft Pictures Corporation to restrain Thomas H. Ince from engaging William S. Hart.

HELPING MR. HOOVER.

EVERY NIGHT
IS EATLESS
AT
REISENWEBER'S
WHILE ONE
ACT IS ON.
THEY ARE TOO
BUSY TO EAT
WHEN WATCHING



PARISH AND PERU
VAUDEVILLE DIRECTION—FRANK EVANS.

Reisenweber's Room, New York—Ladef.

NEW ACTS

Harry Green's Birthday Party.
Sherman House, Chicago, Ill.
Opened and Closed FULL.

The act opened with a kiss by Harry Green, followed by a dancing contest between "THOSE TWO BOYS," Sam Bernard and Louis Mann. The prize was won by Ed. Ryan, who wasn't dancing. Bert Swor awarded the prize. He thought Ryan danced. A beautiful watch and speech were presented to the main check paper from the guests present via Louis Mann's golden lips. (Harry had to return the watch to its real owner after the party.) **PELIX ADLER DID NOT APPEAR.** The Misses Ruth Gartland, Amy Swor, Alena Brennan, Molly MacDonald, Marie Green, Cameron Sisters were the beauty chorus. Marceline, Al. Bert, Oscar, Tom, Joe Laurie were the chorus men, a lot just the draft age. This act is good for once around the big house.

LAURIE and BRONSON

THE ASTOR

WHO DOES NOT ADVERTISE
SAYS TO THE VAUDEVILLE
BUYER:

"I HAVE NOTHING
OF INTEREST TO SAY
TO YOU."

EDWARD MARSHAL
TALKOLOGIST

JACK TERRY

and his new "And"—"The famous Clam Family," presenting their invisible musical dance.

Friars' Club will always reach me.



MAE AUBREY
and
ESTELLE RICKE

Songs and Dances
Novel and
Exclusive.

Presenting their up-
to-the-minute Voca-
lism feature, an ex-
citing eloquence in
Black and White.

Playing Richard's
Circuit,
Australia

They say:

"Money is the root of all evil."

This explains why so many good
actors have no route.

Don't go "by" a Liberty Bond.

Go "buy" a Liberty Bond.

JAY RAYMOND

A Representative of the House of Mirth
Representative, FRANK DONNELLY
of the house of NORMAN JEFFERIES



The season's over
and springtime
once more has
rolled around.
Oh, joyous thought,
after 40 weeks to
know we're home-
ward bound.

Billy Beard
"The Party from
the South"

Who said you could not have a good
time while working the Army theatre at
Camp Dix, N. J., especially when you have
good fellows on the bill like

LARRY REILLY and CO.
CORBETT, SHEPARD and DUNN
Also **BABY ETHEL SHEPARD**
JEWETT and PENDELTON
WILLARD and WILSON

There is certainly a fine bunch of boys,
and it is certainly a pleasure to work
to them.

PAUL and MAE NOLAN

PAUL AND CHARLEY ARLEY

That's what they all say.
"A regular act"

Now with Barnum & Bailey's Circus

Direction:
Western, **TATES & EARL** Eastern, **PETE MACK**

FRED DUPREZ



Says:

The present styles
may have their
faults. But a man
who marries a bow-
legged girl can't say
later on that he
didn't know what he
was getting.

Representative **SAM BAERWITZ** 7140 Broadway New York

NOTICE!! BACK PAGERS!

Let Us Get Together and
DONATE THIS PAGE TO THE

3rd Liberty Loan

For the Period of the Drive

DOLLY GREY
and
BERT BYRON



**Vincent
and
Carter**
in
"POLITE
NONSENSE"
W. V. M. A.
Direction,
**HARRY
SPINGOLD**

JIM and MARIAN HARKINS

Direction,
NORMAN JEFFERIES

On his first night in service
An apprentice seaman
Fell out of his hammock

Eight Times

thereby winning a package of needles.
His nearest competitor had
5 falls to his credit.

WILLIE SOLAR

wants you to stay for Chow.

Loew Circuit. Direction, **LEVY & JONES.**

MARK LEVY
and
TOM JONES
are now
PARTNERS

A 3-Star Combination

Not clear?
(See Moe Schenck, or
Your Local Board!)

NIXON and SANS

Loew Circuit. Direction, **LEVY & JONES.**

Answers to Queries

No, a Burroughs adding machine was
not made to count bows.

Ans. to A. K.—All acts cannot be
happy, some of them must play Trenton,
N. J.

Poetry—No, we cannot name the
most prominent actor on Broadway
because Ben Schaeffer is sore enough
now.

FENTON and GREEN

You can't fool a horsefly.



Newell and
Most, who have
been here before
with musical
shows, delighted
with an offering
labeled "Synco-
pated Songs and
Steps." Miss Most
has a decidedly
original manner
of getting her
numbers over
and Wm. Newell
contributes a bit
of dancing you
will enjoy.—Port-
land "Argus."

ALEXANDER and FIELDS

Booked Solid U. B. O.
Direction, **MORRIS & FEIL**



"DOGS"

Some say I am a
"thoroughbred."
Some say I am a
"cur!"



But the boob that
said "I was a
"cur!"
Had better watch
his fur.
For if I ever get a
chance
That boob will sure
get bit.
I know I'm first a
common dog.
But that name
"mutt" don't fit:
I'm gentle as "Sep-
tember Morn!"
I love the flowers
and trees—
But when they call
me names like
that.
I'm like a swarm
of bees!
No apologies to no
one!
OSWALD.

PESTS No 20

The Inquisitive Native



DON'T YOU GET
TIRED PUTTIN'
THAT STUFF ON
YOUR FACE TWICE
A DAY?

WALTER WEENS

JUST OFF THE PRESS

Chris.—You know the boat makes forty knots
over to Cleveland.
Bob.—Yes! How many could a "Railroad Tie?"
Did you know that Cleveland is a very lame town?
Chris.—Is that so?
Bob.—Sure! It has only one "HIP!"
Chris.—Is the theatre far from the depot?
Bob.—"MILES." The orchestra leader says our
music is Chinese.
Chris.—Why so?
Bob.—Too many "CUES." Newspaper man asked
me if we had any out.
Chris.—What did you tell him?
Bob.—Sure, we have Toledo, Grand Rapids, Co-
lumbus and Youngtown.
FRAGILE, HANDLE WITH CARE, USE NO HOOKS

KNAPP and CORNALLA

Next Week (April 20)—Loew's, Hamilton, Can.



PAULINE SAXON

SI
PERKINS'
KID

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 FLO BRENDAL AND BERT

in
"Waiting for Her"

Direction, H. BART McHUGH



ADELE JASON
Featured in "FALL & GREEN WALT'S"
"ALL GIRL REVUE"
Personal Direction, H. L. GREENWALT

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ENGAGEMENT OF THE

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WITH



MIKE SACKS

A record of 341 consecutive weeks with above company

—OPENING NEXT WEEK (April 29) AT THE—

FOLLIES THEATRE

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