

TEN CENTS

VARIETY

VOL. L, No. 10

NEW YORK CITY, FRIDAY, MAY 3, 1918

PRICE TEN CENTS



Pictures

ARTCRAFT PICTURES

Drama

Variety

MARY PICKFORD
STAR IN ARTCRAFT PICTURES



The Road to France— He Is Keeping It Open

HE is fighting German submarines and German shells. We can't win the war without him. He faces the biting winds of the North Atlantic with a smile and a song—but 'way down in his heart is the knowledge that he is facing the biggest job that has ever fallen to the American Navy.

. . . An ever-increasing army of American soldiers in France is doing its part in a way to win the admiration of the world.

New troops must back them up. A ceaseless supply of food, guns, shells, airplanes and tanks must be sent to their support.

THE victory of our arms—the very existence of our armies—depends upon safe transport through seas infested with submarines.

The American sailor will do his part—if we will lend him a hand. He needs money—lots of it—for ships and shells to keep open the road to France. We will not fail him.

We asked this man if he was downhearted. "In the words of old John Paul Jones," he said, "We've just **BEGUN** to fight!"



*The American Sailor
Is Doing His Part—*

**Let Us Do Ours!
Buy Liberty Bonds!**

This is one of several advertisements contributed by
A PATRIOTIC CORPORATION
to endorse and recommend the purchase of bonds of the
THIRD LIBERTY LOAN

LIBERTY LOAN COMMITTEE
Second Federal Reserve District
120 BROADWAY, NEW YORK CITY

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PRICE TEN CENTS

GOVERNMENT WILL O. K. ALL ENTERTAINERS SENT ABROAD

Soldier Shows for France Being Arranged. Expected First Artist Contingent Will Leave Next Month. No Male of Draft Age Eligible in Any Capacity. Women Under 25 Not Accepted. Must Fill out Regulation Questionnaire.

No applicant as an entertainer for the soldiers in France via the America's Over There Theatre League will be permitted to embark for the other side until the U. S. Government has vided his application over here. The procedure will be through a regular questionnaire to be filled out and forwarded to Washington, when the War Department will adopt its own methods to ascertain that the applicant is thoroughly American and eligible to go to France as an entertainer behind the lines.

The selections will first be made by the theatrical committee in New York. There is no secrecy in their declaration that every precaution will be taken to prevent any Pro-German, alien enemy or otherwise or any alien enemy who has been appearing on the stage in America under an assumed name, from securing passage abroad and into the lines of the Allies as an entertainer. The first precautions taken in New York City will be followed by the investigation by the Government at Washington of the application.

This phase of the provision for entertainers for soldiers abroad from the amusement ranks at home was the first thought of the directors of the movement when making a general appeal for entertainers for the soldiers over there to the theatrical profession over here.

No one but entertainers may go abroad—those who will actually appear before the soldiers. An entertainer can not be accompanied by wife, husband, relative, maid, valet or friend. Man and wife teams or man and woman acts, if both are to entertain, will be eligible, or groups of players necessary to an act or a skit accepted for entertaining service may leave if accepted, but there is no exception to the "companion" ruling which was issued in Washington; also that no male of the draft age, for any reason whatsoever may be accepted, whether exempt under the Draft or through some other cause presented. The no-Draft-age prohibition is absolute and was principally aimed at any person liable

under the draft from presenting to a Draft Board a plea he has been called as an entertainer, securing a letter of release from the Board and then making his application to go across as a duly selected entertainer.

Pending the approval of Washington on applications submitted it is unlikely the committee will issue any formal announcement of selections until such shows as may be compiled are finally confirmed.

In a way the first vaudeville program that may be sent over has been partially laid out. It is thought the composition of it will be as follows, subject to future changes:

**Mrs. Vernon Castle.
Irene Franklin and Burt Green.
Walter C. Kelly.
Swor and Avey.
Mercedes and Mlle. Stanton.
Chief Caupolican.**

The foregoing artists are among the applicants and have been selected by the vaudeville committee as a "Palace Show" for the first contingent.

E. H. Sothern and Winthrop Ames at the Little theatre offices of the League are interviewing applicants besides going over the great mass of mail matter received. It is reported that about 1,000 applications from vaudevillians were received up to Wednesday and around 400 applications from legitimate and other players. All classes of legit players have made personal application at the League's headquarters. Old character role actors and youthful players want to volunteer.

The conviction grows stronger daily along Broadway that ultimately it will be the "vaudeville act" only in demand. This impression is steadily strengthened through conversation as regards the particular style of entertainment which appears to mostly amuse the men in the Service. All the showmen with any knowledge of soldier entertainment seem agreed that vaudeville entertains them the best.

Another restriction against volunteers is that if the entertainer has a

(Continued on page 23.)

SHUBERTS IN ATLANTIC CITY.

Philadelphia, May 1.

The Shuberts are understood to have secured a foothold in Atlantic City for their musical comedy productions, perhaps all the Shubert shows, through having the lease of B. F. Keith's Pier theatre there, owned by the B. F. Keith and Stanley Amusement Co. interests.

The parties concerned are now in New York and the deal is expected to be closed today.

The Pier theatre has been playing big time vaudeville intermittently under the recent resident managership of Jules Aronson. It last opened during Easter Week.

A story says big time vaudeville for Atlantic City in summer may be transferred to the Nixon theatre there, reported now under lease to Sablowsky & McGurk, the local small time vaudeville managers. The Stanley Co. is rumored to have obtained an interest with the firm, with a transfer of the United Booking Offices big time franchise to the Nixon, upon the Pier going to the Shuberts, with the Nixon to play small time vaudeville over the winter season.

The Stanley Co. recently announced a summer season of vaudeville at the Pier with Mr. Aronson to continue in command.

The Shuberts have been looking for an Atlantic City opening for some time, having been mixed up in two or three deals down there with that objective, but each resulting in an unsuccessful outcome.

BUILDING UP CHICAGO.

Chicago, May 1.

It is reported A. H. Woods, encouraged by the brilliant success of the Woods theatre, is endeavoring to interest capital in the construction of another loop theatre.

Elliott, Comstock & Gest are known to have been considering a project to build a new theatre on the present site of the La Salle, which has been made into a very successful house since the firm took it over. The new State-lake theatre will be up next year.

Broadway, look to your lights!

ROTHAPFEL GOING TO FRANCE.

S. L. Rothapfel, after finishing his three-week trip in the encampments of Marines, where he will make pictures for records, will return to New York and then leave for France.

Mr. Rothapfel has been informed that he will shortly be promoted from a lieutenant to a captain. The work he is to do in France will keep him there about a month.

A Rubé saves a house money.—CHAS. ALTHOFF.

MURRY SCOUTING.

Chicago, May 1.

Jules Murry, the booking man for the Shuberts, is reported going over the West and Northwest in an attempt to have individual managers on what is known as the John Cort time secede from that circuit to accept Shubert bookings.

The recent acquisition by Klaw & Erlanger of the Cort houses and time in the western territory left a big gap for a coast to coast Shubert route.

It was given out that Murry had gone to Mt. Clemens, but the nearest he got to that resort, it is said, was passing it on a train. The Shuberts believe Murry may induce some of the western managers who play the legitimate attractions to take the Shubert shows without first consulting Cort as to whether they shall.

WEBER VOLUNTEERS.

One of the first volunteers to the Over There Theatre League to assist the committee was Harry Weber, the vaudeville agent.

Mr. Weber's services were accepted, and he may go over with the first contingent of entertainers selected by the League to entertain the boys behind the lines in France.

While Weber is absent from his office his brother, who has been associated with him in the Weber Agency, will direct its affairs. Another of the Weber staff, George O'Brien, lately enlisted in the navy, and is now in active service, stationed in New York.

LOAN SPEECH GETS CONTRACT.

Mary Moore, who has been in pictures, is going into the spoken drama. Her work for the Liberty Loan at the Bijou last week so impressed Clifford Stork, manager of the Mable Brownell Stock, who was in the audience, that he immediately signed her for three summer seasons with the stock, which is a fixture at Dayton, O.

PLAY FOR NORMA TALMADGE.

A speaking play of dramatic tendencies is on the tapis for Norma Talmadge, who will likely try it out this spring with a view to continuous appearance in the piece next season.

Sid Franklin, the director, wrote the play for the film star.

CIRCUS SERVICE FLAG.

Chicago, May 1.

The Ringling Brothers has a service flag with 214 stars.

The Ringlings operate several circuses.

CABLES

IN LONDON

London, April 15.

Mainly through the efforts of Alfred Butt the time for the closing of the theatres was forced up to 10:30 instead of 9:30, as at first proposed. The change has not met with general approval, and numerous objections have appeared in the press. Many argue the earlier hour—8:30—would allow theatre-goers, even those in the suburbs, to leave their homes by daylight and an hour later would see them all comfortably seated in the theatres, before air-raid warnings are given. The principal objection to the later time is from persons who have been caught at the theatres during one of these raids and compelled to take shelter until 2 and 3 o'clock in the morning, and then having difficulty in getting home, as no trains are then running.

London theatres enjoyed unprecedented prosperity until shortly before Easter, when the new moon began to thin the audiences, followed by the big push in France, which completed the slump. The fact that Bernard Hishin, who had been vainly looking for a house to produce "The Knife," had three theatres offered him during Holy Week illustrates the situation. But the chief things to mitigate against good business is the almost complete absence of khaki in London, all soldiers having hurried back to France, and no leave is likely to be granted for some time. Managers, however, are not discouraged, as they know from experience the wonderful buoyancy of the public, and good news from the front always packs places of amusement.

A souvenir of "Shakespeare Day" is a beautifully printed report of last year's birthday gathering of the Shakespeare Association, at which the American Ambassador was elected president and presented with a Shakespeare folio.

Regine Flory will present a new ballet at a charity matinee, written by Malvina Longfellow, with music by John Ansell, the musical director of the Alhambra.

The clever author of "Pigeon Post," Austin Page, is really Arthur Obermer, a wealthy patron of London theatres.

One of the most talked of spy stories of the war is Douglas Valentine's "The Man With the Club Foot." It has been dramatized. The novel has been through many editions, and has been adapted for the stage by the author and his wife, Alice Crawford, the actress. The play has been secured by Grossmith & Laurillard. Miss Crawford will play the leading female role.

"Bubbly" having closed at the Comedy, Andres Charlot's next production at this house, about the end of May, will be written by J. Hastings Turner, the author of "Bubbly," with music by Philip Braham and Ivor Novello. Ethel Levey will be the leading woman.

Charles Cuvillier, since the success of "The Lilac Domino" at the Empire, has been inundated with offers from managers. Alfred Butt and Charles B. Cochran have arranged for Cuvillier to compose music for future productions.

WALTER DICKSON DEAD.

London, May 1.

Walter Dickson, for many years managing director of the Empire, is dead.

Sir Henry Tozer, Chairman of the United Theatres of Varieties (Syndi-

cate Halls) and Member of the Westminster Borough Council, died April 26, aged 67.

MARIE LOHR, IN NEW FARCE.

London, May 1.

Marie Lohr is rehearsing in Robert Hichen's "Their Own Devices," an extravaganza. Allan Aynesworth and Lottie Venne are also in the cast.

MAJOR FABER A PRISONER.

London, May 1.

Major Leslie Faber, recently reported missing, is alive and un wounded, but a prisoner in Germany.

GABY DESLYS ILL.

London, May 1.

Gaby Deslys is at her home in Marseilles ill, but not seriously so. She will rest until autumn.

BOURCHIER CHANGES PLAYS.

London, May 1.

Arthur Bouchier leaves "The Better 'Ole" cast in September, appearing in Walter Hackett's "The Sure Shield," an adaptation of "La Veille D'Armer," a naval drama.

JOSE COLLINS' LONG CONTRACT.

London, May 1.

Jose Collins has been engaged by the George Edwardes' executors to star at Daly's for three years at a progressive salary, rising to \$1,250 a week.

STOLL FILM CO. ORGANIZED.

London, May 1.

Oswald Stoll has organized the new Stoll Film Co. to manufacture and deal in films and own cinema theatres. Capital stock \$500,000. Jeffrey Berrerd will be manager.

"HOTCH POTCH" COMES TO YORK.

London, May 1.

"The Thirteenth Chair" at the Duke of York's will be withdrawn shortly and will be succeeded by Albert De Courville and Wal Pink's touring revue, "Hotch Potch," with augmented features. Fred Kitchen and Nora Delaney have the leading parts.

BUTT GETS LEASE ON NEW.

London, May 1.

Alfred Butt has secured a lease of the New theatre, which has for years been under the proprietorship of Sir Charles Wyndham and Mary Moore and is at present under the management of Dion Boucicault.

EDWARDES' ESTATE PROFITS.

London, May 1.

Robert Evett's profit for the George Edwardes' Estate for the first three months of the present year is \$90,000.

"Man Who Came Back" for Strand.

London, May 1.

"The Man Who Came Back" is to be produced at the Strand shortly by the Melvilles.

New Piece for Haymarket.

London, May 1.

Messrs. Vedrenne & Eadie has secured the production rights to "The Irresistible Duke," a comedy by Ernest Denny, for presentation at the Haymarket. Dennis Eadie will play the leading role.

"The Better 'Ole" Filmed.

London, May 1.

At the Alhambra, Welsh Pearson & Co., a new firm, presented for a private showing the first film adaptation of "The Better 'Ole" and have made a splendid start.

The film is full of humor and pathos, wittily subtitled and was rapturously received.

CHURCHMAN PLAYS ANTONIO.

London, May 1.

The Old Vic is presenting a number of Shakespearean plays. Arthur Bouchier gave an interesting performance of Shylock, with the Rev. E. Gordon, Vicar of St. Johns, playing Antonio. Gordon appeared in the same role with Bouchier in their Oxford University days.

An American school children's reply to the English children's greetings on Shakespeare's birthday through Dr. Page, was ready in every school throughout the kingdom and created wild enthusiasm.

LLOYD GEORGE FILMED.

London, May 1.

The Ideal Film Renting Co. has made a feature picture, entitled "The Man Who Saved the Empire." It is founded on the life story of David Lloyd George, and the scenario was prepared by Sir Sidney Law. The picture shows the most human and dramatic moments in the prime minister's life.

WAR VETERANS IN CAST.

London, May 1.

"The Arcadian" musical comedy company appearing at Wimbledon, includes eight discharged soldiers, three nurses who were in the Serbian retreat and two nurses previously in charge of hospitals in France.

JOE COYNE'S SALARY.

London, May 1.

Joe Coyne is receiving a salary of \$1,250 for his engagement in "Going Up" at the Gaiety, which will be produced May 21.

New Dress for Chu Chin Chow.

London, May 1.

Oscar Asche is introducing new scenes, songs and dances in his successful presentation of "Chu Chin Chow" at His Majesty's.

Grossmith Back at Coliseum.

London, May 1.

After a week's absence Weedon Grossmith reappears at the Coliseum in "Stopping the Breach," one of the few good sketches at this house. The bill includes Little Tich, Great Wieland, Peter Bernard.

Features at Vic. Palace.

London, May 1.

Among the features at the Victoria Palace this week are Maidie Scott, Mlle. Margo, Billy Merson, Hartley's Wonders.

"Peg" Gets Hearty Reception.

London, May 1.

"Peg o' My Heart" was revived at the St. James April 25 and met with a hearty reception, many former members of the original English cast reappearing. Moya Mannering in the name part secured an ovation.

Harvey Acquires Maeterlinck's Play.

London, May 1.

Martin Harvey has acquired the English rights to Maeterlinck's latest play, "The Burgomaster of Stelmonde" and will take it on tour in the autumn.

De Maurier Wants Commission.

London, May 1.

Gerald DuMaurier, actor-manager, has applied for a commission in the Irish Guards. His father was French and his mother English.

New Review at Vaudeville.

London, May 1.

At the Vaudeville, "Cheep" is followed by new revue "tabs," written by Harry Grattan.

French Actor Looking for Sketch.

Guy Faviere, the French actor, who was in the Bernhardt company for several seasons, is looking for a sketch to go into vaudeville.

Faviere was with George Arliss last year, and played the part of Talleyrand in "Hamilton."

IN PARIS.

Paris, April 15.

The Comedie Francaise is reviving "Les Fausses Confidences" of Marivaux, and "Notre Jeunesse" by Alfred Capus.

"La Folle Nuit" will be revived at the Theatre Edouard VII when "La Petite Bonne d'Abraham" is withdrawn this month.

Oscar Dufrenne is reviving the operetta "Le Mariage de Peoeta" at the Concert Mayol, to follow the revue. Mlles. Merindol and Poumeyrac, with Mansuelle, will hold the leads.

All the vaudeville houses remain open, including the Cirque Medrano and picture houses. Matinees are given daily, the restriction of the authorities being now cancelled and the number of performances per week no longer curtailed to nine. In spite of the bad weather and the fear of air raids good audiences are to be found at the music halls. Some of the legitimate houses remain closed at present, but the State theatres are playing as usual.

Antoine Queyriaux, a song writer, died April 3.

G. Caye, and Tinet, both French song writers, have also just died, the latter a victim of recent bombardment.

Dertonn, a French clown, passed away at Bordeaux.

SPANISH DANCERS AT PALACE.

The Spanish dancers who compose the major portion of "The Land of Joy" lately closing, will appear in vaudeville May 13, at the Palace, New York, for two weeks.

H. B. Marinelli booked the dancers as an act. Between 30 and 40 will appear, with the turn running about half an hour.

Eulogio Velasco, one of the brothers who brought the troupe over here, will stage the act.

The principals include Maria Marco, Luisa Puchol, Carmen Lopez, Dolorettes, Manzantinita, Antonio Bilbao and Manuel Villa. Julian Benlock will conduct the orchestra. Lose Monto is stage manager. The scenery has been designed by Tarazona.

CANCELLATION FOLLOWED.

Through appearing at the Winter Garden (Shuberts) Sunday night last, Kramer and Morton were immediately canceled for the Royal this week, where they were to have appeared, booked through the United Booking Offices.

Last week the team played the Alhambra, another U. B. O. house. Their Winter Garden engagement was for but a single evening, they being a part of the show appearing there.

BLANCHE RING'S DILEMMA.

Chicago, May 1.

A request to cancel her Orpheum Circuit route has been made by Blanche Ring, who wishes to remain in the east until her son, who may be ordered across at any time, leaves with his regiment.

Miss Ring was given the full Orpheum Circuit, opening at St. Paul.

WHITING AND BURT MARRIED.

Chicago, May 1.

George Whiting and Sadie Burt were married in this city. They are the vaudeville team of Whiting and Burt.

Each recently secured a divorce.

COMPLIMENT TO RENAULT.

Chicago, May 1.

Francis Renault, the female impersonator, has his picture in feminine dress in "The Red Book" for this month, among "Beautiful Women."

WEEK'S SALARY MAY BE ASKED; FROM ARTISTS FOR N. V. A.

Vaudeville Managers Deliberating Upon Move. If Voted Favorably, No More N. V. A. Benefits. Money Needed to Maintain New Artists' Clubhouse. Working Acts Not Responding to Call for Support, Managers Say.

At a meeting of the Vaudeville Managers' Protective Association last week, it was proposed that artists playing in vaudeville for a given number of weeks throughout the season be taxed one full week's salary for the benefit of the National Vaudeville Artists. There was some discussion over the motion and action on it was adjourned.

A member of the V. M. P. A. in answering a question as to the object of the pending resolution, replied it was brought up with a view, if passed, to do away with all public benefits for the N. V. A.

The second annual N. V. A. benefit is to be held May 12 at the New York Hippodrome. A sale of tickets is looked for through members of the organization, and this sale has been reported for some days to have been very slow.

"We have found," said the member, "that the burden of supporting these benefits falls upon the managers, and since the V. M. P. A. backs up the N. V. A., we naturally enter wholeheartedly into the benefit plan to make it a success."

"The artists, however, who are members and are working appear to try to escape any moral responsibility that they assume. When artists are asked to purchase tickets, they reply they have already secured them, whereas we have found upon investigation that was not so, or if partially true, the artists making the statement purchased two or three \$1 admission tickets. I am referring now to acts that receive comparatively large salaries and some acts that do get very big salaries."

"Besides the managers, the acts not working regularly appear to take the most interest in forwarding the benefits. Whether they do that through believing it may help them in procuring engagements with members of the V. M. P. A., I do not know, but the fact remains."

The N. V. A. is a very beneficial institution for the artist. Through it and its cooperation with the V. M. P. A., acts are protected to an extent made known during the 'fueless' period, when the V. M. P. A. voted that its members should pay all acts full salary for the fueless weeks instead of deducting one day weekly when the theatres were closed. This item alone ran into an immense sum for the artists. The condition could not have been controlled except by such cooperation as exists between the two associations.

"Then again the artists are protected in any number of other ways through the close alliance between the V. M. P. A. and N. V. A. With the protection to the artists in general, we are of the opinion that artists who work continually should willingly contribute at least a week's salary during the season to the maintenance of the N. V. A., for the benefits they derive from it and for the purpose of relieving brother and sister artists who are not so fortunate in obtaining steady work from being called upon to support the actor's organization through these yearly benefits, or more often if they should, as they might, become necessary."

The expense of operating the new N. V. A. clubhouse is going to be considerable and must be provided for.

Members now pay \$10 yearly dues. Those who work the most have proven by their apathy to this coming Hippodrome benefit that they are apparently indifferent to making permanent the protection thus far secured through the formation of the N. V. A. That has obliged the N. V. A. and V. M. P. A. officers to try to find some way to clinch the support, in order that all vaudeville artists shall be ensured of continual protection in their business dealings through their own organization.

"The plan adopted outlined seems the most feasible and we expect unless another one that looks better is proposed, to put it through, to go into effect immediately after the Hippodrome benefit."

"Had the acts approached for that benefit shown the proper spirit in responding, the idea would never have occurred, likely, to any of us, and the necessity for something substantial to be done in the way of financing the N. V. A. has been made forcibly felt through their lack of interest."

The N. V. A. new clubhouse on West 46th street, formerly the home of the White Rats, is being completely remodeled. Not even a stick of the interior of the old clubhouse is left, it is said. The alterations are so extensive, with the proposed interior decorations, that an estimate of the cost of reconstruction runs from \$150,000 to \$250,000.

This does not figure in the cost of maintenance. The promoters of the week's salary deduction plan are said to have procured their estimate of maintenance expense from other clubs. That estimate according to a report runs far above what would be the possible income of the new clubhouse, inclusive of the membership dues of \$10 annually.

CLEVELAND HIP OPEN.

Cleveland, May 1.

Keith's Hippodrome here is to continue without cessation the big-time vaudeville bills it is now playing unless the stress of the weather should force a discontinuance, when it may try pop vaudeville.

Louisville, May 1.

The Mary Anderson theatre, owned by the Keith interests, will play pictures this summer. The Keith big-time house is to try a pop vaudeville season after the regular big-time weekly sessions end.

BILLING L. L. SPEAKERS.

During these last two weeks of the Liberty Loan campaign the Palace, New York, has been billing the Liberty Loan speakers for the different performances.

Large fanciful boards in the lobby of the theatre have carried the names and dates when respective speakers will appear.

Al Wilson and Vaudeville.

Al. H. Wilson, the hitherto German singing star of the combination circuits, still contemplates vaudeville, but without the German accent.

He is reported having an act and arranging for a variety opening.

LOUIS A. CELLA DIES.

St. Louis, May 1.

Louis A. Cella, multimillionaire and the largest owner of theatres and theatrical manager in this city, died April 29 of typhoid malaria, aged 51.

The deceased had admitted being worth \$11,000,000. He was half-owner of the Orpheum and owner of the site of the new Orpheum building. He also owned the American theatre, playing Klaw & Erlanger attractions, and held a controlling interest in the Columbia, Grand opera house, Park, Shenandoah, Kings and Strand theatres. The first four of these play W. V. M. A. shows, the franchise for which Cella held, besides the franchise for the Orpheum Circuit, the last two and several other smaller houses playing motion pictures.

Cella owned racetracks at Covington, Ky., controlled part of the tracks at Louisville, Ky.; Hot Springs, Ark., and Buffalo, N. Y., and controlled saloon, hotel and manufacturing property in St. Louis worth several millions.

Cella's remarkable career started as a saloon keeper in the Ghetto district here. He had developed his various racetrack interests and reached the million mark before he was 27 years old.

WOULDN'T SELL BONDS.

Paterson, N. J., May 1.

The Majestic theatre staff was stirred up last Saturday night when the Shirley Sisters, on the bill there, refused to sell Liberty Bonds among the audience, although the two girls had done so Thursday and Friday.

Billy Walsh, the manager of the house, sent word back stage to ask the girls if they were Germans, and the reply came back that whether they were or no, they would not sell Bonds. No reason was offered by the sisters for their refusal.

This left the only woman on the program to assist in the selling, the young woman in the Ben Deeley act. Although ill and with Manager Walsh offering to excuse her for that reason, she insisted upon doing the work.

MISS VICTOR'S "MAID OF FRANCE"

The Harold Brighouse playlet, "Maid of France," with Josephine Victor starring in it, starts on its vaudeville trip next week, with the first big stand—the Palace, New York, May 13—in prospect.

There are four players with Miss Victor in the sketch, including Clifford Brook.

Lewis & Gordon made the production and book the playlet.

DOG TIPPED OFF?

The stage crew of the Fifth Avenue theatre wondered Tuesday around five p. m. when one of the dogs in the Curtiss animal act at that house took it on the run from the theatre. Despite all efforts of the stage crew to catch up with the animal, it disappeared down 28th street.

When the dog ran away it was just about time for the turn to do its "supper show," and why the stage crew marveled was a half-belief the dog remembered the supper show of Monday, making up its mind to avoid that performance Tuesday.

CONWAY TEARLE'S DEBUT.

A debut in vaudeville will be made by Conway Tearle if he finds a suitable playlet.

Mr. Tearle is reported to have expressed himself to that effect.

Playing "Family" Comedy Sketch.

Olive Wynham and Jose Reubens will appear together at the Palace, New York, next week in a comedy playlet. The two principal characters are man and wife.

The skit is said to have been done in one of the former Washington Square Players repertoires, Mr. Reubens taking part in it then.

MOSCONIS LEAVE ROOF.

The Mosconi Brothers left the Century Roof show last week and will continue with the Bessie Clayton act in vaudeville.

It became known that the dancing brothers were a part of the Roof show while also appearing in vaudeville, contrary to a recent ruling by the big-time managers. The alternative was given the Mosconis of leaving the Roof or vaudeville, and they discontinued appearing at the latter place in the middle of last week.

The Clayton act has canceled its Orpheum Circuit route, which was to have started May 5 at Kansas City. The possibility of Paisley Noon and the Mosconis being called to the Service caused Miss Clayton to side track the Orpheum travel at this time. Mr. Noon is subject to Drift call, and the Mosconis, while recently exempted for physical disability, may still be called for inactive service.

Louis Mosconi has a certificate from a physician at the Polyclinic Hospital, New York, certifying that he was at that hospital until 9.30 p. m. April 23 for physical examination. This was the evening (Tuesday) last week when the Mosconis Brothers reported late at the Royal, causing a rearrangement of the program there and some annoyance to the management.

LAUDER'S MET RUN.

The engagement for two weeks of Harry Lauder at the Metropolitan opera house ends this Saturday. Lauder will shortly thereafter leave for England.

The Lauder show is reported to have played to around \$25,000 at the Met last week, with the expense of the week to William Morris, manager of the show, somewhat over \$20,000.

Larger receipts were looked for this week, it being the farewell of the Scotch comedian.

It is said Morris did not expect profit to any extent on the two weeks at the Metropolitan, merely wishing to end the Lauder tour this season at that house for the prestige going with it as a "foreign" attraction to the grand operatic policy of the famous Met.

The Lauder show has been traveling about 30 weeks this season. The Scotch star received \$4,500 weekly with all transportation and other incidental expenses borne by the management. Mr. Morris is reported to have netted over \$200,000 on the tour for himself, his biggest season, personally, by far of any of the ten Lauder tours he has conducted through this country.

FULTON UNPOPULAR.

San Francisco, May 1.

Fred Fulton's local stage appearance here this week at Pantages did not reflect any credit on the big fighter following the criticism local sports writers and editors showered on him as a result of the scrapper's refusal to participate in a patriotic benefit May 10.

Fulton was tacked onto the Pan bill on short notice when the Kahler Children were unable to appear. The audience, mindful of Fulton's press panning, handed Fulton some uncompromising remarks while he and his sparring partner were going through training stunts on the stage.

Fulton is matched to fight Jess Willard July 4, providing the big bout can be arranged for.

Polly Moran Divorced.

Los Angeles, May 1.

Polly Moran, the picture comedienne, formerly in vaudeville, was divorced from Robert Sandberg last week.

According to Mrs. Sandberg, their married life had been full of quarrels and besides, she charged, her husband refused to work.

VAUDEVILLE

THEATRES IN NEW LOAN DRIVE GO CLOSE TO \$25,000,000 MARK

Allied Efforts of Theatrical Interests in Third Liberty Bond Sale Pile Up Amazing Total—New York Palace Alone Soars to \$1,526,800, With the Riverside Running Close Second. Moss and Fox Also Return Big Amounts. Astor Tops the Legits. Burlesque and "Small Time" Lend Great Help.

The theatrical profession may well feel proud of its work for the Third Liberty Bond issue, according to the committee in charge of the Rainbow Division, which supervises the theatrical work in the sale of bonds, the total up to Wednesday morning reaching \$20,000,000, with the prospect of \$25,000,000 before the drive finishes tomorrow (Saturday).

This is for Greater New York, with millions from the west, east and other sections of the country not tabulated.

The Palace theatre leads the New York vaudeville list with a total subscription of \$1,526,800, and the Riverside runs a close second with a credit of \$1,519,100. These two theatres, with the loan subscription and speakers supervised by Manager Elmer Rogers (resident manager of the Palace) have made a mark that surpasses any figure made in previous Liberty Bond issues by any five theatres in the country.

Of the legitimate theatres, the Astor leads with a total subscription of \$1,200,000, of which \$600,000 was taken by Jesse Livermore, the banker. The Lyceum runs second with a total of \$462,000, with the Liberty third with \$420,000.

The Moss Circuit and Fox Circuit made a great showing, both returning their subscriptions for the circuit intact. The Moss string showed a return of \$420,000, and the Fox lineup turned in \$825,000.

The finals for the entire division will be made next Monday and the results of all theatres throughout the country will be announced next week.

Keith's, Philadelphia, up to Monday night, had reached \$1,350,000, getting the high mark for one evening in the vaudeville houses through selling \$408,000 April 25. The amount shoved the house over the million mark.

It is expected Keith's, Washington, will lead all other houses. It was over \$2,000,000 last Sunday and expected to reach \$3,000,000 by the end of the Drive Saturday. It has the Naval Jazz Band this week as an attraction.

At Keith's, Philadelphia, this week an adding machine is being used upon the stage to tabulate the sales as announced. James J. Morton, who is on the bill for the week, is operating it.

Proctor's, Yonkers, up to Monday, had secured \$175,000, one-tenth of the entire quota for Yonkers, which is \$1,750,000.

The total of the Loew Circuit theatre sales is expected to reach \$2,000,000. They will not be reported to the Theatrical Committee until the gross amount is known.

The Famous Players-Lasky Corp. prepared and paid for a page advertisement in last Sunday's "Times" in aid of the Liberty Loan. They sent copies of it to all exhibitors urging them to post it in their theatres, thus making a nation-wide appeal to all patrons of picture theatres.

The Music Publishers' Protective As-

sociation inserted at its own expense Liberty Loan page advertisements in last Sunday's "Times" and "Herald."

At the Fifth Avenue theatre last Friday night, when the bond selling was going along very slowly, a man afterward identified as Capt. Robert J. Foster, head of a detective agency at 286 Fifth avenue, boomed the sale along by offering to pay \$100 on each \$1,000 purchase of bonds made by the audience. Thirty-one subscriptions for \$1,000 each followed. Capt. Foster announced he would make the last payment of \$100 on each, telling Manager Bill Quaid of the 5th Avenue he as willingly gave the \$3,100 in this way as to invest it personally in the bonds. The Fifth Avenue that evening sold \$54,000 worth.

The Stage Women's War Relief had \$900,000 to its credit for Liberty Loan sales at the end of the third week (April 27). Friday last the first tour of the traveling theatre promoted by the Relief started through the cloak and suit district. It carried Barney Bernard, Alex. Carr and Clara Joel. Each day a different complement of players appeared in it and the traveling theatre accounted for about \$12,000 daily. It was a companion idea to the Relief's Toy theatre at the Public Library. The two "theatres" are continuing their Liberty Loan efforts to the end of the campaign.

The Palace had the French detachment of "Blue Devils"—a troop of Alpine chasseurs who are now here on "assigned leave" to help the third Liberty Loan—as its guests Wednesday night. The French soldiers in full regalia marched to the theatre—105 strong—and occupied seats in a body. The foreign fighters helped boom the Palace's Loan collection that night.

AGENCY FIRM SPLITS.

An amicable separation occurred this week of the agency firm of Fallow & North, formed within the past month.

Each of the partners—Myer North and Sam Fallow—have taken individual offices in the Putnam Building.

Managers Flock in Tuesday.

It just happened, but Tuesday was a big managerial day at the Palace theatre building. It is the day when most of the managers of houses booked through that agency congregate there. This Tuesday it seemed all were in the building at the same time, making the United Booking offices look like a convention of vaudeville men.

Rats Hearing Today.

The Rats investigation hearing scheduled for Friday last was again held up at the last minute. The reason for postponement was that Liberty Day fell on Friday. The hearings are expected to be resumed today.

U. B. O. Booking Youngstown Park.

Youngstown, O., May 1. The United Booking Offices will place vaudeville at the local park this summer, it is reported.

CHI'S V. M. P. A. MEETING.

Chicago, May 1. The Vaudeville Managers' Protective Association held a meeting here last week, addressed by Pat Casey. He told the booking managers and agents present that when the names of acts were written in the book that closed the contract for the managers.

Mr. Casey declared while speaking on contracts that booking men of the organization when entering a turn accepted that turn, and said this was a final ruling by the V. M. P. A. It is in line with a previous announcement.

Mr. Casey warned the agents when going to New York not to make brilliant promises to eastern acts concerning big routes that may be secured for them by the western agent and then disappoint the acts when they come to Chicago. This warning is said to have been indirectly aimed at a certain vaudeville circuit which books in Chicago, but its name was not disclosed.

While here Mr. Casey cleaned up many disputed points which arose in the middlewest between artists, managers and agents. Among them were all unsettled claims remaining against managers and made by acts as a result of the recent Garfield period, when all V. M. P. A. managements were ordered to pay acts for their full time, regardless of the day out each week while the theatres were closed. But one western theatre disregarded this order, and it is said that the house in question is not now a member of the managers' association.

WROTE FIVE WAR PLAYLETS.

Lucie Le Coste, a French woman who is a poetess and novelist, is writing a group of five playlets which are her first playwriting effort.

Each playlet deals with a certain phase of the war, somewhat along the lines of treatment in the propaganda show, "Getting Together."

Two of her sketches are already appearing in vaudeville. One is "Soldier of France," which has a French angle, and the other is "Shadows," in which Miss Le Coste appears this week at the Fifth Ave., and which deals with the German spy menace in America.

The other three playlets are as yet unnamed.

ANIMAL TRANSPORTED ON TRUCK.

What appears to be the first attempt to sidestep any probable delay that may result from the inability to obtain a baggage car movement on the road, owing to troop priority to the cars and trucks, was made this week by A. Anderson, owner of the elephant, "Little Hip," when a route for the animal was O. K'd by his booker, Jack Shea. Twenty weeks west have been booked, with the elephant to be transported in an auto truck especially built.

After the animal reaches Olean, it will continue to Cleveland by boat, also making the Detroit and Chicago connections by water. The jump from here to Newburgh, thence to Albany, Gloversville, Utica, Syracuse, Rochester, Buffalo and Olean will be made by motor.

While a baggage car might be obtained for a part of the journey, no assurance could be obtained that the entire route could be carried out by a rail movement.

NEW PRODUCING FIRM.

Robert Law, the scenic artist, and Ed. Hutchinson, stage director, have combined to produce acts for vaudeville. Their first venture will be a big scenic production, entitled "They're Off," with a cast of eight and a jazz band of five. Among those engaged are Florie, Pearl Frank, Veronica. Hutchinson is staging it. Arthur Klein will handle the bookings.

RAILROAD MEN CHANGING.

As the result of an order issued by Director General of Railroads McAdoo all of the western lines having branch offices in New York closed up their local quarters, forcing the hundreds of office attaches out of work. May 1 the office closing became effective, with further developments expected to close up numerous other branch offices, with Mr. McAdoo providing for centralized city branches representing the eastern lines.

Just where the proposed theatrical branch will be located is not known, but the Times square district is expected to get it. Show circles are hopeful that such well known theatrical railroad agents like Bill Lindsay, William Kibbe, Dan Wooton, Frank Myer, Bob Greene and others will be stationed there.

No word has been officially received at the Pennsylvania, Lehigh Valley, Grand Central, Baltimore & Ohio, Grand Trunk, Lackawanna offices Wednesday from Washington as to their final closing and amalgamation under the new quartette of local office branch plan.

Meanwhile Lindsay of the Lehigh, Kibbe of the Pennsylvania, Frank P. Dwyer of the Grand Trunk, Frank Meyer of the Grand Central are still on the job, but not knowing what minute their railroad connections may change.

Of the men now still at it the oldest agents are Lindsay and Kibbe (Wooton also being one of the vets) and their connections in handling the movements of burlesque, vaudeville and legitimate troupes are very well known along Broadway.

MAJESTIC THEATRE OFFICE MOVES

Chicago, May 1.

All ninth floor agencies in the Majestic theatre building, excepting Beehler & Jacobs, have moved to the Interstate offices on the tenth floor. The agents going up are Harry W. Spingold, Earl & Yates, Edgar Dudley, Helen Murphy.

VARIETY'S Chicago office in the same building has moved from the ninth to the 11th floor, occupying the former reception rooms of the Western Vaudeville Managers' Association. The latter institution will remain in the Majestic building until the new Statelake theatre is completed.

The owners of the Majestic building, anticipating an exodus of the theatrical fraternity when the new Statelake is finished, demanded renewal of leases for five years be taken if tenants remained over the expiration of present leases, which called for a general removal into space held by the Association.

"WATCHING" DELMAR.

Jule Delmar has a gold watch. An inscription on the inner front cover says it was presented to him in appreciation of services rendered the past season.

Mr. Delmar books southern theatres with vaudeville through the United Booking Offices. Two of the managers of those houses presented the timepiece. They were E. J. Sparks, of the Harris, Spartanburg, and E. T. Montgomery, of the Arcade, Jacksonville.

Mr. Delmar in all books 24 theatres in the south.

The latest report from New Rochelle, where he lives, is that the grass around the house is crying for a lawn mower, while it's a notorious fact in the village his front fence hasn't been painted for two years. Mr. Delmar forced a Masonic pledge that his wants should not be itemized, although he could not deny that up to date he had neglected to furnish himself with a straw hat and that he is still wearing last season's gloves. Mr. Delmar refuses to tell what became of that faded raincoat nor will he admit he has ever worn a high silk hat.

VAUDEVILLE HERO AMONG HONOR SOLDIERS RETURNED

Corporal M. H. Plant with Contingent Sent Back by General Pershing to Aid in Third Liberty Loan Drive. Team Known as Grant and Plant. With First American Raiding Party Over There. Has Croix de Guerre for Bravery.

Corporal M. H. Plant, formerly of Grant and Plant in vaudeville, wearing the Croix de Guerre, with General Pershing's troops in France, marched this week in parades with the soldiers who had been returned home to help boost the third Liberty Loan.

Plant while on Loan service the fore part of the week spoke modestly and blushing of his service abroad to a VARIETY representative.

Plant's last vaudeville engagement was on the Pantages circuit, playing that prior to his enlistment with the old 69th New York regiment which later had its divisional identity obscured when it reached France.

November 10 last the regiment arrived in France, Plant's company going into a training camp in the Mons section. In January the old 69th took over the French trenches near Lunenburg and immediately the regiment was placed under the direct fire of the Germans.

When the first American raiding party was formed Plant was among the 90 selected, there also being French soldiers in the contingent, there being about an even split of the two forces. They went to a point ten miles behind the line and practiced for a fortnight. Instructions were given to bring back prisoners and information.

As the boys were in the trenches the night before, word was flashed for the dash over the top at 7.40 o'clock in the evening. It came at 7.37. 200 light and heavy pieces of artillery and 200 machine guns opened up on space of 100 yards. As the men, including Plant, went up and over the Germans began shooting star shells 200 yards away.

In Plant's own words he did not know just how long it took to reach the Boches' line, but "we sure did hop it." They had no trouble getting over, as a scouting party had cut the wires the night before and the American barrage did the rest. Sergeant Eugene McNiff and Plant fought side by side. (McNiff also won the war cross.) They continued to empty their automatics into hundreds of Germans apparently trying hard to pull themselves into a more compact fighting mass.

The plan was for the Americans to stay in No Man's Land and in the German trenches and secure some captives. The enemy kept up such a hot barrage so continuously it was five and one-half hours before the boys returned to the U. S. trenches.

Upon returning the lieutenant discovered some men were missing. There were calls for volunteers to get the wounded. Sergeant McNiff and Corporal Plant volunteered. They made three trips—at 3, 5 and 6 o'clock. Three of the men they brought back died later from their wounds. In bringing them back McNiff and Plant had to carry them from shell hole to shell hole and wait for the Boches' deadly fire to slacken.

At the time of the action both men were mentioned in the despatches, but they received their crosses only a few days before sailing back with the other Pershing troopers.

General Pershing sent the men back to help the Liberty Loan along. Tuesday morning the 50 were divided into squads and sent to Chicago, Washington and other big city points to assist

in the drive at those places. A dozen or so were kept in New York, Plant being among those in the local division.

While here Plant, who is a handsome, big chap, brown as a berry, is expected to help with recruiting following the Loan finish Saturday.

When asked just what his plans were he said he didn't know aside from that he expected to go back when ordered, but that he was very happy he was enabled to return so soon to New York, which is his home. His former address here was 876 St. Nicholas avenue.

One hundred French soldiers also reached this side this week to assist in the Liberty Loan campaign.

"IT'S THE CLIMATE, SIR."

The old minstrel gag of "The Climate" was invoked by Taylor and Arnold as the reason given to the Vaudeville Managers' Protective Association by that act why it could not play an engagement booked by it for the Pantages Circuit.

Last Saturday Pat Casey wired the act at the Orpheum, St. Paul, asking why the climate on the Orpheum Circuit, also in the west, was any different from that prevailing over the Pantages time in the same territory.

This week Taylor and Arnold are at the Orpheum, Duluth. It seemed quite probable from statements made in the V. M. P. A. offices early in the week, that if the act continued in vaudeville, it would shortly have to finish the Orpheum route, to take up its originally booked engagement over the Pan circuit.

The Orpheum Circuit has been advised by Mr. Casey of the facts. Arnold and Taylor contracted to open on the Pantages Circuit Jan. 20 last at Minneapolis. Shortly before that date they forwarded a doctor's certificate of the illness of one of the members and did not open as per agreement. Later they played the Interstate time in the south, and the next heard from were about to start on an Orpheum Circuit trip, at which time the V. M. P. A. received notification of the circumstances from the Pantages people.

During the investigation conducted by Casey, the act sent him a wire stating that the western climate as well as the illness caused it to forsake the Pantages line of travel, although the Orpheum houses are reached by the same means of transportation.

JEAN HAVEZ MARRIED AGAIN.

Jean Havez was married Wednesday to Abba Ahl, professionally known in vaudeville as Doris Vernon.

Havez is 45 years of age. Until he married Cecil Cunningham in 1916 he was regarded as a confirmed bachelor.

Final papers in his divorce from Miss Cunningham were granted several months ago.

New Pantages in Salk Lake.

Salt Lake City, May 1. It became known here last week that the Pantages circuit will build a new theatre in this city. Recently Alexander Pantages on a visit approved the site and the plans. The new house will be a replica of the Pantages Seattle house.

SOME OF THE MOTOR CIRCUS.

Toledo, May 1.

Some of the motor traveling circus is now in the city with the U. S. Circus Corporation at last making good on a few of its earlier promises. Frank P. Spellman promoted the scheme which was to have been on the road last season but failed to come through. Louis E. Cooke, an old circus man, is also interested.

Stock in the project has been on public sale for a long time. Many Toledoans have bought heavily of it. Spellman maintains an office here in a prominent downtown building and for richness of furnishings his office excels anything of the kind in the city.

The 15 trucks and trailers arriving in town were the first tangible evidence the stockholders have had of their investment. More trucks are to be built, Spellman claims, who says there is a menagerie from Los Angeles, employed in moving pictures, on its way here to become part of the circus outfit.

The circus has a 30-acre tract near the city and the trucks after parading around parked there. Each truck represents an allied nation. Spellman came in with it from Cincinnati. The motor circus is announced to open late this month, in Toledo, after which Spellman says it is to head south over the Dixie Highway, closing at Jacksonville in December.

It is also claimed 1,000 people will be employed by the circus. All equipment will be carried on the trucks.

PROCLAIMED NON-MEMBER.

At the rooms of the National Vaudeville Artists this week a notice was posted on the bulletin board that Hoefler & McConnell, of Quincy, Ill., are not members of the Vaudeville Managers' Protective Association.

No explanation accompanied the notification. Around the clubhouse it was said the information was made public through requests of acts to know if the firm belonged to the V. M. P. A.

One person who claimed to have knowledge said the Hoefler & McConnell house in Quincy, playing vaudeville, had failed to pay acts in full during the fruitless weeks, and had also failed to make settlement for the amounts withheld since that time.

The notice of non-membership in the N. V. A. rooms works automatically in informing artists regarding the status of the theatre through the understanding between the N. V. A. and V. M. P. A.

WINTER, BOXING COMMISSIONER.

Toledo, May 1.

Harry Winter, Empire manager for years, has been appointed a member of the Boxing Commission by Mayor Schreiber.

MUSIC FIRM BOUGHT OUT.

The interest held by the T. B. Harms Co. in the music publishing business of Gilbert & Friedland was purchased outright last week by L. Wolf Gilbert and Anatol Friedland, the other partners.

The Harms concern was reported at the organization in November last of the Gilbert & Friedland firm to have declared a readiness to advance \$25,000 as the new concern might need it. It is said Gilbert & Friedland used about \$12,000 of this amount.

Gilbert & Friedland since organizing have been giving special attention to their ballad hit, "Are You From Heaven?" The remaining partners are energetic young men. Gilbert built up a reputation as professional manager for Stern & Co. before embarking in the publishing business on his own with Friedland, the latter a composer of note.

PATRIOTISM UNCONFINED.

While playing Denver recently J. C. Nugent found occasion to comment upon the criticism of the show at the Orpheum in that city, made by Mr. Carter, dramatic critic of the Times. Mr. Nugent's letter follows:

Mr. Carter,
Dramatic Critic, Denver Times,
City.

Dear Sir:
In your review of this week's show, I come across a line or two which I read with distinct sense of shock.

"Patriotism should not reach the point where Old Glory figures as a theatre curtain."

Why not?
I ask, not as a player at the Orpheum, who entertained cantonments from coast to coast, bought bonds and contributed to benefits to the limit and given a son to the service, but as a simple citizen of these United States.

Is patriotism to be limited to certain places? And if so, why, in the opinion of such self-appointed of its custodians as your illustrious self, should the theatre be barred. What sort of a crowd-minded prejudice is it which would prevent the flag from being impressed upon the multitude—any time—any place—amid this world crisis, where we are fighting as much this lethargic hypocrisy and carping criticism at home as foes abroad. What educational institution of our land reaches more people than the theatre, what has an influence so subtle and far-reaching? Do you know that President Wilson has written enthusiastic and emphatic thanks and endorsements to all the theatrical managers of the United States and all that they represent for the tremendous returns in money and service which they have rendered in this great war.

Will you say the flag is used to draw attention to, or popularize the offering which used it? If so, you are talking nonsense. The flag is greater than any act or any theatre and in such ratio detracts rather than adds to the thing it overshadows. The presence of patriotic speakers, flags and references to the war are distinctly detrimental to the interest taken by the audience in the entertainment itself. This destroying of the interest by patriotic interpolations has cost the theatrical interests many times more than it brought to them, as any showman can assure you. But there is a great point which you overlooked as do most of the laymen. While we are actors and managers, we are also human. We are also citizens. We think a great deal of our country. We know this country better than you do. You may be somewhat familiar with a locality. We know all its pulses and all its parts. We want it to win because it belongs to us. We know its public from coast to coast. We know that if it loses it will not be because of the foe abroad, but because of the hindering, harmful, cramping, hectoring, fault-finding and criticism of the "Czar" of the "Czar" of the "bungler" of Garfield, "incompetent" of Baker, "bluff" of Roosevelt and "fak" or "graft" of every influence toward victory, which may be exerted by sincere men and women from the theatre up and down.

When the flag is impressed upon an audience of thousands twice a day, seven days a week, week after week, in hundreds of thousands of theatres from coast to coast, is its message and meaning less potent because it floats in a theatre or a dance hall or a church or a hospital or a circus? The place may be wrong, be it church or stage, but the flag is always right, and its message is always the same. So which, think you, is your noblest work, Mr. Carter, to attempt to belittle the theatres or to help win the war? Is this a time to split hairs over when and where the flag should ring out its challenge and its command? Is this a time when a man who rebukes the large unthinking mass, which reads theatrical criticism, shall allow anything to dull the edge of National Spirit—shall allow anything to lessen effort to help the man in the Hell of the trenches? If so, please remember that the last place against which such an ignoble attempt should be aimed is the theatre, which exists not for toleration, but by right—just as the church and club and home and lecture hall—and, equally with them needs no apology and no defense. This attitude—unthinking, no doubt, but still pernicious on the part of a few scattered writers here and there, must be stopped—now and forever—not for the sake of the theatre—but for the sake of the common cause and the common danger—for while the church and club and home and rostrum reaches some of the people, the theatre directly and indirectly reaches all of the people—and for the triumph and preservation of principle greater than all of the sake of all the people must be reached by any and every means which shall dispel inertia and prejudice and sneers and division of effort, and unify popular sentiment into one grim, unrelenting, undaunted, National effort toward the goal, which must be won, though it costs the last cent of our treasure and the last drop of blood. Very Respectfully,

J. C. Nugent.

McCracken at Coney Island.

Samuel McCracken, formerly identified with the big circus interests, has taken a financial interest in a circus concession at Coney Island, and will open his show at Luna Park May 18.

Gosh! It's great to be a Ruba.—Sheriff CHAS. ALTHOFF.

VAUDEVILLE

IN THE SERVICE

A few weeks ago Jack Shea consented to send a few acts up to the Columbia Base Hospital No. 1 in the Bronx, and his "few" created such a favorable impression that Mrs. Emma L. S. McClellan, chairman of the War Hospital Entertainment Committee (affiliated with the New York War Camp Community Service), asked him if he couldn't assist with a show every week. Now Jack is "doing his bit" by furnishing a bill every Friday night. His show of eight acts last week was considered a corker by the soldier boys now under treatment there. Julian A. Martin was stage director. The bill included Reid and Alma, Mrs. B. V. H. Schultz (songs), Minter and Scott, Ward and Curran, The Peronees, Irving Berlin, Eddie Cantor, The Dawsons and the Seldons. Flo Ziegfeld, Jr., and the U. B. O. received credit on the program for their acts. The acts report at Shea's office in the Putnam building at 6 p. m. Fridays and are transported by army auto service to the hospital, where the show starts at 7.30 and is finished by 9 p. m.

Capt. Charles B. Dillingham is chairman of the committee on arrangement that is laying out the program for the huge musical festival that will be given at the Polo Grounds, New York, June 2. The promised feature will be Lieut. John Philip Sousa (loaned by the Navy Department), who will direct a band of 200 pieces. Another feature will be the singing of Mendelssohn's "Elijah" by 10,000 voices. Mark A. Luescher is in charge of the financial end and is also handling the publicity.

Lieut. W. G. Carmichael, of the Royal Flying Corps, formerly assistant manager for the Sir Forbes Robertson company, is confined to the Officers' Hospital, Tidworth Herts, England, as the result of a fall from an aeroplane while at the flying school on Uphaven-Wilts shortly after Easter. He was severely injured.

Julius Cunsatti, of the Carl Eugene Troupe, called and reported at Camp Upton on Monday. This is the fourth member of the troupe to be called, the others being John Schreiber, Nicolai Kalel and Alfred Johnson. Of the quartette one is of Danish extraction, one Russian and other two German, but all are citizens.

C. B. Maddock (Rolf & Maddock) received a letter from Bruce Waiman ("America First"), who is at the Ecole Tir Aerien, Cazaux-Geronde, France, in which he says: "I would rather be over there doing my share of this very hard and trying work than to be having the best stage success in the world."

Joe Levy (Mark Levy's brother) has enlisted in the Naval Reserves and is now awaiting notice to report at Pelham Bay Station, N. Y. Joe was connected with the Quartermaster Department, stationed at the State Arsenal and Camp Whitman. His company was recently mustered out.

Christian Christensen ("world's champion versatile athlete"), who is also known as William Stanley, is in New York awaiting word to sail for France to act as a physical director for the Y. M. C. A. with the American troops.

J. Freedman, musical director with Adelaide and Hughes, ordered to report at the end of this week. Replaced in act by Emile Tosso, orchestra leader at the Orpheum, New Orleans, that house closing its vaudeville season this week.

While Charlie Chaplin was recently notified he was subject to draft call, it is now known that the comedian

upon examination has been found physically unfit for service and has been placed in the 4G class by his board.

Seven members of the Burlesque Club are in the draft, two members being in service, James Cooper and Danny Goodman, while the others are on the calling list. Two, John E. Dee and Jack Miller, expect to go with the midsummer quota.

George G. Smith, for 20 years clerk for Herman L. Roth, the theatrical attorney, and also in the real estate business, is sailing with a Y. M. C. A. corps as secretary, to be placed in the canteen division. His son recently won a commission as ensign in the navy.

Jack Brazee ("Melody Land") passed the examination for the Aviation Corps and left April 27 for training at Purdue University, Ind. He will study the liberty motor for two months, be assigned for a period of training at an aviation camp here, and then "over."

The Grazers (Arnold and Belle), appearing with the Harry Lauder show, will dissolve. Arnold has enlisted and joined one of the military bands, and has been ordered to report at Sacramento.

Edward Jermon, son of Joseph Jermon (Jacobs & Jermon), with the 27th Division at Spartanburg, is in New York this week. He will go abroad ahead of his regiment to take a ten weeks' course in the Signal Corps school in France.

Bill Woolfenden was fourth in Class A of the officers' training camps at Spartanburg, S. C. His commission is a second lieutenantcy. Lieut. Woolfenden is in New York on a 10 days' furlough unattached.

Herb Hayman, formerly assistant manager of Loew's Hippodrome, Baltimore, now with the 11th Co., Third Provincial Battalion, Camp Upton, L. I., will remain indefinitely at Camp Upton, L. I.

Jay Conway, formerly the electrician at the Orpheum, Brooklyn, has enlisted. He is with Motor Truck Co. 427, Camp J. E. Johnston, Jacksonville, Fla. Mr. Conway requests friends to write.

Johnny Walsh and Jack Kelly, former stage hands at the Alcazar and Casino theatres, San Francisco, who recently enlisted in the navy, died at San Diego April 27 of pneumonia.

Ernest Glendenning, who has just completed his tour in "The Gypsy Trail," in which he was starred by Arthur Hopkins, has enlisted in the Marines.

Ruloff Cutten ("Leave It to Jane," LaSalle, Chicago) enlisted in the Aviation Corps, reporting at San Francisco. Replaced in show by Loring Smith (Smith and Hall).

Allan J. Schnebbe, lately entering the Service, has received a commission as second lieutenant. He expects to shortly leave for the other side.

M. T. Blum, part owner of the Rialto, San Francisco (picture theatre), enlisted in Naval Reserve. He was appointed a chief yeoman.

Ray Townley, of the United Booking Offices, Boston, ordered to report April 29 at Ft. Slocum (New Rochelle), N. Y.

Joe Jordan, son of Jules Jordan, the comedian, is a member of 26th Engineers at Camp Dixon. Young Jordan enlisted some weeks ago.

Samuel Gold has been transferred from Camp Upton to Camp Wadsworth, Co. D, Recruit Detachment, No. 2.

The 18-year-old son of John G. Hall, stage manager, Orpheum, Brooklyn, enlisted Feb. 1, in Troop G, 15th U. S. Cavalry, is now in France.

Bert Spencer, formerly of Spencer and Geehan, called several months ago

to Camp Mead, but lately transferred to Camp Upton.

An entertainment was given Sunday evening by Jenie Jacobs at Base Hospital No. 2, New York, four acts appearing.

Tom Burke, assistant head usher at the Orpheum, San Francisco, ordered to report at American Lake.

Art Penny, juvenile of the James Post Company at Oakland, enlisted in navy.

Will Hayes, character man with Will King Company at the Savoy, San Francisco, accepted for army.

John J. Newman, of the Metropolitan Opera Co.'s staff, has been ordered to report at Camp Upton.

John B. Nolan ("Melody Lane") ordered to report May 2 at the Ordnance Department, Hammononton, N. J.

Herbert Broske ordered to report at New York, forcing the vaudeville act, "The Courtroom Girls," to cancel.

Arthur Paguette (Paguette and Reba) 10th Co., Fort Strong, Boston, Mass.

Jack Moore (Nettie Carrol Troupe) has enlisted in the Naval Reserve and will report to the Pelham Bay Station.

Bud Murray, at Camp Upton for the last month, has been rejected owing to defective eyesight.

Ira Frear (George Anderson), husband of Fritz Scheff, has enlisted as a motor driver in the Tank Division.

Maurice Raphael, Recruiting Dept., 27th Div. Camp Wadsworth, Spartanburg, S. C.

Bugler Chester A. Reese, transferred to Div. Hdqts. 76th Div., Camp Devens, Mass.

Bryon H. Roberts, son of H. A. Roberts, joined the Royal Flying Corps at Toronto.

Sergeant Ben Piermont, who has been with the 306th Infantry, Camp Upton, is now reported in France.

L. Snyder (Mang and Snyder) ordered to report May 5 at Ft. Slocum, N. Y.

Leonard Howard, rejected, physical disability.

George Gould ("Oh, That Melody") ordered to report in New York May 6. Sidney Schallman, accepted in Chicago.

Walter Duggan, in Chicago, ordered to report at Camp Upton, L. I.

Harland Tucker, ordered to report at Mare Island, May 2.

Jack Bart (Five Nelsons) reported to Camp Taylor, Ky., April 24.

Irving Berlin ordered to report May 3 at Camp Upton, L. I.

James Crane ("An American Ace") accepted.

LIBERTY DRIVE ENDING.

The Third Liberty Loan campaign ends May 4 (tomorrow). The theatres look forward to an increase of business commencing with next week.

The insistent efforts of the Liberty Loan speakers at every performance in the theatres have not appeared to draw any business. The managers, however, made no attempt to offset the Liberty Loan portion of the program, even going so far as to order an unlimited time be allowed every Liberty Loan effort, for the purpose of the theatres securing all possible subscriptions.

WAR TROPHY SHELLS.

An interesting event of the war occurred this week when two shell cases were received by Margaret Van Orton, a professional. They were sent over here in care of VARIETY by her husband, John J. Ostrander, of the 125th Infantry, who picked up the shells in No Man's Land.

One of the shells was German manufactured and so marked. Miss Van Orton took them to the Liberty Loan Toy theatre booth in front of the Public Library presided over by the Stage Women's War Relief Society Tuesday and they were auctioned off to the highest bidder for bonds. Mrs. Joseph R. Grismer, wife of the Lamb's Shepherd, won possession of the war trophies by purchasing a \$1,000 bond.

N. V. A. COMPLAINTS.

Two complaints were disposed of by the N. V. A. during the past week. Fredericks and Palmer objected to Johnny Stanley (Stanley and Freeman) using material claimed to be registered in Variety's Protected Material Department. The N. V. A. committee has requested Stanley and Freeman to eliminate the material in question unless they can show prior rights. The matter is pending.

Alexander and Fields complained against Lloyd and Wells, claiming the box car drop with an entrance, is their property. The N. V. A. committee on investigation decided that while both use the same sort of drop, the idea, business and methods are different and that both acts might appear on the same bill without conflicting. It was also developed that the drop idea in question was first used by one Walters 16 years ago.

The N. V. A. is furnishing the entertainment for the Columbia base hospital at 210th street, where wounded men arriving here are being treated. Shows are given each Friday.

DARING ROBBERY.

Cincinnati, May 1. Three bandits with a motor car blew the safe of the Family theatre on Vine street shortly after midnight Sunday and escaped with Saturday's and Sunday's receipts, between \$2,000 and \$2,500. The robbery was the most daring in the history of Cincinnati.

The men, entering the place while the scrubwomen were at work, told Edward Haubold, night porter, that they were city detectives and wanted to search the house for \$150 which they said a woman patron had lost there. Haubold refused to let them enter, whereupon they overpowered, took him to the rest room, and bound him to a chair. At the point of revolvers they ordered the scrubwomen into an ante-room on the balcony floor. To make sure the captives would not escape, the robbers nailed the door shut, after which they leisurely cracked the safe, taking an hour to do the job. Passers-by did not hear the explosion.

During this time their big auto stood in front of the theatre. After they had left the porter managed to extract his pocket knife and cut himself loose. He then freed the scrubwomen.

The robbery somewhat resembles the alleged work of Edwin Von Walden, youthful Cincinnati bandit, who has been bound over to the grand jury on a charge of "sticking up" a bank at Madisonville, a suburb of Cincinnati, and taking away \$8,000 in a motor car. Although Von Walden is in jail, he may have pals. He has been in several similar scrapes and was identified as the robber by Madisonville bank clerk. Von Walden was arrested in New York, where he spent \$2,000 in one night, doing the Broadway cabarets.

CONSIDERATE TO CIRCUS.

Cincinnati, May 1. As the Hagenbeck-Wallace Circus, which was in town until Sunday, is short of help, and the city of Cincinnati has to cut down expenses, Public Safety Director Holmes ordered Workhouse Superintendent Bader to parole 12 negro prisoners serving short sentences, that they might go away with the show.

MADDOCK PRODUCING AGAIN.

Charles B. Maddock, who has not produced any acts for nearly two years, will take two months off from his picture activities with B. A. Rolfe to put on four new vaudeville turns.

At least three of the acts will be along girl act lines, as was his "The Bride Shop." There may be one all-male turn, although the liability to the draft might necessitate switching that to a girl turn also.

CIRCUS "OPPOSITION" KILLED BY NEW TERRITORIAL DIVISION

Heads of the Barnum & Bailey and Hagenbeck-Wallace "White Tops" Realizing War Conditions Mutually Agree to Split Territory So All Chances of Bucking Each Other for Business Are Eliminated. B. & B. Does Phenomenal Business Under Tent in Brooklyn.

What is claimed as "unparalleled" in circus history is the mutual arrangement recently effected by the circus managerial interests controlling the Hagenbeck-Wallace shows and the Barnum & Bailey circus not to sanction "opposition" this summer. The routing of territory will take care of it.

"War times" is given as the reason for the pact on booking and the circuses now playing eastern stands are widely separated.

The B. & B. show is in Philadelphia with nearby territory to follow, while the Hagenbeck-Wallace show is scheduled to cover New England stands and upstate booking.

Buffalo, Rochester and Syracuse are listed for consecutive stands May 8-9-10. May 15 the H.-W. aggregation hits Poughkeepsie, the nearest it plays to New York.

What is regarded as the biggest circus week's takings in Brooklyn were chalked up last week by the Barnum & Bailey show when something like \$90,000 was listed on the gross countup.

Had the circus been enabled to accommodate the nightly "turnaway crowds," there is no telling what kind of a record under canvas for Brooklyn would have been registered.

The Ringlings cleared a handsome profit on the stand across the river as it was regarded as a "standing still" engagement which involved comparatively little cost in the first movement.

In other days \$60,000 to \$65,000 gross was about as far as the money high water mark went, so the cleanup last week in the face of an unprecedented condition is regarded as amazing.

In Brooklyn the cook house was up and everybody was fed on the lot, yet allowing for the operative expenses which across the river might have been covered by \$3,000 daily, the Ringlings look like unusually big winners if the interest continues on the road as it did in Brooklyn. When the regular road movements start and the "advance" costing perhaps \$600 compared with \$300 and \$400 in the old days, is tacked on the increase is more noticeable.

In 1914 veteran circus men state that the big shows were at a daily expense of about \$5,000 on the road.

An unofficial estimate of the 48 performances at the Garden, New York, is around \$180,000, and perhaps more which further attests to the wonderful receipts in Brooklyn.

The B. & B. show is understood to carry for seating purposes under tent 2,300 "star backs" or "six-bits" seats, getting 75c. each, 3,000 grandstand "reds" of the folding chair specie selling at \$1, with 56,000 and 7,000 "blues" or bleacher seats at 50c.

Upon opening in Philadelphia Monday the B.-B. show did an enormous business, up to Tuesday evening when rain interfered. The circus draw had an apparent effect upon the theatres in Philly.

CUNNINGHAM "WALKED OUT."

The United Booking Offices booking forces felt somewhat resentful last Friday when Cecil Cunningham "walked out" of the bill furnished by that agency for the last half of the week at the Liberty theatre, Camp Upton, L. I.

Miss Cunningham's complaint or reasons for leaving abruptly were trivial ones, according to the booking men, who say the only substantial cause given was a hoarseness, with the U. B. O. people still unconvinced that the vocal trouble was permanent instead of transient. They based their conclusion upon the hoarseness being transient through hearing Miss Cunningham speak. They allege her voice only sounded husky when she mentioned her throat.

The U. B. O. booked in the best bill so far given by it to the Camp for last week's last half, and the report from the theatre confirmed the judgment. Thursday afternoon E. M. Robinson, Billy Sullivan and Harry Mundorf went to Camp Upton to watch the performance. They say that, seated in the last row of the big auditorium, the performance seemed an extremely fine show and they noted that they heard Miss Cunningham most distinctly during her turn. After the performance, a messenger sought out Mr. Mundorf, saying Miss Cunningham wanted to see him. She told him of her complaints, but Mr. Mundorf did not take them seriously and said all allowances should be made under the circumstances.

Miss Cunningham said she would appear Friday night, but not after that. Friday morning she phoned Mr. Robinson at the U. B. O. in New York, stating she had left the performance. Vaudhan and Dreams, a "sister act," were rebooked, in substitution, by request, the girls having been a decided hit at the camp on their previous appearance.

The complete bill for the last half as finally made up contained Howard and Sadler, Milton Pollock and Co., Conlin and Glass, Bowman Brothers, "Melody Garden," Vaughan and Dreams, Collins and Hart.

MET DISMISSES STARS.

Boston, May 1.

A dispatch received here over the Associated Press wires on Friday last told of the investigation of the status of all aliens in the Metropolitan by the opera directors. A representative of the opera company stated that all members whose loyalty was even suspected would be dismissed.

Ever since the German operas were taken out of the Metropolitan repertoire last fall the problem of the Teuton singers under contract with the Metropolitan puzzled the directors. The Boston denouement is supposed to have helped in the solution, whereby about a score of German members are reported to have had contracts cancelled. The salary drain on the Metropolitan treasury can be imagined when at least one of the unused songbirds (Matzenauer) is quoted as having a contract for 40 performances at \$1,000 each. Mme. Ober is reported as drawing no salary since Christmas, and is suing the Metropolitan for \$50,000. Even if she wins it is thought in legal circles that a judgment obtained by an alien enemy will not hold. In cutting down expenses through contract cancellations because of citizenship the Metropolitan runs little risk of the Chicago Opera Association signing up the Teuton stars since the Chicago organization has also eliminated the German operas.

TWO FLIERS KILLED.

Lieuts. Bert Levy, Jr., and Cyril Whelan, of the Royal Flying Corps, were killed April 28 in England, when both fell with the machine in which they were flying while doing scout duty around London.

A cable with bare details were received that day by Levy's parents from

ent countries and they died together. Lieut. Levy enlisted in the R. F. C. at Toronto, went through the training period there and was ordered to Ft. Worth, Tex. He left the latter place with the rank of second lieutenant for the training camp in England



LIEUT. CYRIL WHELAN.



LIEUT. BERT LEVY, JR.

and receiving his commission as a first lieutenant when going into active service. His cousin also received a first lieutenant. Both boys were on scout duty around London. A letter lately received by Bert Levy from his son stated the boy was flying regularly about five hours daily. Burial was held by the relatives of the boys in London with Jewish rites.

Mr. and Mrs. Bert Levy live at 1104 East 21st street, Flatbush, Brooklyn. They left their home Tuesday to seek seclusion.

MET'S BOSTON TAKINGS.

Boston, May 1.

The Metropolitan Opera for its single week here ending last Saturday drew a shade over \$80,000. The date was not profitable, for the company incurred enormous expenses for the engagement, it necessitating two special trains, one for the company and the other for properties. Even supers were carried from New York.

Special care was taken this season because of the criticism of the newspapers last year, when, it was said, the Met operas were not complete in their presentation. A four weeks' subscription campaign netted \$48,000 before the engagement opened. The orchestra did not return with the organization, but started from here on a tour of New England cities.

relatives of the boys in England. Later the English Air Secretary sent a cable of condolence but no further information.

Lieut. Levy was 19 years of age and the son of Bert Levy, the artist-entertainer who is known throughout the world through his cartoons and sketches. He is especially popular in American vaudeville.

Lieut. Whelan was 18 years old and the youngest flier in the R. F. C. in England. He had been advanced to Stunt Instructor with the corps and was an unusually efficient aviator. His father is Albert Whelan, an entertainer of high grade and repute in England who appeared over here some years ago. Lieut. Whelan entered the Service when 17 and had been flying 12 months.

The boys were consins and their fathers Australians. The sons grew up together excepting when separated through their families being in differ-

BURLESQUE

PHILADELPHIA ALLOWS SUNDAY PERFORMANCE AT TROCADERO

"Record Breakers" Give Free Entertainment for Enlisted Men. Uniforms for Admissions. First Happening of Its Kind in Philly. Manager Morrow Proposed Plan, Officially Approved.

Philadelphia, May 1.

For the first time in the history of Philadelphia, a burlesque show was presented on a Sunday evening last Sunday (April 28) at the Trocadero. Robert E. Morrow is manager of the theatre.

It was not thought possible that the municipal authorities would permit the holding of any theatrical performance on the Sabbath, let alone a burlesque. Manager Morrow realized that some form of recreation was needed on Sunday evenings for the thousands of enlisted men stationed in Philadelphia. He communicated with the local recruiting headquarters of the Marine Corps. His proposal met with their approval.

Tickets were distributed to sailors, soldiers and marines for the special performance of Jack Reid's "Record Breakers." Seventeen hundred uniformed men and their relatives or friends attended the performance. The services of the actors and attaches of the theatre were donated. The play was greeted with considerable applause by the men. A number of patriotic songs were rendered and the uniformed men and their friends joined in the singing of the chorus of these.

Representatives of the Department of Justice and the Department of Public Safety were interested spectators. Notices of the special performance were carried by all of the Philadelphia newspapers Monday morning.

Members of the Marine Corps acted as ushers and door attendants. Mr. Morrow is planning a number of similar entertainments.

The plays at the Trocadero are booked through the American Burlesque Circuit.

ALL-STAR TOUR OFF.

The all-star burlesque tour, which was to have been made of the principal cities, with New York and Brooklyn as special destinations, the receipts to go to a building fund for a new home for the Burlesque Club, has been called off.

The club heads and fund promoters threshed the matter over again and decided that in the face of the present Liberty Loan drive, the coming Red Cross drive and other charities for war benefits it would be most inopportune to go through with the all-star tour.

The club will give its annual outing at Donnelly's Grove, College Point, the last Sunday in July. The arrangements are in the hands of Frank Smith and Al Singer. James Powers, just returned from the road as manager of "Mile a Minute Girls," is lending his personal aid to the affair.

BURLESQUE SHOWS CLOSING.

American burlesque shows that did not arrange any supplementary dates following the end of the regular season are as follows: "The Lid Lifters," closing in Scranton, Pa., Saturday night next; Gerard's "Americans," Dixon's "Review of 1918," "Girls from Joy Land," "Some Babies," "Social Follies," "Innocent Maids," "Army and Navy Girls," closing last Saturday night in Terre Haute; "Hello Girls," "Charming Widows," "The Pace Makers," "Auto Girls," closing last Saturday in St. Louis; "Mile a Minute Girls," closing Saturday in St. Paul; "Jolly Girls," "Parisian Flirts," "40 Thieves," "Lady

Buccaneers," "Buff, Bing, Bang," "Military Maids," "Grown Up Babies," "The Aviators," "Speedway Girls," "Darlings of Paris," "The Orientals," "Girls from the Follies," "Morning Glories," closing next Saturday in Brooklyn.

ROSENBERG GAINS ONE.

William Minsky, who has been operating stock burlesque at the National on Houston street, downtown, is leaving the Ben Kahn circuit and joining with Jerome Rosenberg, operating a similar policy at the 14th Street.

A new company was placed in rehearsal this week that will open at the National next Monday, with Mark Lea producing director. This National stock outfit is expected to alternate with the company now at the 14th Street. Among the principals for the new National are Billy Clark, Tom Robinson, Tom Kane, Miss Randolph and Gertrude Lang.

Close Sunday Concert Season.

Sunday concerts are about finished for the season in the burlesque houses, the fine weather of last Sunday helping to hurry the wind-up. Miners' Bronx closed last Sunday, as did the Gayety and Star, Brooklyn. The Casino and Empire in the same borough are due to close next Sunday, while the Olympic, New York, stopped two weeks ago. Hurtig and Seamon's is the exception, that house continuing Sunday bills until June, or when burlesque bows out for the season.

DIRECTORS MEET.

A special meeting of the board of directors of the American Burlesque Association was held at the New York headquarters of the organization Wednesday. The entire directorate was represented, with Judge M. Muller, Cincinnati, arriving last Monday, and I. Herk, Chicago, coming in Tuesday.

Some urgent matters relative to the extension of the circuit for next season were discussed. President George Peck reported in full upon his recent trip out of town in the interests of new houses for the American. The new time was ratified by the directors with an "official statement" to be issued by President Peck upon the finding of the board.

The directors propose to go after the producing managers who violate any of the rules set down by the board on the "don'ts" to be followed by the companies next season. The circuit heads are going to be especially strict on any attempt to carry "cooch" dancers by any of the managers.

PLAYERS ELIGIBLE.

For some reason there appears to be the impression among the burlesque ranks that the Burlesque Club has restricted its membership to such an extent the acting profession is not eligible to its ranks.

An official of the club says any burlesque player can apply for membership, the application, however, to go through the usual club procedure before the club privileges are granted.

The present membership has many burlesque thespians on its list.

BURLESQUE CHANGES.

Jack Miller goes to the Trocadero stock, Philadelphia, for the summer.

LESSER IMPROVING.

Lou Lesser can slightly see out of one eye, according to a letter received at the Burlesque Club this week.

Mr. Lesser has been ill in Baltimore and it was feared he had become permanently blind.

ILLNESS MARS PERFORMANCE.

The Marcus Musical Comedy Co., without the assistance of their featured comedian, Mike Sacks, opened their initial New York showing at the Follies Monday night. This necessitated a complete change of the principals. Bob Alexander substituted for Sacks. Alice Wallace, prima donna, was compelled to retire at various times, in order to give her voice an opportunity to recuperate for following numbers, thereby doing herself an injustice.

Mr. Sacks was taken suddenly ill with a slight attack of pneumonia during an auto trip to Fall River. He has been laid up several days, but is expected to return to the cast before the end of the current week.

The opening matinee did not get under way until after 3 o'clock, due to wardrobe mix-ups. However, the spectators remained for the opening performance, although A. M. Marcus, manager of the attraction, was almost tempted to declare it off.

BAKER STOCKS ORGANIZED.

Charles Baker has decided after all to get his originally planned summer stock burlesque troupes under way for the Grand, Trenton and Dix theatres, Wrightstown, N. J.

The first company will open May 6 at Trenton, the other show to start at Dix May 13.

Each company will have 18 chorus girls. The Trenton roster includes Sam Golden, George Brennon, Flo Davis, Lew Harris, Fred Buhler, Doris Claire, Mirian Marshall, Florence Rosetter, Agnes Stanton. The Dix list has George Ward, Sam Spear, Hal Hyatt, Sue Milford, Dorothy Dean, Marie Elmer, John Black, producer.

The companies will alternate bills between the towns, changing twice weekly according to General Manager Levine's plans, Levine operating both houses.

COLUMBIA SELLING BONDS.

The Columbia, New York, the hub of the Columbia burlesque wheel, has been obtaining Liberty Loan subscriptions since last week, when an L. L. speaker has addressed each audience. The subscriptions have averaged a fair amount.

The Columbia first tried obtaining sales of bonds in the theatre through distributing pamphlets to patrons, but found this was not successful.

MAY BE CALLED APOLLO.

The new theatre at Broadway and 47th street, in process of building by the Shuberts, will probably be called the Apollo, a final decision being held up because a picture house of that name exists in the city.

It was first known as the Hammerstein, although Arthur Hammerstein, contrary to first reports, never desired the house, because of its size. The seating capacity will be between 800 and 900.

Two Shows for Irwin.

Fred Irwin was in New York this week making arrangements for his burlesque activities for next season. Irwin will again have two shows in operation next fall, having a brand new book written for the Big Show. New scenery and costumes will be given the "Irwin Majestics." He has virtually signed up the present "Majestics" intact for next fall, even re-engaging all of his present chorus girls.

Youngstown Loses Old Playhouse.

Youngstown, O., May 1. With the closing of the Frieda Hempel recital on Monday night, the Grand O. H. will cease to exist. The property has been acquired by the Mahoning National bank; the site will be used to build an addition to the bank. The opera house was opened in 1874, and for many years was the only playhouse in this city.



HELEN WARE

America's greatest emotional actress. Returned to vaudeville at Palace, New York, this week (April 29) in the supreme novelty playlet of the season.

"THE ETERNAL BARRIER"

An incident in novel dramatic form by Toni Barry. The only playlet in dramatic literature in which but one character appears.

The New York press unanimously approved of the offering, as follows:

"Miss Ware is forceful and appealing; act enthusiastically received."—Tribune.

"New and ingenious; holds audience spellbound."—Globe.

"An adroit and exceedingly difficult experiment; tremendously successful."—Herald.

"A remarkable performance of a remarkable sketch; really fine art."—Telegraph.

"Played with fine feeling; must be seen to be appreciated."—Sun.

Direction of JOSEPH HART.

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 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. 10



Al Jolson sold a German helmet two or three times last week on the stage of the Winter Garden, securing Liberty Loan subscriptions to the amount of about \$40,000 for the headpiece, which had been a part of a Winter Garden production of about five years ago. Mr. Jolson and Stanley Sharpe, the Winter Garden's manager, conferred after reading one day last week that a German helmet had been purchased on the steps of the Sub-Treasury for \$50,000 by a banking firm. Mr. Sharpe recalled the old German helmet number and said he thought Jolson could get away with it, as he gets away with almost anything up there. So Al said he would try. The last purchaser took the helmet away with him. It was the only one left. Last Saturday night a couple of General Pershing's boys who were especially returned with 48 companions for the Liberty Loan campaign over here, presented themselves at the Winter Garden, asking for Jack Aldrich's wife, who is a member of the chorus in the current Jolson attraction "Sinbad." Mr. Aldrich was the property man with Jolson's production of "Robinson Crusoe, Jr." The soldiers gave Mrs. Aldrich a ring sent by her husband who is in the trenches over there. The ring was made out of a steel shell and held a button taken from a German's coat. During the bond selling Mrs. Aldrich asked Mr. Jolson if he thought he could obtain more bond subscriptions by offering the ring. \$20,000 was subscribed and the subscriber left with it. During Jolson Liberty speeches at the Garden he has been telling two gags. One was an "old boy," Al remarked he wondered no one else had dug it up. He said he was living next to 500 Germans and hoped there soon would be 500 more there, adding he lived next to a cemetery. The other is Jolson's own. When importuning offers for bonds, he says: "Don't you know the Huns may come over here if you don't prevent it, and if they do, we won't be able to sing the 'Star Spangled Banner' any more? We will have to sing 'Wacht Am Rhine,' and that's a hell of a song for anybody to sing."

A monthly magazine for April has an article on South America and the danger to girls going there for ostensibly a theatrical engagement without being assured in advance of the exact conditions. The article mentions an American who has been a South American agent for some years and was always accounted a reliable booking man for that country. As the article did not distinguish between the regular vaudeville circuit in South America (Sequin Circuit), which has played American acts for many years without any specific complaint arising from an engagement, the writer of the article does not appear to have been fully informed, although the general sense of the story, which was for girls to be warned before leaving for South America without investigation, is good advice. Now that the Sequin tour has made a booking connection with the Marcus Loew Circuit there need be no hesitation regarding accepting con-

tracts that go through the Loew office, but for all other South American theatrical engagements inquiry should first be made before completing the contract and more particularly when professional women are wanted. Any South American consul in New York or elsewhere could be consulted or inquiry at the New York office of VARIETY, in person or by mail, will furnish the person considering a South American engagement with information as to the character of the engagement and the responsibility of the contracting (managerial) parties. This point is most important, especially to the women, since it was but recently the United States Department of Justice conducted (and may still be conducting) an investigation as to the purposes for which a chorus girl group of 16 young women were taken to that country by an independent manager.

The B. F. Keith Boys' Band has been called repeatedly during the Liberty Loan Drive. It led the Allied Trades divisions of the Liberty Loan Parade last Friday, with the Theatrical Division, the first in line. The boys' band was organized by A. Paul Keith and E. F. Albee. It has been given quarters at the Alhambra theatre, New York. Two floors are devoted to the organization, one for rehearsal and the other for lounge rooms. The band now has 135 players, with 250 listed as available. All boys are musicians. They receive proficient instruction, Messrs. Keith and Albee maintaining it. The idea of forming the band came to its patrons during the talk of last summer over the lack of playgrounds for the young boys in New York City. The demand for the Boys' Band is so insistent they have been appearing in

hear "Union Hill" is Harry Shea, but some day Harry may get rid of the U. S. Temple over there and it will be different. And if he does that will be some day for the Shea family.

The third new show for try-out this spring by George Broadhurst went into rehearsal this week. It is called "His Wife Believed Him," and is the second farce by Mark Swan in Broadhurst's new group thus far. In the cast are Ernest Truex, W. J. Ferguson, Alphonse Ethier, Robert Ober, George Le Soir, John P. Wilson, Leila Frost, Janet Travers and Kate Roemer. The piece is taken from the French of Keroul and Barre.

Life on the fifth floor of the Palace building has just been one raffle after the other for the past few weeks. Lately N. V. A. benefit tickets have been the prizes, but last week several good-sized Liberty Bonds drew attention. The high man for the bonds is Gordon Bostock, who split a \$1,000-bond drawing with Max Hart and later got two \$100 bonds. James Plunkett runs third in the winnings, having pulled down three \$100 bonds in one day.

Amsterdam, N. Y., means nothing to Bill Delany any more. The Lyceum in that town has been on his book on and off all season. Saturday F. G. Terwilliger, who was the fourth manager there this season, left the three acts on the bill flat, or rather, gave them about \$80 to split between them. The matter is in the hands of the V. M. P. A.

Jerome Flynn has been transferred

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.

erty Loan march, the band went to Mt. Vernon, then to Larchmont. Saturday it marched in Newark and Sun-parades incessantly. Last Friday, for instance, after taking part in the Lib-day in Jersey City.

Jack Curtis (Rose & Curtis) became an agent through the unsuspected aid of Charles Wilshin, who is and then was an agent. Once upon a time Curtis was an actor. He admits it with his right foot set for a running start. After acting for a while Curtis thought he might as well go into vaudeville with a two-act. All he needed was the other end of the act—a girl. The team was formed and Curtis applied to Wilshin concerning booking before he had rehearsed. Wilshin said he thought it might be all right and to return at two. It was then eleven. Back at two went Curtis, still unrehearsed, to find that Wilshin had contracts for 10 weeks for the act. "Take those contracts back," said Curtis. "If it's as easy as that I'm going to be an agent myself."

Elsie Reisenberger, secretary to J. J. Murdock, spent a split week at another hospital, closing Saturday and returning to work Monday. Miss Reisenberger took the first half off for a last look at Union Hill, where she lives, then hopped into the infirmary for the same old seat of the trouble that caused her to play the hospital circuit twice within the past year. Elsie is all right now and will continue to climb the grade to Union Hill once daily, only she doesn't like this Union Hill kidding. Claims the town is A. K. Another person who doesn't like to

from the Hudson to the Fulton as treasurer. Con Little and "Dude" Harris, who were in the Fulton box office for Hitchcock & Goetz, have gone on vacations. They will enter the Globe box office during the run of the new Hitchcock Revue, which starts early next month.

Al Leichter, who books the negro-patronized Lincoln theatre at 135th street, has taken over the offices in the Putnam Building formerly occupied by Harry Reinerts, the theatrical agent, now at Camp Upton, L. I. Leichter, in addition to booking colored shows for his house, is also placing a number of white acts up there.

Sam Shipman is now going the route, which takes in all the Broadway places, besides the Fifth Avenue hotels. Every week Shipman receives a royalty check from "Friendly Enemies." Last Saturday Sammy disappeared, and had not been heard from up to Wednesday, although expected to be around Thursday, Check day.

During the final Liberty Loan Drive this week a ladder truck has been in Times Square evenings, with an extension ladder extending into the air. A fireman starting at the bottom advanced a rung each time a bond sale was recorded until he "went over the top," amidst clanging of fire gongs, auto horns and whistles.

William Blockhouse, former manager of the Hamilton, and other Moss houses, has resigned his position. Mr. Blockhouse has been connected with the B. S. Moss Enterprises for a num-

ber of years, and lately was taken into the general offices. He was succeeded by W. Macguire at the Hamilton.

Chauncey Olcott ends his engagement at the Fulton, New York, Saturday, and his company will lay off for four weeks while he joins the all-star company which will tour the big cities in aid of the war charities. Olcott will resume his appearances in "Once Upon a Time" in Paterson, June 3.

Lea F. Leland, for three years a principal with "Everywoman" and who is now appearing at the cantonments entertaining the soldiers, is much perturbed by the reported arrest of a "Leah Leland" in Hamilton, O., recently, and says she is not that Miss Leland.

Patricola will start a return engagement over the Pantages Circuit May 12. She played Shea's, Buffalo, last week, and was to have continued on eastern time until, it is said, the Orpheum Circuit placed an objection through Patricola having but recently finished a Pantages tour.

Al Sherry, of the Gardiner Syndicate at Buffalo, while in Albany recently heard a big Hollander make some disloyal remarks. He knocked the man down. The defamer was then pulled to his knees and made to swear his loyalty to the American flag.

Perfect weather Sunday drew the first big crowd of the season to Coney Island. All places open did business. "Hot dogs" were 10 cents. The "red hot" men say there is no profit at 5, although a few of the smaller stands sold at that price.

One of the playlets tentatively selected by the Entertainment Committee for the proposed public gambol of the Lambs is "The Best Seller," written by Roy and Kenneth Webb, tried at a private entertainment given in the clubhouse a while ago.

The Friars had a crowded house Sunday night when the club gave a dinner to William Morris. Besides Mr. Morris, James W. Gerard, Harry Lauder and Police Commissioner Enright spoke.

Louis K. Sidney, manager of the Jamaica theatre, has been notified of his appointment as chairman of the Borough of Queens Committee on Theatres in the second American Red Cross Drive for \$100,000,000 war fund.

Florence Rittenhouse, with the Auditorium Players in Lynn, Mass., is leaving the stage this week, under the instruction of her physician, to take a long rest. Miss Rittenhouse was leading lady with the stock organization.

Keith's, Lowell, Mass., closes this week with its regular big time vaudeville. Next week pictures will be played, and following that over the summer split week vaudeville is to be installed.

Johnny Simon, the Chicago agent, arrived in New York Monday for his spring visit. He will headquarter at the Weber agency and remain about six weeks.

Laura Roberts, one of the cleverest comedienne on the Australian stage, is shortly expected to arrive in this country, with the intention of appearing in vaudeville.

McIntyre and Heath will do their new act some time during next week's stay at the Palace, but it is unlikely they will present the new turn at the Monday opening performances.

The partnership of Max and Edward Spiegel, known as the Max Spiegel's Enterprises, has been dissolved. Max Spiegel will continue the business alone.

SHUBERTS HAVE CONTRACT ROW BUT STAR GOES TO ZIEGFELD

Marilyn Miller, Featured Feminine Player with Clifton Crawford Show, Hands in "Notice" and Signs for Ziegfeld "Follies." Shuberts Had Her Under Contract for Several Seasons. "Joker" in Agreement.

Flo Ziegfeld, Jr., has boosted his batting average for the garnering of stage beauties by snapping up Marilyn Miller, and incidentally he hurt the Shuberts by taking their most promising young star. Miss Miller will be in the "Follies." She leaves "Fancy Free" Saturday, at the expiration of her formal two weeks' notice and will be succeeded by Emilie Lea. It was understood Miss Miller was under contract with the Shuberts for some seasons to come, but it turns out that a new contract with her last year is invalid and in the opinion of her attorneys never was a contract, since it was signed by a minor and held "Sunday" clauses and several other "jokers" by which they could have placed her in pictures or elsewhere at \$450 a week. It is understood Ziegfeld will pay her \$600 a week.

Marilyn Miller joined the Shuberts in 1914, the deal being arranged in London by Lee Shubert, but later consummated by J. J. Shubert. It is known that cordial business relations between the former and Miss Miller have always obtained, but petty, disagreeable occurrences laid to the door of J. J. Shubert resulted in the split. This has been going on for the past year.

Previous to Miss Miller's joining the "Passing Show of 1914" she was of the family act known as the "Five Columbians," which broke up when Claire Miller married James B. McKowen.

A dual contract was made with the Shuberts, calling for the services of Miss Miller's father as a company manager. Last season the Shuberts desired individual contracts, which was agreeable. But instead of the Millers' contracts being accepted another one was slipped across in the father's absence. It is that agreement which is alleged void, according to the attorneys. In an attempt to square the matter William Klein, the Shubert attorney, brought forth the first, or dual contract, but that had been automatically cancelled.

The actual trouble arose when Miss Miller was detached from "The Show of Wonders" and sent into "Fancy Free" to co-star with Clifton Crawford. She is regarded as one of the cleverest youngsters in musical comedy circles. Her contract with Ziegfeld is for one year.

RENEW CENTURY LEASE.

Elliott, Comstock & Gest, whose tenancy of the Century was provisional, signed a four-year lease on the house last week, the rental starting in September. "Chu Chin Chow" ended its season there on Saturday last, which completed its thirty-second week. The final performance drew over \$2,000. The production cost over \$100,000, but the producers expect to double that sum in profits on the road. The closing of "Chu Chin Chow" will not interfere with the midnight show at the Century Grove. "Maid of the Mountains" will open at the Century next season.

The firm also signed a lease for two years more at the Manhattan, which has been dark for some weeks. The weekly cost of maintaining the Manhattan when closed is \$2,800, but the year's rent had been earned before "Chu Chin Chow" moved uptown and a house profit was turned.

"Maid of the Mountains" is the English musical comedy now the biggest

musical hit in London, where it has been running for two seasons. Morris Gest is trying to induce Jose Collins to return to New York to play the lead, the part she did in London. One of the big comedy parts will be played by Gordon Dooley, now at the Century Grove.

\$500 BOND TO ENTER CANADA.

All theatrical or amusement organizations entering Canada must now file a cash bond of \$500, the new regulation having actually become effective in April. Some small shows appear to have been stranded across the border and left the troupes "flat," so that the cash bond law was passed as a protective provision, thus giving Canadian officials a surety that all such organizations will be transported back to the United States without trouble. The fact that the manager of Rice Brothers' "Indoor Circus" jumped out with all the receipts and stranded the outfit probably resulted in the quick passage of the new regulation.

WOODS' NEW PLAYS.

At least three new plays will receive out-of-town premieres this month by A. H. Woods. A good deal is expected of an adapted French farce called "My Host's Wife," in which John Mason, Tom Wise, Hazel Dawn and Homer Mason are to appear. The cast also includes Helen Moeller, the classic dancer.

Another French play, first called "Emily's Apartment," will also reach the boards. The title has been changed to "Take Care of Emily." It was written by Georges Feydeau.

"SEE YOU LATER" REOPENS.

Washington, May 1. "See You Later," a new musical show produced by A. H. Woods, which laid off last week for changes, reopened here Monday.

New members in the cast are Zelda Sears, Lew Hearn, Charles Ruggles, Fred Terrance.

Marked improvement over the first premiere is noted and the piece is well thought of here.

ROY BARNES SUES.

A summons and complaint has been served by Nathan Burkan, counsel for T. Roy Barnes, in a suit against the Shubert Theatrical Company for back salary due the plaintiff for being laid off before the expiration of his contract, which called for 15 weeks.

Barnes signed a contract with Shubert Sept. 12 for "Oh, Oh, Justine" (title later changed to "Over the Top") at \$550 per week for the first 12 and \$600 weekly for the remaining weeks. He left the show Jan. 14, five weeks before his contract expired, and has brought suit for \$2,900.

Simons Controls Four Theatres.

Seattle, May 1. W. A. Simons, of Wallace (Idaho), and G. Moe, of Kellogg (Idaho), have just completed a theatre in Kellogg known as the Liberty with a seating capacity of 625. The house cost \$100,000. Messrs. Simons and Moe have also acquired control of the Missoula Theatre, Missoula (Montana). This is the fourth theatre in the Inter-mountain country to come under Simons control.

CHICAGO CUT-RATE PLAN.

Chicago, May 1.

The cut-rate idea has struck Chicago, and there is a plan now under way whereby the promoters expect to soon have this town lined up for the sale of theatre tickets at less than the box office price, somewhat along the lines that Joseph Leblang is operating in New York. There will be, however, a limited number of people who will be permitted to participate in the cut-rate buying. At present it is said that about 20,000 persons will be invited to join a club which will have the disposal of the seats in its hands.

Inquiry in New York brought to light the information that several of the executives connected with the Leblang ticket offices had been approached within the last two weeks by a representative of the Chicago men, and one was asked to take the trip west to discuss the plan.

Late last week none of those approached had signified their willingness to go into the western proposition.

Leblang at present holds practically a monopoly of the cut-rate game in New York, and his profits on the current season, based on the war tax returns that he has been making to the Government on the seats that he has sold at his two places, will amount to over \$300,000. Recently there was some talk of the Shuberts again attempting to enter the cut-rate field on their own account, taking their houses out of the Leblang offices and disposing of the seats direct to the public at an office of their own.

Several years ago the Shuberts tried the cut-rate method of disposing of seats, but after several months they closed down and again started disposing of their seats through Leblang. About two weeks ago it is understood that one of the Shubert executives approached the former manager that Leblang had and tried to induce him to again enter the cut-rate field, acting as manager of the place that they proposed starting; but on his refusal it is said the matter was dropped for the present.

WEIL OUT.

E. A. Weil has withdrawn from the Fulton Producing Co., the corporation organized to present Marie Cahill in the George Hobart-Herbert Hall Winslow musical piece "Just Around the Corner," to devote his attention to several vaudeville acts and a new play he has in preparation. The Cahill piece opens Monday in Atlantic City and then plays Detroit and Montreal.

"KISS BURGLAR" AT COHAN.

Unless otherwise designated "The Kiss Burglar," by Glenn McDonough and Raymond Hubbell, which opened in Baltimore last week, which William P. Orr and John W. Welch jointly produced, will open at the Cohan, New York, May 9.

The Orr-Welch firm also placed "Dry Town" in rehearsal this week, and have accepted another new one, entitled "Ann from Harlem," a dramatic piece, listed for a try-out at the National, Washington, some time in June.

Frazee and Theatricals.

Since H. H. Frazee made Ed. Barrow, formerly president of the International League, manager of his Red Socks baseball club, it seems to be generally understood he will devote himself to his theatrical enterprises.

His first production in the fall will be the James Montgomery version of "Four Queens," tried out in New Haven last winter.

Shuberts May Have Albaugh's.

Baltimore, May 1.

It is reported the Shuberts are negotiating for a lease of Albaugh's theatre, which has for the past few years been playing desultory attractions, prize fights, etc.

GOETZ OUT.

On a special train of nine cars, with Bill Lindsay in charge, the Raymond Hitchcock company of "Hitchy Koo" arrived in New York Monday night, having closed a highly successful engagement at the Colonial, Chicago, Sunday night.

Hitchcock immediately repaired to his home in Great Neck, L. I., but arranged for the resumption of rehearsals here Thursday of his new show, "The Hitchy Revue of 1918," which is booked to open at the Globe theatre, New York, June 5, the house having been obtained for a ten weeks' consecutive engagement there following the closing of the Fred Stone run at that house.

The return here revealed that when the new show opens the former E. Ray Goetz connection with the company will be missing.

One of the latest movements to attest this was the signing of James Ashley as stage manager to succeed George Sullivan, regarded as a Goetz man.

It is understood the new revue will have most all of the principal points and "bits" of the former "Words and Music" show with original additions here and there to be inserted from Leon Erroll's brain and stage direction.

The new show will have Hitchcock, Flora Zabelle and Irene Bordonis as its principal players, with Ray Dooley (Three Dooleys) likely to have a prominent role.

MUST NOT SELL TO SCALPERS.

Chicago, May 1.

Chicago theatre owners will have to sign an agreement not to sell tickets to scalpers when they come to the city for renewal of their licenses June 30. The recent Supreme Court decision sustaining the city ordinance requiring such agreement represents the final word on the question, it is believed.

Theaters working with scalpers for the sale of tickets at advanced prices in violation of their agreement will lose their licenses and be forced to close, according to the penalties set forth in the ordinance.

The courts held that the business of reselling theatre tickets, even at prices in advance of those on the face of the ticket, is not in itself illegal. The plan was then conceived of requiring theatre owners to agree not to collude with scalpers, and the high court of the State held that such a contract can be enforced.

TAX PROBLEM.

Managers and ticket agencies are still waiting for a decision from Washington as to the interpretation of the law as to the tax on the premiums paid for seats. The law is that whatever amount is paid for a seat shall be taxed. The managers want to know whether this means that they are to collect it and whether when one agency sells to another at an increased price how they can be held responsible.

It is a usual practice for one broker when he secures an order for seats to buy from another broker to make up the number ordered. The first broker who has paid the theatre \$2 plus the tax sells to the second broker for whatever he can get. The second broker then adds on his own profit.

The managers contend they cannot regulate that last price and cannot know what to collect on the first sale.

Meantime the question arises who shall hold the tax and will the manager be liable to a fine if when the returns are investigated he did not include the amount of second sale in his returns.

Treasurers' Benefit Sunday.

The Treasurers' Club of New York, composed of nearly all the box office heads in the Metropolis, will hold its annual benefit Sunday evening (May 5) at the Hudson theatre.

TWO DIFFERENT PLAYS DAILY; ACTORS' AND AUTHORS' PLAN

Take Fulton Theatre, Opening May 20. One Piece at Night, Another at Matinee. Two Performances Each Day, Plays Alternating. Actors In on Profits. Successes Sold or Booked Outside.

The rapid realization of plans of the actors and playwrights first broached at the meeting at the Plaza Hotel several weeks ago has resulted in the incorporating for \$50,000 of the Actors and Authors' theatre which will make its first production at the Fulton theatre May 20, with Sam Wallach as general manager. So sound is the basis of operation laid down for the new organization that in scope it is looked forward to as a long step in the establishment of a national theatre.

The arrangement with the Henry B. Harris Estate calls for a percentage plan, but though the new organization is starting activities at the beginning of the summer season, it is hoped to make the Fulton the permanent home of two elements (actors and authors) whose efforts make theatricals possible. The organization has financial backing for three productions, if necessary. The stock is not sold to the general public as first supposed, but most of it is designed to be held by professionals.

The scheme of production comprehends two complete productions at a time. After the first week they will be given concurrently. The first production will be given at night and the second will run at matinees, giving the house two different shows. If any production is deemed a success it will be offered to managers for presentation in other theaters along regular lines and another production, always in readiness, will then be put on at the Fulton.

There will then be two performances daily at the Fulton, and after the first week the show in the afternoons will be different from that at night. There will be no set time for the length of run of any particular piece. If a success is registered it, will show as long as profitable or accepted by a manager. The Fulton price scale will range from 25 cents to \$1, without variation.

The participation of the actor in the profits appears equitable. From the organization's profits, 75 per cent. will be devoted to salaries, these based on an actual guarantee plus a pro rata sharing. This percentage does not figure in the back stage or operating expense, which the actors do not share in any way. The balance of the profits, or 25 per cent., will be placed into a sinking or production fund.

The efforts of the new organization is not only to provide a permanent market for playwrights but an avenue for actors who may be unemployed or who are waiting between engagements. It will, however, be the idea of the Actors and Authors' theatre to offer the very best casts obtainable.

Where possible the night shows will be preceded by a short drama or playlet. That will be done with the first production, the curtain-raiser being called "The Belfrey," by Robert M. Sneedon. The three-act premiere piece has not yet been given a permanent title, but it was written by Arline Van Ness Hines. An invitation first

performance will be held Sunday night, May 19, with the regular season starting the following day, unless unlooked-for delays interfere.

NELMS REPRESENTS GOVERNMENT

As a special representative of the Internal Revenue Department, Harry Nelms has audited the books of nearly all the New York legitimate theatres, in the matter of the war revenue tax on admissions. It does not prevent him from continuing his regular profession as theatre treasurer.

Last week while in Boston with the Metropolitan Opera, when he superintended the treasury of that organization, Mr. Nelms looked over the accounts of the tax kept by the Boston \$2 managements.

The appointment came to Nelms without his solicitation, mainly through his systematic work in New York theatres. He has been the treasurer of several of the big New York houses, acting at the Century under the Dillingham-Ziegfeld management and later called to the Metropolitan opera house.

PRINCESS REMAINS OPEN.

The Princess may remain open all summer and a new show is contemplated for the house, it to be ready in August. In that event "Oh, Lady, Lady" will be moved over to a larger theatre. Ticket brokers have extended their buy at the Princess, this making the third buy on the "Lady" show. The arrangement extends to June 1, the agencies handling a little over half the capacity at present.

Rock and white are to be placed in the new show, it is reported.

AGUGLIA STARRING.

Mimi Aguglia, the Sicilian dramatic actress, discovered by Charles Frohman, is to be starred next season. Mr. Frohman had her under contract, it being provided that he was to produce a play for her as soon as she had mastered the English language sufficiently for stage use.

The producer's passing abrogated the contract, but Mme. Aguglia has now absorbed enough English to make her American debut, timed for October.

THE PASSING OF LITTLE.

Chicago, May 1.

The passing of Richard Henry Little as Chicago's most unpopular dramatic critic arrived this week with the absorption of the Chicago "Herald" with the Chicago "Examiner."

William R. Hearst bought the "Herald."

Louella O. Parsons, the pioneer film editor on a daily, will be taken over by the "Examiner," through holding a contract with the "Herald."

MUSIC FOR "OFFICER 666."

The Augustin McHugh farce, "Officer 666," which was produced by Colman & Harris several years ago at the Gaiety theatre, is to be musicalized. The author and a lyricist are collaborating on the book, while Manuel Klem, for years composer of the Hippodrome shows, has completed the score.

OPEN SUMMER SEASON.

That Broadway is due for an unusual summer theatrical season is the opinion of several managers and booking men, and this is borne out by the number of productions opening out of town or which have already had premieres. The idea of an "open" summer the booking men say depends a great deal on the weather, but unless severe heat intervenes houses will be kept going and those now dark given attractions.

A general feeling pervades that with America's more active participation in France and Flanders it will naturally bring times of gloom from which the public will attempt to escape by seeking amusements as in England and Canada, where theatricals have flourished more than in peace times. The number of cantonments near New York makes the prospect the brighter.

Eleven musical plays and one drama are now aimed for Broadway. The first to come in will be "A Kiss Burglar," which reopens the Cohan next Thursday. "See You Later," which reopens in Washington this week, is mentioned for a berth at the Casino, now dark, although the Weber and Fields piece "Back Again" may be the attraction there. It is also figured to replace "Fancy Free," which would be switched from the Astor, and there is a third musical attraction in "Rock-a-Bye Baby" also figured in the Astor plans. The Marie Cahill piece, "Just Around the Corner" (has several songs), opens in Atlantic City on Monday, and if right may be later sent into the Gaiety. Then there are also Hitchcock's new revue for the Globe, "The Melting of Molly" and "Its Pays to Flirt," the latter two being in the offing. Cohan and Harris' "Three Faces East," which started at Atlantic City last week, was to have been saved for the new season, but was rushed into Philadelphia on Monday, and being a war play the advisability of its immediate showing in New York is being considered. Ziegfeld's "Follies" will arrive as a summer fixture and the end of the runs of "Going Up," "The Rainbow Girl," "Sinbad," "Oh, Lady, Lady" and "Maytime" are not in sight. The latter piece lowers its scale beginning May 13 for a contemplated summer run. There is still a tentative plan to switch the Jolson show into the 44th Street theatre in June to allow for the annual opening of "The Passing Show" at the Winter Garden. In that case "Hearts of the World" would be switched to another house. A new revue for the Cort is listed for August.

Boston, May 1.

The season here may be extended well into the summer, with July 1 an ending period, unless the weather this month turns too warm. The season's extension is based on the extended school terms (due the enforced closing last winter through the coal shortage) which will keep families in town longer than usual and the proximity of several camps, especially the cantonment at Ayre (Camp Devens).

NEW HIP SHOW.

R. H. Burnside began work on the next Hippodrome show this week. One of the scenes is a French battle-field, in which 300 men will be used.

A difficulty arose as to the scene because of the Government putting an embargo on the use of gun powder in the theatres.

MACK PLAY FOR CHATTERTON.

Henry Miller has accepted a play by Willard Mack, which will be used as a starring vehicle for Ruth Chatterton next season. Miss Chatterton may try out the piece immediately after her season in "Come Out of the Kitchen" closes.

MORAN WITHDRAWS SUPPORT.

Much speculation was rife this week when it became known that Joseph F. Moran, owner of the Vanderbilt and Belmont (formerly the Norworth) theatres, had withdrawn all of this financial support on the proposed road tour of "Oh, Look," featuring Harry Fox, and that when the show withdrew this week from the Vanderbilt next Saturday night that it would be continued by other interests.

The show was recently scheduled for Chicago, Klaw & Erlanger offices penciling in the Colonial there, but it is reported K. & E. cancelled the booking when it was learned Moran's bank roll was no longer back of the show.

"Oh, Look," is listed for a tour of the Subway circuit, with the Chicago engagement to follow. Harry Fox is to continue in the feature position. Harry Carroll and William Sheer have their names in the billing as "presenting it," and their may dig up a new backer before the Windy City engagement is called off, as another house is said to be available out there.

When the show opened the production received corking good notices and immediately cut down its New York advertising, depending on the reviews to keep up the capacity returns which marked the opening week. With the reduction of the newspaper ads the business began to diminish and recently an effort was made to build it up with renewed advertising space. The Belmont is dark, and has been since the engagement of the Great Carter.

INCREASING CAPACITY WEEKLY.

Chicago, May 1.

The "Friendly Enemies" show at the new Woods is increasing the capacity of that house weekly. Starting at around \$14,000, the gross last week was \$18,092. There has been an increase each week. The latest figure was reached through the Monday and Tuesday night performances totaling almost entire capacity. Previous weeks those evenings were somewhat below the full quota. The Woods holds, at the regular scale, \$2,127 a performance.

"Friendly Enemies" is due to leave here Aug. 10 for New York, opening at the Eltinge there Aug. 12, with "Business Before Pleasure" taking the Woods' stage here until Christmas, when the Al Jolson show will succeed it.

Aug. 12 another company of the "Enemies" play will start upon a Pacific Coast tour.

AUTHOR RECALLED PLAY.

Cyril Harcourt, after having completed a play which was accepted by the Selwyns for production, is reported to have requested the managers to return the script and call off the negotiations. The play was not named as yet, and Harcourt refuses to discuss his reason for having had the piece returned to him other than saying that he decided not to do business with the managers.

BEN ATWELL RESIGNS.

Ben H. Atwell, press agent of the Winter Garden, has resigned, and is succeeded by Frank Wilsbach.

Atwell will be associated with the Marion Davies Film Co., now engaged in producing Katharine H. Taylor's book, "Cecilia of the Pink Roses."

Grace Fisher Has Open Time and Suit.

Grace Fisher, who was the prima donna in the "Love Mill," may return to the Winter Garden or go into vaudeville as a "single."

Her suit against Mr. Schorner, the music publisher, for his breach of promise is still in the courts.

Fanny Brice's Show This Summer.

During the summer A. H. Woods will make the production with Fanny Brice of the comedy written by Montague Glass and Jules Eckert Goodman.

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.)

Roberts Cummings replaced Clarence Handy-side this week in the "Nancy Lee" at the Hudson.

"Rock-a-Bye Baby" will have its New York premiere on May 27. The theatre to be announced later.

Selwyn & Co. will star Adele Rowland next season in a musical comedy for which Jerome Kern will write the score.

Cyril Harcourt will start casting next week for "A Place in the Sun," to be produced by the Shuberts.

W. C. Thompson, recently connected with the William Fox press department, is going "ahead" of the Hagenback-Wallace show.

At the benefit last week, at the Morosco ("Lombardi, Ltd."), the entire proceeds went to the Women's Motor Corps of America.

Anna Held, who has been ill since January, has been brought to New York from Milwaukee, she is confined to her rooms at the Hotel Savoy.

Five thousand persons attended the benefit performance at the Amsterdam O. H., for the Catholic Seamen's Mission, April 28, one of Father Magruth's charities.

Dorothy Donnelly is the latest addition to the all-star cast which is to present "Out There" on tour and in this city, for the benefit of the Red Cross.

Daniel Frohman, president of the Actors' Fund, has subscribed \$500 to the fund being raised for aiding American, French and Italian actor-soldiers.

George Broadhurst placed in rehearsal this week a farce called "His Wife Believed Him." The cast includes Ernest Truex, Alphonse Ethier, William Ferguson and others.

Formal notice has been sent to the German and Austrian artists of the Metropolitan O. H., that their services cannot be used next season.

Mrs. George Kaufman is doing press work with Edith Day of "Going Up" and Rosbanara in the current Winter Garden attraction, two of her present clients. Her husband is on "The Times."

Supreme Court Justice Pendleton set aside a verdict last week of \$10,000 found by a jury in favor of Norris W. Brown in his \$150,000 breach of contract suit against the Actors' Fund of America.

Ned Wayburn has been served with a summons to appear in court to show why he should not be cited for contempt for failure to pay alimony arrears amounting to \$2,900 to his former wife.

Cyril Harcourt received a cable message from Queen Alexandra last week thanking him for his efforts in behalf of Sir Arthur Pearson's fund for the children of blind soldiers, for which a benefit matinee was given at the Bijou.

Captain Charles B. Dillingham has placed the Hippodrome at the disposal of the Canadian Club May 5 for a performance the proceeds of which will be used for the relief of the American soldiers serving in the Canadian Army.

Davis Belasco has become associated with Charles Frohman, Inc., in the management of the Empire on a similar basis to which the two concerns are interested in the Lyceum. Alt. Hayman, general manager for Charles Frohman, brought the deal about.

Arthur Klein and William B. Friedlander have formed a partnership to produce a play by Victor M. In which Bert and Edna will be featured. It is scheduled to go on in August. They have applied for time at the Shubert office.

The New York Theatre Club will meet May 7 at the Astor to listen to a review of "Yes or No," by Ishtar Havasport. The chairman of the day will be Mrs. Francis H. Abraham. The club's annual dinner this year will be held at the Hotel Nassau, Long Island, June 4.

"The New World," one of the three one-act plays by Sir James Barrie which were produced at the Empire last year, will be a certain runner to "Belinda," a three-act comedy by A. A. Milne, which will be put on at the Empire next Monday.

A request for musical instruments of any kind for the benefit of soldiers and sailors has been made by Mr. and Mrs. Orlando Rowland of 130 West 53rd Street, New York. C. H. Diton & Co. have offered to repair all old or broken instruments free of charge.

The weekly Saturday night dances for the soldiers and sailors who are on furlough, known as the "Khaki and Blue" dances, have been withdrawn from the Grand Central Palace and in future will be held in the armory of the 10th Coast Command in 14th Street, near Sixth avenue.

Ex-Ambassador James W. Gerard was the speaker at the dinner given at the Friars on Sunday night in honor of William Morris. Among those present were: Francis M. Hugo, secretary of State of New York; Daniel Frohman, Al Jolson, Chauncey Olcott and United States Marshal Thomas D. McCarthy.

Hugh C. Weil, of New Rochelle, is suing Billy Sunday for \$100,000 for an alleged breach of contract by which he was employed by the evangelist to write a series of books on the Bible to which Sunday's name was to appear. One of these volumes has already been published. It bears the title of "Great Love Stories of the Bible."

Nat C. Goodwin has been sued by Klaw & Erlanger for \$5,848. The complaints allege that in 1910 a contract was entered into whereby in addition to a salary Goodwin was to get 75 per cent of the profits of a certain production. If the play failed he was to share in the losses. His share of losses is amount for which the suit has been entered.

The Friars have decided to provide a large automobile in which convalescent soldiers returned here to the base hospitals may be taken for rides to get fresh air and a change of scenery. While the vehicle will be described as an ambulance, it will be more in the nature of a carry-all, in which several soldiers may be accommodated.

CRITICISM.

MIDNIGHT FROLIC.

On the roof of the New Amsterdam, last week. In every respect the new Ziegfeld bill, the seventh of the series, is well up to the standard set by its predecessors.—World. The seventh Ziegfeld "Midnight Frolic" is a good show.—Times.

JUDGMENTS.

Judgments filed in the County Clerk's office. The first name is that of the judgment debtor, the second the judgment creditor, and the amount of judgment.

Bay Amusement Co. and Albert Hergenhan—L. Felgelman, \$105.67.

Hammerstein Opera Co.—Man. Life Ins. Co. \$70,427.35.

Raver Film Corp.—L. S. Barrett, ex'r. \$14.80.

Sydney Rosenfeld Production Co., Inc.—P. Lord, \$300.20.

Herbert Brenon Film Corp.—H. Naftal, \$250.24.

SHOWS IN PHILLY.

Philadelphia, May 1.

A slight falling off in business all over town, attributed to the Barnum & Bailey circus, which opened to capacity house Monday and has been doing big ever since. Had particular effect on matinee business, but rain last night hurt tent business and promised to drive it back to the house shows. No new openings.

"The Cohan Review" is drawing strong at Forrest, playing virtually to capacity each performance.

Weber and Fields doing good business at Chestnut Street opera house, though not capacity. Show creating little talk around town.

Business at "Oh Boy," Lyric, and "Man Who Came Back" at Adelphi about fair.

Rita Jolivet, starring in "Lest We Forget" film, appeared at Stanley when picture shown there Monday night, was given an ovation. She has been speaking at various places for Liberty Loan.

The Broad, which closed its season last week is to reopen next Monday for showing of "Three Faces East," the Secret Service melodrama. Play, under direction of Cohan & Harris, has notable cast.

The new Sam S. Shubert Memorial theatre, directly opposite the Broad, announces its opening for May 10.

ONCE UPON A TIME.

Bill. Thomas Williams
Terry. Mr. Olcott
Annie. Elsie Lyding
Lizzie. Jessie Ralph
Patsy. Bonnie Marie
The Boy. George Brennan
Mary. Ethel Wilson
Jed. Edward Fielding
Lenox. W. L. Romaine

Rachel Crothers has concocted a story in four chapters as a starring vehicle for Chauncey Olcott, and done her work well. It is a very human story, melodramatic in the literal sense of the word, but not in the generally conceived idea of dramatic sensationalism. It might just as well be utilized by a Hebrew star, or one of any nationality excepting a German at this time.

And right at the start let it be set down that to those of you who haven't seen Chauncey Olcott in a number of years, there is a startling surprise in store. He has developed into an actor of more than ordinary merit. On second thought, he may have been an artist all the time. He has the right kind of plays in which to show his histrionic worth. Those old-fashioned "give-me-the-papers" things in which he was wont to escape from the clutches of the English redcoats and so on, could hardly be expected to inspire good acting.

In the Crothers play—or rather story—Olcott is a youthful middle-aged man who had lived in a small town in the copper district in the far west for ten years. He had gone there to try to forget a woman who had given him up for another more blessed with worldly goods. He has invented a machine that he thinks will revolutionize the copper industry, and his old enemy, the mayor, also Irish, has loaned him \$1,000 to take it to New York for sale. Just before the train starts, enter an elderly woman with a six-year-old child, together with a note written by the child's mother, the dying request of the mother asking him to forgive his brother, now dead, and imploring him to take care of the child, being its sole surviving relative. Plenty of comedy, in which the little girl throws her arms about him and wins her way to his heart. But he must go to New York, and tells the woman to take charge of the child until his return. But no, the little one refuses to let him go and demands he sing her to sleep, as her mother was wont to do—a legitimate excuse for introducing a song. Having apparently done so, he starts off whereupon the child races after him, the train is due and, impulsively, he grabs the child in his arms, drags the old woman along and all three go east. "I'll take her with me. Sure New York is big enough for all of us."

In the second act they are domiciled at a hotel and through the "heavy" who undertakes to promote the invention, Mary (the woman who passed him up ten years previously) learns he is seeking a governess for the child. Mary's husband has conveniently passed away, but she doesn't tell him so. She wants to help him, and feels this is the way she can make amends. She persuades him she needs the employment. Just as he about to leave for the financier's office to dispose of his invention for a huge fortune the child meets with an accident, and he refuses to leave her.

Third act, ten days later, showing the woman teaching the child the finer things, with such speeches as "The beautiful things are in our hearts." Terry has once more come to love Mary, but believing her still a wife, speaks to her only of "friendship built on faith and understanding."

Act four, the villain has secured title to the invention for \$10,000 by pretending the financier has turned it down. Meantime Mary had called on the financier and learned otherwise. You expect that at the conclusion she will work some smart trick and recover it for Terry. No, so Terry wants to take \$2,000 of the \$10,000 and give it to the woman who loaned him the \$1,000, leave the remainder with Mary to rear the child and he will go back and work on another invention he has in mind. Mary tells him she is free and loves, and the play ends. There is nothing, however, to have the transfer of title set aside on the ground of fraud, and you can plan that for yourself if you like.

The star sings four songs, all consistently interpolated, and when you leave the Fulton theatre you feel satisfied that you have spent a very pleasant evening.

Without a single exception, the cast is excellent. Bonnie Marie, the child, runs the star close for first honors. She is an exceptionally lovable youngster, consistently childish and never annoyingly juvenile. Ethel Wilson as Mary is sweetly womanly and womanly sweet, a well drawn and normally drawn individual, and played so. Jessie Ralph as the old character woman, who loves the child devotedly and resents at first, the intrusion of the finer woman who is hired to make a lady of the child, plays her role without the usual stage exaggerations. From every angle it is a pleasing story, well played. If you go to see it with a preconceived prejudice against Irish stars in Irish plays you will be agreeably disappointed. Jolo.

SUMMER STOCK.

Erie, Pa., May 1.

The management of the Park O. H. announces, starting next Tuesday, they will open a stock engagement at popular prices with the Pauline MacLean Company. They open in "Peggy O'Moore." The personnel of the company will be announced later.

GREEN ROOM ELECTION.

An election of officers is about to take place in the Green Room Club that will be hotly contested. Edwards Davis, the present "Prompter," or president, is a candidate for re-election after having served two terms.

His opponent is Donald MacKenzie. MacKenzie is the picture director who did the early Pathe "Pauline" serials, and his nomination came after being made chairman of the house committee, which put in a satisfactory administration.

Undoubtedly the most impressive night ever given by the Green Room Club was that of the dinner last Sunday night to Congressman Kahn. He was and still is one of the members of the club, and at the dinner Joseph Grismer, F. F. Mackay, William A. Brady and others made brilliant addresses on the place the theatre deserved in the nation. Mr. Brady was vitriolic in his attitude toward the public's considering the theatre one of the lighter branches of the country's industries. He said that \$60,000,000 was brought to the second Liberty Loan by means of the theatre and therefore it was more than a tenth of the country's income. He included every form of entertainment in the use of the expression of the theatre, and paid tribute to what Kahn, who was once an actor in a theatre in California where Brady said he had been an usher, had accomplished.

Kahn held the large audience for over an hour, beginning with a resumé of the strides the theatre had made during his time and gradually going into the connection of the theatre to the war, and ending by explaining the work and the results of the draft bill, of which he is called the "father." Edwards Davis, the president of the club, who is now a picture actor, and was once a preacher, after making a stirring address, closed the meeting with a prayer. This is the first time this has happened in the history of the club.

WILNER BUYS KESSLER OUT.

David Kessler has disposed of his holdings in the Kessler theatre, on the East Side. He owned a 50 per cent interest, bought by Max R. Wilner, who has been the manager and is his stepson.

Friday (tonight) Mme. Bertha Kalisch opens at the Kessler for an unlimited engagement in Yiddish plays.

Producing Jack Lait's Play.

Los Angeles, May 1.

The completed play Oliver Morosco has received from Jack Lait will be produced here by Morosco about May 25, to determine its future.

SHOWS IN LOS ANGELES.

Los Angeles, May 1.

Theatrical business has fallen off since the Bond campaign.

Kolb and Dill are just getting by at the Majestic and "Mary's Ankle" is doing poorly at the Mason.

The picture business has been cut about one-third.

The estimates of business are as follows: Auditorium, "Hearts of the World," \$11,000; Grauman's "His Majesty Bunker Bean," with Jack Pickford, \$6,500.

SHOWS IN 'FRISCO.

San Francisco, May 1.

Business holding up at the Cort for the "Oh Boy" (Joseph Santley) show.

The Alcazar's receipts are falling off. The current bill is "Common Clay," with Evelyn Vaughan featured.

The Will King musical company is not doing as well as heretofore, the decrease in attendance now being marked over previous weeks.

The Columbia, dark, reopens May 5 with "Mary's Ankle."

Act Will Dissolve.

Guran and Newell will dissolve partnership in about a month.

MATA HARY

The life story of Mata Hary, recently executed at Vincennes, France, as a German spy. She was a noted dancer on the Continent. The daily press has printed much regarding her life, very little of which has been authentic.

The following was contributed by a reader of VARIETY who wishes to remain unknown, but who is familiar with her earlier history through having become acquainted with Mata Hary in the Island of Java.

Mata Hary's first husband was a Dutch colonial (not a British) army officer, the latter having been erroneously published in several accounts. Nor had the dancer ever been in Burmah as stated in some papers. "The artist of international fame" who introduced her in Paris is an operatic star of world-wide renown.

Though of German extraction, Margaretha Zelle, the noted dancer who called herself Mata Hary and was shot as a spy in German pay, claimed Dutch nationality on the strength of her birth in Holland. Her parents, inhabitants of Leeuwarden (capital of Friesland), intended her to become a teacher. Little suited for that calling by reason of her vivacious character, her studies were broken off in consequence of her engagement to an officer (MacLeod) of the Dutch colonial army on home leave, whom she married and followed to Java.

There a boy and a girl were born to them. The boy died under suspicious circumstances and her highly nervous temperament incited her to shoot her native gardener who, she believed, had poisoned her child. The notoriety attained by his wife's rash act and other considerations led to her husband resigning his commission. After a brief sojourn in the interior of the island, the couple returned to Holland with their little daughter.

Captain or Major—the higher titular rank granted with his pension—and Mrs. M.'s wedded life was not a happy one. Their divorce did not astonish their friends. Already stage-struck when at school and with natural gifts for dancing in its most sensational manifestations, Mrs. Zelle (who had resumed her maiden name) profited by what she had seen in Java of the native bayaderes, of the Susuhunan of Solo's and Sultan of Jogja's corps de ballet tripping the light fantastic toe, to develop pseudo-oriental poses and paces of her own, adapting the tandak of ronggengs and shrimpies to the exigencies of the western taste.

An artist of international fame introduced her in Paris, and soon she found herself a favorite. Her exotic appearance and magnetic personality helped her materially in acquiring and retaining influential patronage as an expounder of the peppery dance.

Her public performances attracted additional attention by whispered tales of what she risked in private exhibitions of her art. One of her most applauded dances in select gatherings of enthusiastic admirers, wealthy enough to pay for the privilege, was a quasi-idealized imitation of an Arabic stunt which students of choreography may have seen presented in more sordid surroundings, for instance, in the old Fish Market of Cairo, but, on the whole, there more naturally and cleverly done. In its original form it is the materialized story of a girl, annoyed by an insect, throwing off first her outer, then her inner garments, in hot pursuit of the intruder, bent on murderous revenge.

The fundamental idea of the offensive insect was eliminated from Mata Hary's rendering. Nevertheless she divested herself of the different items of her scanty if magnificent dress, in slow or rapid succession according to mood and occasion, until nothing remained to cover her except her richly jeweled girdle and breast-plates, her glittering necklace and bracelets and anklets. Her dark, expressive eyes enhanced the effect of the snake-like movements of her supple, graceful body, intensifying the spell cast by its fascinating display. At last, as if exhausted by the ecstatic rapture which

she simulated to perfection, she sank down before an image in gold of Buddha.

Thereupon a handmaiden, appointed to that task, fluttered in to throw a black cloak over the prostrate figure of her mistress, the pseudo-priestess of Indra, and, to the measure of an imitation Javanese melody, coaxed from an imitation gamelan, the curtain descended on this jumble of spurious orientalism. However incongruous, it eased and Mata Hary (which means Eye of the Day—Malay equivalent of our sun) shone wherever she went with increasing splendor, derived from the diamonds, pearls and rubies showered on her, inflaming the imagination of the gilded youth of all ages in the several capitals of Europe.

On her triumphal march she met a German diplomat, whose generous friendship defrayed the expenses of her costly household in a stately mansion at Neurilly-sur-Seine, but whose jealous disposition caused many an interruption of their relations, during which her affections wandered in all directions. Notwithstanding such digressive episodes, to one of which she owed a fine summer residence in Brittany, a soft spot in her heart drew her always back to her German diplomat, who was again her chosen protector when the war broke out.

After his departure from Paris in the early days of August, 1914, it was remarked that, giving up her public performances, Mata Hary crossed the Channel frequently, mindful as never before of the education of her daughter in England. One of her victims, ruined by his infatuation for her, is said to have directed the watchful eye of the French secret service to the foreign activities of the noted artiste, whose automobile was a conspicuous object in the streets of the French capital, lately oftener in the quarters where the military bureaux are located than in the neighborhood of the music halls and other resorts of nocturnal diversion that counted her among their stars. The more notice was taken of her reappearance at the Folies Bergere in the quality of a visitor, accompanied by a reputed Russian Grand Duke whose plethora of showy decorations created almost as much of a sensation as her gown in the confection of which a celebrated women's tailor of the Rue de la Paix had surpassed himself.

Meanwhile the French secret service shadowed her and her peregrinations to the town in England where the tanks are built and to Spain where she associated with a man, spotted as a German agent.

One evening the frequenters of the cafes on the Great Boulevards were startled by a persistent rumor that she had been arrested at the Grand Hotel where, too, she had an apartment.

The rumor spoke true and the charge preferred against her was that of obtaining drawings of the tanks and of passing them on to Berlin with other information. A court-martial condemned her to death. She appealed to a court of revision which confirmed the sentence pronounced in first instance.

A few days later, at dawn, she was taken from the prison of St. Lazare, the well-known house of correction for female sinners, to the parade ground at Vincennes for the sentence to be

NEW ACTS.

Lawrence and DeVorney, who have been married for a year, have teamed. Vera McKenna, who has been doing a single and Ethel Phillips, who was a dancer with the Chicago Opera Association, have joined. The Franklin Four, comedy cooks (Irving Shannon).

Ethel Corley, Verna Felton and Co., in a comedy-dramatic sketch, "The Answer" (4 people), by Ethel Corley, at the Orpheum theatre, Oakland, last week. Miss Corley is the wife of Harry Cornell, manager of the Orpheum, Oakland.

James Madison is writing three new acts for well known turns. The teams are Kate Elinore and Sam Williams, Barnes and Robinson and Rawls and Von Kaufman.

Phillip De Voe has taken over and is appearing in "The Hat Salesman," the former Frank McIntyre comedy playlet.

Helen Lowell, from the legitimate, in a condensed version of "Mrs. Wiggs of the Cabbage Patch" (Jos. Hart).

Jessie Morris, debut as a single, material by Jean Havez.

Adele Rowland reappearing. Palace, New York, May 6 (Edw. S. Keller).

Irving and Ward (Lewis and Gordon).

Eva Puck (formerly of Two Pucks) single.

Lottie Horner, single.

Sullivan and Meyers in a new turn.

ILL AND INJURED.

Ed Schiller fell and broke his arm while taking a bath at a Memphis hotel. He was making an inspection tour of Loew southern time, of which he is general representative. Mr. Schiller is at his home in Atlanta and will be confined there for three weeks.

Idyl G. Dial, dancer, and Marguerite Daniels, formerly with "Hichy Koo," have recovered from operations for appendicitis and have left the American Theatrical Hospital, Chicago.

Myrtle Dunedin (Dunedin Duo) reported ill in San Francisco with the male Dunedin continuing the act alone at the Hippodrome there the first of the week.

Mrs. Alex. Pantages was operated upon at the Clara Barton Hospital, Los Angeles, last week. She is recovering.

Lieut. Charles Barton, manager Liberty theatre, Camp Meade, Md., is out after a recent illness. He suffered severely with gall stones.

Joseph Leblang is ill in Mount Sinai Hospital, with an ailment of the leg. His affliction is responding satisfactorily to treatment.

Jeff Callan, manager of the 23d Street, is at Lakewood, N. J., for a rest. John Lampe is acting in his absence.

Valeska Suratt has canceled next week at Keith's, Cincinnati, through illness.

BIRTHS.

Mr. and Mrs. Arthur Cardinal (Jeanette Dix), both formerly with "The Hoosier Girl" company, at their home in New York, son.

Mr. and Mrs. Chester Kingston (Chinese Puzzle) at their home in Brooklyn, April 26, son.

Mr. and Mrs. Albert Williams (Williams and Ward), April 22, at Latrobe, Pa., son.

Mr. and Mrs. Jack Wise, in San Francisco, April 21, a son.

Mr. and Mrs. Bobby O'Neil, April 29, son.

executed. It must have been a hard duty for her judges and finally for the firing squad, to inflict capital punishment on the beautiful, erratic creature whose impressionable nature had subjected her to a power which utilized for its sinister purposes her personal attractiveness and accomplishment devoted to the service of Terpsichore. But fate willed that the Sun of many a gay entertainment should dimly set by Mata Hary receiving the bullet as an instrument of German ambition.

IN AND OUT.

A. Anderson, trainer Little Hip (elephant), injured his leg while working the animal last week and had to lay off the first half of this week. The accident occurred while a date at the Grand, New York, was being played Sunday.

Baggage delay caused the Four Danubies to cancel the first half of the Warwick, Brooklyn. Burke Bros. and Kendall substituted. Clinton and Rooney walked out at the Majestic, Newark, Monday, replaced by Harvey and Ashton.

On the Hippodrome bill, San Francisco, this week, Ardell and Tracey were out, with Santry and Norton substituted. The Larneds also failed to show for the Hip and Merle Prince and Girls substituted.

The Kahler Children did not appear on the Pantages bill, San Francisco, this week. A quick booking resulted in Fred Fulton, the pugilist, being added.

Maud Muller, appearing with a vaudeville road show playing the Camp Liberty theatres, had to leave the bill at Camp Gordon, Ga., Monday, to return to New Haven, where her mother is dangerously ill.

Dow and Dale went into the Loew Palace, Brooklyn, bill Tuesday, replacing Josephine Davis, who had to leave after the first performance that day owing to illness.

Parsons and Irwin had to leave the show at Loew's Orpheum, New York, the last half last week owing to illness. Dot Marsell filled in.

Mike Paula, while at Newburgh last week, fell and dislocated a knee and was forced to cancel Pittsburgh this week.

"Camouflage" will take the place of the Bessie Clayton act on the Orpheum Circuit, opening May 5 at Kansas City. Conlin and Glass substituted for Kramer and Morton at the Royal this week.

George White (White and Haig) takes the place of Carl Randall, in "Oh, Lady, Lady."

McCarty and Lovering replaced William Ebs and Co. at the Princess, Montreal, this week.

Grace Fielding to succeed Helen Menken in "Parlor, Bedroom and Bath."

MARRIAGES.

Sina Gershen (Van Atta and Gershen), at the Casino, San Francisco, last week, and William Crackles (Cecile Trio), playing the Hippodrome in the same city, were married during the week.

Lottie Fletcher to Rodney Hildebrand, in San Francisco, March 21. Both members of Bishop Players, Oakland, Cal.

James W. Morse (Photo. Sec. Signal Corps) to Georgia M. Flick, Lancaster, Pa., at Madison Barracks parade ground, New York, by chaplain, April 28.

STUART WALKER ACTING.

Cincinnati, May 1.

Stuart Walker this week is making his first, last and only appearance as an actor in his stock company at the Lyric, playing the bishop in "Romance." Walker essayed the role at the solicitation of friends. This is his home town.

Margaret Mower as Cavallini, the opera singer, is excellent, excepting her Italian dialect. George Gaul is superfine as Van Tuyl, the banker. The piece has been given a beautiful setting.

Even at the top price of \$1, Cincinnati is not giving Walker the patronage he deserves. Next week he will present "Stop Thief."

SAVAGE SIGNS KEANE.

Robert Emmett Keane, by Henry W. Savage, to support Mitzi, in a new and unnamed musical play, by Edgar Allan Woolf and Jerome Kern.

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.

Boston, April 26.

Editor VARIETY:

As a rule I am a quiet young man, but have been finally aroused through your Forum regarding acrobats. These so called clowns and leg mania acrobats have a kick, eh?

Well I guess if they knew how to put talk together in an act as they can in your column they wouldn't have to be worrying about opening or closing shows.

Everyone in show business, whether performer, manager or critic, knows that the only spot on a bill for a dumb act should be either opening or closing unless the act is of unusual merit and novelty. And even then I would think twice if I were a manager to change a spot for them as it would no doubt hurt the rest of the bill. As far as dumb acts being considered fools and being kidded, that's all bosh and such statements are simply made to see how they look in black and white.

The audience recognizes a good act, whether acrobat, monologist or magician. In fact I have played on many a bill where acrobats or dancing acts have cleaned up on top of all others, and doing so by opening the show. Now does that not show that an audience gives for what it gets?

I will now explain why they get early or late positions. When an acrobat act is on people are walking in, but the people seated can see what they are doing. That also goes for people when they are walking out. If a talking act was on in same spot it would mean torture for whole of routine.

If a talking act had to open a show, it would not get what is due, as people are not sitting down and really listening so early on bill.

I suppose there'll be a million dumb acts looking for my scalp now, but I'll fool them all, as I'm being drafted next month.

No more now until another foolish argument arises. First thing we'll be hearing is that orchestras will refuse to play the finale as people are walking out on them.

Charles Smith,
(Chick-Smith-Chick.)

(Am being sent to Camp Devens, Mass. The Chicks will continue as a "two-act.")

Liverpool, Eng., April 11.

Editor VARIETY:

Postponing all vaudeville contracts about a year ago I signed up my present "exclusive engagement" with His Majesty, King George, and am now making good in active service.

The salary is not great, but it is sure and regular, and there are no hotel bills, rails, baggage or tips to pay. I manage to keep in touch with vaudeville matters over your side, and receive a batch of VARIETY issues every month from my old friend, Mike Conway (Conway and Leland, The Merry Monopeds), who are in Great Britain.

After my serious work daily I still find time to entertain some of the boys in khaki, and of late I have mixed among some thousands of American, Australian, Canadian, South African and British pals. They all welcome entertainments, and must be amused.

Can I ask a favor through you, i. e., I shall be glad of professional copies of latest hits from the music publishers—rags and good comedy songs, march and patriotic numbers, not forgetting the numbers with a touch of "home" and latest ballads?

There are some fine American

writers of ballads, and good Irish ballads are "some" hit I can assure you.

Any numbers our publishing friends care to send along will have my prompt acknowledgment, and I will defray all mail charges.

Please address: Frank O'Flynn, Air Mechanic 84790, Royal Air Force, 8 Cambridge street, Abercromby Square, Liverpool, England.

Mail will be immediately sent to where I am located.

I originally joined the Royal Flying Corps, but, as you will have read, we have amalgamated with the Royal Naval Air Service and are now known as the "Royal Air Force."

Not so bad for a "chicken" of forty years, eh?

All the best to friends across "the pond."

Frank R. O'Flynn.

(Mr. Flynn is known as "The Banjo Slapper," and was formerly of the Earle and Earle Royal Banjo Duo.)

—Chicago, April 28.

Editor VARIETY:

In last week's issue I missed the acrobats' plea. The acrobat as a rule is not a talker but his brain must be developed. The brain flashes the thought and the muscles do the rest.

An acrobat is one who tumbles, that is, one who turns completely over in the air. Wire rings, trapeze, perch, jugglers are not acrobats.

I've talked my way out of acrobatics but I didn't start until the old knees got the funny exemption noises in them.

We all admit the old brain is master over brute force only from a distance.

Just imagine talking naughtily to two underlanders, in a room alone with them. Suppose the naughty one said, "May your children be acrobats."

I always laugh at an acrobatic joke. It strikes my vein of humor, for many a trick is passed unnoticed by an audience. They aren't educated to acrobatics. They don't see them around 9 p. m. or 10 p. m., that is one reason. If they did, the acrobat wouldn't do more if the applause warranted it. He is all in. That is why there are so many singers and actors.

Woolworth, S. K. Knox and Irving Berlin must be disheartened before the acrobats come into popularity. A tune is much preferred to a bump by the majority. The acrobat came too late—the others were first, it's easier.

We acrobats are in the minority—but to ye who have a good acrobatic joke you may pull it for awhile but some time someone present may be acrobatically inclined and may not see the humor—so the inevitable happens.

Stan Stanley.

New York, April 26.

Editor VARIETY:

I should like to call your attention to Lamb's Manikins using my idea of a wire walker. I originated this figure eight years ago, and two years ago I filed my new act, "Circus Day in Toyland" (wire walker included) in your Protected Material Department.

Mr. Lamb states he had the figure years ago and never used it.

It's most remarkable he never thought of using it till quite lately—after he had seen my new act. He also states he intends using it till the end of the season. Am I to understand that my time and trouble are all for the benefit of others?

I want to call Mr. Lamb's attention to the new material I am using in

the private boxes, also performing lions and elephants. He might discover he had it all years ago, so why not take the lot?

Madame Jewell.

(The above reference to "wire walker," "lions and elephants" is of manikins, as employed by Jewell's Manikins.)

Camp McArthur, Tex., April 23.

Editor VARIETY:

Through the Artists' Forum I wish to thank the person or persons who so generously send me the VARIETY every week. It is welcome, indeed. Almost as good as a walk up Broadway. We are training hard every day getting in shape for a tryout on the Huns. I hope our stuff gets over O. K.

I am organizing a dramatic company in my regiment. Amusement is pretty scarce down here in Texas. The boys are all willing to do their share. If any one has a spare copy of any farce, comedy or light dramatic sketch or play, we would be delighted to have it. I will personally see that it is well taken care of and returned to sender. I have a machine and can easily write parts.

Trust this will meet with someone's approval.

Sgt. Shinn.

Address: Sergeant Geo. H. Shinn, Battery E, 21st Field Artillery, Camp MacArthur, Texas.

Chicago, April 28.

Editor VARIETY:

It is with great pleasure I note in last week's VARIETY that Marcus Loew is fathering the idea of vaudeville artists tipping stage hands with War Savings Stamps.

When I suggested the idea in my letter in VARIETY of April 4 I appealed to my fellow artists, not daring to hope any one of Mr. Loew's standing would find time to further the plan.

Now that the idea occurred to him also I feel content that with the energy he is capable of infusing into any undertaking he assumes tipping stage hands with War Savings Stamps will be universally adopted.

Edward Archer.

Rome, N. Y., April 30.

Editor VARIETY:

In answer to Sam H. White, of Clayton and White, in regards to "fit dance," I did this same dance with Leona Thurber's "four black birds" years ago as a pick, also with Mamie Remington and picks. I would not say I was the first to do the dance, as it was done before my time. Mr. Sheffield, being colored, has priority rights, as said dance was originated by colored people.

James W. Johnson.

(Johnson and Rollinson.)

New York, April 24.

Editor VARIETY:

Sir—The Walter James, who is singing at the Pekin Restaurant, is not the Walter James of tramp fame, now doing his own act in vaudeville.

Walter James.

GOOD-BYE BILL.

The U. S. Ambulance Corps is responsible for the show "Good-Bye Bill," a parting salutation to William Hohenzollern of Berlin, which is being presented at the aerial morgue atop of the 44th Street theatre. "Good-Bye Bill" like "You Know Me All" is an all soldier affair, but "Bill" is suffering from two or three handicaps. The show hasn't nearly the pep or push of that of the 27th Division and it is suffering because at the 44th Street Roof. Last, but not least, the show came into town on mighty short notice without an adequate advertising campaign.

The purpose of the performances in New York at this time is to stimulate recruiting for this branch of the service and to also lend an impetus to the Third Liberty Bond Drive. In the latter respect the boys managed to pull about \$12,500 out of an audience of less than 300 people Tuesday night. Largely responsible for this amount is the number in the show (incidentally the best) entitled "Buy A Bond." It is the whistling melody the audience carries away after the performance.

The piece is designated as a play with music, the book and lyrics by Sergeant Richard Fechter and music by Private William B. Kornell. The production was made under the direction of Lieut. Edwin R. Wolfe.

Three acts are required. The first is a recruiting station in New York, the second the gate to the camp at Allentown, Pa., and the

third "Somewhere in France." The story (such of it as there is) deals entirely with the life of the recruit in the American Ambulance Corps.

There are three numbers in the first act with the "Buy A Bond" song coming at the finale. In the second act are six numbers and in last act four. There is really nothing stirring until the last act, where there are several good comedy scenes, a jazz band, and chorus number with eight "girls" and Red Cross nurses and eight of the boys. This was the prize encore winner of the show. The only other appearance that the "girls" in the ensemble made was at the finale of the first act.

As compared to the "Al" show, from the standpoint of chorus and production numbers, "Bill" is far from measuring up to the standard. It could, however, be whipped into shape and one of the first things that should be done is the giving of more numbers to the "girls" of the chorus. They are always sure fire for applause and there lies the secret of putting these shows over. There are three "girls" among the principals who manage fairly well and in a cabaret scene three of the chorus "ladies" achieved credit and fourth, who was the partner in a dance specialty, went over solid.

In the last act the singer who worked with the jazz band strongly reminded one of Harry Bloom of vaudeville and song boosting fame. If it wasn't Harry then it sure was some other expro judging from the manner in which he put over "Dixie Volunteers" and "Little Bit of Sugar Down in Dixie," which were two interpolated songs. They both went over with a bang.

The principals, chorus and orchestra of "Good-Bye Bill" are as follows:

Prologue.....Pvt. George W. Kowalski

Caesar Charlemagne Pershing Lee,

Pvt. Robert Covington

Joseph Jackson Joffe Jones.....Pvt. Chas. Hamp

A Sergeant.....Pvt. Carl W. Middleton

Another Sergeant.....Pvt. Edward Bonoff

Still Another Sergeant.....Sgt. R. Fechter

Mitzy McFagan.....Pvt. Charles Kirkley

Red Cross Nurse.....Pvt. Charles Lawrence

Hardluck Himself.....Pvt. Charles Lawrence

Tom Collins.....Pvt. William A. McMichael

Basil B. Veeder (Harvard '17),

Pvt. Edward Bunting

Bornlee Buttercup.....Pvt. Charles H. Girardeau

Lieut. Milton E. Clappone

A Messenger Boy.....Pvt. Wm. Adrians

A Gate Guard.....Pvt. George W. Kowalski

Another Gate Guard.....Pvt. W. A. McMichael

A Usac.....Sgt. W. Baron

Taps.....Corp. Raymond Clarke

Miss Franco-American.....Pvt. Charles Keck

Flower Pilot No. 1.....Pvt. Edward Bonoff

Flower Pilot No. 2.....Pvt. Chas. Lawrence

A Tommy.....Pvt. Edward Bunting

A Spy.....Pvt. Wm. A. McMichael

A Pollu.....Pvt. Allen E. Mattox

Ober General Harsenpfeffer,

Sgt. Richard Fechter

The Kaiser.....Pvt. George W. Kowalski

Henry Ford.....Pvt. Ira Hidden

Stage Manager.....Sgt. Ferdinand S. Turley

Assistant Stage Manager.....Pvt. Eugene Roberts

Red Cross Nurses.....Pvt. Paul Helman

E. Glenn, Clifford Crowthers, Justin Langville,

Harold Conklin, Marshall Allen.

Last Aid Crew—Charles Hamp, Lee Parker,

Frank Morin, Paul McCoy, Robert Tanner,

Charles Pawlick, Charles E. Johnson.

Personnel of the Orchestra—Edward Mellon,

musical director; violins, Charles P. Pawlick,

Henry Van Arsdale, Fred Hubethal, Cedric

Hensold, William Gre, E. Mustarde; viola, Sgt.

Heinrich Otto; cello, William Weimer; bass,

Charles Neale; flutes, Paul Helman; George

Butler; clarinets, Ingram B. Brusletten, Arno

Uhlhorn; trumpets, Lee Donachy, Frank Scribner;

trombone, Mark M. Ross; tympani,

Charles Marshall; drums, Charles Emmerick.

Entertainment Committee—Col. E. E. Per-

sols, A. A. S., Commanding Officer; Lieut. Col.

A. A. S., A. S., chairman; Major W.

W. Vaughan, M. C.; Captain Max Stockton,

A. A. S.; Captain William E. Raken, M. R. C.;

Lieut. Tomlin, A. A. S., secretary.

Committee in Charge of "Good-Bye Bill"—

Captain William E. Raken, M. R. C., chairman;

Lieut. E. R. Wolfe, A. A. S., director; Lieut.

R. Kinzie, A. A. S., business manager.

OFFERS FOR SOLDIER.

One young American, now listed for service overseas with the United States Army Ambulance Corps, Private Charles Lawrence, will have a stage engagement awaiting him upon his return. Lawrence's stage opportunity comes as a result of his work in the "Good-Bye Bill" show on the 44th Street Roof and the singling out of his unusual performance by the regular reviewers of the New York papers.

Several offers have been made to Lawrence for a Broadway proposition in the future, upon his military service completion.

Eva Tanguay returned to New York this week and said she had no immediate plans for the future.

CABARETS

"The Midnight Frolic" on the Amsterdam Roof is in a lately revised edition. It opened last week. Principal additions are Lillian Lorraine, Will Rogers and Eddie Cantor. Miss Lorraine got the most attention, if not the most applause. It is said her measure of success on the roof will determine whether she is to reappear in "The Follies" this summer. Miss Lorraine started nothing the opening night. She had three songs, besides representing Joan of Arc in a patriotic finale. Miss Lorraine brought the best result to herself in the first number, when she appeared alone in a "swing" number, a crane swaying her across the floor in semi-darkness. The crane has no novelty nowadays even if "You're in Love" successfully revived it. The same effect was used for Miss Lorraine some years ago in a "Follies" production on the New York Roof. Then as now the swaying swing saved her, for on roofs Miss Lorraine's voice, never very strong, seems unable to get a song over. The other two numbers, both with the chorus around here, did not look to have been staged with any care or thought, especially a "Blues" number she led opening the second part, which sounded as though "there."

A "Ring the Cane" song was about the best of the produced numbers. Yvonne Shelton led it. The chorus girls had the Coney Island ring stands attached to their waists. Four or five canes were on each. Rings were thrown by the girls to men at the tables, and they in turn tried to ring the canes. "The cane you ring is the cane you get" applied here. It's a good audience bit.

With Messrs. Rogers and Cantor engaged for "The Follies," they probably concluded to save any "new stuff" for the show downstairs. Little new stuff was done by Rogers and none by Cantor in their single turns. Cantor got over the better of the two, individually, through his "Baby" song, the same number he has done all season with the "Follies," having opened with it in the show in New York last season. That's making a song stand up! Cantor's other number was "Cleopatra." Rogers faked a little talk of no moment, and slipped away. Both hurt themselves by having appeared in a double comedy impromptu turn earlier. It was of kidding impersonations, all locals, and although too long, got something before the first night house. What it may have done since is problematical, although the act probably has been programed further down.

Miss Shelton led two numbers and made a bright little picture. She is doing better on the Roof than she has done heretofore and seems to catch the spirit of that place. The chorus girls are about the same as in the last "Midnight Frolic," which was a much faster and better performance than the present one.

In the current Roof bill, one of the big hits is Frisco, the Jazz dancer. Frisco jazes his cigar and his dancing as he pleases, doing whatever he wants to up there and getting away with it. He has added a jazz "waltz clog" with "posing" and puts that over also. Frisco is a creator of something really odd in dancing. Frank Carter is furnishing the class with his appearance, singing nicely and dancing to fine effect. He is about the best singing and dancing juvenile the Roof has ever had. Bird Millman stepped in the new show to replace Mlle. Leitzel, and while probably no one can replace Leitzel, who is a marvel among athletes (more so because she is a good looking girl besides), Miss Millman still makes them hammer the tables through her wire walking. But it will be a long day before any Roof will have an

acrobatic turn that could sweep the house along as did Mlle. Leitzel.

Some extremely well posed pictures in a frame, staged by Mr. Haggin, marked the finals of each part, with the portion immediately preceding being patriotic. A new bit in number producing was an "auto song" with six or seven girls wearing the familiar radiator fronts of the better known cars. Dolores was handsomely gowned as a Rolls Royce, while the "Ford" girl appeared in overalls. This just about passed on the clothes. A chance to work it up with cut-out noise, back fire and racing engine effect back stage apparently was given no thought.

The numbers, excepting the "Blues," were written by Gene Buck and Dave Stamper. They are up to that pair's standard. Ned Wayburn staged the show. Rogers and Cantor impersonated Buck, Rogers doing the impersonation, with Cantor as Ziegfeld, "Buck" speaking to him. He said, "I tell you, Flo, I've got the right idea to this thing. They don't want all this stuff, just bring on the dames." Another imitation was of the manner in which Ziegfeld and Dillingham walked up to the Century theatre when they opened that house, and how they returned, after closing it.

The Government regulation against serving liquor to men of the Service is being pretty well observed in all of the best restaurants and hotels. The other night at a road house was a party containing one American and one Canadian officer, both in uniform, both related—brothers-in-law. The Canadian officer demanded and received what he ordered, while his relative had to continue on the ginger ale course. In a Broadway cabaret one evening was a party of soldiers only, seated directly behind a table occupied by civilians, two men and two women. The women were nearest the soldiers. All of the civilians ordered high balls. The women passed their drinks to the soldiers behind them, but an alert headwaiter detected the maneuver and issued orders that no further drinks should be served at either table. After some verbal passages between the parties and the restaurant management, the soldiers and civilians left the restaurant.

Morris S. Silver in Chicago has been appointed booking representative of the Moulin Rouge Gardens, Chicago, and the Hammond Beach Inn at Hammond, Ind. The Moulin Rouge has changed its name to Rainbow Gardens, and will open its outdoor summer season of vaudeville with seven acts, all booked through the W. V. M. A. "Jimmie" Henschel's orchestra will be on the job. The new policy inaugurates May 16, with a change in program every Monday and Thursday. The new owners of the gardens are Mann and Jackson. The Hammond Inn will also have a change of title and policy. It will hereafter be styled as the Hammond Beach Casino, and will open the summer season May 30.

The New York hotels and restaurants have made extraordinary efforts in the Liberty Loan subscriptions. The "Hotel Reporter" has been recording the gross sales daily at each. Several of the eateries have run the sale into the hundreds of thousands. Speakers are allowed on the floor, and salesmen or saleswomen go among the tables. The other evening a speaker followed the sale people over a restaurant, inquiring directly into the faces of patrons if they had purchased a bond. It was going somewhat too far in zeal, but the restaurant proprietor looked on complacently, accepting everything as a part of the drive.

Two numbers in "The Hodge Podge Revue" at Healy's "Golden Glades" stand out in that quite entering program, and one improves upon second view. That is "My Ragtime Serenade" number when the girls climb down from the top on collapsible ladders, with the music of the song quite pretty. The other number is "Spearmint," spelled out in lighted lanterns. Pieces of the chewing gum are thrown on the tables by the girls. This is strictly a "commercial" number. The opening date for Healy's Westchester Farm has been definitely set for May 10.

Fred S. Fenn and Joe Mann have formed a partnership to produce and stage revues. Their first productions open Saturday night, one at the Ritz (126th street) and the other at the Junior Order of Mechanics building, Newark. The Newark revue is only to run eight days, during the bazaar, and has with it the Burlington Four and Perry and Haven.

Business at the Century Grove has fallen away to nothing. George White is now there in place of Carl Randall. John Mears says that Ziegfeld's taking away 14 of the chorus girls and Lillian Lorraine hit the show hard just as it began to do business. The need of a big name is apparent at the Century.

Some of the Broadway restaurants are carrying a top line on the menu cards to the effect that if New York City votes local option prohibition, the restaurant will thereafter be unable to serve drinks with food.

Jack Roberts, amusement manager of the Paris-Louvre, San Francisco, has installed a revue in the Minerva Cafe, same city. The show, which contains twelve people, is headed by Caldwell and Shaw.

The Poodle Dog Cafe, Stockton, had its opening last week. Mort Harris, of Waterson, Berlin & Snyder's office, went to Stockton for the opening.

Walter J. Kennedy has been engaged to lead Billy Sharp's new revue for the Marlborough, which opens at the Hotel Monday night, May 13.

PELHAM BAY BAND BUSY.

The Pelham Bay (New York) Naval Station Band, which has 150 pieces, has been very active of late in the Liberty Loan Drive among the Manhattan theatres.

Lieut. Montague of the Pelham Bay staff has directed the movements of the band. Lieut. Montague had 75 of the boys play at the Winter Garden last Sunday evening, where they aroused intense enthusiasm. During this week they have appeared at several of the larger theatres along Broadway.

Lieut. Montague has also been making Liberty Loan speeches in the theatres.

STOCKS CLOSING.

Haverhill, Mass., May 1.

The Charles Emerson Players end their season at the Academy next week after a run of 32 weeks.

The members are Walter Gilbert, Ione Magrane, Walter Scott Weeks, Mabel Colcord, James J. Hayden, Gertrude Walthers, Gladys McLeod, Carroll Daly, Clifford Boyer, Kenneth Fleming.

Brockton, Mass., May 1.

The Hathaway Players, after 35 weeks at the Hathaway theatre, have closed. They expect to reopen in September.

Rochester, N. Y., May 1.

Vaughan Glaser will open with stock at the Temple here next Monday. The regular Temple vaudeville season ends Saturday.

CAMP UPTON SHOWS.

BY JESSE WEIL.

Camp Upton, L. I. April 29.

The vaudeville bill that closed here tonight after a four-day run has given the patrons of the Liberty theatre a strong appetite for more entertainment of this calibre. The whole show was truly "big time." Eight acts and two films were put on and the opening night the show ran two hours and a half.

"Melodrama Garden," with six young women instrumentalists, went over so big the audience whistled and shouted for more until there was no more to give. The girls wore Oriental costumes and appeared in a most elaborate setting.

Collins and Hart, this time with a parrot instead of a cat as a working partner, were taken seriously by many in the audience, who even yet refuse to believe a thin wire and a strong helper assist in the marvelous balancing feats. The parrot was in excellent voice at every performance.

Hortense Vaughn and Marie Dreams, billed as Vaughn and Dreams, who appeared on a bill here less than two weeks ago, were telephoned for in a hurry when the Cunningham left the program after the opening performance. George Miller, manager of the Liberty, had New York scoured for them and they were here for the Friday evening show. They went over in great style with a lot of new stuff.

Milton Pollock and Co. presented George Ade's playlet, "Spooking to Father." It was most refreshingly entertaining and highly amusing. The company of four seemed to have been moulded into the parts.

Howard and Sadler, two young women with considerable entertaining capabilities, were very much liked by their soldier audiences. Condon and Glass helped the bill along with very acceptable nonsense. The girls' costumes were dainty and her manner most pleasing. Bowman Brothers' blackface act was a corker. They had a hard time getting away from their audiences, but were liberal with extra songs and patter.

Here was a bill without a weak spot. The soldier wants to be amused. There was not a tin-drum effort in the whole show. The bills that follow this one must be up to the standard that has now been set, for the wall about "cheap" stuff will be set up again.

Monday, Tuesday and Wednesday nights "Stop, Look, Listen," was the attraction. While not the original cast by a long shot, there were still a few of the first principals left and the rest of the production was adequate. First half this week, "Twin Bells" and "His Bridal Night" Thursday to finish the week.

YAPHANK RAVINGS.

A handy dictionary of military terms for the information of all sweethearts, wives, divorced wives, about-to-be-divorced wives and about-to-be-married wives:

K. P. (Kitchen Police)—No one knows the origin of this officious title, as the duty consists of washing pots and pans, peeling spuds and onions, scrubbing the floors and tables, and, in fact, to be at the beck and call of the cooks (usually two ex-motormen).

SOUPY—Mess Sergeant's whistle for chow, also called "come and get it." It is one blow of the whistle, and one is all that is necessary.

CHOW (Mess)—Very good food (I hope the censor sees this).

FATIGUE DETAIL—To be handed a pick and shovel and then see who can do the least work. Fatigue also includes such sweet work as collecting garbage and other little things that may be necessary around camp.

M. P. (Military Police)—Has a lot of other names we don't dare print.

A. W. O. L. (Absent without leave)—A little vacation without troubling your captain to write you a pass. Upon return to camp you are usually given a few months on fatigue duty. This detail comes with it the honor of having an orderly in attendance every time you take a little walk, but as the orderly carries a rifle and has orders to use it, this form of distinction is seldom appreciated.

HUNK FATIGUE—Just Heaven—that's all!

PAY DAY—Not so good as it sounds. After your wife gets fifteen and Liberty Bonds and insurance are paid, you find you owe Uncle Sam just \$1.80.

FURLONGH—The eternal hope of every soldier.

N. C. O. (Non-commissioned officer)—The least said the best.

TOP SERGEANT—Beyond description. PRIVATE—The man who has less privacy than a cow.

Harry Reiners, the theatrical agent, now a private, was transferred the other day from the Depot Brigade. His fellow bunkies hung out a service flag with one star. Harry is trying to figure it out.

Private Lou Rurstein, formerly connected with Cort theatre and now on special duty at the Liberty theatre at camp, got so patriotic after seeing the Grand picture he went around looking for a place to enlist in the army.

George Gerhardt, formerly one of the editors of "Broadway Brevelin," says he can't see why they call them privates as he has 249 room mates in his barrack.

MUSICAL SHOW AT CAMP LEWIS.

Seattle, Wash., May 1.

The Lewis and Lake Musical Comedy organization opens at Camp Lewis May 5, with a company of 35 people.

NEW ACTS THIS WEEK

Helen Ware.
"The Eternal Barrier" (Dramatic).
 13 Mins.; Full Stage.
 Palace.

A distinct dramatic novelty at the end of a season—bare of such is the presentation of "The Eternal Barrier," which has but a solitary role, that being handled by Helen Ware, under the direction of Joseph Hart. All that is added to the playing of the one character is the automatic opening and closing of two doors on either side of the stage, a "baby" spot and the employing of two side spotlights. Otherwise a house set suffices. "The Eternal Barrier," by Tom Barry, is a war playlet, or rather it has a war background, vividly suggested through the one-sided dialog of the player. Two slides impart the fact that the action from the start until just before the conclusion takes place in the mind of the player. Thus the whole takes on the complexion of a dream, and yet it isn't that. Miss Ware enters as the widow of an American soldier killed in action. She had been happily married for seven years, but his parents had always been against the match, and she had never seen them. But now she has come to his people, from who she has been separated by the false social barrier, with a message from their son, and while she waits for a message that they will see her she imagines how they will receive her. With the stage darkened and only her face visible a door to the right opens, through which shines a spotlight, and in this spot is supposed to be the sister of the departed soldier. Through the door at the left then comes the mother, and finally the father. In turn the young widow talks to each invisible person, telling them of the glorious manner of the boy's fighting; how she had gone overseas too and worked in a base hospital; how he had been carried in mortally wounded, and how he had been decorated with the famous "Croix le Guerre," and then, finally, how he had "gone west." From each invisible figure the girl is supposed to be spurned, and she passionately clutches the war cross and rushes off. The stage is darkened here and when lights are turned up the widow is seated as at the start—it has all been imagination. The telephone bell rings and she sobbingly repeats the message that she is to come upstairs and that she is to make her home with his people. The palace liked this brief, unique playlet without doubt, and Miss Ware was called in front of the curtain after the lights for the next act had been flashed. Perhaps a player less clever than she would never have gotten away with it. There is just one danger, and that is, now that American boys are shoulder to shoulder with the Allies in the front line Miss Ware's vivid tale may strike too realistically. Just the same it is a worthy effort and a stirring one, and is the only one-person playlet not protean ever shown in vaudeville over here. *Ibee.*

Maxine's Creole Band (8).
Jazz Music.
 Full Stage; 15 Mins.
 McVicker's, Chicago.

Chicago, May 1.
 Maxine Douglas, remembered as the impressario of "Maxine's Follies Berger," has gathered to her support seven tan ladies and gentlemen who knock the stuffings out of a typical repertoire of rags and blues. The band acts as a background for Miss Douglas, who appears several times in astounding gowns. She has curves and class, and possibly a voice, but the band's accompaniment to her vocal efforts doesn't give the audience much of a chance to hear her singing. The musicians do not interfere with Maxine's stepping, however. It is of the gingery, high voltage type, and is timed to the motif of the act, which, at the very least, may be termed fast. A good act on any small time bill. *Saving*

Rita Mario Orchestra (10).
 23 Mins.; Full Stage (Parlor).
 Fifth Avenue.

A very pleasant stage picture is presented by the members of the Rita Mario Orchestra, 10 young women in a parlor setting, each girl in a different make and shade of evening gown. They are musicians, some more proficient than others, but all blending nicely, led by Miss Mario probably, although she has blonde hair in spite of her Italian name. The girls are neatly grouped upon the stage, around and in front of a concert grand piano, the player of which is also a drummer; while the regular girl drummer of the orchestra does an xylophone solo. The harpiste sings with a brief little dance, while the piccolo soloiste replaces the pianiste when the latter plays the drums. There are three violins (including Miss Mario as a violiniste), pianiste, drummer, piccolo, cello, harp, cornet and trombone. They vary their music in theme and tempo, but, withal, present a most pleasing performance musically and as a sight act. The composition in personnel with the "clothes" gives class to the turn, and the air of refinement connected with it is distinctly apparent. Some of the girls are prettier than others, like the harpiste, for instance; while some of the others attract more attention than their sisters through personality, like the xylophone player, who has a smile she should never forget; while others—the two violinistes as an example—do not relax during their time upon the stage, although both are pretty and of appearance. Miss Mario leads with some animation all the time and with much energy during the march number. It's a turn that will grace any bill. *Time.*

De Haven and Nice.
Dances and Comedy.
 9 Mins.; One.
 Colonial.

Charles De Haven and Freddie Nice were teamed several years ago. Last season both were on the road with "Springtime." For their reuniting they have gotten considerably away from straight dancing teams by working in laugh-getting comedy, that largely through Nice's ability as a comic. Opening the boys use "The Sister of the Lily of the Valley" for springing a collection of nonsense, but the close of the number uncovers some new dance business with the aid of canes. There follows a Svengali-Tribby burlesque, with Nice be-wigged and De Haven made up as a sort of Ophelia. This develops into a jazz dance burlesque when Nice says, "I have lost my power," and the other answers, "Let's do a jazz dance, which is up to the hour." Their final number finds the pair back in tuxedo in a dual dancing bit. It isn't lengthy, but several well-worked new steps and a corking Russian exit step took them off to excellent returns. Male dance couples aren't as numerous on the big time as they were a few seasons back, but here is one that is in to stick, for it fades a number of the others. *Ibee.*

Jack George & Co. (1).
Comedy and Songs.
 16 Mins.; One (Special Drop).

A man and woman presenting a comedy act, with the singing incidental. The girl is the owner of a manicure parlor and also operates the boot-black stand next door. She advertises for a shoe cleaner, and the comedian in blackface applies. The talk is rather aged, and all of the question and answer cross-fire variety getting few laughs. A couple of numbers, one by the girl and a comedy number by the man, finish the act. It is all small time. *Time.*

"Our Boys" (Playlet; 3).
 18 Mins.; Full Stage.
 American Roof.

Charles H. Smith, who wrote quite a number of playlets for the Loew producing department some seasons ago, is also responsible for "Our Boys," conceived with the idea of a human side of the war. The dialog is set in the office of a "hard-boiled" landlord, the characters being the boss, his stenographer and an elderly janitor, the latter using a slight German accent to denote his origin. The boss's boy informs his father over the phone that he has enlisted, and just at the same time the janitor asks for a day off as his son is being "sent away." The curtain is lowered for a few seconds to denote the lapse of a year. The landlord has become suspicious of the janitor, calls him in and tells him he is "through." When the old man asks the reason the boss bluntly explains. This brings forth a declaration from the janitor that, while he might have been born in Germany, his son was an American and right now was fighting in France with the United States expeditionary forces. This develops into the discovery that the landlord's son and the janitor's are chums in the trenches. Mr. Smith appears to have hit on a truthful angle of the German-American question, and "Our Boys" should please pop-time audiences, for there is no doubt that native-born sons of German parentage have enlisted and are fighting with as much courage and loyalty as the others. The program did not hold the cast names. Both male roles were well done, with the janitor standing out as the lead, the character being cleverly drawn by John K. Newman. *Ibee.*

Cantwell, Wright and Martin.
Comedy and Songs.
 18 Mins.; One (Special Drop).

Appearing before a special drop depicting the little country town railroad station these three men obtain a legitimate reason for their being on the stage. They are drummers selling ladies' wear, and while waiting for their train they tell a few gags and offer four songs. Two are solos and the others sung with the trio arrangement. "Little Good for Nothing—Good for Something" was the opening selection and scored. "Brother of Lily of the Valley" by the trio got laughs, and a bass solo followed. "We're Going to Hang the Kaiser" was their closing number, and it brought the desired finish. *Ibee.*

DeLite, Ethel and Hardy.
Dances, Songs and Talk.
 12 Mins.; One.
 American Roof.

A recently formed combination, two men and a girl. The latter has several song numbers. Dancing in which both the men figure singly features the turn. One of the men (probably DeLite) displayed several clever "steps" and should develop into a crack "hooper," since he is of youthful appearance. The act should fare well in pop houses. *Ibee.*

Alton and Allen.
Songs and Dances.
 One.
 Fifth Avenue.

Two young men in evening dress of good appearance who have made the mistake of attempting an unannounced imitation of better known dancers for their vaudeville turn, which includes dancing and singing. The absence of initiative on their part will hold them to the small-time unless they do something distinctive in their line, which is dancing. *Time.*

5TH AVENUE.

When the final accounting is reached for real effort in the Third Liberty Loan campaign in the theatres, don't overlook the 5th Avenue. All the smaller houses put in real hard work for the Loan Drive, but none could work harder than the 5th Avenue staff. Monday evening the speaker Harry Crawford, came from the west, who was not on the vaudeville program. Mr. Crawford, despite a hoarseness that was sufficient to keep him indoors for recovery, made a manful attempt and succeeded with the help of the house staff led by its manager, Bill Quaid. In rolling up a subscription of \$27,000 the 5th Avenue, obtained with more effort than a big time house would have secured \$100,000 in the same time, and with the same amount of work a big time could have rolled up nearer \$200,000. They did everything that could be thought of at the 5th Avenue, even to involving the aid of a little girl (the daughter of one of the musicians in the Rita Mario Orchestra). The child sold \$1,500. Besides Mr. Crawford, Al Herman aided on the stage, making appropriate remarks at the proper moment and relieving Mr. Crawford, who needed the assistance. Mr. Crawford did one thing many another Liberty Loan speaker has overlooked. When the audience rapturously started to applaud him after a glittering remark about the war, the speaker silenced the house with his hand, then said: "Please don't applaud anything I say. I am out here to sell Bonds, not for applause."

Mr. Quaid asked all men in uniform in the theatre to come up on the stage. About 60 responded. Among them were a lieutenant-commander of the Navy, several Army captains, one captain in the Marines, a number of lieutenants, a wounded sergeant of the Canadian forces, non-com officer of the British army, a cook in the navy, and the others in various capacities. "Look at these Bonds the officers standing to the footlights, one at a time, and leaving for their seats as a subscription was placed for them. The lieutenant-commander was "sold" for a \$1,000 bond, the British officer got two \$500 bids from a couple of civilian Englishmen in the audience, the captains "went" for \$200 apiece, the private for \$100, and the sailor remained on the stage at the finish, when someone gave \$2,000 for them. Mr. Herman said to the house, "Look at these boys who stand ready to fight for you. Give them a hand. Show them what you think of them." The house gave a "hand" that must have been heard down to Union square. "Now," said Mr. Herman, "buy the Bonds the way you applaud."

After the uniforms left the stage, a sort of raffle was proposed. One dollar contributions or donations were asked for to make up \$50, when bonds would be sold, each \$50 bond securing one chance on the raffle. The purchaser. One hundred dollars was donated in one dollar bills, which meant a sale of \$5,000 in subscriptions to make up the 100 chances, each subscription blank being crossed by its signer as many times as there were 50's in the amount subscribed for. These numbers were drawn from the 100 bills, and the fifth and tenth numbers winning the two \$50 gift bonds.

The Liberty Loan period ran almost an hour. While it practically ruined the remainder of the performance, it was far from being uninteresting, and of course a study in human nature from the small things that could be obtained only in a small time house, as, for instance, a man in the box who would not bid for a bond for any amount even when seeing a second lieutenant standing on the stage waiting for someone to "buy" him, but the same man taking a \$100 bond to obtain two chances on the gifts.

The 5th Avenue sold \$28,000 on the day, Monday bringing its total to that time up to \$390,000. The house will go over the half million mark.

The vaudeville portion opened with Curtis' Animals, followed by Alton and Allen (New Acts) with Fred C. Hagen and Co. in "The Way to Lose a Comedy Playlet," by Alton and Mack, with three people, next. It's not a good comedy sketch unless there were \$750 salary list to play it, and even then it would be doubtful. The story is all mother-in-law, with the mother-in-law the "fat" role, the present player losing many opportunities, while the wife is very weak, leaving Mr. Hagen to hold up the piece, which, for the most, must stay in the three times daily division.

No. 4 had Bailey and Cowan, who got over very big, but the act is leaning too heavily toward Mr. Cowan. He is sinking too much, or else not allowing Mr. Bailey to do enough soloing on his band. The act has a war song as the second number, so the boys don't seem to be taking any chances, but they can get over. A better balanced turn, however, would be more enjoyable. They also appeared during the Liberty Loan Drive which followed, singing what was announced as one of their own war songs, about "Buy a Liberty Bond," which was a better number than the war song in their act. Their act songs could stand replacement to make a better routine. It is not nearly as good a turn as it was at the Palace some months ago.

After the 11, song following the Liberty Loan was Alton and Allen in "The Circus Girl," amusing the house moderately and getting the most laughs with the burlesque mind reading. Next was Al Herman, who did just as well as he could have done but might have concluded it was no use after the Loan thing, for he didn't seem to want to take an encore, monkeying around with bows and applying the bow to his head. Herman made his act short and it ran very well. The Rita Mario Orchestra (New Acts) closed. *Time.*

PALACE.

It was just 11.50 Monday night when the exit march sent what was left of the audience out into the rain. Gus Edwards' biggest "Annual Song Revue," showing at the palace for the first time, had started one hour previous, it being the seventh and last turn. During its running many walked out but that should not be charged against the act, for it followed the Liberty Loan drive which, in itself, consumed around 50 minutes, and as there was no intermission, the show in total, taking in the opening news film, lacked only 10 minutes of four hours.

The Loan subscription period was attended by an address from "Parson" Edwards Davies, whose speech was of the polished order. But the drive itself was too dignified.

The bill itself seemed lacking in "pep." It was long in starting, and while there was scoring, there was no bit of extra proportions attained—in fact, but two turns came near the hit class. In the long show, however, the short dramatic novelty offered by Helen Ware stood out (New Acts).

Trizie Friganza, assisted by Melissa Ten Eyck and Max Welby, held over for the second week. Following the Ware playlet was not easy pickings for the Jolly Trizie, but her antics with Welby tickled the house and she well earned the right to give her humorous encore bit.

The Edwards production, billed as "The Fountain of Youth," holds a number of clever people and a numerous chorus, which has sixteen girls and six boys. The voice of the comedy blonde, Olga Cook, was heard to advantage. She is easily the star of the revue and seems headed for a production. Dan Healy showed as a likable juvenile and came through with a clever dancing number. A scoring dance effort, too, was that of Helen Coyne, a graceful toe artist, who was once in the Metropolitan ballet. Marguerite Dana was also in the cast, as Marie Villan, an Italian tenor, who was paid to mar his excellent voice by singing off key. It's a big act, but needed speeding to hold down the closing spot on such a lengthy bill.

John Swor and West Avey, on sixth and just preceding the Liberty Loan, carried off comedy honors. One or two new bits present, brought new laughs from those familiar with the blackface turn. Ed Flanagan and Neely Edwards showed "Off and On" in third spot, but failed to start anything until their encore bit with the "uke" and harmonica. That finish pulled them up into the running.

The Primrose Four were second, with their old ballads which were listened to, but not enjoyed over. "Hesitation Blues" for a finish got them more than a passing nod. The Seven Bracks, an interesting acrobatic combination, opened the show splendidly, the fast and exceptional "Riseley" work bringing liberal returns. *Ibee.*

RIVERSIDE.

There is an especially interesting show at the Riverside this week, with just enough "low comedy" to make the dresser turns stand out more forcibly. Judging by the kind of people that frequent that vaudeville spot, there would seem to be ripe for the establishment of a real music hall in that neighborhood. They are apparently people of means with a willingness to spend their money for entertainment and refreshment.

Mazie King, assisted by E. E. Marini, gave the show a pleasurable send-off with her neat dancing act, in which she is constantly on her toes. Through the act a couple of young and attractive-looking girls, with lots of life, play piano accordions with apparently rhapsodic relish, parading back and forth with neat dance steps and otherwise stimulating personal enjoyment in their professional efforts.

Smith and Austin, misfit hoofers, travesty virtuologists and general bonanzas purveyors, were laughed at for their ludicrous efforts. Elizabeth Brice at once won the good will of the audience by an opening number bawling the separation of the team of Brice and King, owing to Charley's enlistment, in which she hopes you'll accept her as a single, with such lines as: "Here I'll try to make it—here there King will do his bit," and so on. Her best number is a story song about a pair of newiyeds.

They had an earnest speaker on the Liberty Loan Monday night—impressive and carrying conviction. Bessie McCoy offered a German helmet as a prize to the largest single purchaser of the evening, whereupon a smart young representative of the Gotham National Bank, who had evidently been assigned to purchase \$50,000 worth of bonds for one of the bank's clients, made a lot of "clever" bids, among them offering to top any other bid for the helmet provided it carried with it a kiss from Bessie McCoy. Another man in a balcony box, realizing the situation, began running him up, and as a result, the bond speaker tried to have both high bids stand, but did not succeed in getting away with it. At any rate, they kidded the bank representative into bidding \$37,000 for the helmet and made him come upon the stage for his kiss, and, all told, secured his signature for \$50,000. The subscription for the day was \$110,500, making the total for the current issue at that house \$1,476,500, or only \$23,500 short of a million and a half as the contribution from one house on the third Liberty Loan.

Clark and Hamilton, with the familiar "Wayward Concell," with, as usual, a number of new quips right up to date on the timely topics. For that reason the act will never grow stale. Watch Bert Clark's work. Observe how he never tries to talk over a laugh—that he stifle till the psychological instant and then wallows over his come-backs, and

you will begin to understand the science of "making good."

Santly and Norton now wear gray Tuxedos, which distinguishes them somewhat from the regulation uniform of the dress-suit-wearing comedians. They feel that had the comedians sense not to out-stay their welcome. Bessie McCoy, with her two male singing assistants, and her historical patriotic review, together with her gorgeously caparisoned dances, went so well she had to make a little speech.

Due to the Bond sale and the number of lengthy turns, Jack Wilson came upon the stage at 11.30, too late for hardly any act to the audience seated. He was in white face and limped as though suffering from a sprained ankle. *Jolo.*

COLONIAL.

The bill lined up as an amusing show because of the presence of plenty of good comedy plus the animal novelty (March's Lions). This worked out in a measure in spite of the change in the Liberty Loan drive. Monday night the show was out around 11.15, which is early, considering the loan subscriptions. Tuesday night, when a fair house was in, the exit was 35 minutes later—just in time to debouch the crowd into the down-pouring rain. That was not the fault of the Liberty Loan workers, however, who had planned to be brief, and were successful in their work (Edwards Davies speaking). But an eccentric patron started buying bonds for men in uniform present in the house, and the collecting of single dollars, enough to buy three \$50 bonds, consumed much time.

There was one change in the running order from the program when Mario Lo and Co. were sent from closing to the spot allotted to the lion turn, which elicited intermission. The sign act, then their put to open intermission, and the cage was set up, but Trizie Friganza, who doubled from the Palace, refused to follow the jungle cats, who were then placed in closing spot. There March's novelty held close attention, though the act is by no means the sensation here that was claimed for it abroad.

Miss Friganza, resplendent in a purple coat of spangles and a gown of white crystals, delivered a hit on seventh. It was easy pickings, made sure with the burlesque dance after Ten Eyck and Welby performed their part of the entertainment. That he can whirl on his shoulder the weighty Trizie speaks well for Welby's condition and his early athletic training.

Just popcorn-colored haired Frank Fay was a favorite. Following the loan stunt in next to closing, he soon showed his class by quickly wooing the house back into the show humor, with the assistance of "Helmar," his pianist. Fay also eked out a hit, earning an encore in spite of the late hour.

The third hit went to "believe me" Milt Collins, who offered his Collins brodon style of monolog. Collins has built a solid talk routine that is up to the minute, and he scored many hearty laughs. His success indicates that dialect is no bar if the material is there.

Ray Fern and Marion Davis fared very well with their "Nightmare Revue," which Gertie Vanderbilt takes credit for presenting. On the third Fern's name was tickled the house, while the good looking Miss Davis flashed some rather odd clothes. The Eddie Miller Duo went over nicely in second spot. Eddie's handling of "Hello Central, Give Me No Man's Land," found healthy response, and the boys' "Rigoletto" number brought them out for a well earned encore. It being the "Shag" De Haven and Freddie Nice, reunited, opened intermission in fine shape (New Acts). De Witt Young and Sister with neat juggling opened the show. The Mario Lo turn was slow, but produced pretty effects. *Ibee.*

ALHAMBRA.

Despite an excellent bill on hand, business at the uptown Keith stand was far below the average of the house Monday night, and it was apparent that a large percentage came solely to see Grace La Rue, the headliner, for the bulk of arrivals came late and exited immediately after Miss La Rue had completed her specialty. And Miss La Rue never appeared to better advantage, running completely through her repertoire and being forced to encore with a medley of the numbers she had popularized in productions. Of them all, she appeared best in "Cherry Blossom Land," in which she wielded her wonderful personality to its limit. Her "arm work" and long strides over the stage are particularly fascinating and set those three little stage tricks with a voice that rings as clear as a bell. Grace La Rue was easily the program's hit and well deserved all the laurels she gathered at the Alhambra.

Another "single" woman on the bill can safely be credited with second honors, giving the show a touch of character sinking that is equal to the best. Ray Samuels, Miss Samuels for no reason whatever, gathered practically all the music publishing royalties in New York at the house Monday night, the crowd coming in with her introduction and after working their limit, left rather disappointed, for Miss Samuels has but one or two published songs in her routine. Her many months' work in the outskirts has seasoned her for New York and notwithstanding the scores she has gathered in her former years, her present turn looks better than any she has previously offered.

The "Rube" song is especially well handled and the patter accompanying the "Alexander" ditty is excellent. One of the missing character actors was a Hebrew song, in which dialect she is particularly good. She should, if possible, add this type of song to her present routine.

Ray Samuels, one of the best character singers of her style to ever storm big time vaudeville in the east, has been followed by hundreds, but has never been duplicated by one.

The Levovios opened with their wire work and juggling, combining the two into a rather nifty little specialty, the speed and accuracy insuring them a hit.

Alexander, O'Neill and Sexton were second, with Alexander offering his female impersonation in brown. His cheap, coarse, a part in his line is losing the vocal finesse he once was credited with. His sex was easily discerned early in the turn through this defect alone. His dressing is still up to the mark and his form holds its own, but the masculine tenor of his voice is a natural drawback. The double dance by the boys was well liked.

There were two fine bits of character work on the bill, one by Hugh Herbert in "The Lemon" and the other by John Hymer in "Tom Walker in Dixie," with the final running pretty even. Herbert handles the Hebrew character with a degree of naturalness that warrants his entry into production work. Never offensive, always funny, he plays the type as it really exists. Hymer's darky dialect and mannerisms are too well known to need a review. He was a "clinch" hit from beginning to end.

Hawthorn and Anthony opened intermission with a sprinkling of the former Anthony and Mack specialty and some new material which suggests a touch of the Duffy and English turn. This occurs at the finale when the couple bow on and off with various instrumental accompaniment. Formerly a partner of English, probably has a right to this "bit," so no suggestion of piracy could be consistently made. It's a good comedy turn and should find little trouble in connecting. Hawthorn is an excellent "straight" and Anthony, despite his many partners, still remains a "true" comic.

McKay and Ardine were on late and, with a following of fifteen that few can boast of, they "cleared up." The dancing was especially appreciated with its dialect comedy getting its full returns. Fink's Mules closed the bill, the "company" earning the majority of laughs on the falls. A corking show. *Wynn.*

ROYAL.

One of the best known of all stage props was worked overtime at the Royal Monday night. The ever-busy act was the piano. Just as an idea of what a piano does as there, the accompanist in the May Naudin act had an lining and spot all to himself. Frank Westphal trotted on next and spattered a few rounds with the music box, and just when it seemed time for a respite for the piano it was again trundled into view in the Sophie Tucker act, while that long-haired ivory keyboard manipulator was at it hammer and tongue. Westphal hopped in view again, and was in the Tucker finale with another piano scene. Jimmy Conlin bobbed up later for his familiar fo de rol with the instrument.

William Ferry opened and proved a good one in the spot. Aubria Rich and Ted Lenore went along quietly until they swung into the musical section with the accordion and guitar and the returns were heard. There was applause for Charley Grapevine and Anna Chance when their names were flashed, showing they were not forgotten in the neighborhood, and their little playlet with the touch of nature at the finish added another niche to their popularity. Their dialog was full of the usual Grapevine satire and humor and the troupe enjoyed immensely.

May Naudin, vocalist, with light operatic routine and a voice of high range, with piano accompanist, was in fourth position and she did very well, all things considered. On the program she was carded to appear in the second division, but with Sophie Tucker on ahead there would have been nothing for Miss Naudin. Miss Naudin had a series of old songs to sing, and a doubtless carried because of her preference for them and their suitability to the voice. For an encore she offered a war song that sounded new and had the usual patriotic sentiment.

Frank Westphal acted as though he had studied his stage lessons under Jim Morton's tutelage as far as the opening section of his turn is considered, but elicited hearty laughter throughout by his boozish antics. Sophie Tucker, as radiant as the rainbow and seemingly happy as a big sunflower, was a sure-fire cleanup with that beaver moving Trojanlike workers backing her up. Every song was well received and put over in excellent Tucker style, while 'tis needless to add that the jazz part was a whole show in itself. Great stuff for the Bronx, and they ate it up.

After intermission during the Liberty Loan appeal, with Pat Rooney's son being the feature, with a recitation and a dance that proved conclusively that he is a chip of the old block. Sophie Tucker went through the audience and got a lot of money—for the loan. She got right into the work and once offered a kiss to anyone buying \$5,000 worth in bulk. It was a mighty huge spot. Conlin and Glass had following so much singing and piano playing, but they stuck and won out a hit being registered. Conlin and Glass appeared in the program spot originally laid out for Krumer and Morton. Rooney, Bent and Co. appeared in the "Over There" farcical sketch that proved a laughable affair. The act itself proved a hot over other turns offered by the Rooney-Bent combination, although the encore in "one" had the audience yelling for more of their old routine. The Hopper-Marbury act closed, with the audience filling out in bunches as the hour was unusually late for vaudeville uptown. It might be well to add that the Loan collection amounted to more than \$1,000 at the Royal Monday night. *Mark.*

RINGLING BROS. CIRCUS.

Chicago, May 1.

Despite an aggregation somewhat weaker than last year, Ringling Brothers Circus did a much better business than last season. Opening splendidly and shading off to a fair business on the second week.

The new spectacle, "Days of Old," is a grand and elementary appeal to the children, with plumed knights, ladies faire and that sort of thing. The kiddies loved it. About a hundred girls are used in the ballet, and as many supers are utilized to represent the various hangers-on that were presumed to have been the correct atmosphere in King Arthur's time.

Lily Lettice and May Wirth were the headlined attractions. There is no doubt concerning the merit of these artists. One is the best web worker in the business. She is so desirable an attraction that Morris Gost and Florens Zeigfeld competed strenuously for her services after her circus tour is over. Zeigfeld won out, and Lettice will do her act in the fall at the "Midnight Frolic," New York. As for Miss Wirth, there is no doubt that she occupies the premier position among the hosts of equestriennes who have come and gone while May held her position securely. Miss Wirth hasn't changed her act from that of last year. She doesn't have to. There can hardly be any improvement. The bit where she jumps on a moving horse with baskets tied to her feet is still the high spot of her act.

These two performers had the entire floor to themselves during their acts. As twin hubs of the big Ringling wheel, they were surrounded by the following spokes:

Elephants, presented by Burt Partridge, M. G. Denman and Ross Roberts; Three Jahns, perch acrobats; The Ortons, wire-walkers; Flexible Schubert, trapeze; Melnotin, aerial; Miras, Bros., high perch.

Castello-Rooney troupe of equestrians; Five Highlanders, horsemen and barippers; Davenport-Walton troupe, equestrians; Roy Rush's colliers; Huling's Seals; Egner's Geese; Curtis' Colliers and Ponies.

Ching Hing Lee troupe; Four Riders; Four Jangleys; Jackson and McLaren; Bob Kirk's desert athletes; Davis and Rooney, society riding; Carr and Sarnack, equestrian posing; Filis Family and Mr. and Mrs. Don Curtis, manage horses.

Nelson Troupe and Clarkons, in aerial feats; athletic acts by The Lanoes, Hillary Young, Tamaki, Otogawa, Johannes troupe, Mons. De Long and the Bovans; Percy C. de la, Bob Huddleston's bears, monkeys and dogs; equestrian acts by Melton troupe, Martin family and De LaVans; Kerslake's pigs; teeth acts by Norton sisters, Tybell sisters and Ellet sisters.

In addition there was the veteran troupe of Ringling clowns—over 50 of them—the Hippodrome races and other features.

AMERICAN ROOF.

One of the usual shows at the American Roof for the first half with nothing extraordinary on the bill and the running decidedly tame. Down stairs the picture, "The Kaiser," was evidently drawing them in, but up on the Roof business was light Monday evening.

Bert Wheeler and Co. opened, doing a comedy juggling act that drew well upon the props in the turn to get it over and failed to give the show more than the average start. Harrington and Mills, a colored boy and girl, sang their way through three songs mixed up with some talk and dancing that got them a little, but not enough to brag about.

McLellan and Carson, on rollers, provided the first real laugh, the boys' talk causing the management and the act also considerably. He is also doing some nice work on the rollers and the pair present a turn that should easily hold interest for them in the smaller houses.

Belle Montrose helped things along with her impersonation of an amateur filling in on the bill using a "plant" in the audience to help towards the finish. The house enjoyed the girl's discomfiture and with some singing at the finish she got away nicely.

Hattie Kitchener, playing a violin with a canary bird as the feature of the turn, closed the first half. The act is called "The Golden Bird." The bird sings upon hearing music the same as all canaries do, but it is also supposed to imitate the call of any bird Miss Kitchener plays upon the violin at the request of the audience. Every now and then the bird is singing while doing the impersonation and also having its head down at the bottom of the cage while warbling. It's got to be some bird to chirp with its head lowered. The turn could stand some cutting. It is now running 17 minutes and that's a trifle longer to listen to a violin and a bird which, after all, is only a matter of show and show. Up on the Roof they fell for it to a more or less extent, and the girl and her winged partner did fairly well, which made a good record for both.

Bruce and Betty Morgan opened the second half with a pinno act that held, in between the four songs, some very worn-out gags. They failed to cause the ripple that a couple should fix up the talk. It is now doing more harm than good. A couple of real laughs in the turn would go a long way to helping them along.

S. Miller Kent presented his old "Raffian" sketch, "The Real Mr. I." that has the trick finish the bonus detective and his pal. The sketch is a good one, but the audience is a real "Mr. Q." It still remains of value for small time, as it is some years since Mr. Kent last played this then very successful sketch.

Betts and Chidlow, next to closing with songs and talk, got away nicely and were followed by Howard's Bears, who closed the show.

In Vandeville Theatres

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

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[illegible]

Great Howard
 Davis & Stafford
 4 Russ Hodges (low)
 *NATION (low)
 *Russell & Rentrice
 Thomas & Henderson
 Great Howard
 Montrose & Allen
 *Miroslava & Serba
 2d half
 Fred & Dixie
 Walter Percival Co
 Nell McKinley
 6 Royal Hussars
 ORPHEUM (low)
 Darto & Silver
 Earl & Irene Lowry
 *Raymond Wiley Co
 Follis Sis & Lekroy
 Geo Barbier Co
 Harris & Maplon
 Musical Avolos
 2d half
 Russell & Rentrice
 Nilton & Sands
 "Swain's Animals
 Pond Alright Pal
 "His Lucky Day"
 Dave Thursty
 "Midnight Rollickers"
 B. LIEVARD (low)
 Bicknell
 Orben & Dixie
 Walter Percival Co
 Willie Solar
 Ergott's Lilliputians
 2d half
 Darto & Silver
 Earl & Irene Lowry
 S Miller Kont Co
 Brown & Barrows
 Musical Avolos
 AVE B (low)
 Fabian Girls
 Anderson & Reap
 "Ambush"
 Fred LaReine Co
 (One to fill)
 2d half
 Winton Bros
 Buzzel & Parker
 Marino & Maley
 Bros 5
 (One to fill)
 Brooklyn
 ORPHEUM (ubo)
 Trizix Friganza Co
 Ray Samuels
 Aveling & Lloyd
 "The Gowan Co"
 "Bonfire of Empire"
 Al Herman
 Brown Sisters
 Page Back & Mack
 5 Nelsons
 BUSHWICK (ubo)
 (Spring Festival)
 Nan Halperin
 Bert Levy
 J Lucas Co
 Jack Wilson Co
 Frank Fay
 Fern & Davis
 Bailey & Ardine
 Kane
 Marie Lo Co
 (One to fill)
 BIJOU (low)
 Palmaria & Partner
 Nilton & Sands
 Dave Thursty
 "Midnight Rollickers"
 Wood Mel & Phil
 Harshisha Bros
 2d half
 4 Roses
 Thornton & Thornton
 Wm Dick
 "Officer 411"
 Carlos & Nell
 McClellan & Carron
 DeKALB (low)
 Sadie Fendeller
 Marino & Maley
 Saxton & Farrell
 Billy Gleason
 Parker & Carroll
 "Midnight Rollickers"
 2d half
 LaPalmaria & Partner
 Lawler & Daughter
 Montrose & Allen
 McKinley
 Willie Solar
 Von Cello Co
 FUJTON (low)
 Martell
 Tyler & Crollus
 "Officer 411"
 Bell Boy Trio
 Grey & Old Rose
 2d half
 LaVaux
 O'Neill Sisters
 Maxwell Quintet
 Wood Mel Phil
 3 Sports
 LA VOICE (low)
 Buzzel & Parker
 McClellan & O'Donnell
 "On Western Front"
 (Two to fill)

2d half
Lonny Nase
Theresa & Irwin
(Three to fill)
WARWICK (1st half)
White Steppers
Lonny Nase
Morgan & Grey
McCloud & Carp
(One to fill)
2d half
Fahlan Japs
Harris & Manlon
(Three to fill)
Aberdeen, S. D.
RIALTO (abc)
2d half
O'Laughlin & Wms
Tetsuware Japs
Foy Toy Co
(One to fill)
Albany, N. Y.
PROCTOR'S (ubo)
Louise & Mitchell
Lloyd & Wms
Gypsy Songsters
Hallikan & Sykes
Julian Hall
Collins & Hart
2d half
Watson, Doga
Holmes & Suchanan
George Yeoman
Whipple Huston Co
Ward & Van
Ford Sisters
Allentown, Pa.
ORPHEUM (ubo)
Fraser, Price & H
Mr and Mrs Melburne
Geo Jessell
(Two to fill)
Augusta, Ga.
GRAND (ubo)
(Macon split)
The Littlejohns
Alf Grant
Eleanor Cochran Co
Wellington Trio
Martha Hamilton Co
MOJESKA (1st w)
Cervo
"Everyman's Sister"
Dunbar & Turner
4 lehkawa Japs
(One to fill)
2d half
Hakings
Fiske & Fallon
Shannon & Annis
Pleano & Bingham
"Whirl of Girls"
Bakersfield, Cal.
HIPPO (a&b)
(5-7)
Berry & Nicholson
"Campus Girl"
Richards & Ward
(8-9)
Gypsy Dancing 8
Packard Trio
Scamp & Scamp
(10-11)
Senna & Weber
Merle Prince Girls
The Morenos
Baltimore
MARYLAND (ubo)
Perlot & Scofield
"Mar'ia Wireless"
Hallitts & Barnes
"Somewhere in Fr"
Chief Capoulican

LOS ANGELES and SAN FRANCISCO
Shanley and Furness ("Fifty-Fifty")

2d half
Elizabeth Mayne
O'Donnell & Blair
Orth & Cody
Alton, Ill.
HIP (wva)
Bertie Brown
Knowlin Troupe
2d half
Calts Bros
Burdella Patterson
Altoona
ORPHE'UM (ubo)
Chas Bradley
Frank Stafford Co
(Three to fill)
2d half
Kenny & Hollis
Farrell Taylor Co
Emmy's Pets
(Two to fill)
Anneton, Ala.
LYRIC (ubo)
Carhrey & Cavanaugh
Hallen & Fuller
Nash & O'Connell
"Janet of France"
The Demarecs
2d half
Hazel Moran
Bertie Heron
Mr & Mrs G Emmet
Moore & Whitehead
Montambo & Nap
Atlanta, Ga.
LYRIC (ubo)
(Birmingham split)
1st half
Models De Luxe
McMahon & Chappelle
Ed Reynard Co
Bennett & Richards
"Village Tinker"
3 Robbins
TAYLOR (loew)
Taylor & Howard
Gorman Bros
Kitty Francis Co
2d half
Cerno
"Everman's Slater"
Dunbar & Turner
4 Ishikawa Japs
Auburn, Mo.
JEFFERSON (ubo)
Lowel & Pondelton
Steve Freda
(Three to fill)
2d half
Nat Cafferty Co
Reynolds & White
Marie Stender
"Al Rocky Pass"
(One to fill)
Santley & Norton
(Two to fill)
HIP (loew)
Belle & Caron
Winchell & Greene
Phyllis Gilmore Co
Nat Carr
Clark's Hwallans
(One to fill)
Battle Creek, Mich.
BIJOU (ubo)
(Sunday opening)
(Kalamazoo split)
1st half
Violet & Charles
Stetson & Huber
Kinsbury & Munson
Ronald & Ward
Scotts Lads & Las
Belleville, Ill.
WASHINGTON (wva)
Paul Rowens
"The Fixer"
Burdella Patterson
2d half
H & E Conley
Riley & Conley
Robbie Gordone
Binghamton, N. Y.
STONE (ubo)
1st half
Martin & Rayes
Billy Kelgard
Reynolds & White
(Two to fill)
Birmingham, Ala.
LYRIC (ubo)
(Atlanta split)
1st half
Texas 4
Demarest & Doll
Ed Esmond Co
Josie Heather Co
Espe & Dutton
3 Robbins
F & R Warner
Reasmond & Dorothy
Douglas Flint
Poley & O'Neill
Lyons Trio
2d half
3 Robbins
Taylor & Howard
Gorman Bros
Kitty Francis Co
Bloomington, Ill.
MAJESTIC (wva)
Hill Tiroll & H
Boothby & Everdeen
"Here & There"
Holt's Minstrels
(One to fill)
2d half
Page & White

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Walter D Nealand Co
 Williams & Wolfus
 (Two to fill)
Hoston
 KEITH'S (ubo)
 Belgium Trio
 Allen & Alton
 Reinee Davies
 Mayo & Lynn
 Mrs T Whitten Co
 Bert Fitzgibbons
 Lillian Shaggs
 "For My Democracy"
 Lillian Shaggs
 Seabury & Shaw
ORPHEUM (loew)
 Goldie & Mack
 Gordon Barker Lucky
 Austin Stewart S
 Lillian Mortimer Co
 Jones & Sylvester
 Merian's
 2d half
 Martini & Fabrini
 Chas Gibbs
 Walker & Ill
 Chabot & Dixon
 Olives
 (One to fill)
ST JAMES (loew)
 Burns & Jose
 Lee & Cranston
 "Cloaks & Suits"
 Tabor & Greene
 Nat Nazarro Co
 2d half
 Parise Duo
 Fox & Ingraham
 "Our Boys"
 Adams & Guhl
 Mortex Ladies
Bridgeport, Conn.
POLI'S (ubo)
 Young & Wheeler
 J C Mack & Co
 Haywood Stafford Co
 Kenny & Nobody
 2d half
 Clayton & Clayton
 Fon Que & Tuxer
 Dunbar & Huber
 "Venetian Orysses"
PLAZA (ubo)
 Will Morris
 Scott & Kane
 Martin Lums
 "Melody Garden"
 2d half
 Anderson Girls
 Clark & Laylor
 "Money or Life"
Buffalo
SHEA'S (ubo)
 Bernivell Bros
 Joyce West & Moran
 "For Pitty's Sake"
 Mack & Vincent
 Moon & Morris
 Van & Schenck
 Eddy Duo
Butte, Mont.
PANTAGE'S (p)
 (4)
 (Same bill playing
 Anacanda 8; Mis-
 soula 9)
 Dance Girls of Delhi
 Pearson & Goldie
 Alcy Gayden Co
 Pat Barrett
 Rose & Ellis
 Zeno & Mandel
Calgary
ORPHEUM
 DeHaven & Parker
 Norton & Melnotte
 Moore & Gerald
 Valayda & Brasils
 Ruth Budd
 "The Connoisseur"
 Mack & Killiams
PANTAGE'S (p)
 "The Follies"
 Geo M Rosner
 Leonard Brown Co
 Reeman & Anderson
 Henry & Moore
Camden, N. J.
TOWER'S (ubo)
 2d half (2-4)
 The Concoction
 Armstrong & Strous
 Eva Fay
 Hunting & Francis
 "Stockings"
Canton, O.
LYCEUM (ubo)
 Frank Carmen
 J & A Francis
 "Rialto Revue"
 McWatters & Tyson
 Mullen & Cooxan
 Galletti's Monks
Champaign, Ill.
ORPHEUM (wva)
 (Sunday opening)
 Hann & Eliaz
 Skelly & Halt
 Harry Holman Co
 Ad Robins
 Maximes & Bobby
 2d half
 Aerial Eddys
 Ruthie & Everdeen
 "Here & There"
 Tally & Harry
 Private L Hart Co
Charleston, S. C.
ACADEMY (ubo)
 (Columbia split)
 1st half
 Mary Donahue
 James West
 Templeton Gessner &
 H
 Roeman & Sloane
 Wheeler S
Charlotte, N. C.
ACADEMY (ubo)
 (Roanoke split)
 1st half
 Fred Elliott
 Schoen & Walton
 Rhodas & Magnere
 Minnie Allen & Sis
Chattanooga, Tenn.
RIALTO (ubo)
 (Knoxville split)
 1st half
 Clifton Walters
 Edith Chisnot Co
 Cooper & Ricardo
 The De Bars
Chicago
MAJESTIC (orph)
 Mme Sarah Bernhard
 Anna Chandler
 Dickinson & Deagon
 Maryland Singers
 Kelly & Galvin
 J & C Williams
 Swan & Swan
 (One to fill)
PALACE (orph)
 Cressy & Dayne
 Bowers Walters & C
 Ames & Winthrop
 Florence Tempest
 Edith Borden Co
 Nankicki Troupe
 Bennee & Baird
 General Pleano Co
 (One to fill)
KEDZIE (wva)
 Lemolmi
 Derry & Dayton
 Kingsbury Co
 Raines & Goodrich
 Jordon Girls
 2d half
 Alvarez Duo
 Fay & Jack Smith
 "The U-to-Date"
 Marshall & Covert
 Appdale's Animals
LINCOLN (wva)
 4 Buttercupps
 Hopkins & Axtell
 Lillian Watson
 Bullo Bros
 Rethall & Whiting
 2d half
 Bertie Fowler
 (Four to fill)
NO HIPP (wva)
 Walker & Texas
 Mildred Hayward
 William Zimmerman
 Lazar & Dale
 "Lots & Lots"
 Chas McDooms Co
 Nell O'Connell
 T P Alwood
 Collette Quintet
 Conlin's Novelty
 (Four to fill)
 McVICKER'S (loew)
 Retter Bros
 Al Wohlman
 McKay's Revue
 Welser & Reiser
 Gleasons & Houlihan
 Mildred Sextet
 Mullen & Rogers
 Schooler & Dickinson
 Billy Kinkaid
 (One to fill)
Cincinnati
KEITH'S (ubo)
 Myrl & Delmar
 Perella Sextet
 B & H Gordon
 Chris Richards
 Derrin's Animals
 (One to fill)
EMPRESS (abc)
 Marker & Schenk
 Ott & Bryan
 Milton & Rich
 LaMont's Cockatoos
 (One to fill)
Cleveland
KEITH'S (ubo)
 4 Harlots
 4 Harmony Kings
 Bert Baker
 Melblinger & Myers
 Robt T Haines Co
 Burns & Frabito
 Belle Baker
 (One to fill)
MILES (miles)
 Hubert Dyer Co
 Gene Greene Co
 Paula
 "Flinders Keepers"
 Mae Curtis
 (One to fill)
Columbia, S. C.
PASTIME (ubo)
 (Charleston split)
 1st half
 Rouble Sims
 Helen Harrington
 The Waltons
 Lew Dockstadter
 Sterling & Margarite
 "The Texas"
JEFFERSON (bp)
 Singer Dancing Girls
 Fat Ling Sing
 Jack Kennedy Co
 D Harris & Variety 4
 Lottie Mayer Co
 "The JEFFERSON" (inter)
 Rubie Troupe
 Lambert & Frederick
 "Honor Thy Children"
 Rae E Ball
 Odiva
 Herbert Crofts
 The Le-Grohs
 Danville, Ill.
PALACE (ubo)
 (Sunday opening)
 J & G O'Meara
 Tom Edwards

Robbie Gordons
2d half
Christie & Bennett
Bertie Fowler
(One to fill)

Davenport, Ia.
COLUMBIA (wva)
(Sunday opening)
Sigabees & Dogs
A & G Terry
Angel & Fuller
Bliss City
Princess Kalamia
2d half
Aerial Balletts
Walker & Blackburn
Kingsbury Dabo Co
B. Butterfield
Hill Tivoli & H
Dayton, O.
KEITH'S (ubo)
Athos & Reed
Al Abbott
"Motor Boating"
7 Little Darlings
Sylvia Clark
Ernest Evans Co
Harry Cooper Co
Curson Sis

Denver
ORPHEUM
"Vanity Fair"
Neille Nichols
Vardon & Perry
Lucille & "Cockle"
Reed & Wright Girls
"Corner Store"
Oakes & Dour
PANTAGE'S (p)
"Girl at Cig Stand"
Homer & Dubard
Canfield & Cohan
Ellen Fleury
Rosecoe & Mastrals

Des Moines
ORPHEUM
(Sunday opening)
Edwin Stevens Co
Morton & Glass
Alfred LaTiff Co
Leo Beers
Hanson & Clifton
Stuart Barnes

Detroit
TEMPLE (ubo)
"Rubeville"
Mme Chilson Ohrman
Dooley & Sales
Columbia & Victor
W J Reilly
Mae & Cox
Queenie Dunedin
Rodolphe Bros

St. Louis, Mo.
BRBER'S (wva)
Geo & May LaFerre
Rice & Francis
Roach & McCurdy
"Cranberries"
2d half
Razo
Maggie LeClaire Co
Chas Howard Co
Fern Richelieu & F
Edmonton, Can.
PANTAGE'S (p)
Reel Guys
Chas Althoff
Harry Girard Co
Ed Dent
Sullivan & Mason
Elmira, N. Y.
MAJESTIC (ubo)
Jermon & Mack
10 Navasarr Girls
Moore & West
Cavanaugh Duo
(One to fill)
2d half
Martin & Bayes
Hart & Francis
Steve Freda
6 Va Steppers
(One to fill)

Evansville, Ind.
GRAND (wva)
(Terre Haute split)
1st half
Seibini & Grovini
Klass
Wanser & Palmer
"Tango Shoes"
Woods' Shop

Eric, Pa.
COLONIAL (ubo)
Strasson's Animals
Burrill & Burr
Billy McDermott
Gyi & Vadi
(Two to fill)

Fall River, Mass.
BIJOU (low)
Martin & Fabrizi
Chas Gibbs
Walker & Ill
Chabot & Dixon
Olives
2d half
Goldie & Mack
Austin Stewart S
Lillian Mortimer Co
Jones & Sylvester
Merlan's Dogs
Fargo, N. D.
GRAND (abc)
Gardner & Revere

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New York City

REGENT (miles)
 (Same list has show
 at the Orpheum,
 Detroit, 2d half)
 1st half
 Broelus & Brown
 Valentine Vox
 "Fireisle Reverie"
 Beatrice McKenzie
 Doris Lester
 Furselle & Ramsey
ORPHEUM (miles)
 (Same list half show
 playing Regent, De-
 troit, 2d half)
 1st half
 "World in Harmony"
 Haus & Lohelle
 Irene Trevette
 "Mile a Minute"
 (Two to fill)
MILES (abc)
 Karlton & Kilford
 Oliver & Dyer
 Frank Mayne Co
 Musical Theatre
 Grace Gibson
 Larimer Hudson Tr
 Deluth
ORPHEUM
 (Sunday opening)
 Hyams & McIntyre
 Barry & Layton
 Frances Dougherty
 Stewart & Mercer
 Wellington Cross
GAND
 Novelty Pierrotts
 Bayard & Inman
 Conserv'ty of Music
 Stien & Snell
 "Beauty Fountain"
 Zyls Phenon half
 Christopher & Walton
 "Garden Belles"
 (Two to fill)
Enaton, Pa.
ABEL O H (ubo)
 Elisabeth Mayne
 O'Donnell Blair
 Orth & Cody
 (Two to fill)
 2d half
 Fraser Green & H
 Mr & Mrs Melbourne
 Harry Breen
 (Two to fill)

Nelson's Dogs
 Eddie Corne
 "Fashion De Vogue"
 (One to fill)
 2d half
 Kahn & Gates
 Astor 4
 "Wireless Girl"
 Fields & Hill
 Flint, Mich.
PALACE (ubo)
 (Sunday opening)
 (Landing split)
 1st half
 Swain's Pets
 Jones & Jones
 "Cloaks & Suits"
 Alf Ripon
 Sextet DeLuxe
Ft. Wayne, Ind.
PALACE (ubo)
 (Sunday opening)
 Lohse & Sterling
 H & LaMont
 Froding
 Hal & Francis
 Cal Dean & Girls
 Doc O'Neil
 Travillas & Seal
 2d half
 Van Horn & Ammer
 Mack & Lane
 Jack LaVier
 Roach & McCurdy
 Sully Family
 Williams & Wolfus
 Asahi Japs
Ft. William, Can.
ORPHEUM (wva)
 Verdi Sisters
 Abbott & Mills
 May & Kilgus
 Mangen Troupe
 2d half
 Bayard & Inman
 Conserv'ty of Musi
 Stien & Snell
 Novelty Pierrotts
Fort Worth, Tex.
MAJESTIC (inter)
 Cycling Brunettes
 Carl Barnes & Son
 Carlisle & Romer
 Great Lester
 Harry Green Co
 Bancroft & Brooks
 Reynolds & Donagan

Fresno, Cal. HIPP (aah) Senna & Weber Merle Prince Girls Van Atta & Gershon Cedlie Trio Harry Mason Co The McCarty 2d half Medlar & Hamilton Delevan Bros Barry Nelson & B Lord Roberts Doyle & Wright Norris Circus Galesburg, Ill. ORPHEUM (wva) Moran & Wiser (One to fill) 2d half Peerless Trio 3 Equillo Bros Grand Forks, N. D. GRAND (wva) Russell & Lee Florence Randall Co Siz Provia Grand Rapids, Mich. EMPRESS (ubo) The DeOnos McMahon Diamond & C Ed Lee Wrothe Co Delro Palfrey Hall & B Clara Morton 3 Alexanders Great Falls, Mont. PANTAGE'S (p) (7-8) (Same bill playing Helen 9) "Over There" Simpson & Dean Herbert Lloyd Co Sol Derna 3 Gibson Girls Green Bay, Wis. ORPHEUM (wva) 2d half The Brads Hopkins & Axtell Allice Hamilton 3 Jordan Girls Greenville, S. C. GRAND (ubo) (Spartanburg split) 1st half Keno Keys & Melrose Danson Sis & Steve Modeste Moreson Co B & H Mann The Valdares Hamilton, Can. LYRIC (ubo) Martin Duo Francis & Ross Beaumont & Arnold "Night Boat" Harry Ellis LOEW (low) Marlotte's Manikins Etziel Costello Mumford & Thompson Hans Roberts Co American Comedy 4 Dancing Kennedys Harrisburg, Pa. MAJESTIC (ubo) Cleveland Farrell Taylor Co Great Leon Co (Two to fill) 2d half Fox & Mayo Milton Pollock Co Geo Jessell Resista (One to fill) Hartford, Conn. POL'S (ubo) Chief Tendeash Clark & Layler "Decorators" Weston & Flynn Anderson & Gynn 2d half Deldas & lmo Martin Lum Swarts & Clifford Nana PALACE (ubo) Stewart Sisters Robb & Robinson "Well Well Well" Ward & Ward Welch's Minstrels 2d half Young & Wheeler Burt & Johnson Kluter & Quinn Les Aristocrats Hattiesburg, Miss. CANTONMENT (low) 3 Manning Sisters "Women" Grace Edmonds J Flynn's Minstrels 2d half Random Trio Jeanne Janspel & Leonhard Ryan & Riggs Martyn & Florence Hawketon, Pa. FEELEY'S (ubo) 2d half (2-4) Nita Johnson Shannon Banks Co Curry & Graham "Going Some" Hickok, N. J. LOEW (low) Harry Tauda Harvey & Ashton Dena Cooper Co Weber Beck Fraser Marie & Billy Hart	2d half White & West Platt & Earlson "The Tamer" Bell Boy Trio (One to fill) Houston, Tex. PRINCE (hp) T & G Florence Flo & Ollie Walters Cortis Trio Tom Kelly "Bride Shop" MAJESTIC (inter) Keno & Wagner Lewis & White Paul Decker Co Kimberly & Arnold Marco & Orchestra Montgomery & Perry Herman & Shirley Indianapolis KEITH'S (ubo) El Ray Sisters Ashley & Allman "Tichels" "Wright & Dietrich" Passing Vaude Show Stewart & Donahue Casting Lamys LYRIC (ubo) Lew Huff Walman & Berry "Hiss" Claudia Tracey "Magazine Girls" Ithaca, N. Y. STAR (ubo) Dale & Boyle 6 Va Steppers (Three to fill) 2d half Jermom & Mack Moore & King Nayassar Girls (Two to fill) Jacksonville, Fla. ARCADE (ubo) (Savannah split) (Sunday opening) 1st half The Rials Fargo & Richards Lew Welch Co Jones & Greenlee Gorgalia Trio Jamestown, Wis. APOLLO (abc) Yamamoto Japs The Gabberts Miller & Vance 2d half Challis & Challis The Arrens Frick & Adair Joliet, Ill. ORPHEUM (wva) 2d half Julia Edwards Devoy & Dayton Austin & Bailey "The Man's Land" (One to fill) Johansstown, Pa. MAJESTIC (ubo) (Pittsburgh split) 1st half Berke & Broderick Goldsmith & Lewis "Children of France" Billy Beard The Kellors Kalamazoo, Mich. MAJESTIC (ubo) (Sunday opening) (Battle Creek split) 1st half Musical Garlanda Briere & King "To Save One Girl" Old Time Darkies 5 of Clubs Kansas City, Mo. ORPHEUM (Sunday opening) Bessie Clayton Co Color Gems V & E Stanton Regal & Bender The Sharrack (Others to fill) PANTAGE'S (p) (Sunday opening) Nancy Fair Gruber's Animals Song & Dance Revue Hilton & Lazar Shriner & Herman Ward Bell & Ward Knoxville, Tenn. BIJOU (ubo) (Chattanooga split) 1st half The Flemings Norwood & White Donation Revue Florent Duo Act Beautiful Lafayette, Ind. FAMILY (ubo) Nip & Tuck B & H Skatelle 2d half Viola Lewis Co Berquet Bros Lancaster, Pa. COLONIAL (ubo) 2d half (2-4) Ray & Pagana Willard & Willard Holliday & Willet Fantino Trio Minneapolis, Mich. BIJOU (ubo) (Sunday opening) (Fillet split) 1st half 3 Kawanas 3 Vagrants	Frank Gardner Co Peggy Brooks Zerth's Novelty Lincoln, Neb. ORPHEUM Will Oakland Co Sarah Padden Co Phina Co Foster Co 3 Weber Girls Allan Shaw Little Rock, Ark. MAJESTIC (inter) The Vivians Betty Bond Earl Cavanaugh Co Olson & Johnson Variety Dancers 2d half Cliff Bailey Duo Watts & Hawley Maud Earle Co Edwin George (One to fill) Los Angeles ORPHEUM "In the Zone" Dugan & Raymond Haruko Onuki Wheeler & Moran Tasma Trio Geo Damerel Co Loney Haskell Blossom Seeley Co Perrone & Oliver PANTAGE'S (p) Yustan Chung Hwa 4 Mack & Velmar Russell & Bryne Strength Bros Georgia Charters HIPP (aah) S & M Laurel Martelle Co 7 Arabs 4 Dancing Demons 3 Fishers Delbel & Ray Louisville ANDERSON (ubo) Kanazawa Japs Stanley & Birnes Marshall Montgomery Margaret Young Mason Keeler Co Swift & Kelly Roland Travers Co (One to fill) KEITH'S (ubo) (Nashville split) 1st half Norman Talma Robert Dora "Pretty Baby" Macon, Ga. GRAND (ubo) (Augusta split) 1st half The Laughlins Marjorie Dunbar Haviland & Thornton Britt Wood Breen Family Madison, Wis. ORPHEUM (wva) Sutter & Dell Cooney Sisters "Fountain of Love" Alice Hamilton 3 Bartos 2d half Adonis & Bros Wheeler & Potter "Days of Long Ago" Arthur Deagon (One to fill) Manchester, N. H. PALACE (ubo) Musical Mack Belle Sisters "Mexican Romance" Eddie Downing Gluran & Newell 2d half Leigh & LeGrace Jim Doherty Kluter Hawley & M Nelson & Castle "Century Revue" Memphis LYCEUM (low) Octavo Delmore & Moore Hal Lanndon 3 Casson & Sherlocks 2d half Rosamond & Dorothy Fogies Flint Co Foley & O'Neill Lyon's Trio Milwaukee MAJESTIC (orph) Carus & Comer 4 Marx Bros McDonald & Rowland Zelger Twins Co Brent Hayes Ned Norworth 3 Robt DeMon 3 PALACE (wva) (Sunday opening) Ioleen Sisters Johnsons & J "Tick-Tock Girl" 2d half Sutter & Dell Cooney Sisters Bruce Duffett Co Adolpho Otto Bros "Miss America" Minneapolis ORPHEUM (Sunday opening) Harry Beresford Co Demarest & Collecto Valnova's Gynaps (Others to fill)	PANTAGES (p) "Hoosier Girl" Green MCH & Dean Great Richard D & A Wilson Jimmy Lyons Dura & Feely GRAND (wva) Ed & Lillian Roach "Brigands of Seville" Danny Simmons Jansen & Mys Mads (One to fill) PALACE (wva) Nadji Wm Morrow Co Linton Jungle Girls Makers of History Ernie & Ernie Mobile, Ala. LYRIC (ubo) 2d half Carbrey & Cavanaugh Hallen & Fuller Nash & O'Donnell Janet & France The Demacos Montgomery, Ala. GRAND (ubo) (New Orleans split) (Sunday opening) 1st half Rodrigues Genaro & Gold Arthur Pickens Co Lewis & Leopold Monkey Hippodrome Montreal PRINCESS (ubo) Stanley Gallin Co Wells Niblo Co Ethel McDonough Comfort & King Evelyn Nesbitt Co El Clive Lockhardt & Laddie (One to fill) LOEW (low) Juggling DeLisle Paul & Hall Donovan & Murray Swede Hall Co Knapp & Cornella "Bon Voyage" Muskegon, Mich. RECENT (ubo) The Ziraz Adams & Thomas Col Diamond Judson Cole "Follies DeVogue" Nashville, Tenn. PRINCESS (ubo) (Louisville split) 1st half Raymond Whitert Nevins & Erwood Louis Simon Co Sincilar & Gasper Osaki & Titake Newark, N. J. LOEW (low) "White & West" Harnes & Smythe (Two to fill) 2d half Harry Tauda Dena Cooper Co 6 Mus Spillers (Two to fill) New Haven, Conn. PALACE (ubo) Fredericks & Palmer McLoughlin & Evans Burt & Johnson "Venetian Gynaps" Lander Bros Les Aristocrats 2d half "Well Well Well" Ford & Urma J C Mack Co "Melody Garden" (One to fill) BIJOU (ubo) Kemp & Brown Georgia Emmett "Money or Life" Alexander & Fields Geo Brown Co 2d half Will Morris Miller & Capman Weston & Fynn "Decorators" New Orleans PALACE (ubo) (Montgomery split) 1st half Ellsworths Libon Curley & Drew Mack & Earl "Ladies Club" CRESCENT (low) Random Trio Jeanne Janspel & Leonhard Rynn & Riggs Martyn & Florence 2d half F & R Warner Octavo Delmore & Moore Hal Langdon 3 Casson & Sherlocks New Rochelle, N. Y. LOEW (low) Clinton & Clayton Clayton Maclyn Co Bert Howard 2d half McCloud & Carp W & M Rogers Anderson & Rean	Norfolk, Va. ACADEMY (ubo) (Richmond split) 1st half Chas Semon "Too Many Sweethearts" Okla. City, Okla. LIBERTY (hp) The Kuehns Jarvis & Harrison Wilkins & Wilkins Monetti & Sedill The Precotts Oakland ORPHEUM (Sunday opening) Morgan Dancers Yates & Reed Tarzan Billie Reeves Co Dingle & Ward PANTAGES (p) (Sunday opening) Mary Dorr "Cabaret DeLuxe" Kahler Children Hager & Goodwin "The Haynes & M" Gillroy Haynes & M Ogden, Utah PANTAGE'S (p) (9-11) Hope Vernon Fat Thompson Co Lee Hop Co Harvey 3 Uyeno Japs Omaha ORPHEUM (Sunday opening) Lean & Mayfield Kerr & Weston Basil & Allen Scariff & Varvara Davis & Pell Kikamura Trio J C Nugent Co Panama, N. J. PLAYHOUSE (ubo) 2d half (2-4) Duval Bros Cliff Clark Hanson & V 4 Francis & DeMar Gir in Moon Patterson, N. J. MAJESTIC (ubo) 2d half (2-4) "Rising Generation" A Whitelaw Stagpols & Spr Chas Freed Bernard & Termini Fodericks & Palmer Pawtucket, R. I. SCENIC (ubo) McRae & Clegg Ashton & Rose Doree's Celebs 2d half Sweeney & Rooney Marie Russell Larry Simpson Co (One to fill) Peoria, Ill. ORPHEUM (wva) Viola Lewis Co Wheeler & Pooter Williams & Wolfus "No Man's Land" (One to fill) 2d half The Skatelle Van & Vernon Hoyt's Minstrels Lillian Watson Kluting's Entertainers Philadelphia KEITH'S (ubo) Lady Duff Gordon Courtney Sisters Francis & Edwards Jack Wilson Co Hunting & Francis 3 Chums Skipper & Kastrup Frank Shelds 4 Bards GRAND (ubo) Valentine & Bell Corb Sheep & Don Leonard & Willard "Forest Fire" Nella Allen WM PENN (ubo) 2d half (2-4) "Count & Maid" P George Ditzel & Carroll Le Kohlar KEYSTONE (ubo) 2d half (2-4) O'Donnell & Blaire Jack Markley "China Town Rev" "ALLEGHENY" Kuter Clare & Kuter Franklyn Ardell Co Jack Rose Co Pederson Bros BROADWAY (ubo) The Mariotts Leonard & Louie J C Morton Co Harry Bulker "Bohemian Life" 2d half Schepps Circus Arthur Barrett Conway & Fields "Bandbox Revue" (One to fill) Pittsburgh SHERIDAN SQ (ubo) (Johnstown split) 1st half Curtis Canines Nainoa	"Count & Maid" Ward & Raymond (One to fill) HARRIS (ubo) Mile Paula Kampalin & Bell Sharp & Gibson Jerry Mayfield "Inspiration" Zelaya Hartley & Morris (One to fill) DAVIS (ubo) Juggling Nelson Miller & Mack Nonette Bob Matthews Co "Submarine F7" (Four to fill) Portland, Me. KEITH'S (ubo) DeWinters & Walsh Kenny & Walsh Coakley & Dinley Mann off Ice Wagon Ward & Girls DeLeon & Davies Portland, Ore. ORPHEUM Ruth St Denis Co Lora Hoffman Andy Rice Toney & Norman Ben Beyer Co Verce & Vercl PANTAGE'S (p) Jos B Totten Co Madison & Winchster Mary Norman Singer's Midgets La Follette Trio Providence, R. I. EMERY (low) Parise Duo Rice & Ingraham "Our Boys" Adams & Guhl Mortez Ladies 2d half Burns & Jose Arthur Turelli "Clocks & Suits" Tabor & Greene Nat Nazarro Co Reading, Pa. MAJESTIC (ubo) Fox and Mayo Milton Pollock Co Harry Breen Resista (One to fill) 2d half Chas Bradley C & M Cleveland Great Leon (Two to fill) Richmond, Ind. MURRAY (ubo) Calts Bros Delphine & Ray 2d half Clark & Adler (One to fill) Richmond, Va. LYRIC (ubo) (Norfolk split) McCormack & Doherty Bouman Bros "Reg Business Man" The Volunteers 3 Herbert Sis Roanoke, Va. ROANOKE (ubo) (Charlotte split) 1st half The Bandys Fay Coleys & F Hal Stephens Co Pietro 3 Eddys Rockford, Ill. PALACE (wva) (Sunday opening) Adonis & Dog Walker & Blackburn "Don't Lie to Me" Arthur Deagon "Mink Up-to-Date" 2d half "Tick-Tock Girl" Sacramento, Cal. ORPHEUM (6-7) (Same bill playing Stockton 8-9, Fresno 10-11) Leona LaMar Natalie Sisters Burley & Burley Gwen Lewis Mcarat & Bradford "Execution" "HIPP (aah)" (Same bill half bill plays Stockton 2d half) 1st half Willie Misseom Co Connors & Edna Lewis & Raymond Willie Hille Co Billy Brown Thy May Circus 2d half "Good-Bye Broadway" "Saginaw, Mich."	St. Louis ORPHEUM Gertrude Hoffman Co Frank McIntyre Co Watson Sisters Frances Kennedy Kajiyana John Clark Co FORREST PARK (orph) Capt Anson Hamburg & Lee John Geiger Helen Jackson "Jackie" & "Billie" PARK (wva) Kip & Kippy Fagg & White Mrs A McGuire H & E Conley Kluting's Animals 2d half The Hennings "Meadowbrook Lane" H Moore & Cooper Lee & Bennett Musical Highlanders GRAND (wva) Monahan Jean Bernice Vincent & Carter Nelsuco & Hurley Ray & Fay Marker & Schenk George Beane Co Brooks & Powers Robinson's Elephants EMPRESS (wva) Kartell Ferguson & Sunder'd "Meadowbrook Lane" Chas Howard Co Fern Richelieu & F 2d half Wright & Earl Tom Edwards Co "Cranberries" Paul Bauwens Hughes Troupe St. Paul ORPHEUM "Rockless Eve" Gardner & Hartman Reynolds & White Hahn Weiler & Mertz Gere & Delaney Harry Gifford PALACE (wva) 2d half Newkirk & H Girls Loyal & Early "Follies of Bway" Edna May Foster Moore & Sterling HIF (abo) Red Fox Trot Astor The Gibsons Marker & Monty (One to fill) 2d half Williams & Daley Nelson's Dogs Howard Sisters Gardner & Revere Rives & Roberts Salt Lake ORPHEUM Kaimar & Brown Marion Harris Harry DeCoe Hopper & Robinson Lazier Worth Co PANTAGE'S (p) Anderson's Revue Topey Equestrians John & Mae Burke Silver & Duval The Leandars Joe Reed San Antonio, Tex. ROYAL (bp) Erna Antonio 3 Grundel & Eather Burke Toubey Co Harry Rose Marjorie Lake Co MAJESTIC (inter) Mario & Duffy Rita Gould Harry Thorne Co 6 American Dancers Bert Swor "20th Century Whirl" San Diego PANTAGE'S (p) Zara Carmen 3 Sindlar & Tyler June Mills Co Kinkad Kitties 5 Metzetts Bob Alwright HIPP (aah) Dorothy Dale William & Sherwood Claire & Atwood Edwards & Hastings (One to fill) 2d half Richard & Ward Berry & Nicholson Arthur Lands Wilson & Van Fox & Foxes "Campus Girls" CAMP KEARNEY (aah) Bauer & Bauer Ekins Day & E Gray & Graham Barbaum Sisters Pitroff (One to fill) 2d half Williams & Sherwood Claire & Atwood Edwards & Hastings Walters & Hastings (One to fill) 2d half "Min-trel Maids" (Continued on page 22)	San Francisco ORPHEUM (Sunday opening) Helen Savage Co 4 Martons Duhl & Gillen Grace In Star Jack Clifford Co Constance Crawley Co Elizabeth Murray Haley Sisters Bronson & Haldwin Edwin Arden Co PANTAGE'S (p) (Sunday opening) Frank Morrell Grew Pates Co Early & Laight "Wedding Shells" Musical Maids Gangler's Dogs CASINO (aah) (Sunday opening) Santry & Norton 3 Shannons Kabin & Eugene Minnie Burke Boys Wilson & Wilson Bert Shepherd HIPP (aah) (Sunday opening) Hickey & Cooper Moore & White Variety Trio 3 Aitkens Holtis Bros Holliston Savannah, Ga. BIJOU (ubo) (Jacksonville split) 1st half Gilding O'Mearas Worth Waiting 4 Gonne & Albert Fox & Ward Garcinetti Bros Schenectady, N. Y. PROCTOR'S (ubo) Watson's Dogs Frances Dyer "America First" Hammond & Brennan Harms 2d half The Fritches Julian Hall Jessie Hayward Co Lillian Fitzgerald Co Collins & Hart Scranton, Pa. POL'S (ubo) (Wilkesbarre split) 1st half Martini & Maximilian Davis & Rogers Brown's Review Crawford & Broderick Six Marylanders Seattle ORPHEUM "Naughty Princess" Harry Von Hudler Stein & Phil Tina Lerner Drew & Wallace Louis Stone Aerial Itchells PANTAGE'S (p) Coleman & Ray "Peacock Alley" Diana Bonnar McConnell & Simpson Ford & Goodrich Gaston Palmer St. Louis, Mo. ORPHEUM (Sunday opening) Ramona Ortiz Shaw & Campbell Silver & North "Circus Days" Dale & Burch Burch Bros 2d half C & M Dunbar Angel & Fuller E & Eddie Adair Brady & Mahoney (One to fill) GAYETY (abo) The Gallions The Telaks Howard Sisters McDermott & Wallace Wolfe & Wilton 2d half DeBourk Sisters Kelly & Fern Walter Howe Co Cheyenne Minstrels Dancing Tyrells Honey & Pallas, N. D. HIPP (aah) (abc) Foy Toy Co Kelly & Fern Tetuwari Japs (One to fill) 2d half The Telaks McDermott & Wallace The Gallions St. Paul, Ind. ORPHEUM (wva) (Sunday opening) The Brads Van & Vernon Sam Liebert Co Chas Wilson Ashli Japs 2d half Taketa Bros Kink & Harvey Edridge Herlow & E Tennessee Ten Chas Young Spartanburg, N. C. HARRIS (ubo) (Greenville split) 1st half Chinko & Kaufman Martelli
---	--	--	--	---	--	--	--

In a message to the American people said: If you want to be like the boy in "good humor" and their spirits a-bubbling, why —

BRING ME A LETTER FROM MY OLD HOME TOWN

And if you sing it you'll not alone, be doing your country a great service, but you'll have a big hit in your act.

SPREAD THIS MESSAGE—IT WILL HELP TO WIN THE WAR

PLAY THE MELODY

It's a
rattling
good
tune
with an
irresis-
tible
swing

READ THE STORY

It's just what the boys "over there" would say to you if asked what they most desired

[illegible]

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THE JOURNAL OF THE
ROYAL ANTHROPOLOGICAL INSTITUTE
VOLUME 100 PART 1 2000
PUBLISHED BY THE
BRITISH ANTHROPOLOGICAL SOCIETY
ON BEHALF OF THE INSTITUTE
LONDON AND WASHINGTON, D.C.

City of New York

Jack Needham, 403 Apollo Bldg., 235 4th Ave., Pittsburgh, Pa.
Summer Bldg., 235 4th St., Pittsburgh, Pa.

[illegible]

Author, *Superstar Theatre*, Room 205, Los Angeles.

Gary Theater Bldg., Cleveland
Guthrie, Stephen Theatre, Room 205, Los Angeles City

Stevens & Bordeaux
Patricia & Meyers
Herbert's Dogs

Spokane
AUDITORIUM (orph)
(4-6)
(Same bill playing
Tacoma, Tacoma, 16-
19, opening Thurs-
day night)
Sallie Fisher Co
Kathleen Clifford
Julie Ring Co
Girl from Milwaukee
The Belmonts
Taylor Trio
PANTAGE'S (p)
"Atlantic Review"
Dovevan & Lee
H G Woodward Co
Alex Bros & Evelyn

Springfield, Ill.
MAJESTIC (wva)
(Sunday opening)
The Hennings
Berquist Bros
Sully Family
King & Harvey
Hughes Troupe
(One to fill)
2d half
Hanna & Partner
Harry Hollman Co
A Robins
Maximes & Bobby
Lexey & O'Connor
(One to fill)

Springfield, Mass.
PALACE (ubo)
Delmas & Ima
McNally & Ashton
Shrapnel Dodgers
Swartz & Clifford
Bobbie & Nelson
Sylvia Loyal
2d half
Ball Bros Co
Bennington & Scott
Hall & O'Brien
Greater City 4
"Jazz Nightmares"
B'WAY (low)
8 Steppers
Isabelle Miller Co
Arthur Turrell
Kuma 4
2d half
Lee & Cranston
Gordon Barker Lucky
Wellington Levering Tr
(Two to fill)

Superior, Wis.
PALACE (wva)
(Same 1st half show
plays Palace, St. Paul,
2d half)
1st half
Veronica & Hurifalls
Ray Conlin
Golden Troupe
"On the Atlantic"
(One to fill)
2d half
Newkirk & Homers
Boyle & Patay
Moore & Sterling
Ray & Emma Dean
"Beauty Fountain"

Syracuse, N. Y.
CRESCENT (ubo)
Juliet Bush
Mat Cafferty Co
Dolan & Lenharr
Marie Stoddard
"At Rocky Pass"
(One to fill)
2d half
Cavana Duo
Jewett & Pendleton
Billy Kelgard
Little Hip & Nap
3 Marie Sisters
(One to fill)
TEMPLE (ubo)
A Rouget & Girle
Hart & Francis
Ben Smith
Jessie Hayward Co
Lillian Fitzgerald Co
Crossman Band
2d half
Louise & Mitchell
Lloyd & Wells
Frances Dyer
"America First"
Hugo Lutgens
Chalfonte Sisters

Tacoma
PANTAGE'S (p)
Chandler & De R. Sis
"Hill for Night"
LaFrance & Kennedy
4 Meyakos
Orren & Drew
Terre Haute, Ind.
HIP (wva)
(Evansville split)
1st half
Max Bloom Co

Toledo
KEITH'S (ubo)
Carl Rosini Co
Walter Weems
6 Kirksmith Sis
Margaret Farrell
"Sea Wolf"
Frank Dobson Co
Selma Brantz
Toronto
SHEA'S (ubo)
Rou & Arthur
Chas Irwin
Stow & Hayes
Mollie King
Moran & Mack
Rath Bros
Una Clayton Co

H Evans Co
(Two to fill)
HIP (ubo)
Laddie L Mast
Treffrey & Minor
Gates & Finley
"New Model"
Duquesne 4
W & E Bland
YONGE (low)
Eddie Delbridge 3
"Pretty Soft"
Durkin Girls
Bernardi
Thos P Dunne
LaToy's Models
(One to fill)

Trenton, N. J.
TAYLOR (ubo)
2d half (2-4)
Louise & Janet
Howard & Sadler
C Clemens Co
Will & Jordan
Lester & Riley
Robbins Family

Troy, N. Y.
PROCTOR'S (ubo)
The Fritches
Holmes & Buchanan
George Yeoman
Whipple Huston Co
Ward & Van
Ford Sisters
2d half
Rouget & Girle
Ben Smith
Gypsy Sousters
Halligan & Sykes
Diamond & Brennan
Crossman Band

Union Hill, N. J.
LINCOLN (ubo)
2d half (2-4)
Kay & Boone
Nina Barbour
Pope & Uno
Millard & Marlin
Weber Beck & F
"Hilda's Ankel"
Utica, N. Y.
COLONIAL (ubo)
Young & April
Robinson & McCann
McCormack & Wallace
Galliarini Sisters
Fremont Benton Co
Pietel & Gehling
(One to fill)
2d half
Martin Duo
McCarthy & Levering
Dolan & Lenhar
Lane & Plant
(Three to fill)

Vancouver, B. C.
ORPHEUM
Sheehan & Regay
Wilton Lackaye Co
3 Darling Sisters
Dooley & Nelson
Claire Rochester
Ziska & King
Cole Russell & D
PANTAGE'S (p)
"Notorious Delphine"
Quincy & Fitzgerald
"Flirtation"
Al Noda
Moore & Rose
Aerial Potts

Victoria, B. C.
PANTAGE'S (p)
Fanton's Athletos
M P & Harmon
Musical Nooses
Wright & Davis
Mercereau Co
Gordon & Gordon
Waco, Tex.
ORPHEUM (hp)
Fisher Sisters
Finlay & Hill
Jan Rubini
Sen Fran Murphy
Primrose Minstrels
MAJESTIC (Inter)
MAJESTIC (5-6)
(Same bill playing
Austin 10-11)
The Ferraros
3 O'Gorman Girls
Bessie Rempel Co
Milo
"Four Husbands"

Washington, D. C.
KEITH'S (ubo)
Bessie McCoy Davis Co
Juno Saimo
Juliette Dika
Rice & Werner
Leightners & Alex
"Submarine FT"
Pink's Mules
Frank Crummit
Wetherbury, Conn.
POLIS (ubo)
Adlon Co
Miller & Capman
Kalaluhl's Entertainers
Dunbar & Turner
Kluter & Quilon
Fou Gue & Haw
2d half
Stewart Sisters
Scott & Kane
Haywood Stafford Co
Lander Bros
Welch's Minstrels

Waterloo, In.
MAJESTIC (wva)
(Sunday opening)
Aerial Bartlett
C & M Dunbar
Rives & Arnold
Brady & Mahoney
Vera Sabini Co

2d half
Sigbee's Dogs
A & U Terry
Rawson & Terry
(Two to fill)
WILKESBARRE, Pa.
POLIS (ubo)
(Scranton split)
The Zanaros
Rag & Paganna
Forster & J White Co
Low Hols
Emmy's Pets
Wilmington, Del.
DOCKSTADER'S
(ubo)
The Shattucks
Little Davey & Pals
"The Stockings"
J & M Harkins
McCarthy & Martoni
(Three to fill)

Winnipeg
ORPHEUM
Lucille Cavanagh Co
Whitfield & Ireland
Rajah Co
Marie Nordstrom
Arnold & Taylor
Francis & Partner
Gordon & Rice
PANTAGE'S (p)
"An Arabian Night"
Hallen & Hunter
Misses Parker
Creighton Bell & C
Sully Rogers & Sully
STRAND (wva)
Russell & Lee
Florence Raadell Co
Pearce & Burke
6 Provinces

2d half
Vardi Sisters
Abbott & Mills
May & Kilduff
Mangan Troupe
Woonsocket, R. I.
BIJOU (ubo)
Sweeney & Rooney
Marie Russell
Larry Simpson Co
2d half
McRae & Clegg
Wood & Lawson
Bert Wilcox Co
Worcester, Mass.
POLIS (ubo)
Clayton & Clayton
Tilyou & Ward
Burke & Burke

GOVERNMENT WILL O. K.

(Continued from page 3.)

brother or sister abroad, no acceptance can be given.

No woman under 25 will be eligible as an entertainer overseas.

No one but entertainers will go across under the sanction of the League excepting possible managers of the troupes, who will act in several capacities, as manager, stage manager, booking director (if called upon) and for whatever other service may be necessary to the playing of the entertainers.

Entertainers will be furnished transportation on U. S. transports across and return, with maintenance abroad.

The period of entertainment may be made maximum at four months, with 30 days allowed for travel (both ways).

The first date of sailing may be during June, with groups of entertainers following each two weeks, more or less, after the first departure. The vaudeville committee assume that they may be called upon to furnish entertainers for the next two years, at least, if not longer, and at any event, for 15 months after the war ends.

Musicians will be secured on the other side, furnished by the Y. M. C. A., which is behind the League in the matter of providing entertainment for the soldiers. Travelers abroad as entertainers will wear the Y. M. C. A. military uniform, the same for men as a U. S. infantry officer, denoted as Y. M. C. A. by the triangle on the sleeve. The women will wear the long Y. M. C. A. Service coat and cape, to permit them freedom of movement within the lines.

The official questionnaire to be filled out by each applicant accepted contains numberless questions that will supply the Government with the necessary information it wants. The National Vaudeville Artists has printed its own question blank, for volunteers from that organization to aid it in making selections of eligibles who will, when notified, fill out the official blank. The N. V. A. is issuing colored cards to volunteers, red cards for men, white for women, and blue cards for teams or groups.

E. F. Albee, who called the first

Greater City 4
Ford & Urma
2d half
Kemp & Brown
Shrapnel Dodgers
Bobbie & Nelson
Sylvia Loyal
PLAZA (ubo)
Ball Bros Co
Lille & Harris
Hall & O'Brien
"Jazz Nightmares"
(One to fill)
2d half
McNally & Ashton
Ward & Ward
(Two to fill)
Wrightstown, N. J.
ARMY (ubo)
"Mimio World"
2d half
Bender & Heer
Hanson & Village 4
Goldwin Patten Co
Knowles & White

Yonkers, N. Y.
PROCTOR'S (ubo)
Jack & Foris
Leona Gurney
Spencer & Williams
Baldwin Blair & Co
Bailey Cowan
Local Girl Minstrel
2d half
Permaine & Shelly
Harry Hines
John B Hymer Co
Seven Dracks
Evelyn & Dolly
McKay & Cordine
Yonkstown, O.
KEITH'S (ubo)
Frances Dyer
LeMaire & Gallsgher
Jeanie Middleton
Cronin's Novelty
Duffy & Ingile
Foster & Maret
(One to fill)

Paris
ALHAMBRA
Chaly'l
Burford
Myrko Troupe
Bergeret
Wood & Lawson
Bert Wilcox Co
Worcester, Mass.
POLIS (ubo)
Clayton & Clayton
Tilyou & Ward
Burke & Burke

meeting of the America's Over There Theatre League at B. F. Keith's Palace theatre, New York, April 23, is heading the vaudeville committee. Harry Weber, the vaudeville agent, entered his application as a volunteer other than entertainer to the League for such service as he might be utilized for, and his application was favorably passed upon. Mr. Weber has had duties assigned to him from the time of his acceptance. It was not known early in the week whether he would go across with the first contingent or be held on this side by the League for further duty at home.

The League is also considering applicants from musical comedies, light plays and from other sources as its volunteer material covers a wide scope. Up to Wednesday it was said Messrs. Sothern, Ames and Albee, while working out a system of organization and operation, had reached no positive plan of action.

It is expected that from four to six weeks will be required to properly organize. Several committees are to be appointed. The period of inoculation and securing passports may take something like 30 days.

No date of sailings will be given out. It is already estimated that the shows on the other side are to run about one hour and a quarter.

GERMAN PLAYERS ARRESTED.

Cincinnati, May 1.

Following the arrest of three members of the Cincinnati German Stock Co. on a charge that they violated the enemy alien proclamation, it is believed that the death knell of the company, at least during the war, has been sounded. It gave its last performance of the current season, "Der Herr Senator," at the Grand opera house last night. Director Otto Ernst Schmid said he could say nothing regarding the future of the organization.

The actors arrested by Calvin S. Weakley, Special Agent of the Department of Justice, and his men in a raid on the Schlaraffia, a German society, during a meeting at North Cincinnati Turner hall, are Max Juergens, Willie Diedrich and August Meyer-Eigen. Kurt Werner, an advertising solicitor, said to be with the New York "Staats-Zeitung," was among the other three taken in custody.

The Schlaraffia is said to be a possible root of the German spy system, whose membership extends into the embassies and departments of all nations, and with central headquarters in Berlin and Prague. The six prisoners will be interned for the period of the war.

The raid resulted from a report that members at the meeting were singing in German a parody on "Over There." A jester's hat, worn by each member, was made of red, white and blue strips, and created the impression in the minds of the secret service agents of being a satire on the American flag. Diedrich is leading comedian, Elgen, character lead, and Juergens, juvenile lead of the German company. Gustav Clemens, one of the directors in charge of children's singing for the May festival, is vice-president of the local Schlaraffia.

Edward Brunhoff, prominent manufacturer and president of the order, says it is patriotic. He says it recently subscribed \$50 to the Liberty Bond issue, leaving only \$100 in its treasury. The sons of several of its officers are in the American army, he says.

President Brunhoff declared that the story that Captain Boy-Ed, head of the German spy system, belongs to the fraternity is an untruth.

Action against members of the German stock company was not unexpected. Cincinnatians have been wondering why it continued to be patronized while using the name "German," inasmuch as Teutonic names of banks, associations, even Cincinnati streets, have been rechristened and given American appellations.

OBITUARY.

Billy Cross died of a spinal affection in Chicago April 28. Early in his career he was the vaudeville partner of Walter J. Plimmer. Of late he has been doing a single. He was buried under the auspices of the Actor's Fund.

Theo. Wiggins Forrest

BROTHER OF
GERTIE DEMILT
Co. B, 116th Battalion, Canadians
DIED IN THE DEFENCE OF HIS
COUNTRY
APRIL 3RD, 1918
Age 23 Years
KILLED IN ACTION

The mother of Mamie and Libbie Hart (Bowery Burlesquers) died at Atlantic City April 24. The body was brought to Brooklyn. The deceased was 81 years of age.

IN MEMORIAM

JOSEPH GOODMAN

Died May 4th, 1916

Dr. Thomas Treen, the best known dentist in the west, and well known to professionals, dropped dead of heart disease in Los Angeles. He was the husband of Helene Sullivan, an actress.

IN MEMORY OF

My Dear Little Wife
LUCILLE TILTON
Who died in New York
April 6th
of Pneumonia
HARRY LA VAIL

The mother of Roswell J. Wright ("Memories") died April 25 at her home in Humeston, Ia., of a complication of diseases.

In Sad Loving Memory of

My Dear Sister
AMY THOMPSON
Who departed this life May 8, 1917.
LOUISE THOMPSON HOWE

Edward D. Roberts, brother of Mabel Roberts (Hillman and Roberts), died at his home, Rockford, Ill., last week.

In memory of

MY MOTHER
Who died a year ago
LESTER B. JACOB

The father of Wilton and James Lackaye died in Washington, D. C., April 29, at the age of 83.

CAINE FILM LIKED.

(Cable to Variety.)

London, May 1.

"The Decemster," by Hall Caine, with Derwent Hall Caine as the star, a feature picture, was presented simultaneously at the London opera house and the Pavilion, April 29, for a run. Both film and star have received great praise from the critics.

So far as known, this is the first time in the history of motion pictures that the same film is being shown simultaneously at two West End theatres.

Sir William Jury, one of the largest film distributors here, controls the rights to the picture in the United Kingdom.

WE · ALSO PUBLISH

"You're in Style ^{when} You're Wearing a Smile"

"Sweet Little Buttercup"

"BLUE BIRD"

REMICK'S H

**"WHAT ARE YOU
TO HELP T**

***Have YOU B
Liberty***

**"BING BANG
THE R**

JEROME H. REMI

219 West 46th Str

**MOSE GUMB
PROFESSIONAL**

Majestic Theatre Bldg., Chicago
137 W. Fort St., Detroit
228 Tremont St., Boston

MORE NATURAL HITS

"Cheer Up Father, Cheer Up Mother"

"Wondrous Eyes of Araby"

"On The Road To Home, Sweet Home"

TS OF 1918

**GOING TO DO
E BOYS?"**

***ought Your
Bond?***

**ING 'EM ON
HINE"**

CK & COMPANY

t, New York City

**Manager
PARTMENT**

31 So. Ninth St., Philadelphia
908 Market St., San Francisco
522 So. Broadway, Los Angeles

IDA CHADWICK

THE DANCING "ACE"

Moved from 6th position to closing the show at the Orpheum, Brooklyn, this week (April 29)

Following such dancers as Eddie Leonard, Bessie Clayton and Mosconi Bros.

Who Held Them In? ASK DAD, He Knows

**HURRY, FOLKS
HURRY!!**

Order your

**SCENERY
NOW!!**

Don't you know that the price of muslin is going up?

**GOLDING
SCENIC
STUDIOS**

INC.

(Moved to Larger Quarters)

505 Putnam Building

(Formerly Stair & Havlin Offices)

SHOWS IN NEW YORK.

"A Cure for Curables," 39th St. (10th week).
"A Doll's House," Plymouth (1st week).
"Business Before Pleasure," Eltinge (35th week).
"Cheer Up," Hippodrome (37th week).
"Eyes of Youth," Elliott (36th week).
"Fanny Free," Astor (4th week).
"French Players," Theatre de Vieux Colombier (23d week).
"Flo-Flo," Cort (29th week).
"Good Bye, Bill," 44th St. Roof (1st week).
"Going Up," Liberty (19th week).
"Greenwich Village Players," (25th week).
"Jack O' Lantern," Globe (29th week).
"Lombardi, Ltd.," Morocco (31st week).
"Marrage of Convenience," Henry Miller (1st week).
"Maytime," Broadhurst (36th week).

"Man Who Stayed at Home," 48th St (5th week).
"Nancy Lee," Hudson (4th week).
"Once Upon a Time," Fulton (3d week).
"Oh, Lady, Lady," Princess (13th week).
"Oh, Look," Vanderbilt (9th week).
"Parlor, Bedroom and Bath," Republic (19th week).
"Polly with a Past," Belasco (35th week).
"Pair of Petticoats," Bijou (7th week).
"Rainbow Girl," Amsterdam (5th week).
"Service," Cohan (3d week).
"Seventeen," Booth (15th week).
"Sick-a-Bed," Gaiety (10th week).
"Seven Days' Leave," Park (16th week).
"Sinbad," Winter Garden (11th week).
"Tiger Rose," Lyceum (31st week).
"Tailor-Made-Man," Cohan & Harris (36th week).
"The Little Teacher," Playhouse (18th week).
"The Copperhead," Shubert (11th week).
"The Off Chance," Empire (11th week).
"Washington Square Players," Comedy (27th week).

LETTERS

When sending for mail to VARIETY, address Mail Clerk.

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

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

Advertising or circular letters will not be listed.

P following name indicates postal, advertised once only.

Reg following name indicates registered mail.

Questionnaires.

G
Griffith Jas A

H
Halstenbach Edw A

A
Aberdeen Lady

Adams Geo W

Adams Minerva

Adams Rex

Aeroplane Girls

Alarcon Lita

Alvarez Gene

Anderson Al

Andre Miss F

Anglin Mrs S M

Arline Anna

Armin Walter

Armstrong Billy

Arnold Dick

Artale Mrs W

Arven H

Asher Rosalie

Ayers Ada

B

Bailey Ben

Baker & Rogers

Baldwin Betty

Ball Rae

Bandy Geo W

Bard Ben

Bassett Jack

Bates A B (P)

Battle Norma

Beasley June

Beaumont Bernice

Belles Evelyn

Bellmonte Harry

Bernard Mike

Beverly Sam

Bumbo Chas

Bluna Geo H

Blissett & Evelyn

Black Elsie

Black Mrs H

Blake Mabel

Blondell Mrs F

Boganny Cyril (P)

Bolta Vincent

Bouton Harry

Boylan Augusta

Brinkman & Steel

Briscou Murray

Bronski Marcel

Brooks Celeste (SF)

Brooks Geo V

Brown Babe

Brown Billy

Brown G & M

Brown Joe

Browning Art

Browning Tod (SF)

Buchanan Donald

Burke Bettie

Burke Eddie

Byron Bert

C

Carlson May

Carol Al

Carroll & Flynn

Carson Bros

Chappelle Amy

Charbonneau Inez

Chester Ted

Clare Leslie

Clark & DeHaven

Clark Delmar

Clark Joseph

Clark Maud K

Clark Ruby

Clarke Ellen F

Claus Ella

Clayton & Russell (SF)

Cleary Virginia

Clemens Cameron

Cleveland Madeline

Collier Ruby

Collins Lillian

Conette Marylyn

Connell H O

Connell M A

Cook B O

Cora LaBelle

Cota El

Courtney Hazel

Courtney Wm T

Coyne Tom

Craddock Mrs L

Crawley Mae

Cromwell Jack

Cromwell Will

Crummett Mr

Cummings Mrs R

Curran Arthur

D

Dale Dan

Dale Mae

Dallas

Daly Leo F

Darling Miss B

Davis Gladys

Dawes Arthur

Dean Ora (P)

DeGarron Miss J

DeGrant Oliver

DeGroff Amy

Dellie & Johnson

DeRex Miss B

DeRue Bros

DeWinters Jack

DeWitt & Gunther

Diamond Chas

Diaz Madam V

Dixon Dorothy

Dodge Wm J

Dody Sam

Donlon Viva (Reg)

Donovan Fannie

Doraldina Mme

Doyle Patsy

Draper Burt

Dudley Alice

Dunn Henry

Dunne May

Du Tell Frank

E

Earl Zella

Eastwood Chas H

Eddy Bobby

Eglin Loretta

Elliott Dell

Emmerson Chas W

Evans Frank

F

Farrell Miss L

Farren George

Fallon & Fayne

Fields Lottie

Fields Norman

Figaro Jack

Finn Albert

Fleming Mrs R

Foley Louise

Follette & Wicks

Forde Ethel

Fox & Harden

Fox Dave

Fox Hatty

Francis Evelyn

Frank J Herbert

Fredericks Mrs G W

Freeman John

Frey Henry

G

Gales Mr

Gallagher Edw

Galloway Lillian

Gaugler Jack

Garcinetti Jose M

Gaston Billy

Gaut Louis H

Gerard Frank

Gehrens Mayme

Gerher Mrs

Gibson Madge (P)

Gibson Nina (P)

Gibson Otta (P)

Gillern Miss J

Golden Mabel

Grapo Harry

Green Maud

Green Wm D (P)

Grey Clarice

Grey & Byron

Griffith Jos A (P)

Guess Try & G

Gurmour Thomas

H

Hamilton Madge

Hanlon Bert

Hanlon & Hanlon

Hannon J M (P)

Harcourt Daisy

Harcourt Leslie (Reg)

Harcourt Cliff (SF)

Harcourt Daisy (SF)

Hardin Morris

Harlan Kenneth (Reg)

Harmon Bob

Harrah Roy

Harris Honey (SF)

Harris Eleanor

Harris & Lyman

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Harrison C L

Harrison Minnie

Hayes Mrs Ed

Hayes Walter

Hayden Jack

Hayes & Neal

Healy Peggy

Held Mabel

Hewett Mildred

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Hill Malvernia

Hoffman Dave

Holden Jack

Holst Marguerite

Hopkins Ethel

Hoyt Ruth

Hudson Helen

Hughes & Paul

Hunter Mrs K

Hutchins Dick (Reg)

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Idean Dick

Idean Wm

Inoway Jack

J

Jackson Clare

Jackson Harry J

Jenks & Allen

Jennings Ford

Jennings Wilfred

Jorge & Hamilton

Jewells Two (P)

Johnson & Carlisle

Johnson Olive

Jolly Ed

Jordan I

Josephs Mrs M

K

Kalmioli Mabel

Karey Kate

Kaswell Lucille

Kaufman M

Kearney James

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Keltons Three

Kennedy Martin

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Melvern Babe
Merrigan Eddie
Merrill Frank
Military Duo
Miller Edna
Miller Isabelle (SF)
Mip May & Morris
Mitchell Maxie
Misuno Mr
Monalua Sextet
Montague M
Moore Jean
Moore Lucile
Moore Scott
Moran Hazel
Moran Peggy
Morelle Beatrice
Morette Sisters
Morgan Jack
Mortia David
Moulton Miss
Moussette Miss M
Mudge Mrs Frank
Murray Billie
Murry Frederick

N
Nase Lony
Nelson Elva
Newsome Chas F
Newton Billie
Nicola Sam
Nip Tom
Noble Hermann
Nugent James

O
O'Bryan Jack
O'Laughlin Harry
Oldham Clifford L (R)
Oldham Daisy W (R)
Oliver Gene
One Benny
McCurran Chas
McDonald & Condray
McDonald Chas
McDonald Dolly
McGuire Stan (SF)
McKenna Thomas
McMaugh Earl
McNally & Ashton
McNally Steve

Patterson A
Paul Van & Dobbs
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Pollok Maude C
Potter N G
Powell Mildred
Powers & Joyce
Presburg Mrs J
Prince Zelida
Putnam Mr Oliver

Q
Quilts Crazy
Quinn C & J
Quintrell Fred

R
Racey Edw F
Ramey Maise
Raymond Gus
Raymond Hip
Reeder P De
Reese Fred
Regal Trio
Reinach Mr L M
Ricardo Miss L
Rich Bertha
Rich Harold
Richard Great
Riegel Chas H
Roberts Donald E
Robey Ed
Rodgers Orville R
Rogers Ida
Ross Eddie
Ross Alex H
Ross Florence
Ross Vera
Roy Joe
Roy Ruth
Rozilla Marie
Russell & Bell
Russell Inis
Russell Bill
Ryan J B

S
Salsbury Miss E
Sam Lik Yung (R)

Samuels Morris
Sawyer Geo F
Saxon Pauline
Schaeffer Sylvester
Schuman Mrs Tony
Simonds Bobbie
Simonds Daniel
Seabury & Shaw
Seagrist Ada
Shaffer Ethel
Shannon Gertrude
Shannon S S
Sharpe Marguerite
Shay Jimmie
Shady Heisen
Sherlock Ollive
Stafford J M
Stanton Dean
Steamfitters
Stein Jules
Stephen Murray
Stevens Ruth
Stewart Dick
Stirk Cliff
Stone Harry
Strand Trio
Strawbridge Edna
Sumner Frances
Sweet Alyce

T
Templeton Marie
Terrell Maud P
Thaw Betty (R)
Tilton Lucile
Toots Joe C
Trevor & Lloyd
Tyler & St Claire
Tyler Adele

V
Valentine L
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Van Jack
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Now at the Metropolitan Opera House, New York

St. Louis "Times"
Then there was Francis Renault, "the
Parisian fashion plate." If you like the
Ettinge sort of thing, here is one who out-
sings the \$3,000-a-week headliner and
wears even more gorgeous costumes.

Pittsburgh "Chronicle-Telegraph"
Francis Renault, "the Parisian fashion
plate," appears in many stunning crea-
tions of the dressmaker's art, and then
discloses that Francis is a man.

Pittsburgh "Dispatch"
Francis Renault, the masculine-feminine
fashion plate, displayed more startling
and expensive gowns than Gaby Deslys.

"Evening Bulletin," Philadelphia
Francis Renault, a clever "female im-
personator," who wore gorgeous costumes
and sang in real soprano tones in a man-
ner that had the audience guessing and
caused some surprise when he pulled off
his wig and disclosed the fact that he
is "a mere man."

BURLESQUE ROUTES

(May 6 and May 13)

"Americans" 6 Gayety Brooklyn.
"Auto Girls" 6 Englewood Chicago.
Behman Show 6 Gayety Kansas City Mo 13
Gayety St Louis.
"Best Show In Town" 6 Empire Toledo 13
Olympic Cincinnati.
"Bliff Bing Bang" 6 Cadillac Detroit.
"Bon Tons" 6 Empire Albany 13 Gayety Bos-
ton.
"Bostonians" 6 Olympic Cincinnati 13 Colum-
bia Chicago.
"Bowerys" 6 Columbia New York 13 Casino
Brooklyn.
"Broadway Belles" 6 Victoria Pittsburgh.
"Burlesque Revue" 6 Casino Brooklyn 13 Em-
pire Newark.
"Burlesque Wonder Show" 6 Empire Newark
13 Casino Philadelphia.
"Cabaret Girls" 6 Empire Cleveland.
"Charming Widows" 6 Majestic Ft Wayne
Ind.
"Darlings of Paris" 6 Olympic New York.
"Follies of Day" 6 Gayety Toronto 13 Gayety
Buffalo.
"Follies of Pleasure" 6-7 Cort Wheeling W Va
8 Canton 9-11 Grand Akron O.
"French Follies" 6 Erie 7 Oil City 8 Beaver
Falls Pa 9-11 Park Youngstown O.
"Forty Thieves" 6 Gayety Minneapolis.
"Girls from Happyland" 6 Gayety Milwaukee.
"Girls from Joyland" 6 Star Brooklyn.
"Golden Crook" 6 Star Cleveland.
"Grown Up Babies" 6 Garden Buffalo.
"Hello Girls" 5-6 O H Terre Haute Ind.
"Hip Hip Hurray" 6 Star & Garter Chicago
13 Gayety Detroit.
Howe Sam 6 Columbia Chicago.
"Innocent Maids" 6 Gayety Baltimore.

Mangan John C
Manning Leo
Mantell L
Mark Abe
Marley Jess
Marshall Dot
Marston & Manly
Mariton Rosa
Martin Peggy
Martin Theresa
Marvin E
Masculine Prince
Masculine Roy
Mason Arnold
Matthews D D (Reg)
Max Josephine

May Halle
May Evelyn C
Mayard Dot
Maye Ida
Mayo Beth
McCarl Leslie
McCormick O J
McCurran Chas
McDonald & Condray
McDonald Chas
McDonald Dolly
McGuire Stan (SF)
McKenna Thomas
McMaugh Earl
McNally & Ashton
McNally Steve

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"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, JOS. E. HOWARD.
A typical Spanish Song—beautiful and dreamy in melody—you can hear the Castanets and the strains of the Spanish Guitar.

"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 Fawley with Norworth and Shannon's success "Odds and Ends of 1917"—it sure is SOME SONG.

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A sweet little Bahad full of originality. You have heard many dream songs but never one like this—it will surely get you many encores.

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Irwin's "Big Show" 6 Gayety Montreal 13
Empire Albany.
"Lady Buccaneers" 6 Gayety Chicago.
"Liberty Girls" 6 Gayety Buffalo 13 Gayety
Pittsburgh.
"Maids of America" 6 Majestic Jersey City
13 Empire Brooklyn.
"Majestics" 6 Gayety Boston.
"Merry Rounders" 9-11 Park Bridgeport 13
Grand Hartford.
"Mile a Minute Girls" 6 Century Kansas City.
"Military Maids" 6 Savoy Hamilton Ont.
"Mischief Makers" 6-7 New Bristol Bristol
8-12 Camp Dix Wrightstown N. J.
"Monte Carlo Girls" 6 Penn Circuit.
"Orientals" 6 Howard Boston.
"Pace Makers" 6 Empire Chicago.
"Parisian Flirts" 6 Star St. Paul.
"Puss Puss" 6 Peoples Philadelphia 13 Palace
Baltimore Md.

"Record Breakers" 6 So Bethlehem 7 Easton
8-11 Majestic Wilkes-Barre Pa.
"Review of 1918" 6 Standard St. Louis.
"Roseland Girls" 6 Grand Hartford.
Sldman Sam 6 Hurtig & Seamon's New York.
"Social Follies" 6 Gayety Philadelphia.
"Social Maids" 6 Empire Brooklyn 18-18
Park Bridgeport.
"Some Babies" 6 Empire Hoboken.
"Some Show" 6 Gayety St. Louis 13 Sear &
Garter Chicago.
"Speedway Girls" 6 Trocadero Philadelphia.
Speigel's Revue 6 Casino Philadelphia 13
Hurtig & Seamon's New York.
"Sporting Widows" 6 Casino Boston 13 Majestic
Jersey City.
"Star & Garter" 6 Gayety Detroit 13 Gayety
Toronto.
"Step Lively Girls" 6 Gayety Omaha 13 Gayety
Kansas City Mo.

Sydney Rose 6 Gayety Pittsburgh 13 Star
Cleveland.
"Tempters" 6-7 Park Manchester 8-11 Worcester
Worcester Mass.
"20th Century Maids" 6 Gayety Washington.

Welch Ben 6 Palace Baltimore 13 Gayety
Washington.
White Pat 6 Star Toronto.
Williams Mollie 6-8 Bastable Syracuse 9-11
Lumberg Utica N. Y. 13 Casino Boston.

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Joe and Vera Everett will leave shortly for a tour of the Orient, to include China and Japan, booking direct.

On Sunday "Friendly Enemies" gave a matinee exclusively for soldiers and sailors. The admission ticket was a uniform.

Lou Tellegen's engagement in "Blind Youth" at the Powers' is limited to two weeks. He will be followed by the farce, "Slek Abed."

Edgar Dudley has placed June Roberts, formerly of the Winter Garden show, with Raymond Hitchcock for three years, and Florence Walton for two seasons. Both will open in the new revue.

Miss Leitl has been forced to leave the Ringling Circus owing to illness. The entire program has been changed and a number of new acts have been added. The show is below par, yet it is doing a big business.

All the Chicago theatres are doing a flourishing business in the sale of Liberty Bonds, under the auspices of the Theatrical Women's War Relief, in charge of Mrs. Mort H. Singer. Up to last week the Palace led all other houses in sales.

The managers of the various cabarets are getting together with the object of fighting the new ordinance which becomes effective May 1. Counsel for the safe men assert the new law is unconstitutional. Several test cases are planned.

Prompt deliveries of material will enable the new Orpheum theatre, to be located in the new Edwards building, Tulsa, Okla., to open ahead of the original schedule, according to announcement made by O. W. Edwards, owner of the building. The theatre portion of the building is expected to be finished about June 15, a month ahead of the original date of opening.

This week it is expected there will be heard the case against Harry Powers of the Powers and Blackstone theatres brought by Ernest Bocker of Bocker & Co., New York, for the payment of \$9,000 alleged to be due for the purchase of two musical instruments designed to replace the orchestra. Powers declares the instruments were not up to guarantee and were removed after three weeks' trial.

The Windsor theatre, which has had a somewhat unsatisfactory regime under the management of D. W. Schwartz, opened promisingly Monday under the new management of Walter Meakin, who put the hoodoo Logan square house on the theatrical map. The Windsor, which will be booked by Willie Berger (W. V. M. A.), will continue its former policy, playing four splits a week, six acts, at 10 cents and 15 cents, with a larger show Sunday, 30 cents top. Mr. Schwartz will continue running the Milds, which has been giving satisfactory returns.

MAJESTIC (William G. Tisdale, mgr.; Orpheum; rehearsal, 9.30).—The Avon Comedy Four kept us out on snail. They are of the essence of vaudeville, dispensers of sublime hoakum, super salesman of scream-provoking nothings, voice-blending marvels. They dominated the bill in the face of the pretentious competition of Emma Carus and Alan Brooks. This act is for no one class; it hits them all, highbrows and lowbrows, men and women and children. The show opened with a hop, hop and tumble by the Robert De Mont Trio in their "Hotel Turnover" dancing-acrobatic spell. Their work is fast and furious, and they bridge the opening handicap by their swift stepping. Alexander MacFadyen, who looks as much like McFadden as his name spells like it, nevertheless pleased with his finished piano recital. He was followed by Tameo Kajiyama, who spelled wierd words backwards, forwards, top side up and hind side front, all very entertainingly, and with a pleasant line of talk which added to the effect. Kajiyama has one little fault. He affects a whisper instead of a talk. That stimulates a degree of mental exhaustion as the result of his concentration, but it makes it very hard for those in the rear of the house to get what he is saying. Vine Daly threw her fine voice to the uttermost corners of the house, wasting the high boys on some songs that are obsolete, or should be. She has the voice, but she needs the songs. Emma Carus and Larry Comer followed, Larry following Emma, and staying a respectful distance behind her. Miss Carus has introduced a new song, which she sings to Mr. Comer:

MARGIE SMITH

and

ETHEL LE CLAIR

In their New Act, "Blondie and Slim"

By JOHN HYMAN

Direction, ROY MURPHY

BILLY CUMBY

"The Black Spasm"

with JEAN BEDINT'S
"FORTY THIEVES"

O. K. SATO

FOOLING OF ALL KINDS

Coming to New York soon to do a little missionary work. Will give out a few tracts and contracts. But there shall be no sub-contracts for submarine agents. Guess that's a deep one!

Notice of Dissolution

Notice is hereby given that the partnership heretofore existing between Max Spiegel and Edward Spiegel, under the firm name of MAX SPIEGEL'S ENTERPRISES, Strand Theatre Building, New York City, has been dissolved as of April 22nd, 1918, and that the said business will be continued by Max Spiegel, who has assumed the indebtedness of the said firm.

Dated April 25th, 1918.

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BACK EAST!
AFTER TWO YEARS' ABSENCE
HARRY WEBER

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B. F. Keith's Alhambra This Week (April 29)

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SAMUELS

***"The Blue Streak
of Vaudeville"***

At B. F. Keith's Riverside, Next Week, (May 6)

At B. F. Keith's Orpheum, Brooklyn, May 13

At B. F. Keith's Bushwick, Brooklyn, May 20

At B. F. Keith's Palace, May 27

Personal Direction, MARTY FORKINS

"I Can't Get Along Without You." It is a delicate compliment to Larry, rendered melodiously and in a pitch that makes it unmistakable. Alan Brooks won with his sketch, "Dollars and Sense," one of the best sketches in vaudeville. The Watson Sisters, funny and melodious, gave the audience a good time with their joshing and lazy harmonizing. The show closed with the marvelous Deonzos, who leap lightly to the top of a whiskey bottle. Learning on is a whole lot harder than leaping off, though many gentlemen along Long Acre Square will rise to deny this strenuously. *Swing.*

RIALTO (Harry Earle, mgr.; agent, Matthews-Loew).—For some reason there was a preponderance of men in the audience on Monday. A male audience is a tough proposition for the average vaudeville. The various offerings suffered accordingly. Incidentally, the manager might note an undue amount of conversation backstage, audible off front. The feature act, "What Women Can Do," is a revue with five women, the purpose being to exhibit the versatility of the sex. The members of the act sing, dance, shoot, do acrobatics, whistle and talk. Appropriately, it is mostly talk. Miss Vivian, remembered in this locale as the Edgewood Girl, is the moving spirit of the act, which is an acceptable feature on the time. The Three Rlanos, gentlemen attired as monkeys, please. They have a little too much comedy and not quite enough tricks. Vance and Taylor got over with an act new in this city. The boy is a clean-cut lad, and the girl has charm and manner. Their vocal efforts and comedy, presented in a natural act, earning the interest of a corner shop, is agreeable. Hayes and Neal, a fast talking act, duplicated the success this team has had in numerous showings in W. M. V. A. houses hereabouts. Harvey De Vora Trio, sartorial marvels working in tan, have a new wardrobe that screams to the high heavens, but is appropriate for this type of dancing act. Larimer-Hudson Troupe, cycle workers, closed. *Swing.*

PALACE (Earl Steward, mgr.; Orpheum; rehearsal 9:30).—For the first time in months three headliners were equally featured in the advertising. A packed house availed itself of the plenitude of talent topped by Frances Kennedy, Mme. Chilson-Orhman and Frank McIntyre. It was a Kennedy house, and the irrepressible comedienne received an ovation which would have done honor to the executive of the land. Miss Kennedy went on twice—first in street clothes, after the third position, when she sold Liberty Bonds. She offered kisses for those who would buy a \$100 bond. She sold countless bonds. Miss Kennedy went into her regular act next to closing. Her appearance earlier had warmed the audience, so that she eased through with her individualistic performance, on a high wave of adulation. She sang "It's Born Right in 'em"; then an Irish version of the Hawaiian dance and a brand new song, entitled "Pay Some Attention to Me." Miss Kennedy has been gone from Chicago for nine months. She has changed her act around a great deal since her last appearance. But her personality remains the same. Which is a good thing. Her shrewd plaudits and floral offerings at this merry songstress until she regretfully bowed her way off.

Chilson-Orhman duplicated her hit of last week at the Majestic. Mme. Orhman's domestic entanglements have gotten her a great deal of publicity during her stay in Chicago, and it seems to have helped rather than injured.

Frank McIntyre pleased mightily in his new comedy playlet by John G. Collins, entitled "The Make-Believe Marriage." It has been a long time since Chicago has seen McIntyre, but they remembered him from the old days of "The Travelling Salesman." Frank's genial self-deprecating, expansive, snappy and wise-cracking philosophy proved highly entertaining. The show opened with the Eddy Duo, a satisfactory aerial act.

Ned Norworth and Co., with an entertaining "hookum" act, were too early. Some of their good laughs were crabbied by the incoming people. They were followed by a witless, heavy sketch, "Love, The Neighbor," written from the Washington Square Players' sketch, "Altruism." The sketch is not keyed to vaudeville. That was demonstrated by the fact that the players (there are ten of them, and a dog) didn't get a single hand during the act. Stan Stanley, funnier than ever, has added a few things to his mirth-provoking bag of tricks. The man in front does a complete ventriloquist bit. Stan utilizes another plant, Morris London. In one of the boxes, to good effect. A. Robins, as permanent a vaudeville institution as exists kept them chuckling with his wry aggregation of properties. The Ziegler Sisters, good dancers, with a dandy Jack-o'-band background, closed. *Swing.*

McKICKER'S (Jack Barker, mgr.; Loew-Matthews).—A draggy, unattractive show, below the average in every way. Opened with Adele Trio, two women and a man, who perform on rings and do a fair routine of teeth tricks. Pursella and Ramsey, who followed, had to work in their street clothes their comedy having been delayed. The girl has a good voice, and both are good dancers, but the comedy is heart-rendingly atrocious, and invests the offering with a malodorous atmosphere. Doris Lester Trio in their familiar sketch got by, but the action drags, and the position is one where there is a great deal of seat-watching which has an injurious effect on any sketch. Beatrice McKenzie and Co. did about as well as anybody on the bill. There's a woman, a man and a girl in the act. The woman and the man sing and the girl whistles. They work from the audience a good deal. The most effective number is one with a special drop, when the girl whistles "Glowworm." Transcendence in the drop give the fiery effect. Broadus and Brown in their comedy skating-acting act got over splendidly. The comedian has a grotesque makeup and comical mannerisms, while the

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straight does some very excellent stunts. The World in Harmony followed—a combination of vocalists of various races. There's a Negro, Chinaman, Hawaiian, Indian and Caucasian. All have good voices, and sing songs typical of their countries. The show closed with the Zig-Zag Revue, a girl act. The act has nice scenery. *Swing.*

scream. Dugan and Raymond, pleased. "In the Dark," melodramatic sketch, entertaining. Brodeau and Silvermoon, impressed. Kalmir and Brown, proved strong repeaters. Fradkin and Jean Tell scored bigger than previous week. The bill seemed to run slowly and displayed a bad arrangement.

PANTAGES (Karl J. Walker, mgr.; agent, direct).—The Kincaid Kitties earned the headline spot. Oklahoma Bob Albright, perennially pleasing. Sinclair and Tyler, good. June Mills and company, carried appeal. Five Metastats, clever. Sara Carmen Trio, warmly received.

HIPPIDROME (A. L. Bernstein, mgr.; agent, W. V. A.).—Dorothy Dale wins with jazz. Frank Wilson and Hazel Van scored with piano and violin. Celli Opera Co., went well. Cole and Colman, ordinary comedy. Elkins, Fay and Elkins, sang nicely. Leach-Quinan Trio, fair (strong man act). Arthur Davis, entertaining, though better jugglers seen here. Burbank-Cavalier got away with the headline spot easily. Confetta Roy and Georgia, surprise turn. Hayes and Burton, depended too much on patriotism. Vic Cook, appreciated. A picture feature was an "added attraction."

MASON (Opera House) (Will T. Wyatt, mgr.).—"Mary's Ankles."

MOROSCO (Donald Lowes, mgr.).—"Under Fire" (second week).

MAJESTIC (Donald Bowes, mgr.).—Kolb and Dill in "The High Cost of Loving" (return engagement).

Marc Klaw is here for his annual vacation. He arrived last week after a stop-over at the Grand Canyon of Arizona. Most of his time will be spent in golf, at which game he is said to be a second Chick Evans.

Julian Eltinge slipped into town unexpectedly and went into hiding at his new home atop Silver Lake, where he was not discovered for a week.

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ORPHEUM (Mr. Brown, mgr.; agent, direct).—21. Blossom Seeley, local girl, received big welcome. The La Zier-Worth Trio, clever gymnasts, caught on. Cooper and Robinson,

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"MEATLESS DAYS"
FRANKLYN ARDELL'S Latest Scream

FRANK DOBSON

April 29 Empire, Grand Rapids, Mich.
May 6 Keith's, Toledo, O.
13—Keith's, Dayton, O.

More to follow.

Has signed with B. A. ROLFE and C. B. MADDOCK, to be FEATURED for two years in a new Musical Revue. Playing U. B. O.

May 20—Shea's, Buffalo, N. Y.
27—Shea's, Toronto, Canada
June 2—Keith's, Boston, Mass.

Trinity Auditorium's season has been a bad one. Few big concert stars have been booked on account of the war.

Kolb and Dill are doing a nice business (for a repeat) at the Majestic. Frank Darien, a former local favorite, is now with the company, joining it in the north.

The local stage workers' union subscribed for \$5,000 worth of bonds. This makes a total of \$10,000 taken by the stage hands.

A. L. Bernstein, manager of the Hippodrome, has returned from San Diego, where he attended the opening of the Sunshine theatre at Camp Kearney. The theatre has a capacity of 2,200, and will play to 20, 30 and 50 cent prices. The bill consists of 12 acts.

Lillian Harris, a pupil of Marquis Ellis, is now with the Gus Edwards Review.

SAN FRANCISCO VARIETY'S SAN FRANCISCO OFFICE PANTAGES THEATRE BLDG. Phone, Douglas 2213

ORPHEUM (Fred Henderson, mgr.; agent, direct).—29, exceedingly good show. Sharing the headline billing are Edwin Arden in "Trapped" and Elizabeth Arden. The latter act was not only patriotically appealing but proved intensely interesting. Miss Murray, next to closing, was extended cordial welcome. Four Haley Sisters not only display polish and class but won applause hit with their popular songs, their "Mason and Dixon Line" and "San Domingo" numbers in particular being noticeably effective. Lonely Haskell did well despite the assignment of opening the show. Percy Bronson and Winnie Baldwin, big favorites, scored hit. Count Perrone (holdover), successful. Tarzan (chimpanzee) was again given closing spot this week. The Greater Morgan Dancers (holdover) repeated most successfully.

PANTAGES (Burton Myer, mgr.; agent, direct).—Entertaining bill. The Armandes emchanical spectacle, "The Bombardment and Destruction of Rheims by the Germans" (not a picture), in headline billing, proved excellent scenic production novelty, the explanatory lecture being weak. "The Cabaret De Luxe," scored with the work of Billie Richmond and the Moyer Sisters an outstanding feature of the turn. Gilroy, Haynes and Montgomery, went big. Hager and Goodwin, next to closing, hit. Mary Dorr and her mimicry, opened slowly but scored with character songs. Merna Kahler and brother Merle did not show. Fred Fulton, fighter, added on short notice, giving training stunts with sparring partner.

HIPPIDROME (Edward Morris, mgr.; agent, A.H.).—Average show. "The Sea Rovers," pleased. Payton and Hickey, with former Husey and Boyle routine, were most successful team of season. Owing to the illness of Myrtle, one of the Dunedin Dancers, the man worked alone. Wright and Walker, good. Ardell and Tracey were out and in their place appeared Santry and Norton in ordinary ball room dancing. The Larneds were also out and substituted were Merle, Prince and girls, who repeated the success recently obtained at the Casino.

ALCAZAR (George Davis, mgr.).—Evelyn Vaughan in "Common Clay" (stock).

CORT (Homer F. Curran, mgr.).—"Oh, Boy," with Joseph Santley (3d week).

COLUMBIA (Gottlieb & Marx, mgrs.).—Dark. Reopens May 5, with "Merry's Ankles."

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

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

SAVOY (Harry Davis Co., mgr.).—Will King Co., with Ferris Hartmann (19th week).

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

CASINO (Lester Fountain, mgr.). 21. The Gellis Troupe, male males (one midket) and a girl, headlined a fair show. The Gellis' offered a routine of acrobatics, tumbling and general work that far surpassed anything in this line presented here this season. Their attractive appearance and refined manner of working makes them a suitable turn for the better houses. Van Atta and Gershon, two fine appearing girls, offer an artistic musical turn. The girls open with a song which explains their reason for being in vaudeville. In second position they scored nicely. Barry, Nelson and Barry sing, talk and do some acrobatic dancing, the latter bringing the best results. Harry Mason and his players in a comedy sketch, "Getting the Money," were appreciated. Assisting Mason are Gusella Chiles, Frank Corbet and Phil Morten. Some good dialog is capably handled by Mason, Doyle and Wright, blackface and straight. Develan Brothers, in hand-balancing and perch-ladder work, opened the show in good style. Their closing stunt, that of last spinning on the top of a breakaway ladder, won them much applause. "The Remaking of a Nation," produced under the direction of the War Department, was the picture attraction.

Max Winslow, professional manager for Waterson, Berlin and Snyder, arrived in San Francisco last Friday accompanied by Mrs. Winslow and Cliff Hies.

Wheeler and Moran at the Orpheum last week, wired E. F. Albee asking to be considered for the entertainment that will be provided for the soldiers in France.

Emanuel A. Turner closed his engagement at the Alcazar last week in "Our Little Wife," leaving at once for Los Angeles, where he expects to enter the picture game.

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Kolb and Dill will play a return engagement with "The High Cost of Loving" at the Alcazar theatre, following their Los Angeles engagement.

Driven insane by disease, Frank Freeman, said to be an actor, shot and killed his physician, Dr. Martin Krotoszyner, and then committed suicide here last week. Nothing could be learned of Freeman, theatrically, hereabouts.

Cyril Maude dedicated the new theatre, built at Camp Fremont by Mrs. George H. Pope, last week. He appeared in "Caste."

Practically all the leading local theatres, legitimate, vaudeville and film, will give away 5,000 tickets weekly to men in the service from now on.

Jim Post closes his engagement at the Columbia theatre, Oakland, May 18, after which he will take his company to Vancouver, B. C. J. Roy Claire is organizing a company to follow Post in at the Columbia.

Mme. Melba arrived here last week en route to Australia, where she will devote six months to work in connection with a Conservatory for Daughters and Sisters of Soldiers serving at the Front, which she has endowed in Melbourne.

The Portola theatre is closed for a two weeks' period during which time it is undergoing a complete renovation.

Joseph Santley, appearing at the Cort in "Oh, Boy," is shortly expecting the arrival of an heir. The event is expected to take place in San Francisco. Mrs. Santley is professionally known as Ivy Sawyer.

Frederick Schiller, heretofore leader of the Municipal orchestra, lost that post last week. The dismissal was the result of a resolution that no enemy alien should be employed by the city.

The Broadway Music Corporation closed its local office in the Pantages Theatre Bldg. last week. The office has been in charge of H. L. Phillips.

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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Leona LaMar, who is playing return engagements over the Orpheum Circuit, is writing a four-act play, with the world war, before and after, as the subject.

Ackerman and Harris visited Los Angeles last week. The trip was made in the interests of their new Majestic theatre.

Reece Gardner, formerly with the Jim Post Co. at the Columbia in Oakland, joined the Will King Co. at the Savoy here last week.

Ackerman and Harris bought \$30,000 worth of Liberty Bonds during the recent drive.

Arriving from Honolulu on the Selra last week were Barnes and West.

Oakland, which for the past few months has been overladen with stock companies, now faces the prospect of being stockless. The McDonough, which has been housing the Crane Wilbur Players, and which was recently leased for a long term of years by the Ackerman-Harris Circuit, is shortly to go into the hands of the contractors. The McDonough will be razed and a new theatre erected. The Del Lawrence Co., now occupying the Hipp, will shortly open at the Majestic theatre, San Francisco. On top of all this it is rumored that the Bishop Players, for many years tenants of the Bishop theatre, will close for the summer.



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THE POPULAR FRENCH DEPILETORY POWDER

X-BAZIN

ATLANTIC CITY.

BY CHARLES SCHEUER.

The resort experienced another busy week-end. The crowds on the Boardwalk were so dense that traffic officers were placed on the job. For the first time this season the roller chairs were out in such numbers that there were frequent halts in the long line for several minutes. Scores of young men who have just completed their training in the officers' training camps were among the paraders. In the majority of cases these National Army men have been given twenty-day furloughs and they are here from camps from New England to Texas.

Walter Hoban, creator of "Jerry on the Job," syndicated by one of the New York dailies and appearing in the animated films, paid a flying visit to the resort yesterday on a one-day furlough from Camp Meade, where he has just graduated from the officers' training school and is now awaiting a commission as lieutenant.

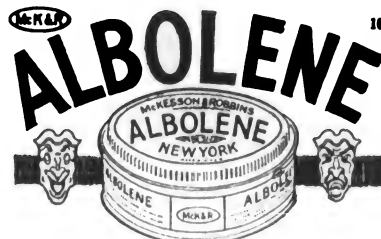
Amusement places of Atlantic City which use the war tax as an excuse for boosting the price of their tickets in order to make the charge of admission, including the tax, an even sum, at the same time to secure an additional profit, will have to pay an increased mercantile license fee to the city if the recommendation which is to be made to the City Commission by the mercantile appraiser is adopted.

Milady will have to be satisfied with limited colors—simple whites, tans and blacks for her boots and slippers in the near future, according to the members of the National Association of Tanners assembled here at the present time.

At the last meeting of the City Commission Finance Director Beyer introduced by request a new ordinance to regulate the rolling-chair business on the Boardwalk.

The ordinance, which is said to have the backing of the leading barons, is designed to do away with the licensing of the separate chairs, and does this by making a provision for the licensing of stands for which a fee of \$1,000 is to be charged for each stand. No stand, under the terms of this measure, would be permitted to have more than 60 chairs, and each chair shall be tagged by the city so that no owner can use more chairs than the number to which he may be entitled to operate. The stand licenses are not transferable and a fine of \$100 for each and every violation of the ordinance is provided.

Rolling chairs, which were introduced a score or more years ago to accommodate invalids, are now used almost exclusively for pleasure purposes and constitute the main amusement of the resort. Millions of dollars are spent annually on this pastime, and one big corporation controls the major part of the business. The price per hour which only recently was 30c, was boosted to 75c and, occasionally, on special Sundays, is raised even to \$1 an



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hour. The present ordinance if passed would crowd out the small men in the business and would create a practical monopoly, and the consensus of opinion seems to point toward its meeting with general disfavor and it is a question whether the city commission will lend itself towards the promulgation of a movement which will undoubtedly reflect to the detriment of the resort.

Sixteen men, said to be residents of Burlington, a city a few miles north of this resort, were indicted by the Grand Jury this afternoon as a result of their patriotism in a smoker given by the Hope Fire Company in that city Feb. 21.

A woman is alleged to have appeared in scanty attire on the stage. The names of the accused are withheld from publication on account of their not having been arrested or held under bail. Some prominent men are understood to be in the list.

The charge is understood to be "conspiracy to defame the morals of the community." The accused will be arraigned to plead Friday morning. There is considerable stir in Burlington, as several hundred people at the smoker are wondering who are victims of the Grand Jury investigation.

Whether or not there is an analogy between the red, white and blue and a cluster of lilacs, timber-legged Dianas frisking swiftly and merrily through the mazes of burlesque is a question for the savants. However, the American flag was there last night at the Apollo when "Hello, America," fluttered across the footlights to the accompaniment of galloping music, galloping girls and gay settings. What is more, the audience seemed to jibe with the general jubilation and gurgled contentedly through three solid hours.

BOSTON.

BY LEN LIBBEY.

KRITH'S (Robert G. Larshing, mgr.; agent, U. B. O.).—Several strange things about the show Monday night. Due to the Liberty Loan rally it did not close until 11:35, the latest a Keith house has closed down in this city, and then again Charlie Chaplin in "A Dog's Life" for the closing act. Despite the lateness few walked out. The evening rally was a most spirited one—\$55,000 was collected. The headliner is Nan Halperin, and she came out to do her bit after working very hard for the bond sales. She went over big. The show is opened by Maximilian's comedy dog act—very fair for an opener. They played to a small house, being put on quite early. The Horn and Ferris act which follows is saved by the freak antics of one of the duo. The Pollard Musical Comedy company is really Queenie Williams, with the secondary honors going to the scenic effects. Gould and Lewis woke the bill up with a crash in their musical comedy, rightly named, "Holding the Fort." A clever pair and a rattling fine act. The house seemed disappointed with "The Bonfire of Old Embers." The sketch, based on the dream of a captain in the Kaiser's army who doesn't like his job, is much too idealistic for just now and also savors of the "flag-waving" style of entertainment. Jimmy Hussey,

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The audiences that
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Managers of Theatres we
Have played in, the owners
Of "The All Girl Revue" and
Our associate players for a very
Pleasant season.

Morette Sisters

in

Vaudeville

assisted by William Woreley in the military playlet, "Somewhere in Vaudeville," were a riot of fun. They have good material and know how it should be used. Lew Brice and the Barr twins will never set the world afire. Brice can dance, but he goes through too many gyrations to please a Boston audience, at least. The Barr Twins work hard but lack stellar class. Brice would do better with more attention to the dancing and less comedy stuff. Of all the Liberty Loan workers at the house George Webb, who appears in the Wentworth play, is deserving of praise. He worked like a demon and was responsible for the big night.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Cleaning up with Chaplin in "A Dog's Life." One of the several houses in the city using this film this week. Vaudeville: Rose and Moon; the Rosiers; Leavitt and Lockwood; Harry Simpson and Co.; Emmett Welch's Minstrels.

BILLOU (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Chaplin film for a headliner. Also using "Playing the Game" film. Vaudeville: Kuna Four; Alfred H. White and Co.; William Dick; La Mont and Wright; Three Steps.

GLOBE (Frank Meagher, mgr.; agent, Loew).—Final week, film, "Tarzan of the Apes." Next week, another feature, "Over the Top."

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Born Liberty Day, April 26th, 1918

(REGARDS TO GEORGE SHEREK)

play, "Her Country"; received good notices from the critics.

TREMONT (John B. Schoffel, mgr.).—Second and final week of "Pollyanna." Next, "General Post."

HOLLIS (Charles J. Rich, mgr.).—Fifth week of "The Country Cousin"; big business. OPERA HOUSE (E. D. Smith, mgr.).—Dark. COPLBY (H. W. Pattee, mgr.).—"Charlie's Aunt." In preparation, "Arms and the Girl." CASINO (Charles Waldron, mgr.).—"Rose-land Girl."

GAYETY (Thomas H. Henry, mgr.).—"Bow-ery Burlesques."

HOWARD (George E. Lotthrop, mgr.).—"Temper's Burlesque." Vaudeville: More, Less and More; Al Grossman; Brown and Carstens; Flosso; Cottrell and Carew; Gertrude Shirley.

Because he did not think the laws of Massachusetts would permit scenes of German brutality to French women and children being shown on Sundays Chief John H. Plunkett, of the State police, refused permission for D. W. Griffith's film, "Hearts of the World," at the Majestic, to be shown on Sunday, although Morris Gest had planned for Sunday, May 5, a special Liberty Loan night, the entire proceeds to be turned over to the Liberty Loan.

Griffith telegraphed to Governor McCall, urging Sunday production of the picture, and Chief Plunkett has taken the matter under consideration again. It is expected that beginning next Sunday performances of the picture will be permitted in Boston.

The performance of "So Long Letty" at the Shubert Monday night was given as a benefit for John W. Luce, press representative of the Shuberts here, and David Finestone, treasurer of the Shubert theatre, the Mesars. Shubert and Oliver Morosco being the donors. A huge auto moving van was kept busy all Monday night removing the proceeds to a local bank, it is said.

BUFFALO.

BY RAY MEYERS.

Adams Rice has joined the Jessie Bonstelle players here.

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Theda Bara, in the much talked about
"Cleopatra" film, plays a return engagement
at the Teck next week.

William Faversham, Maxine Elliott, Irene
Fenwick and Marilyn Arbuckle have been
booked for the Teck in "Lord and Lady Algy."

A Shon audience on Thursday night bought
\$273,150 worth of Liberty Bonds after a four-

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SCRANTON, PA.
LACKAWANNA
VALLEY HOUSE
Special Rates to the Profession
Once tried
They all come back.
HERMAN GOGCLIN

minute-man and Eddie Dowling had given 'em
hall Columbia. Michael Shea, owner, is buying
a \$50 bond for each bond bought at the
theatre this week by patrons. The \$23,150
will on Thursday is believed to be a record,
although the Teck raised about \$50,000 every
night in the week.

The Frontier theatre, west side community
house, has been taken over by Chicago in
terests

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Managers of the Central Park the-
atre had a brilliant performance on Monday
night to raise funds to be used in giving the
drafted men from that locality a rousing send
off.

The Rooney Amusement Co., \$25,000 capital
stock, has been incorporated to conduct a
roller rink and amusement hall in Buffalo.

READ WHAT THE CRITICS HAVE TO SAY

JANE KANE

CEDAR RAPIDS, IOWA
"The best single that has been here this season."

LINCOLN, NEB.
"Jane Kane had her audiences convulsed with laughter."

The directors are Julia Hohn, Charles J. Wolfe and William T. O'Rourke.

John MacCormack sang a song at the Liberty Loan dinner on Friday after a local broker promised to buy a block of \$100,000 worth of bonds.

DETROIT.

BY JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.). Bert Baker & Co.; Mehlinger and Meyer; Yvette and Saranoff; "Motor Boating," sketch; Margaret Ford; Jack LeVier; McCormack and Wallace; Adale's Circus. ORPHEUM (Tom Faaland, mgr.; Loew, agent).—Maxine and Jazz Band; Thomas Potter Dunn; Hanlon's Superba; The Great Hansen; Ward and Cullen; Mahoney and Rogers; Hubert Dyer & Co. Feature picture, first three days, alternating last half with Regent.

REGENT (Rod Waggoner, mgr.; Loew, agent).—"Temptation," sketch; "Pinders Keepers," sketch; Mae Curtis; Coca and Verdi; Deyso Bros.; Jack Reddy, first half, alternating last half with Orpheum.

MILES (Gus Gruning, mgr.; Nash, agent).—Pepples & Greenwalds "All Girl Revue"; revue comprises entire show, with a feature picture. It is understood that Manager Greening plans in the future to make the pictures draw as well as the vaudeville.

GARRICK (Richard H. Lawrence, mgr.).—Lord and Lady Algy. Next, "Doing Our Bit."

OPERA HOUSE (Bert Whitney, mgr.).—"Yours Truly," with T. Roy Barnes. Next, "Sick-a-Red."

GAYETY (J. M. Ward, mgr.).—"Follies of the Day." Next, "Star and Garter."

CADILLAC (Sam Levey, mgr.).—"Lady Buccaneers." Next, "City Belles."

"My Four Years in Germany," now in its second week at the Washington. "The Kaiser" is on its second week at the Drury Lane.

"A Dog's Life," Chaplin's new comedy, broke all attendance records at the Madison theatre, where it will remain for two weeks. Eight prints will be working in Michigan, starting May 12.

Detroit Opera House starts with pictures in May. "My Own United States" to be the opening film attraction.

Bert Whitney, of the Opera House and controlling Klav & Erlanger attractions for Detroit, announces definitely (as first reported in VARIETY) that he has leased the Lyceum theatre for next season.

Detroit is to have a real music hall. John R. Woods of the Arcadia is going to enlarge it so that it can accommodate 5,000 people. There will be a number of smaller auditoriums for smaller concerts, recitals and dances.

Under the auspices of the Detroit Talking Machine Dealers' Association a concert of talking machine record stars was given Tuesday evening at the Arcadia. Artists appearing in person were Billy Murray, Henry Burr, Arthur Fields, Arthur Collins, John Meyers, Peerless Quartet, Fred Van Epps, Byron Harlan and Sterling Trio. All the profits went to Detroit's own regiment, 339th.

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Michigan exhibitors have formed a Michigan unit called the Exhibitors' Booking Corporation to book pictures on the co-operative plan as outlined by C. C. Pettijohn.

MILWAUKEE.

BY P. G. MORGAN.

DAVIDSON (Sherman Brown, mgr.).—Jane Cowi, "Lilac Time"; May 5-8, "Upstairs and Down"; May 9-11, Margaret Anglin, "Billeted."

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—Sarah Bernhardt, Anna Chandler, Alexander Kido, Three Rubes, Gen. Pisano and Co., Benny and Woods, Jack and Cora Williams.

PALACE (Harry E. Billings, mgr.; agent, W. V. M. A.).—"Tango Show," Moran and Wisner, Four Buttercups, Hill, Tivoli Girls and Hill, Mack and Lane, Dan Ahearn. Last half: "Little Miss Up-to-Date," Tower and Darrell, Lazar and Dale, "Don't Lie to Mamma," Grace Fallon, Julia Edwards.

MILLER (Jack Yeo, mgr.; agent, Loew).—Gene Green, Love and Wilbur, Arling and Mack, Bernard and Merritt, Mile. Theresa's Birds, Frank Bush, Wilhat Cyclists, Maurice Samuels and Co.

SHUBERT (Harry L. Minturn, mgr.).—Shubert Theatre Stock Co., "Potash and Perlmutter in Society"; May 6, "Shepard of the Hills."

PAIST (Ludwig Kreiss, mgr.).—Pabst German Stock Co., final performance, "Der Kilometerfresser."

GAYETY (Charles J. Fox, mgr.; agent, American).—"Forty Thieves"; May 5, French Models.

EMPRESS (Walter C. Scott, mgr.). Stock burlesque.

The first performance of a three-day engagement to be opened on May 9 by Margaret Anglin in "Billeted," will be the annual testimonial to William C. Schnell, treasurer and assistant business manager, marking his

twentieth year of service with the Davidson theatre. On May 8 the evening performance by the French Models will be the annual benefit for Manager C. J. Fox and Treasurer J. J. Krause of the Gayety.

Drama in the German tongue, so far as the legitimate stage is concerned, passed away quietly Sunday evening with presentation of a farce by the Pabst German Stock Co.

NEW ORLEANS.

BY O. M. SAMUELS.

ORPHEUM (Arthur White, mgr.).—Inclement weather Monday evening failed to dampen ardor of auditors for concluding program of season. Adelaide and Hughes justified headline position. Another act to find unusual appreciation was Moore and Hanger. Montambo and Nap did well opening. "Proville Recruit" garnered approbation through its patriotic appeal. Edwin George kidded himself into favor. Moore and Whitehead, unrestrained laughter. Apollo Trio, imposing closing turn.

TULANE (T. C. Campbell, mgr.).—Theda Bara in "Cleopatra," film.

CRESCENT (Walter Kattman, mgr.).—First half: Revue des Vogue, Schooner and Dickinson, Willie Smith, Kelly and Wilson, Smilletta Girls, "The World for Sale," film. Last half: Josie Flynn Minstrel Misses, "Women," Grace Edmonds, Dorothy Sothern Trio, "Masks and Faces," film.

PALACE (Sam Myers, mgr.).—First half: Louis Simon and Co., Bruen Family, Wellington Trio, Nevins and Erwood, Roubie Sims, "Her Own Mistake," film. Last half: La Bernica, Agnes Cappellin and Co., three to all. STRAND (Maurice Barr, mgr.).—Pictures. ALAMO (Frank Sanders, mgr.).—McCormick and Winehill.

Alfred LeGroh (LeGrohs) turned his ankle after playing at the Orpheum, and was incapacitated for several days.

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The Marguerite Clark Co. finished the exteriors for "Uncle Tom's Cabin," and repaired to New York from this point. Arthur Earl is enacting two important roles in the production. Vivid indeed will be one of the scenes depicting the cruelty of "Simon Legree." When the colored boy engaged for a bit in which he is supposed to submit to a severe whipping from "Legree" reported, he was found to be too ponderous. It happened that just the type of little black boy required was looting about, and he was forcefully pressed into service. His fright and his tears registered wonderfully, according to those who witnessed the unwinding of part of the negative.

Karl Bugbee is the local representative of the United Picture Theatres of America.

G. Albert Lansberg, architect of the Orpheum to be built in this city, will arrive during the week to prepare for the immediate erection of the new theatre, notwithstanding the high cost of materials and labor.

Salvador Roman, manager of the Cadillac cabaret, is seriously ill with pneumonia. One of his former entertainers, Myra Kelly, is recovering from an attack of tonsillitis.

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Sunday (May 5)

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Sketch in "one," for man and woman.

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Comedy musical skit in "one."
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Special lyrics and music.

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Comedy talking act, in "one."
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P. S.—Are you Progressing, Prospering, or Profiting?
If Not———EDWARD SHAYNE

Tom Campbell has retained the "Cleopatra" film for a second week at the Tulane. The picture drew exceedingly during the first seven days.

Chaplin remained here but three days of his anticipated fortnight's vacation, having been called back to Los Angeles on business.

PHILADELPHIA.

BY JUVENILE.

H. F. KEITH'S (H. T. Jordan, mgr.).—The war game and the Liberty Loan drive is getting a big boost at this house. This week the bill was "Submarine P-7" for its headliner and a squad of soldiers from Camp Dix, made up of men born in Austria, Hungary, Belgium, Germany, Turkey, Ireland, Poland and England, all in the uniform of the United States. It made an imposing stage picture, a big applause winner and could be made into a first-rate act to send over any circuit, for the boys have a "monkey drill" which cannot help but bring applause. The submarine sketch is not much of a play, but with this type of boat playing such an important part in the war, it is a most timely offering and held the closest interest. A shift in the running order of the show brought Moss and Frye on after the sea-drama and they had little trouble rousing the audience to laughter. Their skit is simply a volley of questions and answers, and it is a lot of "nut" stuff, cleverly arranged and nicely handled. The fellow who does the comedy end reminds one of Nat Haines, the way he uses the clay pipe, but, of course, the acts are in no way similar and the colored boys have a distinctive laughing hit. Mrs. Gene Hughes & Co. repeated the one-act comedy, "Gowns," and made it a big applause hit. There is just enough of the sentimental strain in the story to furnish an excellent contrast to the comedy and Mrs. Hughes is a most capable artist who knows how to make her lines hit the mark. El Brendel and Flo Bert were back again with their eccentric comedy skit, "Waiting for Her." The skit is in need of tuning up, for nothing has been changed and it is now in use more than a year, even Brendel's comedy song and dance remains the same. Miss Bert sang a couple of numbers in a pleasing way and the two finished strong with their bit of burlesque dancing. Both are well known here, and put over a good-sized hit, but they will need some new material the next time they return to the home town, if they hope to hold the place they have so fairly won. The act of Hamilton and Barnes got a liberal share of laughs, but dragged noticeably. A song would do a lot

Crossman's 7 Entertainers

HEADLINING THE U. S. GOVERNMENT LIBERTY ROAD SHOW
This Week (April 29)—Camp Gordon, Atlanta
Next Week (May 6)—Camp Sheridan, Montgomery
Personal Direction of ARTHUR KLEIN

for this act. Their material is all right and the girl adds a nice appearance, but after a few minutes the talk begins to hang and the act does not get what it could with a snappy finish. The man might get some of the to-

bacco firms he advertises to buy him a song. An odd monologist is Joseph L. Browning and in an early spot he did a good bit for the first half of the show. Browning not only works along different lines than others, but

has some good stuff and a good voice to help him get it over. One of the very best two-man, hand-to-hand acts seen in a long time is Mang and Snyder. They have a lot of tricks, not handled by any other team seen here and they were warmly appreciated, despite their early position opening the show. The Four Boises closed with their casting act and held as much attention as any closing act can do in this house.

PORTLAND, ORE.

BY MONROE GOLDSTEIN.

ORPHEUM (Frank J. McGettigan, mgr.).—21, Edwin Arden and Co. in "Trapped" top the current bill and score a tremendous hit. The Four Haley Sisters, an exceptional girl quartet with good looks and excellent voices, win. Elizabeth Murray has lost none of her cleverness of yore. Billie Reeves and Co. scored. Bronson and Baldwin, fair; Jack Clifford, assisted by Agnes Dunn and Gertrude Kerpin, offers attractive novelty dancing act which meets with popular favor; Gwen Lewis opens with dull songs and monolog. PANTAGES (John A. Johnson, mgr.).—22, 1918 Road Show featuring Sing's Midges; La Follette Troupe; Three Musical Mads; Early and Lait; Frank Morrell; Grew Patra and Co. in "Solitaire." "The Son of Democracy" (film).

HIPPODROME (W. W. Ely, mgr.).—22, Minnie Burke and four Jazz Kings; Mae Davis and Co.; Three Aikens; Santry and Norton; Hickey and Cooper; Moore and White; pictures. Second half: Holmes and Hollister, Three Shannons; Artos Brothers; Wilson and Wilson; Kabin and Eugene; Bert Shepherd; photoplay, "Daddy's Girl," featuring Baby Osborne.

STRAND (W. P. Armstrong, mgr.).—21, First half: Bardeni and Otto; Signe Andre; Muggle Carson; Carr Trio; Tom Whiteside; photoplay, Monroe Salisbury in "The Red, Red Heart." Second half: "Buck" Dunn; Orban's Cockatoos; Nelson Norwood Co.; Ben Nelson; Peat and Stevens; Browning and Booth; photoplay, Carmel Myers in "The Marriage Lie."

HEILIG (W. T. Fangle, mgr.).—25-27, Max Figman and Lolita Robertson in "Nothing but the Truth." 24, Mischa Elman. Coming, Cyril Maude in "Grumpy."

BAKER (Milton W. Seaman, mgr.).—21, Alcezar Players in "A Pair of Silk Stockings." LYRIC (Keating and Finkel, mgr.).—21, Lyric Musical Stock Co. featuring Dillon and Franks in "The Patriots." Clever production, excellent business.

LIBERTY (E. J. Myrick, mgr.).—21, Charles Chaplin in "A Dog's Life." Wallace Reid and

TIZOUNE and EFFIE MACK

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This Week (April 29): Pembroke, Ontario
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Direction ED. S. KELLER

Kathleen Williams in "The Thing We Love" (photoplays).

COLUMBIA (R. R. Ruffner, mgr.).—21, First half: Dorothy Dalton in "Unfaithful"; William Desmond in the "Marriage Bubble." Second half: W. S. Hart in "Hell Hound of Alaska" (photoplays).

MAJESTIC (J. J. Parker, mgr.).—21, Constance Talmadge in "The Studio Girl" (photoplay).

PEOPLES (J. C. Stille, mgr.).—21, First half: Pauline Frederick in "La Tosca." Second half: Douglas Fairbanks in "Mr. Fixit" (photoplays).

STAR (J. C. Stille, mgr.).—21, "The Zeppelein's Last Raid" (photoplay).

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GREAT NEW UNPUBLISHED SONG NUMBERS

KNICKERBOCKER HARMONY STUDIOS

Josephine Dillon, clever second woman of the Alcazar Players, made her initial Portland appearance this week in "A Pair of Silk Stockings." Although suffering from a cold, due to a climatic change from Southern California, Miss Dillon scored in a rather mediocre part and gives promise of becoming a favorite.

Manager Frank McGettigan announces that the Orpheum season will not close until July 3. The popular vaudeville house is to re-open Sunday, September 8. Business this season has topped all former records.

Under direction of Manager W. W. Ely, the Hippodrome employees and performers on the current bill joined forces Wednesday, April 24, in planting the playhouse's war garden on a big double lot at East 4th street and Broadway. While the women, attired in overalls, hood and spaded along with the men, Beverly Griffith of the Universal Film Co., of California, caught them on the celluloid. Some good impromptu comedy was filmed. Hereafter employees of the theatre and performers will spend the forenoon working the garden.

The "open season" for organs and orchestral units is now on. The Peoples theatre started the ball rolling by installing a \$25,000 Robert Morton organ. The Hippodrome followed with a mammoth Hope-Jones-Wurlitzer, and the Liberty is now placing in position a \$30,000 Wurlitzer unit orchestra to supersede the Style 4 Wurlitzer now in use. The new mammoth instrument is a four manual with 190 tablets on the keyboard.

Not to be outdone by the big competitors W. A. Grainger of the Union Avenue theatre has purchased an organ, and Meyers and Letter, of the Arcade, La Grande, Ore., have also invested in a music box.

Apres of the recent organ installations it is noteworthy that organists are in great demand at good salaries in contradistinction to former conditions, when they hardly were able to eke out an existence in the local churches.

Beverly Griffith, of New York, attended a conference of Northwest managers of the Film Supply Co. this week. J. R. Meldrum, of Seattle; Wallace Potter, of Spokane, and Bert Latz were also present at the gathering.

Milton Seaman, manager of the Baker, is considering the operation of the house through the summer months instead of closing in June, as usual.

At the Municipal Auditorium, 25-26, the Portland Opera Association staged an excellent production of "The Merry Wives of Windsor" with Robert Cornwell as director. The proceeds went to the Red Cross, and the capacity of the big public playhouse was taxed at each performance.

PROVIDENCE.

BY KARL K. KLARK.

SHUBERT MAJESTIC (Col. Felix R. Wendle, chfmr, mgr.).—For the first time since Shuberts took over this playhouse pictures are being offered this week. "Les Miserables" being the attraction before four houses, "Turn to the Right" next.

OPERA HOUSE (Col. Felix R. Wendle, chfmr, mgr.).—"My Four Years in Germany" held over for second week.

KETTES (Charles Loveland, mgr.).—Albee Stock Company, in "The Silent Witness" is drawing packed houses. May Buckley I. back in the leading part.

EMERY (Martin Tooley, mgr.). Splendid all-around bill offered for first half filled the house at almost every performance. Eddie Polv and Bertha Walker plan in their offering, "Patience." Eddie Polv and Lea Lee-Ture, put over "The Dolly Madell" in good style with excellent dancing. Doris and Silver, Minetta Duo, Morriene of the Movies, Val

Harris and Jack Manion were others, first half. Second half: Alfred H. White, William Dick, The Krouns, Four, Lamont and Wright, The Three Steppers.

FAY'S (Edward M. Fay, mgr.).—"The Minstrel's Surprise" heads the bill. Others are The Three Westons, Higgins and Wilson, "The Movie Hero," Jack and Jill in "Walking on Eggs," and Franklin's Animals.

COLONIAL (J. E. Farr, mgr.).—House, which closed suddenly last week still remains dark with apparently no summer plans.

A musical stock company, headed by Miss Florence Webber as prima donna, will open at the Shubert Majestic about the middle of this month. Vaudeville acts will be put on between the acts this summer.

The first attraction booked for the Modern, which opens under new management next week, will be Madame Nazimova in "Revelation."

During the first three weeks of the Third Liberty Loan campaign here a total of \$607,150 was raised by various speakers in Providence theatres. The amounts were divided as follows: Keith's, \$199,500; Strand, \$164,750; Shubert Majestic, \$102,500; Emery, three performances, \$8,500; Opera House, two performances, \$30,200; Fay's, two performances, \$21,000; Rhodes' Casino, one evening, \$15,000; Modern, two performances, \$12,050.

The first official pictures of Pershing's Army in France were shown at two concerts Sunday at the Strand, when the big Naval Reserve Force Band from Newport played. The pictures were sent here from Washington almost immediately upon their arrival in this country.

SEATTLE.

BY WALTER E. BURTON.

LYRIC.—Walter Owens Co. in musical comedy.

METROPOLITAN.—23, "The Fortune Tell-er," 24, "Bon Marché Minstrels," 25-27, Otis Skinner in "Mister Antonio."

OAK (Monte Carter, mgr.).—Second week of Monte Carter Musical Comedy company in "Frolics of 1918" to capacity; Monte Carter, principal comedian, Walter Spencer, Phyllis Gordon, George White, Del Estes, Blanche Gibson and the Gay Trio.

WILKES (Dean B. Worley, mgr.).—108th week of Wilkes Players in stock here, "Seven Sisters" current offering to capacity.

PALACE HIP (Joseph A. Muller, mgr.).—"Looking for Betty," a comedy sketch, heads Sunday show. Three Shamons are gifted comic trio, and number stepper, Kabin and Eugene, and the musicians, Shepherd and Ray, Australian whip manipulators, Wilson and Wilson, good comedy song, dance and patter. Arto, Duo are horizontal bar experts, capacity.

ORPHEUM (Clay Haas, mgr.).—Great Magic, cape act, topes Sunday show. Edw. have good music to turn. No. Plus Ultra Trio, girls, with in meritorious musical act. Hume and Thomas comedians that play. Dencia and Co. present magic and illusion act. Du Vall and Jean, road.

PANTAGES (Edgar G. Milne, mgr.).—"Revelation," a military act, headline show opening Monday matinee. Arto, Mer can be dancing, juggling. Six Musical No., found favor. Wright and Davis present humorous act. Miller, Packard and Howard please with "A Real Pal." Gordon and Gordon appear with new twists and turns. Capacity.

MORE (Carl Reber, mgr.).—"The Four Mortars and Co." dance, Crawley and Arthur Maule, have stellar honors on Orpheum bill opening Sunday to capacity in line. Margaret Edwards play with partner. The Savages have one of the best sharp shooting acts on the stage. Grace De Mar play with some character studies. Dangle and Ward have comedy dancing act. Dahl and Gillen

offer a singing act with scenic embellishments. Orpheum travelog and concert orchestral program complete.

STRAND.—Greater Theatres Corporation, mgr.;—Wallace Reid in "The House of Silence" (film).

LITTLE THEATRE (Horace Smythe, mgr.).—"Ramona," Helen Hunt Jackson's California romance, depleted in nine reels, is pulling capacity.

MISSION (Greater Theatres Corporation, mgr.).—"The Wine Girl," with Carmel Myers in stellar role.

CLEMMER (James Q. Clemmer, mgr.).—Mae Marsh, "The Face in the Dark."

REX (John Hamrick, mgr.).—Douglas Fairbanks, "American Aristocracy."

COLONIAL (John Dams, mgr.).—"Ann's Finish," Margarita Fisher.

COLISEUM (Greater Theatres Corporation, mgr.).—"Tarzan of the Apes."

LIBERTY (Greater Theatres Corporation, mgr.).—Charles Chaplin in "A Dog's Life."

Jessie Shirley, stock leading woman in Spokane, Seattle and other Northwestern cities, has been in the Sacred Heart Hospital, Spokane, for some time suffering from a nervous breakdown. She will soon be able to leave that institution.

A carnival and '49 show is being held at the Arena here current week. The Shipbuilders' Union is putting on the show.

The usual band concerts in the city parks will be eliminated this summer and in their stead will be competitive singing between neighborhoods of the city and large chorus. Claude Madden, a local musician of note, will have charge of the singing arrangements.

Hill Hart led the Third Liberty Loan rally here last Friday at the Masonic Temple auditorium. He spoke in Spokane Thursday, Tacoma Saturday and Portland Sunday.

The Sprague Quartet will appear at the Metropolitan 25th in concerts; Mischa Elman, May 1; Alice Gentle and the Seattle Philharmonic Orchestra, May 8, and Galli-Curci, May 21.

Shiners Midgets skipped the Vancouver and Victoria houses on the Pantages circuit and jumped from a two weeks' engagement at the Seattle house of that circuit to the Pan in Tacoma.

A. B. McDonald, of the Rox theatre, Eugene (Oregon), has taken over the Savoy theatre in the same city.

Nell Barry Taylor of the Taylor Dramatic School, this city, assisted by a number of Seattle residents, provided a varied program at the Liberty theatre, Camp Lewis, Thursday evening for the benefit of the boys in khaki.

W. F. Weinkirch, connected with the Greater Theatres Corporation, this city, is the new manager of the Strand theatre, a unit in the chain of theatres controlled by this corporation in this and nearby cities.

Robert Lloyd, singing instructor at Camp Lewis, now has 12,000 soldiers under his instruction at the camp. A songfest was held at the newly completed Battle Athletic Building last Wednesday.

Eddie Berg, former manager of the Mission and Colonial theatres here, has gone to Aberdeen (Wash.) to accept a similar position at the Bijou.

Eugene Levy and S. Morton Cohn are to build a new theatre in Los Angeles on 6th street. It will be devoted to vaudeville and pictures.

C. E. Stillwell, president of the Stillwell Theatre Corporation, Spokane, which operates the Casino, Grand, A. Unique and Rex pictures in the Eastern Washington metropolis, has secured control of the Rose theatre, Colfax (Wash.), the first link in a proposed chain of out-of-town theatres.

Harry L. Chandler, former manager of theatre in Aberdeen, Houghton and Centralia (Wash.) has purchased the Ballard theatre, Seattle, from W. B. Jennings.

George Sidney has sold the Washington theatre, on First Avenue, Seattle, to W. B. Acker.

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\$400	\$40.00	\$4.00	
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The Lewis and Lake musical comedy organization will open at Camp Lewis May 6 with a company of 35 people.

The Rialto theatre, Bremerton, and the Star, Astoria (Oregon), are now playing the full hip road shows, according to the Kellie-Burns booking offices in this city.

The \$200,000 Marlowe theatre, built in Helena (Montana) by the Ansonia Amusement Co., of which Phil Levy is manager, has just been opened. The regular Pantages road shows will play the house on Thursdays, breaking the jump between Great Falls and Butte.

Charles E. Royal has taken over the old Pantages theatre in Vancouver, B. C., and after remodeling the house will open a summer season of musical stock productions.

"Tarzan of the Apes" had its first North-western showing at the Coliseum theatre, Seattle, Saturday, 20th, and pulled capacity the first two days. Chaplin's "A Dog's Life" opened Sunday, 21st, at the Liberty for a week's stay. Neither were up to expectations.

Walter Sanford, who formerly operated a stock company at Vancouver, B. C., will manage the Klaw & Erlanger house in Kansas City (Mo.).

SYRACUSE.

BY CHESTER B. HAHN.

EMPIRE (Francis P. Martin, mgr.).—Fourth week of Knickerbocker Players, "The House of Glass." Excellent business.

WIETING (Sam LeMay, mgr.).—Entire week, "A Stitch in Time." Opened to good business.

BASTABLE (Stephen Bastable, mgr.).—Burlesque, first half, Fred Irwin's "Big Show." One of the cleanest and best burlesque attractions seen here during the season. Good business. Thursday and Friday, dark. Saturday, Mollie Williams.

TEMPLE (Albert Van Aken, mgr.).—Vaudeville. First half, LaBelle Titcomb's revue headlined, and well received. Honors go to Mdlle. Valda, premier danseuse of Metropolitan Opera, New York, rather than to La Belle. Aerial De Groffs, good. Halligan and Sykes, popular. Kranz and La Salle please. Jack Rose scores. S. R. O.

CRESCENT (William Brown, mgr.).—Vaudeville. First half, featuring Arthur McWaters and Grace Tyson, late of Ziegfeld Follies, in new revue that takes well. Business good.

SAVOY.—Film, "The Kaiser, the Beast of Berlin," all week.

HIPPOTROME.—Film, "Over the Top," all week.

The summer policy of the Wieting is still undecided. It is improbable that the house will be dark during the summer. No stock policy having as yet been determined upon.

Although Syracuse theatre-goers, as a rule, tire of the same stock leads after two seasons, the Knickerbocker Players are drawing big at their third season at the Empire here. The company, headed by Frank Wilcox, who is half owner, and Minna Gombel has practically the same personnel this season.

Saturday and Sunday audiences at the Temple and Crescent, the two local vaudeville houses, came to the front with pledges for \$10,150 worth of Liberty Bonds as the result of snappy appeals from Four Minute Men.

Circuses on the whole are going to pass over Central New York this summer. The Carl Hagenbeck-Wallace shows will be the only ones to appear here. Ringlings will show at Watertown on July 3. It is the first big circus to stop there since 1915.

Mrs. Lottie Blair Parker, the well-known playwright, won her case in Surrogate's Court at Oswego, Surrogate Miller directing that Mrs. Helen McCarthy turn over to Mrs. Parker a large diamond earring and a diamond ring given her under the will of Mrs. Eliza Lattimer, stepmother to both of them. The jewels are reputed to be worth thousands.

Hornell working people are up in arms over the indirect refusal of the city authorities to permit Ringlings' Circus to appear there this spring. While the circus was not exactly barred from the city, the license and rental of the grounds was placed so high as to keep the circus out.

A company composed of Binghamton businessmen has purchased Leach Lake, in Franklin township, and will operate it as a summer resort.

"Over the Top" Sergeant Empey's film, produced by Vitagraph, bids fair to break all local records for continuous showing.

The Lyceum theatre at Elmira was dark the last half of last week.

VANCOUVER.

BY H. P. NEWBERY.

EMPRESS (Geo. B. Howard and Chas. E. Royal, mgrs.).—33d week Empress Stock. 22, "Rich Man, Poor Man." 23, "The Rejuvenation of Aunt Mary," with Marie Baker, character woman, in leading role.

AVENUE (W. P. Scott, mgr.).—25-27, May Robson in "A Little Bit Old-Fashioned."

ORPHEUM (Jas. Pilling, mgr.).—22, Ruth St. Denis headlines good bill. Toney and Norman, featured. Lora Hoffman, J. K. Emmett, Mary Ryan Co., Andy Rice, Ben Boyer and August, Verel and Verel. Only lower floor and boxes are being used on account of recent fire, but these hold capacity.

PANTAGES (Geo. Pantages, mgr.).—22, "Their for a Night," headliner. LaFrance and Kennedy. The Meyaks, Owen and Drew, Luc Quon Tat, Chandler and Deltosa Sisters.

REX (W. P. Dewey, mgr.).—Feature films. REX (W. P. Dewey, mgr.).—Charles Chaplin in "A Dog's Life," also Mack Sennet comedy, "Watch Your Neighbor."

COLONIAL (H. Quagliotti, mgr.).—Mrs. Vernon Castle in "Stranded in Arcady."

GLOBE (W. P. Nichols, mgr.).—Clara Kimball Young in "The Marionettes."

REX (W. P. Dewey, mgr.).—Mae Marsh in "The Face in the Dark."

"Oh! Papa!" a musical tab, opened at the local Pantages last week.

A repeat performance on "San Toy" was given at the Avenue by the Arcadians, a local organization, as a benefit for the families of Edgar McKie and A. Harrington, formerly on the staff of the Avenue theatre. Mr. McKie was formerly connected with the Drury Lane theatre in London as scenic artist.

The building department this week issued a permit for \$12,000 for repairs which are to be made to the Orpheum on account of the recent fire.

The Players Club of the University of B. C. will present J. Barrie's play, "Alice-Sit-by-the-Fire," in Victoria May 6-7.

WASHINGTON.

BY HOWARD MEAKIN.

KEITH'S (Roland S. Robbins, mgr.).—Navy Jazz Band, ten-tune plot; Walter C. Kelly; Virginia Dodge, "Infused"; Bradley and Ardine, excellent. Rebeca Conchita and Ruby Craven in "Moonland," good; Victor Moore, clever; Maxton, liked. Excellent opening by the Mystic Hanson Trio. Nina Payne closed with dancing to a seated house.

NATIONAL (William Fowler, mgr.).—"Dumbler" Rose, opening Monday night. "The Chin" did over for second Sunday.

BELASCO (L. Stoddard Taylor, mgr.).—"It Pays to Flirt," unmercifully "panned" by all the dailies. Monday afternoon (23), "You Know Me, Al" given by the soldiers of the 27th Division to a capacity house.

POLE'S (James Carroll, mgr.).—A. H. Wray's new production, "See You Later," playing to capacity.

GAYETY (Harry Jarboe, mgr.).—"London Belles."

COSMOS (B. Brylawski, mgr.).—"Please, Mr. Detective," Frank Mullane; Three Lyles; Tiscano Bros.; Charles Deland & Co.; Winchell and Green.

LOU'S COLUMBIA (Lawrence Deatus, mgr.).—Billie Burke in "Let's Get a Divorce," last half Vivian Martin in "Unclaimed Goods," second half, films.

Battling Nelson with his boxing machine is the added feature at the Lyceum with the stock burlesque.

Gall Curd is expected to appear at the National Friday (31), the second time billed for this city within a short time. She canceled her first appearance on very short notice.

Barnum & Bailey's Circus 6-8.

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AUTHOR

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JOURNEY'S END.

Aline Marsden.....Ethel Clayton
Phil Marsden.....John Bowers
Bernice De Armond.....Louise Vale
Wayne Annis.....Frank Mayo
H. E. Barnett.....Victor Kennard
Bernice's Maid.....Jean Loew

A pleasing light comedy is "Journey's End," a World Film picture written by Roy Sensabaugh, starring Ethel Clayton, directed by Travers Vale with Max Schneider handling the camera. The plot is so thin that in relating it one might get the impression it could not possibly make a five-reel feature. But there are a number of melodramatic situations, always unfolded breezily that each situation culminates in a laugh.

A young wife finds her husband is paying attention to an actress. She confronts him with his duplicity and it is clearly indicated he has not yet been unfaithful. Through the aid of a doting uncle she persuades her husband to sign a three months' separation agreement, by the terms of which each is not to interfere with the other. She goes to Palm Beach and poses as a single woman. Her husband follows and is made frantically jealous by her flirtations, and so on. Picturesque locations, and the whole thing exceptionally clean and devoid of suggestiveness. Jolo.

THE LITTLE RUNAWAY.

This tells a simple, straightforward and rather pleasing story of a poor girl still in her teens, born and bred in the bogs of Ireland, who comes to New York and marries an Irish nobleman, recently arrived to pay court to a rich American girl, the main object being to replenish a depleted exchequer.

Gladys Leslie takes the part of Ann and gives a pleasing portrayal of the poor Irish girl who lives with her aunt and blind grandmother in a shanty, helping them to make lace, when not in mischief or romping with the young folks. Lord Killowen is a jolly rollicking young Irishman fond of burlesque and horseplay who owns half the county, but no money. Edward Earle handles the characterization well and has a pleasing personality.

While Lord Killowen owns the village, the real master is Harvey Dowd, collector of rents, a mean grasping man, whose pleasure is further oppression of the people. Killowen plans to visit America to pay court to one, Eileen Murtagh. Before leaving he visits his village and rescues Ann from the unwelcome attentions of Dowd's son, Peter, but she does not know his identity. Peter collects the rents and skips off to America. Ann and her folk are then promptly evicted, so she decides to run away and find Peter.

Arriving in New York, she is taken under the wing of a policeman, through whose kindness she is brought in contact with Lord Killowen. The latter takes her to the home of his fiancée. After being there some time she is requested to leave, but returns during a dance given in honor of the announcement of Miss Murtagh's engagement. There is a scene, and the final picture is where Lord Killowen has chosen between the two women, and of course takes Ann, as you knew he would. The photography is good, and the acting decidedly above the average of these Vitagraph Blue Ribbon features. The picture was directed by William P. S. Earle.

THE REASON WHY.

Elinor Glyn's "The Reason Why," as a screen play, scenarized by Mary Murillo, directed by Robert J. Vignola and photographed by Louis J. Physio, Select has a fine feature with a popular star, and a prominent author's name to play up in the advertising. But, stripped of all accessories, the story is an ordinary one, and has been utilized many times in various forms.

A Russian peasant woman has a brutal drunkard for a husband, and a little son. Husband is killed in a saloon brawl and wife accepts the proffer of a wealthy uncle in London to make her home with him, he not knowing she had been married. Just why she deemed it necessary to conceal these facts is not quite clear, unless it be that if she didn't there would be no story. At all events, her uncle has plans for her to marry a young lord who is financially indebted to him. He submits the proposition to both, each objecting before they meet.

Meantime the child is being cared for by an elderly lady in a modest household. Her uncle compels her to accept the lord and she thinks he is marrying her as a business proposition. As a result they do not assume conjugal relations and he tells her she will beg him to on her knees before such a consummation is ever effected. She receives word during a house party that her boy is ill, rushes to him, he follows her and arrives to see the child die. Believing it is an illegitimate offspring, he goes away, she confesses and begs him on her knees—clinch.

The scenes are rather choppy, jumping from one to another with the same precision as would be employed in the assembling of a piece of machinery. There is never for a moment a doubt as to the outcome, and hence no suspended interest. Just another—and a mild—twist of "The Forge Master" tale, in which the wife finds out she was not married for her money. What redeems it is the production, the value of the star, the excellent support, the adequate direction and good photography. Jolo.

THE BIGGEST SHOW ON EARTH.

"The Biggest Show on Earth" is an Ince-Paramount production, photographed by Charles Stumar, starring Enid Bennett. It is of circus life and in a big lion taming scene is one of the most ingenious pieces of fitted-together photography ever put forward in a picture feature. The story itself is ele-

mental in its simplicity, but is worked out with fine detail and should prove most satisfactory to all exhibitors who play it. Roxie Kemp, young daughter of a veteran showman, has been brought up on "the lot," and at the opening of the picture is a professional lion tamer.

On her 17th birthday her father sends her to a fashionable boarding school. She visits the home of one of her schoolmates, where she meets and falls in love with the girl's brother, who, in turn reciprocates her affection. The Trenta, whom she is visiting, are a family proud of their ancestry and when they find out Roxie is only the daughter of a circus man and herself a lion tamer, the mother becomes indignant. At this moment the father declares he is half owner of the circus with Roxie's father and that his proud family are living on the earnings of the circus. Everything ends happily.

Meagre as is this foundation, the circus atmosphere, undoubtedly genuine, is advantageously employed to carry on the tale in an interesting and entertaining manner. A fine cast contributes to the excellent general result. Jolo.

PAYING HIS DEBT.

This Triangle feature with Roy Stewart and Josie Sedgwick starred is a fair "western" for ordinary program purposes. The outstanding feature of the film is the fact that there is some clever double exposure work, which is necessitated by the fact that Stewart plays a double role. "Paying His Debt" is by Alvin J. Nelts, produced under the direction of Cliff Smith and photographed by Steve Rounds. It is one of those "startling resemblance" stories that are just made to order for picture purposes.

The scene of the story is in the far west where "The Man," as one of the characters that Stewart plays is dubbed, seeks refuge to recover from T. B. In the same section there is Pete Morton, a road agent, who has been making things interesting by holding up the stage line every so often. This role is also played by Stewart. The two men meet and the road agent sees his chance to establish a perfect alibi through the employment of the double. The scheme is successful for a time, but finally the day arrives when the hold-up man is cornered and killed. Of course the double is held at first but when the word comes of the real road agent's death he is released in time to go to the arms of the heroine. It is a highly improbable story and not over well told. Stewart looks badly in an ill fitting wig that he uses in the early part of the picture. Fred.

PARALTA PLAYS
PICK OF THE PICTURES

LOUISE GLAUM BESSIE HARRISCALE

CURRENT ISSUE

HENRY B. WALTHALL

in

"WITH HOOPS OF STEEL"

ELIOT HOWE FLORENCE FINCH KELLY
Director Author

ROBERT BRUNTON, Manager of Production

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the beauty of a soap bubble,
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in a thousand different ways.
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MOVING PICTURES

BLINDFOLDED.

reggy. Bessie Barriscale
Patrick Muldoon. Joseph J. Dowling
Lizzy. Patrick Cathoun
"Sparks". McConnell. David Kirby
Robert Benton. Jay Morley
Mrs. Benton. Edward Coxen
Quinlan. Helen Dunbar
H. M. O'Connor

Bessie Barriscale hasn't been given much in the way of crook stories for her features and this is the first Paralta of that type in which she has starred. "Blindfolded" is a first-class picture, and there is action. The story is interesting and there is action. Besides the photography leaves nothing to be desired, which is the rule for Paralta plays. Miss Barriscale lends her odd brown-eyed and golden-hair beauty to the character of Peggy, the daughter of Patrick Muldoon, a blind man, who presumably ekes out an existence by begging, playing a small street organ. In reality Muldoon is the leader of a band of crooks, of whom Lizzy, "Sparks" and "Soupy" are the chief "operators." Muldoon is the type of outlaw whose intense hatred of the rich has led him to plan robbery raids, but his main sin has been the way in which he has brought up the maturing Peggy. Her daily lesson in arithmetic is the opening of a safe in their apartment, whilst her eyes are blindfolded, she manipulating the tumblers through her sense of hearing. She holds her first assignment to "do a job" with delight, but in a year or so, there begins a self-reformation.

A thief, known as "The Mask," and wanted by the police, sends word to Muldoon of a contemplated haul that will net \$100,000 which is to be split 50-50 and suggests the aid of the expert Peggy in opening a vault. The girl refuses, but on the promise of her father that it will be the last job for them, she consents to go with the "Mask's" gang. The police surprise the crew, Peggy is caught and sent to the house of correction for two years and one "bull" is killed. Quinlan, his pal on the force, swears to get the "Mask," whom he thinks was the killer, and he bounds the three yeggs of Muldoon's band in an effort to track the mysterious robber.

When released Peggy is taken into the home of a Mrs. Benton, who has her own secret sorrow over a son whom she knew had passed many bad checks. But one day she gets a letter from her boy, Robert, who is working in a bank in California. There she and Peggy go. The young couple fall in love and are married, though Peggy does not disclose her past, on the advice of Mrs. Benton. Two years pass and a lusty baby crowns their home. One day the three yeggs from the east blow in, also Quinlan.

"Soupy" attempts to force Peggy to open the safe in her husband's bank. Robert hears the argument and when he confronts "Soupy," the weak point of the story develops. For, when the yegg squalls on the girl, Robert discloses himself as the "Mask," who, it is to be expected, should have recognized Peggy when they met out west. Also on the night the police broke up the robbing expedition, a wounded yegg had, before the coppers reached him, exchanged guns with "Soupy," whose "gat" held no exploded cartridges, the switch being made to leave no suspicion of the killing on the wounded man. Yet Robert shows "Soupy" the exchanged gun, implying that he was the wounded man, and it is funny that the police hadn't nailed him in the round-up. The story ends immediately afterwards, Quinlan shooting "Soupy," who confesses that he was the killer, and in light of Robert and Peggy's happy marriage Quinlan leaves them in peace.

E. Richard Thayer wrote "Blindfolded" well, save for the inconsistencies noted. Miss Barriscale gives her usual clever portrayal as Peggy. Joseph J. Dowling is to be credited with an unusually excellent character as Muldoon. Jay Morley is good as the crook, "Soupy." Raymond B. West has again done good work in directing, while Clyde De Vinna handled the camera expertly. *Ibce.*

THE BRIDE'S AWAKENING.

This Universal seven-reeler, with the L. Jean Libbey title, starring Mae Murray, is a young woman who has been left a fortune and lives with her guardian, who, the caption says, is one of the "old school of gentlemen," whatever that means. She is engaged to Richard Earle, a worthless man-about-town, supporting himself on the expectations of marrying Elaine Bronson (Mae Murray). The theme is so absurdly unreal that it is difficult to criticize the picture seriously. The story could easily be told in five reels. Photography is exceedingly good. Many picturesque scenes out-of-doors, including a golf course, fine country homes surrounded by spacious grounds, all interesting, but the story is impossible. Miss Murray plays well, as the much-abused young wife, who is a girl, but in her close-ups where her tear-stained face is shown alone, her eyes are badly made up and she does not appear grief-stricken in the least. Lew Cody takes the part of Earle adequately. The others do all that is required of them.

The story and scenario is by F. McGrew Willis, directed by Robert Leonard.

THE TWO SOUL WOMAN.

Universal had about made up its mind to abandon its Bluebird trademark, and one look at its latest release under that brand, "The Two Soul Woman," will satisfy anybody that there is sufficient cause for letting the name drop. Of all the ridiculous, senseless affairs seen in pictures, "The Two Soul Woman" is the champion.

A nice young man meets with an automobile accident, and is carried unconscious into the home of a sweet young heiress. After being there a week convalescing, the maiden breaks out into a series of idiotic tantrums and it

is developed she is under the influence of an unscrupulous physician, who is bent on securing possession of her fortune. Every time she breaks out into one of those "fits" she changes her clothes, arranges her hair differently and proceeds to rough-house her own domicile. To cure her the young man marries her while she is normal, she goes to sleep on his shoulder, the doctor seated in his office concentrates on her and she awakes and proceeds to cut loose.

The doctor enters, the young husband fights with him, the doctor draws a revolver and in the tussle the physician is mortally wounded, whereupon the girl becomes normal. It is the silliest version of the familiar "Jekyll and Hyde" story ever perpetrated. Priscilla Dean plays the dual role well enough and the remainder of the cast performs ac-

ceptably, but they struggle under too formidable a handicap with this adaptation of Gelft Burgess' novel, "The White Cat." Elmer Clifton directed, and he should not be blamed. At the Broadway last Sunday the audience laughed derisively at the picture. *Jolo.*

THE UNBELIEVER.

Bucking the incomparable "Hearts of the World," which is eclipsing all picture records, and the formidable Gerard picture, "My Four Years in Germany," this picture, current at the Auditorium, Chicago, is doing well because of its patriotic appeal. There is strength and fidelity in the big and realistic fighting spectacles.

While the story is primarily a war motif,

there is a romance woven in which fits. A landed aristocrat is the principal character. He has been reared in the purple, and has always had a deep contempt for the "peepul." As far as people with German blood in their veins—raus. He is prejudiced against them all. He joins the marine corps, and goes to France. There the democracy of the battle-field, the chastening influence of No Man's Land and the equalizing effect of the big guns makes of him a different man. He returns a cripple, but a better man.

During a raid in Flanders he has saved a beautiful Belgian girl. He has sent her to his mother. When he returns, she is there. Fade on close embrace.

The picture was produced under the George Kleine system, by the Edison-Perfection Co.

Paramount-Arbuckle Comedy



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Story by Herbert Warren. Directed by Roscoe Arbuckle.
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COAST PICTURE NEWS.

BY GUY PRICE.

Los Angeles, May 1.
The Cinema Camera Club of California held a house-warming in its new quarters in the Exchange building. Several hundred were present and a bully time was had.

Roscoe Arbuckle has been taking pictures at Arrowhead.

Theda Bara has consented to occupy a box at a War Savings Stamp benefit, given by the Evening Herald. She paid \$100 for the privilege.

George Beban, who is busy making features of his own, was the headliner at the Red Cross Salvage Department vaudeville show at the Majestic. Mike Corper, of the Morocco staff, managed the affair, which proved a big success financially as well as artistically.

"Submarine Base Day" was celebrated at Venice April 24. The entertainment was furnished by members of the motion picture colony. Among those who participated were Olive Thomas, William Desmond, Roy Stewart, J. Barney Sherry, Marjorie Wilson, Wallace MacDonald, Gloria Swanson, William V. Mong, Darrell Foss, Harvey Clark, Alma Rubens, Fritzie Ridgway and Anna Kroman.

E. G. Patterson, studio manager at Triangle, entertained Senator and Mrs. William Alden Smith of Michigan and Wm. B. Joyce of New York last week.

Miles Overholt, until recently managing editor of the Salt Lake Telegram, has accepted a position with Triangle.

George W. Chase, a local screen player, is critically ill at Dr. Barlow's sanatorium, Hollywood. His relatives live in the East.

Marie Walcamp narrowly escaped death in the filming of one of the last episodes of the "Lion's Claw" (Universal).

Lewis J. Gasnier, president of Astro Pictures Corporation, denies the rumor that Chas. Pathe has closed his labors in France. "The Pathe Company, though its labors are necessarily somewhat curtailed, is still working near Paris," he said.

Chas. Parrott is now directing Billy West comedies.

Clara Kimball Young made her first public appearance in Los Angeles at a Red Cross affair last week.

J. Gordon Edwards began last week the production of the 26th photodrama for William Fox.

A large crowd of picture fans heard Wm. Farnum speak at Miller's theatre last week. Farnum is urging his fellow citizens to buy Liberty Bonds.

Addie Linnell, prominent in theatrical circles, has been named one of the Four Minute women.

Sesue Hayakawa was host to a number of officers of the Japanese squadron, which visited Port Los Angeles a week ago.

Billy Franey, the comedian, has joined the engineering corps of the Army.

Ray Bagley, who has been connected with the Triangle Exhibitors' Service Bureau at Culver City, has resigned to take a position with Wild's Magazine. He is now en route to New York.

Bert Glassmire, now with Rolin, denies that he is German. A report was circulated in the studio to that effect, and Glassmire immediately sent out a denial.

Anna Q. Nilsson made her first public appearance at a local motion picture theatre last week.

Following the dismissal of some sixty odd employees, Thos. H. Ince has curtailed his publicity department. John H. Blackwood was released.

FALL RIVER EXPLOSION.

Providence, May 1.

The explosion of a film magazine in the second balcony of the Savoy, Fall River, last night about ten o'clock, resulted in a panic in the audience and a rush for the exits.

Stephen Rose, one of the operators, was the only person injured. He was severely burned about both hands. Several women fainted and others became hysterical. It is said one woman jumped from the second balcony to the orchestra. A portion of the booth was torn away.

The blaze was quickly extinguished and an investigation is being made by the state police. William Durenee owns the structure, which is one of the best theatres in that city.

Arrangements have been concluded between Foursquare Pictures and the Ivan Film Corp. whereby the best features of the latter are to be distributed by Foursquare.

JOAN OF PLATTSBURG.


Joan.....Mabel Normand
Captain Lane.....Robert Elliott
Supt. Fisher.....Wm. Fredericks
Ingletton.....Joseph Smiley
Silverstein.....Edward Eikas
Miggs.....John W. Dillion
Colonel.....Willard Dashiell
Mrs. Lane.....Edith McAlpin
Mrs. Miggs.....Isabel Vernon

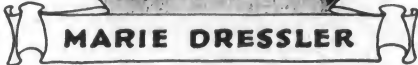
After several delays the much-heralded Goldwyn production of "Joan of Plattsburg," with Mabel Normand starred, was given a private press showing. It is in six reels, story by Porter Emerson Browne, directed by George Loane Tucker and William Humphrey, photographed by Oliver T. Marsh. Joan is one of the inmates of an orphan asylum near the training camp at Plattsburg. One of the officers lends her a copy of "Joan of Arc," and the wistful, earnest little orphan, a girl whose whole desire is to serve, imagines herself a reincarnated Jeanne D'Arc, an idea which lends itself admirably to double exposure and other tricks of photography. While seated in the cellar reading "Joan of Arc," the orphan hears voices plotting against the government, which she imagines are from another world, but which are in reality spies plotting against our government, and is thus the means of frustrating the sale of government secrets, and incidentally winning the captain as a husband.

A very pretty idea, artistically worked out by the producers, but lacking in the most necessary essential, i. e., spirituality of the star. Miss Normand acquires herself capably in all the comedy visualizations, but when it becomes necessary for her to transform herself from materialism to spirituality, she "isn't there." In other words, Miss Normand is always a physical being, and you can't forget that for a moment, and you cannot imagine her spiritually transformed. It is a fine thought, the production is a pretentious one and an effective musical setting has been added. "Joan of Plattsburg" will please and entertain picture patrons, not sensationally so, but very nearly
Jole.




AFTER TWO YEARS' SEARCH



MARIE DRESSLER



FAY TINCHER

ANNOUNCEMENT

For two years we have studied the comedy field—studied your needs, the wants of your patrons—and comedies for box-office value.

Tests, investigations, surveys, took time—only the right comedies, starring the right personalities,

would do. We combed the market and secured the irresistible Marie Dressler and the fascinating Fay Tincher—different in type, different in personality, but each with a series of two-reel productions PAR EXCELLENCE.

WORLD-PICTURES.

NOW READY—

Marie Dressler, star of "Tillie's Punctured Romance," "Tillie Wakes Up," etc., in "FIRED" and "AGONIES OF AGNES."

NOW READY—

Fay Tincher, the hit of "Don Quixote," "Bedelia's Bluff," etc., in "MAIN 1—2—3" and "SOME JOB."

SEE THEM—Ask your nearest branch for a private showing of these two series of comedies now!

MOVING PICTURES

LOEW TAKES DAVIES PICTURE.

The Marcus Loew circuit has contracted to play the Marion Davies feature film, "Cecilia of the Pink Roses," commencing June 3, without having seen the finished product, produced under the direction of Julius Steger. It is the first feature film the Loew Circuit has ever made a positive booking of without first having some one representing the circuit witness at least a private exhibition.

Mr. Steger had but one more scene to take this week to put finis to the Davies film, which is Miss Davies' screen debut. The picture is an International feature and will likely be distributed direct by International. It is said the Loew people booked the picture on the strength of Steger directing.

He may make his next feature with Anna Case, the prima donna, its star, which will likewise be Miss Case's first appearance before the motion picture photographer. The Case feature is also to carry the International brand.

MAE MARSH TO MARRY?

Mae Marsh, the Goldwyn star, is reported engaged to marry Louis Armes, the sporting writer, now doing baseball on the Tribune. He was formerly connected with the executive staff at the Goldwyn offices.

ALL OF "JOAN" RETAKEN.

"Joan of Plattsburg" has been completed for the second time. The picture is a Goldwyn feature, and was originally photographed during the Plattsburg encampment last summer. At the time it was to be released it was intimated that the Government refused to permit the picture to be shown. Subsequent events, however, indicate that it was owing to the picture being in bad shape that caused the company to postpone its release.

Within the last fortnight George Loane Tucker has completed the re-photographing of "Joan," he having remade all except 125 feet of the original first take. All told 40,000 feet of film have been used in taking the feature, which is to be something slightly over 5,700 feet when it is released in six reels.

PETROVA RESTING.

It was announced this week that Mme. Petrova was leaving for an extended tour of the country and had ceased making pictures temporarily owing to an affliction of the eyes. During her trip the film star will make personal appearances at a number of houses where her pictures are being shown.

This gave rise to a rumor the First National Exhibitors' Circuit had canceled its agreement for releasing the Petrova pictures, which upon investigation was denied.

The First National's contract for Petrova distribution calls for four pictures and up to date they have accepted five. They have released but three to date. As the star is two features ahead and in need of a rest, it was decided to cease work for a spell and in the meantime arrange the personal tour to boost the game along.

At a conference between the First National and Petrova Co. officials recently, the First National voted to continue to take further Petrova features indefinitely, though they did not arrive at terms, which has yet to be decided.

Notwithstanding that S. L. Rothapfel, managing director of the Rivoli and Rialto theatres, pulled completely away from membership and booking affiliation with the First National Exhibitors' Exchange he has arranged for the third of the Olga Petrova pictures, "The Life Mask" to play the Rialto week of May 12.

Dillon Resigns.

Edward Dillon, who was directing at the Goldwyn studio, has resigned. He left the firm last week, and as yet his plans for the future cannot be announced.

GOLDWYN SURPRISES 'EM.

Goldwyn Distributing Corp. sprung a surprise on the industry this week by mailing checks to exhibitors as interest on their advance deposits.

A number have framed the checks as office decorations. One wrote: "It's the first check of its kind that I ever received and I've been in the picture business nine years."

The checks will be mailed monthly.

PAULINE FREDERICK CHANGES.

Those inside the trade are now convinced that Pauline Frederick is leaving Paramount at the conclusion of her contract and has formed her own company to make pictures, to be released through Goldwyn.

But they have been unable to understand why there has been no official announcement to that effect. Under the terms of her agreement with Paramount Miss Frederick is de-

barred from making any announcement of her future film activities until she has actually ceased to be an employee of the corporation.

Theatre Fire Without Accidents.

Los Angeles, May 1.

Fire broke out in the Omar, formerly the Century, and sent the audience scurrying to the street. There were no accidents and the damage was slight.



UNITED PICTURE THEATRES OF AMERICA



A NATIONAL INSTITUTION

The Election on April 24 of
MR. J. A. BERST
As President
is announced by

United Picture Theatres of America, Inc.

Mr. Berst will make known next week the members of his Advisory Board composed of prominent exhibitors from all parts of the country.

"Lower Prices—Better Quality"

DEPOSITORY:
COMMERCIAL TRUST
COMPANY of NEW YORK

BROADWAY and 41st STREET, NEW YORK

MARY PICKFORD MAY REST.

Current accounts seem to agree that when Mary Pickford's present contract expires with Paramount in June next Miss Pickford will take a rest of at least six months before considering future engagements.

Some reports say Miss Pickford may be at the head of her own company, and if so it is not unlikely she will look for a contract similar to the one now held by Douglas Fairbanks, also with Paramount (Artcraft).

Miss Pickford's present agreement is that she receive \$10,000 weekly, sharing equally with Paramount in all profits of her pictures, receiving one-half of the first \$150,000 received from a Pickford film when Paramount (or Artcraft) repays itself with the full amount of investment on the feature, after which the division of profits continues while the picture is playing.

The Fairbanks agreement, considered a better one for the player, is the payment to Artcraft of 27 per cent. of the gross for distribution, Artcraft paying Fairbanks a flat amount of \$200,000 upon the receipt of each of his pictures, that amount being charged against the gross proceeds, less the Artcraft's 27 per cent.

While Fairbanks could effect a considerable saving in production, it is said he is prodigal in this respect, and the instance is cited of the Fairbanks feature, "Headin' South," costing \$190,000. Fairbanks insisted in the taking of this picture, that a company of 500 supers be transported for some distance and maintained at his expense to complete it.

Contrary to the layman belief, the Pickford receipts for a feature just now outdistance to quite some amount the gross for a Fairbanks. This is attributed to the superior selling organization Paramount has always had with Miss Pickford, handled through the Famous Players before that. Fairbanks is of quite recent origin as an Artcraft star, and while a big draw in centers where known, the Pickford films found a field Fairbanks has not as yet penetrated, although in the course of another year a Fairbanks is expected to prove as big a draw as a Pickford.

Since Miss Pickford's last contract it is reported not one of her pictures has fallen below \$300,000 in gross receipts to Paramount.

Both film stars ended their eastern Liberty Loan tours last week at St. Louis. No direct line was obtainable on the amount of Liberty Loan sales through them, as many of their speeches were made on behalf of the Liberty Loan rather than in a direct appeal for purchases. However, when a direct appeal was made Miss Pickford particularly seemed unusually successful. At the Pittsburgh meeting she addressed for this purpose \$14,000,000 in bonds were subscribed for; at Washington a sale of \$3,000,000 was recorded, and at Chicago, \$2,000,000. It has been estimated Miss Pickford was responsible for between \$25,000,000 and \$30,000,000 in sales, with Mr. Fairbanks nearly equalling that amount.

A prominent banker of Pittsburgh, after listening to Miss Pickford talk on Liberty Bonds, said he thought it was marvelous that a young girl such as she could place so appealing a plea into her remarks on a big subject.

WORLD TO INCREASE OUTPUT.

Replying to a report the World Film Corporation proposed making a series of special releases in addition to its regular one a week program features, Ricord Gradwell, head of the concern, said:

"On the contrary we are at present engaged in perfecting plans for increasing our program releases to two a week and shall adhere to our policy of placing any specials we may secure on our regular releases."

WID'S FILM DAILY.

A daily paper devoted exclusively to the film trade is proposed by Wid Gunning, who has been publishing "Wid's Weekly" for some time.

Mr. Gunning is organizing his staff. He has secured Fred Schader, formerly with VARIETY, and Lynde Denig ("Mirror").

It is reported the first issue of the daily will be in about two weeks. It will be the first daily newspaper ever published solely for the picture industry.

CINCINNATI EXPECTS STRIKE.

Cincinnati, May 1.

Cincinnati, still in the throes of a hotel waiters' strike, which has hurt business at the classy inns not a little, is on the verge of having a walkout of picture operators. Plans are already being made for importing crank grinders from other cities.

President F. L. Emmert, of the Motion Picture Exhibitors' League of the Chamber of Commerce, says:

"We have a contract with the operators which does not expire until the middle of 1919. The demands that are

being made by the operators are unreasonable. They ask an increase of from 30 to 45 per cent, and claim that, owing to war conditions, they are obliged to have increased wages. We have offered them increases of from 10 to 15 per cent, but I do not believe they will accept them."

A strike would affect suburban houses most seriously, as their operators work at other trades during the day. City authorities are investigating a report that some operators frequently leave their booths and let small boys operate their machines.

SELECT SP PICTURES

presents

ALICE BRADY

in

"AT THE MERCY OF MEN"



Magnificent acting by Alice Brady marks this stirring love drama of Russia, a play in which red blood and strong passions sway the hearts of men and women.

Scenario by Paul West

Directed by
CHARLES MILLER

MOVING PICTURES

AMONG THE WOMEN

BY PATSY SMITH

Elsie Ferguson shared honors with the Douglas color pictures and Fatty Arbuckle at the Kinema last week. "The Lie" by Henry Arthur Jones, primarily intended as a starring vehicle for Margaret Illington, but really featuring the splendid acting of Violet Hemming, slightly altered for wider photographic scope is well suited to the versatile Miss Ferguson. She makes a lovely sacrificing sister and daughter and was, as is usual with her both in plays and screen work, well gowned throughout. A tailored eton suit had a wide shirred sash and bow at back to relieve it. A baronet satin morning dress had a single band of beaver running around the neck and under the arms at the waist line and two large fur buttons or pompoms on the bodice. Two white evening gowns were conspicuous for their delightful simplicity and every hair of her perfect marceled head behaved so nicely you could picture her coiffeur standing right outside of the range of the camera with a hot iron.

Betty Howe was the cheating sister who lied—dark and petite, a decided contrast. She wore a good looking ermine cape, her first appearance on the celluloid and a smart semi-norfolk suit in the "Egypt" scene. The story will not strengthen home ties, as it does not leave a sweet sisterly taste in the mouth. Noll Dibdin is too thin and frail for a popular leading man, but his acting was strong and manly.

When I saw Quinn's Rialto billing for the new picture there, "One Hour," as Elinor Glyn's story, I knew something was wrong, and when I saw they claimed it was a sequel to "Three Weeks," I was sure of it. I read Miss Glyn's naughty stories, so I thought I'd take a chance on witnessing a screen play that might have something to do with naughty Paul or his descendants. I pinned the young press agent of the theatre down to a box of cigars against a bottle of perfume that Miss Glyn had never written a story entitled "One Hour," and won, of course. The ambitious young publicity man had not heard of "One Day," the real sequel to "Three Weeks," and acknowledged if he had not used Miss Glyn's name the picture would not draw. He may be right, for while the blond young man of the "drammer" bears a striking resemblance to the handsome Paul, Zena Keefe is way out of the class of his "Queenie." The photography is not bad, particularly the winter scenes, taken presumably in the Adirondacks. Despite the royal blood of "Opal," played by Miss Keefe, who is living with her royal aunt and uncle in the mountains, she is allowed to wear the same shirt waist for days and days, which ought surely to have been noticed by the immaculate royal neighbor, also living incognito. The promise thrown out that there would be a big love scene on a par with Miss Glyn's stories, was an illusion. It's a very tame improbable tale.

Los Angeles, April 26.

I experienced my first "shock" when the wall in front of my typewriter commenced to wobble, and as I looked out of the window the house next door appeared to be doing the same thing—that was enough for me, and I rushed out to find neighbors calmly saying, "Yes, it was a bad one." After all, New York is beginning to look pretty good to me.

Local gossips are agog as to the drawing power and reception of the Douglas Fairbanks film at the Kinema this week. When his name and picture were flashed on the screen the past week, as a "coming attraction,"

they were greeted with hisses from certain sections of the theatre. The general opinion is that this came from the big element of the public, who fancy because of their familiarity with film stars out here, they have a right to nose into their private affairs and, that outside of Los Angeles, wherever a good Fairbanks film is shown, he will continue to be the One Best Bet of Pictures.

Joe and Myra Keaton ran into town last week from their rural life at Long Beach. Long Beach is dry and Joe's

bar is running low. They were the guests of J. W. Furniss of the Continental Hotel, who is somewhat of a joker and among other things he wished on Joe was an Elk's Red Cross Benefit performance. Joe is a good Elk and has a proper patriotic spirit, but when it comes to watching actors worse than himself, it's pretty tough and at nine-thirty he left the party flat. He had to hang around until after the show and plead with his host to take him out to some place where he could at least get his feet wet. Joe played the Banker (a straight part) in the "Bell Boy," in which Fatty Arbuckle and Buster appeared. Asked if he liked it he said, "Oh it's all right if Arbuckle wouldn't try and tell me how

to kick my boy. Shucks (or its equivalent), ain't I been kicking him all his life?"

Mildred Harris is a mighty attractive nurse in "The Doctor and the Woman," and Lois Weber, the astute director of the Jewel Company, deserves much credit for having discovered and developed the ability of this young woman. The hospital scenes were well done, Christmas celebration showing some good character delineators. The two doctors were splendid, as was the vamp nurse. The missing "sponges" (presumably left inside patients) furnished a good laugh to the fans here, instead of the seriousness originally intended.

Goldwyn Pictures

"STAND FAST, AMERICA!"

HERE is a picture that strengthens the Faith and Courage of our people; a picture of Inspiration that is not a war or battle production.

Here is a story that answers the nation-wide outcry of loyal Americans: "What can I do to help my country?"

Goldwyn announces with confidence and assurance that

MABEL NORMAND in *Joan of Plattsburg*

by PORTER EMERSON BROWNE

Will put the brakes on poisonous German propaganda in America and leave a lasting impression in the hearts of all patriotic people.

Released everywhere May 5.



GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN, President EDGAR SELWYN, Vice President
16 East 42nd Street New York City

"HEARTS OF THE WORLD" SEEN IN PHILA. IN SPITE OF BAN

Griffith Photoplay Is Presented at Garrick, With No Admission Charged, Without Excisions Ordered by Pennsylvania Board of Censors. Votes of Audience Were Overwhelmingly in Favor of Film.

Philadelphia, May 1.

The D. W. Griffith photoplay, "Hearts of the World," which was to have been presented publicly at the Garrick last night, has been banned by the Pennsylvania Board of Motion Picture censors, which has ordered seven excisions from the film.

After the notification had been received by the management, the picture was shown, but no admission was charged and those who purchased tickets had their money refunded. In this way the showing came under the classification of a private view, which could not legally be barred.

In order to get the public opinion on the picture, each person was handed a slip which read: "In justice to the people of our beloved country, we ask you, as good American children, to express your opinion as to whether or not 'Hearts of the World' should continue to be exhibited as presented this evening." The votes were tabulated later and showed an overwhelming affirmative.

When it was announced from the stage that such an unprecedented situation had arisen there were cries from the audience, "The censors are pro-German," and there was every evidence the picture met with entire approval.

Morris Gest, of Elliott, Comstock & Gest, managing the picture for Mr. Griffith, sent messages last evening to President Wilson and to the English Ambassador, apprising them of what had occurred here. Gest will take the matter to court and it was announced argument would be heard Friday morning. At that time the voting of this evening's invited audience will be presented as evidence of popular approval.

Gest was emphatic in saying that he would under no circumstances make the excisions demanded by the censors and added he would withdraw the picture entirely before doing so. He declared the character of the eliminations demanded was of the most ridiculous nature and that to cut certain episodes from the photoplay would be to tamper with a masterpiece, destroy the continuity of the story and deprive it of some of its most potent propaganda, namely, that of having to do with the arch brutality of the German soldiers and officers toward the young women of the occupied portions of France.

Another episode which the censors banned showed a revel by the German crown prince with semi-nude women from Berlin as the entertainers. This series of scenes is said to be founded on facts which he obtained from a German prisoner.

Pending the decision of the Court no presentations will be made at the Garrick. This theatre's regular dramatic season came to a close with the banning by certain officials in Washington of a play called "The Little Belgian," which reflected strongly on the soldiers of Great Britain.

Some similar objections were raised against the Griffith picture by Censor Major Funkhouser of the Chicago police, and the same argument against the censoring put up as a defense by Elliott, Comstock & Gest.

Chicago, May 1.

Clyde A. Mann, publicity representative of the British-Canadian mission in Chicago, announced this week that the mission will make formal protest against Major Funkhouser's action in cutting scenes from patriotic films.

The protest will be based on the action relating to Griffith's "Hearts of the World," at the Olympic, and "My Four Years in Germany" at the Colonial. Major Wallace Owen, commander of the western division for

the mission, and several members of the state council of defense reviewed the films Saturday.

A protest against the censor's action was sent to Washington by F. Ray Comstock and Morris Gest, who are handling the Chicago production of "Hearts of the World."

There was a very stormy scene in the censor's office when he announced that he proposed to make the cuts. Morris Gest was there. It is not known just what happened, but it is said that Mr. Funkhouser heard remarks concerning himself that have never before been expressed with equal frankness.

"Hearts of the World" opened here at the Olympic last Thursday to tremendous business. It was learned that Major Funkhouser had eliminated two short scenes of ten feet each, they being the "Dungeons of Lust" interior and the bit where a German soldier stabs a Poilu. But the censor failed to edit the scene where a French soldier bayonets a Hun, and because of the alleged favoritism Morris Gest

declared he would bring the matter to the attention of the Washington authorities.

Boston, May 1.

The first week of "Hearts of the World" at the Majestic ended on Saturday, with the taking around \$14,000. This is claimed to beat "The Birth of a Nation" record.

The film continues at the 44th Street theatre, New York, with the takings last week around \$16,000, the night showings drawing capacity.

The report that the Griffith film, "Hearts of the World," was to be shortly released to exhibitors arose presumably through an article appearing in a trade publication. It was denied by Elliott, Comstock & Gest late last week. Certain state right territory will be sold. The territory implied, however, includes some of the western states not possessed of dense population, which would not be covered by the road shows being sent out by Elliott, Comstock & Gest.

ANITA STEWART WORKING.

Anita Stewart resumed work for Vitagraph this week at their Brooklyn studio. Her first vehicle will be "The Mind the Paint Girl," a Pinero drama, in which Billie Burke appeared on the legitimate stage here. The price paid by Vitagraph for the rights is \$6,000.

Vitagraph last week offered Henry Miller \$60,000 for the film rights to "Daddy Long Legs" for Miss Stewart, with an alternative price of twelve and a half per cent. of the gross of the takings of the Guy Empey picture, "Over the Top."

MOTION PICTURE ANNIVERSARY.

The fortieth anniversary of the first motion picture ever taken will take place on May 18th of this year.

Edward Muybridge, a photographer, took the first motion picture of a horse racing on the track of the late Leland Stanford, at Oakland, Cal., on May 18, 1878.

"HOME" WAR PICTURE.

At the Majestic, Brooklyn, this week is showing "Men From Home," a film of the land and naval forces of this country, taken under Government permission and exhibiting the activities of the forces at home since the declaration of war.

The pictures are showing on a 50-50 percentage split with the Shuberts, booked with them by Jack Goldberg, who has the direction of the special feature. Dependent upon the Brooklyn returns, "Men From Home" is having a route held for it in the Shubert offices.

LASKY SIGNS SHIRLEY MASON.

Jesse Lasky has left for the West. Just before his departure Famous Players-Lasky signed Shirley Mason to appear in John Emerson and Anita Loos productions for Paramount release.

Among the new stars who will begin work at the West Coast studios are Fred Stone and Ethel Clayton. Vivian Martin has been re-engaged under a new contract to continue in Paramount pictures.

LASKY STUDIO FIRE.

Los Angeles, May 1.

Fire started in the Lasky studio color and paint room at four o'clock yesterday, destroying draperies, some scenery and approached dangerously near a quantity of stored ammunition supplies.

Wallace Reid sustained an injured finger and a brother of the engineer fell from the roof.

Everybody turned out to fight the flames, extinguished in an hour.

JULIAN ELTINGE

THE FAMOUS. IMPERSONATOR

To the screen what he was to the stage

THE RIGHT TO USE THE NAME OF FROHMAN

Mr. Daniel Frohman in a letter sent to the Press and Trade Journals, has stated that neither he nor Charles Frohman was ever connected with THE FROHMAN AMUSEMENT CORPORATION and that the name of FROHMAN was and still is being used without authority.

We desire the trade and public should know—as we believe they do—that these gentlemen never were connected with this Corporation, and therefore are not entitled to credit for any of its success.

The statement, however, that the name was and is being used without authority has no foundation in fact, and Mr. Daniel Frohman must know this, as evidenced by the following excerpt from a contract made by and between Gustave Frohman, the older brother of Charles and Daniel (and who I am informed is responsible for their being in the Theatrical business), and William L. Sherrill, viz.:

This agreement made this tenth day of June, 1914, by and between Gustave Frohman, party of the first part, and William L. Sherrill, party of the second part; witnesseth, party of the second part agrees that he will organize a corporation under the laws of Delaware, which shall be named THE FROHMAN AMUSEMENT CORPORATION.

The party of the first part hereby authorizes the use of the name of FROHMAN in the corporate title of THE FROHMAN AMUSEMENT CORPORATION, and agrees to act as president of said corporation for a period of at least ten years, IF HE IS SO ELECTED BY THE DIRECTORS.

The party of the first part agrees that he will not actively be identified with any other company producing motion picture films during a period of ten years from the date thereof.

Signed in duplicate on this 10th day of June, 1914. City of New York.

SIGNED Gustave Frohman, Party of the First Part.
William L. Sherrill, Party of the Second Part.

On January 13th, 1916, we purchased the stock holdings of Gustave Frohman.

The success we have attained in building up the name of The Frohman Amusement Corporation with the trade justified our directors in not changing the corporate title.

NOTHING SUCCEEDS LIKE SUCCESS

VIZ.

OUR LAST GREAT DELUXE PRODUCTION

"MY OWN UNITED STATES"

The Frohman Amusement Corporation, William L. Sherrill, President

VARIETY

MOVEMENT STARTED TO HONOR CREATOR OF MOTION PICTURES

Maurice Tourneur Believes Eadweard Muybridge Should Have Recognition by Film Industry as Propeller of Present Developed Moving Film. Muybridge Began Primitive Experiments in 1872. University of Pennsylvania Aid.

Maurice Tourneur has started a movement to honor the man whose experiments led to the first motion pictures.

"In 1872 Eadweard Muybridge began his experiments in instantaneous photography," says Mr. Tourneur, "and yet, 46 years later, we have done nothing to honor this pioneer who made the photoplay possible."

"The popular idea credits Thomas Edison with being the creator of the motion picture. While Edison contributed a vital part to the development of the film, animated photography dates back to Muybridge. Out in California in 1872 this man began his experiments, which were later carried on at the University of Pennsylvania. That university provided him with grants amounting to over \$40,000, the first instance of a scientific investigation financed by a college, which developed a business of practical and commercial importance.

"Muybridge did not have the photodrama in mind when he started experimenting. He wanted to study animal movement for the use of art and science. In fact his first experiments are said to have been backed by a California governor who wanted pictures of his race horses in action.

"Muybridge built a shed which was painted black and was 120 feet long. Opposite the shed he constructed a camera house with 24 cameras, each having a lens three inches in diameter. In front of these cameras a horse galloped. The black shed was the background. The cameras, operated first by strings which were broken by the horse's progress, caught successive exposures. Later a motor operated the cameras. Thus a series of successive movement pictures was obtained. Later the work was taken up by M. Marey, of Paris, who utilized a sensitized film and was able to use a single camera.

"But Muybridge not only took the first photographs of moving objects, but he also projected them on a screen, leading directly to the exhibition of motion pictures. He lectured and presented these pictures beginning in 1880 and, at the Chicago Exposition of 1893, in a specially constructed building,

showed motion pictures of birds flying, athletes wrestling, etc.

"Here was the real beginning of the motion picture, later given splendid contributions by Edison, Eastman and others here and abroad," continued Mr. Tourneur. "It is singular that all the elements of motion pictures developed wholly in the Allied countries, in the United States, France, Italy and, in a measure, in England. Germany has contributed nothing, unless perhaps a certain development of the lens."

BERST "UNITED" PRESIDENT.

The United Picture Theatres of America, Inc., now announces that J. A. Berst has been elected president of that concern, confirming the intimation in *VARIETY* that the former general manager of the Pathe Exchange was probably behind the movement since its inception. Lee A. Ochs retains his place on the directorate in the office of vice-president.

In his letter of acceptance Mr. Berst says: "I have no other affiliations in the film industry, no dividend interests that might prevent me from carrying out this program."

Until he was officially elected to the presidency Mr. Berst has consistently denied any connection with the United movement, although it is known he was present at several of the earlier conferences and at least one of the promoters of the co-operative plan has all along admitted privately that "Berst money" was behind the enterprise.

SCHENCK DENIES RUMOR.

Joseph M. Schenck, who presents Norma Talmadge in all of her screen productions, has issued a statement denying rumors which have gained currency affecting the distribution of pictures presenting Norma Talmadge as their star.

"I wish to deny emphatically rumors which have been spread to the effect that Norma Talmadge's pictures are to be released by the First National Exhibitors' Association. It is absolutely untrue that Miss Talmadge's pictures are to be released by that association or by any distributing organization other than the Select Pictures Corporation, who are, have been, and will be sold distributors of Norma Talmadge's picture productions."

RED CROSS WANTS STARS.

M. S. Ingersoll has been appointed a member of the Publicity Committee of the Red Cross for the city of Washington, and has been requested to obtain a number of prominent stars of the stage and screen to come to that city during the week of May 20-27.

During that week there will take place the Red Cross' nation-wide campaign for \$100,000,000.

The committee will pay all expenses of the stars, and wants them to select any day during the above week when they will positively appear. All acceptances must be made by them in writing to Mr. Ingersoll at the Red Cross headquarters, Washington. Photos and press notices should also be sent.

FILMS FOR PROPAGANDA.

West Virginia has authorized the Educational Film Corporation to make a seven-reel special picture, entitled "The Romance of Coal." The picture will be taken under the direction of Fred Thomson, formerly of the Vitagraph forces. He will go to Charleston late this month.

The Educational will release the United States Navy pictures which have the approval of Secretary Daniels, but which should not be confounded with the films to be released by the Committee on Public Information.

TEN YEARS AND \$5,000.

Los Angeles, May 1. Robert Goldstein, who produced "The Spirit of '76," a picture feature, and was recently convicted under the Espionage Act, was yesterday sentenced by Judge Bledsoe to ten years at McNeil Island and to pay a fine of \$5,000.

His attorneys are preparing an appeal.

CHAPLIN'S SECOND.

The second of the Charlie Chaplin pictures—the title yet to be selected—will tentatively be released in New York by the First National Exchange May 28.

Miss Livingston Gives Up Press Work.

Beulah Livingston has given up her press work and her press agency business and is devoting all of her time to being the personal representative for Olga Petrova.

She went to North Carolina with the film star and succeeded in having several scenes taken in some girls' college.

Chaplin May Never Marry.

Charlie Chaplin, who is in town this week, denies the rumor that he is shortly to be married.

He said: "That rumor creeps up every little while, but there is no foundation for it. I am not about to be married, and I doubt whether I shall ever marry."

CARE IN ROUTING FILMS.

The Epoch Producing Corp., which controls "The Birth of a Nation," now has 12 prints out of the big Griffith feature playing the larger picture houses, but on a different basis than is usually adopted in booking pictures.

Each print is routed the same as a traveling theatrical organization, with its own advance man, manager, musical director and operator. No print ever leaves the hands of the official representative of the company owning them.

PARALTA AFFAIRS.

Los Angeles, May 1.

The affairs of Paralta are said to be in a critical condition. The studio, closed two weeks ago, is still inactive, and, according to persistent reports, a complete reorganization must take place before producing is again resumed.

Lack of money seems to be the trouble, but dissension among the officials seriously threatens disruption. There are two factions, with Kane and Brown, the promoters, lined up against Katz, DeWolf and Robert Dunkin, each trying to oust the other.

Saturday a proposition was made to Carl Anderson et al to take a lump sum in cash and stock and retire, but this was refused. The talk is that an effort is being made to squeeze Brunton and it looks as if this might be done, although Brunton appears to hold the whip hand.

Henry Walthall has quit the company and signed with D. W. Griffith. He gives as his reason for breaking his contract that Paralta is in arrears with salary. Bessie Barriscale and J. Warren Kerrigan are also quitting, it is said, because back salary is not forthcoming.

The studio has not paid salaries for several weeks.

BERT LEVY RECOVERS.

Through the law offices of O'Brien, Malevinsky & Driscoll, Bert Levy, the cartoonist, this week was awarded a judgment of \$6,000 in his suit against the World Film Corporation for alleged "conversion of film."

FEATURE FOR UNIVERSAL.

Lois Weber has just completed a feature for Universal, entitled "For Husbands Only," starring Mildred Harris, that, according to accounts, is one of the best turned out by that concern.

Miss Weber is said to be tied up to Universal for four more years at a salary of \$25,000 a year. Her latest production is scheduled to go into the Broadway in about four weeks for a run.

Rupert Julian, the star of "The Kaiser," is also understood to be under contract for three more years at \$300 a week.

Universal is about to abandon its Bluebird trademark.



CLEOPATRA HAD A JAZZ BAND.

THE PRESTIGIOUS SCANDAL
WHICH CLEO LOST HER SANDAL

OOH LOOK!! FRANK PARTISH
IS SINGING SONGS AND PUTTING 'EM OVER
PARTISH & PERU

VOODOO DIRECTION - FRANK EVANS...

Rehearsal's Room, New York-Indol.

JOE ALLEN
LAURIE and BRONSON
The Pint Size Pair



I've never heard what the wild waves were saying, but I've often listened to the strain of the milk.

Billy Beard

"The Party from the South"

Principal Comedian
Al G. Field's
Minstrels
Eastern Rep.
Western Rep.
PETER MACK
SIMON AGENCY


PAUL and MAE NOLAN
Direction,
NORMAN JEFFERIES

PAUL and CHARLEY ARLEY
That's what they all say.
"A regular act"

New with Barnum & Bailey's Circus

Direction: Western, YATES & EARL Eastern, PETER MACK

FRED DUPREZ
Says:



After taking a look at the women these days, a man always wonders why they ever imagined they needed bustles.

Representative **SAM BAERWITZ** 1483 Broadway New York

DOLLY GREY and BERT BYRON

VINCENT CARTER
AND
"POLITE NONSENSE"
W. V. M. A.
Direction, HARRY SPINGOLD


April 29-May 1—Bijou, Woonsocket, R. I.; May 2-4—Savoy, Pawtucket, R. I.; May 6—Bookbinder's, Wilmington, Del.; May 13-15—Pala, New Haven, Conn.; May 16-18—Pala, Springfield, Mass.; May 20-22—Pala, Scranton, Pa.; May 23-25—Pala, Wilkes-Barre, Pa.

JIM and MARIAN HARKINS
Direction,
NORMAN JEFFERIES

We Sent a **CARD BOY** in search of
AN ACOUSTIC
After traveling from one to another
He Returned with a Long Iron Pipe.
Of Course We sent it back as there was no
HINGE ON IT
MONTROSE and ALLEN
Leew Circuit.
Direction, LEVY & JONES.

Four Hours After Being
INOCULATED
A Sailer at Supper turned deathly Pale;
One of his Mates, noticing this, said:
"Hey, Mickey, if you faint, kin I have
YOUR DESSERT?"
Pass the Salt, Peter!
NIXON and SANS
Leew Circuit.
Direction, LEVY & JONES.

FENTON and GREEN
You can't feel a horse-dy.



Newell and Most, who have been here before with musical shows, delighted with an offering labeled "Synopated 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."

MORRIS & FEIL
OFFER
THE ORIGINAL
BOX CAR DUO
ALEXANDER and FIELDS
Alias "ELMER and HORACE"
U. B. O. TIME

"DOGS"
Some say I am a "cur"!
Some say I am a "cur"!



But the boob that said I was a "cur"!
Had better watch his fun.
For if I ever get a chance,
That boob will come out hit.
I know I'm first a common dog.
But that name "cur" don't fit!
I'm simple as "Pop-tucker Bump!"
I love the flower and tree—
But when they call me names like that
I'm like a steam of heat!
No apologies to me!
CUWALL.

Ted and Corinne BRETON
"On the Boardwalk"
UNCLE SAM'S ACTORS
Direction, Redpath Lyceum Bureau

BOB KNAPP and CHRIS CORNALLA
This Week (April 29)—Leew's, Hamilton, Ont.
Next Week (May 6)
Leew's Theatre
Montreal, Canada




Pauline Saxon
SAYS
Some people speak of happiness
As something strange and deep;
But all the joy I need
Each day
Is just to eat and sleep!

BLACKFACE EDDIE ROSS
Featured
Neil O'Brien Minstrels

BLANCHE ALFRED
and her **SYMPHONY GIRLS**, assisted by
"GERANT" Conductor
Featuring the **RAINBOW GIRL**
In Novelty Dances
Direction: Eastern, Peter Mack; Western, C. W. Nelson. U. B. O.


EL BRENDL and FLO BERT
"Waiting for Her"
Direction, H. BART McHUGH



HOLDEN and GRAHAM
ARTISTIC BITS OF VERSATILITY
Mass Empire, England

ADELE JASON
Featured in **PEPPLE & GREENWALD'S**
"ALL GIRL REVUE"
Personal Direction, M. L. GREENWALD

JACK TERRY
This Week appearing before Baron Eyeland with his troupe of anthropomorphic shadow absorbers.
Friars' Club will always reach me.



MAE AUBREY and ESTELLE RICHE
Songs and Dances
Novel and Exclusive.
Presenting their up-to-the-minute Ventriloquist feature, an exciting elocution in Black and White.
Playing Richard's Circuit
Australia

Every dog has its day.
Every cat has its night.
And every actor has its split week.
There's "cents" in advertising, but there's not much "sense" in my ads.

JAY RAYMOND
A Representative of the House of Mirth
Representative, FRANK DONNELLY
of the house of NORMAN JEFFERIES

SHAPIRO, BERNSTEIN & CO., MUSIC PUBLISHERS
LOUIS BERNSTEIN, President

**WE TAKE GREAT PLEASURE IN
ANNOUNCING THAT WE HAVE AT
THE PRESENT MOMENT SEVERAL
WONDERFUL NEW UNANNOUNCED
SONGS THAT WILL ABSOLUTELY
HELP TO MAKE ANY ARTIST ON
THE STAGE. WE ARE NOT GOING
TO ADVERTISE THESE SONGS FOR
SOME TIME, AS WE DO NOT
CARE TO HAVE THEM BECOME
COMMON, AND TO ARTISTS KNOWN
TO US WE WILL VERY GLADLY SEND
THESE ABSOLUTELY UNUSUAL NUM-
BERS, FOR WHICH THE AVERAGE
ACT WOULD PAY A GREAT DEAL
OF MONEY TO GET.**

SHAPIRO, BERNSTEIN & CO.,	224 WEST 47th STREET
	NEW YORK CITY
CHICAGO	BOSTON
Grand Opera House Bldg.	240 Tremont St.
	'FRISCO
	Pantages Theatre Bldg.

TEN CENTS

VARIETY

VOL. L, No. 11

NEW YORK CITY, FRIDAY, MAY 10, 1918

PRICE TEN CENTS

A vintage movie poster for Paramount Pictures. The central focus is a circular portrait of actress Pauline Frederick, who is looking slightly to the side with a serious expression, holding a dark, ornate object. Above the portrait is the Paramount Pictures logo, which includes the word "Pictures" in a stylized font and the Paramount mountain logo. The entire scene is framed by a decorative border featuring stylized trees and foliage. On the left side of the frame, a sign reads "Drama", and on the right side, a sign reads "Variety". At the bottom, a checkered floor leads up to a white rectangular box containing the text "PAULINE FREDERICK" and "STAR IN PARAMOUNT PICTURES". The bottom of the poster is decorated with a row of small flowers.

Pictures

Paramount

Drama

Variety

PAULINE FREDERICK
STAR IN PARAMOUNT PICTURES

SEE

SAM

AND

SAM

LEWIS DODY

in

JOS. HURTIG'S

BRILLIANT PATRIOTIC BURLESQUE EXTRAVAGANZA

"HELLO AMERICA"

ALL STAR CAST

COLUMBIA THEATRE

NEW YORK

All Summer Commencing Monday Matinee, May 13

MAURICE E. CAIN, Manager

VARIETY

VOL. L, No. 11

NEW YORK CITY, FRIDAY, MAY 10, 1918

PRICE TEN CENTS

AMERICAN SINGERS' CHANCE POSSIBILITY AT MET. O. H.

European Finish Not Essential. Scarcity of Foreign Artists, Also Inroads Made by Rival Operatic Organization Responsible for Home Talent Opportunity. Indications Point to Open Door in Grand Opera Next Season.

Native talent is expected to receive more of an opportunity at the Metropolitan opera house next season than formerly. This appears to be forecasted through the engagement of Rienald Werrenrath, a young American singer, placed under contract by the Met, even though he owns a voice minus European culture.

There is a scarcity of the foreign singing element suitable to the grand operatic stage, and also the Chicago opera has ranks to fill. Both are accountable in a way for the lately acquired desire for the home grown article.

"BILLING" OVERSEAS.

Among the applications received by America's Over There Theatre League was one from Norah Bayes, who is looked upon as a very desirable entertainer for the soldiers.

Miss Bayes in her application is said to have requested if her application were favorably passed upon to be informed regarding the billing she might expect in France, also what her position on the program would be, stating that the latter point was a most important matter. She is reported making other conditions such as might be expected from a headliner in a regular vaudeville theatre over here.

HAMMERSTEIN BACK AT WORK.

Debonnair and as vigorous as of yore, Oscar Hammerstein is removing to large offices in Times Square, where he continues to experiment with his cigar making inventions.

For relaxation he continues the prosecution of his various theatrical lawsuits and appears to be enjoying life as keenly as ever.

DAYLIGHT KNOCKS OUT AIRDOMES

Airdomes are selling for a dime apiece, according to reports from the upstate sections and New Jersey. The new daylight time saving seems to have put the quietus to airdomes.

The daylight plan forces open air picture places to start around 9 o'clock

too late in the neighborhood sections. Many airdomes are on the market.

YOUNG-McBRIDE COMBINE.

Chicago, May 8. Negotiations are on between Ernie Young, the Chicago ticket broker, and William McBride of New York, to combine. The plan laid out for the proposed amalgamation is for McBride to tie up shows in New York for their Chicago runs, with advance buys.

A similar proposition between Young and Tyson is off. Tyson is now supposed to be in on an arrangement of the same kind with Mrs. Couthouli, who owns the leading hotel stands.

HIP PAYS TAX OF \$100,000.

The Hippodrome, ending its season of 37 1/2 weeks Saturday has turned over to the collector of internal revenue, around \$100,000 in admissions taxes, the record total for any theatre in the country.

This sum is for a period of five months, the April taxes not being collectable until the end of the current month. The lowest month tax check paid the collector was \$17,000.

CAHILL SHOW FOR GAITY.

It was definitely settled Wednesday the new Marie Cahill show, "Just Around the Corner," which Dan V. Arthur is sponsoring, would come into the Gaity following its engagement at Atlantic City, Detroit and Toronto. The show had its premiere set for Atlantic City Thursday, where it planned to remain until next Sunday when it moves to Detroit.

MAY CUT SUNDAY PAPERS.

Plans to do away with the magazine section and picture supplements in the Sunday editions of newspapers throughout the country for the duration of the war are under way.

The dramatic sections will probably not be reduced, but a curtailment of photographic productions is not unlooked for.

Better than a tonic—CHAS. ALTHOFF.

TANGUAY ON WARPATH.

A visit made by Eva Tanguay to District Attorney Swann's office this week was followed by total silence on the part of those with whom Miss Tanguay conferred. Nor would Miss Tanguay disclose the purpose of her call at the prosecutor's office.

A close friend when asked suggested that perhaps Miss Tanguay had grown tired of being annoyed and harrassed by persons who have for years past and also recently spread stories about her.

"If that is true," said the young woman, who seemed to have more knowledge than she would profess, "I don't blame Eva. The public accepts all those reports as 'stories' and they are passed from one to another, distorted and magnified, until my only wonder has been that she didn't start something long ago.

"I know that many of these rumor mongers commenced their work in the hope Miss Tanguay would hasten to make them an offer of 'hush money' through fear that her professional standing might be injured, but Eva just ploughed along, not caring for a long while until she concluded her policy had been the wrong one, and that if these matters had a money object behind them, then it might be a matter for the investigation of the criminal authorities."

"GIRL ACTS" FOR CAMP.

The theatrical division of the Committee on Training Camp Activities is reported contemplating the formation, under its own direction, of several large girl acts or tabloid musical comedies, for engagements at the Liberty theatres.

The report says producers will be secured to stage the acts, and the productions are expected to replace some of the musical comedy attractions, booked in the regular way and which have appeared at some of the camps to the complete dissatisfaction of the soldiers.

One musical show recently at the camps around New York is said to have carried a chorus of eight girls with about as many principals, with no choice for merit between principals and choristers. It appeared under the title of a well known Broadway musical success and was alleged to have been the same company on the road this past season at \$1.50 top admission.

SAILOR SHOW AT CENTURY.

For the week of May 27 the Century theatre has been taken over by the sailors from the Pelham Bay Naval Training Station.

One hundred and fifty of the boys will present a piece named "Biff Bang."

300 SIGNED QUESTIONNAIRES.

America's Over There Theatre League had about 300 of its Questionnaires filled out and signed by applicants to entertain the soldiers in France, up to Wednesday. Many of the Questionnaires had been sent to the War Department.

The League hopes to be in a position to send its first entertaining bill, headed by Mrs. Irene Castle, across before June 1, although not positive that this can be done.

The National Vaudeville Artists is having a number of its own questionnaires filled out by prospective voyagers abroad. Those passed upon will go to the League's list. It appears the League is endeavoring to secure as much information at first hand as may be obtainable to lessen the work of the War Department when the official Questionnaire finally reach there.

No decision has been reached whether Harry Weber will go across with the first allotment of entertainers. Mr. Weber was often at the offices of the League in the Little theatre this week. He seems to be engaged in an advisory and executive capacity as regards the vaudeville contingent of entertainers.

AGAINST SUNDAY SERVICE SHOWS.

Philadelphia, May 8.

The series of Sunday night shows arranged as entertainment for enlisted men and which started several weeks ago at Nixon's Grand opera house may be discontinued as the result of a complaint lodged with Mayor Smith today.

Several of the vaudeville theatres in the city have held Sunday shows, charging no admission and admitting enlisted men and their friends. Two weeks ago a show was given in the Trocadero by "The Record Breakers," the first held in any burlesque house, and the complaint by the Sabbath Association followed.

Last week an effort was made here to play baseball games at the athletic grounds for the entertainment of the men of the army and navy, but objection was raised by the Sabbath Association, and Mayor Smith refused to grant the permit.

It is now requested that he take similar steps to prevent any further Sunday shows in the theatres.

COHAN'S SONG TO RED CROSS.

George M. Cohan, who lately composed a new patriotic song called "Their Hearts Are Over Here," has turned over the number to the Red Cross, which starts its country wide drive on May 20. The entire proceeds will go to the fund. The number is published by Waterson, Berlin & Snyder.

IN PARIS

Paris, April 22.

Since the bombardment of the city by the Kultured Huns, which has been going on more or less daily for a month, with the risk of shells striking theatres, hospitals and churches (and the risk has materialized), business has been poor at places of amusement. But we are still carrying on, and we have even had a novelty in the form of a topical sketch, "Les Gosses dans les Ruines" at the Theatre des Arts. This trifle by Gsell and Poulbot has met with a certain success, considering the present conditions. It depicts the joy of a number of street boys who have remained in their native village during the German occupation after it has been reconquered by the Franco-British forces. Mlle. Jeannins Zorelli plays the role of a distressed woman, who has lost her son, with much talent. Poulbot, now famous for his drawings of street urchins of Montmartre, has recruited a number of children for the minor roles, and has naturally painted the set. This sketch follows an old farce by Veber, "Que Suzanne ne sache rien." Cochran, now in Paris, is negotiating for the sketch for London, where it will be given in English.

Another house has also the courage to announce a new bill. The Imperial (closed for some time) will reopen with "La Grande Marcelle" by Poinot and Leo Poldes. Poinot is now literary editor of the Paris daily "Le Pays."

The Comedie Francaise, like the Opera Comique, is sending troupes on tour through France, the home theatres still remaining open in Paris. However, the price of hotel accommodation in the provinces is not inducive for traveling—unless special allowance be made for living expenses. Other less important and unofficial troupes touring the provinces have thrown up the sponge and returned to Paris, the mere price asked for sleeping room being in many cases in excess of the salary paid.

Berthal A. Downey (of California) has arrived with his military band of 30 at a port in France, and last Sunday gave a concert in the public park, much appreciated by the people of the town.

The new tax on luxuries is not meeting with a good press. So many necessities are now classed as luxuries that the poor housewife has to foot the bill for almost every article except food. Drinks are, of course, luxuries when costing more than one franc. If two men take a wet and one pays, as is correct in good society, the total invariably exceeds the 20 cents. Then there is 10 per cent. extra for luxury tax. This applies particularly to the vaudeville theatres, and managers have been advised by registered letter from the fiscal authorities to collect and account for the tax on such refreshments. How the control is to be kept is not yet definitely explained, but as there is already much opposition to the new tax, which has only been in force a couple of weeks, there will undoubtedly be many alterations in the original text before it is put into practical operation. The British budget proposals, just issued, also provide for a tax on luxuries. From a French point of view it has already had a disastrous effect on the dressmaking, jewelry and fancy goods industries. This will probably lead to a remodeling of the law.

It has been suggested that a special class for picture players be created at the Paris conservatory of music. This

famous government theatrical school, where the troupes of the Comedie Francaise, Odeon and Opera Comique are recruited, has a class for almost every branch of the profession, including every musical instrument. If aspirants for movie actors be included it is probable (according to local press) that Antoine will be given the professorship.

Gustav Quinson (manager of the Palais Royal, and interested in a number of other legitimate houses in Paris) has leased the Siren cabaret, in the Rue Montmartre (off the grand boulevards) and intends to present a revue by Lucien Boyer and Albert Willemetz about May 1. Jane Pierly, Lucette Darbelle, Gaby Morlay, M.M. Boucot (now at the Casino de Paris) and Riviere will appear—surely a big company for such a small hall. But it is underground, almost a cellar, and for this reason will be renamed L'Abri (the shelter).

The Theatre Edouard VII, which is almost underground (somewhat like the Criterion, London), advertises the fact and has revived "La Folle Nuit" probably for another good run. In these days of air raids and bombardments it is comforting to feel you are well covered by five or six stories, and managers may be pardoned for announcing their theatres are so protected, when such is the case. But it must not be forgotten the other establishments are still "carrying on," and the performers who contribute to this gratifying result cannot be covered with too much praise.

The vaudeville company engaged for the Casino at Aix-les-Bains and Theatre Municipal, Charnay, has now been disbanded. No new troupe will be formed for the present, owing to present events. The Casino at Aix-les-Bains will remain open, as a club, for American soldiers and sailors.

COCHRAN'S PAVILION.

London, May 8.

Charles Cochran has taken a lease of the Pavilion Music Hall at a rental of \$86,500 per annum and a percentage of the gross receipts.

The next production there will be the Paris revue, "Plus ca Change," adapted by Cosmo Gordon Lennox, with Alice Delysia and Leon Morton in the leads.

25TH OPERA ANNIVERSARY.

Paris, May 8.

Note, the Belgian baritone, celebrated May 5th his 25th anniversary in operatic appearance, singing "Rigoletto" at the Paris opera, and was warmly applauded.

Note was originally a working man in the railroads.

NO "LIFTS" AT HIP.

London, May 8.

"A Box o' Tricks" at the Hippodrome contains no features from "Miss 1917" as produced at the Century, New York.

This statement is made by Albert de Courville in contradiction to a report in VARIETY of April 12 that his show contained many features from the New York production.

Mr. de Courville adds he wouldn't be surprised to hear that some of the summer musical shows preparing for Broadway will have features from "A Box o' Tricks," however.

"QUINNEYS" REVIVED.

Paris, May 8.

The Theatre Gymnase has revived "Quinneys."

GERARD'S FILM IN LONDON.

London, May 8.

Ambassador Gerard's film "My Four Years in Germany" was presented privately to a distinguished audience at the New Gallery Kinema April 30. It was regarded as very impressive, but its usefulness for propaganda is likely to be spoiled by the proposal to issue one of its ten reels weekly.

RILEY ST. JOHNS MARRIED.

London, May 8.

Riley St. Johns, a charming actress with the "Yes Uncle" company, has been married to Capt. Grant, R. A. F., who in July last flew from Aberdeenshire to Norway. Capt. Grant was a member of Scott's last expedition to the Antarctic.

"BING BOYS ON B'WAY" BIG HIT.

London, May 8.

"The Bing Boys on Broadway" at the Alhambra has passed its 100th performance and is packing them in.

KEYS 20 TO 1 SHOT WINS.

London, May 8.

Nelson Keys, actor, mimic and race-horse owner, won his first victory at Newmarket with Vanity Fair, which started at 20 to 1. Many artists benefited by the winning.

CLARA BUTT RAISES \$285,000.

London, May 8.

Clara Butt is giving seven performances of Louis Parker's pageant of "Freedom" under the patronage of the King and Queen. May 7 was English night, followed by American, French, Italian, Jewish, Australian and Canadian nights.

Miss Butt has raised \$285,000 for war charities.

IRISH HOEY IN "BOX B."

London, May 8.

At the Coliseum Irish Hoey is appearing in a sketch "Box B"; also on the bill are Stanley Lupino and Croak.

GEORGES OHNET DIES.

Paris, May 8.

Georges Ohnet, novelist, author of "The Iron Master," died in Paris May 5, aged 70.

JEAN AYLWIN IN NEW SKETCH.

London, May 8.

Jean Aylwin is presenting at the Euston a new sketch entitled "Something to His Advantage."

Sadrenne Storri Dies.

London, May 8.

Sadrenne Storri, a charming actress and dancer, died, aged 19.



HAZEL HASLAM

Late lead in Willard Mack's "Who Is She?" "The Green Beetle," etc.; now of HALL and HASLAM, appearing in "What Really Happened." Proctor's Fifth Avenue NOW (May 9-12). Direction, MAX GORDON.

"HOTCH POTCH" SUCCESSFUL.

London, May 8.

At the Duke of York's A. P. DeCourville presented May 2 his touring company playing "Hotch Potch." Although crude in spots it was enthusiastically received and there was not a dull moment. Fred Kitchen scored a great success and is well supported by Nora Delany, Phyllis Bedells, Irene Shamrock, Alec Fraser.

COCHRAN SECURES "MAGGIE."

London, May 8.

During a recent visit to Paris Charles B. Cochran acquired the English and American rights to a three-act operette entitled "Maggie."

BUSINESS IMPROVING.

London, May 8.

There has been a great increase in the theatrical business of late. This is probably due to the recent favorable reports from the front.

"UNCLE ANYHOW," HIT.

London, May 8.

Alfred Sutro's "Uncle Anyhow" was produced at the Haymarket May 1. It is a pretty, sentimental comedy, well acted by Denis Eadie, Athene Seyler, Randal Ayrton.

PARIS IMPROVES.

Paris, May 8.

Business is improving in all the amusement establishments. The weather is improving and the excitement over the long-range bombardment has abated.

DOROTHY MONCKMAN WEDS.

London, May 8.

Dorothy Monckman, sister of Phyllis, was married to Lieut. Robert Blyth, formerly a promising actor.

MAUD ALLEN AT PAV.

London, May 8.

Maud Allen is presenting a series of symphonic dances at the Pavilion.

AGENCIES AMALGAMATED.

London, May 8.

The vaudeville and producing agencies of Edelsten & Burns, Murray & Dawe and Julian Wylie have been amalgamated, with offices at 5 Lisle street.

DE FRECE AND ROBEY RIVALS.

London, May 8.

Walter DeFrece is rivalling George Robey in auctioneering for war charities. The competition is most friendly, each hoping the other will win.

BRADY'S HOLIDAY FOR HALLS.

London, May 8.

Leslie Styles has written and composed a musical sketch called "Brady's Holiday," which Louis Bradfield will present in the halls.

Yvonne Granville in Single.

London, May 8.

Yvonne Granville has been engaged to tour the Gulliver circuit in a single turn.

New Version of "Mumming Birds."

London, May 8.

Fred Karno is presenting a new version of "The Mumming Birds" on the Stoll Circuit.

"General Post" Replaces "Lot 79."

London, May 8.

At the Queens' "Lot 79" has been withdrawn and replaced by "General Post," presented twice daily.

Gertie Millar a Farmerette.

London, May 8.

Gertie Millar is trying the open-air life, working three days on a farm in her own garden.

ENTERTAINER'S EXPERIENCE BACK OF TRENCHES IN FRANCE

Clifford Walker Spent Five Months Performing For American Soldiers Abroad. Appeared Anywhere and Everywhere.

Spent One Day in Front Line Trench by Special Permission. Gave Up Season's Engagement to Go Over.

The forthcoming experiences for the American entertainers who volunteer for amusement service abroad were passed through by Clifford Walker. He lately returned from France, where he spent five months entertaining our soldiers behind the lines.

Mr. Walker is well known over here as a specialist, and he can supply a variety of entertainment unusual even for a "single act." He is preparing to re-enter vaudeville on this side, and will devote a short portion of his turn to the impressions and observations secured by him while abroad.

A note of distinction achieved by Mr. Walker while with our forces in France was the special permission granted him to go into the front-line trenches, where he remained for an entire day. Accompanied by two Signal Corps officers as escorts Mr. Walker made the final two miles to the front line over shell holes, in full view of the German batteries. Under instruction the three men were walking 40 yards apart. At the battalion headquarters dugout Mr. Walker was given a guide, who took him into a communication trench and then into the front line, where they remained from eight in the morning until five in the afternoon. The enemy was throwing high explosives that day. Mr. Walker says the noise seemed like a thunder storm one thousand times magnified. Within six miles of the front lines the barrage fire sounded as plainly and as continuously as though workmen were riveting on the street.

Mr. Walker says as far as he knows no other entertainer has ever been in the front line of the trenches other than Harry Lauder, who was in the British front line. Walker thought he had a permit to go to the front, but reaching a point six miles behind the lines, where he gave an entertainment, he found his pass was of no effect for further progress. The chief of staff at this point, when hearing the circumstances, informed Mr. Walker he would issue him a permit as a reward for the entertainment the men had so greatly enjoyed. Traveling in a hospital supply wagon the entertainer was taken to the point where the Signal Corps officers accompanied him on foot.

Any inconvenience of entertaining the soldiers—and that there are inconveniences Mr. Walker admits—is so thoroughly overshadowed by the appreciation of the boys that the recipient of it quickly overlooks everything else. It suffices one with pleasure, said Mr. Walker, the other day in lightly going over his travels back of the lines, when it is seen and heard with what delight our soldiers accept the diversion of amusement.

Mr. Walker left New York last September. He was then engaged for the season for "The 13th Chair." Chairman Sloane of the Y. M. C. A. inquired of him if he could and would sail the following Saturday. Inoculated and securing his passports in record time, Mr. Walker left on the Saturday specified, throwing up the season's engagement. His transportation was secured through the Y. M. C. A., and while abroad he received \$1 daily for his maintenance.

Reaching a port in France Mr. Walker delved at once into his enter-

taining purpose, giving two shows nightly, often also in the day time, performing wherever he happened to be around soldiers. At one time when a tent was too small he had a piano removed from it to the road and performed before 2,000 soldiers on the roadway. Mr. Walker found he could entertain for nearly two hours consecutively under certain conditions, but when in a low tent his voice would give out within 45 minutes.

During his travels he was accompanied at times by a Russian pianist and a French violinist. In one village he met two amateurs from New York and joined with them briefly to entertain.

New Year's Eve last, with the assistance of a French girl, a singer from Paris, he entertained the ambulance drivers from 8:30 until 11:30. During the afternoon Mr. Walker taught the young woman "Oh, Johnny," and when she sang it in broken English toward the end of the performance it brought tears of joy to the eyes of her audience. Mr. Walker mentioned the French girl was a very fine artiste. She sang folk songs for the soldiers.

Mr. Walker estimates he made personal appearances before 150,000 of our boys while on the other side. One evening he gave two shows successively while standing on a plank in a road. The first was for soldiers, and when requested to repeat it for nurses who were unable to be present at the first show Mr. Walker did so. During that day Mr. Walker made three points, walking three miles to each one.

For about three weeks after landing in France the entertainer occupied a room in the home of the mayor. It was the local boarding house. He was in a room with two other visitors to the front. It contained three army cots and a stove. Mr. Walker chopped the wood daily to keep up the fire in it. For light they had candles. Candles were a part of his stock in trade while behind the lines. They served him for footlights at night wherever he might be.

Mr. Walker also performed near the burial ground of the first American soldier killed in action, Nov. 3 last. The burial ground is enclosed and bears a tablet reading:

"Here lies the first soldier of the Great Republic of the United States, who died on French soil for Justice and Liberty."

Whether it was a coincidence or not Mr. Walker says was not known, but it's a matter of record that during the short time required for the burial the German guns were silent. A memorial will be erected on the spot after the war.

Mr. Walker stated that the feeling of hatred harbored by the allied forces against the Hun quickly communicated itself to our boys over there. When informed that a similar feeling was fast developing over here he expressed no wonder, and mentioned a few atrocities committed by the barbarious Germans which had come under his personal observation.

While in the front-line trench Mr. Walker obtained an idea of German marksmanship, and he agrees with the soldiers over there that it is excellent.

(Continued on page 16.)

LAUDER'S GIFT TO MORRIS.

Precedent was thrown to the winds by Harry Lauder last Saturday, when he presented William Morris, his American manager, with a diamond ring, heavily set in platinum.

It was the occasion of Lauder's last day of his farewell American tour. To the audience at the Metropolitan on Friday night last, he said he was going to Australia next fall, but if traveling the other way didn't look "right," he might return via the U. S., in which event he "might give us a chance to see him again."

LONG JUMP THROUGH ERROR.

Lydell and Higgins reached New York Monday morning, from Canton, O. They expected to appear at the Colonial, New York, this week, but owing to some error in their route sheet as received by them through the Harry Weber Agency, when reaching here they found the Colonial knew nothing of it.

The act is laying off. Bobbie Higgins has been ordered to report under the Draft in another week or so, which will dissolve the team.

BEREZNIK ALLEGED UNETHICAL.

Chicago, May 8.
Leon Berezniak, theatrical lawyer, has been sued for disbarment before the Bar Association on charges of unethical conduct in getting out route books bearing his photo and many testimonials from alleged clients, regarded by the prosecution as advertising.

BESSIE MCCOY'S PLANS.

Bessie McCoy Davis will remain in vaudeville during the current month and then joins the Raymond Hitchcock show which comes into the Globe June 3, under the management of Dillingham, Klaw & Erlanger. She returns to vaudeville in the fall—at least that is her present intention.

"FOLLIES" REHEARSING.

The new Ziegfeld "Follies" for 1918 is in rehearsal. It is expected to open early in June.

Among the new principals are Savoy and Brennan, Frank Carter and Marilyn Miller.

The "Follies" book and lyrics have been written by Gene Buck and George Hobart. Dave Stamper and Louis A. Hirsch are to furnish the score.

SAVOY AND BRENNAN WITH MOSS

Bert Savoy and Jay Brennan open next Monday at B. S. Moss' Hamilton for a tour over the circuit. The men have been routed for three and four days at each house.

WARD LEAVING WITH CHAPLIN.

Charlie Chaplin left New York Wednesday for the Coast, accompanied by Fred Ward. Ward will have some part in the charge of the Chaplin studio.

Of recent seasons Ward has been handling some bookings for the Dillingham and Ziegfeld attractions.

Valeska Suratt Gives Up Her Time.

The vaudeville time held by Valeska Suratt for the remainder of the season has been given up by her. Miss Suratt pleads illness, partly acquired by the inconvenience of travel this season.

This week at Keith's, Cincinnati, Fritz Scheff has her place on the program.

Duffy and Inglis Leave Abruptly.

Cleveland, May 8.
The Hippodrome program lost Duffy and Inglis very abruptly by managerial cancellation one night toward the ending of their engagement last week.

The team also were taken out of the Hip bill at Youngstown, for this week. No sidestepping the sheriff—CHAS. ALTHOFF

JOE SHEA IN CRASH.

Badly bungled up as a result of an auto accident Tuesday morning, Joe Shea, while in bed at his home in New York, surmised the doctors were keeping from him the information that some of his ribs had also been broken.

An ambulance carried Shea to New York after his car had crashed into a telegraph pole about 10 miles this side of St. James, L. I.

Mr. Shea was alone in the car and making his regular morning trip to the city, going about 50, when the steering gear became loosened. The car jumped into a ditch and bumped the pole. While badly bruised it seemed miraculous Shea had received no more serious injury than the physicians found upon examination.

DANCE ONLY TWICE WEEKLY.

Vaudeville and musical comedy seem to have no chance of obtaining Mischo Itow, the Jap dancer, who dances with a Danish girl named Linhal.

The couple say their stage work is too strenuous to perform it over twice weekly. Last week Itow took the Little theatre, Philadelphia, on his own for a recital, and netted \$400.

CHARGED WITH DESERTION.

San Francisco, May 8.
Howard Johnson was arrested here last week charged with desertion from Camp Fremont.

Johnson was formerly with a sketch in vaudeville. At one time he was a "song plugger."

RATS, TWO SESSIONS WEEKLY.

To make up for some of the many postponements of the White Rats investigation, there are to be two sessions weekly before Referee Schuldenfrei, according to the new schedule. This week hearings are listed for Wednesday and Friday afternoons. The last two adjournments were made at the request of J. J. Myers, the Rats attorney. The latter has not completed his cross-examination of Will J. Cooke.

The first of the scheduled hearings for this week was called off at the last minute due to a lengthy court case which Mr. Sapinsky was trying.

Friday's session will probably be held, however, and two hearings will be attempted next week. Mr. Myers has promised to bring James W. Fitzpatrick to the hearing or to Mr. Sapinsky's office in the matter of the missing Rat books and data. The court has granted an order to examine Fitzpatrick, who is a field secretary at Camp Dix for the Knights of Columbus.

WHITE AND HAIG APART.

George White and Emma Haig have separated as dancer partners, the cause probably lying in the fact that White is subject to draft call. Miss Haig is scheduled for the new Hitchcock show. White is on the Century Roof.

LONG DISTANCE MEMORY.

Chicago, May 8.
Mort H. Singer this week attached Harry Bulger at McVicker's, for \$134, alleged back royalties on "The Flirting Princess," due since 1912.

Lou Goldberg attached Sam Liebert at South Bend on a claim for \$91 for commissions.

Quit on Account of "Clothes."

When Lillian Lorraine left "Odds and Ends," she was replaced by two young women, Hattie Lorraine and Venita Gould.

It was expected Hattie Lorraine would wear the "clothes" and Miss Gould add to the playing performance. Lately when Miss Gould wanted to display some wardrobe of her own, it is said an objection was interposed whereupon she gave notice of leaving and re-opens next week in vaudeville.

VAUDEVILLE

"PLAY OR PAY" CONTRACTS NOW ISSUED IN CHICAGO

Western Vaudeville Managers' Association Issuing the Non-Revocable Agreements for First Time. Several Routes Already Issued for Next Season. Another Windy City Record.

Chicago, May 8.

It looks as if it will be a great season for the Western Vaudeville Managers' Association. Already the bookers have given out about 30 routes embodying pay or play contracts. This is a record number of contracts at this early stage of the season, and it is the first time in the history of the association that the pay or play contract has been used on all the affiliated circuits.

DAVY JONES BACK FROM CAMP.

Davy Jones has returned to Broadway from Camp Upton, L. I., rejected by the Army for physical disability, after seven months at Yaphank.

Some of the time Jones spent in the hospital, when it was discovered he had acquired some incurable ailment that relieved him from further service.

While in camp Davy was a hugler. Among the stories related of him by his former comrades down there is one of Davy arising late one morning, barely in time to blow the first morning call. To be on time Davy is said to have bugled the get up signal while standing before the window of his room in his pajamas. For that he so-journed for a day or longer in the guard house, and thereafter Davy is said to have trained a substitute bugler in case he overslept.

Mr. Jones, who is a nephew of Sam Bernard, and gave an imitation of his uncle when appearing in vaudeville with Grace Leigh, expects to return to the varieties, again with Miss Leigh in the same turn.

YOUNG ACTRESS OF NERVE.

Marguerite Maxwell played the second ingenue role in "The Man Who Stayed at Home" Monday night. The character is Dalphore Kidlington, formerly taken by Nancy Winston.

Miss Maxwell appears in but the first of the three acts and expects to continue in the part without interfering with her duties in the booking department of the Canadian Circuit, presided over by Clark Brown in the United Booking Offices.

Miss Maxwell had two rehearsals before making her public appearance. She is a young girl lately arrived in New York from Cleveland and is living with her relatives in New York. To obtain the engagement she confessed to a stage experience of two years, although from accounts it seems Miss Maxwell's theatrical career at home was limited to a week's playing or so in a local stock organization.

Just how the girl obtained the engagement doesn't appear very plain. One account says that while transacting some business for Mr. Brown in connection with a proposed stock company in a Canadian theatre operated by his circuit, Miss Maxwell came into contact with the management of the play at the 48th Street theatre. Miss Winston was then about to leave and Miss Maxwell looked the part. She was accepted for the engagement and given the manuscript.

Playing a part in the "Home" piece will not interrupt her work for Mr. Brown, Miss Maxwell says, as there are but two matinees weekly, with Saturday afternoon a regular half holiday in the U. B. O.

Opening Monday night Miss Max-

well handled the role very well barring that possible nervousness seemed to lessen the strength of her voice.

It was expected by those aware in the U. B. O., including Mr. Brown, of the girl's engagement that the same nerve which aided her in securing the part would also help in putting it across.

Miss Maxwell is a pretty brunet of quite some vivaciousness.

BIG ACTS BROKEN UP.

The Draft calling several principals out of almost as many vaudeville productions owned by George Choos has caused the closing of nearly all of them. The lateness of the season worked against immediate reorganization.

Mr. Choos' "Courtroom Girls" closed at Waco, Tex., through Herbert Broske being called, and also Ruth Francis, the leading woman, getting married.

"The Count and the Maid" stopped Saturday last at Chester, Pa., when Jack Stanley and Teddy McManus of the act were called upon to report at Philadelphia on some irregularity concerning their draft call, which they satisfactorily explained, but are now awaiting orders to finally report.

"Oh That Melody" was closed in New York upon George Gould and Ted Wilde being called.

"The Arabian Nights" temporarily suspended in Detroit when the Draft reached out for Jack Douglas.

Mr. Choos has another production act or so that may be affected by Draft orders.

FAY FINED FOR "WAIT."

Frank Fay had trouble with his necktie in his dressing room at the Orpheum, Brooklyn, Wednesday night last week. The tie just wouldn't be tied. The stage manager offered his assistance, also the stage hands, but Fay waved aside all proffers of aid, mentioning he and the tie were old chums, saying he was quite certain the tie would behave itself sooner or later.

Meantime the audience out in front was kept waiting. The first four minutes of the "wait" while Fay wrestled with his tie passed unnoticed, but the audience grew restless as the minutes sped by with the orchestra overtuning continuously and the house staff momentarily expecting Mr. Fay and his tie would reach an understanding.

The stage manager was in Fay's dressing room. He knew about the wait and the audience. He told Fay about them and probably told Fay other things, but the only answer received as far as the story relates was Fay's repeated reply, "Let 'em wait."

Mr. Fay had big time booked in the east, likewise in the west, over the Orpheum Circuit out there.

Thursday morning when the occurrence of the night before was reported to the United Booking Offices, an order was issued canceling all of Fay's engagements through that agency, commencing with this week. He finished out last week at the Orpheum.

Following the notice of cancellation, Fay was notified through the U. B. O. that a fine had been imposed upon him of \$100, to be paid into the National Vaudeville Artists, and upon payment of the fine the contract cancellation would be withdrawn.

BREAKS UP FULTON'S ACT.

San Francisco, May 8. When Fred Fulton refused to box Willie Meehan at a benefit for the soldiers he incurred the enmity of an element here that invaded Pantages one night last week where Fulton was doing a vaudeville act on the program.

The crowd raised a disturbance that obliged Manager J. J. Cluxton to go into the audience to quiet them.

The hoodlums waited outside the theatre and engaged in a fight with the ushers when the latter left the building.

Fulton, while the fight was going on outside, returned to his hotel, after stating he was willing to do anything for the benefit that would not jeopardize his fight with Willard.

TRYING SKETCHES IN HOBOKEN.

Hoboken, the busiest little port in the U. S. just now, is going to have a series of new sketches by Howard Chase, staged at the U. S. Temple over there.

The Temple will play four acts and films over the summer. Every Monday and Thursday the little stock company headed and directed by Mr. Chase, once a leading man in regular stock in the same house, will have the try out playlet.

Those found suitable for vaudeville will be played by Mr. Chase and his wife, according to present plans, commencing next fall.

SOUTH AMERICAN DEAL CLOSED.

The booking deal between the Sequin Tour of South America and the Loew booking office in New York has been closed. E. P. Churchill, representing the South American time, expects to leave for that country in about 10 days.

R. Tolomei will continue entering the South American bookings in this country, all contracts to go through the Loew office. The far southern engagement will be for about 20 weeks with probably an optional clause for an extension included in the agreement.

\$10,000 BOND RAFFLE.

A \$10,000 Liberty Bond was raffled off Tuesday afternoon. It was won by the five remaining numbers out of 1460. The final five belonged to William Morris, George Williams, Harry Houdini, Frank Vincent and George White, the latter two holding one number together.

The holders of the last five numbers agreed between themselves that each should take a \$2,000 bond, thus settling the contest.

Numbers for the bond had been drawn from 1 to 1460. As each number was drawn in an envelope, the holder of it paid the amount called for. 1067 for instance meant \$10.67. Mr. Morris had invested about \$700 in numbers. He was represented at the drawing by his son, Willie Morris, Jr., who, acting for his father, consented to the division. The number winning for Mr. Morris was one of the last 22 remaining out of the 1460 which Mr. Morris ordered be charged to him, having taken 22 on the "hunch" of his son's birthday falling on the 22nd of this month. The 22 numbers cost him \$173.

Mr. Williams is stage carpenter at the Hippodrome. He was persuaded by Houdini to invest in one number in the contest, drawing a number among the 1100s, costing him about \$11. Houdini had drawn numbers to the amount of around \$450. Frank Vincent had about 200 different chances, in pools, in combinations and by himself. He and George White held one winning number between them, White securing a \$1,000 bond. Vincent's other winning number was his individual one, he winning a \$3,000 bond in all.

Toward the ending of the contest some of the holders with numbers still in the large wash boiler used for the drawing, which took place in the offices of Sullivan & Buckley, adjoining the Palace theatre building, bargained with others present who had had all of their numbers already drawn. Sales of interest in the remaining numbers in the wash boiler were made, although none of the purchasers of interests participated in any winning.

The numbers were drawn out of the boiler by Harry Gugler of the Vaudeville Collection Agency. Charles Bierbauer read them off and Manny Manwaring crossed off the numbers on the sheets containing the names of the many holders.

The \$10,000 was gathered by these three men within two days, almost entirely from those who frequent the Palace building. The drawing consumed four hours and was conducted without a protest lodged by anyone present.

Some of the purchasers who failed to have a look in at the finish had invested quite large sums. There were three "pools," which created some amusement. One was formed by the Hebrews among the agents and was called The Young Men's Hebrew Association. The other was from among the Hibernians and called "The Tads." Some of both formed a third pool, known as "The Jewsharps."

One of the investors had an interest in 171 chances, with all the chances drawn out before the final 50 numbers were reached.

Several other Liberty Bonds were raffled off in the Palace building during the drive, but the largest single amount previously had been a \$1,000 bond.

\$100,000 worth of bonds were disposed of in this manner downtown. The prizes were divided into \$70,000 and \$30,000.

HART DECISION APPEALED.

It was stated by Max Hart, he had instructed his attorneys to appeal from the decision handed down late last week by Justice Newberger in favor of his wife, Madge Fox-Hart.



DRAFT AGE PROFESSIONALS CAN'T CROSS CANADIAN BORDER

War Department Notifies V. M. P. A. All American Citizens of Draft Age Must Have Permit from Draft Board to Go Into Canada. Managers' Association Arranges to Aid Members of N. V. A. Booked in Canada Houses.

The latest and what is probably the most drastic order issued by the United States government affecting theatricals came through this week when the War Department notified the Vaudeville Managers' Protective Association that all American citizens of draft age (21 to 31 years of age) would be denied entry into Canada unless possessed of a permit from their Draft Board authorizing such travel.

This will prohibit the entry of actors falling within the draft age regulations playing Canadian time unless they have arranged for the permit.

Through the V. M. P. A. such a permit may be obtained, but the applicant to that association in order to receive such co-operation will have to be a registered National Vaudeville Artist.

The order was issued Wednesday morning at 10 o'clock. At noon on the same day Pat Casey, general manager of the V. M. P. A. had made connections with all the members of his organization to protect acts booked for Canadian time.

As far as is known the order has not affected the Canadian bills to any extent, although with the split-week policy working in many of the Canadian towns there is a possibility that acts in travel during Wednesday and Thursday will be held up since the government order takes immediate effect.

Acts booked from Chicago and western booking centres, headed for Canada and the northwest will probably be apprehended with no chance for the V. M. P. A. to give them assistance. The condition may right itself within a week with the process now being applied by the co-operative working of both the N. V. A. and V. M. P. A.

SUMMER OPENINGS.

The Brighton theatre at Brighton, Beach, Coney Island, will open May 27, one week later than usual. It will again be booked by Johnny Collins in the United Booking Offices. Mr. Collins will also book Ramona Park at Grand Rapids, Mich., which opens May 26 with the first program playing eight days. Thereafter the openings will be on Mondays.

The Hippodrome, Cleveland; Davis, Pittsburgh, and Proctor houses at Troy, Albany, Schenectady, Syracuse and Yonkers will attempt to run all summer dependent upon the weather and business. The Sheridan Square, Pittsburgh, and Majestic, Johnstown, Pa., will also try for an all summer season.

The Bijou, Bayonne, N. J., will try to remain open over the summer.

BAD BAGGAGE POINT.

Erie, Pa., May 8. Artists playing here should watch their baggage, particularly when scheduled to play Montreal. Several pieces have been side-tracked on that route, never making the destination.

Artists should see their baggage is on the same train they leave with making this particular jump.

BLUCH LANDOLF ALONE.

Bluch Landolf, now of the Bud Snyder Trio at the Hippodrome, has signed a contract with Charles Dilling-

ham for next season when he will be master of his own turn. Mr. Snyder wants to return to vaudeville with his comedy cycle act and has engaged another in Landolf's place. The separation was mutually agreed upon.

"Bluch" owes his Hippodrome engagement and success to Mrs. Dillingham's judgment. Mr. and Mrs. Dillingham saw the Snyder act at the Columbia, New York, when the Jack Singer show played there. Mrs. D. decided Bluch was a very funny fellow. She conveyed to her husband that if she did not agree with that opinion by testing it through a Hip engagement for the pantomimist, her views on his showmanship might be guessed at. To preserve the family respect, Mr. Dillingham forthwith booked Bluch, who has been at the Hippodrome since.

PHOTO FINE.

P. Alonzo has placed before S. Z. Poli a plan for enforcing the prompt delivery of acts' photographs when contracts are issued by the Poli Circuit to turns.

Alonzo (no one has ever found out what the P stands for) books the Poli Circuit, has been booking it for years. Photos have grown to be a bugbear with him. He says he knows the pictures are in the trunks, but the artists either won't send them or "forgets."

Alonzo's plan is to fine every act \$5 when it neglects to forward the photographs in proper time. As the Poli Circuit embracing many houses playing split weeks, Alonzo is of the opinion if the acts don't come across with their pictures, the Poli Circuit is going to roll up a large surplus "Fine" account. Of this amount so received, Alonzo intends devoting one-half of it to the Red Cross. Where the other half is to go has not been decided.

The Alonzo plus P is only awaiting word from the head of the circuit to gleefully set his typists at work informing Poli house managers the fining season is on.

SUNDAY UNDERSTANDING.

Through an understanding lately arrived at, the theatres in New York City giving Sunday vaudeville performances will not play on the Sabbath, acrobats, hardshoe dancers or blackface turns.

Carus-Comer Separation Report.

Milwaukee, May 8. Emma Carus and Larry Comer, here this week, will "split" as a team after this season. Miss Carus either working single again or joining a musical comedy.

Local 35's Election.

The annual election of officers of Local 35, I. A. T. S. E. & M. P. M. O. of U. S. and Canada, took place on May 5th. The offices of president, vice-president, secretary-treasurer, recording secretary, business agent and sergeant-at-arms retain the same incumbents. The only contestants were for delegate to mid-summer session of the I. A. Executive Board, with the following result:

H. Dignam, 61 votes; G. Durkin, 60; H. Williams, 54; John F. Stephens, 27; Luke Sothorn, 19.

HOUSES CLOSING.

Keith's, Cincinnati, May 19, with pop vaudeville starting May 20. The same dates and policy for Keith's, Indianapolis. Also Keith's, Dayton.

The Empress, Grand Rapids, closes its regular vaudeville season May 19.

The Hippodrome, Youngstown, O., closes with vaudeville June 2. It may try musical tableaux over the summer, commencing June 3.

The Colonial, Erie, Pa., closes for the season May 25.

The Hip, McKeesport, Pa., has closed. The Princess, Montreal, closes its big time vaudeville season May 18.

The Francais, Montreal, and Dominion, Ottawa, playing a vaudeville split week, close for the season Saturday.

The Colonial, Akron, O., closes June 1.

The Colonial and Alhambra, New York, close May 19.

The Majestic at Cedar Rapids, Ia., and the Majestic at Dubuque, Ia., have closed. The Majestic at Bloomington, Ill., opened last week with Wolfolk Stock Co. The Regent at Muskegon, Mich., and the Jeffries-Strand at Saginaw, Mich., have gone into pictures. The Orpheum at Jackson, Mich., and the Majestic at Kalamazoo, Mich., have stock.

SONG LIFTING ALLEGATIONS.

Joe Howard, who arrived from the west several weeks ago, has set forth a claim that "Bagdad," a number in "Sinbad" at the Winter Garden, is grounded on a number he is credited with writing called "Cairo," used in "The Flirting Princess," produced in Chicago in 1909. "Cairo" was published by Charles K. Harris, who is interested in Howard's claim, which has been made to G. Shriver & Co., the publishers of "Sinbad" music, but which is only in the correspondence stage at present. Howard alleges there are 16 consecutive bars of his composition used in the Garden show number.

It is understood Louis Hirsh, who wrote the score of "Going Up," also claims infringement on another "Sinbad" number called "Raz-Ma-Taz," which Hirsh says was taken from his "Tickle Toe."

Arthur Hammerstein is reputed awaiting the outcome of Hirsh's claim. That producer believes "Tickle Toe" is but a slight change from "Boola Boo" in "You're in Love," with the tempo changed from a fox trot.

Al Jolson is credited with having composed five of the numbers in "Sinbad." Three he did alone, but he declared Sigmund Romberg in on them and their names jointly appear on almost all the numbers, including the contested "Bagdad."

LOEW GIVING BLANKETS.

The Marcus Loew booking agency is issuing blanket contracts for next season. Jake Lubin who books the eastern portion of the Loew time, is delivering such contracts as are decided upon by him. There is no limit to the number of acts that may be engaged.

Mr. Lubin is giving 20 weeks in his Loew houses while Walter F. Keefe who books the middle western houses and the Pantages Circuit, together with the southern Loew houses handled by Moe Schenck make a total of nearly 40 weeks.

O'Neil and Wamsley have been placed on the Loew time for 15 weeks, to start immediately, by Sam Baerwitz. It is a "blanket" contract.

SHAYNE ON LOEW FLOOR.

A quite definite report this week said Edward Shayne had been granted a booking franchise in the Loew Circuit agency.

Mr. Shayne has announced his office location in the same (Putnam) building. He recently came east after resigning as one of the main booking men of the Western Vaudeville Managers' Association in Chicago.

WANT CENTRAL TICKET OFFICE.

A plan is afoot, whereby the allied theatrical interests of New York and the east, which includes all the big theatrical producers of note, will petition the railroad committee which is investigating conditions in New York and ascertain just what site would be the best for the establishing of a centralized railroad office, to deal directly with the thousands of show folk who must use the railroad.

A committee comprising George A. Cullen, D. L. & W.; J. A. Anderson, Pennsylvania; Mr. Vosburg, New York Central, and George H. Lee, Lehigh Valley, is making the arrangements for the joint office establishment and who in turn will report to Director General of Railroads McAdoo.

With the theatrical interests having one branch office open for their railroad activities the legitimate managers, producers and bookers as well as those in burlesque and vaudeville are now determined to circulate a petition asking that the committee recommend the appointment to McAdoo of William B. Lindsay (Lehigh Valley), F. J. Meyers (New York Central) and William V. Kibbee (Pennsylvania) as office attaches of the theatrical branch.

DATE FOR CLARK BALL.

The date for the Dave Clark ball, several times postponed through the absence from the city of Ray Goetz, who assumed the promotion of it, has now been finally set for May 16 (Thursday evening) at the Palm Garden on East 58th street.

The ball is a benefit for Dave Clark, the song writer, and has become an annual affair through the interest Mr. Goetz has taken in the beneficiary. Several friends of Clark, all well known in the music trades and vaudeville, are assisting Goetz.

CIRCUS HORSE KILLED.

Utica, N. Y., May 8. While Bostock's "Riding School" was playing here the last half, last week, a groom in leading the two horses in the act to the stable, stopped in a saloon, first tying the horses to an ash can.

While the groom was inside the horses were frightened, running away with the ash can between them. It caught on a pole, throwing both animals to the ground and killing "Betty," valued at \$750. "Betty" is a well-known circus mare, once belonging to Tex McLeod.

The act will have to lay off until another horse is broken in.

WAR PLAYLET.

"On the Western Front," war playlet, written by a war correspondent inspired by the Fighting 69th, "broke in" at Loew's Palace, Brooklyn, Monday.

Featured are William Shilling, Private "Fighting" Jack Moran and Edward R. Gordon. Others in the cast are Joe Andrews and Joe Driscoll. Earl Cherry is electrician and Wm. Haish carpenter.

New Members for Lynn Co.

Lowell, May 8. Manager Edmund V. Phelan, of the Auditorium, has obtained the services of Ernestine Morley and Frank Harney for the presentation of "The 13th Chair," which will be given here next week. Miss Morley will appear in the production around New York next season.

Allen Takes Over Agency.

Charles H. Allen, formerly of the vaudeville team of Morris and Allen, has taken over the Rufus Lemaire, Inc., agency for the placing of acts in vaudeville and productions.

CHAS. ALTHOFF works while you laugh.

IN THE SERVICE

On the night of April 5 "Somewhere in France," at one of the U. S. bases, an entertainment was conducted with Elsie Janis as the feature attraction. A temporary stage was erected by the boys and the setting was quite unique. The "theatre" was in the open, in the railway yards, the stage being built directly over one of the railway lines and even had a runway built out over the audience. Miss Janis's entrance was most dramatic, coming directly on the stage from the pilot of an American locomotive, which brought her down the isle through the center of the audience. Miss Janis as usual scored a big hit with her stories, songs and impersonations. During her entertainment she honored our Q. M. C. "Komedey Four" by calling upon them for a few numbers, which they rendered creditably. The whole entertainment was a success and everyone declared it was the best show that they had seen for a long time. Among those who helped along the performance were: Privates Joel Barnett, Jack Spaulding, Irving Scott and Harry Vorichek.

In this department last fall appeared an item that did an injustice to Charles Mack, now of Mack and Moran, the blackface act. It stated Mr. Mack had been taken out of a Philadelphia theatre by Federal officers on a charge of attempting to evade the draft. The facts are that Mr. Mack registered under the draft and he was 32 years of age at the time, registering through misunderstanding the law. He has since been placed in Class 2. Mr. Mack did leave the Philadelphia theatre that week before his engagement ended, having been called to New York on personal business.

Lieut. James B. McKowen, the former Chicago vaudeville booker, who enlisted and was commissioned to serve at Camp Grant, Rockford, Ill., has been renewing local acquaintances along Broadway for a few days. Since coming here on a furlough he has been breveted a captain, according to "official reports" emanating from the Illinois camp. McKowen, who served in the Philippines, has proved one of Camp Grant's most efficient officers. Some months ago McKowen's Chicago agency was taken over by Harry Spingold, and is now operated in conjunction with the latter's office.

Gavin H. Harris, 2d Lieut., 146th Regiment, Camp Sheridan, Ala. Lieut. Harris has been detailed as manager of the Liberty theatre at the camp, which is one of the largest of the cantonment playhouses, seating 5,000 comfortably. Claude L. "Duke" Boyd, former treasurer of the Empire and Valentine, Toledo (attached to the 74th Infantry), is treasurer of the house.

Harry O'Neil, a straight man with the "Burlesque Review" for the past two seasons, proved such a corking good speaker while working for the Liberty Loan in Boston recently that he obtained the appointment of chief yeoman (to report at Washington). O'Neil was in the draft. He is about 28 years old and is the husband of Flossie Everett, soubrette with the Review.

Lieut. M. S. Benthall, of the Navy, has been assigned to recruiting duty with headquarters at 21 Chambers street, New York. His boat remains in the Naval Service, but with his assignment to the recruiting office another officer was placed in command of it.

The Jordan Girls, a vaudeville turn, adopted Co. H of the 47th Inf. at our declaration of war. Since then the girls have been sending the boys smokes, candies and little luxuries weekly. They have taken collections on bills each week for that purpose. Jack Shea will place another large

vaudeville bill for the entertainment of the convalescents at Base Hospital No. 1, 211th street and Gunhill road. Mr. Shea gives the show every Friday night, with the acts leaving his offices at six that evening.

Tom Dinkins received a letter from Charles Croft, saying he had fully recovered from the injuries and shock sustained after the torpedoing of the Tuscania, and that he had reported in England for active duty with his corps.

Billy Harris, principal with Strouse & Franklyn's "Girls of the Follies," accepted by the draft, had to undergo slight operation at the Post Graduate Hospital, New York, before going to camp.

Joseph A. Rudd (Cohan & Harris forces), originally an Englishman who served in the Boer War, was granted his American citizen paper four months ago and has enlisted in the U. S. cavalry.

Charles D. Jordon (Jordon and Stanley), who has been in the service for a number of months, has been discharged, suffering with asthma, he is now in Ward 13, Camp Grant, Rockford, Ill.

Bartlett Campbell, son of Robert Campbell, now with the gun crew of the Florida, has arrived in foreign waters and last week wrote his father to send him his baseball glove.

Eddie Atkin and Jack Hayden ("Bowery Burlesquers"), ordered to report next week, having been granted an extension to finish out the burlesque season.

Jack White (Century Play Co.), who supply stock material, reported at Camp Devens on Friday. He registered from his home town, Worcester, Mass.

Jerry Saumo, stage manager, and Joseph Long, electrician of the Alhambra, Stamford, Conn., have been ordered to report at Fort Slocum, New York.

Ray Raymond ("Fancy Free"), owing to eye trouble, was turned down for a commission in the aviation corps. Raymond, in the draft, has been placed in Class 2B.

Herbert Heywood and Desmond Gallagher have enlisted in the Army and ordered to Camp Pike. Both are above draft age and members of the Green-room Club.

A regular performance of "The Little Teacher" will be given at the Playhouse Sunday night instead of a vaudeville entertainment. The performance will be free to soldiers in uniform.

Lawrence Schwab, formerly in Alf Walton's office and now an ensign, has been assigned to a torpedo boat destroyer.

George McGinnis, former treasurer of the Gaiety, Brooklyn, who was with the 305th Regiment at Camp Upton, has arrived "Somewhere in France."

Through Pealson, of Pealson and Goldie being ordered to report, the act had to abandon the remainder of their Pantages Circuit contract.

Herbert Heywood and Desmond Gallagher, both over draft age, have enlisted and reported at Camp Eagle Pass, Tex.

Russell Fisher has recently taken the examination for Assistant Paymaster, and is now at the Navy Yard, Norfolk, Va.

Lester Sweyd (formerly with "Chu Chin Chow"), twice rejected on account of poor eyesight, place in 5th class of draft.

Fraser C. Tarbutt (formerly with Marjorie Rambeau) is a lieutenant in the Royal Air Service, British Imperial Forces, in France.

Edwin Cushman is with Headquarters Co., 106th Field Artillery, at Camp Wadsworth, S. C. He was lately with the William Faversham Co.

RIVERSIDE'S BIG NIGHTS.

The final two nights (Friday and Saturday) of the Liberty Loan campaign were exciting evenings at the Riverside theatre. Cadet Schwartz of the Aviation Corps was the Loan speaker. He was assisted in the work of gathering subscriptions by I. R. Samuels of the United Booking Offices and William Derr, manager of the theatre.

Friday night the gross subscriptions were \$660,650, which took the lead for one evening of the New York vaudeville houses. Four hundred and twenty-five thousand dollars of the amount was contributed through the sale of a German helmet. Vice-president Weller, of the Gotham National Bank, bid it in at \$215,000, while his competitor, representing the A. B. Leach Co., allowed his losing bid of \$210,000 to stand as a subscription.

The Liberty Loan event for that evening ran for one hour and 25 minutes. It contained several enlivening moments, one particularly when 23 of the French "Blue Devils" marched onto the stage. The signatures of the French heroes were sold for bond subscriptions to the amount of \$58,000. One patron subscribed for a \$10,000 bond for the privilege of selecting a girl in the audience to kiss the corporal of the squad. The subscriber delegated Mr. Samuels to make the choice. He picked the prettiest girl in Harlem. She objected at first, but the house insisted and the young woman went upon the stage, receiving the customary French osculatory salute, a double kiss, one on either cheek, besides a hug. Bessie McCoy bought a \$1,000 bond to kiss a Boy Scout and a girl in the gallery subscribed for another \$1,000 to meet the lips of a Naval Reserve youth.

Julius Lenzberg, the orchestra leader of the house, helped the bond selling by another \$1,000 through playing "Over There" by special request, and \$1,000 was also subscribed when a little boy with his mother in the audience sang the song.

Saturday night the Gotham Bank offered a Liberty auto to the highest bidder. It was won by a Mr. Kugelman with a high bid of a \$35,000 subscription. Other bids made the total \$146,000 with all losing bids standing.

SHOW FOR THE SAILORS.

The United Booking Offices furnished an entertainment aboard the "Indiana" one day last week. The vaudeville bill was supervised by Harry Munder and announced by Billy Grady.

About 700 sailor lads jammed themselves into the mess hall to see and hear the show.

On the program were Tom Murphy (Murphy and Meehan), Bowman Brothers, ack and Tommy Weir, John Dunsmore, Nanona, Johnny Neff, Cartmell, Wright and Walter.

William Leon, bandmaster of the ship, was formerly orchestra leader at Keith's, Toledo.

At some future time the U. B. O. contemplate giving the boat a bill that will contain women as well as men, with the arrangement made for the performance to end in time to land the entertainers on shore before dusk.

The artists and the masters of ceremonies on the "Indiana" last week were delighted with the treatment accorded them, in every way, from the time they went on board until they left.

CHICAGO'S LIBERTY LOAN PART.

Chicago, May 8. Chicago, lagging behind until the last day of the Third Liberty Loan drive, went over the top in a wonderful spurt with a \$24,000,000 oversubscription, and next to the newspapers, the theaters of the town are entitled to the credit. Saturday all the managers in the loop threw open their houses for the Liberty Loan speakers. Most of the theatres removed the signs of their attractions from the electric lights and substituted Loan slogans instead.

Every song publisher in town threw up booths on the street corners, with pianos, jazz bands and singers, and all over the Loop they bally-hoed for the loan, with amazing results. Of the publishers, Roger Graham did the best and most spectacular work. Roger had the best spot in the loop—the heart of the Rialto, at Randolph and Clark streets, opposite the Hotel Sherman. He had a piano, and "Slap" White, composer of many of Graham's "blue" songs, tickled the ivories while a number of cabaret girls sang. The corner was jammed all night, and thousands of dollars of bonds were sold as a result.

In front of the La Salle theatre Nat Royster caused to be constructed a booth, with electric lights strung across. On this booth the entire cast of "Leave it to Jane," tired as they were from a day's strenuous campaigning in behalf of the loan, and two performances at the theater, shouted themselves hoarse selling bonds. Royster mounted the platform and offered passes to the show for anybody who bought a \$500 bond. He handed out dozens of passes in this way. It may be mentioned in connection that this was not half-way patriotism. The La Salle show is going good, and when Royster handed out passes, he was handing out money.

That wonderful opening night at Woods' theatre, a couple of months ago, was eclipsed Saturday night when the theatre entertained William Randolph Hearst and a group of his stars, including Opper, Powers, McKay, Bruno Lessing and others. After the second act the house was turned over to the newspaper men. They mounted the stage, made speeches, drew cartoons and auctioned them off for bond purchases. On this one stage alone, over \$20,000 worth of bonds were bought. Louis Mann, Sam Bernard and Lou Houseman acted as masters of ceremony. William Randolph Hearst won a cartoon of Louis Mann by Tom Powers with a \$5,000 bond purchase.

BIG TIME SHOWS FOR CAMPS.

Although further road vaudeville shows for the cantonments have been arranged, the bills now being provided for fill-ins are of big time calibre, as predicted several weeks ago. The bill which played Camp Upton this week and booked by William Sullivan of the U. B. O. is referred to as a "Palace show," it having seven acts: The Foy Family, Bert Leslie & Co., George Augustus Dewey and Military Four, Cook and Lorenze, Johnny and Winnie Hennings, Jonah and her Hawaiians (5) and Dupree and Dupree. This show is at Camp Dix for the last half, practically intact. The big time show of two weeks ago, also booked by Mr. Sullivan was so well received that it led to a policy of continuing that class of bill.

My dear wife and I, also our dear brother and sister

Mr. and Mrs. ALBERT WHELAN

are much comforted by the many beautiful messages we received upon the passing of our beloved boys, Alwyn and Cyril.

BERT LEVY

ENTERTAINERS' QUESTIONNAIRE

A copy of the Questionnaire required to be filled out by all applicants to the America's Over There Theatre League, as entertainers for the soldiers in France.

(This reproduction as published here in VARIETY can NOT be employed by an applicant. The form with proper spaces provided may be secured through the offices of the League at the Little Theatre, New York.)

AMERICA'S OVER-THERE THEATRE LEAGUE PRELIMINARY QUESTIONNAIRE

Note: The Questions and reference asked for on pages two and three of this folder are required by the Intelligence Bureau of the Government, and must be submitted to them before application for a Passport can be made.

The Questions on page four are for the information of the League.

1. Name. Age
2. Where were you born?
Have you, or can you obtain your birth certificate?
3. P. O. Address. Telephone Number.
4. Father's name.
Where was he born?
If not a native American, was he naturalized? When and where?
Mother's maiden name.
Where was she born?
5. Are you married?
If married woman—give husband's name.
If married woman—give husband's nationality.
If married, give wife's or husband's occupation.
If married woman—are you divorced?
6. What relatives have you serving under the colors?
7. Are you a native American?
If not, were you naturalized, and when?
If not, state nationality.
8. Have you a physician's certificate of reasonable physical fitness?
9. What is your present occupation?
10. If employed, give employer's name and address.
11. Give names and addresses of three nearest relatives.
12. Give your residence addresses, and positions occupied by you for past five years.
13. Have you been outside of the United States during the past five years? If so, give list of countries, and reason for absence from the United States.
14. If of draft age, what is your status?
If exempt or discharged, state why.
15. Are you in sympathy with, and loyal to, the war aims of the United States?
16. Give references, with names, addresses, and occupations—persons to whom inquiry may be made regarding you—
17. Personal Description
Height. Month.
Weight. Chin.
Forehead. Hair.
Eyes. Complexion.
Nose. Face.
Distinguishing Marks.
18. Signature.

Attach photograph.
Full face view if possible.
3 x 3 passport size preferred.
Kodak will do.

AMERICA'S OVER-THERE THEATRE LEAGUE

When could you sail from America?

How long could you remain absent from America?

Could you pay your own expenses?

(If you cannot pay your own expenses, the Y. M. C. A. offers to pay ocean transportation and actual living and traveling expenses while abroad. The "America's Over-There Theatre League" offers, in addition, a "soldier's wage" of \$2.00 a day, for extras and incidentals while in France.)

What type of Entertainment is your specialty?

Do you sing? If so, what voices?

Can you play any musical instrument?

What have been your recent engagements?

Do you contemplate going in company with others, if so give their names—

MORE STARS FOR "OUT THERE."

Washington, May 8.

New stars are constantly being added to the galaxy of players that is to appear at the National Theatre in this city on May 13 in "Out There." The proceeds of this production are to be given in their entirety to the District's Chapter of the National Red Cross.

The cast now includes an array of theatrical "big" names that has seldom been gathered together before in the history of the stage. They are George Arliss, Julia Arthur, James T. Powers, George MacFarlane, Laurette Taylor, George M. Cohan, James K. Hackett, H. B. Warner, Mrs. Fiske, Burr McIntosh and Chauncey Olcott.

The National theatre management has donated the theatre and the opening here inaugurates what is planned to be a country-wide tour for the benefit of the Red Cross, as the theatrical world's donation to the one hundred million dollar fund being raised by the Red Cross.

Show Aids Bond Selling.

Adrian, Mich., May 8.

In aid of the Red Cross, a patriotic musical comedy entitled "Somewhere in America," was produced here three nights last week, at the Crosswell. The piece was a huge success and played to capacity at each performance. Partly due to the entertainment, this city has oversubscribed its quota of Liberty Bonds.

WHITE AND ROCK TOUR.

William Rock and Frances White are continuing their tour which has been quite successful in spite of jumping all over the east, for at least two weeks more.

Next week they play the first two days at the Auditorium, Baltimore, the balance of the week being split between Newport News and Norfolk, playing two days in each town. The latter two dates are repeats, with the attraction getting 80 per cent. of the gross and guaranteed \$3,000 in each town. The week of May 20 they will play Atlantic City for the first three days, although the date may be extended for the entire week. Since the tour started several weeks ago the lowest week's gross was \$6,800 and the highest, \$8,900. Jack Gardner is the only other artist, he appearing between costume changes of the team. The colored orchestra of 20 pieces is also carried. Drops are carted in trunks, 16 of which makes up the entire baggage of the "troupe." Up to date Rock and White have played four weeks of one and two nighters. Arthur Levy is business manager for the tour.

Vaudeville for Salem.

Lowell, May 8.

The Federal in Salem, which has been running stock for many seasons, has changed its policy. In future the house will be devoted exclusively to vaudeville.

BIG BENEFIT SUNDAY.

The Benefit Performance Sunday night at the New York Hippodrome for the National Vaudeville Artists had 75 acts listed for it early in the week. The billing for the show carried the names of the volunteers in alphabetical order.

It was stated all turns had agreed to limit their stage time to from three to five minutes.

A large sale of seats has been reported and it was said around Wednesday the program advertising exceeded that of last year's.

The acts listed as appearing are:
Alexander Trio
Arnaut Brothers
Julia Arthur
Barney Bernard
Brice and King
Fanny Brice
Lew Brice and Barr
Twins
Brown Brothers
Eddie Cantor
Leo Carrillo
Emma Carus
Clark and Bergman
Bessie Clayton
Conroy and Le-Maire
Will Rogers
Savoy and Brennan
Seven Bracks
Fay Templeton
Van and Schenck
George White and Emma Haig
Courtney Sisters
Clifton Crawford
Dolly Sisters
Three Dooleys
Louise Dresser
Lady Duff Gordon
Gus Edwards and Girls
Frank Fay
Harry Fox
Trixie Friganza
The Vaudeville Managers' Protective Association, after a special meeting

held Tuesday afternoon, directed Pat Casey to forward a letter to Henry Chesterfield, secretary of the National Vaudeville Artists, in which the latter is requested to advise the managerial association of those acts who have neglected to aid their own benefit through the purchase of tickets.

The managers, while giving generously to the Liberty Loan and the varied other war benefits, have also given their weight to the benefit for the artists' association. Late reports showed a decided small ticket sale, and while the managers previously decided to tax the artists a week's salary, they finally decided to pass that idea up, but to make certain that a sale of tickets was guaranteed.

The letter follows:
Mr. Henry Chesterfield, Secy.,
National Vaudeville Artists,
1587 Broadway, City.

Dear Sir:
I wish you would advise me the names of such members of N. V. A. as returned tickets for the Benefit. Am led to believe that there were several of them, and this Association would like to be informed as to just who were so indifferent to the needs of their organization.

Our membership has exerted itself in every way, and we would like to know whether our efforts are being expended in behalf of just a few loyal and interested actors, or of the great majority of your large membership.

It would appear to us that any member of N. V. A., by sending back to you a pair of tickets for the Benefit, had clearly indicated that his interest in N. V. A. was extremely shallow and selfish, and that he was only a member of N. V. A. for such personal advantage he might gain.

An early response will be appreciated.

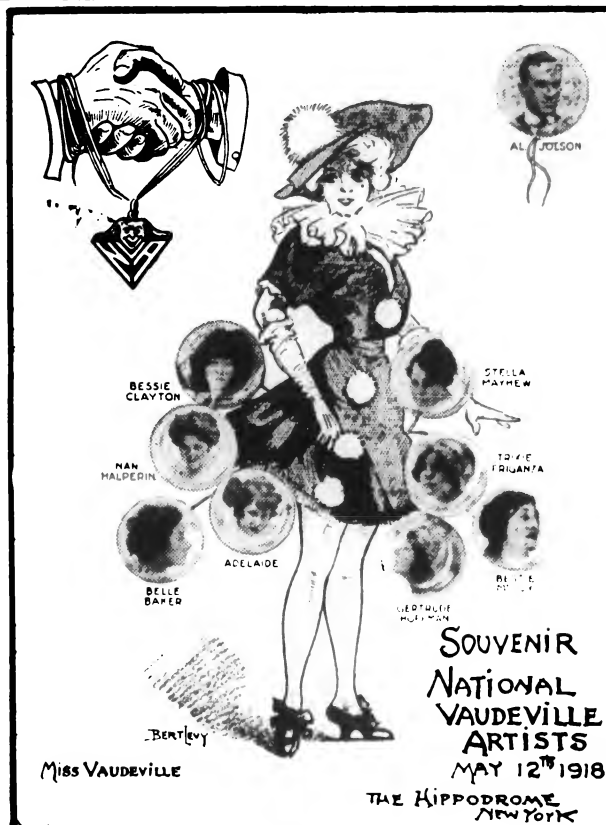
Yours very truly,
VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION,

By Pat Casey.

CALLED UPON TO REGISTER.

Cincinnati, May 8.

Among the native American women who will be obliged to register as alien enemies because they married foreign-born, is Mrs. Emil Heermann, wife of the concertmeister of the Cincinnati Symphony Orchestra. She was born at New Paris, O. Heermann was recently arrested for violating his permit, but is now at liberty, on probation.



N. V. A. PROGRAM COVER DESIGN

The above design executed by Bert Levy will be the frontpiece of the Souvenir Program for the National Vaudeville Artists' Benefit performance at the Hippodrome, New York, this Sunday (May 12) evening.

BURLESQUE

BURLESQUE WILL RECOVER ED. F. RUSH AS PRODUCER

**American Wheel Franchise Tempting Former Burlesque Man's
Return to Original Field, where He Accumulated Wealth.
Didn't Do So Fancy with "High Brows." Starts
in Again Next Season.**

Ed. F. Rush is back in burlesque, the place of his theatrical infancy, and where he made nearly all of the \$150,000 he was credited being worth a few years ago.

Mr. Rush will be an American Wheel producer next season. It is not unlikely he may make the re-start on the Wheels through the late Maurice Jacobs' show, operated by Mrs. Jacobs since the death of her husband. If this should eventuate, a mutual agreeable arrangement will be reached.

Rush lives with his wife at New Rochelle, N. Y. He has not been in the best of health lately. Recent financial troubles are said to have contributed toward a depressed state of mind and health.

Sam A. Scribner called upon him the other day and while talking told Rush he should be back in burlesque. Scribner detailed what "the highbrows," as he termed Rush's recent "\$2" associates, had done to his bank roll. Rush agreed Scribner's advice was sound.

Confiscation of a large sum by the Austrian Government, while Rush was in Vienna some time ago left him cramped in money matters. Lately some realty ventures in connection with new theatres on West 48th street further trimmed down his cash balance. Some years ago Rush was of Weber & Rush, with L. Lawrence Weber his partner. They did not part on the best of terms. Each branched out individually after the dissolution.

In the Weber & Rush days of burlesque Rush was accounted an astute producer. He is said to have sent "The Bon Tons" out one season with a \$635 weekly payroll. It was acknowledged the best attraction on the wheel that year and made more money for the firm than the same show had ever turned in before.

LIBERTY LOAN TOTALS.

With total returns still out the Theatrical Division of the Liberty Loan drive reports officially a sale of more than thirty-three million dollars, a sum far in excess of that reached in both the previous drives. Returns are still coming in and many subscriptions have yet to be verified, but the amount mentioned is sure and there is a strong possibility that this will rise to the thirty-five million mark.

The theatres were placed in Class B with a maximum quota of ten million to reach, but with almost four times that amount assured show business feels proud it has done sufficient to be classified with the big business interests. The Keith theatres alone ran a total close to 12 million, E. F. Albee gathering a subscription individually of \$2,488,750. Mr. Albee was chairman of the theatrical end of the drive and not only gave his own time, labor and money, but gave the time and labor of the employees of the entire Keith circuit.

The publicity end of the drive was handled by Walter Kingsley, the Keith publicity director, Mr. Kingsley issuing daily bulletins on the returns of the theatrical end. Elmer Rogers, manager of Keith's Palace theatre, supervised the speakers, selecting artists from the various bills in Greater New York to speak for the sales.

Up to Wednesday morning the net returns were as follows:
Belasco, \$55,100; Gaiety, \$33,700; Shu-

bert, \$326,950; Green Room Club, \$23,300; Montauk, \$1,750; Cohan & Harris theatre, \$246,300; Cort, \$109,200; New Amsterdam, \$59,100; Plymouth, \$53,350; Booth, \$34,950; Park, \$752,050; Bijou, \$239,300; Three Arts Club, \$1,500; Halsey St. theatre, \$125,250; Metropolitan Opera House, \$117,850; Longacre, \$86,000; Morosco, \$206,450; Hippodrome, \$294,950; Strand, \$206,700; Astor, \$2,014,500; Maxine Elliott, \$97,450; Rialto, \$116,200; Rivoli, \$131,950; Hudson, \$452,650; 44th St., \$176,100; Eltinge, \$159,950; 39th St., \$288,300; Casino, \$356,700; Broadhurst, \$90,000; Winter Garden, \$400,000; Lambs' Club, \$236,400; Criterion, \$67,000; Empire, \$61,000; Knickerbocker, \$175,950; Geo. M. Cohan theatre, \$10,000; Comedy, \$98,200; Proctor's 125th St., \$127,350; Playhouse, \$239,300; 48th St., \$449,200; 81st St., \$486,100; Proctor's 58th St., \$125,350; Princess, \$90,100; Republic, \$276,350; Century, \$172,950; Proctor's 5th Ave., \$61,250; Riverside, \$2,597,450; Liberty, \$1,019,650; Harris, \$63,050; Greenpoint, \$108,550; Keith's Palace, \$2,914,400; Colonial, \$794,300; Orpheum, \$1,358,900; Lyceum, \$566,750; Royal, \$239,200; Fox Circuit, \$1,155,800; Alhambra, \$164,200; Prospect, \$254,300; Harlem Opera House, \$392,400; Fulton, \$34,000; Henry Miller theatre, \$145,600; Stage Women's War Rel., \$1,465,050; Columbia, \$192,250; Vanderbilt, \$175,350; Teller's Shubert, \$107,200; 44th St. Roof, \$500,000; Marcus Loew Circuit, \$2,402,900; Standard, \$265,400; Globe, \$157,000; Irving Place theatre, \$100,000; French theatre, \$10,500; Mr. Albee and others, \$2,488,750; Proctor's 23d St., \$104,950; Moss Circuit, \$555,350; Bushwick, \$300,000; various theatres through Mrs. Oscar Stevens, \$25,300.

The Hippodrome, Cleveland, on the Keith Circuit, made a big spurt last week when A. Paul Keith was on the ground. The spurt landed it among the topnotchers of the theatres on the Liberty Loan drive. Keith's, Washington, it is believed, will be the ultimate leader, with around \$4,000,000. Keith's, Philadelphia, is also well up. The Palace, New York, leads the Metropolitan division, about \$400,000 ahead of the Keith's Riverside.

Artcraft and Paramount business and artistic officials can lay claim to a substantial contribution to the Third Liberty Loan. The actual figures on record are \$39,896,000, exclusive of the amounts subscribed by members of the branch offices of Famous Players-Lasky Corp. and various stars and executives whose reports were not in at the time the above total was estimated.

The final results of the Stage Women's War Relief in Liberty Bond subscriptions total \$2,398,808. At the stationary theatre on the terrace of the public library \$1,466,150 in bonds were sold, there having been 8,303 subscribers. The "traveling" which operated along the streets in New York disposed of bonds to the value of \$932,658, they representing 5,565 subscribers.

Bringing Harlowe Back.

Edward E. Rice believes he can successfully present Richard Harlowe in a vaudeville turn. Mr. Rice had Harlowe under his management when "1492" was presented some years ago. Then Harlowe did a female impersonation, something he will likely attempt upon his return to the stage.

Rice was offering Harlowe in the booking offices this week.

BURLESQUE TIME EXTENDED.

At the meeting of the board of directors of the A-B-A on May 3, a committee of three was appointed to look into the matter of adding three full weeks to the American Burlesque Circuit and report at the regular board meeting here June 7. Among the weeks to be tacked on next fall is one that will find the American shows playing the Bronx.

The sites for the new playing stands have been tentatively selected and all that remains is for the committee which comprises President George Peck, I. Herk, Chicago, and Judge Muller, Cincinnati, to inspect them further prior to the official adoption for new time.

As the committee was given power to close for the theatres something of an important nature is forthcoming at the June session.

DELAYED SMOKES ARRIVE.

There is much rejoicing around the Columbia and American burlesque offices over the arrival at the Columbia building of numerous acknowledgments from the United States troopers overseas announcing the safe distribution among them at Christmas time of the "smokes" which the burlesque profession and managers sent across. When no word was received for a long, long time after the shipment, it was generally believed that the boat carrying it had been sunk by a submarine.

BURLESQUE'S LIBERTY SALES.

The Casino, Brooklyn, of the burlesque houses around New York is said to have piled up the largest gross sale of Liberty Bonds, although all returns were not in up to Wednesday.

The Columbia, New York, with but a 10-day sale, actually, disposed of \$121,850. All of the Wheel houses are expected to make a return approximating that amount.

There are something like 68 theatres on the two regular burlesque wheels.

HERK WILL OPERATE SHOW.

I. H. Herk expected to jump back to Chicago but found some additional show duties requiring his presence here until later in the week. It is understood that the Sam Sidman show, operative this season on the Columbia wheel, under Herk's franchise, will be operated by Herk personally next season and that a new show will be placed in the field. Herk will also be financially interested in a number of summer stock propositions in the middle west.

BEDINI CUTS OUT ONE SHOW.

It is understood that Jean Bedini, who has two burlesque shows, "Puss, Puss" on the Columbia and the "Forty Thieves" company on the American circuit, will only put out one show next season, passing up his American company and devoting all his time to the other wheel show.

More Stock Burlesque Proposed.

The latest theatre to propose stock burlesque is said to be the Alhambra in East New York (Brooklyn), managed by Mike Glynn. Mr. Glynn has not decided upon that policy though he has been talking it over with B. F. Kahn.

Kahn is also said to have another local house in view for a part of his Metropolitan Stock Burlesque circuit.

Last week Harry A. Shea opened his house at Union Hill, N. J., with a Kahn stock, doing satisfactory business, Shea says, considering the adverse conditions. This week there is another company there, also Kahn's.

Summer Stock at Phila Troc.

The Trocadero, Philadelphia, following its regular season with "The Speedway Girls" this week, opens with a summer stock policy Monday.

Jack Miller will head the Trocadero company.

CURTIS AGENCY BOOKINGS.

Cabaret bookings through the Billy Curtis agency for the past week are: Lamster and Young (Churchills), Miss Adele Archer (Pekin), Harry Murray and Miss Hray (Garden), Hortense Zaro (Moulin Rouge), Henry and Lazell (Keyser Garden), Newark; Eva Dowling, Gloria DeArcy (Martinique); Cosner & Odette, Pam Lawrence (Beaux Arts Cafe); Ollie Carew, La-Rosita (Regent Hotel); Little Jerry, Miss Englin, Eleanore Horte (Moulin Rouge), Atlantic City, N. J. The Boylans, Eleanore Pierce (Crown Hotel), Providence, R. I.

SUMMER SHOW OPENING.

The summer attraction for the Columbia, New York, starts into action Monday. It is "Hello America" with Lewis and Dody.

The show played last week at the Apollo, Atlantic City. This week it is laying off, to rehearse the additions to the chorus which will number 34 when commencing the Broadway run.

Some special attractions are said to have been placed with the show. Otherwise it is the production with the same feature players that traveled over the regular Columbia circuit the past season.

MUST PAY OR BE DROPPED.

The names of all members of the Burlesque Club who have not paid club dues for 1917 are posted on the bulletin board of the club, where they will remain until the sum is made good or the member is officially dropped at the annual meeting, June 1.

The club has an active membership of 1,100 men. It is all cut and dried for the club to move into new quarters near the Times Square section, the final leasing of the new place being done this week. The present quarters adjacent the Columbia building are inadequate.

July 21 has been fixed for the club's annual outing.

BURLESQUE CHANGES.

Eddie Lester is ahead of Hughey Bernard's "Darktown Follies."

Bert Weston and Sam Green opened as principal comedians with Minsky's stock burlesque at the National Garden, downtown, Monday.

Activities in the Jacobs & Jermon offices show that Billy Arlington will again be principal comedian with "The Golden Crooks" next season, Lester Allen is under contract to reappear in "The Bon Tons," James Barton is returned to "Twentieth Century Girls," while Harry Morton again heads "The Burlesque Review." The Operative Co. has already engaged Cliff Bragdon and Ede Mae for its "Million Dollar Dolls." The O. C. this week engaged Turner and Dunbar from vaudeville to join the "Dolls" next season.

ACQUITTED AND WORKING.

Chicago, May 8.

Ruby Dean, cabareteer, acquitted of the murder of Dr. Quitman, veterinary surgeon, with whom she was involved in a love affair, headlines at McVicker's next week at \$550 in a single singing act booked by Jake Sternad, with the Rialto and Empress to follow.

NAVAL BASE SHOW.

Before 1,000 sailors last Friday night at the Bensonhurst (L. I.) Naval Base, the United Booking Offices tendered the boys an entertainment, gathered and directed for them by Jack Dampsey and W. J. Sullivan of the U. B. O.

The acts appearing were Effie Jean, Phil Dwyer and Hazel Rice, Paul Egorlivitch and partner, Franklin Foul, Josephine Leonard, Billy Broad, Redmond and Wells, Florence Timponi, Laurence and De Varney, Gallarini and Son, with Minnie Blauman, pianiste.

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 \$5
Single Copies, 10 cents

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

Vol. L. No. 11



Mr. and Mrs. James Slevin returned to New York last week from Paris, where they were for two months. The boat was 15 days in making the return voyage. The Slevins were in Paris when the first bombardment by the German long range gun opened. They say the Parisians became quickly accustomed to the noise of the explosions of the shells, and owing to the regularity with which the gun was fired, often Frenchmen would be seen upon the streets consulting their watches, saying the shells were delayed. Mr. Slevin is of the opinion that the direction of the wind has considerable to do with the landing spot of the shells. During one day when there was a strong wind in the city all of the explosives thrown by the gun were carried to the side of the city limits, although the range seems to be for the centre of Paris. Perfectly clear weather and no wind gives added distance. One shell was found which had gone completely over the city. The shells, measured by fragments found, are about 5 feet long and 9 1/2 inches in diameter. One shell is reported to have passed through the room of a Frenchman who was shaving. He did not allow the traveling missile to interfere with the job on hand. The Slevins walked to their hotel one night, from the theatre, a distance of about one mile and a half, while an air raid was in progress. They were unable to secure a taxi or other conveyance. While they would not wish to repeat their experience with the aerial barrage seemingly all around them, both Mr. and Mrs. Slevin agree that they have no regrets for having gone through it. Mr. Slevin also visited Rome (Italy) while abroad this trip. He says that city is full of soldiers, but other than a shortage of bread, Rome is much like New York in its war aspect at present. The Slevins will remain here a few weeks, when they anticipate taking another trip abroad.

Cecil Cunningham says the women who appear at Cantonment entertainments have a complaint for oversight on the part of someone and pleads this inattention as a partial reason for the hoarseness which Miss Cunningham alleges she developed while appearing at the Liberty theatre, Camp Upton, L. I., which obliged her to leave the bill there. Miss Cunningham claims she was very agreeable to the engagement and cites her willingness to play for the soldiers through the fact that she was among the first to volunteer for entertainment services overseas (her application to appear in France has been accepted). Miss Cunningham states that when reaching Upton, she was obliged to secure accommodations at Centre Moriches, eight miles away, paying \$10 daily for her room and board, securing transportation to and from that village in an old Ford bus that had a board nailed across it for a seat. Miss Cunningham, who some months ago secured a divorce in New York state from Jean Havez, says that while she understood the engagement at the camp would be somewhat different from a regular theatre stay, she

did not anticipate that her nerves would be placed in jeopardy through bouncing over a rough road twice daily going to and from the camp theatre. Still, claims the singer, that would have been endured if her voice had held out.

Billy Grady, the agent, acted as Liberty Loan "capper" at the Flatbush, Brooklyn theatre last week, aiding the loan subscriptions by adding a few thousands himself during each performance when the drive was on. He had an understanding with the theatre that his subscriptions "didn't go," Bill thereby becoming a recognized shill-biller. Grady is of draft age and classified as a married man with dependents. A member of his board was at the theatre one evening and listened to Grady bidding for about \$8,000 worth of bonds. The following day Grady received a notice to call on the board, when he was asked to explain why his dependents should need his assistance if he left with the army, as long as he had \$8,000 or more to provide for them while away. Billy duly explained and resigned as a shill-biller on the spot.

Arthur Horwitz in the Putnam Building has an office furnished to make one believe they have walked into the directors' room of a bank. There is a long oval table in the centre of the room guaranteed to impress. The camouflage is a result of renewed activity by Mr. Horwitz and his associate, Frances M. Smith in the International Coupon System, another form of "green" savings stamps commercial promotion. Nearly all the large bottlers of the country have been using the System of late. The coupons are sold for \$2.50 per 1,000 to the wholesaler, distributed by him to retailers and finally secured by the consumer, who may redeem them in quantities provided for, securing any kind of Rogers silverplate. Mr. Horwitz continues in his theatrical career in an adjoining office.

Last Friday night Johnny Collins received from William Morris a pass for a box at the Metropolitan for the Harry Lauder show. The box seated six or eight, but Johnny had for company only Charles Stockhouse. When at the Metropolitan Johnnie saw a friend. Just before rushing over he handed the pass to Stockhouse, requesting that he secure the coupons at the box office. Johnnie was away before anything more could be said. When Charles received the tickets for the box he also was advised the war tax of \$2.40 must be paid in cash. It nearly ruined Stockhouse's evening, but he recovered his good nature through remembering the old story of two men at a railroad station, one saying to the other: "You get the tickets and I'll get the time-table."

A humorous side of the Liberty Bond drive was the well carried out plan of four subscription workers of "Irish-American" cast who invaded three German restaurants with considerable success. The party was composed of Rose Mullaney, May Dowd, Ann Austin and Helen Christie. They started at Luchow's, where they were most successful, selling \$15,000 worth of bonds and obtaining a promise from Luchow to loan one of his trucks for the next loan drive. The girls later visited the Bismark and the Cinderella, both in the 86th street territory, where they obtained subscriptions for \$5,000 and \$2,000 respectively.

The Broadway Music Corporation baseball team is open to meet all music publishing houses with teams composed of the boys from their own houses—Sunday morning or afternoon games. Line-up follows: Bob Russak, s. s.; Jules Von Tilzer, 1st b.; Eddie Moebus, l. f.; Frank Gillen, 2d b.; Herbert Walters, catcher; Jack Edwards, c. f.; Saul Bernstein, r. f.; Billy Vanderveer, 3d b.; Tom Edwards,

pitcher; utility, Harry Head, Bernie Spero, Louis Handman.

Address letters to Bob Russak, care Broadway Music Corporation, 145 West 45th street. Will Von Tilzer is manager of the team this year.

Joe Wood, who served during the Spanish-American war and returned home a sergeant, made an effort to obtain a commission in the present U. S. army, but was rejected because of a double hernia that he had been packing around for 15 years. Joe will observe his 58th birthday anniversary on Sept. 19 next and appears to be entitled to the distinction of being the "youngest old" vaudeville agent along the Rialto. He was born in Fruitvale, Cal., which also had a population in 1860 of 71 other persons, including Leo Carrillo, who, however, came along some years after Joe's arrival here.

The annual benefit of the Treasurers' Club of New York proved a big success financially and otherwise, with more than \$7,000 taken in on admissions at the Hudson theater Sunday and advertisements in the souvenir program. A long show, with vaudeville and legit stars taking part, donating their services. Mrs. Henry B. Harris gave the treasurers free use of the Hudson. The program netted \$4,000, compared to the \$1,600 one last year, shows the club is gaining in strength and popularity.

Frederick V. Bowers, who has been starring in "His Bridal Night," after a 38-weeks' season, will close his present engagement at Camp Upton May 11. Bowers will again tour under the joint management next season of Messrs. Campbell & Kelly and will appear in a musical version of "What's Your Husband Doing?", the musical numbers now being written by Bowers, who also prepared the music for the former vehicle of the Dolly Sisters. "His Bridal Night" goes on tour again next season.

Henry W. Savage's next musical production will be "Head Over Heels," renamed from "Hoopla," which will star Mizi Hajos and which will open in Stamford on May 20, reaching Boston the following Monday. The piece was tried out last season in New England. Others in the cast are Robert Emmet Keane, Boyd Marshall, Margaret Jarman, Jennie Lamont, Charles C. Wilson, Tom Walsh, M. Lambert Terry, Dorothy MacKay and Harry Child.

The stork is reported hovering over the domicile of Mr. and Mrs. Roy Cummings. The latter in professional life is Helen (Pinkie) Gladings, and has been one of the principals with the Hippodrome show this winter. She is under contract to return to the Charles B. Dillingham forces next season. Roy Cummings and his vaudeville partner, Miss Shelley, has been engaged for the new Raymond Hitchcock revue.

Dare Devil Schreyer and his congress of "dare devils," who opened a week's exhibition at Madison Square Garden, showed indications Wednesday of not lasting the week out, owing to the diminishing of b. o. interest since the opening. Schreyer and his "devils" got away to a \$4,000 start, then fell to a \$2,400 house, with the end of the week indicating a smattering.

Buelah Livingston will shortly leave for an extended tour with Olga Petrova; they will take in 27 of the largest cities between New York and Los Angeles. The latter will speak at all the theaters where her picture is shown in the interest of the War Thrift Stamp movement. In her absence Miss Livingston's growing publicity bureau will be in charge of her staff of assistants.

Al Jolson got in a film stunt this week at 5 a. m. last Sunday in a special "scenario" with the New York Traffic Squad of the Police Department as his supporting actors. The police have a big day May 11 with a midnight show arranged for their benefit by Jolson of "Sinbad" at the Garden. The Jolson-squad film will be shown as a feature.

"Good Words" in its issue of May 1 mentions the names of the many artists who have appeared for the prisoners in the Federal penitentiary while playing at Atlanta theatres. The list holds about 90 names, including single entertainers, teams groups and ensemble acts. "Good Words" is the official organ of the prison.

The first theatrical straw hat of the season was sprung Monday by Jack Shea. It was of a fedora shape, finely woven straw, and had a green satin band. It was the band that caused the riot wherever Jack appeared. After a while Jack advised the bunch if they would lay off the hat for a day or two he would leave for Saranac for the summer.

The Giants are now an even money bet for big amounts to win the National League pennant this season. One wager last week was \$20,000 at evens. Smaller wagers have been made at 5-4 with the Giants on the long end. Cincinnati is looked upon as the best possibility to stop the New Yorkers' winning rush.

Charles H. Porter, of the Chicago Examiner, visited Broadway last week, his mission being to arrange theatrical and picture advertising for his paper and he was also on the trail of star drivers, for the first auto speed contest to be held on the Chicago Speedway on June 22.

The Warburton, Yonkers, which went under the management of D. W. Waldron several weeks ago, failed with a vaudeville policy after a two-week try. On Monday the house opened under a stock burlesque policy, the company being supplied by C. W. Morganstein.

With the coming of pleasant weather a number of theatrical managers are spending a portion of each day playing golf at Dunwoodie. The coterie includes Sam H. Harris, Martin Shea, Arch and Edgar Selwyn, Crosby Gaige, Arthur Hopkins.

Marcus Loew submitted his plan of utilizing War Savings Stamps to "tip" to the Treasury Department. In a reply received the Department said it was not in favor of the idea, since the purpose was to save W. S. S., not to pass them from hand to hand.

A souvenir program at the Metropolitan opera house benefit Sunday was auctioned off at \$1,000 with the name of the successful bidder unannounced. Later in the evening a special announcement was made that William Fox had purchased it.

Philadelphia Jack O'Brien, who signed this week for a western tour, is signed to box with George Carpenter Dec. 4 next before the National Sporting Club of London, the receipts going to the Red Cross Fund.

Arthur Morseley, lessee and manager of the Schultze opera house, Zanesville, O., has given up the Schultze and leased the Weller opera house. Next season he will play legitimate attractions with feature pictures on the open nights.

Friend and Downing, for the first time in years are back in New York and last week signed for a full tour of the Loew houses, with the New York time first.

EMPIRE CUTS DOWN OLD LIST FIRST NIGHTERS FOR WAR TAX

Alf Hayman Reported Ordering Opening Performance Guests Reduced One-half. Many Old Empire Stand-bys Passed Up. Empire's System Obliges War Tax on Free List to Be Prepaid by House.

The opening night list at the Empire has been cut to one-half its former size, it is said. Old stand-bys of the theatre who have received their opening performance seats for years among those excised.

Alf Hayman is reported to have given as the reason that he did not want to pay war tax besides giving away seats. The first night coupons have always been mailed with tax prepaid.

HARRIS-WALTER-HART.

A new theatrical producing concern, consisting of Mrs. Henry B. Harris, Eugene Walter and Max Hart, has been organized and will commence producing in the fall on a scale as large as that undertaken by the late Henry B. Harris in his heyday.

Under the plan laid out, Walter will have complete charge of productions and while he will assist authors whose plays are accepted, in shaping them for production, his name will not appear as collaborator, no matter how much of that kind of work he puts in on scripts.

"Nancy Lee," the present Harris-Walter play at the Hudson goes on tour next season, having been booked up for a solid year. The show is about breaking even here, but building up a solid reputation for its provincial tour. A special corporation was formed by Walter and Hart for this production.

Lewis Stone, leading man, leaves the cast at the conclusion of the New York run and returns to pictures.

CLARENCE WEIS IN CHARGE.

Though the death of Albert Weis removes the senior member of the family firm conducting the theatrical activities of the American Theatrical Booking Exchange, the offices will continue to do business as heretofore with the deceased broker's son, Clarence, handling the books. In recent years the more active work of the Weis Circuit was handled by Clarence Weis, so his taking full charge will not entail much harder work than he has been looking after with his southern connections.

The funeral of the senior Weis was held last Sunday, with all the members of the family present, one son, Sidney coming from San Antonio and another Fred, coming from Dallas.

DISCHARGED, THEN TAKEN BACK.

Last week J. J. Shubert, becoming displeased with Milton Isaacs, a cousin who has been working in the Bijou box office, discharged him; four other relations who were on duty in various Shubert houses were also dismissed. The next day, however, Lee Shubert hired them all back but Milton, who will be sent to Boston, where everything shuts down at eleven o'clock. Others who J. J. descended on were Herman and Norman Light and Sidney Brody, who has been detailed to the 39th Street theatre.

That makes five relatives of the Shuberts among the attaches at the 39th Street. In addition to the manager, the treasurer, ticket taker and two back-doormen are in the family.

TRYING LAIT'S PLAY IN CHICAGO.

Chicago, May 8.
Mitchell Licalzi, vaudeville manager and owner of the Wilson Avenue thea-

tre, who is experimenting with high-grade dramatic stock, has taken a flyer into producing for the two-dollar field. He will give "The Bohemian," a new drama by Jack Lait, its first showing on any stage at the Wilson June 10. Should the piece be a pronounced success, he will book it under the title of "The Scalawag" at regular houses.

The Wilson is in the same ward where Lait was raised and where he has lived for the best part of his life.

Olive Templeton will play the lead in the try-out, and Licalzi, who thinks that he has in her a Broadway "discovery," plans the Lait play as a vehicle for her in expanded fields under his management.

PRODUCING "OVER THERE."

Chicago, May 8.
"Over There," a war play produced by Gazzolo-Gatts-Clifford, will see its premier Saturday at the Princess.

The play was written by Howard McKent Barnes. Julia Dean will have the leading role.

The play tells the story of a self-expatiated American family whose home is in France, in the path of the German invasion.

In support of Miss Dean are Marie Wainwright, Rodney Ranous, Harry Stubbs, Marjorie Davis, Henry Gsell, Arthur De Lord, Gordon Morris, Arda La Croix and Ray Simmons.

A. E. A. CHICAGO MEETING.

Howard Kyle, corresponding secretary of the Actors Equity Association, leaves for Chicago this week to confer with western managers and attend the A. E. A. meeting, May 17, just a week before the general meeting takes place in New York.

There are several changes in the form of contract which will be adopted for the Chicago managers, whose attractions play mid-western time, where different conditions are met than in the east.

"BIRD OF PARADISE" CLEANS UP.

Two companies of "The Bird of Paradise" have cleaned up a profit of \$110,000 between them this season. The first "Bird," which stopped two weeks ago, netted \$68,000, it having been out 42 weeks.

The second company closes next week and up to Saturday night last was ahead \$42,000 at the end of the thirtieth week. The play has been on tour for five seasons. Two companies will be sent out again next season, starting in August.

SHUBERTS AND ATLANTIC CITY.

Atlantic City, May 8.
A. H. Wood's musical comedy, "See You Later," was booked last week at Keith's Garden Pier theatre, and it was stated by the management of the house that for the next six weeks the Shubert shows will remain there, in fact, until the regular Keith's season opens, then they will move to the New Nixon.

This finally settles the rumor of the past few weeks, that the Shubert and Stanley interests have combined to utilize the above two theatres, dropping the Apollo altogether where heretofore all the Shubert productions appeared.

SHANNON SUES NORWORTH.

Sam Shannon, who was interested with Jack Norworth in "Odds and Ends," started a legal action for recovery against Norworth, the latter being served at the Standard last Saturday. Trouble arose through the alleged failure of Norworth to turn over to Shannon the lyrics, book and rights for "Nic-Nacs of Now," a new revue which Norworth had written. It appears that when the partners split, Shannon turned over to Norworth his stock in "Odds and Ends" under an agreement that he receive the "Nic-Nacs" show and that Norworth assume all debts of the former attraction. Shannon now claims the "Nic-Nacs" rights are being withheld from him and sues to cancel agreements with Norworth and obtain back the stock in "Odds and Ends."

SELWYNS OBTAIN LOAN.

Owing to the present generally unsettled financial conditions the Selwyns experienced some difficulty in securing a suitable building loan on their theatre construction operations on West 42nd street.

This has now been adjusted by the Fleischmann Construction Co., which has the erection contract, taking over the building loan.

OPENS IN WILMINGTON.

The new version of "The Melting of Molly," under the management of Frederick McKay and the Shuberts, opens in Wilmington next Monday night.

The piece opened in that city just about a year ago with Vivian Wessels in the leading role and she subsequently married a multi-millionaire and retired from the stage. Florence Nash now has the name part.

AUSTRALIANS HERE.

Messrs. Tallis and Smith, representing J. C. Williamsqn, Ltd. of Australia, are here to look over a number of legitimate and musical plays with a view to securing them for the Antipodes. Tallis is understood to be at the head of the corporation since the demise of Williamson.

Among other plays they are especially anxious to secure for Australia is "Polly With a Past," for Muriel Starr, who, according to all reports, has scored a personal triumph there.

The two men will return via Japan.

YEAR'S STEADY PLAYING.

Columbus, May 8.
"The Passing Show of 1917" closed Saturday, production and company returning to New York.

The attraction played a year and one week without interruption, the road season having run 27 weeks. It was at the Winter Garden for 26 weeks.

Broadhurst's Farce Opens May 20.

The next new production by George W. Broadhurst will be called "What Could the Poor Girl Do." It is the same farce by Mark Swan first announced as "His Wife Believed Him."

The play opens in Wilmington May 20 for a try-out and by the time it reaches Broadway in the fall, another new title may come with it.

Al Lee With Chamberlain Brown.

Al Lee, the former professional, is now business manager for the Chamberlain Brown agency, having succeeded Elliott Foreman this week.

Mr. Lee severed relations with Hitchcock & Goetz about the same time Ray Goetz withdrew.

"David's Adventure" Going On.

"David's Adventure," a drama by A. E. Thomas, will shortly be placed in production by Cohan & Harris.

The piece is said to be along the lines of "Pollyanna." The cast calls for two crippled children characters.

FREE ENTERTAINMENTS.

A daily program of amusements has been prepared by the War Camp Community Service, Unit No. 5, for the men of the services who are visiting New York. There is no charge for these entertainments. "Your uniform is your pass."

Last night (May 9) Eli Benedict gave an illustrated talk, the subject being "Building the Victory Ships." There was also a "May Party" dance at the United Club. Tonight "Stuyvesant Kiddies" will give a novel entertainment at the Y. M. C. A., 23d street branch. Tomorrow the regular Saturday night "Khaki and Blue" dance will be held in the 71st Infantry Armory, Park avenue and 34th street. Partners are provided for the men by the Social Department, or they can bring them with them.

The Sunday program includes sight-seeing bus rides around New York in the morning, a vaudeville show at the Astor in the afternoon and a further entertainment at night at the Playhouse. The headquarters of No. 4 Unit is 49-55 West 27th street, New York.

"DRY TOWN" FOR CHICAGO.

"A Dry Town," the second production by William P. Orr and Jack Welch, will open in Detroit May 27, going into Chicago from there, probably at the Cort.

The show, described as against prohibition but for temperance, is said to be a comedy of merit.

It was written by Louis Ely and tried out in stock in St. Louis last season.

"LOYALTY" THIS SUMMER.

The Elliott, Comstock & Gest production of "Loyalty," with 67 principals, is to open May 20 at Baltimore. After a couple of weeks on the road, with the second period likely at Providence, the production is due to come onto Broadway for a summer run.

The theme and the title are thought most timely and strong enough to carry the piece over the hot term.

VERA LAMAR SHOT BY OFFICER.

Los Angeles, May 8.

Lamira V. Kendig, stage name Vera Lamar, an actress, was shot and killed by G. L. Stowe, a policeman, who afterward killed himself. Jealousy is stated to be the cause.

WEBER MARRIED?

It is reported L. Lawrence Weber is married to Edith Hallor. The ceremony is said to have been performed over four months ago and since then covered with much secrecy.

Miss Hallor was in "Leave It to Jane," but left that show in Chicago about a month ago.

"MARY'S ANKLE" TOUR.

"Mary's Ankle," direction Sam H. Blair, which went to the Coast with Harry Leavitt and Sam Cunningham as agent and manager respectively, has booked up time that will keep the company out there all summer.

SHEEHANS DIVORCED.

With the return of Kay Laurell to this season's "Follies," it became known that some weeks ago Miss Laurell obtained a divorce from her husband, Winnie Sheehan.

Field's Minstrels Closing Season.

Zanesville, O., May 8.
The Al Field's Minstrel Show is scheduled to close this week after appearing at the Camp Sherman theatre in Chillicothe, O.

Morley Leaving Production.

Before the Shuberts' production of "It Pays to Flirt" reaches Broadway Victor Morley, the creator of the juvenile role in the piece, will have left it.

SHOWS AT THE BOX OFFICE IN NEW YORK AND CHICAGO

End of Season Finds Some Old Plays Still Big Favorites on Broadway. "Fancy Free" Surprise of Late Comers.

**Liberty Loan Drive and Red Cross Campaign
Becomes Parts of Theatre Performances.**

With the end of the legitimate term nearly here, Broadway is still holding among its biggest \$2 favorites, productions that have run the entire season or nearly so.

Now the theaters have the warm weather to contend with. The drop in business that naturally happens with it will be less appreciated than expected, following the Liberty Loan Drive in which nearly all the legit houses took part. Commencing May 20 the Red Cross campaign to heap up \$100,000,000 will start and the aid of the playhouses invoked for it.

Unsettled conditions to a greater or lesser extent have varied the box office takings of the past two months, with the fierce huge battle on the Western Front, along with the war happenings at home, including the Draft, Income Tax and Liberty Loan, all of which have furnished enough excitement for folks to remain at home nights discussing them or being held by street spectacles and speeches, leaving the theatres to depend greatly, even more so than usual, on the transients in the city.

That New York has been holding its full quota of visitors seems to be borne out by the long runs of some of the attractions.

No fewer than 17 attractions are in "cut rates" and on sale at Joe Le Blang's ticket agency. They are: "Lombardi, Ltd.," "The Little Teacher," "The Doll's House," "Business Before Pleasure," "The Servant in the House," "Parlor, Bedroom and Bath," "The Man Who Stayed at Home," "A Pair of Petticoats," "Fancy Free," "Nancy Lee," "Flo Flo," "The Copperhead," "Maytime," "A Cure for Curables," "Eyes of Youth," "Salome" and "Seventeen."

VARIETY's estimate of box office takings, based on last week's figures (which was also the last week of the Liberty Loan campaign), is as follows: "Polly With a Past" (Belasco). One of the season-old hits. \$9,200 last week. Capacity around \$11,500.

"A Pair of Petticoats" (Bijou), \$4,100. "Seventeen" (Booth). Piece appears to be hugely enjoyed by young people, of whom it draws a faithful picture, but while running along is not the success financially many believe it should have been.

"A Tailor-Made Man" (Cohan & Harris). Another long run. \$8,650 last week. Big takings considering. Perhaps will run through summer.

"Business Before Pleasure" (Eltinge). \$7,200 last week. Season's run, nearing its end with a remarkable record for laughter and receipts.

"A Marriage of Convenience" (Henry Miller). Opened last week with Billie Burke and Henry Miller starred. Did \$6,100 in four days.

"Going Up" (Liberty). Cohan & Harris' solid hit. \$14,000 last week.

"The Eyes of Youth" (Elliott). Down to \$6,200. That amount a slight increase over previous weeks, but a drop from around \$12,000 when Marjorie Rambeau was in the cast. Miss Rambeau may return to the play Monday, having nearly recovered from the accident (broken ankle) which has kept her out of the performance for several weeks.

"Lombardi, Ltd." (Morosco), \$5,100. A long and successful run with Leo Carrillo featured since the second week. Soon to move. Is due to open at the Cort, Chicago, in August.

"The Little Teacher" (Playhouse). A Cohan & Harris play that did not develop into the hit looked for. \$4,850 last week. Will remain until June, perhaps longer.

"Parlor, Bedroom and Bath" (Republic). A. H. Woods' show with the attractive title that is doing business. \$8,200 last week.

"A Cure for Curables" (William Hodge), (39th Street). Down to \$3,400 and probably staying in through finish of season.

"Fancy Free" (Astor). The surprise to show people of the latest crop of new productions. Professionals feel like walking out on it while the public is taking to it, with Clifton Crawford the evident draw. Show brings out the classiest and wealthiest set in the city, indicated by the largest Liberty Loan sales recorded for that house. \$8,000 last week with strong demand.

"Maytime" (Broadhurst), \$7,200. "Flo-Flo" (Cort). Consistent plugging has held this show in the theatre and up to a good standard of receipts. Show well advertised and billed. \$7,800 last week. John Cort did the same thing with "Upstairs and Down." Showmen speculate what Cort might do with a hit from the start.

"Salome" (Comedy) (3d week). Is scheduled to stop Saturday. Another production planned. Drew \$5,500 last week, just about breaking even.

"Jack o' Lantern" (Fred Stone), (Globe). Still capacity. Run only limited by length of time theatre will remain open.

"Cheer Up" (Hippodrome). Last week of a big season for this house, with no opportunity lost to boost along theatre and attraction. The Hippodrome has probably received more legitimate publicity this season than any 10 New York City theatres combined. Hip's most successful season. Total gross around \$1,775,000. Profits nearly \$300,000.

"The Rainbow Girl" (Amsterdam), \$16,800.

"Oh, Lady, Lady" (Princess), \$5,200, close to capacity.

"Sinbad" (Al Jolson), (Winter Garden). Remains the big hit it started off as. Around \$30,000. Packed Sunday night houses for vaudeville concert with receipts increasing \$800 to \$1,000 (though added prices and increased standing room) when Jolson appears. Could run through summer, but star is understood to insist upon his customary hot weather resting spell. If Jolson concludes to appear in hot weather, the Shuberts may try to talk him into moving over to the 44th Street theatre.

"The Man Who Stayed at Home" (48th St.). Spy play, formerly called "The White Feather." Now opportune. \$5,100 last week.

"Nancy Lee" (Hudson), \$5,350.

"Tiger Rose" (Lyceum). A drawing piece peculiarly attractive to transients. Holding on big. \$11,500.

"Seven Days' Leave" (Park). Another surprise, off the regular line, Columbus circle, and holding up all the time. \$7,100.

"A Doll's House" (Nazimova) (Plymouth). Ibsen season with Nazimova under direction of Arthur Hopkins, to fair returns. "Doll's House" doing about the best of the Ibsen plays. \$7,000 last week. Due to close May 25.

"The Copperhead" (Lionel Barry-

more), (Shubert). Play a dramatic success. \$8,000 last week.

"Belinda" opened at the Empire Monday and "The Kiss Burglar" at the Cohan Thursday.

The Amsterdam Roof with "The Midnight Frolic," presenting its newest show, had the banner receipts of its career last week, doing \$7,800 at the box office (six performances). Other than the admissions, the roof secures 35 per cent. of the restaurant receipts. The same percentage the refreshment checks is given the Century Grove management atop the Century, which has not been doing so well since opening, probably less now that "Chu Chin Chow" has left the theatre below. Century Roof did under \$6,000 last week. Changes expected there before Summer fairly starts.

Chicago, May 8.

Theatrical business is not bad here in view of the weather and the numerous second rate plays which could not draw money at any time.

An estimate of local takings for last week is:

"Hearts of the World" (film) (Olympic), \$12,600. Received additional publicity through censoring attempt, but Griffith film easy draw. Picture management renting theatre during run.

"The King" (Leo Ditrichstein) (Grand). Doing its best in the highest priced seats. \$10,500.

"Friendly Enemies" (Louis Mann and Sam Bernard) (Woods). Probably the biggest dramatic hit in the world; \$18,302 last week (counting premiums). That is \$500 above box office capacity of the house.

"Leave It to Jane" (LaSalle). With assistance of "Special tickets at reductions" did \$9,700 last week, its 14th here.

"My Four Years in Germany" (Colonial). The James W. Gerard film. Did a surprising flop. Leaving this week, only its second, to be followed by the "Tarzan" feature.

"Eyes of Youth" (Lou Tellegen) (Powers). Miserable failure. Exact gross not procurable, but undoubtedly under \$3,000.

"Lord and Lady Algy" (Garrick). The four-star combination started lightly, but brisk sale immediately after opening. "Her Regiment" with Donald Brian closed last week at the Garrick to \$7,500.

"Yours truly" (Illinois). Commenced with but fair prospects. "Land of Joy" with the Spanish Dancers closed here to terrible business.

Princess.—Dark this week after short engagement of John Barrymore in Peter Ibbetson, which picked up amazingly. Sold out last six performances and got \$13,875 on closing week.

Studebaker.—Dark this week. Opens Monday with Jack Norworth's "Odds and Ends."

"BACK AGAIN" FOR NEXT SEASON.

There is little likelihood the new Weber & Fields show, "Back Again" (the revamped "Pick of Pickle," which Kolb and Dill used so long on the Coast) will play New York before next season.

The show is in its third week in the Chestnut, Philadelphia. It may close there and be shelved until next fall.

When the show is made ready for New York a number of changes will be made in the cast.

NEW DOYLE AND DIXON SHOW.

A new production is in prospect for next season by Charles Dillingham with Doyle and Dixon as the stars. R. H. Burnside is to be one of the authors, although the show will be "built" as it progresses in rehearsals, it is said. The opening is due in September.

Doyle and Dixon closed their very successful season at the head of Dillingham's "Chu Chin" in Baltimore last week.

HITCHY KOO'S BIG SALARIES.

Chicago, May 8.

It is reliably reported that when "Hitchy Koo" left here early last week, that the company did not receive salary for the final performance, which was on Sunday night, April 29. Several strenuous "objectors" were mollified by getting "theirs," but the balance are still waiting.

It seems that the Hitchcock show was "hooked up" wrong with a salary list so large that it was impossible to make money. The weekly pay-roll is quoted at \$11,000. Thus even with the takings at the Colonial, Chicago, around \$18,000, but a few hundreds in profits were turned, for the attraction was in on a 65—35, which is a low percentage for that class of show. The big salaries were Lillian Russell at \$2,000, Mr. Hitchcock at \$1,500, Leon Errol at \$1,000 and a jazz band of eight which drew down around \$1,500. The chorus was an expensive bunch of 30 girls. However, one of the girls is said to have "part angel" on the road.

Preparations for the new show have not progressed any too smoothly. Flora Zabelle has engaged some of the talent, which lends foundation to the report that she will back the piece to a certain extent. William Daley, musical director for Hitchcock, has resigned, due to his refusal to play rehearsals without pay, it is said. Raymond Hubbell may accept the post.

BROWN'S TRIO OF PLAYS.

Martin Brown, formerly one of the cleverest male stage dancers, has developed into a playwright and already has finished three pieces.

One has been accepted for production by Arthur Hopkins. It is called "The Very Good Young Man," and it will be used to open the Plymouth next season (late in August). The show is a comedy, whose characters are "types." Edna Aug is listed as of the cast, Mr. Brown not appearing in the play himself.

Another Brown piece called "Penny" has virtually been accepted by Mrs. Fiske for next season's production. Disposition of Mr. Brown's third playwrighting work is not yet definite.

"SEVEN DAYS LEAVE" TOUR.

"Seven Days Leave," now playing the Park, New York, is scheduled to open a Chicago run at the Garrick Sept. 1, with the season re-opened at Washington Aug. 18. Robert Campbell will again have the management of the show and a second company of the same piece is scheduled to start a road tour at Stamford, Conn., Aug. 26. It will play all the territory not covered by the Co. A.

The Canadian tour of "Seven Days' Leave," which started Nov. 15 last, will remain in operation until June 15.

A SUMMER "BUY."

Another indication of Broadway's predicted "open" summer is seen in the ticket agencies' activities regarding "The Kiss Burglar," which opened Thursday at the Cohan.

The brokers arranged an outright buy of 400 seats for six weeks, the deal being consummated early this week, although really framed immediately after the show started in Baltimore two weeks ago.

This buy ensures an \$800 advance for each night's performance until well into the summer.

"OH LOOK" CHANGES HANDS.

Through negotiations handled by Lawrence Weber and James Montgomery, Elliott, Comstock & Gest have taken over the production rights to "Oh Look."

By the time it has finished playing the Subway Circuit in New York the piece will have been more or less recast and will then be sent to the LaSalle, Chicago, for a summer run.

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.)

Mitzel is rehearsing a new operetta by Edgar Allan Woolf and Jerome Kern.

The Palisades Amusement Park will open for the season May 11.

The Stage Women's War Relief will hold a concert and fashion fete at the Ritz, May 18.

Ann Pennington has been re-engaged for the new "Follies," now in rehearsal.

The 29th annual entertainment of the Treasurers' Club of America, held May 5 at the Hudson, netted \$7,500.

Billie Burke will appear in a new comedy by Avery Hopwood early next fall. It will be called "The Little Clown."

Roi Cooper McGrudd's latest comedy, "Tea for Three," will have its first production at the Belasco, Washington, June 2.

The Shuberts have leased the Pitt, in Pittsburgh, for a term of years. They will continue to send their musical productions to the Alvin and the dramatic attractions to the Pitt.

A musical version of "Seven Days" is being prepared by Otto Harbach and Rudolph Friml and will be produced this summer by Arthur Hammerstein and the Selwyns.

A bill providing that Liberty Bonds must be accepted by the courts as bail in lieu of cash or real estate was signed last week by Gov. Whitman.

Edward P. Tomide has been engaged by Lee Shubert to stage the musical comedies which are to be produced for the War Dept. Training Camp Activities.

The New York performance of "Out There," with the all-star cast, which will tour the country for the \$100,000,000 fund of the American Red Cross, will be given at the Century May 17 and 18.

The Supreme Court jury hearing the \$5,000 action by Alla Gilbert against Daniel M. Brady returned a verdict last week of \$1,500. Justice Donnelly denied the defendant's motion to set aside the verdict.

Lee Shubert made arrangements last week to organize a number of musical comedy companies to entertain soldiers in the 16 military training camps of the country. The various companies will start to tour the camps early in June.

Orders have been given out for 5,000 bathing suits which the soldiers will use at the beaches around New York this summer. They will be dark blue with the letters U. S. in white on the jerseys.

Lee Shubert has donated the Casino for May 21 to the Drama Comedy Club, of which Edith Cotton is president, for an American Red Cross benefit. Speaking, singing and dramatic events will compose the bill.

A. Paul Keith, touring his chain of theatres for the Liberty Loan, wired last week from Cincinnati that the house in that city had sold \$1,133,350 worth of bonds in an evening, breaking the record for subscriptions at a single theatrical performance.

Transfusion of the blood of Ernest Lane, a motor truck driver, to the veins of Anna Held was performed at the Savoy May 5, and as a result the patient showed immediate improvement. This is the second operation of its kind performed upon Miss Held.

Under the auspices of the officials of the Motion Picture Exposition, which will be held in Boston July 13 to 20 a "Doo-ters Booming Boston" dinner was held May 7, in that city, at which motion picture men from all over the country attended.

Negotiations are in progress between Sanger and Jordan, representing Sir Alfred Butt and George H. Brennan, manager of Edith Wynne Matheson, for her appearance in London in Charles Rann Kennedy's play, "The Servant in the House," immediately following her New York engagement this spring.

De Wolf Hopper will go out ahead of "Out There," the piece which is being managed by Klaw & Erlanger for the benefit of the American Red Cross. He will be one week ahead of the all-star company and sell seats at auction in each city.

The New York War Emergency Community Service, an organization devoted to the welfare of the sailors and others on leave in New York, are urgently in need of a baseball field for the use of the men of the Medical Supply Dept., 628 Greenwich street, New York. They have a first-class team but no grounds on which to play.

The Friars has sent out a notice to members that commencing May 1 the tuition is off for 30 days, to secure new members who must pay a year's dues in advance. The Friars' dues are \$88 for lay members, \$60 for active and \$22 for non-resident. The dues were recently increased. The purpose of the open invitation and initiation waiver is to secure further revenue for the club, the announcement stating that the only other way would be to increase the dues. The Board of Governors passed the resolution.

CRITICISM.

A MARRIAGE OF CONVENIENCE.
A comedy by Alexander Dumas, adapted by Sydney Grundy, at the Henry Miller, May 1. Independent of years and fashions, the old-new comedy had the vivacity of a picture by Pragonard and the fascinations of the fifteenth Louis.—*Herold.*

The mood of the play is rather alien to the stirring times; but in its kind the production is admirable, being inspired throughout by inerrant good taste and sound craftsmanship.—*Times.*

BELINDA.

A comedy in three acts, by A. A. Milne, Empire, May 6.

There is nothing for which to reproach Miss Berryman in "Belinda," trivial as the comedy proved to be. But the production itself was hopelessly beneath the standard that the Empire once prided itself on maintaining.—*World.*

This Belinda is the quintessence of light-headed, light-hearted feminine charm. She has a real mentality, all her own—and not the less so because it is much on the level of the mentality of some playful fluff of a kitten.—*Times.*

YOURS TRULY.

"Yours Truly" opened at the Illinois Sunday night. This frothy musical mix-up did not hit Chicago with a bang, but it is not unlikely that it will develop strength despite unreasonably severe criticisms by local reviewers. Tommy Gray has created a running fire of amusing hokum such as was never known to please the critics, but which oftentimes gets the less didactic and exacting public, which comes to laugh, not to find fault. If Chicago likes the piece, it is "made" in New York, as it is typical Broadway material and should be given a thorough chance in the east if it does not excite the mid-west.

Gray as a librettist is just what he is as a column chauffeur in Variety—a fast-shooting wit who never hurts, who sees the little laughable weaknesses behind our human crust of self-satisfaction, ego and equanimity.

T. Roy Barnes outdid himself and showed up all his former efforts. Being an adept exponent of the apparent ad lib style, he is in luck to have Gray writing his matter, as everything that Tommy writes has an ad lib and impromptu touch. This Barnes is helped over the top for a strong individual impression. His nearest rival in the company is Gertrude Vanderbilt, whose effervescent presence as a musical comedy maid convinced even Percy Hammond that she had class and ability. Her dancing has more abandon than ever before.

A chorus girl—Hazel Shelly—takes third honors and runs first in applause, stepping out of the ranks to do some eccentric cartwheels early in the piece and hitting it hard with a tap dance in evening slippers later.

Arthur Pearson has spared nothing in production, and the costumes would do credit to Ziegfeld. The chorus does credit, too, to the costume, for it is as brilliantly and nimbly and beautiful a lot as the season has shown here. The music is lame and far below the standard of the rest of the effort. With a new or augmented score this entertainment ought to go to New York and make a valuable summer booking for an intimate house. *Litt.*

SHOWS IN 'FRISCO.

San Francisco, May 8.
Business off at the legitimate theatres.

"Oh, Boy!" show with Joseph Santley, slumped off fourth week, notwithstanding that the half-rate ticket policy was in effect.

Evelyn Vaughan's farewell week at the Alcazar is not drawing well.

"Mary's Ankle," at \$1.50 top, got only a \$500 house opening at the Columbia Monday.

Theatre Stock Increased.

The capital stock of the Gayety Theatre company has been increased from \$50,000 to \$250,000.

PHILLY LIKES "THREE FACES."

Philadelphia, May 8.

Anthony Paul Kelly, whose playwrighting has been confined in the past to picture scenarios, has made a strong bid for favor with a timely offering in his first play for the speaking stage, called "Three Faces East," at the Broad Monday night.

The theatre had a large audience unmistakably thrilled by such speeches as "The Allied Line May Bend," but it will never break," and "Hindenburg will never succeed, for when such men as ours are engaged in such a just cause they can never fail."

Dealing as it does with events still under way, and which, as time counts in the present warfare may be said to have only begun, the new play must hold the record for up-to-the-minute qualities. Like most film authors, Mr. Kelly has drawn strongly on his imaginations. It contains some of the defects of the poorly contrived pictures and some of the merits of the best written and directed.

Such consideration aside, the author has chosen a theme in which the whole world is interested and this promises much for its success. The play is well cast and the efforts of the principals were liberally rewarded.

Ennert Corrigan, as the spy, gave it excellent treatment and earned the chief honors, while Violet Heming, attractive, well filled the role entrusted to her, though failing at times to reach the dramatic heights called for, but she created an excellent impression.

The other roles were taken by Charles Harbury, Joseph Sellman, Leroy Clemons, Otto Neimeyer, Frank Westerton, Kenneth Hull, Marion Grey, Helen Stanton, May Seaton, Mary Ellen Mack, W. J. Townsend, Arthur Barry, David L. Leonard and William Jeffery all well handled.

The play is under the direction of Cohan & Harris and booked for one week here. Mr. Cohan came over for the opening Monday night and was directing the Tuesday rehearsal in person.

There is considerable changing in business and situations to be made before the piece is ready for New York.

REHEARSING THE "FOLLIES."

Rehearsals are progressing for the new "Ziegfeld Follies" which will open about the first week in June, with a week end premiere arranged for Atlantic City, with the New York Amsterdam opening to follow. All of the lyrics this year are the work of Gene Buck, with the music divided between Louis Hirsch and Dave Stamper. Ned Wayburn is putting the principals and girls through their paces, while Frank Darling, musical director, is attending the rehearsals.

BRADLEY'S RENTING SUCCESS.

Some half dozen years ago William ("Bill") Bradley was property man at the Hudson theatre. The death of Henry B. Harris and the settlement of his estate placed on the market all the furniture and stage settings of that producer's collection. "Bill" bought them all for a small sum and began the business of renting "props" and furniture to moving picture producers. Today he owns \$100,000 worth of stage properties, paid for out of profits from rentals.

PLAY PLEASES WASHINGTON.

Washington, May 8.

Winchell Smith and John L. Golden seem to have another winner in "Three Wise Men," the various dailies here giving it column write-ups and were enthusiastic in their praise of both the play and cast.

WOODS GIVES MOORE CAR.

A. H. Woods gave Walter Moore an automobile for a wedding present. Moore regards it as a liability instead of an asset.

"VICTORY" IS NOT WAR PLAY.

Syracuse, N. Y., May 8.

For the second successive week, a new play was born at the Wieting here Monday night when "Victory," a melodrama de luxe, based on the novel of Joseph Conrad, had its first presentation on any stage.

Like "A Stitch of Time" which preceded it, the new play has a competent cast, but too much talk. B. MacDonald Hastings, the English playwright, is responsible for the adaptation. William A. Brady is the producer.

As presented Monday night, the play is too long. Some of the dialog can be cut without loss of interest. Despite the inference of the title, it is not a war play. All of the six scenes are located on or contiguous to the Island of Java, affording opportunity for tropical effects, of which John Cromwell, who evolved the settings, has taken advantage.

"Victory" is the first of Conrad's books to be dramatized. The characters are unusual, including a man and a girl who are thrown together by a twist of fate on an unoccupied island, and an odd assortment of ruffians, including a German hotel proprietor, a crook with a Sherlock Holmes air, an English cutthroat and a man, Pedro, who resembles a baboon. The absence of all comedy makes the enactment a bit too heavy.

E. A. Anson gives an excellent portrayal of Conrad's unusual hero, an idealist and a dreamer. The part of the rather forlorn heroine is fairly assumed by Alice Lindahl, who falls rather short of the emotional demands made upon her in the final act. Edward Ellis gives a good drug-soaked social rebel and woman hater. Carl Sauerman does the German hotel keeper very well, and Goffrey Stein as Ricardo is one of the best in the play. Others are F. J. Woods, Anthony Andrew and Edouard Durand.

The big climax is well preserved for the last act, and a strong scene ends the play.

\$4200 FOR ACTORS' FUND.

Lowell, May 8.

The annual Actors' Fund Benefit recently held in the Majestic added \$4,200 to the fund. Daniel Frohman, president of the fund, Miss Julia Arthur, E. H. Sothern, Miss Mary Desmond, Mr. and Mrs. Sidney Drew, John Harwood, Leo Brice, Barr Twins, Miss Alexandra Carlisle, Lady Chetwynd and Beatrice Noyes were among the performers.

HEAVY PRODUCTION.

Baltimore, May 8.

"Over the Hills," the newest Belasco production, opened here Monday with Frances Starr featured. The new piece is one of the heaviest which Mr. Belasco has put on in some time. Three baggage cars were required to carry the production.

RICHARD CARLE'S ITINERARY.

The Richard Carle Company, management of Max Spiegel, arranged last week to stay out until the first of next July, with a month's tour of the cantonments to preface a tour of the big southern towns for which contracts have been placed in the hands of Lewis Morton, who will also manage the Carle tour next fall.

FRANK SHERIDAN WITHDRAWS.

Frank Sheridan has withdrawn from "Three Faces East" and is under contract to Orr & Welch for "A Dry Town." At present he is ill.

Ethel Bentley Leading Woman.

Lowell, May 8.

Ethel Bentley has been engaged by Harry M. Goodhue as the leading woman of the Central Square Players at the Central Square to succeed Alice Rittenhouse, who has retired owing to illness.

Olive Wyndham and Jose Ruben.
"The Fine System" (Comedy).
15 Mins.; Interior.
Palace.

"The Fine System" is a comedy playlet by George Courtline, with a more or less unique idea cleverly written, but altogether too "refined" for general vaudeville consumption. Rewritten for vaudeville comics, giving them character roles and jazzing the lines with "fly come-backs," it would prove a riot. In its present form it is just a 15-minute dialog with no action. Miss Wyndham and Mr. Ruben play it well enough in its present shape, the latter with only a slight accent, but a foreign method of expressing himself, as, for instance, when he wishes to say four dollars and a half he describes it as "four dollars fifty." Husband is an author, and is busy writing when his wife enters the room and requests her monthly allowance. It is \$150. He gives her \$115 and says he has kept track of her numerous falls from grace during the preceding month and reads from notes the various recriminations, insolent language, rebelliousness, etc. "From now on you shall pay out of your own pocket for your own faults." She replies: "Give me the money or I'll throw myself out of the window." He proceeds to jot down for the current month: "For threatening to throw yourself out of the window, ten cents; for not doing so, \$10." She puts on hat and coat and decides to go home to mother. Returns and once more demands the \$35. He is obdurate. She finally confesses she must have it as she had signed his name to a note and it is due. He forgives her, gives her the money, and she explains she gave the note in payment for a lamp he had refused to let her buy. He asks to see it and she cries that she broke it bringing it home. Then having him won over she demands the \$35 he had fined her and gets it. Enter messenger with a C. O. D. package for \$35 containing the lamp. Curtain. All wrong for vaudeville, even to the curtain, as a stage-hand has the "tag" and the principals are left with nothing to do but hold the picture.

Conrad and Mayo.

Comedy and Songs (Skit).
15 Mins.; One.
Harlem O. H.

Both in tuxedo, but by dialect one is "Yiddish" and the other does a "Wop" character, switching to French near the finish. The former announces an impression of his girl Becky and how she spent her first day as a conductor, retaining the role practically throughout. The other boy makes several entrances to the "trolley" in the guise of different passengers. Becky's inability to collect fares, she having gotten but four nickels out of fourteen passengers, makes for most of the comedy. The "Wop" has two numbers alone. One with business of clothes was liked, but his idea of how three well-known artists (Warfield, Lillian Russell and Eddie Foy) would sing "My Sweetie" was not so good. For a finish the boys joined with a Chinese rag number, both in costumes, and it took them off to fine returns. In towns where the lady conductor idea isn't carried out, they may have difficulty in getting the comedy across. The act looks good for small time.

Charles Bradley.

Songs and Stories.
10 Mins.; One.

Young man in neat business suit opens with rag song, coon ballad, a few coon stories, patriotic comedy ditty and for encore (which by the way was not violently demanded), another patriotic comedy song. He is rather indistinct in enunciation. On the whole, an indifferent turn.

Jolo.

Arline Dell.
Songs.
10 Mins.; One.
American.

Arline Dell looks like a chicklet still in her teens and carries out the youthful impression through her mannerism, her voice even appearing to lack the maturity that the passing of years and vocal practice may bring out. Her voice is not lustrous nor voluminous, and her routine is not the strongest imaginable even for a little mite of femininity, who relies on several changes of costumes and songs that are of the querulous lyrical construction. What versatility was apparent was displayed when she wore a neat fitting little French soubretish outfit and sang about the American boy learning to say "Oui, Oui, Marie." This number, as well as the "I'm Afraid," are suggestive in the main, but are not being done to death, which may account for them being absorbed by Miss Dell. Little encouragement is needed at the finish for Miss Dell to recite a little fling at the Kaiser that helped her percentage at the American. Miss Dell also carries a pianist, who has a vocal number alone as well as an opportunity to hammer the piano for a few minutes.

Mark.

"Jazzland Follies" (8)

20 Mins.; Full Stage (Special Set).
Harlem O. H.

This is the first joint production effort of Robert Law, the scenic artist, and Ed. Hutchinson, of Australia. Aside from the financial investment

"The Dream Girls" (2).
Songs.
12 Mins.; One.
Fifth Ave.

A sister team, despite the billing. One girl starts alone at the piano, her partner joining from the wings, where she unlimbers a powerful baritone, a bit off key, but almost thoroughly masculine. She probably owns the voice naturally for she makes no attempt at feminine vocalling. Alone the same girl offered a ballad which drew down healthy applause, but it was too drawn out in rendition. The girls duetted at the finish with a wedding bell number and went off to good returns. The value of the act is the curious vocal possession of the one "sister." As framed now, however, that isn't enough to pull them onto the better bills.

Ibee.

Lee and Lawrence.

Talk and Songs.
12 Mins.; One (Special Drop).
23rd Street.

With new and smart patter, Lee and Lawrence use a drop showing a dock landing where a customs inspector is supposed to be giving incoming baggage the once over, with the woman just arriving and apparently under a tint of suspicion as a smuggler. The woman at times adroitly discloses a necklace she has brought over and also to show her skill "dips," the inspector for money, scarfpin and watch. There is a song and dance at the close just to wind them up for the getaway.

PROTECTED MATERIAL

VARIETY'S Protected Material Department will receive and file all letters addressed to it. The envelopes are to be sealed upon the back in a manner to prevent opening without detection, unless by permission of the owner of the letter. It is suggested all letters be registered, addressed to Protected Material, VARIETY, New York, and receipt requested. VARIETY will acknowledge each letter received. Full particulars of the "Protected Material Department" were published on Page 5 in VARIETY of Feb. 4, 1916.

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

MARCE LOEW CIRCUIT
(Jos. M. Schenck)
FOX CIRCUIT
(Edgar Allen)
MILES CIRCUIT
(Walter F. Keefe)
FINN-HEIMAN CIRCUIT
(Sam Kadd)

BERT LEVEY CIRCUIT
(Bert Levey)
SHEA CIRCUIT
(Harry A. Shea)
FEIBER-SHEA CIRCUIT
(Richard Kearney)
ALOZ CIRCUIT
(J. H. Alon)

PANTAGES CIRCUIT
(Walter F. Keefe)
B. S. MOSS CIRCUIT
(B. S. Moss)
GCS SUN CIRCUIT
(Gus Sun)
MICHIGAN VAUD. CIRCUIT
(W. S. Baile-Bald)

Mr. Law probably designed the black and white decoration consisting of a back drop and wings thus of exterior plan. "Jazzland Follies" consists of a fair bunch of jazz musicians, neatly dressed in suits of palm beach variety. There are also three girls, one Spanish dancer and the other two working as a sister team, they handling the bulk of the eight or nine numbers and also exhibiting the best part of the costume display; there are a number of changes. The "sisters" have fair voices, although one flashed something with "Somewhere." The newness of the act is everywhere apparent and considerable improvement is necessary if meant for the bigger houses.

Ibee.

Lloyd and McArdle.

Songs and Dances.
10 Mins.; One.
American.

Man and woman. Former is tall, towering head and shoulders above his feminine partner. Vocally the pair is nothing out of the ordinary, with dancing apparently their stock in trade. The man tackles a sort of eddieleonard "wah, wah" song without even announcing it as an imitation, and there wasn't a ripple when he finished Monday night at the American. The liveliest section is the closing, when the duo work up a dancing routine that was applauded at the American. A pop house act at its best.

Mark.

The 23rd Streeters rooted for them enthusiastically and apparently obtained a lot of entertainment from the turn.

Mark.

Nixon and Sans.
Blackfaced.

12 Mins.; One (Special Drop).
Man and woman. Use songs and talk. They finish strongly with their costume changes, the man putting on an exaggerated feminine outfit while the woman dons a fancy bellhop uniform. Act should thrive in the pop houses.

Mark.

23D STREET.

Tuesday night the audience not only comfortably filled the house but was noticeably appreciative. Jeff Callan, manager, is still ill, but his able assistant, Mr. Mullen, kept things running smoothly.

In succession appeared Mohel Fonda Co., opening the show, and Lee and Lawrence (New Acts), with Michel and Klug third.

Michel and Klug are not young fellows in appearance and are doing a bunch of imitations that bobbed up about the same time New York City started the first subway excavation. The whitening and the "cut fight" liberties with a skit, "The Job," which tries for comedy with a dash of bang and winds up with pathos through the police officer finding his long lost mother.

The Nippon Duo did nicely and finished up strongly, with the Japs in evening clothes and one doing a fat barrel juggling with his feet as he lay on his back atop the piano. Lester, Ward and Briscoe miss a comedy swing until the hunk, when the "half and half" travel by, with each member of the trio wearing two wigs and attached, caving them from falling from grace altogether. The act could stand a lot of living on the orchard. Leavitt and Lockwood did very well and were followed by Boddington and Grant who proved strong close with their bounding mat routine.

Mark.

PALACE.

There doesn't seem to be very much excuse for commencing the show at the Palace at eight o'clock. It is really a waste of the first two acts, as at that hour Monday night there were exactly 34 people seated in the orchestra. One not familiar with the habit of the patrons of the house would have laughed it would be poor business for the evening. As a matter of fact at 7.15 the entire orchestra was sold out.

Pathe Weekly opened, with Darras Brothers first turn. They are a pair of equilibrists attired in Spanish costumes who do some remarkable stunts in that line. First they do hand to hand and head to head work on the ground, followed by more difficult tricks on a flying (or swinging) trapeze. A head stand on the swinging trapeze is but one of the several difficult tricks.

Weston, the pianist, now has an electric fan blowing on him while he plays, one of his several bits of showmanship that commends him for vaudeville. His playing and his broken English announcements combined to put him over for a walloping hit, compelling a speech. Bert Melrose does his familiar table rocking act, augmented by "Mae," a young woman who sings and dances a bit. Olive Wyndham and Jose Ruben in a comedy playlet, "The Fine System" (New Acts).

Adelo Rowland scored a much bigger success than her efforts warranted Monday night. She was quite apathetic and listless, and this, together with her peculiar mood of talking through her teeth, made her seem non-magnetic. She was loath to contribute encores, but at the finish someone started a demand for her "Kit Bug" success, yelling that the Australians were there. As they occupied a couple of boxes the audience joined in the demand and she rendered it minus "Olla" as mechanically as was possible under such favorable conditions. At times she projects her magnetism across the vaudeville footlights with excellent results.

McIntyre and Heath were given a royal welcome on their entrance. They offered "On Guard" for their repertoire, a rare treat in blackface croonery, but the act itself is hopelessly old-fashioned and shows the progress made in modern vaudeville. But it is not the act but the artistic nonsense perpetrated by these masters of the art of negro delineation.

Bessie Clayton had to open after intermission, there being no other available spot due to the layout of the bill. She was further handicapped by the curtailed time of her dancing space due to occupation of the rear of the stage by the cage used for the animal act. Miss Clayton is in a class by herself as a dancer. Her triple cuts are clean and sure and her toe work inimitable. The Moconia's original stepping, together with the general routine of the act, earned for it a generous allotment of applause and bows.

El Brendel and Flo Hurt in a crossroad, dancing and pantomime skit in "one," wherein Miss Hurt feeds Brendel's Swede boob characterization, secured laughs at the beginning and end of the turn, but the act sags a bit in the centre. Hurt should make his change to the misfit dress suit in faster time and get to the finish a minute or two quicker. George Marek and his lion act is a wonderful turn for vaudeville. But it is not as effective as when he played it in Europe. There he used no whip, enacting his fight with the wild beasts solely with his walking stick and a wicker chair. At that, his handling of the beasts and the novelty of presenting such an act in the form of a drama entitled to unmitigated praise.

Jolo.

FIFTH AVENUE.

A fair show for the first half with no particular punch, although there were several big time turns present. Warm weather Tuesday evening did not interfere with a good house being in, but as the proceedings were unexciting, the audience was not overly stirred to animation, which was just as well.

The hit of the bill fell to Walters and Walters, a ventriloquist couple, on third. The two kid dummies were made amusing, but a really clever performance was given by the kid with an infant bit. Her imitation of a squalling babe could hardly be improved on—except by the real thing. The house considerably enthused over Miss Walter's work.

William Gaxton and Co. followed with 8. Lay Kaufman's novelty playlet, "Kisses." Mr. Gaxton handles his role cleverly and makes an excellent appearance. His support E. Fair, the woman almost to be considered "Kisses" in their contrast. "Kisses" is a novelty quite apart from the ordinary playlet.

Swor and Avey with their blackface comedy were next to closing, there winning nice returns and supplying much needed laughs. Ahead of them were the Lovengren Sisters and Neary Brothers, also employing burnt cork, which caused Michael Burke, the house's illustrated songstress, to be located between the two acts as a sort of buffer. The four-act got something with the dances. The Neary boys might well obtain new costumes for the blackface bit, for the present rigs are very much the worse for wear, although the screen is over.

Horton and La Triska closed the show, not an easy spot for so quiet a turn. Yet they held the major portion in. While the routine is the same, the act has been freshened by a new entrance with both members coming from cabinet. Horton dresses in doll fashion, but once leaving the cabinet discards the "auto-matic" costume to handle La Triska. Nestor and Avey, of the many discarded developments in their singing routine, opened the show nicely. "The Dream Girl" (New Acts) were second.

Ibee.

RIVERSIDE.

Monday being the first warm day thus far this year may have been why attendance was markedly off at night. The rear half down stairs was sparsely tenanted. About half way back a gap was noticeable. That was because a party of 50 "Anzacs" (Australians) soldiers who are visiting the city, were invited guests, but failed to turn up.

The bill was a light affair but entertaining after it hit its stride. There were three single women present. All did well. A slight program shift was made at night, switching Catherine C. Hayward and the bill-board stars from closing to opening intermission. This moved the other three turns in the second section down one position.

There was a punch to the finish of both portions of the bill. Helen Ware closing intermission and Herman Timberg's production (head-ending the proceedings). Mrs. Ware (head-ending) was moved into the show after a change (lined) was made so that first had Christie MacDonald billed to appear in a new turn. The stirring appeal of Miss Ware's playing in the one-character playlet, "The Eternal Barrier," was accorded the attention of the entire house, and in spite of the lighter attendance it won as big a reward as its premier at the Balace last week, the star again being called in front of the curtain.

Timberg's turn is a "young musical comedy," as he bills it. That he gathered the quintet of good looking misses who in addition to appearance and liveliness can play violins, is an accomplishment in the military feature. The number is the Same Good-bye number is backgrounded, for it is the girls who put the number over. Timberg scored in his agile stepping, mostly of the near-the-floor variety, and the act pulled healthy appreciation.

Lydia Barry did very well on fourth. She might bring the picture version of her "vaudeville dream" number up to date, and her billing calls for a repertoire of songs which she has apparently discarded. A card announcing the widow bit was shown, but Miss Barry eliminated it—maybe because of the temperature. She gave a ballad at the finish, and it took her off to return strong enough for encores.

Anna Payne, with odd costumes, curious settings and a pair of remarkably educated arms danced her way to large favor second after intermission. Hers is a dancing routine quite out of the ordinary. Miss Payne was on the bill at the Riverside several weeks ago when the Navy Jazz Band finished a sensational appearance. She left the show after the matinee there because of the bill's length.

Jimmie Watts and Co., following her, looked something like a burlesque on the Payne turn but "A Treat in Travesty" won out on its own merits, the toe "dancing" of Watts being especially funny. The two acts fit so well that they should be coupled similarly elsewhere.

The billiardists' turn, the proceeds from which are devoted to patriotic purposes, is a quiet novelty. Albert Cutler still handles the turn and announces the various trick shots. Miss Hayward was in good form. Instead of Maurice Daly, the new beautiful cue wizard, Walker Center left the show after appearance, and he sure "showed something."

Mrs. Gene Hughes and Co. were third with "Gowns" which went fairly, considering the weak support. Frank Ward with a novelty single was second, and liked. Billie Potter, and Effie Hartwell opened the show with their stunts and neat acrobatics. *Idee.*

ROYAL.

The current Royal program contains but seven acts, the most likely reason being the presence of the Joseph Howard's Mutual Revue. It was placed to close the evening and from a general entertaining standpoint easily secured the applause hit of the evening.

Attendance was somewhat light, usually the outcome of Monday evening, but to make matters worse, the sudden arrival of warm weather also appeared to have its effect. However, it was not as bad as anticipated by the management, and when the bill got under way a fairly good house was noticeable.

Nothing around opening caused any real commotion until Jimmy Hussey, assisted by William Worsley, appeared on the 4th position, encountering little difficulty in procuring gratifying laughs and applause to warrant him departing the early winner of the evening. Notwithstanding numerous of his "gags" were rather softly spoken, the auditors seemed to gain the humor through his antics, consequently Hussey appeared to continue to get to it, but abruptly and completely compelling him to offer a short speech before departing. McDevitt, Kelly and Lucy, in the preceding spot, caused an outburst of appreciation at intervals, but failed to keep up a continuous run, especially around opening. It was the dancing more than anything else that proved satisfactory.

Greene and Parker were placed entirely too early to derive the real fruit of their offering, the "No. 2" spot seemingly proving detrimental to their opening dialog. Fortunately they gradually impressed with their proceeding talk, with a double ditty tapping things sufficiently well to gain a standing ovation against odds, concluding them. The Levoloes were programmed to open, but were replaced by Bossy Clifford in "Art Impressions." Miss Clifford is prettily surrounded by numerous colorful stereopticons, the pleasing effect adding in holding attention, something a "light" act is really intended for. Therefore it fulfills its purpose admirably.

Ivan Adler, assisted by a company of four, presented "Maude Taylor—Waitress," just prior to intermission. Little consideration was given the early section, mainly through the dialog and action, neither appearing to carry any weight in the production at the time.

The piece, however, gradually increased, aided considerably by the working up of a reconciliation between mother and son, the entire story hinging upon that particular point. The setting is immense, being realistic as possible, even to the carrying of a Ford automobile set in the center. During intermission a 4-minute man spoke.

Little Billy opened the second half in excellent fashion, getting a reception upon his entrance that assured him a safe passage throughout the remainder of his specialty. Billy has not changed his offering to any extent, but the bits rendered can possibly find in any house. His closing dance number afforded the patrons unusual pleasure, and they did not hesitate to express their appreciation with an outburst of applause that called for a number of well-earned bows.

The Howard Revue then showed, the early numbers securing a few encores, being helped somewhat by the extreme gowns worn by Miss Clark. They would undoubtedly prove more attractive were her hair worn up instead of braided, for the hats especially look as though they were made to be worn that way. The auditors remained intact, with Howard securing continuous receptions with his various popular song successes.

AMERICAN ROOF.

It seemed coincidental that with the registration of the hottest May sixth in the history of New York, the show on the American Roof was about as exciting as the weather. What appeared as the forerunner of a sizzling hot summer seemed to have its effect on the show to all appearances.

Lloyd and McArdle (New Acts) opened with the Four Roses doing fairly well in the second position. The latter have practically the same routine that became familiarly known when the "rosebud types" of dancing-acrobatic girls first landed on these shores from the other side of the Atlantic. Their act caused intermittent laughter with their opening conversation, with the finale bringing them up strong for encores through an unexpected comedy twist that is surefire. As they are harmonizing on grand opera strains, a little dog, carried by the mate Thornton, yawns a few times and then breaks into several howls that sounds strangely discordant with the voice register.

Jackson and Wahl were well received and this combination show some excellent teamwork. One song used by Dorothy Wahl is a "blue boy" and as such, was received with enthusiasm on the Roof. The act did very well on a bill that already has caused interest in vocal waters and which surged and seethed all the more as the bill progressed. The Maxwell Quintet turned loose another flood of songs and dished up some old jokes a la minstrelsy which gained a few more friends. Two sections of the turn stand out, with little else hanging on the borders to command it.

After intermission appeared Adeline Dell (New Acts). Arthur Havel and Co. were a refreshing treat with their comedy sketch which had a song or two that didn't go amiss, notwithstanding the flow ahead. Carson and Willard seemed lost without their special props, the comedians inserting a little bit with a blackboard demonstration of the "Lucky bond that Jack bought," which made an impression, but was a weak sister compared with the results their "1917" painted layout might have obtained. Their first song will have to be changed somewhat, now that the Third Liberty Loan drive is finished. The Wilton Brothers haven't a flashy routine, but what they do is neatly done and of a pleasing calibre. When the Pathe pictures were shown and there as big as life was the group of Pershing troopers who had received the French cross of honor, the familiar smiling likeness of the big vaudeville man, Corporal Milo H. Plant was easily discerned in the top row of heroes. *Mark.*

HAMILTON.

Serkt. Arthur Guy Empey's "Over the Top" picture and the Dancing Contest were the main reasons for the big attendance at the Hamilton Monday night. The show for the first half which was cut down to five acts owing to the special features was nothing exceptional and just passed along quietly.

James and James, in the acrobatic rehearsal, opened and gave the bill a nice start. The boys worked with plenty of snap, got a good number of laughs for their comedy rizzling, and scored a well-earned hit. "Liege," or Nite Leisep, the card manipulator, had the audience guessing with his tricks. Cameron working in "two" with a special drop to represent a millinery shop, did four character numbers. Miss Cameron has a girl working "straight," as the owner of the shop, Mrs. Cameron enters in different characters to purchase hats. Each bit has a song to accompany it. It is best the final number. The turn seems too long and another "straight" worker might aid it. The Hearst Pathe News Pictorial Interacted and was followed by Ed and Little Ford. The couple are good dancers, but waste too much time before getting down to business. The team carries three special drops, which look good, but even those who like the special features were bored. "Pop" is added and one or two songs dropped. Browning and Dawson closed and scored, but Dallas had to be depended upon to get the men a couple of encores. The Dancing Contest and the feature rounded out the bill, closing at 11.10.

HARLEM OPERA HOUSE.

Business fell off a bit Tuesday night, owing to the change in the weather, and might have been smaller if the evening had no special feature. Tuesday is Oriental night when 25 prizes are distributed to holders of lucky numbers, obtained when purchasing tickets.

The fad, otherwise known as Country Store Night, was tried at a number of other theatres, but did like all other things, except at the Harlem Opera House.

Mr. O'Donnell has the right idea in continuing this throughout the summer months. It will undoubtedly help along business.

The show for the first half was a good one. The Three Bobs with their dog furnished the comedy, scored in the opening position. The men work hard and have a fast routine of club juggling tricks, which should land them an opening spot on the big time bills. Josephine Sabel, in black evening gown, started slowly but finished strong with a melody of old-time airs, which she announced she had sung 20 years ago. Miss Sabel also added to her applause by inviting the audience to join in the choruses, and for an encore sang the French anthem.

Mr. and Mrs. Norman Phillips in a comedy playlet by Hugh Herbert scored on the good work of the young couple. The old man's part is also well handled. The sketch at present is a little draggy at the beginning, but otherwise all right. A Mack Sennett comedy and the drawing for prizes split the bill in two, and followed by Weber and Rednor, the couple are a pair of little dancers, make an exceptionally neat appearance and know how to use a strong number. Mr. Weber's solo dances are nicely done, as is his partner's song, "Follow the Boys." Miss Rednor makes three changes, looking stunning in all. Both finish with a "jazz" dance which went over strongly.

Jack George and Co. got good returns for their comedy singing and talking skit. The black parson's bit done by Mr. George was well liked and the couple closed with harmony singing, which sent them over. Those French Girls closed and held 'em in.

SHOWS LAST HALF.
FIFTH AVENUE.

The heavy downpour of rain undoubtedly affected business last Friday night, although along toward nine o'clock, when it moderated, the house began to fill up comfortably, if not to capacity.

The Liberty Loan collectors had a comparatively easy time of it, through making a drive for subscriptions of small denominations, counting on securing a larger aggregate in this manner. Mabel Durke, who is permanently domiciled at the theatre, where she renders popular songs illustrated by moving pictures, checked every bid, and she announced she represented an unrevealed client who would match every subscription made. The total for the evening was \$17,500, making the gross for the Fifth Avenue up to and including Friday night, \$520,150. Through the audience and onto the stage marched a company of marines reinforced by three Australians. Andrew Mack brought on the child he uses in his act and the kiddie did a cut dance to the tune of "Darktown Belle." She then went through the audience soliciting subscriptions. Allied flags were auctioned off, and so on. The majority of those present seemed to feel that it was expected of them to buy just one more bond.

The Four Nelsons, one juggler and diabolists, have some original manipulations, and offer a fast turn with no stalling. They made a lively opening number. Charles Bradley (New Acts).

Henry B. Toomer and Co. in a "hick" backstage playlet by Aaron Hoffman, was well liked. It is well written and well played. Andrew Mack, with Jack Malloy at the piano, alternates his singing with Irish stories, and for an encore announces a patriotic song written by himself, "Grab a Gun and Show the Hun America Made a Man," the verses in recitative and a singing chorus. Very effective, etc.

Adrian, blackface comedian with an emphatic delivery and good enunciation, employs a lot of Henry Lewis' discarded material, devoting the major portion of his time on the stage to utilizing "stage hands" in overalls for perpetrating a lot of "improvised" entertainments. He probably carries two or three turns, one of them springing a surprise by rendering a ballad first in baritone voice and then as a soprano. The act is always a riot in the three-act day.

Bernie and Baker, two boys, violinist and piano accordionist, have developed an effective act of humorous crossstalk and comedy improvisations, etc.

AMERICAN ROOF.

As a whole the last half last week looked up typically pep time, with one act of "wisely workers" doing some stuff that has been seen repeatedly in the blazer houses. There was a Liberty Loan period that had Eddie Foy making a red hot speech that was backed up by the American army officer making an earnest appeal for the folks out front to buy bonds. Manager Potsdam also got into the running, and a salt-factory total was stacked up for the evening (Thursday).

The Robinson Duo, xylophonists, opened and held attention with their routine. Nixon and Samuels, New York, were followed by the Three Harashima Japs who did acrobatic routine gracefully. Buzzell and Parker have improved noticeably in their work, although they still hang on some of their first routine that could be eliminated. Those Five Girls could stand a lot of improvement, there now being a noticeable sameness of numbers. Larry and Nell, who did well with their vocal turn, although the woman could omit that cackled laugh which she uses intermittently, and isn't as funny as she imagines. The man has a splendid voice, and of pleasing range.

"His Lucky Day," with the cast changed since last seen in the neighborhood, got along fairly well with its croaky theme, although its entire aspect suggested "small time." Hall and Guilda closed with a dancing routine that relied more on individual numbers than anything else to sustain favor, although a series of spins, with the woman being whirled by the man, brought them the biggest returns. *Mark.*

HAMILTON.

Although the bill for the second half was one of the best seen at the house in some time, attendance was below the regular Friday night crowd. The Liberty Loan subscription was limited to 45 minutes, which seemed like a short intermission, and not only had the show over in nice time, but also left the patrons in a mood to appreciate the acts following the delay.

The Sacks opened with their bag-punching exhibition. They could improve by going into action more quickly. Their try for comedy at the opening drags the act. Frank Gerard, or Frank Meisel (billed as a Wizard of the Violin), did nicely second, but he is not what the program calls him. There is nothing exceptional in his present repertoire to warrant better than an early spot on the big small time bills.

Jos. E. Bernard and Co. in "Who Is He?" hung up a solid hit.

Following the Semi-Weekly News pictorial and sale of bonds the American Comedy Hour cleaned up in a way all their own. The act, not as good as it formerly was, still continues to score strongly on the small time. Emma Francis and Her Arlanes in songs, dances and acrobatics passed, and would have done better closing. Cardo and Nell, corking singers, found trouble following the quartet. "The Seal of Silence," film, brought the evening to a close.

HARLEM OPERA HOUSE.

An appreciative house was in Friday night of last week for a rather good bill. Downstairs business was excellent, but a trifle off upstairs, the Liberty Loan drive accounting for that. The Harlem Opera House was one of the leaders in getting subscriptions, due to the splendid work on the part of Sol Levoy, who was doing duty in three houses on the 1st. The house went close to the \$500,000 mark—a great record for a pop theatre.

Several hits were earned with Tom and Stasia Moore and Harry Hines in the van. The Moores, with their brogue, gags and songs were good, and the house could not get enough. Hines, next to closing, cavorted about with his mixture of "nance" and intimate stuff, Harry being just as sure in scoring.

Burt Johnston and Co., who preceded Hines with "Bluff," their musical skit, scored. Burt's brand of fun and his dancing provided the turn's strength. Lerner, Ward and Briscoe were third. The names on the back drop add a little mixture, and the presence of "Ban Schaefer" among the songs is a laugh to the wise ones. Both the men in the appear in need of fresher footgear. "Lucia," sung as a novelty, send them off to a nice hand.

Jazzland Follies (New Acts) closed the show. Conrad and Mayo (New Acts) were fourth. The Three Carsons with banjos and accordions opened the show. *Idee.*

ENTERTAINERS' EXPERIENCE.

(Continued from page 5)

Shells were dropping around the trenches on an exact range, but did no material damage in his vicinity. When they returned at night, Mr. Walker said, they had to select a certain time when the roads were not being shelled. It is the order of things at the front to shell the road at night by both armies to prevent supplies being brought up.

Mr. Walker mentioned the observation balloons called "sausages." He said one observer brought down a map giving every detail of the German lines within view. Mr. Walker mentioned the incident of General Siebert having entered a cottage near the front, a German observer noticing the staff of officers. Within a few minutes after the general and staff almost immediately departed the cottage was wrecked by German shells.

It will be a luxury abroad now, Mr. Walker believes, for entertainers compared to his lot in the early days of the American invasion over there. "But to any one of a sporting and philosophical disposition a trip to France as an entertainer is going to be a pleasure," he added.

France was Mr. Walker's second experience as a war entertainer. In '97, at the second Matabele action in South Africa, he entertained the English soldiers. Mr. Walker is an Englishman by birth. He has been over here for several years and was stopped from enlisting through his age—48.

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.

Springfield, April 30.

Editor VARIETY:

We have five lots in Flint, Mich., and we offered them to the Government, to give to some school or person for growing vegetables as a war garden.

We give them the use of the land for the duration of the war, free, and whoever gets it can keep all the profits from it, as in our line of business we cannot be there to do it ourselves.

There no doubt is a good many performers who have land idle some place and could offer it the same way we did.

Henry and Adelaide.

Enclosed answer we received from the Agricultural Bureau, Washington, D. C.:

DEPARTMENT OF AGRICULTURE,
OFFICE OF FARM MANAGEMENT,
WASHINGTON, D. C.

April 23, 1918.

Mr. Dick Henry,
c/o Henry & Adelaide,
Logansport, Ind.

Dear Sir:
Your letter of April 13 addressed to this Department has been referred to me for attention. I note the fact that you have four lots in Flint, Mich., on which the soil is suitable for raising vegetables, and that you wish to turn this land over to the use of some school or individual to grow food products. Our Farm Help Specialist in Michigan is Mr. A. B. Cook, Owosso, Mich. I would suggest that you correspond directly with him. I think he will be able to make arrangements whereby some suitable person or school children can avail themselves of your generous offer. Very truly yours,

Agriculturist.

New York, May 4.

Editor VARIETY:

It has been brought to our notice that in your issue of VARIETY of the 3rd inst. we were accused by Mr. Walsh of Keith's theatre, Paterson, N. J., of absolutely refusing to do our share in selling Liberty Bonds.

We went out for two nights in our make-up and evening gowns and we felt very uncomfortable going through the audience as they seemed to be more interested in our make-up than they were in buying bonds.

We suggested to the stage manager that we would go out the following evening in street clothes without make-up, but he said that was impossible, as we wouldn't have time and incidentally asked us if we were "Germans."

It naturally peeved us very much to be accused as such and we flatly refused to go out after that.

We have done our share in buying and selling bonds; in fact, we have very close relatives now in the service, and we are both Irish-Americans.

Shirley Sisters.

No. 1 (Presbyterian, U. S. A.) General Hosp., B. L. F. France.

April 13, 1918.

Editor VARIETY:

We should like to ask your readers through VARIETY if they won't send us some of their old material of any kind—sketches, gags, jokes, monologs, songs, even plays—anything, in fact.

We are on active service over here in France and while we have plenty of talent and facilities for production, still we have no material to produce.

We certainly will appreciate anything you may do for us in that line.

J. S. Lohenthal,
(Low and Johnson.)

ILL AND INJURED.

Axel Mirano is expected to leave the hospital this week, recovered from his recent fall at the Hippodrome. Henry

Casey, injured at the same time, is now out. Evelyn Lorraine, one of the girls on the "Slovak" in a Hip scene who fell out of her chair on the face of the clock, about 25 feet above the stage, making the fall two months ago, visited the Hip in a rolling chair Tuesday, at the same time Peter Clark, a flyman who fell down from above some weeks ago, also returned to the house.

Pearl Seklir, for six years secretary to Henry Miller, was stricken by appendicitis three weeks ago and reported for duty ten days later, whereupon Mr. Miller packed her off to Atlantic City for an indefinite vacation at his expense.

Anne Cody (Orth and Cody) has recovered from vocal strain, incurred in working for Liberty Loan subscriptions in theatres and because of which the act was forced to lay off for a week and a half.

Dunedin Duo were out of the Hippodrome bill, San Francisco, last week through Myrtle Dunedin being compelled to submit to an operation at a local hospital. The male member worked alone Sunday, but withdrew from the bill Monday.

Ed Redding, with Billy Reeves, was unable to appear with act at the Orpheums, Vancouver, Seattle and Portland on account of illness. Percy Bronson (Bronson and Baldwin), on the same bill, appeared in Reeves' act in Redding's place.

Marion M. Wenecor, private secretary to B. S. Moss for the past three years, returned to her desk last Monday after an absence of five weeks. She was operated upon at the Polyclinic Hospital a short time ago.

Mme. Jene, who was injured by a speeding motor car last week, at 34th street and Park avenue, New York, is under the care of her physician, confined to her home with a badly bruised arm and shoulder.

Jos. Lertora returned to "Going Up" Monday night, after being laid up for some time with blood poisoning. During his absence his part was played by David Quixano, who has been drafted.

Mike Sacks, the principal comedian with the Marcus Musical Comedy Co., is still indisposed, having contracted a touch of pneumonia.

Lady Agnese is confined in St. Vincent's Hospital, New York, having been operated upon for gall stones. She is recovering slowly.

Jack Singer, after bordering close on an attack of pneumonia, is able to be out and around, but still troubled with a heavy cold.

Archie Spencer, one time treasurer of the New York theatre, went to the Adirondacks last week suffering from tuberculosis.

Joe Lane goes to a local hospital the latter part of the week to have his tonsils removed.

Louis K. Sidney, manager Jamaica theatre, after a several days' illness, has returned to active duty.

Joe Le Blang, the ticket broker, is on Broadway again after a week in the hospital, where his foot was treated.

Harry McRae Webster, after a week's illness, is considerably improved.

Grave fears are entertained as to the recovery of Paul Swinehart, who has been very ill with pneumonia.

Frank Metzger is ill in New York following his road season.

Frederick Thompson, who has been ill, is reported as noticeably improved.

Joe Vion is out of the hospital. He was in for a severe attack of boils.

CABARETS

Buffalo cafes and cabarets are staging their big drive to regain the right to have dancing, recently denied by the mayor after it had been allowed for some time and with financial benefits to the cafe men.

Hans Geyer, of the Teck Cafe, one of the highest class "after-the-show" places in the city, appeared before the council Monday in support of his petition to have the city ordinances amended so dancing will be allowed in hotels with less than fifty rooms.

The Buffalo Federation of Churches was arrayed in opposition, while a claim of discrimination was set up by the petitioner, who contends that the present ordinance has taken after-theatre parties desiring dancing away from the cafes and has given them to downtown hotels, where dancing is allowed. The Rev. Thomas O. Grieves said that the ordinance might be a wee bit discriminatory, but that it was fearful that if restrictions were lifted the low-down cabaret would thrive again as it did for several years. He suggested that the section permitting dancing in hotels on the same floor where liquor is sold be repealed. The Schoellkopf Holding Co., owners of the Teck Building, was represented and lined up with Mr. Geyer. Counsel said they were not out to stop dancing in downtown hotels, but they did claim the same privilege should be extended to Mr. Geyer and hotels having less than 50 rooms.

The council deferred decision, and will report next week. Indications are that the restrictions will be lifted somewhat, but not to the extent that the cabaret will come into its own again.

Max Rivera, the noted French ballroom dancer, is back in Paris after an adventurous time following his escape from Bucharest, Roumania, through Russia. While in Russia, one of his dancing partners left him to marry the revolutionary leader, Kerensky. Rivera was in Russia during the revolution and imprisoned there, but also escaped from that country. He was obliged to take a long circuitous route from Petrograd to Archangel, thence by boat across the White Sea to Yardo in Northern Sweden and then by coastwise steamer to Bergen, going from Bergen through the North Sea to Scotland, taking train and channel boat to France. His experiences were many and all exciting ones. He has been honorably discharged from further service in the French Army. Rivera has a brother who is an officer at Verdun. His father is the recently retired Prefect of Police of Paris, an office he held for many years. Rivera during the past five years has had dancing engagements at the Palace Operette, also L'Aquarium, Petrograd (he danced before the Czar a couple of times by special command); at the Olympia, Paris, with Mistinguett, also at the Comedie Royale and at the Femina; at the Casino Municipal, Nice; Hotel Negresco, Vichy; Trianon de Milan, Milan (Italy), and he is contemplating a professional visit over here. Rivera is said to be a handsome fellow of polished manner and a finished dancer. The Parisian papers have devoted much space to him and his movements of late.

Chicago is through as far as the cabarets have anything to do with jazzing up that town. The Chicago Common Council passed a resolution Monday abolishing the special permits during the war and about the same time Judge Foell refused to enjoin the city from interfering with Terrace Garden (Chicago). The court said the ordinance was beneficial to the public and he would regard it as valid. With en-

tertainment, music and dancing all widely separated from liquor in any one spot, Chicago now ranks with Mt. Vernon or Elkhart as an all-night resort. Even the picnics in the wildest town of the west must either pass up the booze or dancing during the summer. Of course in Chicago only the summer has picnics, with the winter's only picnic for a Chicagoan, a trip to New York. All Chicagoans say, they come to New York "on business," i. e., the business of getting away from home and getting away with it.

The restaurants and hotels made a formidable showing in the Liberty Loan campaign, running up a large total gross. One restaurant, Reisenweber's, got an all-night license out of the Drive, remaining open Thursday night (May 2) until six a. m., and selling Liberty Bonds as late as five in the morning. Reisenweber's sold \$150,000 worth that night. Its total sales on the campaign exceeded \$1,000,000, with its quota as distributed by the hotel men's committee, \$100,000. The restaurant was made a sort of headquarters for the boys of the foreign contingents in town last week, particularly the Australian band of about 500, over whom New York made a large fuss, also the French and our soldiers from General Pershing. They greatly aided the sale of bonds in the restaurant.

The city of Chicago, Mayor Thompson and Chief of Police Alcock were named defendants last week in a bill for injunction filed in the Superior Court by the Morrison Hotel to prevent the enforcement against the Terrace Gardens of the new cabaret ordinance passed by the city council. According to the petition the hotel claims that the restaurant does not fall under the provisions of the new ordinance; that it is not a cabaret as described in the ordinance, as no dancing by patrons is allowed. It further points out that the bar is in a remote part of the hotel, away from the dining room. It is expected a number of other cabarets will follow suit.

The Shelburne at Brighton Beach, which will formally open the summer season Decoration Day week, has not decided just what kind of a free show it will give on the floor of the dining room. With Henderson's foregoing the free girly exhibit this summer, the Shelburne has the Coney Island field about to itself in the way of a revue, excepting the special type of free entertainment given at the cabarets.

The owners of three Barbary Coast, San Francisco, resorts have been cited to appear before the Collector of Internal Revenue to show cause why they should not be prosecuted for violating the internal revenue cabaret tax law.

Ruby Dean was tried and acquitted in Chicago last week of the murder of Dr. Leon H. Quitman in that city last September. At the time of her arrest it was alleged Miss Dean was a cabaret entertainer.

The Big Four, with the Al Reeves burlesque show, were placed by Rush Jermon for the new Reisenweber Shelburne Hotel revue at Brighton Beach. Earl Gates will also be with the revue.

The Odeon Cafe, San Francisco, is now using all principals. Dot Posty (formerly of Gordon, Posty and Manzell) opened there last week.

Georgie White and Jack McGowan joined the Century Roof show Monday. Two new numbers were added.

<p>Greenville, S. C. GRAND (ubo) (Spartanburg split) 1st half The Bandys Monroe & Maguire Lew Welch Co Fay Cooley & Fay 3 Eddys</p> <p>Hamilton, Can. LYRIC (ubo) Harrah & Jasmullina El Clevie Willie Knibbo Co Comfort & King Ethel McDonough (One to fill) LOEW (loew) Luddy & Luddy Edah Deldridge 3 Durkin Girls "Pretty Soft" Thos P Dunne Bernardi</p> <p>Harleburg, Pa. MAJESTIC (ubo) Greenley & Williams Hamilton & Gordon Kenny & Hollis "Submarine F-7" 2d half Dance D'Art Huh Blant Willard & Willson Hanson & Vill 4 Clayton the Mystic</p> <p>Hartford, Conn. POLIS (ubo) Frank Shields Sweeney & Rooney "Money or Your Life" Alexander Kids Van & Belle 2d half Will Morris William Cutty Emerson & Baldwin J C Mack Co Fay & Jazz Band PALACE (ubo) McRae & Cleg Rose & Moon Hippodrome Four Eddie Miller Duo "Melody Garden" 2d half Hector Embs & Alton Stone & McAvoy Page Hack & Mack</p> <p>Hattiesburg, Miss. CANTONMENT (loew) F & R Warner Octavo Delmore & Moore Hal Langdon 3 Casson & Sherlock Sis 2d half 3 Robins Rosamond & Dorothy Douglas Flint Co Foley & O'Neill Lyons Trio</p> <p>Hazleton, Pa. FEELAYS (ubo) 2d half (9-11) Cantwell R & Mar Brennan & Murley Cycling McNutta</p> <p>Hoboken, N. J. LOEW (loew) King & Rose "3 Minstrel" Wm Lytell Co "Walters & Cliff Sis" O'Connor & Dixon 2d half Orben & Dixie Townsend & Warbur Co Conroy & O'Donnell Carroll Troupe</p> <p>Houston, Tex. PRINCE (hlp) Sinker & Danc'g Dolls Tai Ling Sing Jack Kennedy Co D Harris & Variety 4 Lottie Mayer Co MAJESTIC (inter) Ruble Troupe Lambert & Fredricks "Honor Thy Children" Rae Ball Odvia Herbert Clifton The Le Grohs</p> <p>Indianapolis KRITH'S (ubo) Kanawha Japs 1st half Perola Sextet Harry Tiehe Bob Matthews Co Larry Rolly Co Billy McDermott Derkin's Animals LYRIC (ubo) Jack LaVier Skelly & Heit Dean & Sor Girls Chas Wilson Klutzing's Animals</p> <p>Ithaca, N. Y. STAR (ubo) Jewett & Pendleton Steve Freda Brown's New Review 2d half Gaffney & Dale 3 Norris Sisters Farrell Taylor Co</p> <p>Jacksonville, Fla. ARCADE (ubo) (Sunday opening) (Savannah split) 1st half Sterling & Marguerite</p>	<p>Templeton G & Holt Maria Hamilton Co Sosman & Sloan Breen Family</p> <p>Johnstown, Pa. MAJESTIC (ubo) (Pittsburgh split) 1st half "Now-a-Days" Gear Marks Co Viola Lewis Co (Two to fill)</p> <p>Joliet, Ill. ORPHEUM (wva) 2d half The Hennings Adams & Thomas Walter D Nealand Co Lillian Watson Gardner Trio</p> <p>Kanawha City, Mo. ORPHEUM (Sunday opening) Frank McIntyre Co Felix Adler 3 O'Gorman Girls Maud Earl Co Phina Co Albert Donnelly Santli</p> <p>PANTAGES (p) (Sunday opening) Steiner Trio Denis-Shawn Dancers Owen & Moore Countess Verona Lawrence Johnston Co Billy King Co</p> <p>Knoxville, Tenn. BIJOU (ubo) (Chattanooga split) 1st half Barber & Jackson Mr & Mrs H Emmett "Janet of France" "Dream of Orient" (One to fill)</p> <p>Lafayette, Ind. FAMILY (ubo) Jean Herries Mack & Mayhelle 2d half Clark & Adler Bert Draper</p> <p>Lancaster, Pa. COLONIAL (ubo) 2d half (9-11) Nolan & Nolan Hennings & Mack Pike Scott & Har Millard & Marlin</p> <p>Lansing, Mich. BIJOU (ubo) (Sunday opening) (Flint split) 1st half Musical Gerald Brierley & King "To Save One Girl" Old Time Darkies 5 of Clubs</p> <p>Little Rock, Ark. MAJESTIC (inter) Mito "4 Husbands" (One to fill) 2d half Lutz Bros Daniels & Walters Hodges & Tynes</p> <p>Logansport, Ind. COLONIAL (ubo) Conney Sisters Clark & Adler 2d half Fern Richey & F Walman & Berry</p> <p>Los Angeles ORPHEUM Leona La Mar Burley & Burley 3 Natalie Sisters Geo Damerall Co Macart & Bradford Wheeler & Moran Haruko Onuki "In the Zone" PANTAGES (p) Mary Dore Kahler Children Huger & Goodwin "Fall of Rheims" Gilroy Haynes & Mont HIPP (ash)</p> <p>Montgomery, Ala. GRAND (ubo) (Sunday opening) (New Orleans split) 1st half Espe & Dutton Texas 4 "Village Tinker" Demarest & Doll The De Macons</p> <p>Montreal PRINCESS (ubo) Bennett Sisters Jennings & Mack Reumont & Arnold Kathryn Murray Santos & Hayes "Night Boat" Adler & Ross LOEW (loew) Marlette's Manikins Gertrude Rose Munford & Thompson Mr & Mrs S Payne American Comedy 4 Nat Nazarro Co</p> <p>Nashville, Tenn. PRINCESS (ubo) (Louisville split) 1st half Clinton Sisters Moore & Hsager Nash & O'Donnell Mayme Gebraus Co The Floingies</p>	<p>Marshalltown, Ia. CASINO (abc) 2d half 4 American Beautys Meroff Trio (Two to fill)</p> <p>Mason City, Ia. CECIL (abc) Wolfe & Willet Gertrude Newman 3 Oriental Beauties 2d half May & Eddie Coarse Apollo Trio Edwin Felix</p> <p>Memphis ORPHEUM Robt Dore Tasmalian Bros Clifford Clark Betty Bond (One to fill) 2d half Raymond Wilbert Sinclair & Gasper Kajiyama Barabon & Groh (One to fill)</p> <p>LYCUM (loew) Tabor & Howard Gorman Bros Kitty Francis Co 2d half Cerro "Every Man's Sister" Dunbar & Turner Ishakawa Japs</p> <p>Meridian, Conn. POLIS (ubo) 2d half Deldos & Imo Kloter & Quinn Martin & Courtney Roy La Pearl Welch's Minstrels</p> <p>Milwaukee MAJESTIC (orph) Frank McIntyre Co Maryland Singers Moran & Mack Kelly & Galvin Leo Herrs Scarpino & Varvara Alfred Latell Roode & Frances PALACE (wva) Henry & Adelaide F & G DeMont Strand Trio "Fountain of Love" Chas Young Willie Bros 2d half Adonis & Deg 3 Jordan Girls Hopkins & Astelle Linton & Jungle Girls College Quintet Asahi Japs</p> <p>Minneapolis ORPHEUM (Sunday opening) "Reckless Ex" Gardner & Hartman Hahn Weller & Hertz Stevens & Marshall Hanlon & Clifton Gere & Delaney Harry Gilfill PANTAGES (p) "Handicap Girls" Ward & Cullen Howard & White Hoyt Hyams 3 Patricia Archie Onri Co GRAND (wva) Russell & Lee Florence Randall Co Pearce & Burke 6 Provincials (One to fill) PALACE (wva) Veronica & Hurlefalls Dale Wilson Golden Troupe Abbott & White "On the Atlantic"</p> <p>Montgomery, Ala. GRAND (ubo) (Sunday opening) (New Orleans split) 1st half Espe & Dutton Texas 4 "Village Tinker" Demarest & Doll The De Macons</p> <p>Newark, N. J. LOEW (loew) Brown & Smith Florence Giadoli "Between Showers" Seabury & Price (Two to fill) 2d half Fred & Albert "The Choruscope" Walton & Cliff Sis Wm Lytell Co Buddy Doyle Martini & Maximilian</p> <p>New Haven, Conn. BIJOU (ubo) Deldas & Imo Ankie Welmar Hall & O'Brien Stone & McAvoy Welch's Minstrels 2d half Anderson Sisters Manning & Hall "Dreamland" Tilyou & Ward Impressario PALACE (ubo) Henry's Pets Tony Levitation Clark & Bergman J & Harkins Page Hack & Mack 2d half McRae & Clegg Rose & Moon Van & Belle Mme Flutterby Co Alexander Kids Gillett's Monkeys</p> <p>New Orleans PALACE (ubo) (Montgomery split) 1st half Armstrong & Kleas Sis McMahon & Chappelle Ed Raymond Bennett & Richards Models De Luxe CRESCENT (loew) 3 Robins Rosamond & Dorothy Douglas Flint Co Foley & O'Neill Lyons Trio 2d half Taylor & Howard Gorman Bros Rambler Sisters Kitty Francis Co New Rochelle, N. Y. LOEW (loew) Arthur Turelli Conroy & O'Donnell Hall & Guilda 2d half Fabian Girls Holden & Herron (One to fill)</p> <p>Norfolk, Va. ACADEMY (ubo) (Richmond split) 1st half Fred Elliott Stevens & Bordeaux "Somewhere in Fr" Edith Clifford Co Nolan & Nolan</p> <p>Oklahoma City, Okla. LIBERTY (hlp) Silber & North Shriner & Herman LeRoy & Rev Henry Sterling Malvern's Comiques</p> <p>Oakland ORPHEUM (Sunday opening) Helen Savage Co Elizabeth Murray Bronson & Baldwin 4 Haley Sisters Dahl & Gillen Jack Clifford Co Toney & Norman Margaret Edwards PANTAGES (p) (Sunday opening) Frank Morrell Grow Pates Co Early & Leight "Wedding Shells" Musical Maids Degnon & Clifton</p> <p>Ogden, Utah PANTAGES (p) (16-18) Anderson's Revue Toney Equestrians Jhn & Mae Burke Silver & Duval The Lelands Joe Reed</p> <p>Omaha ORPHEUM (Sunday opening) Beasie Clayton Co V & E Stanton Allen Shaw Foster Ball Co Regal & Bender 3 Weber Girls Will Oakland Co</p> <p>Pasadena, N. J. PLAYHOUSE (ubo) 2d half (9-11) Arthur Madden Franklin 4 Burke & Burke 3 Musketeers Robins Family</p> <p>Patterson, N. J. MAJESTIC (ubo) 2d half (9-11) B Alford & Girls McLaughlin & Evans</p>	<p>Lawrence & DeVarney Warden Bros Bartello Bros</p> <p>Peoria, Ill. ORPHEUM (wva) Berquist Bros Walter D Nealand Co Ray Conlin Tennessee Ten (One to fill) 2d half Kartell Eyes & Early "Lots & Lots of It" Telly & Hart "Days of Long Ago"</p> <p>Philadelphia KEITH'S (ubo) Lunette Sisters Miller & Capman Great Leon Crawford & Broderick "Mar Via Wireless" Milt Collins Reese McCoy Santley & Norton Flank's Mules GRAND (ubo) Roy & Arthur Kamplain & Bell J C Morton Co Joe Cook "Oh That Melody" WM PENN (ubo) Neator & Vincent Mason & Cole J Lucas Co "Forest Fire" 2d half Wood & Mandeville Halligan & Sykes Jack Marley "Forest Fire" WM PENN (ubo) 2d half (9-11) "Street Trenchin" J C Morton "Oh, You Devil"</p> <p>Pittsburgh SHERIDAN SQ (ubo) (Johnstown split) 1st half Cantwell Wright & M Kirkwall Sis Bob Hall (Two to fill) DAVIS (ubo) Harms 3 Willing & Jordan Flanagan & Edwards Robert Haines Co Chris Richards Christie & McDonald Co Orth & God "Motor Boating"</p> <p>Portland, Me. KEITH'S (ubo) Kravona Co Sampan & Douglas Robt H Hader Co Dorothy Brenner "Century Revue" Moss & Frye</p> <p>Portland, Ore. ORPHEUM "Naughty Princess" Hader Von Fosen Under Stein & P Tina Lerne Drew & Wallace Louis Stone Aerial Mitchell</p> <p>PANTAGES (p) Chandler & DeRoseSis "Hole for Night" Frances & Kennedy 4 Wevaks Orren & Drew Joe Quon Tai</p> <p>Providence, R. I. EMERY (loew) Martini & Fabrin Chas Gibbs "The Tamer" Chahot & Dixon Olives (One to fill) 2d half Goldie & Mack Barlow & Hurst Austin Stewart 3 Lillian Mortimer Co Jones & Selvester Helene Trio</p> <p>Reading, Pa. MAJESTIC (ubo) Hugh Blaney Clayton the Mystic Lion Con & Vill 4 Dance D'Art (One to fill) 2d half O'Donnell & Blair Ditzel & Carroll Seymour Brown Co (Two to fill)</p> <p>Richmond, Va. LYRIC (ubo) (Norfolk split) 1st half Julian Hall "Children of France" Rilescie & Rauh Collins & Hart (One to fill)</p> <p>Roanoke, Va. ROANOKE (ubo) (Charlottesville split) 1st half "Tom Mix & Smiths"</p> <p>Rockford, Ill. PALACE (wva) Takas Bros Adolpho "Miss America" Bertie Fowler 3 Bartos</p>	<p>2d half Maximes & Robbio Fagg & White Eldridge Barlow & E Roach & McCurdy Makers of History</p> <p>Sacramento, Cal. ORPHEUM (13-14) (Same bill playing Stockton 15-16; Fresno 17-18) Morgan Dancers C Crawley Co Tarzan Grace De Mar Dingle & Ward Vercl & Vercl HIPP (ash) (Same 1st half bill "Laying Stockton 2d half") 1st half Frank Colby Co Weir Temple & Lang Otto Koerner Co 3 Moriarty Girls Murphy & Lochman Steve Stevens 3 Dials Henshaw 2d half Rinaldo Duo Carlotta Ruth St Louis Co Lora Hoffman Co Andy Rich J K Emmett Co Four Mortons Gwen Lewis Yates & Reed</p> <p>San Francisco ORPHEUM (Sunday opening) Ruth St Louis Co Lora Hoffman Co Andy Rich J K Emmett Co Four Mortons Gwen Lewis Yates & Reed</p> <p>PANTAGES (p) (Sunday opening) Lew Wilson Fisher & Gilmore "Nation's Peril" Sinker's Midgits La Follette 3 Alexander & Swain CASINO (ash) (Sunday opening) "Good Bye Baby" HIP (ash) (Sunday opening) Moore & White Lewis & Raymond Willis Hall Co Billy Brown Tiny May Circus D'Lier</p> <p>Savannah, Ga. BIJOU (ubo) (Jacksonville split) 1st half The Waltons Marjorie Dunbar International Revue Chas Simon The Valdares</p> <p>Schenectady, N. Y. PROCTOR'S (ubo) Glendora Sisters Iluco Lutkens "The Decorators" Howard Kibel & H Gypsy Songsters 2d half Aerial de Groffs Harry Brown Baldwin Blair Co Ward & Van Reine Davies Co</p> <p>Seranton, Pa. POLIS (ubo) (Wilkesbarre split) 1st half Marquette & Hanley Mr & Mrs Melbourne Rucker & Winfred "Chinatown Follies"</p> <p>Seattle, Wash. ORPHEUM Sheehun & Rekey Wilton Luckaye Co Cole Russell & D 3 Darling Sisters Deoley & Nelson Chas Rochester Zink & King PANTAGES (p) "Atlantic Review" Donovan & Lee H G Woodward Co Alex Bros & Evelyn Alexandria</p> <p>Shaw City, Ia. ORPHEUM (wva) The McVilles A & G Terry Walter & Backburn Kingsbury Demo Co Bison City 1 Frances Kahama 2d half 4 Buttericks Riva & Arnold Nellie Nichols Hoyt's Minstrels (Two to fill) GAYETY (abc) Mons Herbert Miller Scott & F W S Harvey 4 Juvenile Kings (One to fill) 2d half Oriental Beauties Frank Hart Co Lloyd Sabers Co J & L Miller</p> <p>Shaw City, S. D. ORPHEUM (abc) The Howards Abena Minstrels Cook & Gorman (One to fill)</p>	<p>2d half Moss Herbert Miller Scott & F W S Harvey (One to fill)</p> <p>So. Bend, Ind. ORPHEUM (wva) (Sunday opening) Parker Bros Lew Huff "Follies deVogue" Roach & McCurdy Buch Bros</p> <p>2d half Hanna & Partner Klara Wanzer & Palmer 4 Marx Bros</p> <p>Spartanburg, S. C. HARRIS (ubo) (Greenville split) 1st half Bertie Ford Co Bowman Bros Minnie Allen & Sis Cooper & Ricardo Act Beautiful</p> <p>Spokane AUDITORIUM (orph) (11-13) (Same bill playing— Tacoma, Tacoma, 23— 20) Moore & Gerald Ruth Budd Valdy & Brax Nuts Norton & Melnotte "The Honeycombs" Mack & Williams De Haven & Parker</p> <p>PANTAGES (p) Dance Girl of Delhi Paulson & Goldie Alcey Hayden Co Pat Barrett Rose & Ellis Zeno & Mandel</p> <p>Springfield, Ill. MAJESTIC (wva) (Sunday opening) Aerial Eddys Hal & Frances Here & There Tally & Gabry Louis Hart Co</p> <p>2d half Monahan Co Marshall Covert Jean Barrios "Crane Rides" Ottie Brown Equillo Bros</p> <p>Springfield, Mass. PALACE (ubo) American Girls Scott & Lano Martin Lum Seven Honey Boys Kloter & Quinn Gillett's Monkeys 2d half DeWinters & Rose Sweeney & Rooney Levitation Mario Russell J & M Harkins "Tiding Generation" BWAY (loew) Labelle & Lillian Fox & Ingraham Conrad & Brown (One to fill) 2d half Bicknell Larxay & Snee Friend & Downing (Two to fill)</p> <p>Superior, Wis. PALACE (wva) The Hibbos "Roder & Ingraham Rawson & Clare "Fashion Shop" 2d half Great Jones & Maids Case & Carter "Brizands of Seville" Danny Simmons "Garden Belles"</p> <p>Syracuse, N. Y. TEMPLE (ubo) Chivo & Chivo Voland Gamble Harry Brown Reine Davies Co Ward & Van Virginia Steppers 2d half Lanzo Co Laughlin & West "The Decorators" Diamond & Brennan Gypsy Songsters (One to fill) CRESCENT (ubo) Martin & Hayes Jackson & Nichols Portman May Co Miller & Myster Sava Sara Girls (One to fill) 2d half Brennan & Davis Gene Greene (Four to fill)</p> <p>Tacoma PANTAGES (p) "Fenton" Athletics M P & Harmon Musical Nones Wright & Davis Moroccan Co Gordon & Gordon</p>
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Terre Haute, Ind.

HIP (vva)
Hanna & Partner
Marshall & Covert
"Meadowbrook Lane"
Maddie DeLong
Burdella Patterson
2d half
Aerial Eddys
Mack & Lane
"Here & There"
Arthur Deagon
Huch Bros

Toledo

KEITHS (ubo)
Beauty
Ashby & Allman
Carl Rosini Co
Ford Sisters Co
Dickinson & Deagon
Harry Beresford Co
Gilbert & Friedland
Prosper & Maret

Toronto

SHEA'S (ubo)
Van & Schenck
"For Pitty's Sake"
Mack & Vincent
Joyce West & M
Wentivict Bros
The Levolas
Moon & Morris
(One to fill)
HIP (ubo)
Cavanna Duo
Angie Weimers
"Isle of Innocence"
Chas L Fletcher
(Two to fill)
YONGE (loew)
Breakaway Barlows
Purcella & Ramey
Donovan & Murray
Tommy Hayden
"Bon Voyage"
Knapp & Cornelia
(One to fill)

Trenton, N. J.

TAYLOR (ubo)
2d half, (9-11)
Redell
Frances & Dema
Morris & Campbell
Mitchell & King
Eddie Glirad
Casting Campbells

Troy, N. Y.

PROCTOR'S (ubo)
Juggling De Lisle
Hart & Francis
Three Chums
Sherman & Utry
William Gaxton Co
Minton
Togan & Genera
2d half

Chlyo & Chlyo
Hugo Lutgens
Gordon Eldred Co
Frank & Toby
"America First"
Howard Kibel & H
Prevost & Brown

Union Hill, N. J.

LINCOLN (ubo)
2d half (9-11)
Fred Norman
Vera Gordon
Wood & Halper
Rucker & Winfred
Bert Earl 3
Stever & Love

Utica, N. Y.

COLANTALI (ubo)
Chas Bradley
Laughlin & West
Lillian Fitzgerald
Kataluh's Hawaiians
(Three to fill)
2d half
Ben Smith
Harold Selman Co
Vand Gamble
Essie Browning Co
(Three to fill)

Vancouver, B. C.

ORPHEUM
Sallie Fleher Co
"No Man's Land"
Julie Ring Co
Kathleen Clifford
"Girl from Milwaukee"
The Belmonts
Taylor Trio
PANTAGES (p)
Coleman & Ray
"Peacock Alley"
Diana Bonnar
McConnell & Simpson
Ford & Goodrich
Gaston Palmer

Victoria, B. C.

PANTAGES (p)
"Notorious Delphine"
Quiley & Fitzgerald
"Firtation"
Al Noda
Moore & Rose
Aerial Patts
PANTAGES (p)
"Hoosier Girl"
Green Melt & Dean
Great Richard
D & A Wilson
Jimmy Lyons
Lura & Peely

Waco, Tex.

ORPHEUM (bp)
E Antonio 3
Grindel & Eather
Burke Toubey Co
Harry Rose
Marjorie Lake Co
MAJESTIC (inter)
(12-13)
(Same bill playing
Austin 17-18)
Mario & Duffy
Rita Gould
Harry Thorne Co
4 American Dancers
Bert Swor
"20th Century Whirl"
Washington, D. C.
KEITHS (ubo)
McIntyre & Heath
"All for Democracy"
Lafayette Titcomb
Gould & Lewis
Jimmy Hussey Co
Chief Capoulcon
Girl in Moon

Waterbury, Conn.

POLIS (ubo)
Will Morris
Embs & Elton
"Well Well Well"
Jean Sothorn
J C Mack
Les Aristocrats
2d half
Bennington & Scott
Tony
Hall & O'Brien
Martin Lum
Swartz & Clifford
Venetian Gypsies

Wilkesbarre, Pa.

POLIS (ubo)
(Scranton split)
1st half
Ball Bros Co
Brennan & Murley
Miraslave & Serbians
Jack Rose Co

Wilmington, Del.

D'KSTADER'S (ubo)
Kurtis Dogs
Horn & Ferris
Stephens & Johnson
Ray Montague Co
Jones & Greenlee
Steve O'Rourke Co
Rice & Werner
Ramsdell & Curtis

Winipeg

ORPHEUM
Blanche Ring
Wellington Cross
Hart & Rogers
Frances Dougherty
Eddie Carr Co
Stewart & Mercer
Black & White
Worcester, Mass.
POLIS (ubo)
DeWinters & Rose
William Cutty
"Rising Generation"
Swartz & Clifford
Emerson & Baldwin
2d half
Stewart Sisters
Scott & Kane
Hippodrome Four
Jean Sothorn
"Melody Garden"
PIAZA (ubo)
Bob Tenney
Weston & Flint
"Dreamland"
Louise Dacre
Impresario
2d half
"Money or Your Life"
Relle Oliver
Honey Boys
Yonkers, N. Y.
PROCTOR'S (ubo)
Lonzo Cox
Walters & Walters
"Jazz Nightmare"
Ela Fay
Clark & Verdi
Romano Sisters
2d half
Lamb's Manikins
Haker & Rogers
Milton & De Long Sis
Eva Fay
Bert Fitzgibbons
Wheeler Trio
Youngstown, O.
KEITHS (ubo)
Tehow Cats
Harry Ellis
Nonette Co
McLoughlin & Evans
Hobart Bosworth Co
Harry Cooper Co
Selma Bratz
Paris
ALHAMBRA
Chaly & Louie
Elsie & Grill
Nelly's Dogs
Lydia & Francis
Belancourt
Savario
Guy
Mimosa Trio
Yokohama Family
Georgel
Honors & Leprince

OBITUARY.

Col. Albert Weis, 76 years old, head of the American Theatrical Exchange, New York, former alderman, banker, merchant, theatrical man and civic worker in Galveston, Texas, died in New York Thursday afternoon, May 2. He was alderman in the City of Galveston in the years 1885, 1886 and 1887. It was through his efforts while

It is with deep feeling and profound appreciation that I, my sons and daughter wish to thank the many members of the theatrical profession who sent tokens of sympathy and letters and telegrams of condolence at the time of the death of my wife,

VENUS ESTELLE

on April 12th, 1918.

Her sudden demise in the prime of her life has brought deep sorrow to myself and family.

HENRY BERLINGHOFF

alderman at Galveston he constructed the water works system. At the time of Col Weis' death he was president of the American Theatrical Exchange, which controls theatres in Texas, Oklahoma, Arkansas, Tennessee, Georgia, South Carolina and all throughout the South. He is survived by four sons, Sidney H. Weis of San Antonio, Texas; Dave and Clarence Weis of New York City and Fred G. Weis of Birmingham, Ala.; four daughters, Mrs. Maurice Michael, Mrs. Dr. I. L. Hill of New York, Mrs. William Lawrence and Mrs. H. D. Critchfield of Chicago, and two brothers, Robert and Leopold Weis of Galveston, Texas. The funeral was held from the Sherman Square Hotel, this city, on Sunday, where he has resided for the past ten years. He was buried under the Masonic rights and remains interred in his mausoleum at Cypress Hills Cemetery.

Sidney C. France, vaudeville, died May 7 at Seton Hospital, New York, of tuberculosis. He was rejected by the army through physical disability

IN MEMORY OF

My Beloved Husband

WOODRUFF**ALEXANDER**

Who died May 4th, 1918.

EMMA ALEXANDER

and went to work on a cattle ship plying between America and France. The ship was torpedoed and France was in the water for six days before being picked up, as a result of which he contracted pneumonia and finally consumption. France was 38 years old and a son of Carrie LaVarney, of the LaVarney Sisters.

Roy Fairchild, of Willie Collier's company in "Nothing but the Truth," died on the train while the troupe was en route to Chicago from Columbus, O. Fairchild was 46 years of age. He was apparently in good health until stricken. His place during the Chicago run at the Cort was taken by Ralph Sipperly.

Mrs. Jennie Fisher died at the Actors' Fund Home on Staten Island, May

IN MEMORY OF

My Dear Brother-in-law

WOODRUFF**ALEXANDER**

Who died May 4th, 1918.

MRS. GUS SOHLKE

3. The deceased was 81 years of age, prior to her retirement she had been on the stage nearly 60 years. Special services were held May 6 at Campbell's Funeral Church, Broadway and 66th street, New York. Burial was in Evergreen Cemetery.

LETTERS

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Questionnaires

G

Griffith Jos A

H

Halstenbach Edw A

A

Aberdeen Lady

Adair Stella

Adams Geo W

Adler Chas J

Alder Emma

Adlon Otto

Alarcon Lita

Albert N & F (C)

Alexander Agnes

Alexander John (P)

Alfred & Pearl

Alvarez Gene

Amer Melody Girls (C)

Anderson Al

Andrews Miss

Andrews Fred

Anglin Mrs S M

Arline Anna

Arnold Dick

Arnold Louis J

Arthur Ed

Artolo Mrs W

Arven H

Asher Rosalie

Athos Percy (Reg)

Ayers Ada

B

Bailey Owen

Baker & Rogers

Bally Hoo Trio

Bandy Geo W

Bankoff Evan

Bantain Mr

Barlow Hattie

Barnett Camille

Barton Emryl

Bartrom Gus

Barrett Fred (C)

Battle Norma

Bean Jack

Beaumont Nellie

Bell Jessie (C)

Belle Nan (C)

Bellmonte Harry

Bennett Sam (C)

Bennett Sisters

Berton Nancy (P)

Beverly Sam

Billings James

Blimo Chas

Blisset & Evelyn

Black Elise

Blond Dela

Blunkall Mrs J

Bode Howard M

Bolton Henry (P)

Bordine Myrtle

Boatwick E T

Bouton Harry L

Braldwood Marj (C)

Brennan Billy

Brewster Miss B

Bright Miss B

Britt Geo F

Brooks Celeste (SF)

Brooks Herbert

Brooks Miss V

Brownin Tod (SF)

Brunnette Fritale

Burke Adele

Burke Eddie

Burton Billie

Burtin Joan

C

Call Raymond

Cambell Jack

Cameron C (P)

Carberry Ruth

Carl Burt

Carleton Eleanore

Carlson Sam

Carlson Tom

Carnes Esther E

Carol Al

Carroll & Flynn

Carson Broe

Carson Pat (C)

Carter Jack

Cederholm Capt S (P)

Chappelle Amy

Charbonneau Inez

Clare Leslie

Clark & Adler

Clark & Francis

Clark Joseph

Clark Ruby

Claus Ella

Clay Clare

Clayton Margaret (C)

Clifford Edith

Clive Henry

Collier Ruby

Collins & Wilmot

Colman Miss O

Cone Bud

CConnell H O

Connor Nina

Conway & Fields

Cooke B G

Cora LaBelle

Cortelli A

Cowles R M

Coyne Tom

Crateau Diana

Crofts Ruth

Cromwell Will

Crosby Fred (C)

Cummings Mrs R

Curtis Julia (P)

D

Dacre Louise

Dainton Leslie

Dale Miss B

Dale Dan

Dale Louise

Dale Mae

Dallas

Darling Miss B

Darling Lee (SF)

Darwood

Darroll Madge

Davenport Kenneth

Davis Ben H

Davis Whitlock

Dawes Arthur F

Dayton Lewis

DeCoe Harry (C)

DeCoe Harry

DeForest Fred

DeGarron Jackie

DeGroff Amy

DeLisle & Johnson

Dell Bert (P)

Dell Maybelle

Delondge Edah C

Delour May

DeRex Miss B

DeRue Bros

DeVorra Harry

DeWitt Katherine

Diamond Chas

Dill Milton

Dixon Cliff W

Dixon Dorothy

Dodge Wm J

Dody Sam

Donavan Fannie

Donlon Viva (Reg)

Doraldina Mme

Downing E Olton

Dudley Alice (C)

Dudley Alice

Due Vea Mr & Mrs

Duffy Mrs James

DuLeil Frank

Duncan Lillian

Dunne May

Dyer Frances

Dyson Violet H

E

Earl Zella

Eary Fred & E

Eastwood Chas H

Eckert Johnny

Edwards Sarah

Eglin Loretta

Elray Betty (C)

Etting Grace

Evans Frank

Everette Flossie (P)

F

Fagan Noodles

EVA TANGUAY

An Appreciation by ALEISTER CROWLEY

(Reproduced from "The International Magazine")

Eva Tanguay! It is the name which echoed in the Universe when the Sons of the Morning sang together and shouted for joy, and the stars cried aloud in their courses! I have no words to hymn her glory, nay, not if I were Shelley and Swinburne and myself in one—I must write of her in cold prose, for any art of mine would be but a challenge; I rather make myself passive and still, that her divine radiance may be free to illumine the theme. Voco! per nomen nefandum voco. Te voco! Eva veni!

Eva Tanguay is the soul of America at its most desperate eagle-flight. Her spirit is tense and quivering, like the violin of Paganini in its agony, or like an arrow of Arcturus—it is my soul that she hath pierced!

The American Genius is unlike all others. The "cultured" artist, in this country, is always a mediocrity. Longfellow, Bryant, Emerson, Washington Irving, Hawthorne, a thousand others, all prove that thesis. Michael Monahan may prove the rule, too, as its single exception. The Genius is invariably a man without general culture. It seems to stifle him. The true American is, above all things, FREE; with all the advantages and disadvantages that that implies. His genius is a soul lonely, desolate, reaching to perfection in some unguessed direction. It is the Fourth-Dimensional Component of force. It always jars upon the people whose culture is broad and balanced and rooted in history. Consider Poe, with his half-dozen thorns of genius; only in the short story has he a rival—and that, most exquisitely, in his own line; I speak of that pard-like spirit, beautiful and swift, that love in desolation masked, Alexander Harvey. Consider Whitman, transcendental and bestial, without Form and Void even as Earth in her First Age. Consider George Gray Barnard, how supremely "impossible" is his perception of Truth! His Lincoln is like "what the Cat brought in," as his critics say; but (by the Great Horn Spoon!) it is Lincoln. (Yes!) Lincoln himself was a genius of the same order, if one may say "order" precisely where it defies classification, a climax of development on lines utterly unsuspected, and out of harmony with the general or obvious trend of Evolution. Arthur B. Davis has something of the same abnormality; he is of no school; he sees without being shown how to see. This American quality has exponents whose virtue extends to every branch of thought. Play over Morphy's games of chess! He beat his opponents by playing in a style which was entirely foreign to all accepted ideas. Even on subsequent analysis, his soul remains inscrutable. Steinitz, again, invented a gambit whose fundamental principle, the exposure of the King at the beginning of the game so that he may be well placed at its end, was simply "unthinkable." Sam Loyd, too, in his Chess Problems, found how to make his Key-move "unlikely"; not unlikely to the conventional mind, so that one could find it by simply excluding the likely, but truly and absolutely unlikely, without reference to any antecedent knowledge. In all these—and many their brethren—is this one quality, utterly sacred and occult, of unsophistication, of originality, of purity.

Eva Tanguay is the perfect American artist. She is alone. She is the Unknown Goddess. She is ineffably, infinitely, sublime; she is starry chaste in her colossal corruption. In Europe men obtain excitement through Venus, and prevent Venus from freezing by invoking Bacchus and Ceres, as the poet bids. But in America sex-excitement has been analyzed; we recognize it to be merely a particular case of a general proposition, and we proceed to find our pleasure in the wreck of the nervous system as a whole, instead of a mere section of it. The daily rush of New York resembles the effect of Cocaine; it is a universal stimulation, resulting in a premature general collapse; and Eva Tanguay is the perfect artistic expression of this. She is Manhattan, most

loved, most hated, of all cities, whose soul is a Delirium beyond Time and Space. Wine? Brandy? Absinthe? Bah! such mother-milk is for the babes of effete Europe; we know better. Drunkenness is a silly partial exaltation, feeble device of most empirical psychology; it cannot compare with the adult, the transcendental delights of pure madness. (I suppose I ought to couch these remarks in the tone of an indictment; but though the literary spirit is willing, the fountain pen is weak.) Why titillate one poor nerve? why not excite all together? Leave sentiment to Teutons, passion and romance to Latins, spirituality to Slavs; for us is cloudless, definite, physiological pleasure!

There is something diabolically fine in this attitude. The old conception of Satan is fluffily theological and other-worldly; as a devil he is stupid, and as a seducer petty and vulgar; the American idea of him as the logical and philosophical negation of the health of the whole being is a thousand ages ahead of the other. We have measured him, as we have measured the lightning, and analyzed him as we have analyzed God. Infernal Joy! Eva Tanguay is—exactly and scientifically—this Soul of America. She steps upon the stage, and I come into formal consciousness of myself in accurate detail as the world vanishes. She absorbs me, not romantically, like a vampire, but definitely, like an anaesthetic, soul, mind, body, with her first gesture. She is not dressed voluptuously, as others dress; she is like the hashish dream of a hermit who is possessed of the devil. She cannot sing, as others sing; or dance, as others dance. She simply keeps on vibrating, both limbs and vocal chords, without rhythm, tone, melody or purpose. She has the quality of Eternity; she is metaphysical motion. She eliminates repose. She has my nerves, sympathetically irritated, on a razor-edge which is neither pleasure nor pain, but sublime and immedicable stimulation. I feel as if I were poisoned by strychnine, so far as my body goes; I jerk, I writhe, I twist, I find no ease; and I know absolutely that no ease is possible. For my mind, I am like one who has taken an over-dose of morphine and, having absorbed the drug in a wakeful mood, cannot sleep, although utterly tired out. And for my soul? Oh! Oh!—Oh! "Satan prends pitié de ma longue misère!" Other women conform to the general curve of Nature, to the law of stimulation followed by exhaustion; and by recuperation after rest. Not so she, the supreme abomination of Ecstasy! She is perpetual irritation without possibility of satisfaction, an Avatar of sex-insomnia. Solitude of the Soul, the Worm that dieth not, ah, me! She is the Culture of Prometheus, and she is the Music of Mitylene. She is the one Perfect Artist in this way of Incenable Grace which is Damnation. Marie Lloyd in England, Yvette Guilbert in France, are her sisters in art; but they both promise Rest in the end. The rest of Marie Lloyd is sleep, and that of Yvette Guilbert death; but the lovers of Eva Tanguay may neither sleep nor die. I could kill myself at this moment for the wild love of her. (Love? I say love of her)—that sets my soul ablaze with fire of hell, and my nerves shrieking. She is the one woman whom I would marry—oh sacrament and asymptote of blasphemy! There is a woman of the Ukraine, expert in Mystic Vice, coming to destroy me body and soul, in an hour's time, to me of me a new Mazeppa. But I know that she will not absolve me nor assuage me. I shall still writhe in the flames of my passion for America—for Eva Tanguay.

Eva Tanguay! Eva Tanguay! I—I—*Mon poète*
dame t'invoque! Oh! Oh! seulement le poète t'invoque! Tu ne le veux pas; je le sais. Bien! comme tu veux! j'ajoute... *Mon poète*
s'achève point!—Eva!—satan sublime!—fais... *Ab! Ah! Ah!*

Edith Bloodgood Costumes

145 West
45th Street
New York City

BURLESQUE ROUTES

(May 13 and May 20)
Behman Show 13 Gayety St. Louis 20 Star and Garter Chicago.
"Best Show in Town" 13 Olympic Cincinnati 20 Columbia Chicago.
"Bon-Tone" 13 Gayety Boston 20 Empire Brooklyn.
"Bostonians" 13 Columbia Chicago.
"Howerys" 13 Casino Brooklyn 20 Empire Newark.
"Burlesque Review" 13 Empire Newark 20 Casino Philadelphia.
"Burlesque Wonder Show" 13 Casino Philadelphia 20 Hartig and Seamon's New York.
"Follies of Day" 13 Gayety Buffalo.
"Girls from Happyland" 20 Star Brooklyn.
"Hello America" 13-20 Columbia New York.
"Hip Hip Hurrah" 13 Gayety Detroit 20 Gayety Pittsburgh.
Irwin's "Big Show" 13 Empire Albany 20 Casino Boston.

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Bernard & Meyers have cancelled their route on Interstate time because of the illness of Ruby Meyers.

Ollie Gash, former stage manager at the American theatre, is now at the Princess, Joe Leshay, former electrician at the American, has been elevated to stage manager.

"Liberty Girls" 13 Gayety Pittsburgh 20 Star Cleveland.
"Maid of America" 13 Empire Brooklyn 20 Gayety Baltimore.
"Merry Rounders" 13 Savoy Hamilton Ont 20 Gayety Boston.
"Mischief Makers" 13 Gayety Baltimore.
"Monte Carlo Girls" 20 Gayety Baltimore.
"Puss Puss" 13 Palace Baltimore 20 Gayety Washington.
"Record Breakers" 13 Union Sq Brooklyn.
"Social Maids" 18-19 Pearl Bridgeport 20 Majestic Jersey City.
"Some Show" 13 Star and Garter Chicago 20 Gayety Detroit.
Spiegel's Revue 13 Hartig and Seamon's New York 20 Grand Hartford.
"Sporting Widows" 13 Majestic Jersey City 20 Casino Brooklyn.
"Star and Garter" 13 Gayety Toronto 20 Gayety Buffalo.
"Step Lively Girls" 13 Gayety Kansas City 20 Gayety St. Louis.
Sydell Rose 13 Empire Cleveland.
Welch Ben 13 Gayety Washington.
White Pat 13 Star Brooklyn.
Williams Mollie 13 Casino Boston 20 Empire Albany.

Six attractions left Chicago last week. They were John Barrymore in "Peter Ibbetson," "The Land of Joy," "Matime," "The Naughty Wife," Margaret Anglin in "Billeted" and Donald Brian in "Her Regiment."

Horace V. Noble, who produced "A Dangerous Girl" for Rowland & Howard, has closed with the stock players at the Walnut, Philadelphia, and joined Lella Shaw in her vaudeville act, "Self-Defense."

A bellboy at the Windsor-Clifton broke into the room of Rosaline Lee, a vaudeville actress, and, after binding her, escaped with a purse containing \$5, a rabbit foot and an N. V. A. membership card. The youth was arrested in short order.

Lily Lettzel of the Ringling Circus did her act at the corner of Clark and Madison streets last week to the biggest audience in her career. She was working in behalf of the Liberty Loan, and all the papers carried large pictures. Arthur Brisbane made Miss Lettzel's stunts the subject of a lengthy editorial in the Herald-Examiner, concerning the co-operation of show folk in putting the loan over.

The Independent Agents' Association of Chicago tendered a banquet last week at the Hotel Sherman to two of their members who were about to leave for service. The two departing agents were Sidney and Leo Schallman, who have since gone to Camp Grant, Rockford. William Flemen acted as toastmaster. Others who spoke were Frank Q. Joyce, Sam Kramer, George Webster, King Lee Krause, J. J. Nash, Lew Cantor. In order to break the departing boys into the rigors of camp chow, the menu consisted of an eight-course dinner. Each of the boys were presented with wrist watches, camp kits, puttees and other paraphernalia. Among those present were Hyman Schallman, Mike Lacey, Ed Jeyerson, Joe Bentley, Edward McCarthy, Irving Fishman, Henry Shapiro, Dwight Pepple, Emory Etelson, Harry Schaffer, Abe Cohen, Will Harris, Sidney Kringle, Edmund Hayes, Louis Oppet, Frank Goodman, Morris Selzer.

AUDITORIUM (H. M. Johnson, mgr.).—"The Liberator" closes this week after three-week run, weakened by competition of Griffith picture, which has swept the town. Theatre dark next week.

BLACKSTONE (Harry J. Ridings, mgr.).—"Dark." May 24, the all-star war play, "Out There."

COHAN'S GRAND (Harry J. Powers, mgr.).—"Leo Dittichstein in 'The King'"; popular (5th week).

COLONIAL (Norman Field, mgr.).—"My Four Years in Germany," Picture (3rd week).

COLUMBIA (Frank G. Parry).—"Sam Howe's Own Show."

CORT (C. J. Hermann, mgr.).—"Willie Collier in 'Nothing But the Truth'"; opened, fair (1st week).

ENGLEWOOD (J. D. Whitehead, mgr.).—"Girls from Happyland."

EMPIRE (Art Moeller, mgr.).—"Beauty Revue."

GARRICK (William Currie, mgr.).—"William Faversham, Maxine Elliott, Irene Fenwick and Maelyn Arbuckle in 'Lord and Lady Algy.'" Opened big (1st week).

GAYETY (Al G. Kells, mgr.).—"The Buccaneers."

ILLINOIS (R. Timponi, mgr.).—"Yours Truly" opened May 5, fair (1st week).

LA SALLE (Nat Royster, mgr.).—"Leave It to Jane," going strong (15th week).

NATIONAL (John Barrett, mgr.).—"Common Clay."

OLYMPIC (Abe Jacobs, mgr.).—"Hearts of the World," tremendous (3rd week).

PLAYHOUSE (Guy Hardy, mgr.).—"My Own United States," picture, opened (1st week).

PRINCESS (Will Singer, mgr.).—"Dark for a week. Gazzolo-Howard Clifford's new show, 'Over There,' by Howard McKent Barnes, opens May 11."

POWERS (Harry J. Powers, mgr.).—"Lou Tellegen in 'Blind Youth,' Flop (2nd week). Next week, 'Sick Abed'."

STAR & GARTER (William Roche, mgr.).—"Hip Hip Hurrah Girls."

STUBBART (Louis Judah, mgr.).—"Dark. Next week, Jack Norworth's 'Odds and Ends'."

WILSON AVENUE (Mitchell Lenzel, mgr.).—"Wilson Avenue Stock in 'Cheating Cheaters'."

WOODS (Joseph Snyder, mgr.).—"Homer Buford, business mgr.).—"Louis Mann and Sam Bernard in 'Friendly Enemies.' The city's big hit (10th week).

MAJESTIC (William G. Tisdale, mgr.).—"Orpheum," rehearsals, 9:30.—"Sarah Bernhardt, here for two weeks, opened on the hottest day to date of 1917, with about twenty rows snoring in the rear and the audience well shot throughout. She is again splitting her week with the war sketch till Thursday and Camille the rest of the week, holding the coughing drama in until next Thursday, when she will again go to war. Bernhardt is well beloved here, but she is scarcely the pick for hot-weather vaudeville, being weak opposition to baseball, sporting in the parks, etc. Chicago folks for laughter and song only, after the quicksilver rises above 70. The grand old girl, however, was roundly received by the ones who did come."

It was not an applauding audience for regular vaudeville. Bernhardt houses seldom see. Powers, Walters and Crocker, the three rubes, with their tumbling and twisting and miscellaneous dancing, gymnastics, pleased heartily and got a sound roar on their surprise and unique exit, rolling out under the slightly raised drop behind them. Homer Dickenson and Grace Deagan went comparatively strong. Miss Deagan is the most amusing old impersonator in vaudeville and Dickenson is a well-dressed lunko who ticks the eyes of the fair ones. The comedy is restrained and easy and the effect is irresistible.

CORRESPONDENCE

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

Leo Dittichstein has written a new play, and it is said has negotiated with Emily Ann Wellman and then Laura Hope Crewes for the leading feminine role, without success.

Clyde Marsh, former manager of "Woman Proposers," now at Camp Grant, Rockford, has been recommended for a commission at the Third Officers' Reserve school.

Harry Ridings announced last week that June Cowl and her collaborator, Jane Murlin, have completed their new play, which is to be called "Information, Please."

"Tink" Humphreys, western representative of the U. B. O., is arranging the program for the sixth annual benefit for the American Theatrical hospital, to be given at the Auditorium, June 9.

Following his row with Sam Kahl, booker for the Finn & Heiman circuit of the W. V. M. A., Art Browning, manager of "Svengali," a dog actor, got 30 weeks booking over the U. B. O. and Orpheum.

W. V. M. A.
EXCLUSIVELY

U. B. O.
EXCLUSIVELY

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Reed Gus
Reeder P. C.
Reese Fred
Regal Trio
Reid Miss A.
Reinach L. M.
Renard Vira
Reutere Zelma
Reynolds Joyce
Rhoads Florence
Rhodes Alys
Ricardo Miss L.
Rich Harold
Richards Gust
Ritendall Nola
Riley J. & A.
Ring Julia (C)
Roach Virginia
Roberts Donald E.
Roberts & Fulton
Robey Edward
Rogers Ida
Rogers O. R.
Ross H. Alex
Ross Willie
Roy Joe
Royce Villa
Rubell Virgie
Russell & Bell
Russell Clifford
Russell Robert
Ryan Albie C.
Ryan J. B.
Ryan Maude
S
Sadler Win (Reg)
Salsbury Endora
Sam Lik Yang (Reg)
Sampolin John
Sawyer Geo. F.
Sawyer Geo. (C)
Saxon Chas. H.
Saxon Thessa
Schaffer Sylvester
Schaffer Albert
Scheunier Pauline
Schepus Circus
Schrieble Mrs.
Seagrist Ada
Scarles Mr. A. (C)
Schring Edward
Schrimme Susie
Schlorbach Mitchell
Schle Shun Tock
Schneider Ethel
Shannoning Ed
Shannon Gertrude
Shoody Helen
Shold E.
Solomon Absham
Sudie Miss P.
Slater Fred
Smith Lillian A.
Smith Thomas R.
Southland Mrs.
Spencer Gordon (P)
Steanditers
Steele Lillian
Stevens Murray
Stevens Mrs. C.
Stevens Dorothy (P)
Stevens Ruth
Stevenson Geo.
Stewart Fred
Stewart Jean
Stewart Mrs. J. C.
Stewart Walter
Strong Nollie
Strong Angus
Sully Estelle (P)
Swain Hal
Sweeney Fred C.
Sweeney & Rooney
Sweet Alice
Swift Fred
T
Takaori B. S. (SF)
Tancan Mr.
Tasco Fred
Tate Otto
Tenny Harry
Terry Maud P.
Terry Frank
Thas Betty (Reg)
Thorpe Chas. H. (P)
Tilden Helen
Tosart Arthur
Tracy & Carter (SF)
Trennell Trio
Trivier Robert L.
Troxar Harry A.
Tyler & St. Clair
V
Valdons Les
Valentine H. R.
Valentine Miss L.
Vallie Asta
Van Arthur
Van Goldie R.
Van Hoff Geo. (C)
Van Jack
Van Camp Jack
Van Hoff Geo.
Vann Helen
Van Reson Sybil
Van Shock Edith
Van Wick Club
Vardon Frank A.
Vert Hazel
W
Walmsley Frank
Walters Mrs. J. W.
Walzer Ed
Ward Mrs. (Reg)
Ward Jeanne
Ward Johnnie
Watson Howard
Watson Lillian
Watson Richard
Weak Albert
Weaver Bertha (C)
Webster Mrs. H.
Weiser & Eisner
Wellford Betty (SF)
Wells Billie
West Helen
Western Helen
Weston Pauline
Weston Verna
Wheeler Elsie
White Dora Princess
White & West
Wilbur C. R.
Wilbur Geo. L.
Wilkins Marie
Wilford Janet
Williams C. (C)
Williams Grace
Williams Jack
Williams Mrs. L.
Williams Marie
Willis Perry
Winnet Sam
Winnet Nellie
Woods Mildred
Woodward Fred (SF)
Wright E.
Wynn Marie
Y
Yacobi Morrie
Yacobi Matt
York Chick
Young Cy
Young Elsie
Young Glen Chick (P)
Z
Zinas

THE PROFESSION
IS ALWAYS INTERESTED
WHEN THE

BROAD

Words by
LEW BROWN-AL. HARRIMAN

Music by
JACK EGAN

WE'LL DO OUR SHARE

WHILE YOU'RE OVER THERE

THE PERFECT SONG. THE LYRIC SHOULD CONVINCE YOU, BUT WHEN YOU HEAR THE MELODY ALL YOUR DOUBTS WILL VANISH. THIS SONG IS BOTH STAGE PROOF AND AUDIENCE PROOF. NOTHING TO COMPARE WITH IT IN YEARS.

FIRST VERSE

Ev'ry one wants a little sunshine,
And we can make it come to stay;
If we all help at one time,
We'll drive the clouds away.
Mothers are smiling, tho' they're longing
For those who are away,
I know of one who wrote to her son—
Hear what she had to say:

CHORUS

I'm over here, you're over there,
And ev'ry night I say this prayer,
Though I cannot be there.
To bear your troubles and care:
I hope you'll do your share,
It will comfort me so;
You'll always be my baby to me—
In dreams I seem to see you back on my knee—
You know the vict'ry must be won
And it's up to you, my son;
We'll do our share while you're over there.

SECOND VERSE

Picture the boy who gets the letter—
He starts to read, "My darling boy";
Then he feels so much better,
His heart just fills with joy
Knowing his mother doesn't worry,
Knowing we're with him, too;
By candle light he reads ev'ry night
Her letter through and through.

SUNG EVERYWHERE

OUR BI

Words by LEW BROWN

Music by ALBERT VON TILZER

AU REVOIR BUT NOT GOOD-BYE SOLDIER BOY

THIS SONG IS TOO BIG A HIT TO
NEED AN INTRODUCTION

Words by AL. HARRIMAN

THAT'S OF BABY

EDDIE CANTOR WOULD GIVE A THOUSAND DOLLARS
FOR A SONG LIKE THIS ONE, AND

CHICAGO: 145 N. Clark St.

BROADWAY MUSIC CORPORATION

OWAY

ISSUES A NEW ONE.

JUST FASTEN YOUR OPTICS

ON THESE TWO NEW ONES

Music by
CAREY MORGAN

Words by
CHAS. McCARRON

THE RUSSIANS WERE RUSHIN'

THE YANKS STARTED YANKIN'

POSITIVELY THE GREATEST STAGE SONG IN YEARS. IT HAS BEEN A TERRIFIC HIT FOR A NUMBER OF HEADLINERS, AND WE ARE ADVERTISING IT MERELY IN ORDER TO GIVE THE REST OF THE PROFESSION THE OPPORTUNITY TO USE IT IF THEY SO DESIRE. A GLANCE AT THE LYRIC WILL TELL THE STORY FAR BETTER THAN WE CAN

FIRST VERSE

I dreamed of a scene in an old soldier's home—
The year was nineteen fifty-three—
With medals galore that he'd won in this war
He sat smoking peacefully.
"Tell me of the war of nineteen seventeen,"
Said his grandson who stood by his side;
"How did they fix up that terrible mixup?"
And proudly the old man replied:

FIRST CHORUS

The Russians were rushin' the Prussians,
The Prussians were crushin' the Russians,
The Balkans were balkin' and Turkey
was squawkin',
Rasputin disputin' and Italy scootin',
The Boches all bulled Bolsheviks,
The British were skittish at sea;
But the good Lord I'm thankin',
The Yanks started yankin'
And yanked Kaiser Bill up a tree.

SECOND VERSE

My dreams quickly changed to a schoolroom
that day—
The lesson was geography.
A child raised her hand, said, "I don't under-
stand,
This map looks all wrong to me.
What is this strange place that is marked
Germany?"
And the teacher replied with a roar,
"Why, that's an old map, dear, since we
had that scrap, dear,
There ain't no such place any more."

SECOND CHORUS

The Russians were rushin' the Prussians,
The Prussians were crushin' the Russians,
The poor old Italians were losing battalions,
Canadians raidin' and Frenchmen invadin',
The Bulgars were bulgin' the Belgians,
But the Yanks started yankin', you see,
And when peace was conceded,
Some new maps were needed;
They ruined the geography

FREE

A HIT EVERYWHERE

Music by JACK EGAN

THE KIND FOR ME

FOR THE STAGE RIGHTS OF ANOTHER
THE JUDGE OF A SONG

Words by LEW BROWN

Music by RUBEY COWAN

MY MIND'S MADE UP TO MARRY CAROLINA

HERE IS ANOTHER SONG, IT DOESN'T NEED A RECOMMENDATION
IT'S TERRIFIC SUCCESS SPEAKS VOLUMES FOR IT

ON, WILL VON TILZER, Pres.

145 W. 45th St., N. Y. C.

"Carry On"—"Atta Boy"—"Over the Top"—"Let's Go"

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"YOU ARE

MAMMA'S LITTLE DADDY

NOW"

A Poem-Lyric by WILL D. COBB—Professional Copies and Full Band and Vocal Orchestrations Now Ready

Raymond Hitchcock's
Song Hit from
"Hitchy-Koo"

"WHEN I WENT TO SCHOOL WITH YOU"

SEMI-
HIGH CLASS
BALLAD

"ROMANCE"

SUCCESSOR TO "AU REVOIR" FOX TROT
"FOR YOU A ROSE" BALLAD

MUSIC BY
GUS EDWARDS

"GOOD BYE, AND LUCK BE

GUS AND LEO EDWARDS

GUS EDWARDS
General Manager

THE SONG REVIEW COMPANY,

OAK THEATRE, Seattle, Wash.

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MUSICAL COMEDY COMPANY

25 - - - PEOPLE - - - 25
Capacity Business As Usual

tempted to jump from one speeding scenic railway car to another.

The Garrick, which opened with vaudeville last week, playing six acts on a split week policy, will likely install Italian opera for a brief season. The Garrick is under the same management that controls the Washington Square theatre, the present home of Italian opera. Sam Lebovitz is house manager.

James Davett (Davett and Duval) has retired from show business to handle real estate. He is now selling almond groves in Pasa Robles, Cal.

The cantonment theatre at Camp Fremont, which has been playing vaudeville from the A. & H. offices, will change its policy to musical comedy. Among the companies mentioned to open were the Will King Co., now at the Savoy, and Roy Clair and Company, scheduled to open at the Columbia, Oakland, after the Columbia has been completely renovated.

In the past few months several teams playing the Hippodrome Circuit through Illinois, were unable to appear together. In each instance a "single" was done by one of the members.

Will Casey, manager of the Tivoli (picture theatre) was the latest manager to ride in the patrol wagon. It seems to be the custom to send the patrol wagon after managers who violate the city ordinance regarding crowding, standing and otherwise blocking traffic.

Koib and Dill will follow the Crane Wilbur Players at the Alcazar.

The Little Theatre Club, which has been presenting "Pass in Boots" on Saturday mornings at the Casino for the past several weeks, have moved over to the Columbia.

The Hippodrome Owls' Club, composed of the ticket takers and ushers of the Hippodrome, will stage an entertainment and dance at the Scottish Rite Auditorium May 11. Acts of the Casino and Hipp will be a feature.

Boyle Woolfolk's tab, "Good Bye Broadway," will be the attraction at the Casino the week of May 12, instead of the usual vaudeville road show.

Little Willie Archie and Big Wallace Pike were especially engaged by the Bishop Players in Oakland for "Wildfire," the attraction last week.

The Savoy, which has been holding the Will King Co., now in its 20th week, and on which Will King has an option for one year more, is said to be available for a period of two months. Business, unusually good, has taken a drop, evidently on account of conditions, as the show is one of the best popular-priced aggregations seen here in some time. The King Company will remain at the Savoy until arrangements are made to move elsewhere. Seattle, Fresno or some cantonment theatre is being considered.

Jealousy among music publishers' local representatives is said to have been the cause of several of the "pluggers" being taken in tow at the recent benefit held in the Scottish Rite Auditorium. In a Navy Minstrel number, the song boys appeared in the navy uniforms borrowed from regular enlisted men, who were present. According to various statements, everything was going well, until an enlisted sailor, who has been doing some "plugging" for Peist songs, appeared and, not being programmed, it is said (as permission for him to participate was not granted), he did the impersonating that led to the arrest of the boys for wearing the uniform of the navy. Father McQuade, sponsor for the benefit, secured their release immediately.

ATLANTIC CITY.

By CHARLES SCMEUER.

The nebulous atmosphere on the Garden Pier, which costly structure domiciles more than a dozen attractions of various kinds, has at last clarified itself, and it is now stated that Samuel W. Megill, who has had charge of the pier since it has been built, continues as general manager of the pier proper. The Garden Pier theatre, which formerly played Keith's big time vaudeville during the summer months, will for the next six weeks book Shubert attractions, subsequent to which it will follow its usual summer vaudeville program. This theatre will be under the management of Jules Aronson, who states that he will hereafter be in Atlantic City 52 weeks in the year. Mr. Aronson has selected as his assistant E. J. Westcott, who for a number of years was employed in a similar capacity at the Apollo theatre. The choice is a happy one in so far that Mr. Westcott is thoroughly conversant with local conditions and understands theatrical details both in the front and back of the house. Edward Barnes has been named as floor manager, and will also supervise the moving picture theatre of the pier, while Nick Nichols will manage the orchestral productions and bands. The dancing floors will be under the supervision of Prof. Charles Rice.

On July 14 Samuel Nixon's lease of the

MARGIE SMITH

and

ETHEL LE CLAIR

In their New Act, "Blondie and Slim"
By JOHN HYMAN
Direction, BOY MURPHY

Nixon, the uptown playhouse of the Boardwalk, will expire and pass out of his hands. It is generally known that the venture was a costly one for Mr. Nixon, and the management admit the loss of more than \$100,000 during the time of their lease, which would verify the contention of those familiar with Atlantic City conditions that this resort cannot support two theatres playing high class attractions except during the height of the summer season, but be this as it may, the Shubert interests, nothing daunted, have evidently leased this theatre and will break a lance with the Apollo, which from now on will probably book exclusively K. & E. attractions. It is understood that the Shuberts have made some arrangement with the Stanley Company by which the conjunctive interests are to control the Garden Pier theatre and the New Nixon theatre (which is to be rechristened "The Globe"). Jules Aronson is to be the manager of both houses.

Lee Kugel will present for the first time on any stage at the Apollo theatre May 16-18 "In a Net," a drama in three acts, by Maravento Thompson, the novelist.

A. H. Woods produced a new musical comedy, entitled "See You Later," at Keith's Monday night, opening a week's engagement there prior to a contemplated New York run. The composers are Jean Schwartz and Wm. C. Peters and the librettists are Woodhouse and Bolton.

The resort's season got a running start Sunday with the arrival of hundreds of May visitors from fashionable resorts in the south, delegates to conventions that will be in session during the coming week and the one day excursionists who arrived in large numbers during the morning. Warm weather that made topcoats a burden and coated out scores of shirtwaist girls, hundreds of straw hats, white flannels and buckskin shoes, kept a big throng on the Boardwalk throughout the day. The excursion district ran wide open with varied diversions for the first time this year, while on the upper beach in front of the Hygeia Pool there were several bunches of bathers disporting in the surf and on the beach.

Bringing with them the official navy film.

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Sold Ten Million Dollars' Worth of Liberty Bonds Singing His Great "Uncle Sam" Song
(He's Long and Lean and Lanky)

"THAT GRAND OLD GENTLEMAN"

Lyric by WILL D. COBB

"WHAT WILL BECOME OF YOUR LITTLE DOLL GIRL" By
BILLY
GASTON

"RIO JANEIRO" SPANISH
SERENADE SOON
READY "WHEN GALLI-CURCI SINGS"

WITH YOU, "L-A-D-D-I-E B-O-Y"

LYRIC BY
WILL D. COBB

ALWAYS IN ATTENDANCE

1531 Broadway, Astor Theatre Bldg., New York

LEO EDWARDS
Professional Manager

"Sea Wars and Sea Fighters," to be exhibited this week in the local picture houses, opening Monday night at the Colonial, a party of chief petty officers from the fourth naval district recruiting headquarters, Philadelphia, are in the city to give an impetus to the enlistments.

BOSTON.

BY LEN LIBBEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—An absence of the big hits which have featured the bills at this house during the past several weeks is noticeable this week. Bert Fitzgibbon has tamed his act down considerably and is using much more legitimate stuff than he has in the past. Mrs. Fitzgibbon also got over big with her song from a lower box. Mrs. Thomas Whiffen was the surprise of the show. She has an act of merit and received a great hand from the house. James J. Morton made his usual hit. He did not appear at the afternoon performance. He pulled his regular act, appearing before each act, and giving the dope. Alton and Allen, a couple of dancers, were put on extra in the afternoon and are billed for the week at this house. The Belgium Trio is saved by a strong woman in Reine Davies, by a sure-fire patriotic song hit at the finish of her act. Barring the finale her offering is below the usual run of acts of this character. Myrtle Glass and James Conlin have a good act. She wears one of the most outrageous costumes that has been seen in the Keith house for some time and she also is the possessor of a fine singing voice. He overplays his stuff, although he has some gags that are new and original. "All for Democracy," an allegory, is a short sketch, but because of the character of the skit it can't help but drag in places. It is a patriotic affair and coming on the heels of a big Liberty Loan drive at this house was rather handicapped. Lillian Shaw was her usual hit. She did not get over so well in the first part of her act, but closed strong. Seabury and Shaw is a rather pretentious dancing act, one which we believe should have a better place on the bill. It is not suitable for a closing act and there was a large walkout.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Featuring the Dolly Sisters in "The

LOUIS E. BILLY B. 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.

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NOW ROUTING ACTS FOR NEXT SEASON

Million Dollar Dollies," film. Vaudeville is topped by Chief Little Elk and Co; the balance of the bill includes Moss and Frye, McNally, Dinus and De Wolf, Sampson and Douglas and the three Kellors.

ELIOT (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures. Excellent business.

BOWDOIN (Al Somerboe, mgr.; agent, U. B. O.).—"The Tiger Man," film feature, with vaudeville headed by Randall and Smith, White and Aker, Plunkett and Romaine, Shaw and Beatty and Edna and Paul.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Vaudeville headed by Nat Nazzaro and Co., and other acts include William K. Saxton and Co., Lee and Cranston, Taber and Green, and Burns and Jose. Using "Mr. Fix-It" for film feature.

GLOBE (Frank McLaughlin, mgr.; agent, Loew).—Playing to big business with Guy Empey's "Over the Top," film.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—Merlan's troupe of dogs heading the vaudeville, with the balance of the bill in-

cluding Jones and Sylvester, Lillian Morton and Co., Stuart Don Court and Woods, Gordon, Barker and Lucky, and Goldie and Mack. As a feature film using "The Biggest Show on Earth."

SCOLLAY-OLYMPIA (James J. McGuinness, mgr.).—"Rough and Ready," the feature film. Vaudeville topped by Hippodrome Four and other acts are Pantzer Duo, Delmore and Lowry, Hawaiian Quartet, Jenks and Allen and a sketch, "Sally's Visit."

GORDON'S OLYMPIA (Frank Hookallo, mgr.).—"Mr. Fix-It" topping the film offerings and vaudeville topped by "Lady Alice's Pets," followed by El Gota, Kelly and Pollock, and Emerson and Baldwin.

PARK (Thomas D. Soriero, mgr.).—Using "The Purple Lily," "The Trail of Yesterday" and "The Reformed Outlaw." Big business.

JIM EMILY DICK
Marsone, Maple and Squires

Featuring

"BOSTON REGGIE"

is

THE CANVASSER

17 Minutes in "One"

Per. Add: Care VARIETY, New York

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The columns of yesterday. The penny of today. The giant of tomorrow. Get it before it's all sold out. I lose nothing; you gain something. I'll ship it to you but I won't recommend it. You may not like it the first time you see it and would have to play it several times before you get used to it.

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SHUBERT (E. D. Smith, mgr.).—Fourth week of "So Long Letty," which is surely getting its share of the business in town.

COLONIAL (Charles J. Rich, mgr.).—"Too-Too!" continues at this house. Has caught on well and will probably remain for several weeks to come.

PLYMOUTH (E. D. Smith, mgr.).—"The Man Who Came Back!" after the record for a long run in this city. Now on the 20th week, which means that its close behind "Under Cover," which ran for 29 weeks at this same house.

WILBUR (E. D. Smith, mgr.).—Mr. and Mrs. Sidney Drew still at house with "Keep Her Smiling." Doing good business.

PARK SQUARE (Fred E. Wright, mgr.).—Second week of "Her Country," with Lady Chatterbox as the star.

TREMONT (John B. Schoeffel, mgr.).—Had the only new opening in town with William Courtney and Thomas A. Wise as co-stars in "General Post."

HOLLIS (Charles J. Rich, mgr.).—"The Country Cousin" going well at this house. Star of show, Alexandra Carlisle appeared at a special performance Tuesday afternoon in "The Tragedy of Nan."

MAJESTIC (E. D. Smith, mgr.).—Big business for photoplay "Hearts of the World." Management won out in effort to put show on Sunday and first performance given last Sunday evening to capacity audience. Will have Sunday performance during stay. Got film over without any cuts.

COPILEY (H. W. Pattee, mgr.).—Using "Charles's Aunt" for a second week.

CASINO (Charles Waldron, mgr.).—"Sporting Widows."

GAYETY (Thomas H. Henry, mgr.).—Fred Irvine's "Majestic."

HOWARD (George E. Lothrop, mgr.).—"Oriental Burlesquers," with the vaudeville topped by La Toy Brothers and other acts are Harry Alder, the Fuller Sisters, Wells De Veau and Sheldon and Bradford and Harry Smirley.

Girl ushers are being used at the Keith vaudeville house in this city. They started their duties this week.

The Liberty Loan Campaign at the Keith house resulted in about \$750,000 worth of bonds being sold.

It is now reported that at the end of this month Mitzi Hajos will open at one of the local houses, probably the Tremont, in a new Savage musical show.

The entire "Too-Too!" company, with the scenery of the show, played at Camp Devens, Ayer, last Sunday.

BUFFALO.

By RAY MEYERS.

TECK (John R. Oisled, mgr.).—"Maytime," direct from Studebaker theatre, Chicago. Next week, finalization of Empey's "Over the Top."

SHEA'S (Mrg. Carr).—Van and Schenck, Joyce, West and Moran; Mack and Vincent, Cornell and Craven, Charles Withers & Co., Bertiviel Bros., The Le Volos, Moon and Morris.

STAR (M. M. Cornwell, mgr.).—Bonstelle Players in "Nothing But the Truth." Next week the Bonstelle company closes its season with "The Gypsy Trail."

GAYETY (Mrg. Patton).—"Liberty Girls." SHEA'S HYPHODROME (Harold Franklin, mgr.).—Bill Hart in "Tiger Man" opens this week.

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NOTHING SUCCEEDS LIKE SUCCESS

B. F. KAHN'S

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LYRIC (Charles Bowe, mgr.).—Sylvester Schaeffer headlined, Maurice Downey & Co., Cecil Engel, Green and Pugh, Selma Walters & Co., Ursome and Deosta.

OLYMPIC (Mrg. Slotkin).—"The Isle of In-

nocence." Lennett and Sturm, Jack Reddy, Mr. and Mrs. Ross Lewis, Bull Bear Indians.

Buffalo's only circus this year, Hagenbeck-Wallace show, plays Thursday in Hamilton Park.

Boris Thomasheffsky and his company of Jewish players, including Prager, Juvelier Zuckercley and others, are booked for Thursday night at the Majestic in "The Reverend's Wife." The Majestic has been dark for several weeks.

Business has fallen off in practically all houses during the past ten days, and was especially noticeable during the last week of the Liberty Loan campaign.

F. C. Weinagar, Buffalo picture man, has assembled scenes of patriotic events in Buffalo into a film called "Licked by a Stamp," which is to be used by the War Stamp Committee in accelerating the sale of war stamps. It will be shown in all houses.

Daniel Savage, formerly head of the Paramount office here, has opened an office in Franklin street for the First National Exhibitors.

Fox has opened a Buffalo distributing office. The Buffalo trade has been formerly handled here by the Syracuse office. Thomas W. Brady is in charge of the Buffalo headquarters. Manager Germain, of the Syracuse office, has been here aiding in getting things in shape.

The annual Press Club frolic will be held at the Majestic on Sunday evening. The proceeds this year go to the Red Cross.

George Bennett, formerly of the Frontier theatre, is home from training camp on a furlough.

L. D. Skeffington, formerly managing editor of the "Theatrical News," of Buffalo, a weekly organ distributed in the theatres, is now state editor of the Rochester "Democrat & Chronicle."

DETROIT, MICH.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.).—"Rubeville," with Harry B. Watson and Jere Delaney; Mme. Chilson-Ohrman; Dooley and Sales; Columbia and Victor; Rodriquez Bros.; Rome and Cox; Queenie Dunedin; W. J. Kelly.

ORPHEUM (Tom Ealand, mgr.; Loew, agent).—World in Harmony; "Along the Board Walk"; Irene Travette, first half. Second half same as first half at Regent.

REGENT (Rod Waggoner, mgr.; Loew, agent).—"A Fireside Reverie," sketch; Beatrice McKenzie & Co.; Valentine Fox; Doris Lester trio, and two other acts. Second half same as Orpheum first half.

MILES (Gus Greening, mgr.; Nash, agent).—Frank Mayne, in sketch "The Third Degree"; Grace Gibson; Larimer-Hud-on troupe; Musical Hunters; Oliver and Dwyer; Karlton and Klifton.

OPERA HOUSE (Bert Whitney, mgr.; K. & E.).—"Sick-a-Head." Next, "Just Around the Corner," with Marie Cahill.

GARRICK (Richard H. Lawrence, mgr.; Shuberts).—"Doing Our Bit." Next, "The Naughty Wife."

GAYETY (J. M. Ward, mgr.).—"Star and Garter." Next, "Hip, Hip, Hooray Girls."

CADILLAC (Sam Levey, mgr.).—"City Belles." Next, "French Follies."

Miles theatre is now playing continuous policy from 1 to 11 P. M. Three vaudeville shows daily, filling in balance of time with feature pictures and short subjects.

Detroit Police Film Censors for April reported 22 pictures were suppressed entirely; 113 eliminations from other pictures and 25 cut-outs made at theatres visited.

Wether Harry I. Garson legally has the right to the first three weeks of "Tarzan of the Apes" in Detroit or whether this right belongs to John H. Kunsky, who is the Michigan distributor for First National pictures, will be decided by the court. Garson claims he secured an option from Harry Reichenbacker for the first three weeks before it was sold to the First National. "It will be a friendly suit," said John H. Kunsky.

"A Dog's Life" broke the house record for the Madison, Detroit, week of April 28th and was held over a second week. It did \$2,000 more than the biggest week in history of house.

ELIZABETH BRICE

"A Lonesome Single"

Formerly BRICE and KING

AT THE PIANO

MR. DONLINSON

Next Week (May 13), Palace, New York.

Return Engagement, Thank You.

May 20, Colonial, New York

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Direction, EDW. S. KELLER

3,000,000 Lbs. of Sugar Was Delivered to this Port from Porto Rico

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By JACK YELLEN, AL BRYANT and ALBERT GUMBLE

Is The Greatest Single or Double Song That Can Be Delivered To 10,000,000 People at Any Entertainment.

The Song Is Bound To Leave Your Audience With A Sweet Taste.

All Acts That Are Singing This Number Notify Us That It Stays In Their Repertoire For A Whole Year To Come.

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No objection to a good first-class amateur.

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Majestic theatre, Detroit, will go to two-day policy during engagement of "Over the Top," which starts there May 19.

MILWAUKEE.

BY P. G. MORGAN.

DAVIDSON (Sherman Brown, mgr.).—First half, "Upstairs and Down." Last half, Margaret Anglin in "Billeted." Week May 12, Gerard Alin.

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—Emma Carus & Larry Comer, Four Marx Bros., Ziegler Sisters & Kentucky Five, McDonald & Rowland, Ned Norworth & Co., Brent Hayes, Robert De Mont Trio.

PALACE (Harry E. Billings, mgr.; agent, W. V. M. A.).—"Tick Tock Girl," Johnson Bros. & Johnson, Ioleen Sisters, "Last half, "Miss America," Otto Bros., Three Bartos, Adolpho, Cooney Sisters, Sutter & Dell.

MILLER (Jack Yeb, mgr.; agent, Loew.).—Herbert Brooks, Beatrice McKenzle & Co., Joseph K. Watson, Winifred-Gillman Co., Three Rindos, Eastman Trio, Geisler & Lee, Four Hollaways.

SHUBERT (Harry L. McInturn, mgr.).—Shubert Theatre Stock Co., "Which One Shall I Marry?" 13, "The Shepherd of the Hills." GAYETY (Charles J. Fox, mgr.; agent, American).—French Models, 12, Best Show in Town.

EMPRESS (Walter C. Scott, mgr.).—Stock burlesque.

The Margaret Anglin show of 9-10-11 closes the regular season at the Davidson, Milwaukee's one legitimate house.

Apparently mistaking the French national anthem for something German, William Stark Smith, of 373 Lake drive, president of the Northwestern Manufacturing company, "started something" during the first intermission of "Lilac Time" at the Davidson Friday evening, when he attempted to have the orchestra stop playing it. The selection was "The Grenadiers," which closes with "The Marseillaise," and blases are said to have preceded Smith's move from his fourth row seat down to the orchestra pit, where he tapped Director Theodore Kolbe on the shoulder, repeating over and over: "Stop it, stop it, stop it." Kolbe finished, and then he turned to the audience and ironically said: "I am sorry there is anyone in the audience who objects to the playing of the French national anthem. If I have offended anyone, I wish to beg their pardon." Immediately there was an uproar of applause, cheering and stamping, punctuated by cries of "make him apologize" and "throw him out" for Smith, and others of "play it again, play it again." The director did play it again, and to thunderous applause from the filled house. Smith resumed his seat with a sickly smile, and the play proceeded into the second act.

PHILADELPHIA.

BY JUVENILE.

KEITH'S (H. T. Jordan, mgr.).—The vaudeville devotees who didn't go to the show this

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We have opened an elegant suite of offices in the Strand Theatre Building, New York, to promote and stimulate our Two Smashing Hits:

"A SOLDIER'S ROSARY"

and

"SOME DAY"

ANNOUNCEMENT No. 2

We have purchased the cream of the William Jerome Publishing Corporation, which "put over" "Over There," that we might get the worthy successor to this great song, namely:

"When the Yanks Come Marching Home"

By SEYMOUR FURTH and BILLY JEROME

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We have purchased the best of Jeff. Brannen's catalogue, which includes Brannen and Lloyd's famous

"VALLEY ROSE"

We also publish the following hits:

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"Any Old Jay Can Get a Girl To-day"

"You'll Be There To Meet Them" (When the Boys Come Marching Home)

"Minnehaha" (She Gave Them All the Ha! Ha!)

"Mother's Little Cradle Song"

"When The Clouds Have Passed Away"

"The Whole World Was Made Just For You"

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**"UNCLE SAMMY
TAKE CARE OF MY GIRL"**

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In "Just This and That"
Direction, LEWIS & GORDON

GLOBE (Sablokey & McGuirk, mgrs.).—
"The New Producer, Maurice Freeman & Co.
in "No Children Allowed"; Field & Halliday;
Frank Mullane; Dances De Art; Frank Whit-
tier; Lalla Selbini; Armstrong & James; Kahn
& Boones Bigley & Norton and motion pictures.
WILLIAM PENN (Geo. W. Metzel, mgr.).—
First half—Gus Edwards' "Bandbox Revue";
Walter Brower; Sherman, Banks & Co.; the
Sterlings and the film feature, Rita Jollivet in
"Let We Forget." Last half—Clay, Crouch &
Co. in a musical tabloid, heads the vaudeville
of five acts and the film feature is "Tarzan of
the Apes."

BROADWAY (Chas. Shisler, mgr.).—First
half—Hersheff Troupe of Russian singers and
dancers in "Bohemian Life"; James C. Morton
& Co.; Tom Mahoney; Leonard & Louie; Mar-
riott Troupe and the film feature is Master-
link's "Blue Bird." Last half—Gus Edwards'
"Bandbox Revue" heads the vaudeville bill of
five acts and the film feature is Gladys Brock-
well in "Her Own Mistake."

CROSS KEYS (Sablokey & McGuirk, mgrs.).

**ROXY
LA ROCCA**
Wizard of the Harp
Has Still Got His Dog "GYF"
and Is Working It
in the Act.

—"The Fascinating Flirts," with Phil Adams
& Co.; Corrolli & Gillett; Charlie McDonald &
Co. in "The Chief of Police"; Jeanette Childs;
Castellano & Zando; Breakaway Barlows. Last
half—Hersheff Russian Troupe and five acts
and pictures.

The drive for the Third Liberty Loan closed
Saturday night with a great flourish and the
theatres of this city have much reason to be
proud of their accomplishments. Keith's went
far "over the top," with \$2,051,250, finishing
with \$116,050 Saturday night after the drive was
virtually closed. The biggest night was last
Friday, which netted \$502,650. The Forrest led
the legitimate houses with almost a half mil-
lion. The Lyric and Adelphi together took
\$300,000 in subscriptions, while the Chestnut
Street opera house got close to \$100,000. The
Nixon Grand opera house topped the "pop"
houses with \$150,000 and the Stanley led the
picture houses with a like amount. What was
most pleasing to those interested in the theatre
movement for the drive was the large number
of individual subscriptions.

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Players in Europe desiring to advertise
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"TRENCH, TRENCH, TRENCH

OUR BOYS ARE TRENCHING"

NO CHANCE TO SLACK—YOU'LL GO OVER AS YOU NEVER WENT OVER BEFORE

Take our tip right now—your audiences are buying Liberty Bonds and singing patriotic songs, it's up to you to PUT IT OVER. Get this song. Let your act or show be on a par with your audiences.

THIS GREAT SONG A CLEAN-UP EVERYWHERE AND A RECORD-BREAKER
ALL OVER THE COUNTRY

YOUR LIBERTY BOND AND THIS SONG GO HAND IN HAND

Quartettes and Trios—This is your wonderful Harmony Number. Single acts use this song with these great "Punch Lines." Make your act a RIOT. Girl acts and shows—PUT THIS SONG ON AS YOU NEVER PUT ON A NUMBER BEFORE. A perfect drill number. A specialty. A real hit.

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G, Bb, F

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Musical by
MAY HILL.

**TRENCH, TRENCH, TRENCH,
OUR BOYS ARE TRENCHING**

Four-teen mil-lion men or more, fresh from free-dom's hap-py shore, Have gone
We would rather live in peace, but their war threats do not cease, So we
forth to save the world's De-moc-ra-cy, Head-less of the word "be-
had to show them what our hun-or meant, Ev'-ry sol-dier in our
ware they've been going "O-ver There, Where the fight-ing's thick-est they all want to
ranks breathe a care-free, hap-py Thanks, Ev'-ry sin-gle moth-er's son is glad he
be-
went light-we over the no-ble French Are re-paid in ev'-ry trench,
They will glad-ly die or die, For the no-ble cause, that's why

CHORUS.

Trench, trench, trench, our boys are trench-ing, Sing-ing to Yea-kee
air! When their mer-ry work is done and the Hun is on the run, There will soon be peace and
qui-et o-ver there With Old Glo-ry proud-ly war-ing, As it
al-ways did be-fore, They'll keep fighting till they free all the slaves in Ger-man-
They have guns in ev'-ry trench that will teach the Brit-tes
Eng-lish will be spoken in ev'-ry sec-tion of Ber-
lin And they'll trench, trench, trench, till they win the war war

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They are guns in ev'-ry trench that will teach the Brit-tes French
That we practice what we preach we will prove by our own speech
The the Kaiser may laugh first and the U.S. shall deliver their word,
When we free him, there will be a job for him
Trench, Trench, Trench, war

You will never hear of Krupp, when the Kaiser is locked up
And will tell the Kaiser to quit his job when we get this
There will be one Kaiser less, when we finish up this mess
English will be spoken in every section of Berlin
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Majestic Theatre Building CHICAGO, ILL.

PROVIDENCE.

BY KARL K. KLARK.

SHUBERT-MAJESTIC (Col. Felix R. Wendischaefer, mgr.).—"Turn to the Right," first musical show in several weeks and the last of legitimate for season, going exceptionally well before road houses.
OPERA HOUSE (Col. Felix R. Wendischaefer, mgr.).—House, which attempted stock, two companies failing to make good, and then turned to pictures, trying something new this week. "A Stitch in Time," scheduled to go into New York from here, is a new four-act drama. Went well on opening night when two seats were offered for the price of one. This drama was written by Oliver D. Bailey and Lottie Mooney. Lily Cahill heads the cast with Malcolm Fassett in the leading male role.

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"THE WILD GUARDIAN"

Now Playing the Palace, New York, for the Second Time

both doing creditable work. Others include Evelyn Carter Carrington, Inez Ragan, Ben Hendricks, John D. O'Hara and Harry West.

KEITH'S (Charles Lovenberg, mgr.).—"Captain Kidd Jr.," by stock company this week, going well before capacity houses. The new company is gaining in popularity and with good plays ahead everything looks rosy.

the principals in the new company, in addition to Miss Webber, are Harry Fender and Harry Short, comedians; George Shields, basso; Billy Lynn (local), Lillian Crossman, prima donna; May Kileoyne, character woman and contralto; Edw. Young, ingenue; Roy Purviance, tenor; Edward Basse, baritone; Ross Moberly, musical director. The company commenced rehearsals

in New York last week and is now in this city making ready for opening next Monday. Charles Sinclair will direct.

Raymond Bond, of the Albee Stock Company, has taken a summer home at Silver Spring and joined the Silver Spring Golf Club. "His said that Raymond's one ambition is to write

a full four-act play, while his next ambition is to become a "great" golf player. "His rumored he will do both this summer. Other members of the company will follow his advancement in both directions with keen interest.

The Bijou, one of the largest and best picture

TANEAN BROS

EMERY (Martin R. Toohey, mgr.).—"The Metrox Ladies, aerial, headed bill first half. "Our Boys," Adams and Gull, Fox and Ingraham, Barlow Duo. Last half headed by Nat Nazzaro and Co., William H. Caxton, Taber and Green, Turley, Burns and Jose, pictures.

FAY'S (Edward M. Fay, mgr.).—"Erin's Isle," headliner. Three Eddy Sisters, Potter and Phil, Horn and Twombly, Werner Trio, The Escuderos.

COLONIAL (J. F. Farr, mgr.).—House still dark. Closed three weeks ago without notice.

Some time ago one house in this city booked Charlie Chaplin's latest release, "A Dog's Life." It is said that at the time this house was assured that it would be the only one in the city to get the film this week. However, the wires got crossed or something or other happened, for this week finds not only that house showing the picture, but three other of the larger houses as well, with still another showing a different Chaplin film. "This said there is trouble in the air.

A few weeks ago it was learned a valuable piece of land in the business centre of Newport had been secured for the erection of a new playhouse. At the time the names of those interested were not divulged but it was predicted in VARIETY the Emery Brothers of this city, were interested. This week it became known the Emerys are the ones. A stock company, to be capitalized at \$300,000, is being formed and a structure to seat 2,400 is to be erected. It is understood the sale of stock among Newporters is progressing nicely.

The Shubert Majestic will open with summer musical stock next week, when a large company, headed by Florence Webber, last summer's prima donna, will give as its first offering, "The Spring Maid." Included among

"KEITH'S NATIONAL THEATRE.—The TANEAN BROS., who worked in blackface, were the real hit of the show. The exhilarating liveliness of their act, the clever dialogue and the eccentric musical stunts were greatly enjoyed."

—Louisville "Evening Post," May 3.
"The laughing hit of the bill at Keith's National was registered by the TANEAN BROS., last night, a team of blackface comedians and musicians."

—Louisville "Herald," May 3.

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Next Week's Ad for "My Pal"

houses at Newport, was sold last week by Mrs. E. Gertrude Dunbar to C. Robert Lynch and Theodore Vietri. Mrs. P. H. Morgan, owner of the building, has turned over the lease.

The summer dance resorts opened full blast this week.

The Nathaneon Amusement Co. has assumed control of the Modern, one of the largest picture houses in the city. The change was accompanied by a large increase in advertising space.

There is much activity at Rocky Point and Crescent Park, the two big Rhode Island summer resorts down the bay, preparatory to the opening days not far distant. With Sunday baseball legalized by the legislature at its session just closed, a banner season on Sundays, at least, is being looked forward to. However, with trolley fares gone skyward, concessions are on the anxious seat. Time will tell.

SEATTLE.

By WALTER E. BURTON.
WILKES' (Dean B. Worley, mgr.).—10th week of the Wilkes' Players in dramatic productions to good business, with Fanchon Everhart in the title role of "The Rejuvenation of Aunt Mary."

OAK (Joseph Carter, mgr.).—Third week of the Monte Carter Musical Comedy organization in "Hip, Hip Hurrah." Carter in the role of Izzy, a man of wealth, and gets the laughs. Blanche Gilmore, Del Ester, Walter Spencer, Phyllis Gordon, George White and Oak Tilo have excellent parts. Splendid patronage.

LYRIC (Walter Owen Burlesque Company to take in on).

ORPHEUM (Jay Haas, mgr.).—Transcontinental vaudeville bill due to open Sunday was sent to Camp Lewis as road show, and "The Karer, the Beast of Berlin," film will be shown for the week.

PAVLOE HIP (Joseph A. Muller, mgr.).—Good bye Broadway, a musical comedy offering, with Joe Roberts and a company of 25, top Sunday show. Twenty vaudeville specialties are offered by the organization. A Billy West photoplay completes. Good patronage.

PASTORAL (Edgar G. Milne, mgr.).—"The Secret of the Sphinx," a mystery offering, began Monday with a Mighty Moore musical comedy, the added attraction, George Quigley and Duke Fitzgerald are a hit. Moore and Ross have a laughing success. Al Soda joined with vaudeville troupe. Aerial Patis musical comedy film completed. Capacity patronage.

ROBERT (C. B. B. mgr.).—Ruth St. Paul, a musical comedy, and a vaudeville troupe, capacity to capacity.

THE LEM (The Lem Theatre Co., mgr.).—Charles Fox in "Playing the Game" (film), second offering.

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Marguerite Clarke in "Rich Man, Poor Man";
REN (Greater Theatres Co., mgr.)—Ed-
mund Breeze in "The Spell of the Yukon."

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MISSION (Greater Theatres Co., mgr.)—
Vivian Martin in "Unclaimed Goods";

LIBERTY (Greater Theatres Co., mgr.)—
"The Unbeliever," with local Marine Corps
doing special stunts with each showing of the film.

Manager S. Le Rigue, of the Wonder the-
atre, Battleground (Wash.) has been forced

At the American, Monday (May 13)

ARTHUR

ETHEL

PERKOFF and GRAY

WHAT DO THEY DO?

to enlarge his house three times this year, due to heavy patronage.

John G. Van Herberg, manager of the Liberty theatre and treasurer of the Greater Theatres Corporation, Seattle, has been chosen as one of the Board of Directors of the First National Exhibitors' Circuit. He will represent the new circuit in Northwestern territory.

Virgil Adams of this city has been appointed manager of the Grand theatre, Sunnyside (Wash.).

C. W. Showalter has sold the Pastime theatre, Othello (Wash.) to G. G. Brooks.

The Casino theatre, Spokane, one of the string of houses owned and operated by the Stillwell Theatre Corporation of that city, will try out a plan new to Western cities of the size of Spokane, that of running feature pictures as long as business warrants instead of a weekly or semi-weekly change.

E. C. Smith, manager of the Liberty and American theatres, Dayton (Wash.) has bought the Empire theatre, Waltsburg (Wash.).

The young son of Jack Polk was killed in a railroad accident at Anaconda (Montana) last week. The blackface was playing the Orpheum theatre, this city, at the time of the accident.

Jack McCabe, former stage manager of the Star theatre, Tacoma, is with Otis Skinner this season in "Mister Antonio," playing this city last week at the Metropolitan.

Allen Strickfadden, stock star, joined the Blaine Permanent Players at the Hip theatre, Edmonton, Saskatchewan, April 22.



WILLIAM EBS

Ventriloquist Novelty

Next Week (May 13)

Palace Theatre

New York

New York Time to Follow

DIRECTION,

ROSLIE STUART

FRANK DOBSON

May 6—Keith's, Toledo, O.
13—Keith's, Dayton, O.

May 20—Shen's, Buffalo, N. Y.
27—Shen'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. Thanks to MAX HAYES

Crossman's 7 Entertainers

HEADLINING THE U. S. GOVERNMENT LIBERTY ROAD SHOW
This Week (May 6)—Liberty Theatre, Camp Sheridan, Montgomery, Ala.
Next Week (May 13)—Liberty Theatre, Camp Pike, Little Rock, Ark.
Personal Direction of ARTHUR KLEIN

JOHN R. GORDON and CO.

"MEATLESS DAYS"

FRANKLYN ARDELL'S Latest Scream

Robert Athon closed his stock company at Eugene (Oregon) this week.

"The Pirates of Penzance" was produced at the Metropolitan 3 and 4 by the local lodge of Elks.

Flora Sims joined the Armstrong Musical Comedy Company, Oak theatre, Tacoma, this week.

Dick Frazier and L. R. McCullough have formed a partnership in a musical tab production, and will open on the Hippodrome time at Billings (Montana) this month, with a chorus of eight and the following principals: Jack Frazier, comedian; L. R. McCullough, straight man; Fern Francell, prima donna, and Grace Wynn, soubrette.

Manager Jay Hass, of the Orpheum, sent the vaudeville acts to Camp Lewis this week as a road show.

Monte Carter gave a special morning performance at 10:30 at the Oak theatre for the benefit of the 495 drafted men who left for Camp Lewis Friday afternoon.

A combined musical and vaudeville show

for the benefit of the men and women formerly connected with department stores who are now in war service was given at the Metropolitan Wednesday night by the Bon Marche Philharmonic Society.

Members of the Marine Corps gave special stunts with each showing of the big war picture, "The Unbeliever," at the Liberty theatre here this week.

Fanchon Everhart, character woman with the Wilkes Players since that Organization started here over two years ago, is playing the leading role this week in "The Rejuvenation of Aunt Mary."

Cornelius Eckhord, manager of the Orpheum theatre, Butte, for some time, will manage the new \$200,000 Marlowe theatre, in Helena for the Ansonia Amusement Company.

J. B. Sparks, owner and manager of the Star theatre, Homer (Oregon) has opened a new house in Coudon which will be called the American.

Pathe Exchange is building a \$10,000 exchange building in this city at Second avenue and Blanchard street, 30x108 feet in size.

Billy Nelson, booker in the Kleine office here, enlisted this week in Hospital Corps, Unit 64.

The Oak Trio are making a big hit with patrons at the Oak theatre. The trio is composed of Ted Ulmark, Oscar Gerard and Claire M. Heath.

Exhibitors, City Council and the Board of Censors of Portland are trying to get together and frame an ordinance that will at least satisfy some of the parties concerned with theatre censorship in the Oregon metropolis.

Charles Hettem is managing the Majestic theatre, Kalama (Wash.).

SYRACUSE, N. Y.

By CHESTER B. BAHN.

EMPIRE (Francis P. Martin, mgr.).—Fifth

HOLZWASSER
1417-1423 THIRD AVENUE
NEAR 80th STREET

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CASH or CREDIT
OPEN EVENINGS TILL 9 O'CLOCK



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5-Room Period Apartment, \$700 Value, \$585	6-Room Period Apartment, \$1,000 Value, \$750

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\$200 \$20.00 \$2.50	
\$250 \$25.00 \$2.75	
\$300 \$30.00 \$3.00	
\$350 \$35.00 \$3.25	
\$400 \$40.00 \$3.50	
\$450 \$45.00 \$3.75	
\$500 \$50.00 \$4.00	

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Managers of Theatres we

Have played in, the owners

Of "The All Girl Revue" and

Our associate players for a very

Pleasant season.

Morette Sisters

in

Vaudeville

TARZAN?

THE MARVELOUS CHIMPANZEE

CONCEDED BY ALL TO BE THE GREATEST NOVELTY IN VAUDEVILLE

TARZAN—Creates more discussion than any attraction that ever appeared in public
TARZAN—Is a positive sensation on the Orpheum Circuit
TARZAN—Is the talk of every city in which he appeared
TARZAN—Is the biggest laughing hit of the vaudeville stage
TARZAN—Received a full page interview in Sunday San Francisco "Examiner"
TARZAN—Was retained for second week at Orpheum, San Francisco, by public demand

MANAGEMENT

FELIX PATTY

DIRECTION

CHAS. BORNHAUPT

week of Knickerbocker Players in "Nothing But the Truth." Excellent business. Play well done. Next week, "De Luxe Annie."

VIETING (Sam LeMare, mgr.).—Entire week, "Victory," a new play. Opened to good business.

TEMPLE (Albert Van Aken, mgr.).—Vaudeville. First half, Bert Crossman with Henrietta Morin and his five jazz brownskins headlined, and pleased. Jessie Hayward and Co. in "Air Castle Kate," close second. Lillian Fitzgerald, popular. Ben Smith, native Syracusan, scored. Hart and Francis failed to get over. Josie O'Moers spoils tight wire work by attempting to sink.

CRESCENT (William Brown, mgr.).—Vaudeville. First half, P. M. Coddington's "Rocky Pass" featured and wins favor. Dolan and Latham giving "Plain Mary," popular. Marie Stoddard, good. Juliet Rush, gets across. Nat Gaffery, pleases.

BASTABLE (Stephen Bastable, mgr.).—Burlesque. Mollie Williams, first half. Return engagement. Opened Saturday to satisfactory business. Last half, unbilled.

HIPPOBROME—Third and last week of "Over the Top," Vitagraph film, with Sergeant Arthur Guy Empey.

Syracuse's vaudeville houses, Temple and Crescent, are now supplying their own programs in the form of a simple folder, minus all advertising. Differences with a New York advertising agency which published the programs for the local houses brought the change, it is said. A steady decline in theatre program advertising also had its influence.

With the coming of warm weather there has been great progress on the new Keith theatre and business block under construction here. The steel frame work is now rising on the S. Salina street site. Just when the building will be finished is uncertain, but it is planned to hold the next Syracuse Musical Festival in the playhouse. The city has been without a Keith house for some time, although both the Temple and Crescent are supplied by the U. B. O.

The Amuse theatre at Waverly, heretofore conducted by Rollo Perry, has been leased by R. N. Merrill of Sayre, Pa. James Kendrick of Waverly will be installed as manager for Mr. Merrill. It is reported Mr. Merrill controls the New Sayre theatre, managed by his son, Walter Merrill, and has also recently purchased a share in the Keystone theatre at Towanda. Mr. Merrill is a former resident of Waverly and will return to make his residence there, where he is best known as the manager of the old Grand.

William B. Mangin, musical director of Tambourine and Bones, the Syracuse University musical-comedy organization, left Sunday night to join the Naval Reserves at Newport.

Syracuse theatre audiences came to the front with \$250,000 worth of subscriptions for bonds.

Repair work on the Colonial at Norwich

THE FAYNES

Touring South African Theatres

TIZOUNE and EFFIE MACK

AND THEIR WHIRLWIND GIRLS

This Week (May 6)—Mattawa, Ontario
 Next Week (May 13)—North Bay, Ontario
 To Packed Houses All Along the Line
 Address: VARIETY, New York

N. Y., damaged by fire several months ago, is now underway.

Although given a deferred classification by his draft board, Lawrence Ray Trumbull of Pulaski, N. Y., has enlisted in the Marine Corps. Mr. Trumbull was head of the Trumbull Stock Co. for seven years. Two months ago he was forced to close the company's tour through the loss of several members of the company through the draft. Since that time he has been with another stock company. Mr. Trumbull was married six years ago to Isabel Gould White, daughter of a Maine editor, also of the stage. She was Mr. Trumbull's leading woman. Mr. Trumbull is a graduate of Syracuse University and while at college here played with several stock companies during the summer.

VANCOUVER.

BY H. P. NEWHERRY.

EMPRESS (Geo. B. Howland & Chas. E. Royal, mgrs.).—44th week of Empress Stock company. Current, "The Rejuvenation of Aunt Mary," with Marie Baker in leading role. Next, "The Eternal Magdalene," featuring Elythe Elliott. Drawing well.

AVENUE (W. Scott, mgr.).—2, Mischa Elm.

IMPERIAL (L. A. Rothen, mgr.).—1, Grand concert in aid of charity.

ORPHEUM (Jas. Pilling, mgr.).—"The Naughty Princess," musical comedy act, with large cast, makes very good headliner. Tina Lerner, Russian pianist, is featured and scored an emphatic hit. Harry Van Fossen, laughing hit. Lew H. Drew and Vesta Wallace, well liked. Hudler, Stein & Phillips won favor. Aerial Mitchell's, very good; Louis Stone has good novelty act. Well patronized.

PANTAGES (Geo. Pantagos, mgr.).—"The Crowell-Fanton Co. offer 'Revelle,' an acrobatic act in military setting, and are headline attraction. The Six Musical Nosses are featured and scored. Verna Mercereau and her company of dancers, also featured and created favorable impression. Wright & Davis; "Real Pal" is presented by Miller, Packer & Howard; Gordon & Gordon, and 12th episode of "Hidden Hand" (film). Capacity.

COLUMBIA (J. McQueen, mgr.).—Vaudeville and feature films to good houses.

REX (W. P. DeWees, mgr.).—Billie Burke in "Eve's Daughter."

COLONIAL (H. Quagliotti, mgr.).—Henry B. Walthall in "His Robe of Honor." Last half—Midge Evans in "The Volunteer."

GLOBE (W. P. Nichols, mgr.).—Pauline Frederick in "Madame Jealousy."

DOMINION (J. Muir, mgr.).—William Farnum in "When a Man Sees Red."

The new daylight saving law in Canada seems to have affected local theatres. A slight falling off in attendance has been noticeable since April 14.

The company playing at the Empress theatre

has been incorporated and will be known as the Empress Stock Company, Ltd. Geo. B. Howland is president and Chas. E. Royal, secretary-treasurer.

The Rex theatre is now showing First National Exhibitor Circuit attractions.

J. McQueen has succeeded J. H. Mayrand as manager of the Columbia.

The Empress Stock Company have taken a lease on the Empress for two years longer.

The local Orpheum house will close for the summer the last week in June. Mme. Sarah Bernhardt will be the attraction for that week.

WASHINGTON.

BY HARDIE MEAKIN.

KEITH'S (Roland S. Robbins, mgr.).—Bessie McCoy Davis, ably assisted by Thomas Conkey and Henry Coole, scored strongly; Frank Crumit, hit; Juliette Dika, a hit, audience standing while she sang the "Marseillaise"; Pink's Mules, great; Misses Lightner and Alexander, hit; Rice and Werner, good; Juno Salmo, with novel set, opened well, and "Submarine P-7," held the house seated in the closing spot.

NATIONAL (William Fowler, mgr.).—Smith and Golden's new piece, "Three Wise Men," had its opening here on Sunday night. The cast is headed by Claude Gillingwater, Lester Lounger and E. J. Blunkhall.

HELASCO (L. Stoddard Taylor, mgr.).—For the first time on any stage David Belasco presented Frances Starr in her new play, "Over the Hills." A brilliant audience attended the opening Monday night.

POLIS (James L. Carroll, mgr.).—Shubert's "Show of Wonders," with the cast intact as presented twice before this season at the Belasco.

JAYBET (Harry Jarboe, mgr.).—The 20th Century Mads with Jim Barton.

COSMOS (B. Brylawski, mgr.).—"The Pirnikoff Rose Ballet; Peppino and Perry; Will and Mary Rogers; Kremka Brothers; Lee Tong Foo; Clark and Wood; Gertrude Arden & Co. in "The Other Witness."

LOVE'S COLUMBIA (Lawrence Beatus, mgr.).—Pauline Frederick in "Resurrection," first half. Sessue Hayakawa in "The White Man's Law," second half. Films.

Tom Moore has the Charley Chaplin picture, "A Dog's Life," running at both his Strand and Garden theatres and doing an enormous business at both places.

Billy Finnegan is the new feature with the stock burlesque at the Lyceum.

Manager Robbins, of Keith's, has a large card in the lobby announcing the total subscription gained in the theatre, \$4,271,860, this is reported to lead all other Keith theatres.

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Remover

A QUICK descent of the final curtain—then ALBOLENE—and the make-up disappears in no time. Your skin is kept in splendid condition by this pure, agreeable make-up remover, the favorite of the stage for years.

For the make-up box 1 and 2 ounce tubes. Also in 1/2 and 1 lb. cans.

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NEWS OF THE FILM WORLD

The Yorke-Metro occupied its former studio at Hollywood, Cal., starting May 1.

The "Venus Model" is the next Goldwyn picture in which Mabel Normand will appear.

Harry Carey has signed a contract with Universal for two years.

"Social Briars," Mary Miles Minter's latest American production, will be released May 13.

Select Pictures Corp. has joined the National Association of the Motion Picture Industry of Greater New York.

Marguerite Courtet is now doing picture work with Pathe, although still under the direction of the France Film Co.

The Christie Film Co. at Los Angeles has bought six and one-half acres opposite its present studio as a site for special sets.

Phyllis Dawson has been engaged by Nourture feature films to be starred in two-reel comedies.

Hattie Delaro has been engaged by Vitagraph to support Anita Stewart in their screen production of "The Mind the Paint Girl."

The Elsie Ferguson Co. arrived at Brownings, Mont., last week, to begin the production of "Heart of the Wilds" for Artcraft release.

World Pictures has recently bought "The Unvelled Hand," by Zola Forrester and Mann Page.

Frank R. Willey, World photographer, has gone with the Y. M. C. A. and will start next week for France.

J. H. Gerhardt, formerly advertising manager of the Dramatic Mirror, has joined the general sales department of the General Film.

Artcraft's releases for May productions include Mary Pickford, William S. Hart and Cecil B. DeMille.

John R. Freuler last week resigned as president of the Mutual and James M. Sheldon of New York was elected his successor.

S. D. Peizman has been appointed manager of the New York exchange of the American Standard Corp.

Catherine Calvert is putting the finishing touches to her third film subject under the Frank A. Keeney direction.

The Fort Pitt, Pittsburgh, will run pictures during the summer months, starting with "Over the Top."

A brand new Herbert Rawlinson "special," entitled "Smashing Through," is scheduled for the screen June 17.

Samuel Goldfish leaves for California today for what is intended to be a very definite and large expansion of the Goldwyn activities.

Tom Moore, who has been leading man for Madge Kennedy and Mabel Normand, is to be developed into an individual star by Goldwyn.

Owing to the sudden illness of Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, his trip to Boston this week was called off.

Jack Dorfman, the juvenile, has signed a contract with the Gwendolyn Films and will make his first appearance in "For Dear Old Glory."

The American Standard Motion Picture Corp. have taken the whole of the third floor of the Leavitt-Building in West 44th street, New York.

The new Brevoort, Brooklyn, was opened May 1 with "My Own United States" as the premier attraction, the film staying there for three days.

G. M. Anderson is on the coast at work on a series of new "Broncho Billy" releases, in which he will appear about half the time in drawing room scenes.

Leonce Perret, the French director, is preparing to make a large production of a propaganda picture. The cast and title will be announced as soon as the title is registered.

Arthur Gillard has a number of contracts to furnish the costumes for new pictures which are being made at the various studios around New York.

Alice Howell has signed a long contract to star in comedy subjects for the Universal, and her latest, due in two weeks, will be entitled "Her Unmarried Life."

A new Harry Carey subject, "Three Bad Men," will be released July 1, but the title will likely be changed before the day of release.

Gus Alexander, who starred in the first subject made by Ward Film Co., has written the scenario for the second of the one-reel comedies in which he will appear in a series of film advances of a ludicrous nature.

When Dorothy Jardon makes her appearance on the screen she will be known as "The Tigress of the Screen." This trademark will be registered in Washington by the King-Bee Films.

Feature productions now in the course of preparation at the studios of the American will furnish pictures starring Mary Miles Minter, Margerita Fisher and William Russell for Mutual's May schedule.

Viola Dana and May Allison, Metro, have changed places, the former, who has been on the Coast for the last seven months, will work at the company's studio in the east in future, while Miss Allison will go out west.

Baby Marie Osborn has finished "The Evidence," a five-reel Pathe, and is spending the time preparatory to a visit to New York as the guest of the Colorado boys at Camp Kearney.

Clarence Oliver, of Oliver and Oip, who have been in vaudeville with the act called "Discontent," has gone into pictures. During the summer he will play opposite Madge Kennedy, for Goldwyn.

Elliott J. Clawson has brought his Tiller subject back to life again, in a new subject entitled "Prentice Tiller No. 2," which will be made by a company headed by Ruth Clifford and Kenneth Harlan, with Rupert Julian directing.

Eddie Polo, at one time a circus clown with Barnum & Bailey, is now finishing up a serial, "The Bull's Eye," which has its last episode release June 3, is to appear in a special circus subject which will be of a serial length, the title yet to be determined.

Pathe's new serial, "Hands Up," which has Ruth Roland and George Chesebro as its principal players, will be marked for release some time during the summer. It will be released by the Astra, under the direction of George Fitzmaurice.

VAUDEVILLE NOTES

Charles Mack revived his "Come Back to Erin" playlet at the Columbia last Sunday. It has been three years since Mr. Mack played the piece. Last Sunday wound up the Sunday vaudeville concerts at the Columbia.

The second night of the opening of the new show on the Amsterdam Roof, where "The Midnight Frolic" holds forth, was the largest in the history of the roof venture as far as receipts were concerned.

Beulah Poynter, formerly the wife of John Bowers, wants it understood that she started the divorce proceedings against Mr. Bowers. The decree being granted her in Nyack, New York, March 7.

"The Melting of Molly," adapted to music by Sigmund Romberg and Harold Orlob (the book and lyrics are by Dorothy Donnelly), and which has Florence Nash featured, has its premiere in Wilmington, Del., Monday.

The B. S. Moss offices will not move to the Putnam building. Mr. Moss had about completed the arrangements when negotiations to sublease the Moss Circuit's present quarters in the Godfrey building fell through.

Tyrone Power no sooner finishes his engagement with "Chu Chin Chow" than he signs to travel to the coastward for an immediate placement with "The Wanderer," which has a Coast season now underlined.

Jack Matthews, for months patrolman around the Times Square section, stationed at 47th and Seventh avenue, has been transferred to Central headquarters and is now a sleuth in plainclothes.

Fire destroyed the Auditorium, Vine-land, N. J., April 30. Attractions will have to be canceled. Another house may arrange for combinations next season.

Jimmy Lucas and wife (Frances Field, late of "The Riveria Girl") motored in from Chicago last week without a tire mishap along the entire way.

Charles McClintock, ahead of "Experience" all winter, returned to New York last week and was immediately assigned to one of "The Hearts of the World" outfits.

George Robinson will have on his Brighton Beach theatre staff this season Charles Dowling as treasurer, Dave Berk, stage manager, and Benjamin Roberts, orchestra leader.

Charles Freeman, the Chicago book-er, and Harry Spingold joined the Chicago delegation on Broadway this week. Both are accompanied by their wives. Spingold motored to New York.

Max Silver severed his connection with Gus Edwards, where he had charge of the music publishing and is now general manager for Gilbert and Friedland.

Frederick V. Bowers will produce and star in a musical version of the George V. Hobart farce, "What's Your Husband Doing?" next season, Mr. Bowers writing the music for the play.

Derwent Hall Caine and Co. in "The Iron Hand" were engaged this week through Jenie Jacobs to go over the Orpheum Circuit, opening May 20 at Calgary.

Allan K. Foster, who conceived the "cane number" in the new midnight "Frolic," has sold his rights to Flo Ziegfeld, Jr., at a reported consideration of \$300.

Crystal Herne will not be a co-star with Janet Beecher in Weber & Anderson's fall production of the announced Cosmo Hamilton play.

Lou Houseman, the western representative for A. H. Woods, hit Broadway from Chicago Monday, this being his first trip east since last fall.

Bob Austin, who lost the sight of both eyes through rheumatism of the optic nerves, has regained the sight of one eye.

Dave Sampter has received an offer to return to London in August and write the music for the new Lorillard-Grossmith revue, but has declined.

Jean Belasco, identified with the Poli forces for a number of years, has resigned to take charge of the New Bristol, Bristol, Conn.

Julian Eltinge has rented a large cottage for the summer at Long Beach, within a stone's throw of the Hotel Nassau.

Lewis G. Menke, one of the agents ahead of the Rock and White show, is now the house manager for William Fox's Bay Ridge theatre.

Oscar Radin, the conductor who left the Winter Garden, is now the conductor at the Vanderbilt for "Oh, Look."

Jo Paige Smith became a full-fledged Mason last Thursday night when he was conducted through the third degree at Washington Lodge.

Beatrice Diamond (Farrel-Taylor Co.) announces having obtained a decree of divorce in Chicago Feb. 29 from Charles Diamond (harpist).

Palisade Park, the summer soft money camp of the two Schenck youngsters (Nick and Joe) opens tomorrow (Saturday).

Valoska Surratt has ended her vaudeville season and repaired to Muldoon's health establishment, known as the "Milk farm."

"In a Net," the new drama by Maravene Thompson, which Lee Kugel is producing, will open at Atlantic City May 16.

The Majestic, Erie, Pa., closes its vaudeville this week to play films over the summer.

The Lyric, Buffalo, is to be booked by J. H. McCarron starting May 6. It has been playing Gus Sun vaudeville.

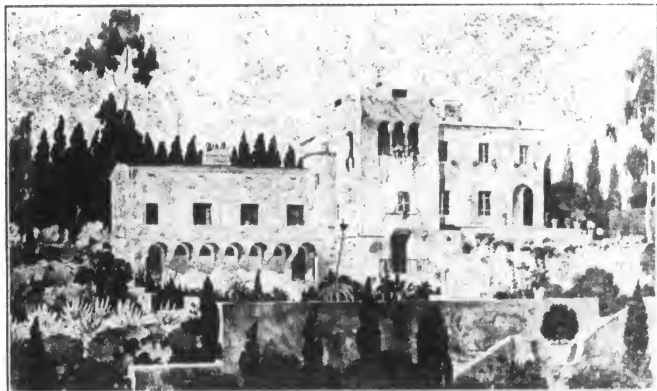
Cohan & Harris were this week engaging the cast for the new "Going Up" company.

Mary Hampton has been engaged by Ed Lee Wrote as his leading woman in "Janitor Higgins."

Raymond Wylie opened on the Loew this week, placed by Irving Cooper.

The Mittenhal Brothers will produce a new show this fall entitled "The Dancing Widow," for week stands.

Arthur Lamie has gone to Montana to spend the summer on a ranch.



JULIAN ELTINGE'S HOME IN LOS ANGELES

The new home which Julian Eltinge has built in Los Angeles at a cost of \$350,000; designed on Spanish-Italian architectural lines.

Mr. Eltinge has been playing a special engagement in vaudeville, recently appearing at the Riverside, New York.

MOVING PICTURES

WITH HOOPS OF STEEL.

Emerson Mead..... Henry B. Walthall
Marguerite Delarue..... Harry Charleson
Jim Harlin..... William DeVaul
Col. Whittaker..... Joseph J. Dowling
Pierre Delarue..... Howard Crampton
Albert Wellesley..... Roy Laidlaw
Paul Delarue..... Jack Stander Jr.
Will Whittaker..... Clifford Alexander
Amada Garcia..... Anna Mae Walthall

"With Hoops of Steel," Paralta's latest release, is a "western" of six reel length. In point of story, Florence Fisch Kelly's yarn furnishes nothing new, nor does it call for any exceptional work on the part of Henry B. Walthall. It's a clean sort of yarn, with an outstanding hero as in many westerns, yet it is suggestive of others furnished for screen features. The title is Shakespearean, and here employed to denote the fast friendship of three cattlemen—Emerson Mead (Mr. Walthall) and two pals, who are known as the "three musketeers." They are of the independent cattlemen, who are being oppressed by a French company, known as the corporate interests.

The two factions use the town of La Plumas for supplies, but there is a deadline over which neither ventures. Mead does cross the line once to talk with Marguerite Delarue and her little brother. While nothing comes of that, Mead is accused of "snuffing" Will Whittaker, son of the manager of the Fillmore ranch, the accusation being based on the fact that the pair had been heard quarrelling by one Garcia, a double-crossing "greaser." As a matter of fact young Whittaker is secretly married to Garcia's daughter and hides the fact for fear of his father's displeasure. His disappearance is cleared up in the end, for the youth has been hiding in the Garcia hut. That, however, was apparent at all stages.

Mead is indicted and finally arrested. On the day of his trial, La Plumas is wrought up over another matter, the losing of Marguerite's little brother, who strays off into the hills. A most unusual procedure is resorted to to boost Mead's heroing average. He begs the judge to allow him to hunt for the boy. The judge obligingly permits and, of course, Mead finds the child, and right then he is tipped off to the hiding place of young Whittaker, all of which makes Mead solid all around, even in the opposition camp and, of course, it gives him a life hold on the affections of Marguerite.

Five reels would have sufficed in the telling of the story. Whether it can be cut to that length is a question, but speeding it would help. Mr. Walthall's work is better than the story. He resembles W. E. Hart, though without the stature nor the deep lined face of the latter.

Guns toting is the invariable practice of everyone in the picture, so the presence of a "silver" seemed a too modern touch. Eliot Howe directed fairly. By long odds the best part of "My Arcadian Wife" is the photography by Robert Newhard. No trick stuff is resorted to, but throughout the camera work is expert.

\$5,000 REWARD.

Henry Arlington..... William Lloyd
Dick Arlington..... Franklin Farnum
Norcross..... J. Farrell MacDonald
Tracy..... Wharton Jones
Hammersley..... Marc Fenton
Margaret Hammersley..... Gloria Hope
Ackley..... Frank Brownlee
Aunt Kate..... Lulu Warrenton
Jeanette..... Grace McLean

One of the best of the recent "Bluebird" Universal series. Keen, sharp photography, interesting exteriors and indoor scenes which have been picked with care, and attention paid to detail. The picture has been taken from a story by Charles Wesley Sanders entitled "My Arcadian Wife" and adapted for the screen by F. McGraw Willis. Douglas Gerrard was the director.

Franklyn Farnum and Margaret Hammersley are the stars and play with a finish which places them in the front row as box-office attractions. They are supported by a company who handle minor parts in effective manner.

Dick Arlington (Franklin Farnum) is a wild nephew of Henry Arlington, who is wealthy and is about to cut off his young relative, having arrived at this decision, owing to the young man's many escapades. Ten minutes after the interview between uncle and nephew, the former is shot. Young Arlington, with the advice of the family attorney, runs away, instead of facing trial, knowing he is innocent.

During his wanderings through the country he saves a young woman who lost control of her horse. He is knocked down and seriously injured taken to her homestead where they become engaged and finally horrified before the ceremony he tells her he is wanted by the police for the murder of his uncle.

They set out for the city where the crime was committed and after many adventures and considerable amount of "hands up stuff" Tracey, the family attorney, is found to be the criminal.

Campbell Casad, ahead of "The Show of Wonders," nearing the close of its season, is now handling the Chicago publicity for the Griffith film, "Hearts of the World." The ministerial element in Worcester, Mass., is making a fight against the exhibition of pictures Sundays.

Just as soon as "Reclaimed" has been fully titled and made ready for the market and a private film showing arranged, Harry McRae Webster will get things under way for his second feature. Webster put the finishing touches to "Reclaimed" this week while propped up in bed at his apartment, having been too ill to report at his downtown office.

IN AND OUT.

"The Century Revue" had to cancel Keith's, Portland, Me., for next week. Three of its boys were called by the draft. Dorothy Brenner, booked for the same show, cannot keep the engagement, due to the serious illness of her mother.

Cecil Cunningham retired from the Colonial, New York, program Tuesday matinee, with Elizabeth Brice substituting at night. Miss Cunningham was ill.

Olive Briscoe and Al Rauh canceled Erie, Pa.; through Miss Briscoe being called to Chicago upon an urgent legal matter, it was said. Tudor Cameron replaced them.

Christie MacDonald in her new vaudeville act is at the Hippodrome,

Cleveland, this week, instead of the Riverside, New York, as first booked.

Jimmy Lucas lost his voice at the Bushwick Monday and left the bill until Wednesday. Wilmos Westony filled in for several performances.

Mehlinger and Meyers did not open at the Hippodrome, Cleveland, Monday, due to Artie Mehlinger's voice leaving him. Swift and Kelly substituted.

Barber and Jackson replaced Patricia and Meyers at Charlotte, N. C., the last half last week.

Harry Tighe is substituting this week at Keith's, Cincinnati, for Bert and Harry Gordon.

MARRIAGES.

Jean Havez to Ebba Ahl, a vaudeville singer, in Jersey City, May 1. The bridegroom was formerly the husband of Cecil Cunningham.

BIRTHS.

Mr. and Mrs. Joseph Santley, at San Francisco, April 30, son. The mother is professionally known as Ivy Sawyer.

Mr. and Mrs. Joseph Santley, San Francisco, May 1, son.

Mr. and Mrs. Warren Burden (Margery Maude) at her home, 61 E. 65th street, New York, April 28, son.

Mr. and Mrs. Tom Thibault (Stylish Steppers), at their home in Woonsocket, R. I., May 4, daughter.

Fox Directing Red Cross Drive.

The theatrical division of the Red Cross campaign to raise \$100,000,000, which is on for the week of May 20, will be headed by William Fox.

A meeting was called of the theatrical and film theatre managers for Tuesday to talk over plans.

Goldwyn Pictures

"I HAD TO CALL THE MARSHAL TO KEEP ORDER IN THE CROWD"

J. A. QUINCEY, of the Elite Theatre, J. Greenleaf, Kan., is talking about the business Madge Kennedy draws into his house "I double my prices for this star and play to capacity," he says.

"The star who is achieving national popularity faster than any other screen personality," says J. A. Quinn, of Los Angeles, the little wizard of Pacific Coast exhibitors.

The heroine of ten thousand small towns—the new favorite of the nation's youth—beloved of all who approve of refinement and good fun—the first girl star of the screen who ever became a matinee idol.

Made famous and popular in "Baby Mine," "Nearly Married," "Our Little Wife," "The Danger Game" and now coming in another melodramatic farce of new delights—in a story of the second greatest American game—BLUFF. Use your mailing lists at once to summon into your theatre her throngs of admirers.

Her Newest Picture~ MADGE KENNEDY in THE FAIR PRETENDER

*The Romance of a Beautiful Widow
Who Never Had a Husband.*

By FLORENCE C. BOLLES—Directed by CHARLES MILLER

RELEASED:

MAY 9

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN, President EDGAR SELWYN, Vice President
16 East 42nd Street New York City

MOVING PICTURES

M'Liss.

M'Liss. Mary Pickford
Bummer. Theodore Roberts
Charles Gray. Thomas Meighan
Yuba Bill. Charles Ogle
Judge McSnagley. Tully Marshall
Mexican Joe. Monte Blue
Clytemnestra Veronica McSnagley. Helen Kelly
Clara Parker. Winifred Greenwood
Jim Peterson. Val Paul
Sheriff Sandy Waddles. W. H. Brown
Parson Bean. John Burton
Butch Saunders. Bud Poff
Snakebite Saunders. Guy Oliver

How in the name of common sense did it happen that Mary Pickford never before appeared in "M'Liss"? Is it possible nobody ever thought of it? Now that it has been done, it seems inconceivable she did not produce it years ago. Bret Marte's "M'Liss" was made for Miss Pickford. Artcraft evidently designed the production to be an exceptional one, even for a Pickford release, for not only have they used their strongest star, an immortal author, Frances Marion as scenarist, Marshall Neilan as director, but they recruited practically an all-star cast. Thus, the characters familiar to all readers of Bret Marte are visualized by prominent film players. You couldn't possibly think of a more capable interpreter of "Bummer" Smith than Theodore Roberts. Then imagine Thomas Meighan as the schoolmaster, Charles Ogle as Yuba Bill, Tully Marshall as Judge McSnagley, and so on. The familiar speeches of these characters employed in subtitles made clean, heart-interest comedy, and last but not least, there was Hildegarde, old Smith's hen companion. The tragic side of the story was subordinated to the comedy. Mary, as the untamed child of Red Gulch, who swears like a Canadian trooper—half child, half woman, has never had a more suitable role. Her "M'Liss" is one of the film features that will live. Jolo.

VENGEANCE.

The atmosphere of the Far East has been rather faithfully reproduced in "Vengeance," a World film release, featuring Montagu Love, Barbara Castleton and Madge Evans. It is a good filmisation in six reels, directed by Travers Vale.

The locale is divided between English drawing rooms and India, with effective scenic and sartorial equipment for both. It is another twist to the old story of the old brother, cheats at cards and lets the blame fall on the younger, who goes to India, marries a native woman and dies there, leaving a son. The child is educated for the priesthood, and on attaining his majority is handed a basket containing his father's papers, in which there is an injunction to wreak vengeance on his uncle. He goes to England and accomplishes this in a shipshape fashion, making an interesting tale, which could, however, be cut a few hundred feet and still retain all the essential points.

Montagu Love has the central role, two of them in fact, first playing the father who dies and later the son grown to manhood. The part is very much in his line. Miss Castleton has a comparatively unimportant role. Some of the interesting Far East scenes include a picturization of a number of Hindu temple rites and a couple of the famous Indian fakir tricks such as placing a child in a basket and passing a sword through it, drawing it out smeared with blood, the much heard-of rope trick (throwing a rope into the air, having it become taut as a child climbing down). A very pretentious program feature. Jolo.

MASKS AND FACES.

Triplet. Sir Johnston Forbes-Robertson
Peg Woffington. Irene Vanburgh

The above is a picturization of Charles Reade's novel, "Peg Woffington," showed last week at the New York theatre. It is a World film in six parts. The play was originally produced under the same title at the Haymarket, London, around 1862.

The theme is a delightful one and has been well handled. It concerns the adventures of Peg Woffington, who from a poor girl selling oranges becomes the rage of the London stage. Ernest Vane leaves his wife at home and goes to London, where he meets Peg and falls in love with her.

At a banquet he gives in honor of Peg his wife appears on the scene, and when Peg demands to know who the woman is, Vane tells her it is his wife. In the following scenes Pomander tries to make violent love to Mable Vane, who collapses under the strain of continually seeing her husband with Peg, but the latter is not altogether bad, as is shown in the scenes where she goes to the home of Triplet, a poor poet, whose family she helps to support.

Triplet is painting a portrait of Peg, but when it is almost completed decides to do not do her justice, so cuts it up. At this moment Vane and his friends arrive to view the picture and Peg poses behind the canvas. Finally in desperation the wife goes to Triplet and tells him her troubles, while Peg, still hiding behind the canvas, hears the conversation. Peg hits upon a plan to make Vane jealous, which proves to be successful and is the means by which husband and wife are brought together again.

Sir Johnston Forbes-Robertson as Triplet, the poor playwright, poet and painter, gives a portrayal of the character which is sympathetic, always bringing out the old man's fine qualities, which shine in spite of his poverty. The photography is exceptionally good and the atmosphere of the time of the play has been caught and followed in all minor details. "Masks and Faces" is a good all-around feature.

RIDERS OF THE NIGHT.

"Riders of the Night," Metro All-Star Series picture, written and directed by John H. Collins, scenario by Albert Shelby Le Vno, photographed by John Arnold, and starring Viola Dana, is a simple little melodrama, dealing with the blue-grass regions of Kentucky. Viola Dana, in the leading role as Sally Castleton, a child of about sixteen years, plays her part exceptionally well, but it seems rather strange that at her age, and being a quaint, old-fashioned country girl, she should be so deeply in love with a man, that she would gladly sacrifice her life in order to save his.

The picture is of the ordinary run of love stories, but the director has selected a good cast, picked out a picturesque country for his exteriors and paid particular attention to the continuity of his story. The picture

was enjoyed by the patrons of the Clairmont Wednesday night.

MILE-A-MINUTE KENDALL.

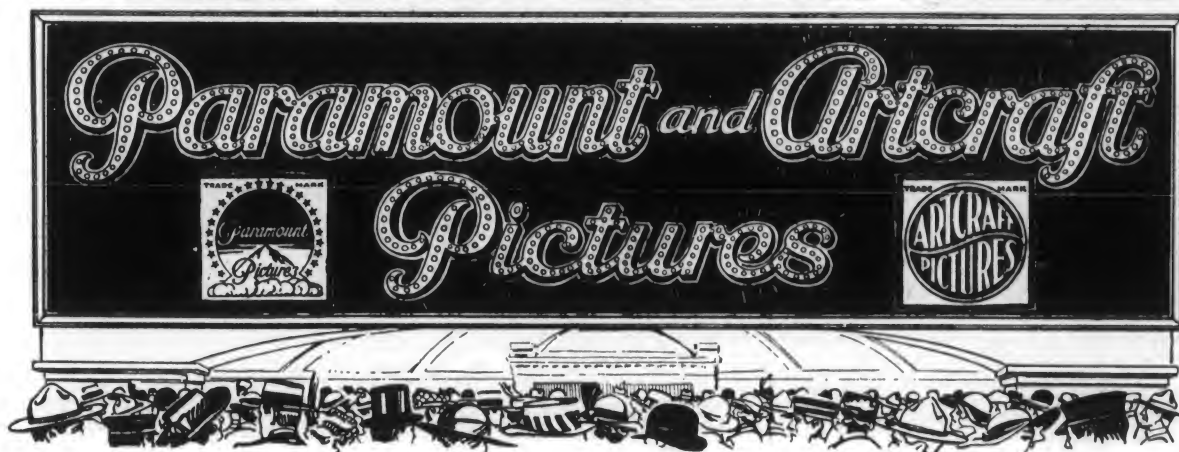
Mile-a-Minute Kendall. Jack Pickford
Joan Evans. Louise Huff
Mr. Kendall. Charles Arling
Mrs. Kendall. Jane Wolf
Rosalynde d'Aubre. Lottie Pickford
Jack Evans. Jack McDonald

The Pickford family is fully represented in New York this week, with Mary starred at the Strand in "M'Liss," while Brother Jack and Sister Lottie featured at the Rivoli in "Mile-a-Minute Kendall." The latter is a screen adaptation of Owen Davis' play of that name. Scenarized by Gardner Hunting and directed by William D. Taylor for Paramount. Jack has the titular role, that of a millionaire's

son with a liking for fast living and a penchant for mechanical invention.

How he gets mixed up with a chorus girl adventuress and wants to marry her, escaping only by an accident, and is saved by his little country sweetheart, who believes in him when he is cast off by his father, how he invents something worth millions and marries the bucolic female, all go to make an attractive program picture, no small part of which is the excellent photography.

There are some specially fine character portrayals by members of the cast, among them a "vampire" bit by Sister Lottie, that will surprise those who have been accustomed to seeing her in more respectable roles. Somehow the idea of a sister "vamping" her own brother is not exactly palatable. On the legitimate stage managers regard it as undesirable for husband and wife to play opposite each other as lovers. Jolo.



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and hang up your screen

HUNDREDS of legitimate theatres are going
in for pictures this summer.

The first four weeks will be the critical period of
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If you pull in the crowds at the start, if your
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your community hundreds of patrons who are ready
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FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Executive General
NEW YORK



MOVING PICTURES

SELFISH YATES.

"Selfish Yates".....William S. Hart
 Mary Adams.....Jane Novak
 "Rocking Chair" Riley.....B. Sprout
 The Oklahoma Hog.....Harry Dunkinson
 Hotfoot.....Ernest Butterworth
 Betty Adams.....Thelma Salter

The latest Artcraft, William S. Hart picture, shows the hero of the western dramas in an entirely different role, that of a divorcee in a mining town in Arizona, whose selfishness is his stock-in-trade. Yates' theory is that his own personal interests should engage his attention solely and refraining from interfering in the business of others, he refuses to allow anyone to interfere with his.

Hart is ably supported by Jane Novak, as Mary Adams, a pathetic, but pretty, young woman, who arrives with a smaller sister in Thirty Center, devoid of means, and is given a job scrubbing the floors in Yates' saloon and dance hall. An old man appeals to Yates in Mary's presence not to sell liquor to his dissipated son, he consents, but catching Mary's eye, is disgusted with his feebleness of character, although secretly rejoicing when Mary thanks him for his goodness. Mary's good influence has a softening effect upon Yates, and through various little kindnesses performed surreptitiously it is seen that his cloak of selfishness is falling away from him.

Riley, manager of the dance hall for Yates, resolves to make Mary his prey, and one night sends word to her that Yates desires to see her. When she leaves the shack, he follows her. Meanwhile, Yates, impelled by a strange whim, goes to the cabin for a secret glimpse of the girl whose image fills his soul. He is informed of the false message and starts wildly in search of Mary.

He finds her struggling in the arms of Riley, and arrives just in time to see Riley strike her. He beats the villain up and would have killed him had not the girl intervened. Yates carries Mary in an unconscious condition to her shack and the doctor declares she is seriously hurt.

In her lucid moments she begs Yates not to kill Riley. He reluctantly consents and returns to the saloon. A score of miners hearing of Riley's act are about to lynch him, when Yates, mindful of his promise, interferes and gives him two hours to get out of town, which he does in a hurry. Riley rides away in a storm and meets his death in a canyon. It having been agreed between Yates and the physician that if Mary survives the crisis, the latter is to place a light in the window of the shack. Yates forces his way through the storm and there shines the light. He enters the sick chamber, his old selfishness torn from him by Mary's beautiful example, he listens with kind smiles to the assurances of love for him which Mary, in her delirium, was unable to repress.

While there is nothing startling in the theme, it is a Hart play and it carries the punch, as do all of his recent westerns. As the vis-a-vis to Hart, Mary Novak has a characterization of deep psychological subtlety, which adds much to the attractiveness of the picture. The photoplay was directed by Hart himself, under the supervision of Thomas H. Ince, and the exterior photography of the rugged western scenes is the work of Joe August. The supporting cast is unusually fine.

S. Northrup is Duncan, the villainous foreman, John Smiley has the role of "Old Ben," the good-hearted land-owner friend of Dakota's; Anna Q. Nilsson is the heroine from the east, Ernest Maupain is the despicable stepfather, and so on.

On the New York roof last Sunday night a large audience watched the progression of the story intently and there was some desultory applause at its conclusion. Jolo.

AN HONEST MAN.

Benny Boggs.....William Desmond
 Beatrice Burnet.....Mary Warren
 responsible for the story and continuity of "An Honest Man," William Desmond's latest Triangle, produced under the direction of Frank Borzage, with Pliny Horne at the camera, and they have succeeded in putting

over a pleasing picture, to which there is a Henry P. Dowd and George E. Jenks are punch. While the subject is a commonplace one, and the scenes could have been taken in any rural district, yet there is a charm about the whole picture which is appealing.

Benny Boggs, a young and good-natured tramp, after numerous exciting experiences as a knight of the road, is rejected at a recruiting office, because he was half intoxicated when he attempted to enlist. He arrives at the farm of "Old Cushing" and, despite his aversion to all kinds of work, agrees to remain to help out the aged farmer. Cushing is stricken while at work and fearing he is going to die, he tells Benny that he will find a package behind a cider barrel and asks that he deliver it to a runaway daughter, Ruby Cushing, somewhere in the big city. Benny finds the package and, after obtain-

ing aid for the stricken farmer, hikes to the city. Despite his hunger and poverty he vows he will live up to old Cushing's appraisal of him, that "He is honest." He protects a girl from the advances of a city top, gets into a fight, is arrested, but the girl pleads for him and he is discharged. A friendship is formed between them. Later the girl's companion and roommate turns out to be old Cushing's daughter, who was living under an assumed name while she worked on the stage.

The hero goes back to the recruiting station and they accept him and you see him leaving for France after his sweetheart had promised to marry him on his return.

There are a number of clever captions which should help recruiting. The whole picture, while simple in theme, is pleasing and well done.



THE TRAIL TO YESTERDAY.

Bert Lytell makes his debut as a Metro star in "The Trail to Yesterday," a screen version of Charles Alden Seltzer's novel, scenario by June Mathis. Edwin Carewe is the director and Robert S. Kurrie the cameraman. It is an out-and-out "western" with no "drawing room" or comedy relief, but in spite of this it is a most absorbing drama, admirably acted and with no perceptible flaws in direction. Above all else the photography is to be commended for some extremely artistic "shots," mostly out-doors.

Lytell plays a cowboy who has been trimmed in a ranch deal by a Mexican, aided by Duncan, foreman of an adjoining ranch. Seated alone in his cabin one night during a heavy storm, a girl rides up and, on reassuring her, persuades her to remain for the night. She tells him she's from the east and he asks her what part. She replies "Albany." Inquiring her name and receiving the reply Langford, he is somewhat startled. Standing at the window there is a brief flashback of his former life, showing him accused of murdering his own father by the girl's "father." A local minister rides up seeking shelter from the storm, with a blank marriage license for a couple of "Eyetalians," and seeing in this an opportunity for revenge. Dakota (Lytell) tells the minister to put his horse in the shed and remain over night.

Along with the girl he tells her she must marry him or he'll murder the minister. The only flaw to the story is the absence of witnesses to the ceremony. In the morning the girl rides off and fails to tell anyone of the occurrence. She goes to the station to meet her father and sees Dakota, in a sensational pistol duel, shoot down the greaser. Later he rescues the girl in a runaway and informs her he never recorded the marriage license. The girl's father goes to Dakota and "hires" him to murder "Doubler," a meek old man whose land the "father" covets.

"Doubler" is shot by Duncan, the ranch foreman, and it looks dark for Dakota for a time, but all ends happily when the girl accuses her "father" of being a party to the crime and is saved from his wrath by the timely arrival of Dakota, who makes the "father," who turns out to be her stepfather, sign a confession that he murdered Dakota's parent.

For a program feature there is an exceptionally well selected cast of principals. Lytell stands out strongly as a western hero, H.

WORLD-PICTURES
 present

**CARLYLE BLACKWELL
 EVELYN GREELEY**
 in

"Leap to Fame"
 cast including
MURIEL OSTRICHE

SOCIAL AMBITION.

Vincent Manton. Howard Hickman
Rose. Rhea Mitchell
Lucille Manton. Katherine Kirkham
Big Dan Johnson. Noah Beery
Old Joe. Jos. J. Dowling

"Social Ambition" is one of three Selznick pictures sold to Goldwyn, the others being "Honor Cross" and "Blueblood." These pictures were made in the Paralta studios, but without Paralta stars. The feature is of seven reels, its story being flavored with "the east and west and we'll see the twin shall meet" strain, with the scenes laid in an eastern centre and an Alaskan mining camp.

As most of the action occurs in the north-west, "Social Ambition" savors of the "western" brand. Through good photography its prolonged story will probably suffice program requirements, but little more.

Vincent Manton is a successful business man possessed of a wife, whose sole passion is the attaining of social rank. In her lavish expenditure she reckons not her mate's financial limits and when the bank calls his loans, she turns from him with loathing and arranges an immediate divorce. His previous attempts to explain his finances had been met by her declaration of an ignorance of such. Yet, when Manton arranges to turn over the bulk of his shattered possessions she evinces a too intimate knowledge of the schedules at the attorney's office.

Manton goes to Alaska, taking the shack of a former prospector as a place for abode. He frequents the dance hall of Big Dan Johnson, a resort more than well stocked with females. Rose, who is Dan's foster child and the apple of his eye, takes pity on Manton, in whose playing of "Home Sweet Home" on the piano she perceives the last despairing cry of a "dying soul." She talks to Manton, who mistakes her for "one of the gals" (no wonder, since Rose's dress wasn't so much different from the others) and for the presumed insult, Manton is badly beaten up. He is carried to his shack and later Rose comes to nurse him, bringing on an estrangement from Big Dan. In light of Dan's fatherly love for the girl, his failure to interfere does not jibe.

Gold is discovered on Manton's place, and with the way to fortune in sight, he goes east with the misgivings of his bride. His divorced wife makes a play for the man and he, it seems, still possesses the old fascination for her until he discovers she is trying for his new fortune. So back to Alaska he goes to find his bride a mother and to tell her "It's the west for them" forever.

Howard Hickman and Rhea Mitchell are featured. The former seems to lack the strength for his role while Miss Mitchell is particularly good, but Katherine Kirkham, as the cold, calculating first wife, is by far the most convincing in the cast. Robert Newhard handled the camera, the story was by W. E. Wing, while the direction was by Wallace Worsley, who probably has no easy time of it. The titles, while clear, were of varied style, which does not make for class. The wording is too flowery at times.

Dec.

THE LONELY WOMAN.

There is nothing about this feature that makes it stand out from the run of ordinary material, withal it is a fairly good program picture with a slight element of mystery that will make it acceptable to the general run of picture house fans. Belle Bennett is starred. The story was written by John A. Moroso, Catherine Carr having furnished the screen version. Thos. N. Heffron directed and the camera was looked after by Jacob Kull.

The story is laid in a small town with the usual distrust of the natives for the new arrival as the basis of the plot. The star is the stranger. She is the wife of a former cashier of a trust company who is serving a sentence in Sing Sing for a crime of which he is innocent. She goes to a town in upper New York state so as to be near the prison and still get away from those that knew her and her husband prior to the time of their misfortune.

In the same town there is a drunkard who has only been about for a few months prior to the arrival of the woman. She finally takes him in hand and sets him on the right road and when his better nature asserts itself he confesses that he is guilty of a crime for which another man is serving a sentence. Of course it is the long arm of coincidence that reaches out and pins the loose ends together and makes him guilty of the crime for which the husband of his benefactress is in jail. The story is fairly well told and holds the interest. It will get by in the houses where they like the popular type of stuff.

THE TRIUMPH OF THE WEAK.

Edith. Alice Joyce
Jim Roberts. Walter McGrail
Robert Jordan. Templer Saxe
Brown. Bernard Siegel
Teddy. Billy Carr

Reading the title of the above, one is not disappointed in this Vitaphone Blue Ribbon feature, it is an old-fashioned melodrama, of the 10, 20 and 30-cent variety. It is a picturization of the ancient theme of the woman who steals to provide food for her child and the consequences which follow her act, the narrow escapes she has of the many pitfalls, in her efforts to live in the straight and narrow path.

It is not a particularly pleasant story, although it, no doubt, will appeal to the highly emotional, as it is full of sob stuff. The

opening picture finds Edith (Alice Joyce) in prison where she has been for the last three years. She is a widow and her baby has been placed in an institution. She is paroled, finds her child and steals him from the asylum. After wandering around she finally obtains a position in a department store, where Jim Roberts, superintendent, falls in love with her. They are married, but she fails to tell him of her past.

Mabel, also freed from prison, demands that Edith join with her and her side partner in a crime, under threat of exposing her past to Jim. Jordan, a friend of Jim's, visits them. He is a detective, and recognizes Edith as a former thief. Further to involve her, Mabel, hiding from the police, forces Edith to give her refuge in her home, where she immediately proceeds to steal everything in sight, money being her particular passion. Jordan

tells Jim he is harboring a thief and he tells Edith she must leave, but Edith, still fearing Mabel, confesses to the theft of money and Mabel is allowed to stay. The two men then plan to trap Mabel by placing \$400 in a desk.

As Edith takes the money from the desk, lights are flashed on and she stands before the two men as the thief. The distracted girl now tells her husband of her first theft to save her baby and of her present attempt to keep her past from him. The men have a battle, the detective gets badly beaten up, but is moved by her great courage, gives her back to Jim and the child and through his efforts she obtains a free pardon.

Alice Joyce takes the part of the much-abused wife efficiently. Walter McGrail, the husband, plays a manly role and is a likeable character. Other members of the cast do all that is required of them.

PARALTA PLAYS

PICK OF THE PICTURES

RESSIE BARTISCALE

HENRY B. WALTHALL

in

"WITH HOOPS OF STEEL"

ELIOT HOWE
DirectorFLORENCE FINCH KELLY
Author

ROBERT BRUNTON, Manager of Productions

" . . . and there is a friend that sticketh
closer than a brother."

—Proverbs 18:24.

When you're in a tight place
and nothing can pry you loose,
not even money.
And you look in despair for a friend
and you find him.
And he goes the limit for you
at the risk of his very life—
Would you "grapple him to your soul
with hoops of steel"?
(as old Bill Shakespeare said)
Certainly you would!
It's a subject worth volumes,
years of thought and discussion.
And surely worth a picture.

LAST RAID OF ZEPPELIN L-21.

"The Last Raid of Zeppelin L-21" is a two-reel assemblage of news weeklies and some studio stuff depicting the Zeppelin air raids on England. It shows the motor-mounted anti-aircraft British guns firing upon the German invaders, a British waterplane struck and crashing to the ground, the havoc wrought by a Zeppelin on one of its murder orgies, dropping bombs, the devastated regions, searchlights locating the Zeppelin, English aviators ascending to meet the invader, Lieut. W. L. Robinson flying over the Zeppelin succeeding in dropping a bomb, setting fire to it and the Zeppelin aflame falling to the ground.

The picture was made by the Interstate Film Co., or rather those portions of it not culled from other sources. It opens with a picture of Secretary of War Baker, and his statement for publication on returning to America. It will make an interesting addition to any picture program. Jolo.

PARALTA PLAYS, Inc. 8 WEST 48th STREET
NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation.

Canadian Distributors: Globe Films, Ltd.

HENRY B.
WALTHALL

DISTRIBUTED THROUGH
"HOOKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

J. WARDEN
KERRIGAN

AMONG THE WOMEN

BY PATSY SMITH

Los Angeles, May 3. I have visited the Arbuckle company at their studios, Long Beach; watched them work out some of the scenes in the "Sheriff Nell" series at the Mack Sennett studio, and last, but not least, been out on "location" with a Western Cowboy Co. On my visit to the Triangle, the studio that makes all the others look like small time so far as spaciousness and "class" go, their cordial publicity man, Mr. Woodside, suggested that I might get some "atmosphere" for a story if I went out on "location" with one of their companies. Cliff Smith, director for their Western Co. featuring Roy Stewart, proposed a day at the Ranch with his company. The Ranch (old Ince location) is situated in the picturesque Santa Monica canon and is ideal in every respect, once safely down the treacherous winding road. Quail, buzzards, snakes, lizards and gophers add reality to the wild scene. Mining equipment, Yukon dance halls, ranch house, coral and a Honolulu village dot the surface of the 118 acres, and on the extreme crest of the hill rears the former Ince "Petit Trignon" which is known by various names. A finer bunch of "outdoor" men it would be hard to find.

Beginning with Cliff Smith, who goes in the coral and ropes bronchos with the ability of a regular cowboy, Dick Rush, assistant director, and a handsome Australian who could step into leading role with the sang froid of a film star, Ray Griffiths, who plays the tenderfoot, and is one of the best pantomimists in the business down to every mother's son of them, they were fine specimens of men. As a matter of fact I should like to hazard that a fellow who wasn't a regular wouldn't last long with this crowd. Buff Jones, champion lariat thrower, Joe Patten and Curley Baldwin are among the fancy broncho busters.

An amusing and instructive preliminary before the ranch trip was the photographing of "Lily of the Valley," a registered Jersey cow. Lily made her entrance, like an unsophisticated ingenue into the bedroom of the tenderfoot and, following directions to the letter, made for the centre of the bed and then jumped through a window. Just how much patience was exercised for this scene, how long it took and how much scenery, lights and props were broken by Lily in her dramatic effort to put pep in her break-away, I am not going to tell. Every thing is always a mere bagatelle so long as the camera and cameraman are intact at the finish. Blonde little Peggy Pierce stands out well against this background of big westerners, and this by the bye is Peggy's first western picture.

Polly Moran is receiving tempting offers to return to vaudeville this summer. Polly is on the lot at the Mack Sennett studio by 8.30 A. M. daily. She just bought \$10,000 worth of Liberty Bonds with dimes and nickels saved up! Polly appeared at Vernon the other night with Fanny Ward and her dinner party. She said was dizzy from flicking cigarette ashes in gold dishes, and when one of the dancers accidentally knocked her velvet tam aslant and she ducked, the crowd recognized her immediately, cheering so vociferously she had to pull a couple of funny passes to satisfy them. That's the best illustration of her popularity and laugh provoking proclivities.

Speaking of Fanny Ward, the only business error this marvelous woman makes is that she continues to use the name of Fanny Ward. With a new name the last year she could have

butted into pictures and made all the young soubrettes sit up and take notice. Fanny Ward is some chicken, and she must know it herself, but then there are always those who happen along with their "I knew her when."

One of the very nicest little women in the picture realm out here is Ella Hall. She is as young and pretty in real life as she ever looked on the screen, and is a picture fan, attending shows here weekly.

Beautiful blonde Mae Murray, displaying the smartest frocks and her most attractive smile, is seen frequently on the dancing floors with big blonde Bob Leonard.

VITA'S \$250,000 SUIT.

Boston, May 8. Vitagraph is prosecuting its suit for conspiracy against Louis B. Mayer, Colman Levin and J. Robert Rubin, asking \$250,000 damages. Daniel H. Coakley, a local attorney, is handling their case, which is the outgrowth of the litigation started to enjoin Anita Stewart from appearing with any other film concern.

Some four bank accounts of Colman's and Levin's were attached and cannot be released until a bond of \$250,000 has been furnished. Under the laws of Massachusetts this procedure is legal.

Miss Stewart, with her director, Wilfrid North, were in an auto accident Wednesday morning while riding in Miss Stewart's car. Mr. North was reported quite severely injured. Miss Stewart suffered but slight bruises.

WEST LEAVES TALMADGE.

Roland West has severed his connection as an executive of the Talmadge Film Corp. and will take a rest. The Franklin brothers are now directing the Norma Talmadge feature now in the making.

LASKY REBUILDING STUDIO.

Los Angeles, May 8. Jesse L. Lasky is rebuilding immediately the studio destroyed by fire last week. Extra help has been hired to rush the construction so the company will not have to lay off the players.

TOM MIX MARRIED.

Los Angeles, May 8. Tom Mix, recently divorced, was married at Riverside to Victoria Hanford, professionally known as Victoria Ford. She was Mix's leading woman in several pictures.

GERMAN MUSICIAN ARRESTED.

Los Angeles, May 8. Rudolph Kopp, leader of Grauman's orchestra and a well-known musician, has been arrested on a warrant charging sedition and held without bail. He will be transferred to Fort Douglas, Utah.

His wife, an American, is making every effort to prove the charge false.

INCORPORATIONS.

NEW JERSEY CHARTERS.
Middlesex Amusement Corp., Perth Amboy, \$2,000; Thomas W. Garrity, David Blum, Bertha J. Haas, Perth Amboy.
Regan Amusement Co., Manhattan, \$10,000; A. L. Harstin, E. Meyer, C. Steiner, 243 E. 18th St., New York.
Hempstead Amusement Corp., \$10,000; A. J. Hudson, E. Lavine, J. Baptiste, 55 John St., New York.

Originals	Continuities
JACK CUNNINGHAM	
Now Writing for Pathé	
HOLLYWOOD, CAL.	
Adaptations	Editorial

COAST PICTURE NEWS.

BY GUY PRICE.

Cecil B. De Mille last week began work upon his third all-star photoplay for Artcraft-Lasky's. The working title of the picture is "We Can't Have Everything."

Kathleen Connor is playing leads opposite Tom Mix.

"No Man's Land" is the appellation given the local bars which formerly sold booze, but now dispense Bevo.

Georgia Woodthorpe, wife of the late Fred Cooper, one time manager of the Burbank Co. in Los Angeles, is now with the Fox Film Co.

Julian Eltinge has returned from San Francisco where he did a little Liberty Loan selling on his own hook. Eltinge's new home is completed.

Carl Laemmle arrived last week. He will remain at Universal City for a couple of months.

Owen Moore, husband of Mary Pickford, is living at the Los Angeles Athletic Club, a rendezvous for bachelors.

William Parson's comedies are being given their first local showing at Miller's Alhambra.

The Christie studio has annexed six and one-half acres diagonally across from their present plant.

The York-Metro studio will reoccupy its former studio at 1829 Gordon street.

Charley Chaplin has engaged Fred Starr to play heavies. Starr succeeds the gigantic Eric Campbell, who was killed some weeks ago in an auto accident.

Bronco Billy Anderson has started producing in Glendale.

Lee Phelps, of the Triangle staff, has been called in the draft.

Word has been received here that Haydon Talbot, formerly a scenario writer of this city, has joined the navy, enlisting in New York.

Windham Standing and wife are here from the east. Mr. Standing will probably do a picture before his return.

The following cast has been selected for the sequel to "Tarzan of the Apes," which will be started shortly by the National Film Corporation: Enid Markey, Cleo Madison, Elmo Lincoln, Monte Blue, Thomas Jefferson, Colin Kenny, Clyde Benson, Milton Sinsburg, Phil Dunham and John Cook.

T. L. and Seymour Tally have returned from New York, where they spent a month attending the First National Exhibitors' Circuit meeting and seeing Broadway.

Henry Christeen Warnack has been added to the Universal scenario staff.

Belle Bennett gave a dance to the benefit of the gymnasium of the submarine base at San Pedro.

"CRUSADERS" HERE.

Arrangements were made Wednesday for "Pershing's Crusaders," the American war film sanctioned by the Committee on Public Information to open an indefinite exhibition at the Lyric, May 20.

Harry Bryant is assigned to personal look after the engagement for the Committee.

World Engages Two Directors.

World Film has signed two new directors—William Earle, who will direct Barbara Castleton, and Lawrence Windom, whose first World picture will be "The Power and the Glory" with June Elvidge.

Playing Old Chaplin for Weeks.

"A Night Out," the old Charles Chaplin comic film put out by Essanay is to play next week at Keith's Royal, Bronx and Bushwick, Brooklyn, houses where the picture has not been previously.

Hayakawa Starts Picture.

Los Angeles, May 8. Sessue Hayakawa is in San Francisco taking scenes for his first picture "on his own." William Worthington is directing him.

WANTED

A MOTOR-DRIVEN SIMPLEX MOTION PICTURE MACHINE
Apply to SAMUEL W. MCGILL, General Manager, Garden Pier, Atlantic City, N. J.

GRADWELL, WORLD PRESIDENT.

Ricord Gradwell, former vice-president and general manager of the World Film Corp., was last week elected president of the concern, Joseph L. Rhinock as chairman of the board of directors, E. J. Rosenthal vice-president, Lee Shubert vice-president, Britton N. Busch secretary and treasurer.

WATCHING FARE INCREASE.

Providence, May 8. Managers of playhouses are keeping close tabs this week on attendance sheets to see what effect the increase in trolley fares, which became effective Sunday, is to have on the show business here.

While the fare within the city limits remains at 5 cents, in the outside districts it has jumped to 7, 9 and 11 cents, according to the localities. Several of these districts have film houses of their own.

City managers fear the boost in fare rates will cut down attendance at city playhouses to a considerable extent.

Canadian Branch for Select.

Select Pictures has cancelled the franchise for its Canadian distribution now held by Jay and Jules Allen, to become effective in two weeks. Select will establish its own branch in Canada.

THE MEN OF THE HOUR.

William H. Kemple is the sponsor of the cinematic feature, "The Men of the Hour," which reaches the screen bearing the label of the Cosmofotofilm Co.

The film was at the Majestic, Brooklyn, last week, which presentation was arranged by Jack Goldberg, who is interested in the marketing. It deals solely with the making of the soldier and sailor of the United States fighting forces and seemed ticketed for a successful premiere from the start.

The exhibition was interrupted around 9.30 p. m. Tuesday by Captain A. P. Simmonds, of the American army, who, in civilian clothes made a most eloquent and stirring patriotic address on war conditions as he saw them at close range in the United States and Belgium. Capt. Simmonds is not only a bully good speaker but possesses dramatic ability that enabled him to send his denunciation of the Kaiser over with impinging force. When he said he had a boy over there fighting with one arm already gone and that he was going to live to see the king of all war murderers pay for that missing arm he brought forth thunderous applause.

"The Men of the Hour" first shows the making of the army man from the time he obtains his application blank as a prospective enlistment until he is fit and ready for service. All phases of military training are depicted realistically and at close quarters. Nothing has been overlooked apparently in the putting together of what the training and the life in the field and barracks means to the army man.

There was laughter when the boys of the camps were shown at play, and every section of the military evolution evoked applause. One of the most noticeable features of the army section was the West Point pictures and they are sufficient to stir up the most dormant patriotism of the lukewarm citizen of the states. Some excellent photography and some scenes of W. P. training not heretofore shown by any film or weekly.

The navy phase was gone over thoroughly by the camera, and all kinds of water scenes added spice to the strenuous routine of the boys of the ships. The fighting craft of the seas in all sizes were photographed, and especial interest is attached to the scenes showing how the submarines, torpedo boat destroyers and the torpedoes are fired, etc. The students of the naval academy at the Annapolis Academy at work and play and also at religious services as well as a sham battle as an exciting embellishment was alone a feature worth the admission.

There is no dodging the fact that the Kemple picture can go into any American town, large or small or medium sized, and stir up all kinds of patriotism and boom recruiting all over through the splendid way the film reproduces the training and recreation that the army and navy now experience. That the film has the unqualified approval of the War Department is attested by "closeups" of both Secretary of War Baker and Secretary of Navy Daniels.

Among well pictured events were the boxing matches by navy champs and the baseball game for the championship of the navy. The camera did A1 work, the aviation feature, "shot" at Pensacola, being most impressive.

There is a dollar's worth of satisfaction in the film as far as entertainment is concerned and a million dollars' worth when the stimulant to the patriotic innards are considered. As the film ran at the Majestic, including the Simmonds speech and a few minutes devoted to the Liberty Loan collection, it made up an evening's showing, closing about 10.40.

On war propaganda of the real peppery genuine American home manufacture, "The Men of the Hour" is all wool. Mark.

NEW CAPITOL THEATRE TO BE COMPLETED BY NEXT JANUARY

Messmore Kendall Announces Plans and Policy For Playhouse at 51st Street and Broadway, Which Will Seat 5,200.

Will Conduct Entertainment of Highest Class At Popular Prices.

If anybody has an idea that Messmore Kendall, who is building the new 5,200 seat Capitol theatre at Broadway and 51st street, is breaking into the amusement business as an "angel," a talk with Mr. Kendall for a few minutes will convince such is not the case.

He is a lawyer by profession and represents a large number of wealthy corporations. Through investments he is also a mining man and a book publisher. The idea of building a theatre of enormous capacity on Broadway was suggested to him by E. J. Bowes and the working out of the scheme is all Kendall's.

Regarding the Capitol, Mr. Kendall, among other things, said the other day:

"The Capitol theatre represents an investment of \$1,500,000 and is my individual enterprise. A while ago VARIETY stated Mr. DuPont was behind the venture. Mr. DuPont is a personal friend and, as such, is a small holder of stock in the corporation. I hope to have the theatre completed by January next, but owing to unsettled building conditions created by the war it is impossible for me to make any definite prognostication as to its completion.

"It is not true, as published by one paper, that Mr. Bowes will be the manager of the house. I regard him as a very able man and have prevailed upon him to withdraw from Selwyn & Co. to supervise the construction work and he will be associated with the operation as an executive.

"As to the policy of the theatre, the plans call for a fully equipped and modern stage capable of producing the largest kind of theatrical productions, such as huge musical attractions or Drury Lane melodramas. At the present time I will say that we contemplate starting off with important motion pictures, augmented by other attractions that I feel will attract the public."

Pressed as to the exact nature of the additional attractions and the prices he proposed to put in force, Mr. Kendall declined to reveal definitely just what he has in mind.

"I am not exactly an altruist, but I feel the time is ripe for the conduct of a theatre in the metropolis where the public will be regaled with entertainment of the highest class at popular prices, and should enjoy doing so if it could be accomplished and still yield a profit. Nothing would give me greater pleasure than to, for instance, present Caruso in connection with a high class picture show at 25 cents. The probability of vaudeville is extremely remote for the reason that the house is too large for intimate acts and the presentation of sight acts would be extremely expensive without striking out along new lines."

Replying to direct queries, he continued:

"The enterprise, nor any part of it, is not for sale, but anybody with a bigger idea than I have in mind for it can come in with me without putting up a dollar. I have had propositions from about everybody in the amusement field and given consideration to those worthy of thought, but up to the present time nothing big enough has manifested itself.

"As to the Capitol being the nucleus of a circuit of large sized auditoriums in the larger cities of the country,

that would be the obvious thing to hint at by an outsider embarking in an amusement enterprise, and I shall refrain from making any such assertion until such time as I may seriously decide to spread out."

"Have you given any thought to forming an alliance with any of the other large picture houses in the vicinity of the Capitol?" asked the reporter.

"Young man, you are now asking personal questions and attempting to delve into my private business," laughingly responded Mr. Kendall as he politely accompanied the reporter to the outer door of his sumptuous suite of offices.

SUMMER FILM IN CINSY.

Cincinnati, May 8. The addition of the new Gifts theatre to the ranks of the contestants will make the film competition in Cincinnati during the coming summer the hottest in history. Manager Hubert Heuck, of the Lyric, announces that he has leased his house to Chicago and Cincinnati amusement people whose names he will not make public.

When the Stuart Walker stock company ends its brief run with "The Misleading Lady," next week, the pictures will move in. The first attraction will be "The Kaiser, the Beast of Berlin."

The Grand is now showing "General Pershing's Crusaders."

BIG WEEK FOR PICTURES.

Los Angeles, May 8. The estimated business at the two important picture houses for last week is, Auditorium "Hearts of the World," seventh week, \$9,700; Gaurman's, "La Tosca," \$6,100.

FILM PAPER PROTESTS.

Chicago, May 8. "The Exhibitors' Trade Review," the film weekly, protested against the indiscriminate censoring by Police Censor Funkhouser of this city, particularly on war pictures, to Attorney General Edward Brundage, also to Mayor Thompson of this city, having been referred to the latter by the Attorney General.

Mentioning Funkhouser's various adverse censoring of war film, the paper's wire to Mayor Thompson says in part: "His (Funkhouser) treatment of 'Hearts of the World' renews well-founded suspicion of his views. Justice to your city as well as to the United States Government demands vigorous action from you."

In the May 11 issue "The Exhibitors' Trade Review" editorially gives warning to all state censor boards against meddling with war and patriotic pictures.

KEENEY TO USE SHERRY SERVICE.

Arrangements were consummated this week whereby the series of Catherine Calvert features manufactured by Frank A. Keeney will be marketed through the Sherry Service. Sherry, formerly the head of the William L. Sherry Co., and late chief of the purchasing department of the Paramount Film Corporation, will have the Sherry Service operate along different lines than any of his former booking connections. The first Keeney booking will be "The Romance of the Underworld," with "Marriage" to closely follow, while the third Calvert feature, now styled "Out of the Night," will be renamed before it is finished.

GRIFFITH FILM CUT.

Philadelphia, May 8.

Griffith's "Hearts of the World" was allowed to be shown at the Garrick Saturday following a hearing before Judges Carr, Finletter and Audenried in the Common Pleas Court. A compromise was effected between Chairman Shattuck of the State Board of Censors (who had taken exception to some of the scenes) and the producers.

The scene of the German officer's attack on the French heroine, which, it was claimed, was one of those strongly objected to, was permitted to remain. The judges viewed the picture at the headquarters of the censors and agreed to permit the picture to be shown after certain cuts had been made. The girl performing the muscle dance, views of the girl dancing and indecently exposing herself, all views of girls being carried away from the orgy in the dugout and the view of German officers enticing girls, where bunks are shown, and the sub-title, "The Dungeon of Lust," and subsequent views of girls with their clothing disarranged, have been eliminated.

The picture opened to a crowded house Saturday, and has been drawing heavily ever since. The film has had the benefit of tremendous advertising on account of the action of the censors.

Lowell, May 8.

Chief John H. Plunkett, of the State Police, has refused permission to allow the photoplay "Hearts of the World" to be shown at the Majestic on Sundays. Morris Gest, who was here recently, has appealed to Secretary of War Baker for the purpose of overcoming Chief Plunkett's opposition.

RIGID LOCAL CENSORSHIP.

The Mayor Hylan regime via its Commissioner of Licenses, John F. Gilchrist, and one of his deputies, James Garrity, is going to maintain a rigid censorship on all picture features, and already has personally "inspected" many that were reported having scenes of "white slavers," vice joints and etcetera "immorally unfit" for public presentation, but so far none have been forbidden exhibition certificates.

An arrangement has been made with the National Board of Censorship whereby the censors will act in conjunction with the commissioner's office, the latter first to take any action whereby the license of the film exhibitor may be revoked who persists in showing a picture under the ban.

James S. Kleinman, who for two years past has been the attorney for the Department of Licenses, has severed official connections with Gilchrist's office and has established his law practice in the Equitable building downtown.

Every theatrical case prosecuted by Kleinman during his association with the office is off the docket except one, the Charles M. Blanchard case being a matter the future may decide. Blanchard meanwhile is understood to have retired absolutely from any active agency activity, although he is reported having applied for a license to operate an office not long ago. The Blanchard case is likely to be nolle prossed unless Blanchard causes a new angle to bring him into the limelight again.

COUNCIL AND FUNKHOUSER.

Chicago, May 8.

An ordinance has been introduced in Council for a committee of eleven to be appointed to replace Funkhouser as picture censor.

Picture House for Lowell.

Lowell, May 8.

Ernest Schwender, representing theatrical interests in Boston, was here this week negotiating for a site for a picture house.

TO INVADE EUROPE AFTER WAR.

After the war a number of American directors will invade continental Europe, especially France, Italy and the Riviera for the producing of "American" features, according to Claude Pétain, a French picture man who has been in this country for several years.

Wonderful locations and cheap production cost are given as the reasons. An idea of cost difference is gleaned from the fact that French features now entail an expenditure of from 20,000 to 25,000 francs (from \$4,000 to \$5,000), which is about one-fourth the cost of good American features.

American stars will accompany the directors and cameramen will probably be taken over, although there are plenty of experts in France. The fact that French features do not find a ready market here, because of the foreign atmosphere in such pictures, has probably resulted in French film companies formulating the plan and supplying the capital.

French picture people have been trying to enter the American market for some time and the failure of their own output leaves but one solution, which is the adoption of American methods.

LIMITS "REVELATION."

Chicago, May 8.

Funkhouser, Chicago's film censor, has decided to restrict "Revelation," Metro's feature film, with Nazimova, to adults.

This film was to have ushered the Playhouse into the ranks of legitimate houses gone to the films, but owing to the local censor's attitude "My Own United States" went into another house instead.

WANT POSSESSION OF FILMS.

Now that the Sterling Film Co. has hit the breakers, Charles France, of the France Film Co., and Mr. Wallace of the Cosmofoto Film Co., are making an effort to regain possession of prints of feature films which had been sold to the Sterling for territorial disposal. France sold the Sterling "The Natural Law" while the Cosmofoto Co. turned over "Hypocrites." Two prints of the France film are held by someone of the defunct Sterling Co., but France is confident that he will regain their possession. The contract with the Sterling calls for all the monies to be turned over to France on the Sterling sale, but to date none have appeared from any supposed territorial sales.

First Nationals Meet in L. A.

Los Angeles, May 8.

T. L. Tally wired from the east that the next meeting of the First National Exhibitors' Circuit would be held in this city. Tally will arrange a big reception for the visiting directors.

Strike Temporarily Adjusted.

Cincinnati, May 8.

For the present, anyway, the proposed strike of Cincinnati picture operators is off, the Motion Picture Exhibitors' League having granted an increase of \$4 a week, making their average wages between \$23.50 and \$35.

The men asked an increase of from 30 to 45 per cent.

They didn't get as much as they demanded, and some managers believe there will be further trouble.

Metro's Western Manager Ill.

George D. Baker, Metro's west coast studio manager, is in the Good Samaritan Hospital, Los Angeles, recovering from an operation for appendicitis. He was stricken at his desk at the studio and was placed on the operating table a few hours later. During his convalescence Baker's duties will be assumed by Joseph W. Engel, treasurer of Metro.

VARIETY

FREULER STILL HOLDS LARGE INTEREST IN MUTUAL CONCERNS

New Officials of Company Negotiating for Productions for Release. Attachments Have Been Served on Company's Funds by Central Trust Co. of Illinois.

Chicago, May 8.

The Mutual pot continues to simmer slowly after the boiling of last week, when John R. Freuler resigned as president and was succeeded by James M. Sheldon.

Mr. Freuler has spent most of the intervening time in New York, where he is said to be busy on the plans and formation of a new film organization of a radically "different" character.

The Mutual, meanwhile, is being conducted and operated by Mr. Sheldon, who is negotiating for productions for Mutual release. The lack of definite announcements at this time is taken to indicate that satisfactory products have not yet been landed.

There is considerable speculation as to what may develop out of the present armistice between the Freuler group, which includes Samuel S. Hutchinson of the American Film Company, Inc., and the group now in the saddle at Mutual, which includes I. C. Elston, Jr., Warren Gorrell and George W. Hall.

Freuler, it is said, retains large stock interests in Mutual and probably a control of the Mutual Film Corporation of Virginia, the parent of the flock of corporations which have been more recently corralled under the banner of the Mutual Film Corporation of Delaware. The Mutual of Delaware was in the earlier days the chief subsidiary of the Mutual of Virginia.

Just what results might follow a drive by the Freuler interests to re-instate the dominance of the Mutual of Virginia are open to some speculation and present the possibility of spectacular results in the opinion of some of the film politicians.

Meanwhile, it is counted among the possibilities that Freuler, being considerably engaged on his newer plans, may for the time at least abandon any attention to Mutual operations. It is generally understood that while his Mutual holdings are heavy they constitute but a fraction of his film and other interests. At various times his publicity has mentioned a total of 23 film corporations of his building.

Attachments have been served on the Mutual's funds at the Central Trust Company of Illinois and at the home office of the concern in the Consumers' building in Chicago in actions brought by the First National Bank of Milwaukee to satisfy their claim of

\$10,000 on an unpaid note. It is said that the present control of Mutual has taken the stand that this note is not an obligation of the Mutual of Delaware. The First National of Milwaukee has long been known in film circles as "Freuler's home bank." It was on this bank that the first checks in the celebrated Freuler-Chaplin deal were drawn.

Within the Mutual Film Corporation there have been no fireworks of note. There is thus far no evidence of any general house-cleaning as the Sheldon policy. The old employees and department heads of the corporation are to be seen at their desks at "business as usual" in the terms of the official Sheldon statement.

D. A. Poucher, formerly auditor of the corporation, has started east on a tour of the exchanges as a general booster, according to announcement. H. G. Davis, associated with Sheldon in the Randolph Film Corporation of "Gloria's Romance" fame and other enterprises, has been installed as auditor.

The new administration are more bankers than film men. Sheldon is a New York lawyer and Warren Gorrell and Walter McLellan, elected to the board of directors, are members of the Federal Reserve Bank of Chicago. Samuel S. Hutchinson of Chicago resigned from the board of directors.

Should hostilities develop, it is said that the first withdrawal from the Mutual will be the American Film Company, which controls Mary Miles Minter, Margarita Fisher and William Russell.

When the Mutual was organized it was understood that the purpose was to expand studio interests, rather than make money on the distributing organization. Despite this, it is known that stock was sold to between 600 and 700 farmers and people in moderate circumstances. The common stock has been paying 1 per cent. annually, while the preferred stock dividend has been 7 per cent.

Freuler's interests include the Thalhouser Film Corporation, Signal Film Corporation, American Film Company (in which Hutchinson is interested), Lone Star Film Corporation and State Securities Film Corporation. The latter is a film investment project.

The new president of the Mutual is known in the business through his connection with the Syndicate Film Corporation, as president of the Ran-

dolph Film Corporation and more recently as head of the Empire All-Star Corporation.

The officers of the corporation now include, in addition to Mr. Sheldon as president, the following:

G. W. Hall and John F. Cuneo, vice-presidents; Paul H. Davis, treasurer; I. C. Elston, Jr., assistant treasurer; Edward Stoddard, secretary, and H. G. Davis, assistant secretary.

BILL HART MARRYING.

Los Angeles, May 8.

William Hart has lost his heart on the screen many times, but nobody ever thought he would in real life.

That's what he has done, however, for this week the film star announced his engagement to Margaret Evans, daughter of a wealthy Butte miner.

The romance started via a mash letter.

COLOR FILM AT BELMONT.

The Belmont (formerly Norworth) is soon to reopen with a new color picture called "The New Lure of Alaska," which will have Dr. S. L. Sugden as lecturer. The film has been showing out of town under the direction of the Pond Lyceum agency. It is of the new Prizma process.

SCREEN CLUB PASSES OUT.

The Screen Club is now a memory, judging from the way things have happened around the former club quarters, all of the furnishings and belongings have been placed on the auction block. High rent and a daily expense that was not met by the active membership resulted in the club's apurtenances being placed under the hammer. The Burlesque Club looked the S. C. quarters over with a view of taking them for the club's new home, but the yearly rental was considered too stiff and another site was selected.

NEW PRODUCING COMPANY.

Walter Law, Chester deVon et al have organized a film producing company that plans to obtain a studio at once and get a feature under way.

ELTINGE RESTING.

Los Angeles, May 8.

Julian Eltinge will not form a film company of his own, or appear before the camera for any concern for several weeks to come, all reports to the contrary notwithstanding. He will take a long rest.

FRED NIBLO IN PICTURES.

While Fred Niblo is reported as going into pictures and will join the Lasky forces, it is believed along Broadway that he will first be seen in a new play which Bayard Veiller, now on the Coast, has written and which Niblo is reported as looking upon with favor as a legitimate starring proposition for him next season.

PARALTA'S NEW LEASE OF LIFE.

Los Angeles, May 8.

The Paralta internal dissensions are now at an end, following a series of lengthy conferences between the two factions.

Carl Anderson, Nat Brown and Robert T. Kane were received with favor as against Robert A. Brunton and Ben B. Hampton who, with DeWolf and Katz, formed the non-promotional faction. They were given a sum in cash and stock, as stated in last week's VARIETY. Brunton and Hampton are to purchase the studio property, valued at \$200,000.

The attempt to squeeze Brunton fell through when it was seen he controlled the players and help to a man, they pledging themselves to go wherever he went.

Anderson et al are en route to New York.

All the players remain with Paralta excepting Henry B. Walthall, who has gone with Griffith.

In New York it was understood that Walthall has not yet signed with Griffith, but would probably do so.

SUMMER PRICES INSTALLED.

Summer prices have been installed at the Broadway, with none of the films now to play there to demand higher than 50c. top at night and 25c. for the mats until next fall. The Carl Laemmle interests had planned to play "For Husbands Only" there, following the Mae Murray picture, "The Bride's Confession," which opened May 6 for a two weeks' exhibition, but have now decided to hold it off until the fall and play another film there instead. The first of the Mary McLaren subject, "The Model's Confession," due for release June 3, will likely be substituted for "Her Husbands Only."

STEGER PICKED CAST.

George Le Guere, late of "Business Before Pleasure"; Edward O'Connor, now with "Sick-A-Bed"; Harry Benham, with "The Rainbow Girl"; Willette Kershaw, Charles Jackson, John Charles, and Daniel J. Sullivan were selected by Julius Steger to play prominent roles in the new Marion Davies feature, "Cecilia of the Pink Roses." The work was done at the Bio studio in West 176th street and is due to hit the screen June 3.

FILMING "YOUNG AMERICA."

Chicago, May 8.

"Young America" is being filmed at the old Essanay studio, a George K. Spoor release to fulfill a contract.

Much patriotic incidental stuff is to be inserted into the Cohan-Harris piece, which in the stage version was an exposition of juvenile court conditions.

CLEANING UP AT REISENWEBER'S



PARISH AND PERU.
HOLLYWOOD DIRECTOR - FRANK SWANN.

Reisenweber's Room, New York-Teddy.

The Pint Size Pair
JOE ALLEN
LAURIE and BRONSON

REMARKABLE

Return Engagement in Two Weeks at Keith's, Cincinnati.
Receiving a nice reception and chalked a high score following Miss. Fritz Sehw.
Complete change of act—own changed my face.


THE EXPLANATION

NED HASTINGS had a very short show and I had a date in Cincinnati with Dr. Thompson for a nose and throat operation. I jumped into the breach for Sunday only and got on regular. Good excuse to postpone the throat-cutting engagement.

EDWARD MARSHALL


With an Act at Sat. an Act on Deck and an Act in the Hole

JACK TERRY



With his potpourri of incorporeal wind observers. Note—(Absolute originators of white black-cork).
Friars' Club will always reach me.

MAE AUBREY
and
ESTELLE RICKE



Songs and Dances
Novel and Exclusive.
Presenting their up-to-the-minute Venetian features, an exciting elegance in Black and White.
Playing Richard's Circuit, Australia

I consider
HENRY FORD
a greater inventor than
THOS. A. EDISON
He invented the only thing on earth that cannot be camouflaged.
JAY RAYMOND
A Representative of the House of Mirth
Representative, FRANK DONNELLY
of the house of NORMAN JEFFERIES
This Week (May 6)—Girard Ave. Theatre, Philadelphia
Next Week (May 13)—Proctor's, Newark, N. J., and Majestic, Paterson, N. J.



The season's over and spring time once more has rolled around; Oh, joyous thought, after 46 weeks at last we're home-ward bound!

Billy Beard
"The Party from the South"
Principal Comedian
Al. G. Booth's Minstrels
Eastern Rep. FITE MACK
Western Rep. SIMON AGENCY


PAUL and MAE NOLAN

Direction,
NORMAN JEFFERIES

PAUL AND CHARLEY ARLEY

That's what they all say.
"A regular act"
Now with Barnum & Bailey's Circus
Direction:
Western, YATES & EARL Eastern, FITE MACK

FRED DUPREZ



Says:
"Ultra décolleté" is a society term for "half naked."
Representative **SAM BAERWITZ** 1466 Broadway New York

HE was born of good old IRISH parents. SEVERAL years ago, AND christened with a name that WOULD get him on any POLICE force in the world. AND when he was young and FOOLISH, he joined a TROUPE of acrobats and had to TAKE the troupe name, and now EVERYBODY knows him by it—AND it is a German name, AND he tries TO get rid of it AND he knows by his own name; AND he can't because no one will BELIEVE him—AND
IT HAS GOT HIS GOAT.
DOLLY GREY
and
BERT BYRON



Vincent and Carter
in
"POLITE NONSENSE"
W. V. M. A.
Direction,
HARRY SPINGOLD

This weather is ideal for golf. So last week while playing Pawtucket, R. I., I went over to Providence every morning and played golf with BILLY HALL, the Providence Copper (incidentally the actor's friend). And Bill is some nut over golf! In fact, it would not surprise us on our next visit to Providence to see Bill trying back doors and making the rounds of his best swinging a MASHIE instead of the proverbial club. He greets all his friends now with F-O-B-H!


P. S.—ED. MORTON: Dear Ed—I hear you are playing a mean game of golf. I hope it's true as I am looking forward to a match this summer. So prepare yourself for a good TRIMMING.
Your pals,
JIM and MARIAN HARKINS
May 13-15—Poli's, New Haven, Conn.
May 16-18—Palace, Springfield, Mass.
Direction, NORMAN JEFFERIES

To Save Expense
Some Actors Marry Their Partners
(Like One Who Buys Two Dollar Shoes)
They Afterwards Find They Have Practiced
FALSE ECONOMY
SEXTON and FARRELL
in
"Troubles of an Actress"
Low Circuit.
Direction, LEVY & JONES

My Mother is an Engineer
On an Erie Train;
She drives acts for Dick Kearney to Bayonne and back again.
Her discharge came this morning;
They Paid her off Prorata—
The train Ma drove, came in on time,
That's all that was the matter.

WILLIAM DICK
"The Singing Musician"
Low Circuit.
Direction, LEVY & JONES

Hoping to be back here with you very shortly, we remain,
As ever,
FENTON and GREEN
You can't fool a horseddy.



Newell and Most, who have been here before with musical shows, delighted with an offering labeled "Synopsis 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."

MORRIS & FEIL
OFFER
THE ORIGINAL
BOX CAR DUO
ALEXANDER
and
FIELDS
Alias "ELMER and HORACE"
U. B. O. TIME

"TRUTHS ABOUT OSWALD"



The propaganda distributed in this column by "Oswald" this season will now cease and the truth about this "house" will be given the public in several serials.
This "Pioneer of the Pound" has gone too far, and his claims to this race are groundless. This space for life was a present from VARIETY to Ransom and Clare—so that late Mr. Oswald out.
B. S. HOKUMVITCH, Attorney for R. & C.

Ted and Corinne BRETON
"On the Boardwalk"
UNCLE SAM'S ACTORS
Direction, Redpath Lyceum Bureau

KAY & SEE MINSTRELS
(Four Most Every Day)
A Galaxy of Burnt Cork and Humor—so pronounced by Press and Public
Headed by the Famous Transcontinental Stars
Bebe KNAPPO and Christie KORNALLO
Staged by Rose & Curtisy
Opening Chorus—"WHERE IS THE MAIL"
(By Endre Company)
Christie.—Well, Bebe, how do you feel this evening?
Bebe.—Like a Mexican "Blew."
Christie.—And how's that?
Bebe.—Full of "Tay"
Christie.—Say, Bebe, when does a Ford tire put you in mind of a hotel?
Bebe.—Boy, I sure do surrender.
Christie.—When it's a little flat (word off).
Christie.—How does the income tax hit you, Bebe?
Bebe.—In the pocketbook!
Christie.—You know the Government is buying the biggest damper in the world?
Bebe.—And what are they going to use it for?
Christie.—To regulate the "draft."
Bebe.—They tell me you're some nifty "dresser."
Christie.—Yes!
Bebe.—You look more to me like a "chifonier."
"If you like it, tell others; if not, tell me."

Pauline Saxon
SAYS
The people in the Cabarets
Are so surprisingly
I try to look like them—but gee!
My eyebrows won't stay up that way.

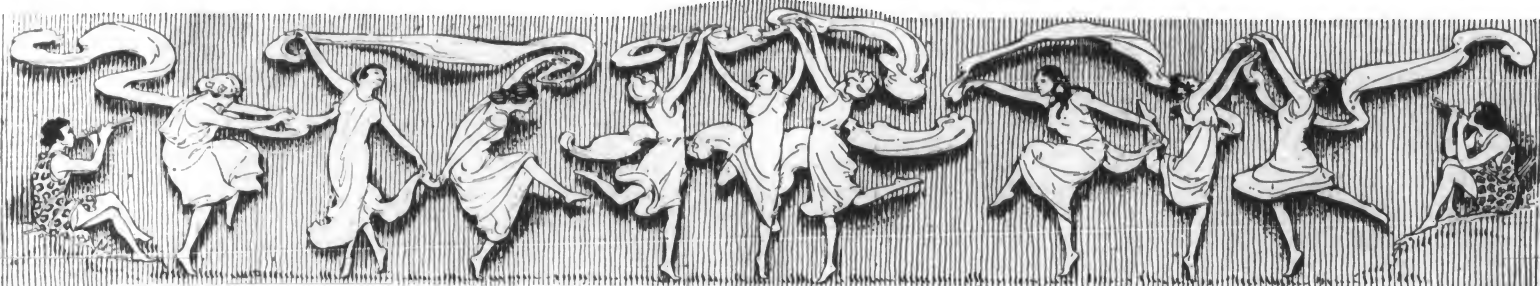
BLACKFACE
EDDIE ROSS
Featured
Neil O'Brien Minstrels

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. C.

BRENDEN and BERT
in
"Waiting for Her"
Direction, H. BART McHUGH

HOLDEN GRAHAM
ARTISTIC Boys Or VERBABILITY
Mass Bayliss, England

ADELE JASON
Featured in PEPPE & GREENWALD
"ALL GIRL REVUE"
Personal Direction, M. L. GREENWALD



Nature Commands "No Corns" Fashion Dictates "Stylish Shoes" *Blue-jay Satisfies Both*

To avoid corns, few would consent to wear sandals. That is an extreme.

Few would forego smart shoes of the current fashions.

And there is no call for such privations.

For Blue-jay Plasters keep your feet in their natural state—free from throbbing corns.

Such discomfort is needless now—even foolish. No corn should be coddled.

Science Brings Relief

This gentle way is called Blue-jay, discovered by a famous Bauer & Black chemist. Blue-jay has been known fa-

vorably for seventeen years. Millions owe corn freedom to this simple method.

Blue-jay brings instant relief. The plaster includes a pad that relieves the pressure. Then the bit of B&B wax dislodges the corn gently, but surely.

In 48 hours the miserable pest may be removed easily.

Only in rare cases, when the corn is old and stubborn, are second treatments necessary.

Blue-jay is the scientific way, to which Nature quickly responds.

Avoid Makeshifts

Paring is dangerous and temporary.

Harsh, disagreeable liquids sometimes numb but seldom end the corn completely. Likewise, this way is temporary. And soreness often follows.

Millions use Blue-jay whenever the faintest corn appears. This very night thousands will gain relief. Try Blue-jay to-night. The cost is trifling.

Blue-jay at all druggists—25 cents the package. Also Blue-jay Union Plasters.

BAUER & BLACK Makers of Surgical Dressings, etc.
Chicago and New York

How Blue-jay Acts

"A" is a thin, soft pad which stops the pain by relieving the pressure.

"B" is the B&B wax, which gently undermines the corn. Usually it takes only 48 hours to end the corn completely.

"C" is rubber adhesive which sticks without wetting. It wraps around the toe, and makes the plaster snug and comfortable.

Blue-jay is applied in a jiffy. After that, one doesn't feel the corn. The action is gentle, and applied to the corn alone. So the corn disappears without soreness.

B&B Blue-jay For Corns

**Stops Pain Instantly
Ends Corn Completely**

Large package 25c at Druggists
Small package discontinued



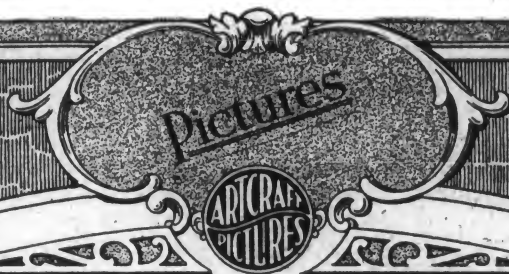
TEN CENTS

VARIETY

VOL. L, No. 12

NEW YORK CITY, FRIDAY, MAY 17, 1918

PRICE TEN CENTS



Drama

Variety

CECIL B. DE MILLE

Director-General Famous Players-Lasky Corporation

**MARION
DAVIES**

in
"Cecilia
of the
Pink Roses"

JULIUS STEGER

Director.

Released in June

by

Marion Davies Film Co., Inc.,
311 Longacre Bldg.,
N. Y. C.



VARIETY

VOL. L, No. 12

NEW YORK CITY, FRIDAY, MAY 17, 1918

PRICE TEN CENTS

MOVE AGAINST ALIEN ENEMIES TAKEN BY STAGE HANDS UNIONS

Two Western Locals Resolve Not to Work on Stages Where Acts Containing Alien Enemies Are Appearing. Butte Local Makes Reservation. Alien Enemies Touring Under Assumed Names. Other Stage Hands Locals May Follow Suit.

Seattle, May 15.

The local stage employees have passed a union ruling not to work in any theatre permitting the subjects of the central powers to appear on any program or in any part of any specialty.

The action was taken because of some members of a midget company boasting they were of German birth.

Butte, Mont., May 15.

The local stage hands union, Local No. 94 of the International Alliance of Theatrical Stage Employees, yesterday passed a resolution not to work on the stage of any Butte theatre with an act that includes alien enemies, who cannot produce satisfactory proof of their intention to become American citizens.

This proof it is said must be in the form of at least first application papers for American naturalization.

Reports have drifted back to the east quite frequently that acts carrying Germans were doing considerable talk in the western towns where they appeared, among themselves, also back stage, and making general comment unfavorable to this country, in a section where they thought themselves secure from espionage.

The Department of Justice has been in receipt of considerable information concerning these alien enemy acts. One turn in particular (probably the act referred to in one of the above dispatches) was reported against having alien enemies who were uttering disloyal remarks.

The vaudeville managers have organized their own secret service to obtain lines on artists in their theatres who may be unfriendly disposed to us. The system was organized to detect every alien enemy in a vaudeville theatre, when detection could be fixed through their conversation or action. This plan was adopted when it became notorious in vaudeville circles that alien enemy acts were traveling and playing throughout the breadth of the country under assumed names.

As many of the alien enemy turns are

in the class known as "dumb acts" (do not talk or sing while upon the stage) the change of name was expected to carry them through in safety, although often appearance has indicated their nationality.

With the working crews of theatres always back stage and so located unloyal remarks or comment might easily be overheard by them, it is not improbable that other unions of the I. A. T. S. E. may follow the example of the western locals.

Alien enemy acts traveling throughout the country, employing American stage names, secure a certain freedom of movement at all points through mentioning "theatrical" wherever they may go or through telling those they meet that they are appearing at one of the town's theatres.

13 DARK THIS WEEK.

There are 13 houses dark this week on Broadway. Three of them will receive attractions next week.

In spite of the predicted "open" summer the closed list is expected to mount as the regular season comes to an end.

Houses dark are Harris, Casino, Knickerbocker, Criterion, Gaiety, Lyric, Little (closed all season), Longacre, Belmont, Vanderbilt, Fulton, Century, Manhattan.

LEDERER'S LONDON REVUE.

George W. Lederer is getting ready for London a revue to be called "Yankee Doodle Dandy," which is to be produced there in October by an English syndicate.

It is a patriotic show, designed to appeal to the American soldiers.

HOPKINS' FIVE NEXT SEASON.

Arthur Hopkins has already selected five new plays for production next season, but will make no advance announcements concerning them until just prior to each respective production.

DRESSING ROOM FUSS.

Washington, D. C., May 15.

A fuss over a dressing room happened at the National Sunday, before the opening there that evening of "The Cohan Revue."

The stage floor dressing rooms were turned over to the principal women of the company, as far as they would accommodate them. One of the women assigned to the stage floor inquired where a man with the show had been told to dress. Informed he would be on the third floor, she notified the stage manager with the show that unless this man received a downstairs dressing room there would be no performance that night, then she went out for a drive with the person she appeared interested in.

When time for the show to start came around, the dressing rooms had been changed about. The man favored had a downstairs room formerly given to a young woman, who thereafter had to ascend to the third floor to dress.

The episode is reported to have given the two people who won the victory a full measure of unpopularity with the other members of the show.

BELASCO GETS BACK AT CRITIC.

Washington, May 15.

David Belasco's latest production, "Over the Hills," with Frances Starr, opened here last week and not Baltimore, which was stated through a telegraph error. The dailies did not treat the new show exceptionally, one critic saying the next date for the piece would be the storehouse.

Mr. Belasco's answer to the capital scribe was that the next date would be the Belasco theatre, New York, where the play would run nine months, after which he would bring it back to Washington for a single performance to prove his contention.

STAGE NAME MADE LEGAL.

Seattle, May 15.

The stage name of Monte Carter, assumed by that Hebrew comedian, was made lawfully his own in the local courts here.

During the hearing on the application it developed his proper name was Moses Montefiore Carcass.

Carter is appearing at the Oak here with his own company. The right to adopt the name of Carter legally extends to the comedian's wife, Blanche Gilmore, and their daughter, Louise.

Musicalizing "Brown of Harvard."

Alfred G. Robyn is making a musical version of "Brown of Harvard."

It is understood the "job" is "on order" and not a speculation on his part.

"I KISS YOUR FOOT."

Syracuse, N. Y., May 15.

It may be Japanese custom and it may not. Anyway, it is a sensation.

It's not uncommon for the hero to remark, "Ah, lady, I kiss your hand." But to have the villain reverse the conventional as he does in "Victory," the new Conrad dramatization which had its premiere at the Wieting here last week, and turn the scene into an "Ah, lady, I kiss your foot" spectacle is going far enough out of the beaten track to make even Broadway sit up.

True, the villain is shot as he grovels at the bare feet of the heroine, but it's a bit of stage action that's different.

PLAY ABOUT BARNUM.

Toronto, May 15.

The history of America's greatest showman, P. T. Barnum, is the plot of a comedy written by Harrison Rhodes, and to be produced here this summer by the Robins Stock Company, at the Royal Alexandra.

Edward H. Robins has specially engaged Tom Wise for the stellar role. Mr. Wise is said to have collaborated with Mr. Rhodes in preparing the piece.

The entire production will be built in this city. If the piece lives up to expectation the Robins company, headed by Wise, will go to a Broadway house with the Barnum show.

LADY DUFF-GORDON PERMANENT.

The summer signs are that Lady Duff Gordon is to become one of vaudeville's permanent headliners. Lady Duff-Gordon is preparing a new stage attraction for next season which she will head.

It will be directed in bookings by Harry Weber, who promoted the Lady's current, first and successful season in the varieties.

BEWARE OF BAD CHECKS.

Box office treasurers and patriotic standers by, moved to cash checks for men in uniform, take notice:

Two men in United States Army uniforms have been cashing worthless checks drawn on the Union Trust Company of New York, Plaza branch, named "Charles Mansfield," payable to "James Mintell." Mansfield is a fictitious name, at least there is not and has not been an account in that name in the bank mentioned. Mintell probably is also a "phony."

A check for \$12.80 was negotiated in the lobby of the Metropolitan opera house, and the two men were seen in other theatres.

CHAS. ALTHOFF works while you laugh.

IN LONDON

London, April 27. The Variety Artists' Federation recently sponsored a suit brought by an artist to secure a legal ruling on the responsibility of theaters for loss of wardrobe or other properties of artists while under the roof of a playhouse. Counsel brought suit for \$50 on behalf of Clo D'Arte against Govan Varieties, Ltd., of Glasgow. The action was tried in the Debts Court of that city. Plaintiff gave evidence that she appeared at rehearsal Dec. 3, 1917, after which she hung up one of her stage dresses in the room allotted her. On returning to the theatre that evening the stage gown was missing. The Court heard the evidence and declared there was no liability on the defendants.

Julian Wylie, Ernest Edelsten, Tommy Dawe and Paul Murray have combined and will have an office at Garrick House. What these agents have said about one another in the past would not be clubby to repeat at this time. The important thing now is that, between them, they are the sole representatives for 61 headliners and, as Wylie says, the other agents have the other seven. But there are more than seven "tops of bills" not registered with the combine. The individual members will use their own names and will control not only all these headliners and a bunch of minor turns, but will also have the handling of Wylie & Tate's productions, the deCourville and Butt shows for tour, pantomimes, etc. It looks like a big combination.

Show business is picking up since the war news got a bit better. Even such successes as "The Bing Boys," "Nothing but the Truth," etc., felt the slump, and where there was a scarcity of theatres a lot were suddenly thrown on the market.

"Be Careful, Baby" ("Twin Beds") has not startled the town, although Helen Raymond made a very big personal success in it. The premiere occurred at a bad time, but it may pick up.

Weedon Grossmith recently produced a sketch with 30 people, called "Stopping the Brwch" (court room scene). It runs 40 minutes and takes up about 25 minutes more than the story is worth. It's a silly tale of an actor who sues a titled lady for breach of promise. Grossmith plays one of those judges who continually tries to be funny, but gets sore as the devil when any of the lawyers or witnesses try to put one over. (It sounds very much like a try at the American old stand-by and afterpiece "Irish Justice.")

Fred Duprez has signed with deCourville to play the principal comedy part in "Her Soldier Boy." They open early in June for a preliminary canter at Manchester, after which it goes to the Duke of York's.

"The Thirteenth Chair" comes off very soon. Mrs. Pat Campbell is becoming very temperamental lately. The other night she walked off in the middle of the last act.

Miss Genevieve Ward's book of reminiscences entitled "Both Sides of the Curtain," is a most interesting volume and clears up much of her early history of which only garbled versions had appeared. When quite a girl she was inveigled into marriage with Count Guerbel, whom she later haled before the Czar and compelled to marry her legally. After the ceremony,

the bride left him forever. Miss Ward after her marriage became an opera singer under the name of Mme Guerbelli and later became a tragedienne.

Edward Perkins, who in partnership with Braff, the variety agent, are the new managers of the Strand theatre. He was born in America, of English parents. He is not yet 30 and has lived for some time in Paris, where he had some experience of play producing.

Bernard Hishin has secured the Lyric for the production of a new two-act musical play, by Norman Snee, with music by John Ansell, entitled "Violette." It will be presented later this month with Amy Augarde and Violet Essex in the cast.

The new Vaudeville revue is written by Harry Grattan and Arnold Jeans, the score being by Emmett Adams and Ivor Novello.

The charming interchange of telegrams between the school children of England and America on Shakespeare's birthday clearly illustrates the value of "The Bard" as a plenipotentiary between the English-speaking nations. The message from England ran: "Proud of our common heritage in Shakespeare, mindful of the bond uniting us as comrades in duty and in grateful reverence towards those who are giving their lives to safeguard the blessings of freedom and peace for us all, we send greetings on Shakespeare Day."

The reply of the American children, sent through Dr. Page, a scholar as well as a diplomat, and president of the Shakespeare Association, was rapturously received by the children of England on its being read out in every school, was as follows:

"The boys and girls of the United States return the greetings of their school fellows of Great Britain on the day on which we, with all English-speaking countries, are celebrating the anniversary of the birth of the great Englishman, whose works are our greatest literary heritage. They are also mindful of the bond uniting them with all who are fighting for the safety of democracy, the freedom of the world and the establishment of permanent peace."

These delightful amenities will do much to cement the bond of brotherhood on both sides of the Atlantic in the rising generation and should be encouraged.

Grossmith & Laurillard have put into rehearsal a new war drama by Douglas Valentine, entitled "The Man With the Club Foot." The theatre is not yet decided on, but they hope it may be His Majesty's.

The London theatres are giving American plays a prominence never before dreamt of. Although five successes have been recently withdrawn there are six running to successful business in spite of the slump, while three more are in active rehearsal for early production, including "Going Up," to be produced at the Gaiety; "Fair and Warmer," at the Prince of Wales, and "Very Good, Eddie," at the Palace.

American music, American humor, American phrases have stamped their style and method on our theatreland and helped to strengthen the ever-growing bond between England and America.

4 FLYING BOISES—"Human Aeroplanes".

WONDERFUL WAR PICTURES.

London, May 15. "The War at First Sight," a film issued by the Ministry of Information, was privately shown at the New Kallery Kinema May 9 and is the most wonderful set of war pictures taken. It is made doubly interesting by the accompanying explanation.

CHANGES AT HIPPODROME.

London, May 15. At the Hippodrome George Clarke has replaced Fred. Allendale in "Box o' Tricks." The show has been strengthened with new material and Harry Tate, as usual, has worked up his part. Business continues good.

LONDON PRODUCERS COMING.

London, May 15. Grossmith & Laurillard propose to invade the American production market by presenting in New York Sept. 9 a company appearing in "Sleeping Partners."

ARTHUR BOURCHIER ENGAGED.

London, May 15. Arthur Bouchier has been engaged to play the leading role in "The Man with the Club Foot," Douglas Valentine's drama of life in Berlin.

Presenting "Ocean Waves."

London, May 15. The New Cross Empire is presenting "Ocean Waves," featuring Billy Leonard and Jennie Hartly.

Fair Business in Chilly Weather.

Paris, May 15. Business at the theatres is fair. Weather chilly.



VERA PEARCE

Called the most beautiful girl on the Australian stage, Vera Pearce has upheld the nomination by winning two beauty contests in the Antipodes. Once when a mere child she was selected for good looks against all competition and again, lately, when a woman grown, her friends induced her to enter a contest, this time at Sydney, and she easily romped ahead.

Miss Pearce has had offers to appear professionally in America as well as many other countries but quite candidly says she prefers to remain at home.

In the Tivoli theatres of her country and over the Harry Rickards Circuit she has an enviable record, of appearing three years continuously with the same company. With the J. C. Williamson firm, in a line of work quite different, she also equally made good.

This Australian beauty is an indefatigable worker. She has no empty days. Physical culture, outdoor sports, dancing, singing and reading occupy all of her open time off the stage. She has a full soprano voice of velvety softness and exceptional range. And beyond all else Miss Pearce enjoys as much popularity with her associates of the theatre as she does with the Australian public.

PRINCESS ROYAL OPENS BAZAAR.

London, May 15. The Music Hall Ladies' Guild's Eastern Bazaar for widows and orphans being held May 14-15 at the Savoy Hotel, was opened by the Princess Royal.

COCHRANE SIGNS STARS.

London, May 15. R. H. Cochrane has secured Lee White, Clay Smith, Teddie Gerard and Alfred Lester for future productions.

MARIE BLANCHE IN NEW COMEDY.

London, May 15. Marie Blanche, who has deserted musical comedy for the legitimate, appeared May 13 at the Gaiety, Manchester, in a new comedy by Cicely Hamilton.

VARIETIES HOUSING LEGIT.

London, May 15. Eight suburban variety theatres belonging to the Gulliver Tour are at present playing legitimate attractions twice nightly.

TEDDIE GERARD AT COLISEUM.

London, May 15. Teddie Gerard opened this week at the Coliseum. Grock, the clown, and Iris Hoey hold over.

FILM EXPORT ALLOWED.

Paris, May 15. The Government decree of April 19 forbidding exports has been amended, permitting the exportation of films.

OPERA IN ENGLISH.

London, May 15. The Shaftesbury began a season of opera in English May 6, with a strong company and popular operas, well presented, and business is excellent.

The company enjoyed exceptional prosperity in the provinces and opera prosperity in the provinces means that the popularity of this brand of entertainment is increasing.

Sir Thomas Beecham's summer season of opera at the Drury Lane begins June 8.

HOTCH POTCH CATCHES ON.

London, May 15. "Hotch Potch," produced at the Duke of York's as a stop gap pending the presentation there of "The Soldier Boy," has caught on, necessitating sending the "Soldier Boy" to another house.

LIEUT. DUNCAN TOVEY DEAD.

London, May 15. Lieut. Duncan Tovey, a clever entertainer, is dead, aged 46. P. Bucalossi, composer of "Monteaux Noirs," died, aged 86. George Newburn, the well-known mimic, is dead.

Sig. Brandoni in Serious Condition.

London, May 15. John Carson, professionally known as Signor Brandoni, touring with Dr. Walford Bodie, has broken his right leg and is lying in a serious condition at the Victoria Hospital, Acreington.

Valentine Co. at Brighton.

London, May 15. Napoleon Lambert's Valentine Company opened a six weeks' tour at Brighton pending their reappearance in the West End.

Morris Representing English Agents.

London, May 15. The agency firms of Murray & Dawe, Edelsten & Burns and Julian Wylie, amalgamated, have designated William Morris its American representative.

Dutch Players at Court.

London, May 15. At the Court May 12, the Dutch Players presented "Die Verlaten Post."

Has Anybody Seen Corinne?
ASK ROGER GRAHAM, CHICAGO

FEDERAL TRADE COMMISSION INQUIRES INTO VAUDEVILLE

On Complaint of "Unfair Competition." Cities Managers' Association and National Vaudeville Artists Among Others, Including "Variety," to Answer Charges June 26 in Washington. Monopoly Alleged.

Washington, May 15.

The Federal Trade Commission has started an inquiry into vaudeville conditions, alleging the parties cited by it in a complaint dated May 7, last, have created a monopoly.

The inquiry, started under the provisions of the Federal Trade Commission Act, is entitled Federal Trade Commission vs. Vaudeville Managers' Protective Association, National Vaudeville Artists, United Booking Offices, Vaudeville Collection Agency, A. Paul Keith, E. F. Albee, Sam A. Scribner, Marcus Loew, Martin Beck, B. S. Moss, Sime Silverman.

The complaints were served by registered mail in New York last Saturday. The hearing is set for June 26 in the offices here of the Commission.

Investigators of the Federal Trade Commission were in New York some weeks ago investigating charges preferred against vaudeville interests. At the time it was said former officers of the White Rats had made the complaint. It was also reported at that time the investigators were conferring daily while in New York with those officers, basing their questions in pursuit of information along lines suggested to them by the complainants.

The Federal Trade Commission is a regulator of business dealings where unfair competition is charged. It may issue an order directing that the manner of conducting a business (if the course under investigation be deemed oppressive, after a hearing when testimony is adduced) be corrected to conform with the method prescribed by the Commission. The action by the Commission does not involve a criminal nor civil damage penalty.

The full complaint of the Commission, as served, reads as follows, first naming the Commissioners (William B. Colver, Chairman, John Franklin Fort and Victor Murdock), then mentioning those cited, and stating the complaint is the alleged violation of Section 5 of the Act:

The Federal Trade Commission having reason to believe from a preliminary investigation made by it that the Vaudeville Managers' Protective Association, a membership corporation organized and existing under the laws of the State of New York; the National Vaudeville Artists, Inc., a membership corporation organized and existing under the laws of the State of New York; the United Booking Offices, a corporation organized and existing under the laws of the State of New York; A. Paul Keith, E. F. Albee, Sam A. Scribner, Marcus Loew, Martin Beck, B. S. Moss, and Sime Silverman, hereinafter referred to as respondents, have been, and are, using unfair methods of competition in interstate commerce in violation of the provisions of Section 5, of the Act of Congress, approved September 26, 1914, entitled "An Act to Create Federal Trade Commission to Define Its Powers and Duties, and for Other Purposes," and it appearing that a proceeding by it in respect thereof would be to the interest of the public, issues this complaint, stating its charges in that respect on information and belief as follows:

That the Vaudeville Managers' Protective Association is in effect a trade association, the members of which are owners, lessees, or managers of theatres presenting vaudeville acts in the United States and Canada; officers, directors and stockholders of corporations owning, leasing, or managing such theatres are also eligible to membership, and for purposes of membership therein amusement places known as burlesque theatres and circuses are classified as vaudeville theatres. That the theatres operated by the members of such association are arranged in circuits throughout two or more of the states of the United States and in Canada; substantially every state in the

Union contains theatres operated by members of such association. Performers are employed for appearance in the whole or a part of the theatres of one or more of the said circuits, which requires such performers to travel from state to state in fulfilling their said contracts and take with them certain paraphernalia and standing properties, and further requires the sending from state to state of scenery and advertising matter. That variety actors can not obtain sufficient employment in theatres and circuses other than those operated by members of said association to enable them to make a living; that by virtue of the creation of such association and its activities and the activities of its officers and members and its affiliated interests, as hereinafter set out, it has become and is a combination in restraint of commerce, and has a complete monopoly of the vaudeville theatre, burlesque theatre, and circus business in the United States.

That as part of the scheme for the creation of the monopoly described in paragraph one hereof, the Vaudeville Managers' Protective Association has opposed and hindered and practically stamped out a former association composed of variety actors known as the White Rats Actors' Union and Associated Attractions of America, and has created in its stead another association also composed of variety actors known as the National Vaudeville Artists, Inc. That during the year 1917 and prior thereto, and continuing until the influence of the said White Rats Actors' Union was practically killed, performers who secured employment in the theatres operated by members of said association were required to certify that they were not members of said White Rats Actors' Union and that they were members of the National Vaudeville Artists, Inc. That membership in said National Vaudeville Artists, Inc., became and has been and still continues to be, except in isolated cases, a condition precedent to the obtaining of employment by actors in theatres operated by members of said association.

That the United Booking Offices is a theatrical employment agency, the stock in which is owned by prominent members of the Vaudeville Managers' Protective Association. Under the law of New York such employment agencies are not permitted to charge performers for whom they secure theatrical engagements fees in excess of 5 per centum of the salary or wages paid, and to circumvent the operation of this law respondents have formulated a scheme by which performers are required to pay an additional 5 per centum, or more, on such salary or wages to a "personal representative"; these "personal representatives" are given franchises by the United Booking Offices which enable them to represent such performers and to collect fees in excess of the commission authorized by law.

There was also organized by prominent members of the Vaudeville Managers' Protective Association a corporation known as the Vaudeville Collection Agency, which agency collects from the performers or from the employers of performers the fees in excess of those authorized by law, and charges for such service in most cases 50 per centum of the amount collected, the exceptions being the cases of "personal representatives" in whose business certain prominent members of the Vaudeville Managers' Protective Association have controlling interest.

The dominant influence in the Vaudeville Managers' Protective Association is the circuit of theatres known as the "Keith Circuit," of which A. Paul Keith and E. F. Albee own the controlling interest, and are president and general manager, respectively, of such circuit; said Keith and Albee are also members of the Board of Directors of the Vaudeville Managers' Protective Association, and by virtue of their position and holding they are able to control and dominate the policies and affairs of the entire vaudeville industry, and for more than one year last past have, with the co-operation of other members of the association, done so.

That Sam A. Scribner, Marcus Loew, Martin Beck, and B. S. Moss are active managing directors and chief executive officers of various divisions of the organizations of the Vaudeville Managers' Protective Association, and are in active charge of the activities of said association and the execution of its policies.

That Sime Silverman is the owner and publisher of a weekly publication known as VARIETY which has come to be the recognized organ of the vaudeville industry, and through which the Vaudeville Managers' Protective Association and its affiliated interests are enabled to get before the actors propaganda which it is fostering without giving it any general publicity, as the circulation of VARIETY is limited to actors, managers, and those who are otherwise affiliated with the vaudeville industry. In return for such services by VARIETY the Vaudeville Managers' Protective Association and its affiliated in-

(Continued on page 22.)

ARRESTED AS DESERTER.

Providence, R. I., May 15.

Angelo Armata, on the second half of the week bill at the Emery last week, played in his final appearance on Saturday night with two soldiers in the wings keeping guard over him. Earlier in the day he was placed under arrest on a charge of being a deserter from Sacramento, Cal. According to a telegram received from the western city by the police here Armata was inducted into the military service Nov. 15, 1917, and was listed as a deserter Nov. 22 for failure to report to his local draft board for physical examination.

He was held pending investigation of statements made by him regarding his registration in California. Armata is a Mexican and says he is a friendly alien. He declares he is not a citizen and says he has been in the country but a short time.

While playing Sacramento he registered but failed to furnish other documents in compliance with the draft law, it is charged. Last Friday, in accordance with the new ruling as to players going into Canada, he asked permission to go to that country. Through correspondence between the office of Capt. Geo. C. Webb, in charge of the draft in this state, and the Adjutant General's office in Washington, the order to arrest him was given.

KEITHS' WAR BENEFIT DEPT.

The numerous calls upon the Keith people for vaudeville acts to appear at war charity benefits has compelled E. F. Albee to establish a special department to systematize and give proper consideration to the heavy demands upon performers.

A number of these charity entertainments are organized by those unfamiliar with the proper conduct of a vaudeville show and the preparations necessary for suitably presenting them. Acts have been taken out of town and returned to the city and left "flat" at railroad depots, with their baggage, with a dozen and one other inconveniences. The new department will insist that where an artist gives his services free he is to be relieved of any expense and is entitled to a cab to and from his home or theatre.

The new department will be in charge of A. L. Robertson, secretary to Mr. Albee.

WRITING GARDEN MUSIC.

"The Passing Show of 1918," to open at the Winter Garden during July, will have its music written by Jean Schwartz. This will be the first score Mr. Schwartz has prepared for a Garden production.

Among the principals in the new show will be Willie and Eugene Howard, also White and Clayton, all of whom are closing this week with the Shuberts' "Show of Wonders."

Another engagement will be the Farber Sisters, now with the Al Jolson show at the Garden. They are understood to hold a contract with the Shuberts calling for their retention there for a period covering the run of "The Passing Show." The Jolson show will lay off during July and August.

JIMMIE BRITT IN A SKETCH.

Jimmie Britt is to play a vaudeville sketch. Samuel Shipman is writing it.

It will be Mr. Britt's first sketch attempt.

Grace La Rue's Own Entertainment.

Grace La Rue has an idea of presenting herself as a single entertainer in the legit houses, with two one-act playlets as side issues.

Miss La Rue does not intend to appear in either of the sketches.

Has Anybody Seen Corinne?

ASK ROGER GRAHAM, CHICAGO

ENTERTAINERS NEEDED.

America's Over There Theatre League sent out an announcement this week calling for more volunteers. The announcement stated there are so many conditions imposed by the Government that the matter of securing passports is not an easy matter. Estimating that a considerable percentage of volunteers may not qualify officially a larger number of applications is desired to draw from.

The league has decided that but five people shall compose a company. One of the five must be a piano player who can play a part besides accompanying the other artists in their specialties.

All members will appear in afterpieces. Producers and stage directors are also wanted as volunteers. The producers and stage directors may not be called upon to go to France, but their services will be required on this side.

Comedy scripts are asked for by the league. It is stated rehearsals for three companies start this week. They are expected to sail when their passports have been issued.

All holding questionnaires issued by the league are urged to return them properly filled out at once.

Tommy Gray has been active about the league's headquarters in the Little theatre. Mr. Gray is making suggestions regarding supplying the entertainment and has also volunteered himself as an entertainer, stage director, author, or all, in France. He was rejected three times when making as many attempts to enlist in the army and navy, and has been placed in Class 5 under the draft.

Harry Weber continues to be active in the recruiting end of the league and in arranging the programs for over there.

Around 250 questionnaires have been sent to the War Department at Washington for approval. Up to Wednesday none had been returned. The committee in charge planned the selection of about 30 names of those with questionnaires filled out in the expectation that of this number at least 15 would be available, through departmental approval, for the first three shows to be sent abroad.

FANNY BRICE "IN BUSINESS."

A girl of much employment is Fannie Brice nowadays. Besides guiding a saddle horse over the bridal paths of Central Park, Miss Brice has organized a dressmaking establishment on the upper West Side, with a Chicago modiste in charge. This establishment will open shortly, with a "Mme." or "Maison" probably sticking around the title.

To keep herself from loafing at night, Miss Brice has engaged to open on the Amsterdam Roof in "The Midnight Frolic" next week, remaining there until the new production A. H. Woods has under contract. This will be about August. It is a "Yiddish" comedy, with the first scene set in a restaurant.

The Avon Comedy Four have been engaged in support of Miss Brice. Joe Smith, the Hebrew comedian of that quartet will play opposite the star.

For the Roof performance, Miss Brice will sing "Becky of the Ballet" and the "Egyptian" number, both done by her in previous "Follies" shows.

Blackface Eddie Ross Married.

Chicago, May 15.

Blackface Eddie Ross married Mary Rock, a non-professional of Orlando, Fla., whom he met in her home town while there playing with the Neil O'Brien Minstrels. The courtship was rapid.

He closed with the troupe in order to enjoy a honeymoon at Hillsdale, Mich., where he will spend the summer.

MOSS TO HELP RED CROSS BUT NOT AS ALLY WITH FOX

Bill Invites Ben to Become Member of His "Team" to Collect Funds Next Week for Great War Charity. Moss Declines Fox's Written Request with Announcement the Moss Circuit Will Conduct Red Cross Drive Independently. All Plans Set.

What amounts to little more than a feud has sprung up between B. S. Moss and William Fox, both operating small time vaudeville circuits in and around New York.

The attitude of Moss toward Fox was made quite plain in a recent letter written by the former to Fox, answering Fox's invitation to become a captain in the Red Cross campaign of next week. Fox is in charge of the theatrical division of the Red Cross alignment.

Replying to Fox's invitation, Mr. Moss stated that through past association with Fox and his experience with him, he could not permit himself to become interested in any project Fox was connected with.

To offset any claims Fox might make that his action was vented on a personal ground in an unpatriotic manner, Mr. Moss sent a copy of his Fox letter to the Red Cross, at the same time volunteering all the Moss theatres to further the Red Cross collections. He informed the organization the Moss theatres would make their collections, independently, during the Red Cross week for the charity.

The feeling between Moss and Fox dates to quite some time ago, but was bridged, according to the account, awhile back when Fox approaching Moss, suggested that they forget the past and become friends again as of old, when both were in commercial lines. To this Moss assented, but is said to have very shortly afterward encountered legal impediments placed in the path of his new theatre at Broadway and 181st street. These he attributed to the inspiration of Fox and successfully combatted them in successive court encounters, having at present the Building Department permit to start construction. Shortly below it is the Audubon, a Fox theatre.

Before Moss wrote his letter of declaration to serve on a Red Cross committee presided over by Fox, Moss had forwarded his consent to serve under Marcus Loew, who was the first theatrical man, according to all accounts, approached by the Red Cross to head the theatrical division. Later the Red Cross also asked Loew if he would combine the committees of the theatrical and film interests into one, with himself at the head. Loew at first agreed to that proposal, but later he abdicated in favor of Fox, who thereupon sent out a call for a meeting, at which he was the chairman, and appointed sub-committees. The letter to Moss, starting "Dear Ben" and signed by Fox, asking Moss to serve was in connection with Fox activities at that time in the Red Cross matter.

The Moss theatres have been prominent in all of the theatrical war movements and their aid has been freely granted.

SUING FOR SUPPORT.

Lowell, Mass., May 15.
Suing for separate support, Leslie Hunter, said to be in vaudeville, charges her motorman husband with having more than one wife.

The husband, Horne, at the hearing admitted having abandoned his wife and one-year-old child to run away with Miss Hunter when the latter appeared here with the Manhattan Opera

Company. She was also married at that time.

Later both Horne and Miss Hunter went to Reno and obtained divorces, according to the testimony.

A MOB OF GUMBLES.

The theatrical end of baseball gets its first start of the current season Sunday, when the teams representing the music houses of Remick & Co. and Will Von Tilzer cross bats at 215th street and Broadway for a contest on which the sporting reputation of the Gumbles and Von Tilzers is staked.

Moss Gumble is really taking the affair seriously and promises to have his entire family on the scene to witness the crushing defeat of the opposition, while the Von Tilzers have been holding baseball conferences for the past week to devise some strategic move to cop the prize.

MOLLIE FULLER ILL.

New Orleans, May 15.
Hallen and Fuller, after playing but a single week of their southern time, were forced to cancel the remainder of it, owing to the illness of Mollie Fuller.

The couple will remain in New Orleans until Miss Fuller improves sufficiently to resume their work.

CENTURY FOR "LILAC DOMINO."

London, May 15.
"The Lilac Domino" has celebrated its 100th performance at the Empire. Clara Butterworth, Jamieson Dodds and Frank Lalor have proved prime favorites and business is good.

PARIS CLOSINGS.

Paris, May 15.
The Medrano Circus is closed until September.
The Alhambra will close May 30 for two months, possibly longer.

THEATRE MICHEL REVUE.

Paris, May 15.
The Theatre Michel is to reopen shortly with a review by Rip, with a cast headed by Albert Brasseur and Jane Renouards.

POUNDS IN SKETCH.

London, May 15.
Louie Pounds is appearing this week at the Chelsea Palace in a sketch "The Absent-Minded Husband," by Henry Seton.

HETTY KING IN UNIFORM.

London, May 15.
At the Palladium Hetty King introduced a capital number, wearing a kilt, a full pack and rifle.

VETERAN SOONS GETS BOOKING.

London, May 15.
Magini, violin wizard, recently discharged from the army after two years' service, within 24 hours booked a tour of Moss Empires.

GEORGES NANTEUIL DIES.

Paris, May 15.
Georges Nanteuil, well-known revueist, is dead after a long illness.

Pictures at Scala.

London, May 15.
The Scala re-opened May 13 with "The Kaiser" and "A Lady Killer's Doom," propaganda films.

SECURING CANADIAN PERMITS.

Pat Casey, of the Vaudeville Managers' Protective Association, arranged this week to simplify the task of artists of draft age procuring the necessary permit to allow them to enter Canada.

Artists making the jump should apply to the nearest Draft Board and through them arrange to wire their own Draft Board applying for a permit to travel through Canada for a specified time. Upon permission granted by their own Board, the Board at which application is being made will issue the permit.

In applying the applicant should refer the Draft Board to Selective Service Regulation No. 156.

Since all American artists within the draft age will be stopped at the border line, permits must be obtained or applied for several days, if possible, before the Canadian opening date.

TAYLOR HOLMES MONOLOGING.

After several seasons spent in the legitimate and picture fields, Taylor Holmes is returning to vaudeville, in a monolog, under the booking direction of Harry Weber. Mr. Holmes is reported asking \$1,000 weekly, with the managers demurring at that amount.

George MacFarlane is also to return to vaudeville, via Weber.

CONROY-LA MAIRE SPLIT.

Frank Conroy and George La Maire, who team as one of the best comedy standard acts in vaudeville, will split. Their final week together will be at Henderson's May 27. Conroy will do a single, now in preparation by Aaron Hoffman.

CHARLIE ROSS RECOVERING.

Asbury Park, N. J., May 15.
Charles J. Ross, some weeks ago given up, has so far recovered he is now being wheeled about in the open. Dr. Herbert Constable of New York has been constantly attending Mr. Ross since his condition was deemed so serious.

DEWEY'S RELATIVE IN ACT.

A grandnephew of Admiral Dewey will lead an act at the Palace, New York, next week. The relative is about five years old, named George Augustus Dewey.

He will appear with the Four Liberty Boys.

James Plunkett is booking the turn that started out as a Liberty Loan boomer, but has since become a regular act.

BLACK-SHERMAN WED.

Philadelphia, May 15.
Love's potent spell got the better of John S. Black, one of the "Three Chums," during their engagement at Keith's last week and ended in John marrying Shirley Sherman, a dancer in "Doing Our Bit." Black displayed symptoms of some sort of illness last Monday and one of his partners wired his sweetheart.

"I know what will cure him," she exclaimed when she saw John, and taking him by the hand led him in front of the Rev. William Chalfant, who married the couple. After the ceremony the new Mrs. Black left for Chicago to join the company. It was a real romance, according to John and the other two chums.

Making "Over Here" a Play.

"Over Here," the playlet now employed in vaudeville by Pat Rooney and Marion Bent, is to be expanded into a three-act play and will bow Lewis & Gordon into the field of "legitimate" producing. Clara Lipman and Sam Shipman, who wrote the short piece, will extend it. Rooney and Bent may head the elaborate "Over Here."

SUMMER PLANS.

The Fox offices will keep all their vaudeville houses running through the summer, with no changes marked in the running of the regular shows which will include six acts and pictures as in vogue at present.

Edgar Allen is booking acts far ahead for the Crotona, Jamaica, Ridgewood, Bedford, Audubon, Riveria, City and Bay Ridge.

The Moss offices will operate their present city circuit on a summer basis, with none of the houses closing unless the weather becomes too severe a factor in keeping down the attendance.

COMBINATION SUMMER POLICY.

Syracuse, May 15.

Planned for a summer policy for the Crescent is a stock musical show along vaudeville lines formerly in vogue.

There is to be a company of 20, including a chorus of 12 girls. The eight principals will be vaudevillians, who will do their specialties between the ensemble numbers.

The house is now playing straight pop vaudeville. The change may be made early in June.

NEXT SEASON'S BOOKINGS.

Wednesday morning in the United Booking Offices a meeting of the managers was held, at which time active bookings for next season started.

The effect of the Draft on those of Draft age in acts was thought of, but bookings are being made disregarding the possibility of disruption of turns through that reason, with the bookers concluding to meet a disappointment or cancellation when it occurs.

SUGGESTED SCENES.

Emily Ann Wellman is jointly producing with Jack Morris a war playlet called "Where Things Happen." Miss Wellman will not appear in the sketch which opens out of town next week.

There are a number of scenes, such as No Man's Land and a dressing station back of the lines, the scenes not being "sets," but "suggested" by effects.

Two New Playlets.

Two new playlets are being produced by Lewis and Gordon. One is called "Realization," by John B. Hymer and Marcel Pierrepoint, and it will star Charles Richman. The act is described as being a timely, satirical comedy.

"Kiss Me Again" was offered by the same producers out of town this week. The act is by Ensign Lawrence Schwab, formerly in Alf T. Wilton's office. There is a cast of four, including Louis Morrell and Vivian Allen.

Loew Tacks on Camp Beauregard.

New Orleans, May 15.
Ed Schiller has arranged to place the vaudeville shows through the Loew agency at the Camp Beauregard (La.) camp, commencing May 30.

The Alexandria stand will follow Hattiesburg in the route.

African Booking Ceases.

The African Theatres Trust, which has been sending acts from New York to play its South African circuit, has temporarily suspended booking vaudeville acts owing to the heavy expense of transportation and the difficulty of making proper sailing connections.

DOUBLE ADJOURNMENT.

A double postponement in the matter of the White Rats Investigation occurred last week, neither of the two scheduled hearings taking place.

One session is on for this week at 10. Friday morning before Referee Schuldenfrei.

"RECOGNIZED ARTISTS" IMMUNE FROM "LOAFERS' LAW" PENALTY

W. V. A. and District Attorney's Office Agree on Status Under Which Stage Professionals May Be Duly Classified. Winter's Toil Grants Two Months' Rest. How New State Measure Affects Players.

Wednesday afternoon, following a conference between officials of the National Vaudeville Artists and a representative of the District Attorney's Office, Assistant District Attorney Fred Sullivan announced for the profession that in so far as the New York City officials would interpret the new ruling, all actors who could prove themselves bona-fide artists would be considered in the same light as school teachers or students, and be entitled to at least two months' summer vacation after a winter of toil.

In order to discriminate between the bona-fide actor and the imposter, reference would be made to either the N. V. A. or the Vaudeville Managers' Protective Association for information concerning the surety of the arrested man's claim.

This means that any recognized artist will be immune from arrest, or should an arrest be made, a communication with either organization will insure the essential aid at once.

Just what effect the new Anti-Loafing law, signed early this week by Governor Whitman, will have on the profession is problematical, although several New York papers in the early accounts of the measure made particular reference to the fact that it would take in "jobless actors."

Tuesday several artists were picked up and held for investigation for not carrying registration cards, but no effort was made to charge them under the new law since the Governor has not as yet promulgated it.

The bill provides that all males in the State of New York between the ages of 18 and 51 must be occupied at some useful trade or profession at least 36 hours per week. Those who are not will be provided with work by the state either on farms or in munition factories, the penalty in the event of a court conviction being \$100 fine or three months in jail or both.

With thousands of acts on their way to New York, following the close of the season, it is possible the police will trouble their recent activities around 47th street and Broadway, but whether a court would interpret the law to mean that an actor whose season is finished is "jobless" and therefore liable under the measure is a question.

The recent raids conducted by District Attorney Jim Smith have bagged any number of responsible artists, all of whom have been dismissed, but the motley crew gathered includes as well a large number who give their profession as show business and who never saw the back of a stage. The raids are being conducted, apparently under Government supervision, to round up the non-registrants and other slackers who are credited with current vice conditions in New York.

TWO THEATRES BURNED.

Eric, Pa., May 15.

The Columbia, Potter & Newton, owners, burned down yesterday, due to a crossed wire on the stage. The loss is estimated at \$40,000, fully covered by insurance. The owners will rebuild at once.

Urbana, O., May 15.

The Clifford theatre was destroyed by fire May 12, entailing a loss of \$75,000. It was owned by Billy S.

Clifford, who is at home at present. Not only was his theatre lost, but his wardrobe, music, scenery and several of his former road productions. Clifford has been offered financial assistance by the townspeople in rebuilding, as the theatre is a public forum, the only auditorium available in the city.

STAGE CREW AS PRINCIPALS.

The "unusual" is to happen at the Park on the night of May 26 (Sunday), when the stage hands, grips and flymen who are handling the scene-changing routine of "Seven Days' Leave" will step into the different roles of the players and present and entire production of the big military-naval drama.

This special stunt is for the benefit of the stage Women's War Relief Fund, and William Raymond Sill is giving it his special publicity attention. Bill declares that the house electrician, Peter Langmack, will impersonate the "villainous" female role of the German spy, Constance Morrell.

Sill's belief is that this is the first time in American stage history that stage hands have dropped their overalls and back stage duties to play legitimate roles out in public.

NEARLY A BLOWDOWN.

Rochester, N. Y., May 15.

In a gale that threatened to tear the big top from its lashings, and amid the roaring of frightened animals, Rochester saw its first and probably only circus of the year May 10. It was the Hagenbeck-Wallace show.

A large crowd greeted the opening acts in the afternoon, but as the gale became fiercer, tearing down banners and ripping out sections of the sidewall, fully half of the people left.

The big Nubian lions became practically unmanageable as the great canvas structure quivered. The largest of the five, furious at being put through his paces, three times leaped at Captain Robinson, the trainer, after being whipped for refusing to take his place in the leonine pyramid. Only the steel pointed club in the lion tamer's hand prevented him from serious injury.

Heavy rainfall had soaked the canvas at Buffalo the night before and hampered the progress of the show. The train pulled into Rochester late in the morning to find the show grounds a sea of mud. The parade did not get back to the lot until the time set for the opening performance and the doors did not open until 3.45. The first act went on at 4.

It was reported the show was handicapped due to a shortage of labor. Many of the razorbacks deserted in Buffalo and some quit when it came time to put up the tents here. High wages in the munition factories hereabouts tempted many of the men.

The Alhambra will remain open a week later than originally scheduled.

Lignon Johnson will return to New York from California May 20.

Has Anybody Seen Corinne?
ASK ROGER GRAHAM, CHICAGO



CHARLES WITHERS

who has gained such wide publicity in the last nine months with his novel campaign for "Our Boys in France Tobacco Fund" with headquarters at McClure Publications, Inc., 25 West 44th Street, New York.

Mr. Withers is appearing in vaudeville with great success in an act called "FOR PITY'S SAKE," and during his last appearance in Chicago, AMY LESLIE spoke of him as follows: "Charles Withers is a serious in his wonderful character acting as Mummer Spillius in 'FOR PITY'S SAKE' at the Palace Theatre this week. It is the richest, best and most irresistible force and bravest vaudeville has dug out of the nowhere for years."

He is under management of C. B. MADDOCK.

DAVIS' NEW MANAGER.

Pittsburgh, May 15.

As an aftermath of difficulties which grew out of Harry Davis' error when he talked against the Liberty Loan some weeks ago and was hissed off the stage, John Reynolds has resigned as manager of the Alvin. Mr. Reynolds has always handled the press work of the house, in addition to being manager, but it appears when it came to "squaring" the Davis speech Tunis Deap, who will probably succeed Reynolds, was allotted the job.

Reynolds had bluntly told Mr. Davis his attitude towards the loan work in the theatres was wrong and that led to Davis replying Reynolds looked more to the Shuberts' interests than his. This is one of the direct causes of the break.

Reynolds was formerly an expert advance agent and upon taking charge of the Alvin developed into one of the crack managers in the east. He was "solid" with the visiting showmen and very popular with the local newspapers. He is now in New York and it is understood that he was offered a managerial berth by the Shuberts immediately upon his arrival.

According to advices from Pittsburgh, there may be some legal conflict between Harry Davis and the Shuberts over the reported likelihood the Shuberts will play some of their attractions at the Pitt theatre in that city.

Davis claims to have a contract with the Shuberts for the exclusive bookings in Pittsburgh of their first class shows for a term of years and alleges that on the strength of this agreement he was able to renew his lease of the Alvin.

With the announcement that Klaw & Erlanger will play their attractions at the Duquesne as well as the Nixon came the report the Shuberts would play their shows at the Pitt as well as the Alvin. If this be so Davis says he will seek to enjoin.

N. V. A. COMPLAINTS.

Charles A. Loder has complained he was cancelled on three days' notice at the Girard Ave., Philadelphia. The case has been turned over to the V. M. P. A.

Erwin Connolly (Mr. and Mrs. Connolly) complains against the Fox office in the matter of salary deduction due to a misunderstanding of the number of shows to be played. Connolly has made an affidavit he was engaged for three years, starting May 1, but that he was to play but two shows daily except on Sunday. His first date was the Audubon, though salary was not offered until the end of the week at the Riviera, when Connolly discovered his allotment for the Audubon date was only for two days and a fraction. An affidavit from the house manager has also been submitted maintaining that Connolly refused to appear as per the policy of the house. Connolly did not accept the proffered salary and cancelled the balance of the booking. The case is in the hands of the V. M. P. A.

INCREASED MILEAGE COST.

Considerable excitement was manifested in theatrical circles over the report in the daily papers that the government proposed to raise the rate of travel to three cents a mile.

While no official action to that end has been issued, it was generally believed in railroad circles that there would be an increase of from not less than 15 or 20 per cent. in the cost of travel, with the possible elimination of all party tickets.

This would work a considerable hardship on legitimate touring organizations, which are already experiencing considerable difficulty in making jumps through the cutting of train service.

CHAS. ALTHOFF—Sheriff of Hicksville.

IN THE SERVICE

Sioux City (pronounced Soo City) is still on the map, notwithstanding reports. Sioux City is in Iowa. Iowa is in the west. In Sioux City is a daily paper which either allows its comment to be made by the office boy or a paragrapher. Whoever does it is also a product of the west, most likely someone who was born in Sioux City and has never left it. If so, that gives him a clean record, for it is notorious no one ever went into Sioux City who did not take the first train out. This paragrapher, editorial writer or office boy in a recent issue of the daily made a very unflattering and unjustified comment upon the profession, particularly the men of vaudeville, in connection with the Service. For outright ignorance the statement could not have been more wholly wrong. If it's called ignorance, that might suffice to let it pass as that, but reckless statements of this nature calling vaudeville and other professionals of draft age pool-hall loafers and saying they will not serve or work unless compelled sounds too much like pro-Germanism to let it stand because it appeared in some country daily with a staff of which no member could graduate beyond. This method of discouraging enlistment and loyalty in any class by any writer in any way is too purely propaganda in favor of the Horrible Hun to be called anything else or excused by even the plea of ignorance. Had this prejudiced writer on the Sioux City daily commenced to inform himself upon the enlistments in the Service from theatricals and the work performed through volunteer entertainments for those in the Service, he would have been of vastly more interest to his Sioux City readers by informing them of the real truth, the actual fact concerning theatricals and the war, than he was in the dirty little lie he invented against a class far removed from his home town, and a lie that could have been only created by a German sympathizer.

Lieut. M. S. Bentham, lately assigned to the Naval Recruiting Station downtown New York, has been placed in command of the Coast Patrol Squadron between New York and New London. Lieut. Bentham has about 12 boats under his command, with his flag ship, "Mary Alice," off Whitestone, L. I. Lieut. Bentham's own boat, which he volunteered to the Naval Service at the first period of the war, is the "Psyche V.," also in the squadron, but now under command of an officer detailed by the Department to it.

Sergeant Martin Cotter, 16th Infantry, was killed in action in France on Saturday last. He was a brother of Danny Cotter, formerly of the Garrick, Chicago, and now treasurer of the Century Roof. Danny and his brothers plan immediate enlistment, having sworn vengeance for the loss of Martin.

Carroll Clucas, U. S. Marines, formerly stationed at Paris Island, S. C., has been made corporal and transferred for recruiting and publicity at 24 East 23d street, and will be pleased to see any members of the profession who contemplate joining this crack corps. The age is now 18 to 35 inclusive.

Robert J. O'Brien, society dancer, formerly of Brian and Walton, at Camp Grant, Rockford, Ill., has been

named eligible for a second lieutenantcy. O'Brien was made a sergeant Nov. 1, 1917. His appointment to the training camp was received a few months later. His home is in Chicago.

Harry Griffith, a son of Griff, the English juggler, died in a French hospital from wounds received in action. He is the second son Griff has lost in the war.—Lieut. Herbert Matheson, known as Herbert Mackenzie, English composer, killed in action in France (reported to VARIETY from Paris).

Charles A. Bayha, song writer, is at Camp Merritt, N. J., as director of amusements there for the Knights of Columbus. Mr. Bayha was rejected in the Army and Navy for active duty, but was placed in the special limited classification of the Draft.

John McKee, who has been booking the Clark Brown houses, has enlisted in the naval reserve and reported at Bensonhurst, L. I., May 11. Last week he was given a surprise dinner and presented with a wrist watch at the home of Nat Sobel.

Edith Ward, known as "The Baseball Fanette," sails for France shortly. For a year past she has been in charge of the Naval Canteen, in connection with the Y. W. C. A., at St. George, S. I.

The Garritys (John J. and Joseph J.), theatrical managers and agents, have received word that their brother, Edward M. Garrity, is now in France with the 503d Engineers.

Earl La Vere (Clarke and La Vere), Camp Funston, Kan. Marie Clarke, the other member of the team, is at present located at 822 N. Washington street, Junction City, Kan.

Arthur Williams, leader of the orchestra at the Holly Arms and Greenwill Village Inn, has joined the Naval Reserve and may be ordered to sea at any time.

Charlie King (formerly of Brice and King) and Andrew Brannigan (once in the show business) in the Navy on land duty, have been ordered aboard ship.

Bert Searfoss (Bert Montrose) and Thomas Brennan (Thomas O'Brien) both corporals, are at Camp Dix, N. J., and expect to sail for France this month.

Bradley J. Smollen, assistant for the Essanay, the first drafted man to reach Camp Grant, will shortly don second lieutenantcy bars.

Harry G. Blaising, last with "Romance and Arabella," has enlisted in the marines and reported May 11 at Paris Island, Port Royal, S. C.

Jack Kohl, son of Mrs. Caroline Kohl and husband of Vinie Daly, enlisted last week and reported immediately at Jefferson Barracks, Mo.

Frank Shelvey (3 Shelvey Boys), 4th Detach. Aerial Photographers, Aviation Sec., Signal Corps, Madison Barracks, N. Y.

H. Biscow (Roy Monde), Service Co., Camp Johnson, Jacksonville, Fla., has been promoted to corporal, and would like to hear from his friends.

Willie Solar appeared before Advisory Board No. 158 last week and was assigned to special military service.

Harry Munns, Chicago theatrical lawyer, accepted and placed in limited military service because of defective eyesight.

Percy Elkeles, theatrical producer, enlisted in Navy, awaiting orders to report at Pelham Bay Naval Training Station, N. Y.

Biss and Gagne enlisted in the navy. Both are from Lowell, Mass., and named Joseph Bisaillon and Ernest Gagne.

Leo ("Buddy") Clarke (formerly with "The Mimic World") is with the 11th Co., 152d Depot Brigade, Camp Upton, L. I.

(Continued on page 17).

NEW CAMP THEATRES.

Washington, May 15.

A number of new cantonment theatres are nearing completion, according to an announcement of the War Dept. Commission on Training Camp Activities. Among those which will soon be ready for the soldiers are houses at the aviation camp, Kelley Field, San Antonio, Tex.; Camp Wadsworth, Spartansburg; Camp Fremont, Palo Alto, Cal., and Camp Funston, Kan.

The theatre at Camp Funston will open next week and the others are expected to be in operation at an early date. At Kelley Field, the playhouse is being erected by the soldiers. A feature of the theatre will be a gymnasium which occupy the first floor. In addition two chalet-like tents will be placed in the camp by the Training Camp Commission, in which entertainments will be given for the aviators.

Changes in the building specifications have held up the work on the Liberty theatre at Camp Kearney, Cal., but it is expected to begin next week. At the same time construction of Liberty theatres at Camp Humphries, Belvoir, Va., and Camp Stuart, Newport News, Va., is scheduled to start. When these theatres are finished it will increase to 35, the number being operated by the Training Camp Commission, in the various cantonments.

HOTELS AT CAMPS.

The Entertainment Committee of the Training Camps Activities announced this week hotels would be erected at the cantonments to accommodate entertainers appearing at Liberty theatres.

The announcement seemed to be made for the purpose of assuring women playing the camps they would be properly housed without inconvenience in travel to and from the camps to hotels or boarding houses.

The statement mentioned that at Camp Upton, L. I., the nearest place at present where the women players could remain during an engagement was at Centre Moriches, some eight miles away.

It was this condition at Camp Upton complained of by Cecil Cunningham. Her complaint was published in VARIETY last week.

The committee's announcement mentioned no date when the hotels would be in readiness to receive guests, but it named Camp Upton as among the first to have one.

CAMP SHOWS.

The Government has requested Howard Kyle and Jefferson De Angelis to revive "A Trip to Chinatown" for the camps. Messrs. De Angelis and Kyle will appear in the reproduction of the Charles Hoyt musical piece. Members of the company will receive only their actual expenses for services. It is to open June 10.

"Love o' Mike" is being prepared by the Shuberts for the camps. An announcement says the players have volunteered at a nominal cost. In the company will be Clifton Webb, Stella Hoban, Gabrielle Gray, Nilda Pentland, Clare Stratton, Shep Camp, Sidney Stone, Easton Young, Nellie King, Gysey Dale, Cordelia Tilden, Helen Birmingham, Ottilie La Rue, Mrs. Grace Welch, Harry Truax, Richard Hall, William Caryl.

FIELD MINSTRELS CLOSE.

The Al G. Field Minstrels closed at Columbus, O., a week earlier than the showman intended. The Draft made the earlier date necessary. The final performance was given free for the soldiers of Camp Sherman at Chillicothe, near Columbus.

Nearly all of the company came to New York. Their lay-off period will be brief as rehearsals shortly start for next season's Field's Minstrels.

BERLIN'S CAMP SONGS.

Irving Berlin now in his second week of military training at Yaphank is proving one of the most popular men in the ranks. During his first week he wrote two songs, which may indicate the beneficial effect of the fresh air and change in mode of living. One of the numbers was dedicated to Camp Upton and the lyric is written around Major-General Bell, the commandant. The other song is called "Pin a Rose on the Girl I Left Behind." This number has been accepted for the "Follies." Next Sunday night Berlin is conducting a special show for the camp.

The volunteers will leave on a special train from the L. I. R. R. at 1.30 p. m., May 19, returning to New York after the performance.

Among those so far programed are Fred Stone, Al Jolson, George M. Cohan, Will Rogers, Harry Fox, Six Brown Brothers, Eddie Cantor, Carl Randall, George White, Dolly Sisters, Adele Rowland, Lillian Lorraine, Dorothy Jardon, Vivian Siegel, Ann Pennington, Carrol McComas, Frisco, Three Dooleys, with others to be added before the date.

The artists compose the most impressive list of entertainment any cantonment has yet viewed in one bill. Besides personally supervising the program, Mr. Berlin is providing the transportation.

SAILOR SHOW IN CHICAGO.

Chicago, May 15.

"Leave It to a Sailor," a musical comedy, written, staged and played entirely by jacks at Great Lakes, was put on for two nights at the Auditorium and registered an unexpected and terrific hit, and, prior to being taken to New York, has been booked to go into the Illinois for two weeks as an attraction aimed to draw the general public on its merits, though the profits are to go to the naval relief funds. The music is particularly catchy. It has the germs of a Broadway hit with able professionals.

SPECIAL CAMP SHOWS.

While Malcolm McBride is general chairman of the Military Entertainment Committee, which designation came through Washington channels that control the M. E. C. activities, the name of J. Howard Reber appears as committee representative. Hollis E. Cooley, however, is still to be found around the general headquarters of the committee in the New York Theatre Building, and is attending to the bookings of the different shows. Information relative to cantonment military show movements must come through Reber, who is putting the final O. K. on the contracts.

The committee is devoting considerable time to the arrangement of special picture shows and vaudeville programs, which are expected to fill in the open time at the Liberty theaters.

RECOGNIZE A. E. A. CONTRACT.

The week end brought the information to the Actors' Equity Association that all the companies to hereafter play the Liberty theatres of the army camps organized by governmental orders, will recognize the A. E. A. contract. This does not mean every show playing the cantonment houses must have in effect the standard contract of the Equity as there are many playing the Liberty circuit not under the direction of the War Department.

ONLY STARS REMAIN.

Philadelphia, May 15.

"Back Again," the Weber and Field production, closes here this week, and will be completely reorganized in cast before again shown next fall on Broadway.

Of the present company only the Dolly Sisters besides the name stars will be next season's show.

RED CROSS DRIVE

A friendly rivalry is being fostered between the theatrical and picture men in connection with the Allied Theatrical and Motion Picture Team for the second Red Cross War Fund drive during the week of May 20-27.

At the initial luncheon held at the Hotel Astor last week William Fox, who is heading the movement, made an appeal for a joint campaign on the part of all branches of the amusement world. He said the Government feels the amusement industry is a non-essential and asked all present to co-operate and prove the contrary.

In addition to the various special benefit entertainments, regular teams have been appointed to visit all the theatres soliciting funds. Each team will consist of a speaker, an actress, three soldiers and three Red Cross nurses. The speaker will do the ballyhoo, the actress will draw them out and the soldiers and nurses will take up the subscriptions in steel helmets. Every theatre will have a different star each night, be apprised in advance of its stars and will thus be enabled to advertise their personal appearances.

Sydney S. Cohen, president of the New York State Motion Picture Exhibitors' League, has the pledges of the principal picture players agreeing to devote their evenings during the week to make personal appearances and speeches at the theatres to which they shall be assigned.

The first volunteer for benefit performances is Enrico Caruso, who will head a monster entertainment at the Metropolitan May 27. The tenor donates the opera house, the Metropolitan orchestra and his services as soloist. All the theatrical clubs have appointed committees to assist and R. H. Burnside has volunteered as general stage director of benefit performances, with the entire profession at his call.

There will be all sorts of benefit performances, wrestling matches and prize fights at Madison Square Garden, a ball at the Hotel Astor May 25, with tickets at \$25 each, with the boxes auctioned off at large premiums.

Will Rogers will work afternoons and evenings wherever assigned, and pays \$100 for the privilege. Eva Tanguay will captain an aviation corps of female stage celebrities who will make "sandbagging" raids on the financial district.

Elliott, Comstock & Gest have donated the Century for a monster benefit May 26, and a program is now being prepared.

Before the committees had been organized, Charles A. Burt arranged for a benefit at the Casino May 21, under the auspices of the Drama Comedy Club. Prices will range from 75 cents to \$3.00. Governor Whitman is expected to be the principal guest of honor.

There is co-operation of all the theatrical managers, producers and theatre owners in New York City.

Despite the disappointment occasioned by the comparative lack of in-

terest in the auction sale of boxes for the all-star performance of "Out There" at the Century, the regular sale started off with a big boom. Even the speculators are understood to have invested in a goodly number of seats.

Two floors in the Heidelberg building at Broadway and 42nd street were donated to the committees for headquarters, from which will radiate the various sub-committees and teams.

A luncheon is planned for the Astor, with Mayor Hylan as the principal speaker.

A special receiving teller will remain on duty at the Harriman Bank every night next week to take charge of the receipts from the various collections and donations.

The list of generals who form the central committee of which William Fox was appointed team captain, includes Winthrop Ames, E. F. Albee, David Belasco, R. H. Burnside, William A. Brady, George M. Cohan, Pat Casey, Charles B. Dillingham, A. L. Erlanger, Morris Gest, Alf Hayman, Sam H. Harris, Marc Klaw, Marcus Loew, Lee Shubert, J. J. Shubert, Sam A. Scribner, Winfield Sheehan, A. H. Woods, Jack M. Welch and Adolph Zukor.

Mark Luescher, Willard Holcomb and a horde of other press agents will keep the publicity at fever heat.

IN AND OUT.

"The Count and the Maid" resumed its route Monday at Pittsburgh. Geo. Choos took off the turn for a week when a couple of the male principals were called to Philadelphia by the Draft. They returned to the act upon it reopening.

The Gus Edwards act insisted upon the star dressing room at the Riverside Monday, with some prospect of the turn leaving the program owing to the disputed room, which had been given to Trixie Friganza.

Ford and Urma, lately returned from the other side, left the Alhambra bill for this week to become further seasoned after their sea voyage before re-appearing on this side.

Jack Wilson had a lame foot and could not appear at the Royal Monday, with Bert Kenney and "Nobody" replacing him, Kenney doubling from the Colonial.

Ray Samuels did not open at the Colonial this week, going to the Royal instead. Her spot was given to Bert Melrose.

Charles Irwin had to cancel Erie, Pa., this week through a fractured arm suffered by Mr. Irwin while playing golf at Toronto last week.

Helen Trix and Sister and Milton and DeLong Sisters are the substitutes at Keith's, Portland, Me., this week.

The Kouns Sisters canceled next week at the Royal, Bronx, to start rehearsals with a new production.

Ray Samuels did not open at the Colonial Monday, reported dissatisfied with billing. Bert Melrose substituted.

Cecil Cunningham filled out the entire week at the Colonial, closing there Sunday.

Friday Matinee Discontinued.

Philadelphia, May 15.

The Shuberts have cut out the Friday matinees at the Chestnut street opera house. The Friday afternoon show was started several weeks ago, it being figured that the house location would attract a goodly number of soldiers off duty. Professionals mostly attended the extra show.

Has Anybody Seen Corinne?
ASK ROGER GRAHAM, CHICAGO

SUCCESSFUL N. V. A. BENEFIT.

It required the efforts of a squad of police to hold back the crowd which stormed the Hippodrome Sunday night, where the second annual benefit performance was held for the National Vaudeville Artists.

The show started promptly at 8, running until after midnight, with Harry Houdini closing the show. Even then the crowd showed no disposition to leave, apparently figuring the performance was unfinished. It was necessary for Jules Delmar to step before the curtain and announce the affair at an end.

It is believed the final count-up will show a net return of over \$50,000, a trifle in excess of last year's gain. The final returns for the tickets will not be accounted for for several weeks, nor will the net amount represented by the program, which carried 360 pages, be known before that time.

Tickets were raffled off under the same plan as last year. It is estimated the house averaged a sale of \$35 per seat, with unaccounted tickets still to be figured.

United States Marshal McCarthy was the only prominent layman to appear, the marshal making a speech for the Red Cross drive during the early section of the performance. Men in all walks of life were in the audience, but it was strictly a representative theatrical gathering on the whole.

The stage was supervised by Pat Casey, with Mr. Delmar and Mark Nelson assisting. None of the acts scheduled to appear disappointed, Al Jolson even coming on for a single song, although it was reported his presence at the affair was not particularly pleasing to the Shuberts, who, it is said, had previously stated he would not show.

Considering financial conditions and the series of "drives" which preceded the benefit the expected total is considered phenomenal by showmen acquainted with similar affairs. The sum will be added to the treasury of the organization, and will go toward the rebuilding of the former White Rat clubhouse, which is being remodeled to house the new organization.

The acts appeared in the following order:

Seven Bracks, Franklin and Green, Sophie Tucker, McIntyre and Heath, Frankie Fay, Trixie Friganza, Leo Carrillo, Howard, Marshal McCarthy, Alexander Kids, Herman Timberg and Girls, Carl Jörn, McKay and Ardine, Lady Duff Gordon, 6 Brown Brothers, Grace La Rue, Lew Brice and Barr Twins, Julia Arthur, Joe Jackson, Al Jolson, Gus Edwards and Co., George White, Will Rogers and Eddie Cantor, Bessie Clayton, Mike Bernard and Willie Weston, Eva Tanguay, Ray Samuels, Savoy and Brennan, Brice and King, Nan Halperin, Gordon and Bill Dooley, Slayman Arabs, Harry Houdini.

PRODUCTION ENGAGEMENTS.

Frank Fay, with the new Winter Garden show.

CRITICISM.

THE KISS BUGLAR.

A musical comedy in two acts. Book and lyrics by Glen MacDonough. Music by Raymond Hubblell. At the George M. Cohan, May 9.

With a display of versatility that at first bewildered her audience, Fay Bainter carried a new musical play, "The Kiss Buglar," to great success and it is likely to remain all summer.—World.

While Miss Bainter was on the stage "The Kiss Buglar" was one of the nicest musical comedies in New York.—Herald.

ENGAGEMENTS.

Marion Claire (Tom Brown's Musical Review), Charles B. Dillingham, for next season. Pete Cavanaugh, Wagenbals & Kemper, to travel in advance of "Pack Up Your Troubles." Roy Purviance, Cohan & Harris. Ruth Findlay, Cohan & Harris. Alma Tell ("Another Man's Shoes").

"DARE DEVILS" AT GARDEN.

The First World's Congress of Dare Devils held in Madison Square Garden, with D. D. Schreyer general manager and director, which opened May 6, continued throughout the current week.

Rumor about town was that the week was financed by a syndicate of downtown stockbrokers with a view to "feeling out" the scheme to determine the feasibility of establishing a permanent edifice for "thrillers" in New York. The reception accorded the experiment will probably deter giving it further serious thought.

The tuning of the show was amateurish. There were 12 "thrillers," but as the majority of them occupied but a small fraction of a minute to perform a goodly portion of the time was consumed in "stalling" the antics of unfunny clowns, the playing of what sounded like a sidewalk band and the shrieks of a horde of song pluggers. Whoever framed up the show appeared to know little or nothing about arranging a program.

ILL AND INJURED.

Marion Whiting was struck by a auto on the street in Johnstown, Pa., Monday, and removed to a local hospital. It was at first thought some of her ribs had been fractured. She was with "Nowadays" at the Majestic, Johnstown. The act continued during the first half engagement there.

Gertrude Maixel, until lately in the "D" company of "Oh Boy," is gravely ill at the Flower hospital, New York. She was taken ill with scarlet fever but diagnosis now discloses tuberculosis of the intestines. She is 19 years of age.

Joe Vion, advance man for Chauncey Olcott, returned to the hospital Wednesday to resume treatment for a severe attack of boils, from which he has been suffering for some time.

Maxine Douglas (Maxine and Her Creole Band) operated on for appendicitis at Grant Hospital, Chicago, May 9; recovering.

Ethel Eidenberg, secretary to Louis Goldberg, W. V. M. A. agent, Chicago, operated on for appendicitis at Wesley Hospital; recovering.

Dorothy Rose (sister of Bert Rose) operated on for abdominal trouble at American Theatrical Hospital, Chicago; improving.

Homer Deane (Greene, McHenry and Deane) operated on in Chicago for scalp affliction; recovered and working again.

Kate Mitchell (Harry Mitchell Trio) was taken to the Spears Hospital, Dayton, this week to be operated upon.

Mrs. A. Peterson (Tod Sisters) is recovering from an abdominal operation at the American Theatrical Hospital, Chicago.

Majorie Rambeau will not be able to rejoin "Eyes of Youth," at the Elliott, until next Monday.

H. Robert Law, operated on at the French Hospital, is noticeably improved.

Jack Curtis (Rose & Curtis) confined to his home early in the week through some spring ailment.

Jeff Callan, practically recovered from a severe attack of rheumatism, is back in charge of Proctor's 23d Street. Valeska Suratt is taking the rest cure at the Milk Farm, Summitt, N. J.

BIRTHS.

Mr. and Mrs. Harold McMahon (the father is in the box office of the Hippodrome), at their home in New York, son.

Mr. and Mrs. Walter Eastner (manager, Majestic), at their home in Ballard, Wash., May 6, son.

MARRIAGES.

Olive Kerrigan (Billie Bushman, "Mile a Minute Girls") to Harry J. Hock ("Mutt & Jeff"), in Detroit, Mich., May 1.

BURLESQUE

AMONG THE WOMEN

BY PATSY SMITH

With 231 of the best entertainers vaudeville can offer, comprising 33 acts, 14 possessing good comedy value, 10 of them women stars, and four novelty acts, it would sound like "some show," would it not? That any man (this one happened to be Marshall McCarthy) could step out in the middle of this bill and in five minutes sell six boxes for a Red Cross Benefit, four for \$1,000 apiece and two for \$500 would indicate there was some audience present. It was the N. V. A. benefit at the Hippodrome Sunday night.

The individuality of the littlest one of the three Alexander Children (on No. 9) swept over the multitude in front.

The real flash of the evening in the way of wardrobe was Evelyn Clark in the Joseph E. Howard act. With an exquisite silver cloth and lace frock, she wore a wide ermine scarf cape. A panel back about 18 inches wide extended into a train about two yards long. Seemingly the next instant she appeared in a white dress with blue overdrape, a long chiffon wrap made of panels of all shades of the rainbow and a large hat, the frame outlined in brilliants. Irene Franklin, in full skirt of peach satin, fastened with a deep heading on a plain tight bodice, wore her sun-kissed hair hanging, but defaced the girlish picture aimed at by wearing her handsome diamond necklace. Sophie Tucker, in a silver cloth gown, a 12-inch band of brilliants around the bottom, long sleeves and Catherine De Medici collar, took a little of the shine off Trixie Friganza's display, as she had to follow her in the same sort of attire. The Five Violin girls (with Herman Timberg) wore artists' corduroy trousers, white silk shirts, black ties and bobbed black hair. Miss Ardine (McKay and Ardine) had an exceptionally pretty lace petticoat underneath a tucked turquoise blue overskirt, and proved that 13 was an unlucky number by falling in the dance gyrations she does with her partner.

Lady Duff-Gordon, in black satin and lace, leading a Chow to match her hair, again demonstrated her artistic temperament. It will never be said she lacks courage. Despite the assertion of hers that the Chow had spent two years in the trenches and six months in vaudeville, and was quite as much at home there on the stage as she, he did not show the breeding he is accredited with, as he insisted on sitting down with his back to the audience.

Grace La Rue's charming floor length orchid gown, with its wide sleeves and bodice all in one piece, handsomely embroidered in violet and iridescent sequins and beads, was almost spoiled by the dark turn over collar at the high circular neck. The Barr Twins were the first to show a semblance of patriotism in dress. They made a delightful picture in their Red Cross Nurse costumes with Lew Brice in U. S. A. uniform.

Julia Arthur was dignified in coral pink stenciled in purple. Coral beads, a girdle of purple georgette, and a big sash bow of black tulle were pleasing accessories. Olga Cook, in white, and 15 girls in gray nurses' uniforms sang "The Red Cross Needs You Now," from the Gus Edwards' Review, making a big show, even on the Hippodrome stage. Bessie Clayton, in jet, rhinestones and net added the proper "French" dash, with a large black hat (which is or should be her "trade-mark"), and black kid gloves.

Eva Tanguay registered with her usual pep in a black jet Tanguay body dress. Rae Samuels wore a shaded flame satin stripe overskirt with a silk lace foundation; and Elizabeth Brice, who appeared with her former partner, Charlie King (now in the

Service), wore a lavender gold embroidered net over a gold skirt, the entire affair veiled with pale lavender tulle.

Nan Halperin, looking such a little mite in the center of the big stage, received the ovation of a great big star, in a blue silk silver striped wrap over her "bride" creation.

Every act, from the B. F. Keith's Boys' Band, who opened, down to and including Houdini (who closed the show), was a wondrous credit to vaudeville.

A patient audience at the Riverside Monday afternoon, but they were well rewarded by Gus Edwards' Musical Comedy Review. Olga Cook's voice is better than ever and her frocks are bewitchingly effective. A shell pink, silver brocade polonaise had the panel front adorned with mauve, lilac and blue ribbons, and gold lace. A white net costume, worn for the floral ballet number, had sapphire blue messaline side drapery attached to a blue velvet body, its sole trimming being an enormous star of brilliants. Marguerite Dana's silver lace ruffled dancing dress with its big bustle bow of pink tulle was girlish and pretty, and Helen Coyne was a graceful butterfly.

Edna Aug has two pretty gowns. An apple green georgette had hand-painted baskets of roses on each point of the petal skirt, the same decoration appearing on the scalloped lung protectors, fore and aft. An Irish point costume was embellished with tiny garlands of flowers. I wish I knew why Miss Aug attempted "Rosie, You Are My Posy." This song was Miss Templeton's "Waterloo" in vaudeville a couple of seasons ago, and she had a "reason" for singing it.

Trixie Friganza hurt her encore by announcing she "would like to do another number." The effect of her royal blue sequin coat dress and hat was spoiled at the opening by the small black and white parasol she carried, which afterward turned out to be a "prop" stand and knitting bag. With a white opalesque gown she wore a large white hat bedecked with brilliant cherry velvet band and streamer. Ten Eyck and Weily did their well-known specialty and then Miss Friganza, in sumptuous old-fashioned hoop skirt, burlesqued Melissa Ten Eyck's graceful posing stunts.

Mary Davies (with Walter De Leon) in their skit, "Behind the Front," furnished a new justification for costume changes. In a simple gray georgette, with panel front and back of silver cloth and fetching helmet-shaped bonnet, a string of jade beads were her only special adornment. A salmon pink taffeta puff skirt over lace had a double fluting of the silk at bottom. A Scotch costume of green, orange and purple, a blue velvet made up in prim supposedly English style, having a long georgette train embroidered in a myriad of brilliants and bugle beads, and a white taffeta "sailor girl" costume were all fresh and attractive. Miss Dupree was a plump, pretty picture in white tights, abbreviated skirt and brilliant headgear.

The Ethel Davis Review at Fred Solaris, San Francisco, is by far the best in town. Miss Davis, recovered from two operations, put on a knitting song with six exceptionally attractive girls in which they all sit around in a group indulging in personal patter. The girls' skirts are huge knitting bags and their caps are adorned with balls of colored yarn. Miss Davis' apricot silk frock was trimmed with tiny gold lace edging and a royal blue polka hat was most fetching. Another set of dresses were of pink silk checkered gingham design. Featured were Billy Frawley (Paul's brother) and his beau-

tiful sunny haired wife. Billy is putting over a corking good novelty song in which impromptu lines are employed that possess real merit.

Because Mr. Shanley objected to Bonita and her girl friend serenading a gay Lothario with a ukelele up and down the halls of the Continental Hotel, San Francisco, at 4 a. m., Bonita made a hasty departure from her temporary domicile there. It is said Bonita is "breaking in" a girl act. Her late divorce from Lew Hearn obtained in 30 minutes contains, I have heard, the proven charge by Bonita of "brutality" from her late spouse.

Elizabeth Brice and the Spanish Dancers, at the Palace this week, had everything their own way, so far as frocks and frills were concerned. Miss Brice affects a pretty conceit in having even her most elaborate gowns veiled with net or tulle. A blue and silver brocade under turquoise net had a wide silver ribbon sash arrangement, which tied in a big bow on one side and caught up a puff of the material like a bustle on the other.

The joyous abandon of the graceful señoritas from the "Land of Joy" was hailed by such wild enthusiasm by their countrymen and women in the audience, that the well behaved Palasites caught the spirit and were transformed into a mild howling mob. This revival of the basquine and crinolin (brought in fashion by their countrywoman, Catherine of Braganza centuries ago and later improved upon by Empress Eugenie) is so fantastically beautiful, it makes one shiver for fear it may come back again in this generation. The remarkable part of these dancers is, that while they are spectacular as individuals, not more than two can be called handsome. The gorgeous gowns were in exquisite white lace and black lace mantillas, and crocheted ones with red ball tassels. Small gayly embroidered black silk shawls with fringe were worn in kerchiefs with green and red brocade ones with more elaborate fringe were worn as dresses. Altogether these exponents of terpsichore and character song, from the land of romance are a feast for the eyes and music to the ears.

Josephine Victor made a most convincing Jeanne D'Arc in the "Maid of France" fantasy. Either the stage was not dark enough or the assistant too slow, for the change from the statue to the real figure was plainly discernible, thus spoiling the illusion.

While "Hello America" at the Columbia this week is full of bright coloring and good music, there is not one melody specialty or bit of comedy that stands out for a "hit." Kittie Glasco has the "voice" of the production, but lacks "pep." Ina Hayward is cast for the "vamp" and wears bizarre creations, that are grotesque but lack the style that puts the punch in these sort of clothes. Primrose Seamon is the real worker. The chorus is capable, but not ambitious. The costuming throughout is fresh and rather pretentious, in the way of materials and trimmings employed. One of Miss Hayward's gowns was cerise velvet made a la Petreva, with a wired fan tail lattice over skirt arrangement, the points of which were decorated with orchid ostrich tips. A light blue velvet high neck chemisette, studded with brilliants, was worn with the decollete gown and a tall wired affair on the head had a square of the blue velvet and more orchid "tips." The skirt split on one side, showing blue tights and slippers. Miss Glasco fancied loose panels. One frock had silver cloth panels, matching bodice, falling over lace and georgette skirt and another had panels of georgette in soft pastel shades covering the entire skirt. Miss Seamon's pretty little figure lends itself well to cute dressing and she wore many pretty things. A pink silk and

velvet seemed to be trimmed with bands of steel beads put on in scollops. A nice contrast worn with this was an orchid apron drapery. A sort of jester suit, jacket, short flounce and pants of white finished in points, edged with green was worn for the "B'way Rag" number. The chorus made a gay background in their marine blue and gold ruffled wired skirt, and blue and silver odd looking affairs, trimmed with white fur on one side, and long trailing sash ends caught at knees on other side. Arthur Conrad tried to get some fun out of a Chinese number with the chorus, but it was very tame. The Misses Glasco and Hayward wore ugly looking white costumes in the Minstrel finish and Miss Seamon looked years older in the male attire. Lewis and Dody are clean cut comedians, but suffer from lack of proper material.

Mae Murray's round girlish features and big soulful eyes grip you tight when she pulls a pathetic tearful face, but her girlish laughter is not whole-hearted and her dramatic acting is nil. A little more naturalness would round out Miss Murray's portrayals nicely. When it comes to effective dressing this blonde young woman is there. In "The Bride's Awakening," a perfectly splendid photographic spectacle which shows able direction.

Theda Bara's "Soul of Buddah" is as imaginative as the lady herself. Still it makes as good a picture as she does a star, which may seem dubious, but remains as a fact. In simple native costume and hair well oiled, Miss Bara makes a very realistic Javanese—but exaggerates the funny little walk of the Jap girl too much.

POLICE CLOSE ACADEMY.

Pittsburgh, May 15. The police closed the Academy last week, through complaints made of objectionable shows appearing there.

The Academy has been playing stock burlesque this season. The regular wheel burlesque houses here are the Victoria (America) and Gayety (Columbia).

With the enforced closing of the Academy, Maurice Golomb assumed the management and has announced a new policy, termed musical comedy.

COLUMBIA'S ANNUAL MEETING.

The Columbia Amusement Co. will hold its annual meeting the first Thursday in June.

There is no special business of general interest to come before it, or at least none known of to the present time.

The only change in show franchises is the Sidman show, already reported, and there is no intention just now to alter the playing route of the wheel.

CLOSED ON DAY'S NOTICE.

Tacoma, Wash., May 15. The Armstrong Folly Co., at the Oak here, closed yesterday on one day's notice from the theatre's lessee, the James Amusement Co.

The Oak is going into pictures. Will Armstrong and his wife, Maudie Smith, will return east to appear in vaudeville.

Jean Bedini Going on a Roof.

Jean Bedini is going back to the roof business. He is due to appear on the Century Grove within a week as a part of the entertainment.

For some seasons Mr. Bedini was a regular attendant on the stage of Hammerstein's Roof, where he was the first half of Bedini and Arthur.

GUS HILL'S SHOWS CLOSE.

All of Gus Hill's twelve shows closed last Saturday for the season, with the exception of his Minstrels, which is now playing the camps.

Has Anybody Seen Corinne?

ASK ROGER GRAHAM, CHICAGO

VARIETY

Trade Mark Registered
Published Weekly by

VARIETY, Inc.

Stime Silverman, President

Times Square New York

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

Advertisements sent by mail should be accompanied by remittance.

SUBSCRIPTION

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

Entered as second-class matter December 22, 1905, at the Post Office at New York, New York, under the Act of March 3, 1879.

Vol. L. No. 12

"Merrily Yours" John Rodgers is back on the street again after being two months in four hospitals, where he was treated for an injured shoulder, caused by a horse falling and rolling on him. John avers that the surgeons failed to cure him and lauds the cleverness of a chiropractic to whom he was sent by Henry W. Savage. He will be 78 years old next month. He takes occasion to project himself into the argument as to when the "hook" was first "pulled" in an American theatre. He admits that he himself "got the hook" at the old Woods theatre, Cincinnati, in September of 1869. That, he says, beats Miner's claim of precedence by 8 years. He supplied a perfect alibi for the occurrence, and when he tells it, it is a good laugh.

Few managers figure in naming shows the chance allowed for humor on the part of the critics. But Arthur Hammerstein doped it out in the matter of the musical version of "Seven Days," which he is to do with the Selwyns. The title first picked was "Slumber Party," but after consideration Hammerstein settled in his mind that even if the show proved good, there would be a great chance for the critics to be funny. A new name has not yet been chosen.

What is claimed as the record receipts for any camp theatre receipts for one performance was registered at the Liberty, Camp Upton, Monday night, when the "When Dreams Come True" company played to \$857, which was more than \$100 better than any previous show returns at that house and which tops other houses elsewhere in cantonments. The house closed its doors by 7.30 o'clock, with a complete sellout and the weather just right for the record attendance.

Variety, like all other publications, is in receipt of numerous complaints of delayed delivery by post weekly of the paper. There isn't much to do or say since the complaint is general. A special delivery letter to VARIETY, New York mailed in Chicago April 28 reached this office May 13. If that can happen to first-class mail with added postage for speed, what chance has the second class?

Dennis F. O'Brien left New York May 11 for the Pacific Coast. He will almost immediately return upon arrival there. This is his third trip across the country in three months. Mr. O'Brien is the senior member of O'Brien, Malevinsky & Driscoll, the theatrical law firm. They represent many of the largest film interests east and west.

Helen Ware has laid aside her vaudeville bookings in the dramatic one person playlet, "The Eternal Barrier" in order to tour with the all star cast giving "Out There" for the benefit of the Red Cross. The tour ends in Pittsburgh in three weeks. Miss Ware resuming vaudeville at the Davis theatre there at that time.

The Masonic Temple had a class of 312 last Friday for elevation to the 32nd Degree of Masonry. Among those who went through were Clark and Verdi, Leon Erroll and Daniel Cohn, treasurer of Hurtig & Semon's 125th Street theatre. Mr. Cohn is the youngest 32nd Degree Mason in the country. He is 22.

Acts making the usual jump from Erie, Pa., to Montreal, will hereafter be forced to take a late Saturday night train out of the middle-western town in order to make the Canada stand in time for the Monday matinee. Heretofore acts have been leaving Erie Sunday. Train schedules forced the Saturday move.

The report printed last week that Savoy and Brennan were to play the B. S. Moss houses arose through the team looking for a split week to break in some new material for the new "Follies" with which they are rehearsing. They were offered three weeks at the Palace, but could not accept because of the "Follies" rehearsals.

The Avon, Rochester, N. Y., a Fay (Providence) pop vaudeville house, closed Saturday. It reopens in the fall under same management and with a similar policy. At that time the theatre may have been converted into a two-floor house, losing its gallery meanwhile.

Two Hughs are now the leading figures in Australian theatricals—Hugh D. McIntosh, of the Tivoli Circuit, and Hugh J. Ward, head of the J. C. Williamson legitimate concern over there.

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 two Hughs are close friends. While they may differ in matters of business, agree in everything else.

Dr. N. L. Kerr, the Chicago Dentist, well known in the "Loop," visited New York last week for the first time in twelve years. Together with Dr. Harry W. Martin (the Windy Burg medico), he has taken a double office suite in the office building, a portion of the new Woods theatre.

Mildred Stokes, one of the new faces in the Winter Garden this season, is reported having eloped with the son of a wealthy leather merchant. Miss Stokes has been out of "Sinbad" for two weeks and is supposed to be on the way to the coast on her honeymoon.

Florence Eckhart, the Crescent, New Orleans (Loew), is probably the only woman stage hand in the country. She holds a road card from Dallas Local I. A. T. S. E., No. 140. Miss Eckhart is also a performer and appears in the sketch "Women."

The Park, Lynn, Mass., held under lease by Frank M. Berry, a broker in Boston, is reported having been sublet to W. F. Duffy, also of Boston. Harold L. Corbett, late manager at the Park, has been appointed manager of the Worcester (Mass.) theatre.

William Josh Daly, managing Fox's Crotona theatre, has resigned, succeeded by Mr. Schlesinger from a Montreal house. Josh is once more along Broadway, although Monday two offers for new berths had been made the Beau Brummel of house managers.

Some of the legitimate attractions for presentation in New York in the early fall are "Friendly Enemies" at the Hudson; "See You Later" at the Eltinge; "Dolly of the Follies" at the Republic; Mr. and Mrs. Sidney Drew in "Keep Smiling" at the Astor.

Wilton Lackaye and Edwin Arden have Orpheum Circuit dates to play out before taking summer vacations. Both have legitimate engagements for next season, with Arden also listed for pictures following his present coast tour.

Eddie (Blackface) Ross has again signed with Oscar Hodge as principal comedian with the Neil O'Brien Minstrels, with O'Brien again being starred in his usual burnt cork capacity. The show opens early in August.

Lady Duff-Gordon plays a return engagement at the Palace, New York, May 27. June 3 Irene Franklin and Burt Green will headline at that house, to be followed June 10 (week) by Eva Tanguay.

"The Suffragette Revue," the W. B. Friedlander, Inc., miniature musical comedy, has been renamed "The Whirl of Girls." Newhoff and Phelps, from vaudeville, were added to the cast of principals Sunday.

Henry Marshall was awarded a verdict of \$10,000 in New York last week against the New York Railways Co., for an injury received to Marshall's foot Nov. 17, 1916, by one of the company's cars.

of the big cities to "plant" Sunday yarns in the dailies about Princess theatre attractions. His itinerary calls for 12,000 miles.

Tink Humphries of Chicago reached Broadway Sunday morning, to attend the N. V. A. benefit among other things. He started the hike back Wednesday. Sam Kahl, from the west, also was on Broadway this week.

The usual three acts, acrobatic, have been booked at Palisade Park for Saturdays and Sundays until the opening of the season, when they will play seven days and change weekly.

Bob Cummings has replaced Clarence Handyside in the "Nancy Lee" show, while Francine Rotoli is playing the role formerly played by Marie Pettes.

Eleanor Painter, who last appeared in New York as the principal feminine player of "Art and Opportunity," was signed this week by John Cort, who will star her next season.

Dr. J. Louis Mintz has resumed the practice of dentistry at the Penfield Building, Philadelphia. He was formerly in vaudeville, of Mintz and Palmer.

The Al Jolson show, "Sinbad," at the Winter Garden, may remain there seven weeks longer. The time limit set by Jolson to play in the hot weather is July 1.

The Lights clubhouse at Freeport, L. I., will have its formal opening around Decoration Day. It formally opened last Saturday night.

Scarboro Beach, Toronto, opens May 18, with the free outdoor attractions booked by William Delaney in the U. B. O. Family Department.

"Dave" Vine, representing Coney Holmes, is in New York looking over acts for middle west bookings. Holmes is due in town during the week.

Guy Bolton, playwright, has purchased the Oscar H. Taylor Estate on Beverly Road, Kensington, Great Neck, L. I., and a large plot adjoining.

Henderson's, Coney Island, will open its vaudeville May 27, with Harry Mundorf again booking the bills in the United Booking Offices.

The Rufus LeMaire booking agency has undergone no change in direction. Charles H. Allen has joined it as manager of the vaudeville department.

Loew's will be the only speaking stage theatre open in Montreal this summer. Dominion Park there opens May 18, and Sohmer Park May 26.

Ruth Terry of "Lombardi, Ltd.," has signed a five-year managerial contract with Leslie Morosco. She plays the role of Eloise, the gum-chewing model.

"Bruised Wings," at the Apollo, Atlantic City, Monday, will be brought into New York May 18.

"Princess Pat," touring the cantonments, closes its season May 25 at Camp Custer.

Howard Evans is again lining up the Dumont Minstrels show, Philadelphia.

Lake Nipmunc Park, Mulford, Mass., opens its vaudeville May 27, with the shows booked by Fred Mardo.

Ed Cohen, manager of "Ben Hur," has gone to Mt. Clemens for three weeks.

Jerome H. Remick & Co. opened a branch office in Atlanta this week in the Flatiron Building

William Morris placed two \$50 Liberty Bonds up as gifts in the Casey-Morris Agency last week, to be secured by the staff through chances. One was won by an office boy, Henry Wiese, and Jenie Jacobs got the other.

Advance notices for "The Lady Bountiful Minstrels" (Gus Hill's female outfit) bill the "Beatrice Fairfax Hussar Band" as a feature. The show gets started early in eastern territory in August.

Gertrude Hoffman and her company of 30 people, who have been playing the Orpheum Circuit, closed their tour in St. Louis Saturday night, with Miss Hoffman bringing the company to New York.

John Arthur will take John Cumberland's role in "Parlor, Bedroom and Bath" over the summer while Cumberland is appearing in "Rock-a-Bye, Baby." Arthur played the Cumberland role in "Twin Beds."

Orders for straw hats have been given both treasurers and assistants in all the box offices by a theatre ticket agency. The same agency accommodates the box office men with new headgear every spring and fall.

Joseph L. Browning, accompanied by Jack McCoy in his motor car, was crashed into on the Williamsburgh bridge by a "super-six" Monday night. Both cars were demolished, though no persons in either car was injured.

Dick Richards, who has been agenting "Experience," started out on a tour

LEGIT "TRY-OUT" CONTRACT FORM ADOPTED BY A. E. A.

**Protects Players in Short Run Pieces, Produced for Try-Outs.
At Least One-Half Rehearsal Period Must Be Guaranteed in Salary. Some Managers Endeavoring to Side-Step A. E. A. Contracts Through Engaging Without Written Agreement.**

Several managers are reported to have started side-stepping the A. E. A.-U. M. P. A. form of contract lately. The assumption is the managers have risked the course because it is not known just what definite action would be taken by the A. E. A. in such cases.

At the Actor's Equity Association it was stated while no complaints had been filed, there had been reports made to the Association that several members had received no contracts at all, although others in the same shows now in rehearsals had been given the standard agreements.

The A. E. A. is not disposed to take up the matter until officially before its council in the regular way. Yet in cases where certain members of a company received the standard forms and others none, the prediction was that those not in receipt of contracts would be protected on precedent by the A. E. A., which would in case of dispute, start action against the manager, as if actual contracts existed. This is presumed on the ground that almost all the managers had agreed to accept and employ the form agreed upon by the Actor's Equity Association and the United Managers' Protective Association.

In the case of an actor accepting another form of contract, the A. E. A. would take no action even though requested by a member of the Association, for it is clear that such a suit would never stand in court. It is up to the player to demand the A. E. A.-U. M. P. A. standard form.

The "Try-out Contract" sprung into existence last week, drawn up by the A. E. A., which advises its members to ask for this form, accepted by several managers. It is designed to somewhat correct the try-out evil from an actor's standpoint. Many shows put on for spring trials only, have rehearsed for a number of weeks and then play for a few days, the cast not receiving more than a week's salary.

The try-out contract is a sort of memorandum agreement which guarantees to the actor a pro-rata playing period for try-outs, or a salary equivalent based on the time consumed in rehearsals. If a show rehearses for two weeks, one week of playing or a week's salary is guaranteed; if a show rehearses three weeks, the guaranteed salary is one and one-half weeks, and if four weeks are spent in rehearsals, at least two weeks are to be played or paid for. These provisions are not provided for in the standard A. E. A. form. The first company to employ the new form is "The Liberty Gun," which the Shuberts now have in rehearsal.

This makes four forms used by the A. E. A. In addition are the season contract, in which an actor's services are taken for at least 25 weeks; the "life of the play" contract, which provides that the actor be retained in the company so long as the play receives sequential bookings (if the attraction holds forth but a few weeks, the contract automatically cancels itself, but should it continue throughout the season the contract stands valid), and the standard "two weeks' clause" form, most generally used.

The Try-out Contract is as follows:

ACTORS' EQUITY ASSOCIATION Try-Out Contract.

MEMORANDUM made this day of 19..... between hereinafter called the "MANAGER," and hereinafter called the "ACTOR."

The Manager engages the Actor to render services in the play now called, rehearsal to begin not later than the day of and to be deemed to be continuous from that date. The date of opening shall be not later than the day of

The Actor is to receive no pay for rehearsals, but is to receive employment commencing with the opening date for at least one-half the time spent in rehearsals, at a salary of \$..... a week. Minimum employment, one week.

Railroad fares and transportation of baggage to and from New York to be paid by Manager.

Eight performances shall constitute a week's work. Extra performances shall be paid for pro-rata.

The Actor hereby accepts the above employment on the above terms.

This is the new form of contract which guarantees to actors a playing period of one half the time spent in rehearsal, or the salary equivalent.

The Actors' Equity Association Tuesday issued the statement below regarding the evasion of the contract through the manager not issuing one:

It has been stated that certain managers are "ducking" the Equity contracts, and the question has been asked what we intend to do about it.

First, let us state the situation clearly. The United Managers' Protective Association appointed a committee to meet a committee of the Actors' Equity Association and agree upon a standard contract acceptable to both parties. These two committees worked in a fine spirit of equity. From the moment this contract was ratified, October 2, 1917, it became binding on both parties. However, apparently the U. M. P. A. did not notify all its members of their obligation, presumably depending on the widespread publicity given to the pact by the press.

Therefore the A. E. A. sent a personal representative to most of the managers in January, who readily gave their promise to issue none other than the Equity contracts agreed upon except in the case of stars or featured players, who could, of course, demand better conditions.

The managers who were bound first by the action of their own association and second by their personal promise to us were:

Klaw & Erlanger, the Shuberts, Alf. Hayman, A. H. Woods, Henry W. Savage, Cohan & Harris, Redpath Bureau, Smith & Golden, Oliver Morosco, David Belasco, Henry B. Harris Estate, William Harris, Jr., the Selwyns, the Lieblers, Charles Coburn, Stuart Walker, Arthur Hopkins, Charles Hopkins, Jack Welch, Anderson & Weber, Miss Marbury, Andreas Dippel, Richard Walton Tully, and many others.

In one or two cases it was the accredited representative who promised for the firm. Messrs. Elliott, Comstock & Gest only agreed to give Equity contracts to all who asked for them, not to issue them exclusively. One manager alone refused to accept them entirely. In the great majority of cases we know that the above mentioned firms have loyally kept their words.

One or two may be "ducking," and if so a careful record of every case

will be kept by this office. A complaint will then be made to the U. M. P. A., and if this fails other measures will have to be pursued. We must do this in order to protect those managers who are living up to their agreement.

In this country public opinion is strong against considering a solemn contract nothing but a scrap of paper. The U. M. P. A.-A. E. A. contract is equitable, and its provisions must not be evaded.

So if any manager is thinking of "ducking" let him reflect. There's so much fighting going on don't let us increase the area.

Chicago, May 15.

A meeting of Chicago members of the Actors' Equity Association was called by Howard Kyle, to be held at the Hotel Sherman May 17. Matters of interest to the association will be discussed, and the Chicago delegate to the annual convention of the A. E. A. in New York, May 27, will be chosen.

A. E. A. CONTRACT CRITICIZED.

The A. E. A.-U. M. P. A. standard contract came in for criticism last week from Justice W. F. Moore sitting in the Municipal Court, when the case of Harrington Reynolds against Oliver Morosco was heard. The judge not only declared that the contract was hard on actors, but that its arbitration clauses usurped the powers of the court.

The case was defended by Alfred Beckman, of House, Grossman & Vorhaus for Mr. Morosco. When the attorney explained that the contract was drawn up by an association of actors themselves, the justice said he thought the managers had the best of it, calling the form "harsh" and adding that the courts were "jealous to decide questions stated in the contract" that are to be disposed of by arbitration by mutual consent by the Actor's Equity Association and the United Managers' Protective Association. The expression on the part of Justice Moore caused considerable surprise to managers and professionals present at the hearing.

Reynolds was engaged to play the role of the butler in "The Madonna of the Future," though the part was also given to Sydney Stone to read. The latter returned the script, saying the part was too small for him, but at the Morosco office a mistake was made, it being thought that Reynolds had turned back the part. In the meantime Reynolds went out of town and rehearsals started, Douglas Ross being given the butler role.

Reynolds turned up on the seventh day of rehearsal and demanded his part. It was then that Franklyn Underwood, the Morosco general manager, discovered the mistake. Mr. Underwood thereupon offered Reynolds a larger part, but that was refused by Reynolds, who demanded damages and finally started action to recover two weeks' salary. No specific role was mentioned in the contract given Reynolds, and it is patent under the A. E. A. contract that an actor can be dismissed without pay within ten days after rehearsals start. Since the Morosco management did not use that prerogative and even went further in offering Reynolds another role, the actor's claim is not considered legitimate according to theatrical usage.

Decision was reserved. Briefs will be filed this week. In the event of an adverse decision Mr. Morosco will appeal the case in an effort to create a precedent on his contention that where no specific character is mentioned in a contract the manager had the privilege of casting the actor for any role in the play.

Reynolds is not a member of the A. E. A. and therefore the matter did not come before that body.

BERNHARDT CLOSING HOUSES.

To the Mme. Sarah Bernhardt road show has been entrusted the honor of closing the season at many of the Orpheum Circuit theatres for the summer, with business so far reported as eclipsing previous winding-up weeks. The Winnepeg house closes June 1, with Madame Bernhardt as the final attraction. From Winnepeg the Bernhardt show moves to Calgary for four performances, where the season ends at the Grand on a Wednesday with the road aggregation moving to Spokane, which closes June 10. Closing summer dates are listed for Vancouver June 22, Seattle June 29, with Bernhardt closing the Helig season, Portland, July 3. The Bernhardt show goes to San Francisco and Los Angeles, which Orpheum houses remain open all summer, playing three weeks in Frisco and two in Los Angeles. No open dates are on the Bernhardt schedule and her return west will have her reopening the Orpheum fall season in some of the western stands. She reopens Salt Lake August 13 (Tuesday), with other dates to follow.

Houses on the Orpheum marked for closing for the summer are Lincoln and Duluth, May 11; Palace, Chicago, May 11; St. Paul, May 18; Omaha and Minneapolis, May 25; Sacramento, Stockton and Fresno, June 1; Milwaukee, June 2; Salt Lake, June 2; Oakland, June 8; Denver, June 10.

RE-TITLED "HIGH AND DRY."

"High and Dry" is the title of the next play to be produced by William P. Orr and Jack Welch, the original title of the piece having been "A Dry Town," which was considered too arid. The play will not open in the west, bookings having been switched and will have an out-of-town premiere in Albany on May 23, moving into the Wilbur, Boston, May 26. The cast includes Frank Sheridan, Viola Harper, Pell Trenton, Edna Baker, Adeline O'Connor, Charles Colville, William T. Clark, George Schaeffer, Cassius Quimby, Henry Holden, Lawrence Edginger, Elizabeth Mulvey, Peggy Arthur, Edwin Walters, Spencer Charters, George Spelvin, Esther Howard, John L. Welch and William B. Mack.

HAMMERSTEIN SUED.

Eddie Clarke started a damage action against Arthur Hammerstein in the matter of the film rights for "De Luxe Annie" last week.

Clarke alleges Hammerstein sold the picture rights of the play for \$3,000 to the Advance Motion Picture Corp., which disposed of them to Joseph Schenck for \$12,500. Hammerstein was an officer in the Advance company, Clarke alleges, but it is said the producer is no longer with the company, withdrawing prior to the resale of the rights.

Clarke is aware of the facts, according to Mr. Hammerstein, who says that Clarke is suing "on general principles."

Shuberts After Pitt, Pittsburgh?

Pittsburgh, May 15.
A report around says the Shuberts may have the Pitt next season. It follows the announcement of Klaw & Erlanger booking the Duquesne (John Cort) hereafter.

"Oh Boy" Moves in Philly.

Philadelphia, May 15.
"Oh Boy" ("A" company) at the Lyric for six weeks, moves to the Chestnut Street opera house Monday. The switch is expected to attract a "new draw" with the scale lowered to \$1.50 top.

Replacing Miss Miller in "Fancy Free."

Ada Weeks has the Marilyn Miller role in "Fancy Free" at the Astor. The Shuberts have also been negotiating with Veronica, the dancer of Maxim's revue, for the same show.

ACTORS' FUND ANNUAL MEETING BRINGS OUT IMPORTANT FACT

Hoge Bequest of Building on Fifth Avenue Not Available for 12 Years. Fund Officers Do Not Want Profession Misled. Subscriptions, Benefits and Fairs Necessary to Its Maintenance. Officers Nominated.

While the courts at Zanesville, O., upheld the Actors' Fund contention whereby the codicil in the will of the late John Hoge is sustained, rendering valid his bequest of a piece of property on Fifth avenue, New York, the Fund's financial condition was shown to be in a bad way at the annual Fund meeting Tuesday afternoon in the Hudson theatre.

The Fund's officers fear friends of the organization may be misled by the belief it is now beyond want and will withdraw their support. To straighten out this fact before the profession, Daniel Frohman, president of the Fund, makes the following statement:

"The bequest to the Actors' Fund by the late John Hoge, just settled, by which the Fund comes into the possession of a property worth \$500,000, does not inure to the benefit of the Fund to any extent for some years.

The building on Fifth avenue, New York, belongs entirely to the present tenant, the Irene Company, which erected it at its own expense, but it becomes the property of the Fund at the expiration of the lease in about 12 years.

Meanwhile the Fund is entitled to a net ground rental of \$20,000 per annum. But there is yet a Federal inheritance tax of nearly \$40,000 to pay out of the rental, and the legal expenses of contesting this will during the past five months, so that the Fund, while having a fine income in prospect in 12 years (about \$50,000 annually) will have to forge along in the meantime as best it can by means of subscriptions, benefits, fairs, etc."

The following ticket was nominated, which is equivalent to election. President, Daniel Frohman; vice president, Jos. R. Grismer; second vice president, F. F. MacKay; treasurer, Samuel A. Scribner; secretary, Gus Hill; trustees for three years—Marc Klaw, Ralph Delmore, Harry Harwood, Milton Nobles, William Seymour, Frank McKee. The only new name on the trustee list is McKee's. The only woman on the board, Bijou Fernandez, will have one more year to serve. She was elected to fill the unexpired term of James J. Armstrong (deceased).

It was learned that through the personal donation of Mr. Scribner that the Home had been completely redecorated and refurnished, the cost being around \$3,000, which he paid.

May 19 (Sunday) the president and board of trustees will make their annual visit and inspection of the Actors' Fund Home on Staten Island. All members of the profession are cordially invited to visit the place next Sunday afternoon.

LORRAINE IN "FOLLIES."

It has been settled Lillian Lorraine shall appear in this summer's "Follies." Flo Ziegfeld made the engagement following her contract to appear in his other show, "The Midnight Frolic," on the Amsterdam Roof.

The engagement of Miss Lorraine for the production gives the latter two principal "name" women, who do not however conflict in their stage work. The other is Marilyn Miller.

A change has been made in the author of the book for the "Follies." Ren Wolf has succeeded George Hobart. After several weeks Hobart is said to have brought in a few sheets

to Ziegfeld, who thereupon made the other engagement, at the same time removing Hobart from the payroll.

The full "Follies" cast of principals will be Will Rogers, Miss Miller, Miss Lorraine, Ann Pennington, Eddie Cantor, W. C. Fields, Alyn King, Kay Laurel, Frank Carter, Fairbanks Twins, Dolores, Savoy and Brennan, Bert Williams.

The show will open in Atlantic City June 3.

Ziegfeld, Jr., continues to keep his percentages in copping beauties for his "Follies" about the .300 mark. His latest is Dorothy Klewer, who succeeded Justine Johnston in Justine's "Little Club" when the latter went on the road.

IDEN PAYNE FREE LANCING.

Next season Iden Payne, stage director for Charles Frohman Co. is to do but one piece for that concern, according to report. It is a play for Ethel Barrymore, by an American author.

Mr. Payne has concluded to be a free lance director hereafter.

NEWARK TRY-OUTS.

Maurice Schlesinger and Lee Shubert will conduct a stock company at the Broad Street theatre, Newark, this summer, the principal object being to try out a number of plays with a view to determining their value as prospective productions for the coming season.

NOVEL REVUE BENEFIT.

Oliver Morosco is putting on a novel "revue" at the Morosco Sunday night (May 19) for the benefit of the Stage Women's War Relief.

The producer has written travesties on several of his successful attractions with the players from various Morosco attractions appearing in or near New York.

There will be a travesty on "Peg o' My Heart," with Charlotte Greenwood doing "Peg" and one on "Upstairs and Down" will find May Boley as the "baby vampire," the former much press-agented role.

These travesties will consume the first section of the "revue." The final portion will be the first act of "So Long Letty," in blackface, Mr. Morosco bringing from Boston the entire company of the show for the one evening.

MORAN TURNS TO BASEBALL.

Joseph F. Moran, who controls both the Belmont and Vanderbilt theatres, has turned their booking destinies over to Herbert Moss. Moran meanwhile has been personally looking after his newest purchase, the Jersey City baseball club.

Hudson to Have "Friendly Enemies."

The selection at present for the New York debut of "Friendly Enemies" in the late summer is the Hudson, not an A. H. Woods theatre. It seems to have been selected rather than the Eltinge, Woods' own house, through a larger seating capacity.

"Friendly Enemies" is having a phenomenal run at the new Woods, Chicago, but lately opened and already increased in capacity through the addition of one row of seats.

Arrived in San Francisco.

San Francisco, May 15. Australian arrivals on the "Ventura" Monday were Rose and Dell and Charles W. Taylor.

"YOURS TRULY" OUT OF CHICAGO.

Chicago, May 15. "Yours Truly," the Arthur Pearson production of Tommy Gray's book with T. Roy Barnes, closed here after one week, having failed to show speed at the gate.

The entire production has been moved east and the book will probably be rewritten for a reappearance in New York next fall.

"KEEP SMILING" TAKEN OFF.

With the members of the Lea Herick show, "Keep Smiling" returned to New York Sunday from Norfolk and the show disbanding, with no further time booked, there is little likelihood it will be returned to the road next season.

Dave Ferguson, one of the principals, may go under the MacGregor producing banner while another, Muriel Window, is arranging to return to vaudeville.

The show, if put out again, will have to be entirely rewritten, the play lacking the material to keep the different principals busy as desired in a \$2 show.

AUSTRALIA ON SPEC.

Nick Adams and James R. Waters leave shortly for the coast and intend to sail from there for Australia, under contract to Hugh Ward for a J. C. Williamson tour of the Antipodes.

The Hebrew comedians will open in Australia in "Business Before Pleasure." "Friendly Enemies" and "High Cost of Loving" will be held in reserve by them.

The venture is a 50-50 arrangement with A. H. Wood.

SHIPMAN ADOPTS BELGIAN KIDS.

Samuel Shipman, now that he is attaining affluence through the success of "Friendly Enemies," has turned to many charities and his latest plunge in that direction is of a paternal nature. Last week he adopted two Belgian children—a boy and a girl, 5 and eight years of age respectively.

In the adoption of Belgian orphans it is required that the new "parent" send \$75 for two, after which he or she may remit anything they may desire.

BORDONI IN "JULIE BON BON."

"Julie Bon Bon," written by Clara Lipman and staged some seasons ago, is to be made into a musical show, with Irene Bordoni the star.

Ray Goetz is to produce it. He will write the lyrics for the musicalized version. Music by Victor Herbert.

CHANGES IN "KISS BURGLAR."

Several changes in the cast of "The Kiss Burglar" will be made in an effort to provide more brilliant support for Fay Bainter, who, true to out-of-town reports, "walked away" with the show when it opened at the Cohan last week. Zoe Barnett is due to replace Grace Field. Stewart Baird or Thurston Hall is listed for the Armand Kalisz role and Henry Bergman is slated to replace Harry Clark.

Two companies of "The Kiss Burglar" are planned for the road in the fall.

CHANGES IN "OH, LOOK."

A number of changes are contemplated in "Oh, Look," recently taken over for further stage purposes by Comstock, Elliott & Gest, with Harry Fox assuring the new managers that he would stick and open with the company in June on its proposed Chicago engagement.

Harry Kelly is reported as leaving the cast, with Knox Wilson considered as his successor during the Windy City engagement.

Has Anybody Seen Corinne?
ASK ROGER GRAHAM, CHICAGO



Nora Bayes, Mary Nash, Grace La Rue, Lenore Ulric, Marjorie Rambau, Ina Claire, Maud Fulton and Nazimova peculiarly many of America's foremost reviewers concur in the suggestion that

VENITA GOULD

exactly mimicking the above artists could just as ably originate and create their respective roles.

This week (May 13), Bushwick, Brooklyn; May 27, St. Louis; June 3, Milwaukee; June 10, Chicago.

Direction, LEW GOLDBER.

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.)

"Oh, Lady, Lady," will be presented in London in August.

Mrs. Charles S. Whitman, wife of Governor Whitman, made an address at the offices of the Stage Women's War Relief last week.

The Shuberts will produce next season "A Place in the Sun," a new play by Cyril Harcourt.

Allyn King has recovered from pneumonia and will resume her work in the forthcoming production of "Ziegfeld Follies."

John McCormack will give a concert at the Hippodrome May 26 for the benefit of the Roman Catholic Orphan Asylum.

Geraldine Farrar turned in \$15,002.72 to the treasurer of the Stage Women's War Relief as the proceeds of the musical festival held recently at the Metropolitan opera house.

Frank N. Darling has been signed by Florenz Ziegfeld, Jr., as musical director for the "Follies." It is Darling's sixth consecutive season with the organization.

The whole Hippodrome staff was assembled May 15 to assist in the selling of tickets for the War Thrift concert to be given at the Polo Grounds June 2.

Adolph Klauber, formerly of the Selwyns in an executive capacity, will make productions on his own account. His first play will be a comedy by Arnold Bennett, to be seen in Washington in July.

The Shuberts have placed in rehearsal "The Liberty Gun" by Robert Mears Mackay and Victor Mapes with a cast including Robert Edeson, Malcolm Duncan, Henry Kolker, Katherine Grey and others.

Beginning this week prominent society women opened a marionette theatre at 723 Fifth avenue, New York, in connection with the American Red Cross drive which started on Monday.

Lionel Atwill, under the management of Frederick McKay, will appear in a comedy called "Another Man's Shoes," by Laura M. Hinckley and Mabel Ferris. The piece will be produced in Washington next month.

Adele Rowland, who has been sued in the Supreme Court for \$100,000 damages by Mrs. Roberta Menzies Tearle for alienating the affections of Conway Tearle, filed a denial in the case last week.

Arthur Byron, who has been appearing in "The Boomerang" for the past two seasons, has been engaged for the new Roi Cooper Mahrue comedy, "Tea for Three," which will be tried out in Washington the week of June 2.

Miss Mable R. Boardaloy, who conducts the vaudeville show at the Astor on Sunday afternoon for the soldiers and sailors, for the New York War Camp Community Service, will in future include in her program some talent from the army and navy forces now in training in and around New York.

The Stage Women's War Relief Liberty Loan Committee announced last week that \$1,400,150 in Liberty Bonds had been sold at the theatre on the terrace of the Public Library, 424 street and Fifth avenue, New York, making a total of \$2,598,808 in sales under the auspices of the Stage Women's organization.

On the applications of the attorneys for the Rev. "Billy" Sunday, Supreme Court Justice Greenbaum signed an order May 9 discontinuing the suit brought against him by Hugh C. Weil for \$50,000 damages for breach of a contract under which Weil alleged he wrote "Great Love Stories of the Bible" under Sunday's name. Terms of settlement were not announced.

Josephine Whittell entered suit through her attorneys, May 8, against Raymond Hitchcock and E. Ray Goetz for an alleged breach of contract and \$3,300 alleged salary due. The basis of the plaintiff's action is on a contract in which she says she was engaged as an actress and prima donna to appear in "Hitchy-Koo" for a weekly salary of \$300. The contract was to run until the end of the 1917-1918 theatrical season. She complains that on Feb. 9 she was dismissed without cause or justification.

The first airplane mail service, which started Wednesday between New York and Washington, with a Philadelphia "stopover," carried new contracts issued for three years by Elliott, Gomdeck & Co. to Anna Wharton, Marie Carroll, Edna May Oliver, Fay Marble,

Hal Forde and Ethel Ford, all playing in "Oh Boy" in Philadelphia. It is stipulated that only letters may be sent by the airplane post, but a special permit for carrying the contracts was claimed.

"BRUISED WINGS" REMINISCENT.

Atlantic City, May 15. The work a man does lives after him; and the ghost of Dumas stalked Monday night over the boards of the Apollo when Edward Clark and Barney Clark, Inc., presented Edward Clark's new drama, "Bruised Wings," it hardly can be said, "for the first time on any stage."

Armand and Camille lived once again clothed in the 20th Century style, and set in a very 20th Century atmosphere, even to the uniforms of the French and English services. The play is very well written and barring a few inconsistencies, rather well constructed. Whether the public will accept the old and somewhat rich emotional tone of the piece is a matter of doubt.

"Bruised Wings" has not yet been put into its best possible form. It must be recast in several parts before it can hope to make its high emotional tone impressive or convincing. It suffered a good deal—perhaps unjustly—through blunt portrayal. Undoubtedly "Camille" is a great play, and in borrowing the temperament of Dumas' great work, "Bruised Wings" shines with a sort of reflected glory. Like "Camille," it must be very well acted or else it fails.

To Fania Marinoff was entrusted the chief role, that of the girl with the bruised wing. Her character of Colette Jouvett is a counterpart of "Camille" with her wealth of power to love, her capacity for suffering and for enduring. Fania Marinoff lacked the finish and subtlety which the part demands. Yet her portrayal in the main possessed both artistic sense and color. She has developed remarkably in histrionic power, and undoubtedly will some day reach greatness. But it will come only through sedulous work and an intelligent tolerance of criticism. Her greatest lack is in a too hasty judgment of dramatic values. In her desire to catch and translate into manner the emotion of a situation, she overlooks the subtler shadings of that very emotion. Last night she was perhaps too intent upon creating sympathy for the character, and hence failed to realize that at times her interpretation tasted strongly of self-pity.

George Flateau, as Dick Hamlin, the dissolute lover and husband, failed completely to make the character either human or convincing. Grace Henderson, as Mrs. Hamlin, was excellent, and Lee Baker, as Henry Argyle, bachelor and staunch friend, was solidly done.

The success of "Bruised Wings" will depend a great deal upon its interpretation, a great deal upon technical perfection and a great deal upon the question of whether or not the sensibilities of the modern audience have been dulled by too much sensationalism to appreciate real beauty of emotion.

SHOWS IN 'FRISCO.

San Francisco, May 15. While "The Brat" (Maude Fulton) opened to good business Sunday night at the Cort the attendance has failed to hold up since. "Mary's Ankles" (second week) at the Columbia doing just fair. Crane Wilbur in "The Love Liar" (stock) at the Alcazar, satisfactory business. The Savoy, with the Will King stock, doing well enough to continue.

THE KISS BURGLAR.

Enter a new producing firm, that of William P. Orr, directed by Jack M. Welch, offering a new musical play, "The Kiss Burglar." It looks like the firm was definitely on Broadway's map, and as for the show's success, it's a case of a sure thing and no betting. The ticket "specs" were of that opinion when the piece got off to an out-of-town premiere in Baltimore three weeks ago. They immediately jockeyed for a "buy" for New York. They went in quite heavily for a six-week stretch. Seldom do the ticket handlers make a mistake.

"The Kiss Burglar" jumped to a brilliant start last week on Thursday night at the George M. Cohan theatre. Mr. Cohan was in the house, and so were the majority of Broadway's first-nighters. But the brilliance in front was matched by that in back of the footlights, as typified by Fay Bainter, who shone forth as a new musical comedy star.

Miss Bainter without cavil is the big thing in "The Kiss Burglar." When the producers arranged with William Harris, Jr., for her appearance they admittedly knew little of her full capabilities. At rehearsals, however, they had a tip-off, and from then on the new show "looked good." To the lay playgoer Miss Bainter is known for her splendid work in "Arms and the Girl," which she followed up with equal degrees of happiness. "The Kiss Burglar" had patiently waited in the West before that, but now remember that she played the telephone girl in a play called "The Rose of Panama," which John Cort offered at Daly's a number of seasons ago.

There are five scenes in the two acts of the new piece, three scenes coming in the first act. The first scene happens to be the scene of things until the third scene, and then the show really starts. The other two were mostly concerned in developing the plot of the play, though they did uncover perhaps the prettiest of the twelve song numbers. It is called "Since I Met Wonderful You," and it was rather cleverly done.

The story of the play had to do with Bert Du Vivier, who, several years ago, had been in Trieste. One night he has gotten into an argument with some army officers whom he caught cheating in a card game and had fled after giving one of the players a knock-out punch. His flight led him through the casement of a mansion. And then a beautiful girl had come to him with her hand filled with gems. But he told her he was no burglar, just an American. She had fainted in his arms, and he had kissed her, then fled into the night and over the border. Bert never knew the girl was Aline, Grand Duchess of Orly. Yet, so she was, and she had come to America.

Miss Bainter plays the titled Aline, and she makes the duchess as romantic as the novelists used to do in their tales of Balkan princesses. The third scene finds Aline about to retire, but before doing so she handled a song, "The Mantlepiece Tragedy," with a bit of stepping. It was quite charming, and from then on Miss Bainter was "under the wire." She, too, as Aline, remembered the "Kiss Burglar" and when her host's press agent "framed" a similar affair it is really not unexpected by the fair visitor, and the resultant complications run through the final act.

Early in the second act Miss Bainter further charmed with "I Want to Learn to Dance," partnered by Cyril Chadwick, and again with "Because You Do Not Know," this time with Armand Kalisz. "The Rose," a sort of novelty number in which four principals had a separate verse and version, went over with a bang. Harry Clarke showed to advantage mostly through some clever dancing. Several of these verses appeared to be drowned through the loud brassing of the orchestra. Especially was that so when a male quartette assisted. The men might as well not have been there, for they couldn't be heard. Miss Bainter's verse was of the jazz type, which delighted the house.

Grace Field had two numbers with "The Little Black Sheep" the best. Janet Velle showed to better advantage and pleased enough in one number to have been allotted more. Mr. Kalisz as a first fiddle but fairly, and Dennis Moley as a first fiddle but fairly, provided most of the comedy. There aren't many laughs in the show. The outstanding feature seems to be charm and Miss Bainter, of course.

Glen MacDonough supplied the book and lyrics, and the music came from Raymond Huthell. Julian Mitchell and Edgar MacGregor teamed in the staging, and Clifford Pember designed the scenes, several of which were quite pretty. There are eight show girls and six dancers all used at times, though not prominently employed.

Richard Dore and Evelyn Cavanaugh, the dance team which opened out of town with "Going Up," but were forced out on account of illness, offered a clever specialty which won a "rave." The team lately was in Ziegfeld's "Midnight Frolic."

The production is adequate and complete, for which Mr. Orr is to be credited. His first try in theatricals came early in the winter when "Words and Music" was put on. He was interested in that fizzle. Undaunted he has gone further, and bobs up with what looks like a success. In association with Jack Welch, something further in good production is looked for.

"Mrs. Wiggs" Revived.

William Wood and Arthur C. Aiston have revived for four weeks this spring "Mrs. Wiggs of the Cabbage Patch," which has not been on tour for the past seven years. They have an option on the piece for two years and will send it out again in the early fall.

OVER THERE.

Chicago, May 15. Gazzolo, Rowland & Clifford spent a great deal of time, money and energy in the production of Howard McKent Barnes' "Love Story of the World's War," produced at the Princess on Saturday under the title "Over There." The play exhibits evidences of these expenditures. The result is a vehicle which should enjoy a degree of success at night and week stands, but will probably prove inadequate for the "loop" at \$2 prices.

The play opened to a packed and friendly house composed of well-wishers of the trio of popular producers, and throughout the action there was a great deal of applause.

The story is vague. It has to do with a slacker-coward who becomes imbued with both patriotism and courage when he goes through the crucible on the West front. There is a rather heavy background of somewhat bromidic propaganda throughout. Heroic lines pertaining to the flag and administration are utilized frequently, and evoke the desired applause.

The production is splendid. There is a scene in the second act in which a practical aeroplane battles a Zeppelin is worthy of the best efforts of Lincoln J. Carter. The hero in the plane, machine-gunning the Zepp, which comes floating down in flames for a striking curtain.

Marie Wainwright does good work in the role of a maiden aunt whose Americanism is steadfast in the face of all obstacles. Henry Gessell plays the coward who comes to himself under fire. Julia Dean is a little over-silly in a far-fetched role. In the first act she is a pronounced pacifist. In the second act she is operating within the German lines. Rodney Ranous is manly and straightforward in the part of a captain of the aviation corps. The most refreshing work of the entire company is done by little Marjorie Davis (the salesgirl in a State street department store discovered a couple of years ago by Oliver Morosco).

Miss Davis' youth and charm, coupled with a fetching personality, make her the center of attraction in all the scenes in which she figures. She is still unfinished in the high emotional spots, but shows great promise.

Others in the cast were Arthur De Lord, Gordon Morris, Wilbur De Rouge, John Hammond, Charles Hammond, Harry Stubbs, Ray Simmons, Arda La Croix, James Benson, Ida Keene, Fritz Van, Grace Elkins, and James Tracy.

Swing.

MARIE CAHILL'S SHOW OPENS.

Atlantic City, May 15. Fragile, saccharine and somewhat over-drawn in characters, "Just Around the Corner," the new Hobart-Winslow show starring Marie Cahill, was produced for the first time Thursday at the Apollo. Repeated references to the hardheartedness of small-town folks in their conduct toward struggling strangers—the stranger being a penniless New York widow with a penchant for hippancy—mellowed the usually critical attitude of a typical Atlantic City audience. Perhaps some still small voice of guilt prompted the concourse to generosity, for the applause, which far from being clamorous or insistent, was substantial.

"Just Around the Corner" is billed as a comedy. In the technical sense it is melodrama of a very mild type, treated in comedy form, and deals with the struggles of a widow, the wasting of whose patrimony eventually leads her to a hide-bound country town in the hope of retrieving her dissipated fortune through the medium of a wretched looking store owned by her late husband.

Miss Cahill was as of old—gay, bright, sparkling, her incessant chatter and hippancy helping greatly to make real humor out of incipient mirth. She also had song numbers, fitted to her.

A captivating little bit was done by Mabel Turney as a "Swede" maid. Lorin Raker won a good deal by his sincerity. Joseph Conyers would have been an excellent "deputy" had he been able to forget his desire to dance. But as the characters all were done with a thick and heavy brush, no finesse by the cast could have redeemed them.

"Rock-a-Bye Baby" Coming In.

"Fancy Free" moves from the Astor to the Casino Monday, Selwyn's "Rock-a-Bye Baby" replacing it at the Astor Wednesday next. The switch was decided on last week when it was settled that "Back Again," for which the Astor was being held open, would be shelved until the fall. The Casino has been dark since the brief "American Ace" date.

CABARETS

This summer may prove whether the New York restaurant and adjacent road houses have been justified in what are commonly accepted as very high prices for refreshments charged at both places with a gradually increasing menu price list since the war started. Al Sanders may prove it. He has assumed the management of the former Hoffman Arms, at Valley Stream, L. I. (on the Long Beach route and about the first road house after leaving Jamaica on the Merrick road). It has been renamed the Park Inn. The formal opening under Sanders' management is tomorrow (Saturday) night. The place is well located and of a large seating capacity. There may be some little diversionary entertainment for guests, including music and dancing, of course. For years Sanders has been a "wine man," perhaps one of the best known of that fraternity who must be "good mixers" and agreeable chaps. The war, however, dented the wine importation for this country, though a supply were available abroad. Sanders boomed Pommery, a brand he has done much toward making popular on this side. But Pommery has discontinued on both sides of the ocean for the duration of the war. Over there through the demolition of its vineyards by bombardment at Rheims and over here through the embargo against non-essentials. If there is anyone along the line who have looked, suffered and settled in restaurants it is Sanders. It has been a part of a business that allowed a liberal expense account to its wine boomers. Al says there is none of the standard champagne that will cost over \$6.50 a quart at the Park Inn—that there will be no mixed drink over 40 cents. After Sanders becomes a seasoned restaurateur, he may develop the restaurant idea—that if they are coming, get it while it's good, and to get it good, the prices usually go up, up, as far as the crowd can stand, and perhaps a little further. If Al sticks to his original intention, which might be considered the opening propaganda for any new resort, then the other places have been overcharging and are overcharging, but if Al gets the crowd, then sends up the price list on the plea conditions demand it, it then resolves itself into the doubt whether Al has graduated into the regular class or was just sore to see the other fellow getting more while doing less business. It's a temptation when you see 'em coming your way. Meanwhile Al Sanders, who probably knows more and better stories than any other fellow on Broadway, also who once had a sunny disposition when the yearly income was a surety, says he is going to make the Park Inn the real place on the road. As the stoppage of the Pommery output at the same time stopped an annual income to Al of between \$30,000 and \$40,000, there is not any doubt existing that Al will try to get this road house over to assist toward covering up the deficiency. He has a long list of friends to start with. That's something. And Al is a good fellow himself, which is something more.

The many police raids in the middle section of the city of late have resulted in nothing officially beyond the scare the police sent into the hearts of the wanderers of that section. This may have been the object of the raids. While they discommoded and caused discomfort to many, the object was not an unworthy one and the police had an excellent reason, for everybody caught in the mesh—the lateness of the hour. Such cases as have gone before the magistrates resulting from the raids were dismissed. The midnight show

for the police at the Winter Garden Saturday brought a short speech from Al Jolson during the performance. Addressing the cops, he said: "We are giving you this show and hope you like it. You see the girls here. They have made sacrifices. Saturday night is usually the evening they go out with their sweethearts. The girls have been in this theatre since six o'clock. This is their third performance today. They have had nothing to eat for over seven hours, and it will be 3.30 when they are able to leave. They will have to get a cup of coffee and a sandwich. Now, for Heaven's sake, don't raid the coffee houses tonight and catch these girls with their friends in them."

Under the same management as the Cafe L'Aiglon, Philadelphia, a chain of restaurants is being acquired from which is to be eliminated all the high-cost items of "Overhead" attendant upon the operation of dining places of the L'Aiglon class. They will be known as the "Cheri Restaurants" and will be remarkable for the novelty and distinctiveness of decoration. Three of them are now in operation in Philadelphia and are receiving unlimited patronage. It is not unlikely that the efforts of the Cheri Restaurant Co., which is headed by John G. Patton, of that city, with whom Ed. E. Pidgeon is associated, at the L'Aiglon, may be extended to other cities.

Business in the Broadway cabarets has declined of late. All the restaurant people seem to know that from personal experiences. Some of the best known of the resorts have suffered. The slump in patronage may not be blamed upon the weather or Liberty Loan, although war conditions could be charged with it. In some of the restaurants the losing patronage has been considerable, in others appreciable, while one or two only have held up. The Fifth Avenue hotels are gaining quite some of the former Broadway trade, those habitués of the "dansen" who must have some place to go and need a change of scene often, either from desire or by request. The hotels east of "the Avenue" at least get a strong play in the afternoon.

Healy's Farm at Hartsdale, N. Y., has officially made today (Friday) its opening. Among the attractions listed, besides the farm products, are tennis and clay pigeon shooting. A special note says, "See the trout stream and frog pond." (That's probably a dare.)

The Palais Royal will probably close its season June 1. Last summer it ran later, to a loss, which decided the management to take off the full summer term hereafter instead of attempting to force business that did not seem to be around.

Though cabarets have passed into oblivion in Chicago the Winter Garden there will continue to stage reviews, but the sale of liquors has been discontinued. Terrace Garden also continues its entertainment, but taboos the drinks.

It is announced on the front of Castles-by-the-Sea at Long Beach, L. I., that that restaurant will open for the summer season June 15. There have been reports Long Beach would be used for a hospital base this summer.

Among the San Francisco cafe men found guilty of violating the Government's wheat saving regulations was Fred Solari. The jury was composed of cafe men, with John Tait foreman.

SHOWS IN CHICAGO

Chicago, May 15.

Many changes have arrived, are on the way and are in progress at local houses. The two big draws are still "Friendly Enemies" and "Hearts of the World," both capacity.

"Lord and Lady Algy," with the all-star cast, has picked up and is getting good trade, making money at \$2.50 and double premiums to the brokers. "Over There," the Gazzolo-Rowland-Clifford shot at the two-dollar field via the Princess is regarded as beyond hope, falling far short in every respect except the production.

Jack Norworth opened favorably at the dark Studebaker in "Odds and Ends," and "Sick-a-Bed" got a fair start at Powers'. Ditrachstein leaves this week and the Cohan Revue, which will have a big welcome, follows at the Grand.

Willie Collier in "Nothing But the Truth" is picking up after a limping start. "Leave It to Jane" is doing \$9,000, very big at this stage of the run in a house which cannot take full advantage because of its smallness of the week-end rush.

The Illinois is dark and will house "Leave It to a Sailor," a jackies' musical comedy, for a week. The Blackstone is cold except for a two-day visit of the star crowd in the Red Cross benefit, "Out There."

The Palace summer musical comedy season with "Doing Our Bit" (Frank Tinney) opened hugely.

William Rock and Frances White are doing so well on the road with their revue, "Let's Go," that their June engagement at the La Salle has been called off for the present. They were to have appeared here in a new Bolton-Wodehouse-Kern piece. They will be given the late summer and early autumn time that had been set aside for "Oh, Lady, Lady," which will go to Boston before coming here next season.

"Oh, Look," with Harry Fox featured, will probably succeed "Leave It to Jane," when that musical comedy terminates its very successful run at the La Salle. Olin Howland, actor of the part of "Bud" Hicks in the "Jane" show, has left the cast and returned to New York. He was replaced by Cliff Heckinger.

SHOWS IN PHILLY.

Philadelphia, May 15.

Delay in the completion of the Shubert Memorial theatre has caused a change in the summer plans for the firm here. No definite date has been announced for the opening of the new house.

Weber and Fields close their stay at the Chestnut Street opera house this week, business having fallen away off. "Oh Boy," which has been running at the Lyric for several weeks will be shifted to the opera house, according to a report. Owing to the failure to complete the arrangements for summer bookings "Oh Boys" has been doing very well, but it is not expected to do much on Chestnut street.

"Three Faces East" is doing fairly at the Broad.

Gerard's "Four Years in Germany" (film), opening at the Forrest this week, did nicely, but right around the corner "Hearts of the World" is packing them in, this crimping the Forrest business somewhat.

"The Unmarried Mother," a real "sobber," is drawing well at the Walnut, due to sensational advertising stunts.

LEAVING "OH LOOK."

Harry Kelly will leave "Oh Look" in several weeks and join the "Follies." George Sydney will also step out of the piece after completion of the subway circuit. The withdrawals resulted from the refusal to grant the players their regular road salary.

W. C. Fields is also with this season's "Follies."

WOODS' MUSICAL SHOW.

Philadelphia, May 15.

The production of "See You Later," opening at the Adelphi this week, brings A. H. Woods back in the field of musical comedy producers, but no such success as attended "Madame Sherry" can be hoped for in the new piece.

"See You Later" is tuneful in spots and at times the comedy is good, but there are many rough spots. It was nicely received by a well-filled house. The plot in a way is "The Girl From Rector's" and it covers considerable territory without getting anywhere in particular.

P. G. Woodhouse and Guy Bolton made this adaptation from the "Rector's" piece, supplying a book that will please generally without adding anything to the glory of the writers. Jean Schwartz and William F. Peters supplied the music, most of which is catchy.

The play is not overly well cast so far as the feminine contingent is concerned, the men taking all the honors, not always the best recommendation for a musical piece. The cast includes Herbert Corthell, Charles Ruggles, Ernest Torrence, John Dale Murphy, Jed Prouty, Mabel McCane, Marie Flynn, Charlotte Granville and Tot Quarters, the latter winning many encores for her contribution, "I Want to Dance." The supporting company contains no other prominent names.

A chorus which will not win any prizes for beauty is also in evidence.

OPINIONS ON "MY BOY."

The two-people play, "My Boy," an English piece played on the other side under the title of "Out of Hell," and produced over here by A. H. Woods, was at Stamford, Conn., last week's end. It gave the Broadway crowd a chance to look it over.

Opinion is not altogether agreed upon its prospects for Broadway. Some rave over the possibilities but the more conservative say it is a plain gamble as to whether the public can be held by the dialog of two people for the full evening, without action or comedy. The appeal of the play to mothers of sons in the Service seems to be admitted, but whether all mothers will want to witness the piece may be another question.

The show will appear out of town for some time. It is due for the Republic, New York, in August.

Effe Shannon and David Powell, as mother and son in the play are said to be finely fitted to their roles.

The Woods office has attractive paper for the production. One poster is of a middle-aged, sad-faced woman with a tear streaming from either eye. It's a striking piece of paper and highly artistic in design.

4TH FOR "MOLLY."

Wilmington, Del., May 15.

"The Melting of Molly" was presented here Monday, the fourth time the piece has started out. Two of the presentations have been under the direction of Frederick McKay.

Whether it will ever reach Broadway still appears indefinite.

Stamford, Conn., May 15.

"A Stitch in Time" was presented here by Oliver Bailey for the first two days of this week, the piece having had its premiere up-state last week.

The new drama made an excellent impression.

It closed but will be re-cast and offered to Broadway in the fall.

Lambs' Gambol Changes Houses.

The Gambol by the Lambs, proposed for the Metropolitan opera house, will be held, but it is unlikely the Met will have it.

The Hudson just now seems to be the choice.

The hazard of a full house at the Met appears to have brought about the shift in plan.

NEW ACTS

Joseph L. Browning has completed writing two new acts. One is for John Robb and Co., and is called "John." The other is "Big Game" for Bentley and Young (Morris & Feil).

Gloria Foy, Joe Willmot, Billy Taylor, singing and dancing act, with special scenery Direction of Rosalie Stewart.

"Madam Flutterby," miniature musical comedy, headed by George Nagel and Ray Bowdoin, had premiere in Elizabeth, N. J., last week.

Marie Fanchonetti and Joseph Dorney, in an act by Arthur Jackson. Booked by Rosalie Stewart.

Sarah Padden, now playing "The Clod," has accepted new sketch for next season.

Charles Grapewin and Anna Chance in "Jed's Vacation," a sequel to their "Poughkeepsie" playlet.

"The Dream Girl," with Tony Cornetta, and eight people (six girls in chorus). (Rush Jermon).

Gladys Clark and Henry Bergman in "Little Red Riding Hood," with special set.

Kate Condon (formerly with "Chu, Chin, Chow") single.

Felix Adler and Frances Ross, two-act.

Al Hawthorne and Will Lester reunited—1918 Jazz Revue.

Four Morok Sisters in an Iron Jaw act (Felix Patty; Coast).

Jeny and Gretchen O'Meara.

EMPEY'S NEW PLAY.

After a couple of seashore dates Wagenhals & Kemper will present the new play in which they will star Sergeant Arthur Guy Empey, in Washington, June 17. It is entitled "The Drums," written by George C. Hazelton. Rose Stahl has been engaged as leading support and Willis P. Sweatnam will probably have an important "danky" role.

JOE PLUNKETT'S PRODUCTION.

A mystery melodrama, on a large scale, is the proposition Joe Plunkett has undertaken for next season production. The production end will run over \$50,000.

Roland West and Richard Carlyle wrote the story.

A. E. A. MEETING MAY 27.

The recently nominated officers of the Actors' Equity Association will be elected at the annual meeting of the organization at the Hotel Astor May 27. The new members added to the Board of Directors will also be inducted into office at that time.

Nine former council members will remain in office, with three new members comprising women, making the first time since the Equity has had the feminine side represented.

There are 36 council members in all, each year bring the election of twelve, each member serving a three-year term.

DIVIDENDS IN LIBERTY BONDS.

When the Columbia Amusement Co. pays its annual dividend next month, payment of same will be made in Liberty Bonds.

The corporation subscribed to \$50,000 worth of the recent issue.

POP AT LEX?

"Pop" concerts are planned from the Lexington theatre by George W. Grundy, who has the house under lease. The final decision on the offering of the Boston idea—symphony concerts at popular prices—depends on whether an extension of the lease on the house can be obtained after June 1, about which time Grundy's 11-week tenancy expires.

At present a morality play called

"The Mystery of Life" is the attraction, but it is not expected to last the four weeks of its booking.

If the pop-concert scheme materializes, there will be daily musical entertainments.

"LOYALTY" CAST.

Baltimore, May 15.

Elliot, Comstock & Gest will give "Loyalty" its premiere here at Ford's Monday. The two principal roles will be handled by Phoebe Foster as "Love" and Byron Beasley as "Wealth."

The cast includes Eleanor Pendleton, May Hopkins, Lillian Wiggins Worth, Bessie Frewen, Jane Elliott, Dorothy Godfrey, Harde Deaube, Stella Hammerstein.

Also are Frank O'Connor, John Nicholson, Owen Meek and Lieutenant Gaston Glass, the latter reputed to be a French aviator, who is in this country on leave to recuperate. Before entering the service he was a French actor.

RENAMING NIXON—GLOBE.

Atlantic City, May 15.

The Shuberts when assuming control of the Nixon will call the house the Globe.

Roland Young May Be Starred.

Arthur Hopkins may star Roland Young next season, if Mr. Hopkins hits upon what he considers a suitable play.

Young came over here with the "Hindle Wakes" company, then appeared with the Washington Square Players.

BANQUETTING PRESS AGENT.

Chicago, May 15.

Newspapermen tendered a banquet this week at the Press Club to Charles Hertzman, press agent of "Leave It to Jane." Since his arrival here with the show, Hertzman has made an extremely favorable impression with the newspapermen.

On several occasions he was instrumental in handing out stories that were outside the pale of dramatic news. As a result the papers have reciprocated, and "Jane" has had a remarkable number of notices.

One of the best stunts Hertzman put over was a daily feature in the Examiner, conducted by Ann Orr, on "The Secrets of Make Up."

In these stories, which have been running for over two months, Miss Orr's picture and a reference to the show, has appeared in each installment.

FRENCH PLAYERS CLOSE SEASON.

The Theatre Du Vieux Colombier (formerly the Garrick) will enter on a second season of French plays next fall. The entire company will spend the summer on the estate of Otto Kahn at Morristown, N. J., there rehearsing their French offerings for the new season.

The house closed its regular season last week. On May 22 there will be presented for three days a play called "Starring Something," written by Mrs. Metcalf, the proceeds to be devoted to the Red Cross.

Burlesque Club's New Address.

The Burlesque Club on Monday signed a three-year lease on the parlor floor and the floor above at 125 West 47th street as its future club home. The club moves in around June 1.

CORT "TWO JUMPS" AHEAD.

John Cort returned from the west this week, the trip having been a secret one. His mission was to renew several leases in the Northwestern string which switched bookings lately to K. & E. Mr. Cort and Jules Murry (Shubert's) met in Omaha, but just what transpired between them has not come out. It is understood that Cort has a representative just "two jumps ahead" of the Shubert representative whose jaunt coastward had as its object the corralling of houses to fill the gap in the Shubert string.

Cort is to produce three new plays for next fall, two musical. George E. Stoddard is writing one, the music coming from Hugo Frey (who composed "Havanola"), and the second musical play is adapted from the Belgian original.

Mr. Cort will also star Josephine Victor in a drama by Max Marcin.

"Flo Flo" is expected to remain well into the summer at the Cort. Since Ruby Norton left the show her role of "Angelina Stokes" has been played by a number of others. Four weeks is the longer period for any successor to last. That record is held by Edna Morn, still with the production.

COBURN PLAYERS AT CAMPS.

The Coburn Players will open their summer season on the circuit of army cantonments June 3, when they will present Moliere's comedy "The Imaginary Invalid."

The cast will be the same that presented the piece in Chicago and Philadelphia last season.

The opening, at Camp Upton, will be followed by a tour of the Atlantic coast camps. If business warrants the season may be prolonged for a further tour to the cantonments further west.

REHEARSING "LIBERTY GUN."

The Shuberts have in rehearsal a new play called "The Liberty Gun" for try-out at the end of the month. The authors are R. M. Mackay and Victor Mapes. The cast includes Robert Edeson, Alma Tell, George Nash, Malcolm Duncan and Lyster Chambers. The premiere will be held in New Haven on May 30, the show then moving to Atlantic City.

Drew Play Coming to Broadway.

Boston, May 15.

"Keep Her Smiling," with Mr. & Mrs. Sydney Drew, will end its run here next week. The piece will be an early Broadway attraction for next season, slated to open at the Astor Aug. 19. It has been drawing around \$11,000, but last week the gross dropped to \$8,000.

The Drews expect to resume making film comedies for Metro between the closing date here and the Broadway opening.

"Wonder" Show Closes in 79th Week. The Shuberts' "Show of Wonders," with the Howard brothers featured, closes Saturday in Atlantic City, after 79 continuous weeks of playing.

Minneapolis Stock is Open.

Minneapolis, May 15.

The Gayety this week opened its summer burlesque season, Manager William Koenig securing "The French Models," with Chubby Drisdale and Frank Damsel.

Klaw Takes His Time.

Marc Klaw returned from the coast last week and made his first reappearance at his office in the New Amsterdam building Tuesday of the current week.

Jane Cowl Piece Titled.

A sign on the scaffolding in front of the lot where the new Selwyn theatre is being erected on West 42d street reads: "Selwyn theatre, opens in September with Jane Cowl in 'Information Please.'"



HUMES AND WINSLOW

Dick Humes and Max Winslow who did an act some years ago. (This photo was not taken in a shoe shining parlor.)

Mr. Humes is standing up; Winslow is seated, taking up the most room as usual and wearing the photographer's best suit. Since the picture happened, Mr. Winslow has had a hair cut, completely changing his looks.

Winslow is now coming east from the Coast where he went by virtue of a luxurious expense account. With the most awful voice and nerve in America he expects to reach New York about Decoration Day, watch a few ball games, after which he will leave for the Thousand Islands to spend his regular summer vacation, returning in time to catch a few more games before the season closes, then go south for his annual winter rest. Following that, with good luck, he will return to New York just in time to go out once more to the Coast.

OBITUARY

Marcus Mayer died May 8, at his home, Amityville, L. I., as the result of a hemorrhage of the brain. The deceased was 77 years of age. In association with the late Henry E. Abbey, Mr. Mayer was manager for Sarah Bernhardt, on her first tour of this country. He also managed Adeline Patti, Henry Irving, Edwin Booth and Mrs. Langtry when they made their initial visits to America. Among other prominent performers whom Mr. Mayer served as manager were Christine Nilsson and Fanny Davenport.

mate stars before he became a film artist some ten years ago, working principally with Paramount productions. He was born 72 years ago and has been on the stage for 64 years.

Edwin N. Winchester (Winchester and Claire) died May 10 at the City Hospital, St. Joseph, Mo., after one day's illness. Josephine Claire returned with the remains to Mr. Winchester's home, 268 Cortland avenue, Syracuse, N. Y., where burial services were held.

Mrs. Mary A. Ott, the mother of ten children, five of whom are well known in the theatrical world, Phil Ott, Matthew Ott, Bob Ott, the late Joseph A. Ott, the late Theresa Vaughn (wife of the late William A. Mestayer), died May 9 in Everett, Mass., at the age of 73.

The father of Stewart Jackson (Jackson and Wall), died at his home in Clinton, Ont., Can., May 7. Death was due to a complication of diseases.

IN MEMORIAM

MRS. MARY OTT

Died in Everett, Mass., May 9th

MOTHER

Of Matthew Ott, Phil Ott, Bob Ott, and the late Theresa Vaughn, Joe Ott.

Edward Schwordt, father of Fred R. Stanton, died of apoplexy in Newark, N. J., May 6, at the age of 73.

The father and mother of Lew Culins, manager of the Casino, Dallas, Ore., died last week.

The father of Zora and Lura Lawrence died March 16, last, at his home in Sandborn, Ind.

IN THE SERVICE.

(Continued from page 8.)

Artists appearing at the base hospital entertainments provided through Jack Shea now leave his office each Friday at 5 p. m.

Maurice Sharr, Eddie Allen, Fred Parmelee (Virginia Hotel, Columbus, O.) ordered to report May 14, Fort Thomas, Ky.

Ernest Braunstein, with Co. C, 327 B. N., Camp Colt, Gettysburg, Pa. Mr. Braunstein is the husband of Nellie Jordan (Jordan Sisters).

Billy Campbell, office boy W. V. M. A., Chicago, enlisted as seaman, Great Lakes Naval Training Station.

W. Wesley Bald, formerly manager of "Jolly Tars" company, has enlisted with the American Tank Corps.

Frank Hughes has been rejected by the military medical staff because of defective vision.

Morton Weil, author of several tabloid shows, has enlisted in the Naval Reserve Corps.

George W. Scott, of Scott and Markee, will enter the Philadelphia School of Navigation May 20.

Frank Moore, of Moore and Sterling, was called to the service last week, and is stationed at Camp Meade.

Oswald C. Barrows, formerly with Arcraft, with Supply Co. 314, Camp Johnston, Jacksonville, Fla.

Harry Peas (Peas and Ques), called, but given an extension to play out contracted time.

Ernest Dupille (monologist), a yeco-

man in the Navy, has been detailed to recruiting duty in Philadelphia.

Theo Karle (Johnson), operatic tenor of Seattle, accepted and will be called after undergoing a minor operation.

J. J. Ryan (Sound Amusement Co., Seattle), ordered to report Engineers' Corp., Fort Leavenworth, Kans.

Paul Dempsey, now a sergeant, is at the Ordnance School, Camp Hancock, Augusta, Ga.

Joe Laurie (Laurie and Bronson) accepted. Team playing, awaiting call to report.

Irving Yates (Earl & Yates, agents) enlisted in the navy and will report this week.

H. D. Taylor (Bean and Hamilton) has been promoted to 1st Sergt. He is stationed at Paris Island, S. C.

Sidney and Leo Schallman, Chicago vaudeville agents, ordered to report to Camp Grant, at Rockford, Ill.

I. Halperin (VARIETY-Chicago) ordered to report at Camp Grant, Ill., May 27.

Tommy Overholt, at the Base Hospital, Ft. McHenry, Md., promoted to corporal.

Elwood Schottler (Schottler and La Point) Naval Training Sta., Pelham, New York.

William Lemaire (Lemaire and Gallagher), ordered to report at New York.

One of the acrobats in the Wheeler Trio ordered to report in Chicago. The Wheelers will continue as a two-act.

Harry Anger (Harry Anger and King Sisters) reported at Columbus Barracks, O., May 13.

Joe Longfeather is now a marine machinist, stationed at the Potrero works of the Union Iron Co.

Theodore Sistare, chief usher at Loew's 7th Ave., New York, ordered to report at Fort Slocum, N. Y.

Oliver Knight ("Peck's Bad Boy"), Base Hospital Annex, Ward 70, Camp Lee, Va.

Harry B. Schieber ("A Romance of the Underworld"), Co. L., 308th Inf., A. E. F.

James F. Zloyovsky ("Show Girls' Revue") 264th Aero Squad, U. S. Aero Service, London, England.

Duncan Pilon has joined the Royal Flying Corps at Toronto. He was treasurer of the Orpheum, Montreal.

Jerry Jarnagan, pianist with Nonette, ordered to report. Dave Joachim will replace him with Nonette's act.

W. Paul Niemeyer, with 32nd Co., 166th Depot Brigade, Camp Lewis, Wash.

Burt Hall ("Maytime") in the Royal Flying Corps at Long Branch, Ont.

Howard Peltier (Mack and Lane) ordered to report at Camp Custer, Mich.

Harry Weiss (VARIETY) enlisted in the Navy, subject to call.

Bert Gordon (the comedian of Bert and Harry Gordon), ordered to report.

Frank M. Welch (Welch and Long), Fort Slocum, N. Y.

Frank Morgan Raup, Camp Lee, Petersburg, Va.

P. M. Weller is with the 503d Aero Squadron, Morrison, Va.

Davis Quixano has enlisted in the navy.

Omer Hebert is with the band, 326th Field Artillery, Ft. Taylor, Ky.

Gene Aubrey ("Maytime") enlisted in the Royal Flying Corps.

Theodore A. Wilde ("Oh That Melody"), with 326th Inf. Corps, A. E. F.

Jack Daly (Daly and Berlew), accepted.

John W. Maurston, Madison Barracks, Sacketts Harbor, N. Y.

Ed Hanlon, cyclist, reported to Ft. Slocum, N. Y.

Albert B. Plough (Corpl.) has been transferred to Camp Humphries, Va.

Robert Blattner (Select Films), at Camp Upton, L. I.

T. P. Sigourney, James St. Barracks, Hamilton, Ont., Canada.

Tom Lightfoot ("The Corner Store"), ordered to report at Dallas, Tex.

Vernon L. McReavy, Base Hospital Dispatch Dept., Camp Jackson, S. C.

Sam Redford (Sam Goldring), accepted.

Harry Losh (Lyon and Losh)

ordered to report at Camp Fremont. Willie Ritchie, the pugilist, rejected, physical disability.

Robert Bentley ("The Very Idea"), reported to Camp Upton last week.

Howard Greene (Diamond Film Co.) accepted.

Ellsworth Striker, of the Bornhaupt office, ordered to Fort Slocum, N. Y.

Harry Puck has enlisted in the navy.

SHOWS IN NEW YORK.

"A Cure for Curables" 39th St. (12th week).

"A Doll's House" Plymouth (3d week).

"Business Before Pleasure" Eltinge (37th week).

"Belinda" Empire (2d week).

"Eyes of Youth" Elliott (38th week).

"Fancy Free" Astor (6th week).

"French Players, Theatre de Vieux Colomblor (25th week).

"Flo-Flo" Cort (22d week).

"Going Up" Liberty (21st week).

"Greenwich Village Players (27th week).

"Jack o' Lanterns" Globe (31st week).

"Kiss Me" Cohan (2d week).

"Lombard, Ltd." Morosco (33d week).

"Marriage of Convenience" Henry Miller (3d week).

"Maytime" Broadhurst (28th week).

"Man Who Stayed at Home" 48th St. (7th week).

"Nancy Lee" Hudson (6th week).

"Oh, Lady, Lady" P. Incess (15th week).

"Pierrot Bedroom and Bath" Republic (21st week).

"Polly with a Pant" Belasco (37th wk.).

"Pair of Petticoats" Bijou (9th week).

"Rainbow Girl" Amsterdam (7th week).

"Seventeen" Booth (17th week).

"Seven Days' Leave" Park (15th week).

"Shindad" Winter Garden (13th week).

"Tiger Rose" Lyceum (33d week).

"Tailor-Made Man" Cohan & Harris (38th week).

"The Little Teacher" Playhouse (15th week).

"The Copperhead" Shubert (13th week).

"Washington Square Players, Comedy (29th week).

AT THE STAGE DOOR.

By ELLIOTT C. MITCHELL.

(Kelt's, Philadelphia.)

I'm willing to dwell for a space of time
By the side of the old Stage Door,
To handle the mail and the telegrams
And the packages galore;
If once in a while, with a kindly touch,
Or a word that just rings true,
I can brighten a bit or lighten a bit,
The lives that are passing through.

They're a wonderful throng, these guests of mine,
With hearts that are generous and true,
Some with their smiles and some with their tears,
But each with their work to do!
And they do it well, and they do their best,
No matter the toll it takes,
And I've seen them labor to make you laugh
While their own heart nearly breaks!

Now the bunch of mail and the telegrams,
If you knew all they meant in their lives,
When you're watching some lassie that seems
"A bit off."
You'd pray that "her letter" arrives.
Sometimes it has followed her over the States,
But just as she lands—gone again!
And until she receives it and learns all it holds,
She must work on and hide her heart's pain.

Sometimes it's from "him" and he's gone
"Over there."
While she's left here to sing and to dance;
You watch her, applaud her and laugh at her work,
But her real smiles are "Somewhere in France!"
Sometimes it is one from the "old folks at home."
And "the Mother" is not a bit spy;
So, when it fails to arrive as it should,
Why she just aches to have a good cry.

But it's time to "go on" and "your turn to laugh."
So to make you, she works with a will,
And so do all the rest of the folks,
Whether tidings are good—or of ill.
I know that some people would sneer at our job,
And call it an old fellow's berth,
But I tell you, we're nearer the big heart of life
Than lots of the great ones of earth!

Sometimes comes a chap who is clever and bright,
With a wonderful future ahead,
But stumbling a bit on the "regular path"
Toward the one which is strewn with hopes dead;
Then just the right word, with a grip of the hand,
And spoken in just the right place,
May steady a fellow and bring him to think
And start him afire in the race.

So I'm quite content to dwell for a time
By the side of the old Stage Door,
To handle the mail and the telegrams
And packages galore;
If once in a while, with a kindly touch,
Or a word that just rings true,
I can brighten a bit, or lighten a bit,
The lives that are passing through.

To BERT LEVY, Sr.

In memory of his son,
killed April 28th, 1918,
in the defense of his country.

By HARRY BREEN

Bert, like the best of them;
He heard the call.
There, with the rest of them,
Now lies your all.
You would not hold him back;
He would not stay.
I'll bet you whistled
As he marched away.

I've heard you whistle, Bert,
All through the years;
We've known each other—
And now, through your tears,
Keep up the whistle, Bert;
His will be done.
Would God have given
To me such a son.

Wouldn't I whistle, Bert,
Proudly and loud;
You have a sorrow
Unknown to the crowd.
Isn't there a feeling, Bert,
Deep in your heart?
Son of a Mountebank,
He played his part.

Be just as brave as him;
He was a man.
Whistle while painting, Bert,
As well you can.
All the masters of art
To the world never gave
A picture to equal
Your boy in his grave.

Abraham I. Shapiro, until recently Goldwyn branch manager at Detroit, died May 12. He resigned two months ago to enter the army, but was rejected on the grounds of poor health. After spending several weeks in New York with his family he went to Denver to enter a sanitarium and on arriving there collapsed at the station. The body will be brought to New York for burial.

IN MEMORY

of

FRANK BARRY

Died May 19th, 1917

May His Soul Rest in Peace and
Happiness is the Wish of

Emily, Clara and Lydia
BARRY

Russell Bassett died April 8 at his home in New York City of heart disease. An actor for many years he was associated with many prominent legiti-

NEW ACTS THIS WEEK

Josephine Victor and Co. (4).

"Maid of France."

23 Mins.; Full Stage (Special Set).

Palace.

"Maid of France," by Harold Brighouse, originally produced at the Greenwich Village, is a fanciful affair, spiritually uplifting for those who understand it, but too "high brow" for general vaudeville assimilation. Knowledge of English and French history, together with the life of Joan of Arc, more or less familiarity with the French language and coster slang expressions, are essential to a proper appreciation of this gem of erudition. When the statue of Joan comes to life and speaks and having been born in what sounds like "Do, Ray, Me," you are supposed to know that she (or it) means "Domremy," a small village in the Vosges. A few lines of explanation on the program might enlighten those of us. Or why not announce-ment before the curtain by one of the artists. It is Christmas Eve. The scene is in the churchyard of a French town, where stands a statue of Joan of Arc. A poilu is gazing at it in fanatical admiration. Enter a flower girl and it develops that the French soldier believes in the fable that miracles occur at the stroke of midnight on Christmas Eve. "I want to hear the blessed voice of our Maid." You know then that the statue will "come to life" and speak. An English Lieutenant enters and places a wreath over the sword of the statue and asks forgiveness for what his country did to Joan. Then there is comedy chatter by an English coster Tommy and an American soldier in converse with the poilu. Coster and poilu sleep at foot of statue, organ plays off and statue comes to life, speaks: "The wreath is here. I saw him come and place it. Why should the English bring a wreath to me? I am Jeanne D'Arc." Recites the historical events in connection with her career, scorning the wreath. Coster stops her. She continues: "Why are the English here in France? Why do I see so many of them?" Upbraids poilu for consorting with the English. "They fraternize. I see them walking arm in arm? When you have shown me why I should accept an English wreath, I will." Poilu pleads with her, explaining the Germans came to Domremy, also his birthplace, and that the English came and fought with the French for France and liberty. She places wreath upon her head. "The English wreath is in the right place. I will wear it forever. Give me your hand, you English soldier, and yours, soldier of France. Jenne lives on. Her spirit lives as it did 500 years ago. Fight for France and Belgium until the invader pays the price of treachery. Vive L'Egalite!" Lieutenant returns and wakes the soldiers up. Tableaux as the orchestra plays the Marseillaise. The whole thing artistically presented, and admirably acted by every member of the organization. *Julio.*

Williams and Bernie.
Acrobatic.

8 Mins.; Full Stage.

5th Ave.

Williams and Bernie, on the bounding mat, rings and trapeze, do a conventional turn of that sort, somewhat aided through laughs secured by the comedian, who is strong of arm. He affords amusement through tricks of leaping from the mat to one of the supports for the aerial apparatus and descending with hand holds. The final trick has some comedy, with the straight man swinging wide on the rings as the comedian passes often in front, narrowly missing a hit. That also has been done before. Whether Williams and Bernie is the name this team has always used is not known. They can take the opening spot on bills up to the small big time. *Sime.*

The Spanish Dancers (20).

Spanish Singing and Dancing.

39 Mins.; Full Stage (Special Settings).

Palace.

If the reception accorded the Spanish Dancers from "The Land of Joy" at the Palace Monday night is any criterion, that organization has scored one of the most sensational hits in the history of vaudeville. Either the audience en masse had seen them before and liked them or felt they were great artists, for they began to applaud the moment their number was flashed. Each individual artist received a big reception on his or her entrance. There was a smattering of Spaniards present but these alone could not possibly have made so much noise. The company offered some 15 numbers, including a few vocal selections, but consisting principally of their own style of dancing, certainly a novelty for vaudeville and contributes a most pretentious offering in that field. The scenery, costumes and wildly gyrational stepping, mostly with castenets, culminated in a sensational demonstration of approval. Judged by our standards, the stage management is crude and amateurish, there being no attempt at present-day entrances and exits. The act should prove a big draw in the vaudeville houses and in the more important towns could be held over a second week. *Julio.*

Dolly Hackett and Milt Francis.

Talk and Songs.

13 Mins.; One.

5th Avenue.

The last time Dolly Hackett appeared in vaudeville as a part of a two-act it was with Billy Morrissey (Morrissey and Hackett). Now Milt Francis is her male partner. They sing and talk, with their last double number done in the Brice and King style of putting over a ballad, getting them the most. Up to that time they had hardly gotten anything in the way of approval. Their talk ran wild, excepting for a couple of remarks about the Draft addressed by Miss Hackett to Mr. Francis. They did one song seated on the stage, which, if that idea was good enough to be taken from Laurie and Bronson by Nora Bayes and Irving Fisher, this new act could not be blamed for appreciating it also. Bill Morrissey is quite a stage kidder, an ad lib comedian who is funny. Just how much help Mr. Morrissey was to Morrissey and Hackett will be appreciated when Hackett and Francis are seen. Miss Hackett still retains her poster face and cutesy voice, but doesn't do much otherwise, and Mr. Francis doesn't appear strong enough to fill in the gaps. If Miss Hackett's looks can send the turn along the big time, it's going to work, but if that should be a chance, then better material in talk and songs should be secured. *Sime.*

Pesci Duo.

Songs and Music.

10 Mins.; One.

American Roof.

Man and woman offering a musical and singing turn suitable for an early spot in the smaller houses. Opening the show on the Roof was undoubtedly discouraging, but they nevertheless managed to pull through well enough to start the evening in the right direction. Both open in Italian costume, the woman singing to the accompaniment of the man, who handles a harp in passable fashion. Solos follow, with the woman attempting to inspire herself and audience with a ragy motion seemingly unfit to her build. She made a change of costume, while the man continued throughout with an ordinary make-up that could be improved upon. The cap could be discarded. *Mark.*

Henry Clive and Miss "D."

Songs and Talk.

15 Mins.; One.

5th Avenue.

Henry Clive has rewritten his old talking magical turn for himself and a woman. Now he talks mostly with magic merely suggested for an entrance. Miss "D," his present partner, sings a couple of times and is also a part of the plot in the act. She says she has a check for \$50,000 which Clive will receive if he can play the piano. She dearly loves music. Clive can't play the piano, but there's a piano on the stage, also another just next to it, separated by the curtain-drop. Clive calls for a stage hand. One of the Mutt and Jeff variety, probably carried with the turn, appears. He can play and will. Goes behind the curtain and seats himself at a piano. The cue for the man behind the curtain is "Hurrah." Clive gives the cue as Miss "D" starts to sing and there is a piano accompaniment. This passes off nicely and the young woman hands Clive the check, who involuntarily yells "Hurrah" upon receiving it, when the music starts once more, with the woman grabbing the check, tearing it up. There was some slight hitch Tuesday evening for the finale which failed to work properly, but that mattered little. Just now Clive, who is smooth of work in a way, but seems to have lost his assurance of old, needs to rearrange the turn somewhat. It looks ragged from the front, in its running. Maybe it's Clive fault, perhaps the woman, who merely sings, adding nothing else excepting a costume. Clive could frame up a better turn. He has two good bits that should be sufficient for any act to stand out. Besides the piano doubling, which is one, Clive has a pair of prop arms, which extends while he is speaking until they nearly touch the ground. With these he does a bit of grotesque classical dance, using his arms in the Egyptian fashion. It could be made very funny. But the remainder of the matter in the act, which is mostly talk, spoils the general count. *Sime.*

Arthur Perkoff and Ethel Gray.
Singing, Talking and Musical.

18 Mins.; One.

American Roof.

Arthur Perkoff, formerly Dyer and Perkoff, and Ethel Gray, of the Musical Hodges, comprise this combination. The former Dyer and Perkoff specialty has been retained intact, with perhaps a change here and there of a "gag" that seemingly has its effect for the worst. Perkoff is a boob comic, and possesses the faculty of gaining a laugh, besides knowing how to work his points. Unfortunately, he has a number of questionable "gags" which should be deleted. When working alone Perkoff showed his wares exceptionally well. The woman lacks animation, not having the slightest idea in handling lines, and besides fails to attract in her opening walking suit. Later she changes to evening gown when playing upon the brass. Continuous work should secure for her a proper knowledge of "feeding," and a complete rearrangement of the talk should aid them in securing a standing amongst the similar turns in the smaller houses.

Alton and Allen.

Songs and Dances.

10 Mins.; One.

Riverside.

Hoofers. Act patterned after style perhaps best depicted by Doyle and Dixon et al. Of slender build, wearing silk toppers and evening clothes Lee Alton and Cecil Allen saunter on and open their turn with a conversation song, with a double dancing finish to its musical strains that immediately established the boys as dancers. Individually and doubly the Alton and Allen turn classifies excellently on the dancing thing, the boys having a series of lower pedal maneuvers, turns, kicks and pats which shows practice. *Mark.*

Lucie Le Coste and Co. (3).

"Shadows" (Playlet).

11 Mins.; Full Stage.

23d Street.

Lucie Le Coste is a Frenchwoman, over here for some years. A slight accent only accompanies her speech. She has started writing a series of five sketches dealing with various phases of the war. "Shadows," in which she makes her bow to vaudeville, is the second, and deals with Teuton propaganda and German spy menace in America. "Shadows" has possibilities and were it presented with a stronger cast better results are sure to be attained. With the present line-up, however, it can just about suffice for the smaller time. The episode opens with the return from France of Nan, the wife of a supposed artist. She has been driving an ambulance at the front and a shell-splinter wound had sent her back to America. She explains her mother died of grief when two brothers were lost. Her husband, whose nickname was "Shadows," enters to find his wife garbed in the neat sky blue of the French army, pinning enlistment posters on the wall. Their greeting after a two years' separation was hardly a warm one and when he removes the posters there is a situation caused at which audiences might take offence. Wife exits to change to feminine apparel and a German spy enters. Husband has just completed some pictures for the spy, the drawings seemingly being Manhattan scenes, but when held to the light, German emblems come to sight. These, too, are alluded to as shadows. Wife enters and finds that her husband has made the drawings for \$3,000. She protests, but the check is passed and the spy starts off with his propaganda matter. Then the husband touches a button, which sends an electric current through the door knob and cries out that it had taken six months to catch the spy and that Uncle Sam would be his host from now on. The playlet is not expertly written for vaudeville. A good deal of changing is necessary if "Shadows" is ever to reach the better houses. *Ibee.*

Mr. and Mrs. Norman Phillips.
"The Bluff" (Comedy).

18 Mins.; Three (Special Exterior).

81st Street.

Mr. and Mrs. Norman Phillips as the players may be better than "The Bluff," which is mediocre. A third player does an old man role. His daughter has come from a seminary and thinks the home town too dead. Dad promises to take her to Atlantic City. He frames with a youth to impersonate the son of a millionaire New Yorker and introduces him to daughter. She hears the "frame" and so kides the youth. It turns out he is really the millionaire's son and the girl knew that, too. Exit to get married. One of Phillips' juvenile stunts is scratching his head with the middle finger of one hand; done before. But the Phillipses are young, which is an asset in small houses as anywhere else, besides the setting is neat. Their next try no doubt will be better. *Ibee.*

Harris and Morey.

Songs and Music.

14 Mins.; One.

81st Street.

The team, formerly of the three-act, has been playing east for some time. The boys enter with bass and guitar, accompanying themselves to a medley of several numbers. With one at the piano, three more song numbers follow, each one vocalizing alternately. For a finish they uncover ukeleles and offer "Hesitation Blues," which took them off nicely. The billing is "the boys in the blues," which may indicate that their routine previously held more of that class of songs. The turn is safe for any pop bill and an early spot higher up. *Ibee.*

(Continued on page 23.)

COLUMBIA'S SUMMER SHOW.

The advent of Hurlig & Seamon's "Hello America" into the Columbia Monday as the burlesque show for the summer run, which means that the attraction was the prize performance of the Columbia Wheel the past season, brought with it one unquestioned credit mark—that it is the best dressed show burlesque has ever had.

The costuming is in gorgeous profusion for burlesque. Choristers and the women principals seem to be forever changing their clothes when not on the stage. The chorus works particularly hard, on and off, for they are kept in action when in view, and when not in sight it is easily seen they had no spare time in the dressing room while rushing into the next "change." Some of the changes are remarkably rapid, and not of the "strip" sort, although one of the latter does develop in the patriotic finale of the first act.

This finale is the star bit of the performance. It has a couple of ideas that Broadway producers will regret not having thought of. There is an anti-climax, when the girls in sets of three enter, representing the several allied nations, the finale going to a big finish with a squad of girls moving about machine guns, these finally grouping themselves toward the footlights, with big canons aimed into the centre of the formation. The cannon is fired and from it flies an American flag carried by a wire up and to the centre of the auditorium's roof for the grand finale.

There is a chorus of girls of 24 or more, which, with eight chorus boys, the latter mostly helping, form a heavy singing ensemble greatly furthering the prize number. The best number, however, for the audience is "Follow Me," led by Arthur Conrad, near the closing of the evening, with the song turned into a regulation burlesque "chorus number" holding some good work and one chorister who handles enough talk and business to make herself stand out.

Two or three of the dressmaking schemes must excite the envy of the \$2 producers of musical shows. In the "I Want a Military Man" number (a very good song by the way) the costuming plan is extreme and extravagant, also in "The Broadway Rag," a number led by Primrose Semon, the show's soubrette, and taking in Shaw and Lee as special dancers who didn't do much as this juncture, either through having to hold themselves in for Miss Semon's benefit or because they didn't fit in the number. The military song was led by Kitty Glasco, who has something of a voice, which may be said likewise of Ina Hayward, a song singer of several numbers. Miss Hayward wore one costume that started the house murmuring. It was the transparent sort of light effect that has been used at the Century, also in Ziegfeld's "Frotch," but Miss Hayward added to it through a glittering tunic and carrying a glittering baton. In this outfit Miss Hayward sang "Waiting." The house called her back a couple of times just to see the picture.

The show features Lewis and Dody, besides Miss Semon. Both the comedians are named Sam, Lewis doing Hebrew in the first part, and Dody Italian. Later they play in blackface and become the ends of a minstrel first part, with the others in whiteface, the show ending when Lewis and Dody, having hastily washed up, do the ventriloquist bit, then walk off the stage into the orchestra. Stopped by a question who they are going, they answer the show is over, what's the use of hanging around, when the company goes into the ensemble number of the finale. It's a fine and novel getaway, closing the performance so abruptly the house finds itself fully seated at the finish.

Lewis and Dody have the Felix Adler ventriloquist, but so many others have copied it that the piece of business seems common property. Dody is the ventriloquist and Lewis the "dummy." They handle it for many laughs, and the couple throughout the evening appears to have little trouble in eling out comedy for the laughter of the audience. Some of their business, which is their own, is quite funny. Each can take care of the characters they play, with Dody holding up in both white and blackface, while Lewis is superior as the Hebrew comic. They also have a song specialty that brings many recalls, while it should not be forgotten that they have been able to rewrite the "Polar Bear" gag for a laugh, not so long after Lewis says a dollar used to go farther than it does now.

The several scenes in the two acts are nicely set, making a bright background for the company. Monday night Miss Hayward received a floral piece passed over the footlights that required two men to carry down the aisle while three men had to drag it across. Miss Hayward received it while singing "Mamma's Going to Kiss You," and "Tears," her number and one of the best songs of the evening.

The second part did not seem to run with the speed of the first. But it was a pretty big first part to follow, with that finale. There were plenty of songs, but the better ones came easily, and that failed to help the latter half along. Miss Semon had some numbers in which she dances, but looks her best as the male interlocutor of the minstrel first part. Frank L. Wakefield is the straight man—with iron grey hair.

Mr. Conrad is concerned with the executive department, also as the stager. He did very well in both his departments. Shaw and Leo did their share in the quality of the applause, and Gallerini and Son, with their accordions, made good in "one" as an extra attraction to cover up a wait.

"Hello America" is a first class high grade burlesque show. Some people are going to term it the best burlesque has held. The burlesque lay public can not help but like the performance after some of the other shows on

the wheel, and it should do business at the Columbia for the summer run on appearance alone.

Some one might slip a bouquet to Hurlig & Seamon for the investment they have made and the production they have turned out. The burlesque managers who would have done the same thing with the opportunity are not so very many; in fact, they are very few, perhaps only Hurlig & Seamon. *Sime.*

PALACE.

While there are only eight acts on the program at the Palace this week several of them are of more than the ordinary length, and what the bill lacks in quantity is more than made up in quality. After the Pathe weekly the vaudeville started off with "A Wedding Day In Dogland," produced by E. Merlan, who has contributed a number of effective canine turns. This was a good flash for the opener, and as a result the turn of William Ebs in second place looked small by comparison. He is a young man who does a commonplace bit of ventriloquism, and then lifts a dwarf or child out of a suit case, which he utilizes as a dummy, exposing the deception at the finish to the delight of the gallery.

John B. Hymer has incorporated some new patter in "Tom Walker in Dixie." His fantasia comedy is a clever take-off on a classic drama and ends with a splendid bit of ventriloquism, and then lifts a dwarf or child out of a suit case, which he utilizes as a dummy, exposing the deception at the finish to the delight of the gallery.

Following Miss Brice came "Maid of France"

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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)
HEARST CIRCUIT (Walter F. Keefe)	SHEFA CIRCUIT (Shefa A. Shefa)	B. S. MOSS CIRCUIT (B. S. Moss)
MILES CIRCUIT (Walter F. Keefe)	FEIBER-SHEA CIRCUIT (Richard Kearney)	GUS SUN CIRCUIT (Gus Sun)
FINN-HEIMAN CIRCUIT (Sam Kahl)	ALOZ CIRCUIT (J. H. Aloz)	MICHIGAN VAUD. CIRCUIT (W. S. Butterfield)

(New Acts), then intermission. The Spanish Dancers (New Acts). After Rockwell and Wood got over a number of people walking out before they began they had the remainder laughing themselves "sick." Maria Lo, posing act, closed. *Jolo.*

RIVERSIDE.

Judging from the size of the audience Monday night and the tardiness with which the patrons filed in looked as if the show business at the 90th Street theatre has gone all to pieces. The program states the show starts at 8 o'clock, yet at five minutes past that hour there were less than 100 persons downstairs. It was 8:20 before the curtain rang up, with Dupree and Dupree opening the act.

This cycling act has some risky stunts, with the woman flaking broken bones by riding astride the man's neck as he wheels about on a unicycle. Act well staged, with the woman taking a spill or two Monday that helped the average later when they completed their routine. Alton and Allen (New Acts) did nicely, while Walter De Leon and Mary Davies showed progressiveness and up-to-dateness with their artistic little turn in which Miss Davies wears some new and nifty wardrobe.

Aveling and Lloyd never went better in their lives at this house than they did Monday, with the "southern gemmen" putting their stuff over most effectively. Trixie Friganza and Co. followed. Miss Friganza may be getting onward in years and adding flesh in the going, but just the same she stands right up to the plate in vaudeville and bange over the merriest bit of her "two a day" career. That finish with Miss Friganza, the hoop skirt and the travestied dance with Max Welby is the funniest thing the comedienne has ever done on the stage.

After intermission came Edna Auk, and following Miss Trixie's cleanup with feminine buffery and clowning that were irresistible. Miss Auk, who also relies on all the tricks in the carpetbag of mimicry, facial contortions, and caricaturing types of the female specie of the slangy and uncouth environment, had pretty rough sledding at first. She worked right along, stuck to her stage knitting, and won out nicely. For the closing period and which also took up all the time of the second part the Gus Edwards song revue was assigned, and held everybody in for the big act. *Mark.*

COLONIAL.

One of the best arranged programs of the season, but business dropped away off Monday night, the gathering running short a half house, and Monday is generally considered as

"paper" night at this house.

Ray Samuels was out of the list, having been moved to the Royal, her place taken by Bert Melrose, delegated to close the show.

The headliner is Nan Halperin, with her smartly arranged song cycle. She is a popular favorite, for the house greeted her with a welcoming reception, and at the conclusion of each number handed her applause aplenty. She carried away top honors easily, her closest contending being Bert Kenney with his novelty "Nobody" monolog. Kenney handed the Colonial crowd a genuine surprise and might have continued indefinitely with his "Hesitation" verses. His style of delivery is unique in this number, giving plenty of "catch lines" without repeating title sentences.

The Four Boles opened with a few prelude, with the second spot held by the Brown Sisters, accordionists. Both are rather cute and have a sensibly constructed repertoire, featuring various medleys. One of the girls is a good kicker, dancing and playing simultaneously. In the second position they can go along safely in any company.

Clark and Hartman, with a new "Hamilton," scored a continuous laugh through Clark's efforts alone, the girl lacking many of the qualifications of her predecessors. Clark cued her audibly several times, and while she pulled through safely it was apparent she needs experience. And the other playing a waiter might stand erect when not speaking. He seemed to enjoy Clark as much as did the audience.

One of the surprises was Seabury and Shaw in dances with a rather pretentious setting to dress off their efforts. This couple could qualify nicely for production work. The man's high kicking is as good as any shown by the modern groups of female kickers, and his eccentric stepping is of a high grade. The girl is pretty nimble and graceful, but her short under limbs takes away from the effect of her good work. They went through to a safe hit.

Whipple and Huston have a classic in their

23D STREET.

A good first-half show this week, because of the presence of big-time turns or acts of that calibre which came in a group, starting with the No. 4 spot. The latter position was filled to a nicety by the Sig Franz Troupe, who aroused the house with cycling absurdities and dished out a real laugh with the rolling bed finish—and its "trailer." The neatness of the shapely girl in the troupe is accentuated by the grotesque men comics.

Friscos, the xylophone player, carried off the bill's honors without contest in sixth spot. Friscos appears to have little trouble in rounding out heavy acts, whether on big bills or small, and Tuesday evening, when a rather good house was in, there was no exception.

Claude and Marion Cleveland, as amusing as ever, followed in next-to-closing spot, delivering a comedy punch. The turn remains practically the same as before, but the "selling" ability of Marion makes the routine refreshing. About as usual, with and scoring value were Kane and Leonard, on fifth. Kane and Leonard make an excellent successor to Herman (formerly teamed with Kane). His infectious laughter, interspersing the "burbon dialog," tickled the house. Topping their talk off with the wavering dance took them off to good returns.

Wheeler Trio closed the show very well, the man's brief, but excellent, acrobatics drawing full attention. Will Dockray fared fairly on third. His talk is delivered well enough, but is in need of repairs. Lucile Le Conte & Co., in "Shadows," was second (New Acts). Neville and Mar (New Acts) opened. *Ibes.*

81ST STREET.

Four of the five acts for the first half under New Acts. A feature picture split the show as usual, the film being "The Blue Bird." A fair house was out Monday night, the front being well dressed, but marked a gap visible between the two priced sections on the lower floor.

Charles Henry's Pets opened the vaudeville portion of the more than three-hour show, the act getting something through what looked like a trick in posing (New Acts). John Regay and the Lorraine Sisters (New Acts) followed. Just previous to the picture Mr. and Mrs. Norman Phillips offered a playlet called "The Bluff" (New Acts).

After the long picture interval, Harris and Morey entertained with songs, accompanying themselves (New Acts), the boys going over well. The final act supplied the only scoring akin to a bit, the Amorin Sisters, billed as "The French House," which was a real "versatile routine consisting of songs, dances, trapeze, and a flash of ground acrobatics here and there. No number of costume changes take the girls on and off a lot, but it didn't seem to hurt any, and the returns easily shaded any other for the evening. *Ibes.*

JEFFERSON.

Individually the turns the first half failed to make any decided impression, although the show on the whole apparently satisfied the rather light attendance. The opening was attested by Seabury and Shaw, and Jolo (colored). "No. 2," concluding their specialty with a burst of speed in acrobatic dancing and tumbling that ensured them a standing for the others to shoot at. Immediately after opening, the man does a bit by himself that is entirely too long, handling a number with an unlimited number of choruses and bringing into action mugging. The sort that will prove acceptable to the smaller houses only. Their dancing is immense, with considerable floor tumbling thrown in, but sections of the routine could stand revision.

Miloy, Keough and Co., presenting a sketch with a political atmosphere, carried through nicely; were helped by a number of original slang phrases perfectly placed, but the rest of the theme has been heard before, perhaps in a somewhat different form, but its success appears to rely mainly upon the two men, who do unusually well. They are assisted by a woman. A weekly pictorial intervened, followed by the Bolker Bros., who did not linger long with their musical offerings. About three numbers on the baritone were the extent of their stay, after which they departed in a rather solemn atmosphere.

Josephine Davis secured a standing from her opening comedy patriotic number, thereafter holding up well enough to close the applause winner for the early section. "The Beach at Waikiki" seems a hurried combination of former Hawaiian offerings, the regulation turn that has passed out. The hangings also show wear and the skit doesn't look promising.

Leipzig held attention next to closing with card tricks, having difficulty in convincing one of the men from the audience who for a while looked as though he was going to cause some trouble. Leipzig, however, with all the fuss he caused, was not annoyed. He was accorded an unusual score. Bob Tip and Co. were in closing spot, opening in "one" and going to full stage for their bar work.

FIFTH AVENUE.

A slow-moving show the first half deadened the latter end of the bill, with a couple of two-acts in the centre of it doing the most damage. The attendance looked good enough considering the universal drop in business of the past weeks.

The hit of the show was Jean Adair in her auto and "Jim" sketch. Miss Adair as the mother seems to fit in just exactly right in the present times with the note of comedy and touch of sadness in the playlet. The house really liked the Adair turn, but didn't know whether to laugh or cry when Mother and Jim fell into each other's arms. There had been too much deceit and comedy previously. (Continued on page 22.)

BILLS NEXT WEEK (MAY 20)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)

Agencies booking the houses are noted by single name or initials, such as "Orpheum Circuit," "B. O.," "United Booking Office," "W. M. A. Western Vaudeville Managers' Association (Chicago)," "P. F.," "Pantages Circuit," "Loew," "Marcus Loew Circuit," "Barker," "Indiscrete Circuit," "Theatrical W. V. M. A.," "Sun," "Sun Circuit," "A. E.," "Ackerman & Harris (San Francisco)," "F. M.," "Pantages and Haskins (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)
Spanish Dancers
Conroy & Le Maire
George Augustus
Dewey & Liberty Boys
Ray Samuels
Flynn Ardell Co
Lightners & Alex
"For Pity's Sake"
Gould & Lewis
Gen Pisano Co
ALHAMBRA (ubo)
"Mar Via Wireless"
Nina Payne Co
Whiting & Hurt
Jimmy Hussey Co
James Watts Co
"Motor Boat"
Barry Girls
Allison
RIVERSIDE (ubo)
"C. MacDonald Co"
"All for Democracy"
Adler & Ross
Halligan & Sykes
Chas Oleott
Wm Ebs
Ramsdell & Curtis
Valletta's Leopards
COLONIAL (ubo)
Ellenbeth Ice
"LaBelle Titcomb Co"
Mrs Thos Whiffen Co
Watson Sisters
Frank Crumit
"The Decorators"
Rome & Cox
Giles of Art
(One to fill)
ROYAL (ubo)
B. Clayton Co
Kouns Sisters
Willie Weston
Clark & Verdil
Primrose 4
"Olives"
DeWitt Sisters
Amet Bros
AMERICAN (loew)
Kenney & LaFrance
Raymond Wylie Co
Grey & Byron
Old Homestead 8
Annette Dure
"In Wrong"
Billy Glasgow
Hoot & Leander
(One to fill)
2d half
Cal & LeClair
Musical Hokies
Saxton & Clinton
Belle Oliver
"In the Dark"
Nat Carr
(Three to fill)
VICTORIA (loew)
Russell & Beatrice
Thornton & Thornton
Mae Curtis
Thos 7 Girls
Eddie Foy
(One to fill)
2d half
Alberto
Largay & Snee
"In Wrong"
Fox & Ingraham
Old Homestead 8
(One to fill)
LINCOLN (loew)
Winton Bros
Dave Thursty
Fox & Ingraham
Arthur Havel Co
Harnes & Smythe
Musical Avolos
(One to fill)
The Newmans
Lipton
Anderson & Rean
Cardo & Noll
Jones & Sylvester
McClellan & Carson
GREVILLE (loew)
The Newmans
O'Neill Sisters
Saxton & Clinton
Anderson & Rean
O'Neill & Walmesley
6 Serenaders
2d half
Leonore Simonson
Parker & Gray
Geo Barber Co
Wilson Bros
3 Rozellas
(One to fill)
DELANEY (loew)
Leonore Simonson
"Wonder Act"
Leonard Willard
"In the Dark"
Willie Solar
4 Roses
(One to fill)
2d half
Russell & Beatrice
Annette Dure
"Polly's Punch"

Glen & Jenkins
Thos 5 Girls
Dave Thursty
Erkott's Lilliputians
NATIONAL (loew)
3 Steppers
Ed & Irene Lowry
"Cloaks & Suits"
Tabor & Green
3 Rozellas
2d half
Winton Bros
Nixon & Sans
Grey & Byron
Eddie Foy
Golden Bird
ORPHEUM (loew)
King & Rose
McClellan & Carson
Chas B Lawlor & D
Golden Bird
Wilson Bros
Nelson & Nelson
(One to fill)
2d half
LaVeaux
Delight-Ethel-Hardy
"Putting It Over"
Billy Glasgow
"6 Serenaders"
Wunder Act
BOULEVARD (loew)
Swift & Dalley
Nordine of Movies
Corse Payton Co
Wm Dick
Kelso & Francis
2d half
Nelson & Nelson
Pollys Sis & LeRoy
E. J. Moore
Leonard & Willard
Jackson & Wahl
AVE B (wv)
"Midnight Rollickers"
(Four to fill)
2d half
Kenney & LaFrance
Evelyn Cunningham
Great Howard
Ryan & Riggs
Carroll Troupe
Brooklyn
ORPHEUM (ubo)
Victor Moore Co
Sophie Tucker Co
Lillian Shaw
Imhoff Conn & C
Chief Capoulican
Whipple Huston Co
Adair & Adelphi
Perry
Flynn's Mules
RUSHWICK (ubo)
Herman Timberg Co
Reine Davies
Al Herman
Leavitt & Lockwood
Milton & DeLong Sis
Eddie Miller Duo
Frank Shields
Hooper & Marbury
BIJOU (loew)
Alberto
Pollys Sis & LeRoy
Largay & Snee
"In Wrong"
Dorothy Rogers Co
Jackson & Wahl
Fred & Albert
2d half
King & Rose
Kelso & Francis
Corse Payton Co
Willie Solar
Musical Avolos
(One to fill)
LE KALD (loew)
Le Veaux
Harrington & Mills
Pond-Albright-Palmer
Geo Barber Co
Cardo & Noll
Erkott's Lilliputians
2d half
Swift & Dalley
Ed & Irene Lowry
"Cloaks & Suits"
Mae Curtis
Raymond Wylie Co
4 Roses
FULTON (loew)
Delight-Ethel-Hardy
E. J. Moore
"Polly's Punch"
Parker & Gray
Musical Hokies
2d half
Lowe & Sperling Sis
Tabor & Green
Arthur Havel Co
Vn. Dick
(One to fill)
PALACE (loew)
Evelyn Cunningham
Great Howard
(Three to fill)
2d half
Burns & Jose
O'Neill Twins

"His Lucky Day"
Pond-Albright-Palmer
(One to fill)
WARKWICK (loew)
Burns & Jose
Delight-Ethel-Hardy
"His Lucky Day"
Ryan & Riggs
(One to fill)
2d half
Hall & Guilda
Saxton & Farrell
Harnes & Smythe
(Two to fill)
Aberdeen, S. D.
RIALTO (abc)
"Oriental Beauties"
J & D Miller
(Two to fill)
Albany, N. Y.
PROCTOR'S (ubo)
Lockhart & Liddle
Shirley Sisters
Charles Buckley Co
Ed McMoran
McD Kelly & Lucy
Mullen & Coogan
Kerry Trio
2d half
Larry Cox
Kelly & Pollock
Egans & Irwin
Harry Brown
Rooney & Bent
Moran & Moran

Mykoff & Raskin Rev
(One to fill)
Augusta, Ga.
GRAND (ubo)
(Macon split)
2d half
The Waltons
Armstrong & Kleiss
Fay Coleys & Fay
Martelle
Sterling & Marguerite
MODJESKA (loew)
Jack & Foris
Nada Kesser
Mykoff & Raskin Rev
(One to fill)
2d half
Seabury & Price
Walsh & Lawrence
Burke Toohy Co
Mumford & Thompson
Clark's Hawaiians
Bakersfield, Cal.
HIP (adh)
Bailey Koerner Co
"Sea Rovers"
(22-23)
Kennedy & Nelson
Wright & Walker
Ganzell Everett 3
(24-25)
Dalton Marceno & D
Flo Adler Co
Santry & Norton

The Professionals' Original Home CONTINENTAL HOTEL LOS ANGELES and SAN FRANCISCO Shanley and Parness ("Fifty-Fifty")

Alexandria, La.
RAPIDS (ubo)
Nancy Fair
Eason & Dutton
Demarest & Doll
Texas 4
The Demacos
2d half
Talma
Rita Gould
6 American Dancers
Marlo & Duffy
(One to fill)
Allentown, Pa.
ORPHEUM (ubo)
Hamilton & Gordon
Harry Hines
"Forest Fires"
(Two to fill)
2d half
James & Kane
Hugh Blaney
Dewitt & Gunther
"Forest Fires"
(One to fill)
Alton, Ill.
HIP (wva)
"Miss Up-to-Date"
2d half
Johnsons & Johnson
Tyler & St. Claire
Anniston, Ala.
LYRIC (ubo)
(Same 1st half show
plays Lyric, Mobile, 2d
half)
1st half
Wilbert
Sinclair & Gasper
Genaro & Gold
The Volunteers
The Valdares
2d half
The Littlejohns
Florence Duo
Haviland & Thornton
Edwin George
"Village Tinker"
Atlanta, Ga.
LYRIC (ubo)
(Birmingham split)
1st half
Barber & Jackson
Kajiyama
"Somewhere in Fr"
Soman & Sloane
Appollo 3
GRAND (loew)
Belle & Caron
Grace DeWinters
Hooper & Burkhardt
Castilano & Zardo
Concentration
2d half
Jack & Foris
Nada Kesser
O'Connor & Dixon

Baltimore
HIP (loew)
Buzzell & Parker
Octavio
"Our Boys"
Harris & Manion
Metro Ladies
Battie Creek, Mich.
BIJOU (ubo)
Van Horn & Ammer
Clark & Adler
Suede Hall Co
Tower & Darrell
Spud Town Band
2d half
Abbott & White
La Costa & Clifton
Billy Elliott
(Two to fill)
Belleville, Ill.
WASHINGTON (wva)
Parker Bros
Arthur Deagon
Maggie LeClair Co
2d half
Daniels & Walters
"Five Fifteen"
Buch Bros
Binghamton, N. Y.
STONE (ubo)
The Shattucks
Beatrice Donne
Farrell Taylor Co
2d half
Barton Oliver & Mack
Ball Bros Co
(One to fill)
Bridgeport, Conn.
POLI'S (ubo)
Tojetti & Bennett
Hall & O'Brien
"Rising Generation"
Crawford & Broderick
Eight Dominoes
2d half
Eck & Drew
Harrison & Burr
Jean Sothra
Seven Honey Boys
PLAZA (ubo)
Chas Bradley
Rose & Moon
Arthur Dunn Co
2d half
V & C Avery
Nine Crazy Kids
Birmingham, Ala.
LYRIC (ubo)
(Atlanta split)
1st half
Montambo & Nap
Mayme Gehrue Co
Mr. & Mrs H Emmett
Chas Semon
Variety Dancers

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BIJOU (loew)
Norton & Noble
Harmon & O'Connor
Fred LaReine Co
Sherman Van & H
Millard Bros
2d half
Belle & Caron
Grace DeWinters
Hooper & Burkhardt
Castilano & Zardo
Concentration

AMERICAN (wva)
Klass
Geo Beane Co
Watts & Hawley
Kutling's Entertainers
(Two to fill)
2d half
"Follies DeVogue"
(Five to fill)
KEDZIE (wva)
Bergquist Bros
Story & Clark
Walter D Nealand Co
Alf Ripon
"Follies DeVogue"
2d half
Diamond & G Daught
Watts & Hawley
Morris Golden
Fern Richieu & F
LINCOLN (wva)
F & G DeMont
"Automobile Broker"
Harry Langdon Co
(Two to fill)
2d half
"Miss America"
(Four to fill)
NO HIP (wva)
Mm English
Maidie DeLong
Aeroplane Girls
Innes & Ryan
"Magazine Girls"
Oscar Lorraine
Maxlmes & Bobby
Robinson's Elephants
Ryal & Early
Lied Hoffman
Lida McMillian Co
Aerial Butters
(Two to fill)
McVICKER'S (loew)
F & R Warner
Casson & Sherlock Sis
H. Langdon 3
Rae & Wynn
Jan Rubini
Foley & O'Neill
Denishawn Dancers
(Three to fill)

Cleveland
KEITH'S (ubo)
Same bill playing
Anacanda 22; Missoula
23)
"The Follies"
Geo M Rosener
Leonard Brown Co
Boeman & Anderson
Henry & Moore

Calgary
ORPHEUM
Blanche Ring
Wellington Cross
Barry & Layton
Frances & Dougherty
Eddie Carr Co
Stewart & Mercer
Black & White
PANTAGES (p)
"An Arabian Night"
Hallen & Hunter
Misses Parker
Creighton Belmont & C
Sully Rogers & Sully
Nolan & Nolan

Canton, O.
LYCEUM (ubo)
McLaughlin & Evans
John Geiger
Ed Lee Wrothe Co
Marie Stoddard
4 Harmony Kings
Frawley & West

Champaign, Ill.
ORPHEUM (wva)
(Sunday opening)
3 Kawanas
Jean Barrios
E & E Adair
Brooks & Powers
Hobbe Gordone
2d half
Kartell
Marshall & Covert
Mrs A McGuire
Alf Ripon
Lavava Gilmore

Charlotte, S. C.
ACADEMY (ubo)
(Roanoke split)
1st half
Ben Smith
International Revue
Edith Clifford Co
Chinko & Kaufman
(One to fill)

Chattanooga, Tenn.
RIALTO (ubo)
(Knoxville split)
1st half
Francis & Nord
Marjorie Dunbar
Bennett & Richards
Johnny Eckert Co
Monkey Hippodrome

Chicago
MAJESTIC (orph)
Fk McIntyre Co
Rita Sis Co
Nellie Nichols
Moran & Mack
Al Shayne
Margaret Farrell
V & E Stanton
Alfred LaTall
Athos & Reed

Willig & Jordan
Claud Roode & F
MILES (abo)
Amanda Hendericks
J & J Gibson
Dunaly & Morrill
Mack & Balie
(Two to fill)
REGENCY (miles)
"Naughty Princess"
Mullen & Rogers
Grant Gardner
Sampsel & Leonhardt
2d half
Smilletta Sisters
Schooler & Dickinson
Fay & Jack Smith
Bernard & Myers
Milla Therses Co
Flynn's Minstrels
Milla Therses Co
Bernard & Myers
Flynn's Minstrels
Schooler & Dickinson
Fay & Jack Smith
Smilletta Sisters
2d half
Mullen & Rogers
Grant Gardner
Sampsel & Leonhardt
"Naughty Princess"

Deluth
GRAND (wva)
Delphine & Rae
Strand Trio
Mme Lotta Co
(Two to fill)
2d half
Christie & Bennett
"What Woman Do"
Martin VanBergen
G & M LeFevre
(One to fill)

Easton, Pa.
ABEL O H (ubo)
Hugh Blaney
"Jazz Nightmares"
Weber & Elliott
(Two to fill)
2d half
Brown Sisters
Hamilton & Gordon
Harry Hines
(Two to fill)
E. St. Louis, Mo.
ERBERS (wva)
Tyler & St. Claire
Johnsons & Johnson
Ray & Emma Dean
Buch Bros

St. Louis, Mo.
PANTAGES (p)
"Don't Lie To Me"
(21-23)
(Same bill playing
Helena 23)
"Reel Guys"

Chas Howard Co
Marie King Scott
B Morrelle Sextet
2d half
"Honolulu Girl"
Ft. Wayne, Ind.
PALACE (ubo)
Monohan Co
Fred Rogers
4 Marx Bros
(Two to fill)
2d half
Nelusco & Hurley
Lillian Watson
"Firebird Revue"
Kelly & Galvin
Appale's Animals
Ft. William, Can.
ORPHEUM (wva)
Ed Hill
2 Southern Birds
Walker & Blackburn
"Garden Boy"
2d half
Delphine & Rae
Strand Trio
Mme Lotta Co
(One to fill)
Ft. Worth, Tex.
MAJESTIC (inter)
Manick Troupe
Kerr & Weston
Aesthetic Dancers
Olson & Johnson
Wilfred Clarke Co
Stan Stanley Co
The Vivians
Fresno, Cal.
HIP (adh)
Santry & Norton
Moore & White
Minnie Burke Boys
Variety Trio
3 Aitkens
2d half
Argo & Virginia
3 Shannons
Holmes & Holliston
Wilson & Wilson
Burt Shephard
Grand Forks, N. D.
GRAND (wva)
2d half
Prince Trio
Raines & Goodrich
"Don't Lie To Me"
St. Gall, Mont.
PANTAGES (p)
(21-23)
(Same bill playing
Helena 23)
"Reel Guys"

\$14 PER WEEK ROOM AND BATH
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Overlooking Central Park
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New York City

Thiessen's Pets
C & M Dunbar
Otto Bros
Paul Kleist Co
Edmonton, Can.
PANTAGES (p)
"Hoosier Girls"
Green McH & Dean
Great Richard
D & A Wilson
Jimmy Lyons
Dura & Feely
Elmira, N. Y.
MAJESTIC (ubo)
Ball Bros Co
Arthur Deming
Barton Oliver & Mack
Brown's Mus Revue
2d half
The Shattucks
3 Norrie Sisters
"Oh Doctor"
Eric, Pa.
COLONIAL (ubo)
Lennett & Strum
Grace Trains
Orth & Cody
"Rueville"
Viola Lewis Co
(One to fill)
Fall River, Mass.
BIJOU (loew)
Pocit Duo
"The Tamer"
Wood Mel & Phillips
"Fascinating Flirts"
2d half
Von Cello Co
Chappelle & Stanette
Eddie Heron Co
Friend & Downing
Miroslava & Serbiens
Fargo, N. D.
GRAND (abc)
The Telaks
McDermott & Wallace
The Gallions
4 Juvenile Kings
2d half
DeNource Sisters
Dancing Tyrells
Allen's Minstrels
Nadel & Follette
Flint, Mich.
PALACE (ubo)
Lohse & Sterling
L & H LaMont

Chas Althoff
Harry Girard
Frank LaDent
Sullivan & Mason
Green Bay, Mich.
ORPHEUM (wva)
2d half
Hughes Musical 3
Van & Vernon
Tally & Hart
3 Jordan Girls
Greenville, S. C.
GRAND (ubo)
(Spartanburg split)
1st half
McCormick & Doherty
Nevels & Erwood
"Children of France"
School & Walton
Welling Levering Tr
HOLWELL (loew)
Breakaway Barlows
Purcella & Ramsey
Green & Pugh
Mr & Mrs S Payne
Tom Mahoney
"Bon Voyage"
Harrisburg, Pa.
MAJESTIC (ubo)
William Cutty
Dolan & Lennah
Mollie King
(Two to fill)
2d half
Josephine Lennard
Leroy & Harvey
Weber & Elliott
"Jazz Nightmare"
(One to fill)
Hartford, Conn.
POLI'S (ubo)
Frank & Toby
Bernard & Formini
Emma Stephens
Making Movie Stars
2d half
Tojetti & Bennett
Herbert & Dennis
Hall & O'Brien
Smith & Troy
Making Movie Stars
PALACE (ubo)
Ray & Paglia
Stevens & Lovejoy
V & C Avery
2d half
El Cota
J C Lewis Co

<p>Adrian Belgian Trio</p> <p>Hattiesburg, Miss. CANTONMENT (loew) Rambler Sisters Taylor & Howard Gorman Bros Kitty Frances Co 24 half</p> <p>Halkings Cervo "Every Man's Sis" Dunbar & Turner 4 Ishikawa Japs</p> <p>Hoboken, N. J. LOEW (loew) Claude Rant Fabian Girls "The Pill" McCormack & Irving Maxwell Quintet 24 half</p> <p>Burns & Foran Selig & Lee "Could This Happen" Park & Francis Burkes & Kendall</p> <p>Houston, Tex. PRINCE (hp) The Kuhens Jarvis & Harrison The Prescotts Wilkins & Wilkins Mennett & Sidwell MAJESTIC (inter) Cyril Brunettes Capt Barnett & Son Carillane & Romer Great Lester Harry Green Co Bancroft & Brooke Reynolds & Donegan</p> <p>Indianapolis LYRIC (ubo) Walker & Texas Mack & Maybelle Lella Shaw Co Marion Gibby Billie Knowlin Tr</p> <p>Jacksonville, Fla. ARCADE (ubo) (Sunday opening) (Savannah split) 1st half</p> <p>Alice De Garmo Helen Harrington Agnes Cappelan Co Moore & Whitehead Herbert's Dogs</p> <p>Jacksonville, Wis. APOLLO (abc) 24 half</p> <p>Tetsuwall Japs Dolly Joe & Midgie (Two to fill)</p> <p>Johnstown, Pa. MAJESTIC (ubo) (Pittsburgh split) 1st half</p> <p>Chilo & Chilo George Jessell "Childhood Days" Kennedy & Rooney Tschow Cats</p> <p>Kansas City, Mo. ORPHEUM (Sunday opening) 3 Weber Girls Vardon & Perry Foster Ball Co Lucille & "Cockie" Will Oakland Co Valeka Buratt Co PANTAGES (p) (Sunday opening) "Girl at Cigar Stand" Homer & Dubard Canfield & Cohan Eileen Fleury Roscoe's Minstrels</p> <p>Knoxville, Tenn. BIJOU (ubo) (Chattanooga split) 1st half</p> <p>Fred Elliott Moderate Morenson Co Joe Bernard Co Josie Heather Co Rodrigus</p> <p>Lafayette, Ind. FAMILY (ubo) Clover Leaf 3 May & Billy Hall 24 half</p> <p>Nail & Nail Bobby Folson</p> <p>Lancaster, Pa. COLONIAL (ubo) 24 half (18-18) Castling Campbells Howard & Sadler Brown & Fields "Songsmiths"</p> <p>Lansing, Mich. BIJOU (ubo) "Honolulu Girl" 1st half</p> <p>Lohse & Sterling L & H LaMont Chas Howard Co Marie King Scott Morrell Sextet</p> <p>Little Rock, Ark. MAJESTIC (inter) Hodges Tynes Co 24 half</p> <p>"20th Century Whirl"</p> <p>Logansport, Ind. COLONIAL (ubo) "Tango Shoes" (One to fill) 24 half</p> <p>Musical Gerals May & Billie Earl</p>	<p>Los Angeles ORPHEUM Morgan Dancoers Yates & Reed Bronson & Baldwin Gwen Lewis Tarsan "Exemption" Leona Lamar PANTAGES (p) Frank Darrell Co Grew Pates Co Early & Lait "Wedding Wheels" Degnon & Clifton Musical Maids</p> <p>HIP (aah) Berg & Nickerson The McCarvers Cypse Dancing Tr "Campus Girls" Scamp & Scamp Tokki Murata</p> <p>Louisville FNTN FRY PK (orpb) (Sunday opening) Doc O'Neil Svengali Laveen & Cross Irma Schenul Capes & Snow KEITH'S (ubo) (Nashville split) 1st half</p> <p>Dawson Sis & Stern Alf Grant Edward Esmonde Co Mack & Earl "Jazzland Polles"</p> <p>Macos, Ga. GRAND (ubo) (Augusta split) 1st half</p> <p>Fred Roberts McMahon & Chappelle Ed Raymond Co Cooper & Ricardo Models De Luxe</p> <p>Madison, Wis. ORPHEUM (wva) The Brads Hopkins & Axtell Tennessee Ten Wanser & Palmer Burdell & Patterson 24 half</p> <p>Monahan Co Leo Beers Eldridge Barlow & E College Quintet Makers of History</p> <p>Marshalltown, Ia. CASINO (abc) 24 half</p> <p>May & Eddie Corse "Runaway Girls" Tiller Sisters Foy Toy Co</p> <p>Mason City, Ia. CECIL (abc) 1st half</p> <p>The Blondys Alexander & Swain Foy Toy Co 24 half</p> <p>Hyde & Hart Meroff Trio (One to fill)</p> <p>Memphis LYCEUM (loew) Flake & Fallon Shannon & Annis Pisano & Bingham "Whirl of Girls" 24 half</p> <p>Norton & Noble Harmon & O'Connor Fred LaReine Co Sherman Van & Hyman ORPHEUM (ubo) Canfield & Cohan Lewis & Leopold Doris Dare The Littlejohns (One to fill)</p> <p>Clinton Sisters Curley & Drew Harry Thorne Co 3 Gorman Girls (One to fill)</p> <p>Milwaukee MAJESTIC (orpb) "Reckless Eve" Julius Tannen Norton & Lee Doris & Euberto Eddie Borden The Flemings (One to fill)</p> <p>PALACE (wva) (Sunday opening) Hughes Musical 3 Van & Vernon Eldridge Barlow & E Tair & Harty Makers of History (One to fill)</p> <p>24 half Tennessee Ten Dale & Burch Burdella Patterson Victoria Trio (Two to fill)</p> <p>Minneapolis ORPHEUM (Sunday opening) Lean & Mayfield J C Nugent Co Low Madden Co Color Gems Hatch Kamura 3 Morton & Glass GRAND (wva) (Sunday opening) Conservatory of Music Singer & Snell Madison & Winchester</p>	<p>4 Novelty Pierrotti (One to fill)</p> <p>PALACE (wva) The Bimbos Roth & Roberts Rawson & Clare Brady & Mahoney (One to fill)</p> <p>PANTAGES (p) "Quikertown to Bway" Frank Darrell Co Marion Munson Co Coscia & Verdi Three Partos Al Wohlman</p> <p>Montgomery, Ala. GRAND (ubo) (Sunday opening) (New Orleans split) 1st half</p> <p>Gorgalis 3 Fargo & Richards Eleanor Cochran Co Alex O'Neil Sexton Bessie Rempel Co</p> <p>Montreal LOEW (loew) Ledy & Ledy Jim & Irene Marlin Edah Delbridge 3 "Pretty Soft" Thos P Dunne Douglas Family</p> <p>Nashville, Tenn. PRINCESS (ubo) (Louisville split) 1st half</p> <p>Baraban & Groh B & H Man Arthur Pickens Co "Janet of France" Jonis Hawaiians</p> <p>Newark, N. J. LOEW (loew) Kraft & Adams Walter & LaReine Fred Weber Co Park & Francis Burke & Kendall</p> <p>Alvin Bros Fabian Girls Austin Stewart 3 "Holiday in Dixie" (Two to fill)</p> <p>New Haven, Conn. BIJOU (ubo) Rock & Drew El Cota Lawrence & Edwards McNally & Ashton Nine Krays Kids 24 half</p> <p>Australian Stanley Sweeney & Rooney "Risling Generation" Dunham & O'Malley PALACE (ubo) DeWinters & Rose Smith & Troy J C Lewis Co Adrian Belgian Trio 24 half</p> <p>Embs & Alton Emma Stephens Emerson & Baldwin</p> <p>New Orleans CRESCENT (loew) Halkings Cervo "Every Man's Sis" Dunbar & Turner Ishikawa Japs 24 half</p> <p>Millard Bros Flake & Fallon Shannon & Annis Pisano & Bingham "Whirl of Girls" PALACE (ubo) (Montgomery split) 1st half</p> <p>Carlita & Howland "In Bad the Sailor" Britt Wood "Pretty Baby"</p> <p>New Rochelle, N. Y. LOEW (loew) Carroll Troupe Murray Bennett (One to fill)</p> <p>3 Stylish Steppers Donovan & Murray Leonard & Louie</p> <p>Norfolk, Va. ACADEM (ubo) (Richmond split) 1st half</p> <p>Merle's Cockatoos Martini & Rubini Gonne & Albert Lew Dockstader Keno Keys & Melrose</p> <p>Okla. City, Okla. LIBERTY (hp) Striner Trio Lawrence Johnston Countess Verona Owen & Moore Billy King Co 24 half</p> <p>Orlando ORPHEUM (Sunday opening) Four Mortons J C Emmerson Co Ben Beyer Co Verce & Verce Andy Rice Drew & Wallace Dahl & Gillen PANTAGES (p) (Sunday opening) Lone Wilson Singer's Midlets LaFollette Trio</p>	<p>Fisher & Gilmore "Nation's Peril"</p> <p>Ogden, Utah PANTAGES (p) (28-28) Zara Garmen 3 Sinclair & Tyler June Mills Co Kinkaid Kilities 5 Metsetts Bob Albright</p> <p>Omaha ORPHEUM (Sunday opening) "Vanity Fair" Clayton & Lennie Reed & Wright Sis Chinko Co "Corner Store"</p> <p>Pasadena, N. J. PLAYHOUSE (ubo) 24 half (18-18)</p> <p>Harry Meehan Carroll & Flynn Ragtime Din Car Lawrence & Edward La To's Models</p> <p>Patterson, N. J. MAJESTIC (ubo) 24 half (18-18)</p> <p>Herbert & Dennis Jay Raymond Vaughn & Dreams Mr & Mrs Phillips Fern Bigelow & King</p> <p>Philadelphia KEITH'S (ubo) Emmy's Pets Walker Wesms Frisco Misses Campbell Claire Vincent Co Joe Jackson Stella Mayhew 7 Bracks WM PENN (ubo) 24 half (18-18)</p> <p>Wend & Mandeville Halligan & Sykes Jack Marley</p> <p>Pittsburgh SHERIDAN BQ (ubo) (Johnstown split) 1st half</p> <p>Bernivivl Bros Dogville Wedding Day Regan & Renard El Rey Sisters HARRIS (ubo) Brennan & Mirley Corra Simpson Co Angie Welmers Jewell & Pendelton "Isle of Innocence" Steven Green Aerial Bartels DAVIS (ubo) Queenie Dunedin DeWolf Girls Bert Baker Co Carus & Comer (Four to fill)</p> <p>Portland, Ore. ORPHEUM Sheehan & Regay Wilton Lackaye Co Cole Russell & D 3 Darling Sisters Boothby & Everdeen Maggie LaClaire Co Ray & Emma Dean Cronlin's Novelty GRAND (wva)</p> <p>Rexo Black & O'Donnell Dan Ahern Romona Ortis Rice & Francis Hilatt & Geer Bruce Duffett Co Old Time Darkies Hughes Troupe</p> <p>St. Paul PALACE (wva) Geo & Mae LeFevre Pearce & Burke Kingsbury Dano Co Chas & Carter 6 Provincies 24 half</p> <p>Julia Edwards A & G Terry Blason City 4 (Two to fill)</p> <p>HIIP (abc) O'Laughlin & Williams Irene Gurney Co Nadel & Fiolette Tetsuwall Japs S Wolfe & Chisel 24 half</p> <p>W S Harvey The Lambs 4 Juvenile Kings Alf Weiss Crystal Bachmann</p> <p>Salt Lake ORPHEUM "In the Zone" Macart & Bradford Wheeler & Moran Natalie Sisters Burley & Burley Geo Damerall Co PANTAGES (p) Yucatan Chung Hwa 4 Mack & Valmar Russell & Bryne Strength Bros Kahler Children</p> <p>San Antonio, Tex. ROYAL (hp) Johnny Singer & Dolls Tai Ling Sing Jack Kennedy Co</p>	<p>Stevens & Bordeaux Borlase & Raub Breen Family</p> <p>Rockford, Ill. ALACE (wva) (Sunday opening) 3 Jordan Girls Skelly & Helt "Cranberries" College Quintet Asahi Japs 24 half</p> <p>Hanna & Partner F & O DeMont "The Fier" Wanser & Palmer (One to fill)</p> <p>Sacramento, Cal. ORPHEUM (20-31) (Same bill playing Stockton 22-23; Fresno 24-26)</p> <p>Edwin Arden Co Elizabeth Murray 4 Holey Sisters Helen Savage Co Jack Clifford Co Margaret Edwards Toney & Norman HIIP (aah) (Same 1st half bill plays Stockton 2d half)</p> <p>Earl Griddle Co 3 Tivoli Girls Johnson Dean Revue Davis & Moore Work & Rest Ruth Howell 3 24 half</p> <p>Green & Platt Glenna Earl & Curtis "Lincoln of U S A" Frank Terry Ching Sing Hee Tr</p> <p>St. Louis ORPHEUM "Four Husbands" Belle Baker "Mme B Skralnka" (Local Red Cross) Kelly & Galvin Phina & Ficks Queenie Dunedin (One to fill)</p> <p>FRTS PK HGHLDs (orpb) (Sunday opening) Gangler's Dogs Belclair Bros Joe B Totten Co Mary Norman Elizabeth Cutty A Boda Gullian Sextet HIIP (aah) (Sunday opening) Weir Temple & Dean Steve Stevens 3 Carlotta Rinaldo Duo 4 Seasons Crain & Meeker CASINO (aah) (Sunday opening) Frank Colby Co Brown & Jackson Otto Koerner Co 3 Morarity Sisters Murphy & Lochman Knight's Roosters</p> <p>Santa Barbara, Cal. PORTOLA (aah) 24 half</p> <p>Edith Sterling Stan & Max Laurel Senna & Weber</p> <p>Savannah, Ga. BIJOU (ubo) (Jacksonville split) 1st half</p> <p>Bertie Ford Rowman Bros "Lonely Soldier" Pierce</p> <p>The DeBars</p> <p>Schenectady, N. Y. PROCTOR'S (ubo) Juggling De Lisle Three Chums Gordon Eldrid Co Ward & Raymond Smith Austin Co 24 half</p> <p>Prevost & Brown Miller & Lyie Haid Seiman Co Diamond & Brennan</p> <p>Seranton, Pa. POLIS (ubo) (Wilkesbarre split) 1st half</p> <p>Gaffney & Dale Kloter & Quinn Greene & Parker F Millership Co</p> <p>Seattle ORPHEUM Sallie Fisher Co "No Man's Land" Julie Ring Kathleen Clifford Girl from Milwaukee The Belmonts Taylor Trio PANTAGES (p) Dancing Girl of Delhi Alex Gayden Co Pat Barrett Rose & Ellis Zeno & Mandel</p> <p>Sloux City, Ia. ORPHEUM (wva) (Sunday opening) Peggy Brenen & Bro Pay & Jack Smith 3 Vagrants</p>	<p>"Right Man" Basil & Allen Hill Tivlio & H 24 half</p> <p>Nadje Lexy & O'Connor Pagg & White "Fountain of Love" Roach & McCurdy "On the Atlantic"</p> <p>Sloux Falls, S. D. ORPHEUM (abo) "Oriental Beauties" Frank Hartley J & D Miller Frank Bush 24 half</p> <p>4 American Beauties (Three to fill)</p> <p>So. Bend, Ind. ORPHEUM (wva) (Sunday opening) Violet & Charles Adolph (One to fill)</p> <p>YONGE (loew) Hubert Dyer Co Bernard & Merritt Broughton & Turner Doris Lester 3 American Comedy 4 Nat Nazario Co</p> <p>Trenton, N. J. TAYLOR (ubo) (Greenville split) 1st half</p> <p>"Too Many Sweet- hearts"</p> <p>Springfield, Mass. PALACE (ubo) Will Morris Embs & Alton "Money or Life" Parsons Irwin J C Mack Co Emerson & Baldwin 24 half</p> <p>Hamlin & Ward Manning & Hall Dorothy Brenner Crawford & Broderick Pay & Jack Band B'WAY (loew)</p> <p>Blacknell Barlow & Hurst Jones & Sylvester Martini & Fabrinl 24 half</p> <p>Reckless Duo Thornton & Thornton James Grady Co Knapp & Cornelia (One to fill)</p> <p>Spokane, Wash. AUDITORIUM (orpb) (18-21) (Same bill playing Tacoma, Tacoma, 30- 2)</p> <p>Lucille Cavanaugh Co Arnold & Taylor Whitfield & Ireland Rajah Co Marie Nordstrom Francis & Partner Gordon & Rice PANTAGES (p) Simpson & Dean Herbert Lloyd Co Sol Dernas 3 Gibson Girls</p> <p>Springfield, Ill. MAJESTIC (wva) (Sunday opening) Kartell Marker & Schenck "End of the Kaiser" C & M Dunbar Alice Smith "No Man's Land" 24 half</p> <p>Parker Bros Geo & Beane Co Brooks Kennedy Francis & Powers Robbie Gordone</p> <p>Superior, Wis. PALACE (wva) Julia Edwards A & G Terry Hill City 4 (Two to fill)</p> <p>Russell & Leo Pearce & Burke Kingsbury Dano Co Pay & Jack Smith 6 Provincies</p> <p>Syracuse, N. Y. EMPIRE (ubo) Moran & Moran Harris & Morey Will Ward Girls Harold Seiman Co Miller & Lyie Prevost & Brown 24 half</p> <p>Juggling De Lisle Rile & Dell Three Chums Gordon Eldrid Co Ward & Raymond Rekay & Lorraine Sis CRESCENT (ubo) Cook & Sylvia "Oh Doctor" Rose & Thorne 24 half</p> <p>Adlon Co Bertride Deane Arthur Deming Brown's Mus Revue</p> <p>Tacoma PANTAGES (p) "Notorious Delphine" Quikley & Fitzgerald (Continued on page 21)</p>	<p>"Flirtation" Ford & Goodrich Moore & Rose Aerial Patts</p> <p>Terre Haute, Ind. HIIP (wva) The Hennings Boothby & Everdeen Mrs A McGuire A Robbins 3 Equillo Bros</p> <p>Violet & Charles Jean Barrios Whooler & Potter 4 Marx Bros</p> <p>Toronto HIIP (ubo) Kalaga Co Josephine Sabel Zelaya Bertram May Co Nassavar Girls Adolph (One to fill)</p> <p>YONGE (loew) Hubert Dyer Co Bernard & Merritt Broughton & Turner Doris Lester 3 American Comedy 4 Nat Nazario Co</p> <p>Madden Millard & Marlin Hamilton & Gordon Pitel & Cushing Emmy's Pets</p> <p>Troy, N. Y. PROCTOR'S (ubo) Larry Cox Kelly & Pollock Harry Brenon Parsons Irwin Diamond & Brennan Rooney & Bent 24 half</p> <p>Lockhart & Laddie Shirley Sisters Billy McDermott McD Kelly & Lucey Mullen & Coggan Will Ward Girls</p> <p>Union Hill, N. J. LINCOLN (ubo) 24 half (18-18)</p> <p>Ryan & Ryan Grace Hazzard "B'way Revue" Fox & Mayor The Sterlings</p> <p>Utica, N. Y. COLONIAL (ubo) Lamb's Mainkins Billy Kilgaur Regay & Lorraine Sis Mack & Vincent (Three to fill)</p> <p>Martin & Hayes Hobart Bonworth Co (Five to fill)</p> <p>Vanderbilt, B. C. ORPHEUM De Haven & Parker Moore & Gerald Ruth Budd Valyda & Brax Nuts "Honeymoon" Norton & Melnotte Mack & Williams PANTAGES (p) "Atlantic Review" Donovan & Lee H G Woodward Co Alex & Evelyn Alexandria</p> <p>Victoria, B. C. PANTAGES (p) Coleman & Ray "Peacock Alley" Diana Bonnar McConnell & Simpson Gaston Palmer</p> <p>Waco, Tex. ORPHEUM (hp) T & G Florenz Flo & Ollie Waters Cortez Trio Tom Kelly "Bird Shop" MAJESTIC (inter) (10-20)</p> <p>(Same bill playing Austin 17-18) Kenio & Wakner Lewis & White Paul Decker Co Kimbrey & Arnold Fancher & Markey Montgomery & Perry Herman & Shirely</p> <p>Washington, D. C. KEITH'S (ubo) Franklin & Green Geo Nash Co Jan C Morton Co W Wentony Wright & Dietrich Stanley & Birnes Rath Bros Seabury & Shaw</p> <p>Waterbury, Conn. POLIS (ubo) Hamlin & Ward Stone & McAvoy Manning & Hall Seven Honey Boys Dorothy Brenner Gillett's Monkeys 24 half</p> <p>DeWinters & Rose McNally & Ashton "Money or Life" Marle Russell Eight Dominos</p>
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FEDERAL INQUIRY.

(Continued from page 5.)

terests require that actors patronize the advertising columns of that publication to such an extent that in holiday numbers and special issues of VARIETY it contains approximately two hundred pages of advertising by actors and their "personal representatives," which is paid for at the rate of approximately \$125 per page.

That with the intent, purpose and effect of stifling and suppressing competition in interstate commerce and the monopolization of the operation of vaudeville theatres, burlesque theatres and circuses, said respondents for more than one year last past have conspired and confederated together for purpose of making and publishing, and have made and published, blacklists of actors and theatres, and prohibiting members of the Vaudeville Managers' Protective Association from employing in theatres operated by them any performer whose name appears on such blacklist or any performer who played in any theatre on such blacklist, and requiring that said members, except in isolated cases, employ in theatres operated by them only performers who are members in good standing of the National Vaudeville Artists, Inc.

THEREFORE, NOTICE IS HEREBY GIVEN YOU, The Vaudeville Managers' Protective Association, the National Vaudeville Artists, Inc., the United Booking Office, Vaudeville Collection Agency, A. Paul Keith, E. F. Albee, Sam A. Scribner, Marcus Loew, Martin Beck, B. S. Moss, and Sime Silverman, that the charges of this complaint will be heard by the Federal Trade Commission at its offices in the Federal Trade Commission Building in the City of Washington, D. C., on the 20th day of June, A. D., 1918, at 10:30 o'clock in the forenoon of the said day, or as soon thereafter as the same may be reached, at which time and place you shall have the right to appear and show cause why an order should not be entered by the Federal Trade Commission requiring you to cease and desist from the violation of law charged in this complaint.

The Vaudeville Managers' Protective Association sent out the following letter to its members this week following the service upon it of the complaint:

New York, May 14, 1918.

Dear Sir:

You may notice in the press that a complaint has been filed by the Federal Trade Commission at Washington against the Vaudeville Managers' Protective Association, the National Vaudeville Artists and a few of the officers of this association.

It is a rehash of the same old story which the White Rat agitators bring up every now and then. These matters have been thoroughly investigated by the United States district attorneys in three jurisdictions as well as other Government authorities and were dismissed as having no foundation.

The Federal Trade Commission has heard only one side of the story. My purpose in writing you is to impress upon you that only a complaint has been made, which we have the right to answer and have a hearing on. Knowing the truth as we do we feel sure that when our side is heard this latest attempt to harass us on the part of these agitators will meet the same fate as their previous efforts.

Very truly yours,
Vaudeville Managers' Protective Association.

By Pat Casey.

Scanlon and Press replace Stewart and Oliver next Monday in the revue at Maxim's, a restaurant that appears to be always doing business, despite conditions and complaints of its competitors.

"Over Here" is the title of the new cabaret show opening Monday at the Hotel Marlborough, New York. In the show are Lillian Leonora, Buddie Ralph, Lon Evans, Frankie Peters, Patsy Prager.

The new Strand cafe revue will open June 5 with Lea Herriek putting the show together. Herriek also has the contract for the new summer show at Churchill's which starting date has not been definitely settled.

Johnny Dooley joins the Century Roof Show next Wednesday night, doing a single.

"TOMMY'S TATTLES."

By Thomas J. Gray.

This month's draft will take Three Hundred Thousand Men—and two female impersonators.

A lot of the boys who were singing "Good-Bye Broadway, Hello France" are still with us.

There's one good thing about the acts at the N. V. A. Benefits—they never sing any War Songs—that is, no more than one or two—each.

Somebody said Houdini's Elephant disappeared because it did not want to do another show.

It is said that Harry Kelly's dog, "Lizzie," is jealous of the dog Lady Duff-Gordon used in her act Sunday night.

One Hundred Thousand wrist watches have been ordered for France. Now that the wrist watch is really manly, a lot of people will probably stop wearing them.

You have heard these:

"I suppose nobody knows when it will end."

"What class are you in?"

"I just sent him some cigarettes."

"I never knew there were so many Belgian acrobats."

"Don't you love those Officers' uniforms?"

"What War Song are you singing?"

"What did you do with your German chin piece?"

"Where is this town Somewhere I hear so much about—in France?"

The hotels around the country are doing a record-breaking business, which probably accounts for the cold handshake a lot of the clerks are giving to show people. It also shows why some people are only hotel clerks.

Government ownership has done wonders for the railroads, but the Pullman Porters are still as inattentive as ever when they have a car full of actors.

New York now has an Anti-Loafing law. Everybody must work at least 36 hours a week.

The summer home season will soon be in full swing, so you can get ready to forget the invitations you have been receiving all winter.

SHOWS CLOSING.

Hamilton, Ont., May 15.

The stock company proposed for the Lyric was abandoned and the house remains dark. Business conditions locally are the reason for the change of plan.

San Francisco, May 15.

The Crane Wilbur Players closed at the McDonough, Oakland, and opened at the Alcazar, San Francisco, May 12. The opening piece is "The Love Liars," a four-act play, written by Wilbur.

Somerville, Mass., May 15.

The Somerville Theatre Players, which is the title of the stock playing in this town, has now been running 37 weeks and will not close until June 29. "Toot Toot" closes in Boston Saturday.

"You're In Love" closed in Paterson, N. J., Saturday, after out 38 weeks. This is the second company which took up the No. 1 company's booking some time ago and played a longer season than the original.

"The Show of Wonders" closes in Atlantic City on Saturday after playing 82 weeks (55 weeks on tour and the balance at the Winter Garden).

"Pollyanna" closed in upper New York state Saturday.

STOCKS OPENING.

Myers Lake Park casino (near Dayton, O.) opens with musical stock on May 26, to remain for five weeks. The first plan called for dramatic stock. The Casino is under the management of Ed. E. Bender, who manages the Lyceum. That house closes its vaudeville season June 1.

Portland, Me., May 15.

The Players are to open at the Jefferson, this city. Michael Garrity, of the theatre, and E. V. Phelan are promoting the venture. Engaged are Ernestine Morley, Arthur Vinton, Eddie Phelan, Edith Cooper, Sadie Galoupe, Walter Gray, John Taylor, Jane Barrett.

Dramatic and musical pieces will be staged.

Utica, N. Y., May 15.

Dramatic stock started at the Lumberg, Utica, Monday, with the Empire Players. The company is headed by Walter Gilbert, Ann Mason, Laurette Browne Hall and L. Estrange Millman. First production, "Nothing But the Truth," opened to good business.

The Myrtle Haarder Stock opened an indefinite engagement this week at the opera house, New Brunswick, N. J.

The Star, Ithaca, N. Y., closes this week and the Lyceum, Canton, O., stops for the summer June 1. Ed. Bender, who manages the latter house, has taken over Meyers Lake Park Casino, which opens May 26 with four weeks of stock under the direction of "Doc" March, a native of Canton. Vaudeville will follow the stock at the Casino.

STOCKS CLOSING.

The Hudson, Union Hill, N. J., which has been playing stock since about the first of the year, closes its season about July 1 and reopens Labor Day.

The Auditorium (Lynn, Mass.) stock has announced its closing date.

The Emerson Players, at the Colonial, Lowell, Mass., are closing their run of 26 weeks.

SHOW REVIEWS.

(Continued from page 19.)

This is about the only fault in the construction although it's not big enough to hurt the result.

Joe Towle was next to closing. He felt the effect of some of the acts ahead of him. When Towle first walked on and for the opening minutes it looked like rain, but Towle slowly won them over, very slowly, and he never completely won them, which wasn't his fault. Emma Francis and Araba closed the bill. Williams and Bernie (New Acts) opened, then the Shirley Sisters, No. 2. The girls were the first of two acts on the same bill that found it necessary to sit upon the stage to sing a song. The other turn was Hackett and Francis (New Acts). The Shirleys do rather a nice and neat sister act, if you may overlook their use of the spotlight singing and dancing.

In dancing, however, if one of the girls who is a faster worker on her feet than the other will time the kicks to keep both sisters in unison it will look much better, or else let the other sister do a little training. Also, with the singing, the girls should use better judgment. They did "Crazy About the Women" as well it might give them a line. They did that as a double, but one of the girls singing about "Mary Brown" should either replace that song or have it arranged for a key lower. Neither, nor both, should handle a number that calls for a range. They had one new song, "When Alexander Takes His Ragtime Band to France," something of a new scheme, but the "Alexander's Ragtime Band," the air of the chorus of that big rag favorite being used for dance music by the girls. These Shirley girls look well, dress nicely and handle themselves to advantage. They should go ahead as a sister turn.

Mabel Burke sang for the moving illustrated song, "Three Wonderful Letters from Home," and made a wonderful hit with it. The house forced her to encore until the words only of the chorus were flashed upon the slide. The number has a quantity of genuine sentiment and stands up with the best of this war's ballads. Henry Clive and Miss "D" (New Acts) followed.

Sime.

HARLEM O. H.

Two distinct features Tuesday night, each doing its share to pull the capacity house that attended. One was the Oriental Night feature wherein Sol Levoy supervised the presentation of a large number of useful articles, getting considerable comedy from the stunt, and the other is the Chaplin picture, "His Night Out," resurrected from the shelf and offered under a new name. This is permissible, of course, but the picture itself

is about the rankest, foulest and most daring thing that ever passed the censors, and, if memory serves right, was suppressed when originally released. There are any number of "cut-outs" which disconnect the story a trifle, but there is still enough hokum left for Chaplin to gather laughs. In this film he goes the entire limit, running to all the risqué extremes to get the elusive titter. It should never have been shown at the Harlem, where a strictly neighborhood audience continually attends.

The show proper was rather entertaining, but that audience came for the prize, for immediately after that portion half the house took the "air." Kale and Coyne opened with some juggling, with Lovenberg Sisters and Neary Brothers in second spot, the ensemble and solo dancing getting them rather good returns. They are known to Harlem through having appeared at the Alhambra several times, and the Harlemites gave them their just due.

Spencer and Williams held the third spot, the couple getting away to a safe hit through the comedy efforts of the man. While much of his material has a passe ring to it, he "sells" it well, and there was never any doubt about their possibilities. The show was good and dance at the finale was particularly good.

Levoy next had his fling with the prizes, and then came the Chaplin film, the succeeding spot falling to Leona Guernsey, formerly known by her first name only. Her rendition of "Maggie" brought the best returns of her repertoire, although the opera affair was cleverly staged and well executed. "Comin' Through the Rye" was announced to be sung as vaudevillians would sing it. Leona did not accompany it with any dialect whatever, this defect alone killing the number.

Miller and Lyle carried off the honors of the show with little or no effort, the comedy crossfire chatter striking home to repeated laughs. The Duttons with their trap act closed, the stage appearance of the turn running second only to the ability of the trio. A good closing act for the best time. Wyma.

CITY.

Perhaps the reactionary period coming after the recent Liberty Loan drive and the numerous street parades may have had an effect at the City Tuesday night. There was a decided slump in business.

The show did not look as strong in the running as on paper perhaps. What mitigated more strongly against the complete success of the bill was the predominance of singing, nearly every turn on the program taking a crack at the vocal thing.

Bedford and Gardner (New Acts) opened and Willie Smith was second. Willie did very well in a neighborhood strong for topical numbers, one song that Willie used being bluer than indigo. Willie is running strong with war songs.

Al. White (not the singer) and Co. did pretty well, all things considered. The act contains a lot of dialog hard to follow at times by many of the cosmopolites in that audience. Lady Suda Nol was applauded for her vocal routine, which ran to the straight classification more than anything else with an old number thrown in at the finish just to amply demonstrate the range of her voice.

Reagan and Hard tried to be funny as well as entertaining with patter that is flat in sections. Act seems best adapted for the pop time with the closing number (double) about the different songs being well handled, and one of the best things in their act.

Mark.

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.

Charles Emerson Cook Co.—Sweeney & Salley, Inc., \$301.44.

Roy Atwell—J. F. DeAngeli, \$253.20.

Clara Kimball Young Film Corp.—L. Perret, \$44,312.50.

Worwick Film Corp.—V. T. Hudson, \$1,065.27.

Excelsior Feature Film Co.—S. Sallisan, et al., \$248.82.

P. J. Howley Music Co. Wright Illustrating & Engraving Co., \$40.00.

Modern Eve Co., Inc.—White Studio, \$390.08.

Optigraph Film Corp.—L. C. Smith & Bros. Typewriter Co., \$65.20.

E. Ray Goetz—May, \$65.44.

Arthur Horwitz—Duffy Motors Corp., \$158.18.

SATISFIED JUDGMENTS.

Ray Amus, Co., Inc., and Albert Hergenban

—Feickman & Struhl, \$105.07 (April 24, 1918).

Antonio Amato—C. J. Marasco, \$103.61.

Walter Windsor has in readiness a new revue, which opens at Perry's, Coney Island, May 25. The show will have a cast of 14 principals and 10 in the chorus.

Ruth Maboe opened with the Reisenweber's Revue Monday.

The Parkway Palace, Brooklyn, opened a new revue Saturday night.

NEW ACTS.

(Continued from page 18.)

Mlle. Rhea.
Dancer.
Full Stage; (Special Drop).
Majestic, Chicago.

Chicago, May 15.
A tall, slender girl with curly hair of brown, assisted by a boyish juvenile dressed as an "artist" (Joseph Mach, Jr.), in a series of dances running from ballet to jazz, with Mach doing violin and piano solos in between. Mlle. Rhea has two big assets—youth and figure. Her form is girlish, in which she has a decided optical advantage over most solo dancers who expose their limbs and who are, as a rule, muscular and short between the ankle and the knee. Miss Rhea has attractive legs. She also has a petite profile of society girl type, and soft features and facial expressions which help make her "classy" rather than striking. She carries a drop with a center door, draped, and two French windows, the right one practical, with a seat and cushions, where Mach sits during her second dance and plays mushy music. Her first number is called "Vanity Fair," and is a costume novelty, giving her only a fair start. Her second is "The Artist's Dream," in which the lady does some splendid toe-stepping, featuring repose and perfect ballet technique rather than an attempt to be "sensational." Her next is a toe dance to the accompaniment of a rag played at the piano by Mach, in which she amplifies her abilities on her toes, but which lacks variety and suffers from repetition of movements. She finishes with an Indian jazz creation in costume, which also might have less frequent repeats of certain typical squaw gestures, but which, as a dance, is a delightful piece of work in girlish physical expression and abandon. Miss Rhea is young and slightly amateurish. Amateurishness is a nuisance in veterans, but it is rather pleasant in youth. Rhea has personality, not warm personality, but impressive restraint such as surrounds the ingenue of refinement. She will round into a valuable vaudeville adjunct, as what she exemplifies is what vaudeville needs most—girlishness, charm, a bit of artistry, culture. Mach is apparently useless. He plays the violin no better than any orchestra violinist, and the piano with average ability. He weakens the little lady's act more than she, in her inexperience, can realize. *Luit.*

Bedford and Gardner.
Dances.
14 Mins.; Three (Interior).
City.

On the general construction shown by Bedford and Gardner the real strength is in the dancing, but the man stops the turn in the middle section to work in several little stories, effective in the main as far as the pun is concerned, yet slowing up the act exasperatingly and working to its disadvantage. The pair work nicely together with an Apache number at the close the best. A little cake walk dance was sufficient to vary the routine at the opening. At the City the act was well received, but that "break" for the man's monolog put on skids that didn't help the act's average. *Mark.*

McKissick and DeLoach.
Singing, Talking and Dancing.
10 Mins.; One.
American Roof.

McKissick and DeLoach (colored) appear to be attempting something different than the conventional two-man colored turns, and through that respect should have little trouble in connecting in similar houses. It is entertaining, when running along real comedy lines, but the slap-stick business around these parts has long since ceased. No different idea is apparently followed, that is, insofar as the talk is concerned, but withal they resort repeatedly to comedy bits that prove amusing.

Charles Henry's Pets.
Dog Posing.
8 Mins.; Full Stage.
81st Street.

In a frame-like arrangement back stage centre a group of short posings are made which apparently being three dogs used, all of fox terrier or mixture. Cards displayed in the front name the "pictures." The posings are fair and should amuse kiddies, but there is a trick to the turn which brought the man and his dogs out in "one" for a "bow." This was the supposed posing of an extra dog or more likely a stuffed doggie upon a table at the side close to the wings. During the entire act this dog, or figure, never batted an eye and stood with one leg drawn up—quite an improbable stunt for any living thing for such a stretch. The tip-off came at the finish for the curtain dropped and a rhyme anent friendship of dogs was projected. When the curtain rose again what looked like the same dog stood atop the table, and when Henry appeared for the first time, he snapped his finger and down jumped the terrier. That was the trick that won the applause. The house never figured that during the time the curtain was down a real canine may have been substituted. *Ibee.*

"Stolen Sweets" (4).
Songs and Talk.
20 Mins.; Full Stage.
American Roof.

According to the program "Stolen Sweets" is a unique operatic satire. It may be unique in more ways than one, but sub-titling never helped a turn that could not stand up by itself. In its present state, the turn seems impossible. Individually, the voices proved the one redeeming feature, but the remainder of the idea was entirely too much to overcome. It seemed like a rehearsal, the individuals seemingly roaming about the rostrum at will, with nothing definite apparently in sight. And to make matters worse all appeared unprepared with their talk. They should have at least stayed out longer; even then, with this vehicle they could not hope to do much better under such conditions. A straight operatic quartet would seem the one logical outcome, for as far as the present idea is concerned, they cannot possibly hope to look forward to much. Two women and two men are in the cast.

Eight Dominoes.
Songs (Operatic).
14 Mins.; Two and Full Stage (Special); Exterior.
City.

The card designated that "eight" were in the act, but only seven showed, four men and three women. Their combined singing strength on numbers operatic was sufficient to send the turn over successfully. The act is not only specially staged, but the dressing, first with the seven wearing black masks, but wearing "domino" coats, and then later appearing in the Colonial day attire, helped it from the start. Individually and collectively the voices are not only strong and musical, but each number is very well rendered. The act shows much rehearsal with the voices displaying merit and training. At the City the turn was a "flash" and a hit. *Mark.*

Neville and Mar.
Talk, Songs and Dances.
9 Mins.; One.
23d Street.

Boy and girl whose neat appearance seems to be their chief asset. Their talk is fair. The songs count for little, though probably not counted on for much. They are somewhat stronger in the two dances given than in the other departments. In delivering dialog they will find the centre of the stage a better position than near the exit. Early spot, small time. *Ibee.*

BILLS NEXT WEEK.

(Continued from page 21.)

Wilkesbarre, Pa.
POLI'S (ubo)
(Scranton split)
1st half
Hector
Sharp & Gibson
Fong Que & Haw
J & M Harkin
Venetian Gypsies
Winnipeg
ORPHEUM
Carl McCullough
Hahn Weller & O'D
Gardner & Hartman
Edwin Stevens Co
Davis & Pell
PANTAGES (p)
"Handicap Girls"
Ward & Cullen
Howard & White
Roy Hyams 3
Patricola
Archie Onri Co
STAND (wva)
Prince Trio
"Don't Lie to Me"
Raines & Goodrich
3 Theodores
2d half
Ed Hill
2 Southern Girls
Walker & Blackburn
"Garden Belles"
Worcester, Mass.
POLI'S (ubo)
Herbert & Dennis
Marla Russell
Fay & Jazz Band
2d half
Will Morris
Frank & Toby

Bernard & Termini
J C Mack Co
PLAZA (ubo)
Australian Stanley
Hinkel & Mao
Dunham & O'Malley
Les Aristocrats
2d half
Chas Bradley
Arthur Dunn Co
Stone & McAvoy
Henry's Pets
Wrightstown, N. J.
ARMY (ubo)
Fenwick Girls
Morris & Campbell
2d half
Billy Quirk
Lauder Bros
"Submarine FT"
(Two to fill)
Yonkers, N. Y.
PROCTOR'S (ubo)
Eva Tanguay
Roubie Sims
Van & Belle
Howard Kibel & H
(One to fill)
2d half
Eva Tanguay
Harris & Morey
(Three to fill)
Youngstown, O.
KEITH'S (ubo)
Catherine Powell Co
Swift & Kelly
Sylvia Clark
Perella Sextet
Stuart Barnes
Harry Beresford Co
Harry Tighe Co

Burke Adelo
Burke Eddie
Burton Billie
Burton Sydney
Bush Joe (C)
Buttin Joan
C
Call Raymond
Campbell Alex
Garberry Ruth
Carlson Tom
Carlton Eleanore
Carlton Jack
Carlton W E
Carles Esther E
Carson Pat (C)
Carter Jack
Challis James M
Chandler Anna
Chaplin Leah
Chase Miss M
Clark & Adler
Clark Ellen F
Clark Joseph
Clark & Levere
Clark Ruby
Clay Clare
Clayton Margaret (C)
Clayton Margaret (SF)
Cleveland Marlon
Clifford Cal B
Cochran E F (C)
Collins Goldie (P)
Collins & Wilmot
Colman Claudia
Cone Bud
Conette Marilyn
Connor Nina
Consigne C
Cooke B G
Cora LaBelle
Cornell Frances
Cortelli A
Cote Adline
Cowles R M
Coyne Tom
Crackles Vera
Cratrau Diana
Crofts Ruth
Cronin Mme M
Crashy Fred (C)
Cullen A H
Cullen Frank
Cushing O H
D
Daere Louise
Danton Leslie
Dale Miss B
Dale Dan
Dale Louise
Dale Mae
Dallas
Darcy Joseph
DeLaur Frank N
DeLaur Isabelle
Davonport Kenneth
Davis Ben H
Davis Genevieve
Davis Whitlock
Dayton Lewis
Dean Eddie
Dean Mrs P
DeCoe Harry (C)
DeCoe Harry
DeCoe Ben
DeFontaine Mme (P)
DeGarron Jackie
DeGoff Mrs E F
DeLaur May
DeLaur Mrs M
DeMaria Amy
Dennis Miss V
DeVern Harry
DeVorne Violet
Diamond Chas
Dill Milton
Dixon Cliff W
Dixon Dorothy
Dooley Wm J
Dolint Lily
Dolly Babian
Donlon Viva (Reg)
Dorabina Mme
Downing E Olton
DeLaur Emma
Duffy Wilfred
Duffy Alice
Dudley Estelle
DuVea Mr & Mrs
Dury Jas J (C)
Duffy Mrs James
Dunbar Chas
Dunham Vaughn
Dyer Frances

E
Earle Ralph
Eckert Johnny
Edmonds Rena (C)
Edwards June
Edwards Eddie (C)
Elliott Jas
Ellay Betty (C)
Emerson C W
Emerson Jas E
Enchell Mae
Evans Miss B
Evans Edna
Evans Frank
Everette Flossie
Ewing Ella
F
Faye Kitty
Foley Mackey (C)
Foster Geo
Ferguson & Cornell
Fennell John
Fields Norma K
Finlay Vera
Finlay & Dorothy (SF)
Fitzgibbons Bert
Flayre Mrs R
Flaming Kathleen
Flather C L
Flocher Jessie
Ford Ray
Ford Miriam
Ford Ebel
Foreman C E (Reg)
Francis Ortha
Frank Max
Franklin & Berger
Franklin Mrs H (C)
Franks Jessie
Frazier Arthur
Freeman B
Friedman L H
Fuller Miss J (C)
G
Gabrael Laelgale (P)
Gagne Ernest
Galloway Lillian
Garcinetti Jose M
Gardner Nina
Gardner Geo
Garrett Mrs H O
Gaston Billy
Gaut Louis H
Garry Arthur
Germaine Ida V
Gibbs Miss H
Gibson Hardy
Gibson Scott
Gibson Nina (C)
Gillern Jackie
Guren John
Givet Al
Glover Claude O (C)
Gold Ann (P)
Goldie & Ayres
Goldsmith Eugenia
Goodrich E Grace
Gordon Dan
Gordon Phyllis
Gordon Roy
Gorman Eugene F
Goulette Nina
Green Billy
Green Wm D (P)
Grey Clarence V
Grey Trilix
Griffith Jos A (P)
Gosh E J
Gross Linda
Guder Carl H
Guess Try & G
H
Hall May
Hamilton Robert
Hampton Jane
Hanson Wm A
Harcourt Leslie (Reg)
Hardy Frank
Harian Kenneth (Reg)
Harrington Ceell (P)
Harris Roy H (SF)
Harris Eleanore
Harris Sam
Harris Vally E
Harrison C A
Harcourt Daisy (SF)
Hart Chas
Hart Hal
Hart Hazel
Hawley & Francis
Haves Dorothy
Hayward Sisters
Hayward Jessie

LETTERS

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Questionnaires

G
Griffith Jos A
H
Halstenbach Edw A
A
Abbott Miss E
Aberdeen Lady Co
Ackley Florence
Adair Stella
Adams Billie R
Adams Geo W
Adams Lulu H
Adler Chas J
Adler Emma
Adlon Otto
Alarcon Lita
Alberni Louis
Albert N & F (C)
Aldine & Wright
Aleva Duo
Alexander Mrs B
Alfred & Pearl
Alger Hazel
Allen Beatrice
Allen Frank J
Almond Mrs Tom
Amer Melody Girls (C)
Ames Florence
Amoros Werner
Anderson Al
Anderson Howard W
Anderson Sisters (P)
Andrews Fred
Andrews Miss M L
Artie Anna
Arnold Dick
Arnold Louis J
Arthur Ed
B
Aubrey Al (P)
Aubrey Burton A
B
Bulley Gwen
Baker Chas
Balfour Eleanore
Barlowe Mae (C)
Barnes Ethel
Barnton Gus
Barrett Pat (C)
Bayard Victor (C)
Beau Jack
Beaumont Nellie
Boban Mae
Belle Nan (C)
Bennett Sam (C)
Benson Kusty (C)
Bernard Henry
Bernard Frank
Bernard Rose
Berry Rose
Besson Mue
Bimbo Chas
Biss & Gagne
Bissitt & Evelyn
Boice Mary E
Blakenny Olive
Bordine Myrtle
Bostwick E T
Bouton Harry L
Boyle Jack
Bradley Beatrice (P)
Braidwood Marj (C)
Brewster Betty
Bright Miss B
Brooks Herbert
Brooks Celeste (SF)
Broshear D I
Browning Tod (SF)
Browning Mrs B
Bruce Ernie R

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Henry Margaret
Hendler Hirschell (C)
Herbert & Donnia (P)
Higgle Cecilia
Hochman & Fentz
Hoffman Frances
Holst Margaret (C)
Holt Alf
Houston Philip
Howell Jim (P)
Howard & Ross (C)
Howatson & Swaybelle
(C)
Hudler Fred
Huler R Harold
Hunter Florence
Hurlburt G P
Hurst Frank
Hutchings Dick (Reg)
Hutson Louise

I
Ihrmark Miss C
Irwin Chas T (P)

J
Jackson Clare
Jacobs Sammy
Jennings Fred
Jennings & Barlowe
(C)
Johnson & Carlisle
Jones Wm
Josephs Mrs M
Joyce Mrs G M

K
Keane Mable
Keane Mrs E
Keefe Chas
Keeley Arthur
Keene Lillian
Kelly Jno S (C)
Kelly Thanks Ed (C)
Kelly Lucille
Kemp Marion
Kennedy Ethel (P)
Kennedy Martin
Kennedy Thos J
Kibble Gus
King George (C)
King Hal
King Hazel G
Kings Four
Kingsbury Lillian
Kingsland Madge
Kingsland Doris
Kitley T E
Kleinbecke August (C)
Koppe Sol

L
Lacoste Warren J
Lambert Jack (C)
Lambert Happy J

Lambert Nathalie
LaMonte Bessie
LaMonte Francis
Lampini Bros (Reg)
Landys A
Lang Ed
Lanning Arthur B
LaRose & Lane
LaRue Max
Latell Morris
Laursen Benny
Lauter Philip
LaValle Chas (C)
LeVelle Bader
Lavender Miss W N
LaVine Arthur (C)
LaVine & Inman (C)
Lawrence J C
Leach Hannah
Leach Hanna (SF)
LeCompte Olive
LeFever Dorothy
Leighton Charles (SF)
Lenke Ann
Lenore Jack
Leonard Marie
Leonore Olivette
LeRoy S
Leslie Bert
Lester Mae
Lewis Jack E (SF)
Lewis Bert
Lewis Richard
Libby Geo
Lichtner Minnie
Lillie Lillian
Littlejohns (Reg)
Livingston H & E
Llewellyn Mrs G (C)
Loader Harry
Locke Emma (SF)
Lorraine Oscar
Lorimer Polly
Lorraine Edna
Lorraine Peggy
Lovejoy Mildred
Lovett Bessie
Lowell Mrs G (C)
Lowere Eddy
Lubin Lew (C)
Lusby Ruby
Luzanne Mlle (C)
Lynne Oral
Lyons Jack
Lyons & Yosco (C)

M
MacArthur Mrs P
MacDonald & Cordray
Mack Hap
Mackurkie Mme
Maddison Ralph
Mahoney Beuna
Maler Hazel (C)
Malcolm Babe
Manckan Troupe (C)
Manning & Lee
Mantilla Rosita

N
Nagel Geo
Nalnos Sam K
Nardini Countess
Nevins Josie
Newman Ralph
Newport Hal
Nicols Sam
Nifong Frank A
Noble Hila
Noblette Verna

Marion Bert (C)
Marriott A G
Marshall Dorothy
Martel Bertha
Martin Johnny (C)
Martin J A
Mazyn & Florence (C)
Martyn Maude
Martyn Victor
Masculin Roy (P)
Matthews Mrs D (Reg)
Maxine
May Evelyn C
May Hailo
Mayo Beth
Mayes Flying
McArthur Peter
McGuire Stan (SF)
McCarl Leslie
McGreevey Frank (C)
McFletchery M
McGeorge Georgia
McGinnis Bros
McMahon Ted
McNally & Ashton
Mead Dolly
Melrose Ed
Melvern Babe
Melville Mae
Melvin Paul
Merriman Ruby
Mifford Florence
Miller Edna
Miller Elizabeth
Miller May
Millard Chuck (C)
Miller Mae (C)
Mizuno Mr
Mowbray Mrs G (C)
Montrose Geo
Monty Lou
Moore Jean
Moore Lucille
Moore Willa Mai
Morton Dave
Morton Gladys
Morton Stella
Morretti Helen (C)
Murdock Japie
Murdoch Catherine (C)
Murphy B J
Murray Miss B
Murray Lola (C)
Murray F
Murray Laura
Myers Maud (C)

O
Oaks Percy
O'Brien Jimmie
O'Brien English J
Olaughlin Harry
Oldham Cliff L (Reg)
Oldham D W (Reg)
Olde
Olde Florence
Oneil Dennie
Oniel Mack
Orouke Bert
Orthman Grace
Osaki
Owen Mrs A M
Owens Jack

P
Parks Eddie
Parr Sisters
Paul Frank L
Penn Jack
Perry Harry H
Phillips Maybelle
Pisano Gen
Pollok Mrs (P)
Pope Henry A
Porter Ed
Poushay Bob
Potter Wm G
Powell Amy
Press Florence

Quinn J B
Quinn C & J
R
Rafael Ed
Raffin Alfred
Ralphs Major
Ramsey Musette
Randolph Jane (C)
Rarion E J
Rauth Eugene
Ray Harry
Ray Moe Co
Reavis Miss R
Redding Edwin
Redding Mrs G
Reed Gus
Reese Olive
Reid Miss A
Renard Viva
Reniere Zelma
Reynolds Pink
Reynolds Willard
Rhoads Florence
Ricardo Miss L
Rice Chas
Richards Great
Richards J C
Richards Julia

Nolan Mildred
Noll Agnes
Nonette
Nord Leo (C)
Norton Ned
O
Oaks Percy
O'Brien Jimmie
O'Brien English J
Olaughlin Harry
Oldham Cliff L (Reg)
Oldham D W (Reg)
Olde
Olde Florence
Oneil Dennie
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Reid Miss A
Renard Viva
Reniere Zelma
Reynolds Pink
Reynolds Willard
Rhoads Florence
Ricardo Miss L
Rice Chas
Richards Great
Richards J C
Richards Julia

Riley J & A
Riley Sid
Ring Julia (C)
Ring Julia
Roach Virginia
Roberts Donald
Roberts & Fulton
Rogers Frank
Rogers O R
Roland Marion (P)
Ross Florence
Ross H Alex
Rowland Adele
Royce Villa
Russell Chas A
Russell Virgie
Russell Clifford
Ryan Allie C
Ryan J B

S
Sadler Wm (Reg)
Salisbury Endora
Samoya Sr
Sampolin John
Sana Pearl
Saperi Henri
Sawyer Geo (C)
Sawyer Geo F
Saxof Chas H
Saxon Treasa
Schaeffer Sylvesta
Schaefer Albert
Schepps Circus
Schielti Mrs
Schubert H W (P)
Schwartz Mr
Scott Geo W
Searles A (C)
Sebring Susie
Sellerlaugh Mitchell
Settle Al
Seymour Harry
Seymore & Williams
(C)
Shannonbug Ed
Shaw & Seaberry
Sheldon Bettina
Shone Madelyn
Shuman Abalam
Simon Louis
Sindie Miss P
Small J
Smith Lillian A
Smith Tom
Solar Willie
Spellman Jeanette
Spencer Edith
Sprague A F
Stafford John M
Stanley Bob
Stanley Stan
Steele Lillian
Steen Sammy (C)
Stepper Miss V
Sterlings
Stevens Clary

T
Takaori B S (SF)
Tanean Mr
Tasco Fred
Tate Otto
Taylor Frank L
Taylor James
Terry Frank
Thaw Betty (Reg)
Thoma Gretchen (P)
Thorne Ruby (P)
Tilden Helen
Toll Lew (P)
Toner Mrs T
Toner Tony
Tosart Arthur
Tracy & Carter (SF)
Treffry Reta M
Trout Arthur
Trovele Eva (P)
Trux Harry A
Turner Fred B
Valadone V
Vallit & Vallit
Van Jack
VanCamp Jack
Vann Helen
Van Hoff Geo (C)
VanShack Eddie
Venetian Gypsies
Verser Mattie
Vert Hazel
Vincent Elinore
Vivian Anna
W
Walmsley Frank
Walters Mrs J W
Walton Evelyn
Walton Hamilton
Walker Ed
Ward Mrs (Reg)
Ward Dare Devil
Wardell Harry
Ward Madge
Warren & Conley
Warren Ruth
Watson G & S (C)
Watson Lillian (P)
Watson & Little
Weak Albert
Weaver Bertha (C)
Webb Teddy
Weiland Helnie
Welch Emmett J
Welford Darry (SF)

Wells Miss B
West Marion
Weston Florence
Weston Pauline
Wheeler Elsie
Wheeler Richard
White Deer Princess
White Geo M (P)
White & West
Whitelaw Arthur
Wilbur Mrs C R
Wilbur Mr
Wilbur Geo L
Wilke Mr & Mrs G
Wilkins Marie
Willard Janet
Williams C (C)
Williams Dot
Williams Hattie
Williams Jack
Williams Mrs L
Williams Marie
Williams Peggy
Willis Perry
Wilmot Sam
Wilson Doris
Wing Mr (P)
Wood Miss D
Wood Nellie
Woods Bertha
Woodside Mae
Woodward Frank (SF)
Worth E
(Y)
York Chick
Young Cy
Young Emma
Young R
(Z)
Ziras

BURLESQUE ROUTES

(May 20 and May 27.)

Behman Show 20 Star and Garter Chicago 27
Gayety Detroit.
"Best Show in Town" 20 Columbia Chicago
27 Star and Garter Chicago.
"Bon Ton" 20 Empire Brooklyn 27 Casino
Brooklyn.
"Bowery" 20 Empire Newark 27 Empire
Brooklyn.
"Burlesque Review" 20 Casino Philadelphia
27 Hurtig and Seamon's New York.
"Burlesque Wonder Show" 20 Hurtig and Seamon's New York.
"Girls from Happyland" 20 Star Brooklyn
27 Gayety Brooklyn.
"Hello America" 20-27 Columbia New York.
"Hip Hip Hurray" 20 Gayety Pittsburgh 27
Casino Philadelphia.
Irwin's "Big Show" 20 Casino Boston 27 Ma-
jestic Jersey City.
"Liberty Girls" 20 Empire Cleveland.
"Merry Rounders" 20 Gayety Boston.
"Mischief Makers" 22-25 Majestic Wilkes-
Barre 27 Star Brooklyn.
"Puss Puss" 20 Gayety Washington.
"Social Maids" 20 Majestic Jersey City 27
Palace Baltimore.
"Some Show" 20 Gayety Detroit 27 Gayety
Buffalo.
Spiegel's Review 20 Grand Hartford.
"Sporting Widows" 20 Casino Brooklyn 27
Empire Newark.
"Star and Garter" 20 Gayety Buffalo.
"Step Lively Girls" 20 Gayety St Louis 27
Columbia Chicago.
Williams, Mollie 20 Empire Albany 27 Gayety
Boston.

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Kelly and Damsel open their stock season
at the Gayety (Minneapolis) and the Star
(St. Paul) May 20.

Loring Smith, Ann Orr, Charles Trowbridge
and Roma June, of "Leave It to Jane," played
a benefit for the sailors at a reception given
last Saturday by the Casino Club.

Izzie Weingarten has been working for the
past ten weeks on a big war spectacle act,
which he will put in vaudeville shortly. He
is reticent in the matter of details.

A free performance for soldiers and sailors
was given Sunday by William Collier and his
company in "Nothing But the Truth" at the
Cort.

Tom Neuboldt and his wife are out of the
Normandie Hotel. A mortgage held by the
Union Trust Co. was foreclosed, and the prop-
erty has passed into the hands of R. F. Loew-
enstein as receiver. The Normandie, once a
second rate theatrical hotel, of late years
has fallen into much disrepute through the
management of Neuboldt.

Tom Neuboldt and his wife are out of the
two of its members on a tour of Eastern cities.
Their mission is to find the worst boy in the
world. The theory is that he is located be-
tween New York and Chicago. On this dis-
covery of this lad, it is proposed to take him
to the boys' organization, and to keep him for
six months, in an effort to reform him. The
officers of the club have received a wire from
the Shuberts, offering a theatrical engagement
to the boy if they succeed in reforming him.

AUDITORIUM (H. M. Johnson, mgr.).—The
Mena Film Company presents "Restitution," a
biblical-war film (last week).

BLACKSTONE (Harry J. Powers, mgr.).—
Dark. "Out There," the Red Cross benefit
play with all-star cast will have special two-
day run May 24 and 25, with prices \$5, \$3 and
\$2.

COHAN'S GRAND (Harry J. Ridings, mgr.).—
Leo Dittichstein in "The King," good (4th
week). The George M. Cohan Revue, with
Nora Bayes, May 20.

COLONIAL (Norman Field, mgr.).—"Tarzan
of the Apes" opened Monday (last week).

COLUMBIA (Frank G. Parry).—"Bostonian
Burlesques."
CORT (U. J. Hermann, mgr.).—Willie Col-
lier in "Nothing But the Truth," slow (2d
week).

ENGLEWOOD (J. D. Whitehead, mgr.).—"Dixon's 1918 Revue."
EMPIRE (Art Moeller, mgr.).—Harry Steppe
stock.

GARRICK (Wm. Currie, mgr.).—William
Faversham, Maxine Elliot, Irene Fenwick, and
Maclyn Arbuckle in "Lord and Lady Algy"
(2d week). May 19, Blanche Bates and Hol-
brook Blinn in "Getting Together."
GAYETY (Al. G. Kells, mgr.).—Dark.

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of the stage
Have made it
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LATE MEMBER OF CHARLIE CHAPLIN'S PERSONAL STAFF

CO-AUTHOR OF

"Good Bye Broadway—Hello France" AND "Pick a Little Four Leaf Clover and Send It Over To Me"

COMING UP WITH A FEW MORE HITS

NOW IN NEW YORK

LEWIS & GORDON, Palace Theatre Bldg.

ILLINOIS (Rollo Timponi, mgr.).—Dark. "The Rainbow Girl" coming.

LA SALLE (Nat Royster, mgr.).—"Leave It to Jane," hit (10th week).

NATIONAL (John Barrett, mgr.).—"Inside the Lines."

OLYMPIC (Abe Jacobs, mgr.).—"Hearts of the World" (film), great (4th week).

PALACE (Earl Steward, mgr.).—"Doing Our Bit," tremendous opening May 15 (1st week).

PLAYHOUSE (Guy Hardy, mgr.).—"Nazimova in 'Revelation' (film) opened (1st week).

PRINCESS (Will Singer, mgr.).—"Gazzolo-Rowland-Clifford new show, 'Over There,' by Howard McKent Barnes, opened fair (1st week).

POWERS (Harry J. Powers, mgr.).—"Sick-a-Bed," good opening (1st week).

STAR & GARTER (Wm. Roche, mgr.).—"Edmund Hayes in 'Some Show.'"

STUDEBAKER (Louis Judah, mgr.).—"Jack Norworth's 'Odds and Ends of 1917,' with Harry Watson, Jr., opened good (1st week).

WILSON AVENUE (Mitchell Licuzi, mgr.).—"Wilson Avenue Players in 'A Pair of Queens.'"

WOODS (Joseph Snyder, mgr.).—"Homer Buford, bus. mgr.).—"Sam Bernard and Louis Mann in the town's greatest success, 'Friendly Enemies' (11th week).

MAJESTIC (William G. Tisdale, mgr.).—"Orpheum," rehearsal, 9.30.—Sarah Bernhardt's farewell week of her farewell farewells, drew a better Monday matinee than last week's. And a very good bill of vaudeville helped entertain the customers.

Three rattling feminine comedienettes enliven the proceedings. Alice, Marion Stewart, Corinne Sates and Frances Kennedy. Frances, right at home (the Majestic theatre is one of her historic standbys, and her husband even has an office in the same building), changed her season's routine somewhat, as many of her faithful admirers journeyed to the Palace a fortnight ago to give her a pep. She is doing "They Were All Out of Step but Jim," in a dazzling green gown and the conventional green wide-brimmed hat at sautee with the inverted flower pot crown. If any criticism of her version of this number is fair, it is the "conventional" part. Frances has so much that is her own, that she might turn her dimpled back on the old

stuff of spanking her palms, pulling up her skirt with the jerky move in front, etc. She renders the novelty song with telling changes of pace, and gets more out of it than the rival songstress for whom it was originally written. Miss Kennedy has a running start on most of the other women who do her type of work, in a ringing soprano voice, a silvery laugh and a radiant aura of wholesome good nature which takes her immediately into intimate vibration with her audience—after that she can't go astray. She is now closing with "Pershing Will Cross the Rhine," not an especially good selection, as she has built up with comedy, character and charm, and need not top that with a song that gets applause in the middle of the first chorus on the spontaneous patriotic challenge of its lyric. She finished to a hearty ovation, due rather to the audience's love of her than to its acknowledgment of the crude sentimentality of the finishing song.

Donahue and Stewart held up the onward progress of the opy to take a flock of bows. Miss Stewart, the girl who comes on in a white silk shirtwaist and black broadcloth trousers, can't miss with a sane house. She has homey beauty and ingenious wisdom, perpetual motion and no meagre fund of comedy delivery. Donahue is an apt "boob," and his satirical classic dance toward the end reveals him one of the best as well as most pleasant of the long-legged type of comedy dancers.

Dooley and Sales knocked the afternoon into a cocked hat after a slow start. They program themselves as just returned from a European tour. Touring Europe, it would seem on casual reflection, is a bit of a feat these days. Anyway, Europe didn't do them any harm. They tore many a laugh out of the Majestic guests and finished with all hands working. Mile. Rhea (New Acts) was seen in third position, and Charles M. McDonald and James G. Rowland were on just ahead. These two old timers did a low-comedy Irish sketch with gags and mellow mush about the green isle, interrupted with two typical Irish ballads. Johnny Clark and Co. opened well, and Los Rodrigues closed strong on the wire.

McVICKER'S (Jack Burch, mgr.; agent, Low-Matthews).—"Ruby Dean, whose sensational trial for the murder of a Chicago veterinarian made the front pages for days,

headlined the bill this week. The morbidly inclined swarmed in to take a look at the lady, and business was good. But the newspapers, who usually take note of such events, coldly ignored Miss Dean's premier into vaudeville. The business of featuring and exploiting the heroines of scandals and killings has lost favor, and retains its savor, which is highly unpleasant. Ruby has a passably good appearance, and a passably pleasant voice. Josie Flynn and her lady minstrels got a rousing reception and great applause by the simple expedient of entertaining. Miss Flynn is one of the funniest comedienettes on the time. The Smilletta Girls, with a flowered brocade drop and nice costumes, did a clever routine of slack-wire and bending. The act is clean, swift and satisfactory. Sampson and Leonhard landed with their songs and chatter. The team would be an asset to any bill, on any time. The man is suave, good-looking and has a pleasant voice. The girl is vivacious and beautiful. They both dress up to the minute and dance delightfully. Harry Sterling surrounds his one virtue with a lot of sins which detract from his act. His virtue is the masterful way in which he manipulates the strings of a steel guitar. His sins are comedy, singing and dancing. They are their own punishment. If Harry is wise, he will tweak the plaintive steal and keep away from the supplementary junk which clogs up his offering. "Finders Keepers" is a well acted, clever sketch on the not entirely novel theme that honesty is the best policy. There are three people in the act, and all do their work well.

Charles Anderson, owner and manager of the Krazy Kat Review, Pantages circuit, is ill at a hospital in Los Angeles, having had two ulcers removed from his stomach.

Frank Herbert, of the Morosco Stock Film, has returned from Chicago, having been called there by the death of his mother.

Not to be outdone by the movie stars the Celli Opera Co., which appeared at the Hipp last week, has adopted Co. B, 100th Regiment, Camp Kearney.

Henry Lehman staged a baseball benefit at Vernon Park May 5. Proceeds went to the Red Cross.

D. C. Kiesling, press agent for Clune's Pasadena theater and the local Broadway house, has left for the Ordnance Officers' school at Hancock, Augusta, Ga.

Patsy Smith has left here for New York. She is stopping over at San Francisco and Chicago.

The "I-Knew-Them-When" club was out in force to greet Blossom Seeley. The same club will turn out next week when Percy Branson and Winnie Baldwin return to the Orpheum.

Marc Klaw attended the Sells-Floto circus here. The red lemonade, peanut and balloon men made a killing.

LOS ANGELES

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Rose Maura, comedienne with the Kincaid Klitties, is proud of her youngest brother, Louis, who, only twenty-three years old, has been made a non-commissioned officer of the 102d Machine Gun battalion, serving with General Pershing in France.

SAN FRANCISCO

VARIETY'S
SAN FRANCISCO OFFICE
PANTAGES THEATRE BLDG.
Phone, Douglas 2213

ORPHEUM (Fred Henderson, gen. mgr.; agent, direct).—"Good bill. Ruth St. Denis, artistic, fully appreciated. Andy Rice, clever monolog, hearty laughs. Ben Boyer and

"ZIG—ZAG—REVUE"

Featuring That Classy Juvenile

CHARLES LELAND

MARSH



* * * Most of the work falls on the shoulders of Charles Leland Marsh, a young looking juvenile who has an overabundance of personality, can sing, dance, and put over lines; he is out of the ordinary and should bear watching. Surrounded by a levy of Ziegfeld beauties, Marsh put over his numbers in a showmanship style. Mr. Marsh is wasting his talents in girl acts and should seek larger fields to conquer.

May 26—Pantages	..... Minneapolis
June 3— "	..... Winthrop
June 10— "	..... Edmonton
June 17— "	..... Calgary
June 25— "	..... Great Falls, Butte
July 7— "	..... Spokane
July 14— "	..... Seattle
July 21— "	..... Vancouver
July 28— "	..... Victoria
Aug. 5— "	..... Tacoma
Aug. 12— "	..... Portland
Aug. 25— "	..... San Francisco
Sept. 1— "	..... Oakland
Sept. 9— "	..... Los Angeles
Sept. 16— "	..... San Diego
Sept. 25— "	..... Salt Lake City, Utah
Oct. 3—5— "	..... Oden
Oct. 7— "	..... Denver
Oct. 11— "	..... Colorado Springs, Pueblo
Oct. 20— "	..... Kansas City, Mo.
Oct. 27— Jefferson Club	..... Springfield, Mo. Joplin
Nov. 3— Liberty	..... Oklahoma City, Okla.
Nov. 10— Jefferson Dallas
Nov. 17— Prince Houston
Nov. 24— Royal San Antonio
Nov. 31— Orpheum Waco

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Augusta, closed exceptionally good. (Miss) Gwen Lewis, passed, with weak routine. The J. K. Emmett, Mary Ryan Co., disappointing. The Four Haley Sisters (return date for second week), cleaned up. Francis Yates and Gus Reed (holdover), again scored bit in difficult position. The Four Mortons (holdover), repeating success previous week. Liora Hoffman, soprano, excellent, scored big.

PANTAGES (Burton Meyer, mgr.; agent, direct).—Good, well balanced bill. "Wedding Shells," entertained in closing position. "The Nation's Peril," though inconsistent, held interest. Fisher and Gilmore, laughs. Degon and Clifton, easy, dignified style, opened good. Madison and Winchester, amusing. Lew Wilson, versatile, proved best single male ever seen at this house, registered big hit.

HIPPOTRONE (Edward Morris, mgr.; agent, Ackerman-Harris).—Moore and White opened what turned out to be a good seven act bill, the act pleasing. Connors and Edna, good. Lewis and Raymond, not appearing, were replaced by Virginia Hayden, singing comedienne, who did well. Willis Hall and Co. presented a sketch that was well liked. Billy Brown (colored), scored. Tiny May Circus closed very good. The Larends were out of the bill, with Frank Colby and Co. substituting, presenting a pleasing turn.

ALCAZAR (George Davis, mgr.).—Crane Wilbur in "The Love Liar" (stock).

CORT (Homer F. Curran, mgr.).—Maude Fulton in "The Brat" (1st week).

COLUMBIA (Gottlob & Marx, mgrs.).—"Mary's Ankle" (2d week).

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

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

SAVOY (Harrington Davis Co., mgr.).—Willi King Co. (20th week).

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

CASINO (Lester Fountain, mgr.).—5. The Casino, which has first call on the 12 acts that reaches Frisco weekly to play this house and the Hippodrome, had the best show last week. Prior to Lester Fountain's reign as manager the bills were selected from advance salary lists, more consideration being given to the cost of the show than to the quality of the acts. It has been noticeable since Fountain is doing the picking a better program is presented here. "Minnie Burke and Four Kings of Jazzeation" as the act is billed, topped the bill. Miss Burke is full of pep, and a capable dancing soubret. She makes several costume changes, and looks pretty in each. The lively manner in which her terpsichorean efforts are put over more than overcomes her weakness in the singing department. The "Four Kings" accompany her in all numbers, and otherwise "jazz" in the usual way while she is making changes. The act won big applause, and deserved it. Willie Missem and Co., the company being a girl assistant, Willie spins a diablo cleverly; also juggles various kinds of bats, during which he injects comedy into the act. Some of which is on the Edwin George order. Kabin and Eugene were on second, the two men attired as vagabonds play on a violin and accordion, receiving considerable applause for their efforts.

The three Shannons, two girls and a man, are a nifty trio for the small time. Their songs and dances are presented in a neat style. The male member possesses the best voice. The girls are dainty and hold their own in the trio and double numbers. A quick costume change in view of the audience following the opening number got a hand. Wilson and Wilson, colored, have a good line of talk and songs, which they handle in a manner which gets big results. Ruth Shepherd and Minerva Ray, the Australian Cowboy and the "Bush Girl," had the closing position with an exhibition of whip manipulation that held interest.

With Singer's Midgits as the attraction the Pantages theatre gave two matinees last Saturday.

The New Hamblin theatre in Alameda, seating 1,400, recently opened with pictures, is now playing four vaudeville acts one day each week booked by A. H.

The Rosebrook Musical Comedy Co. played a two days' engagement at Camp Fremont last week before going to the Victory, San Jose, where the company will play an in-

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Ten dancers with good singing voices to double drum corps or band.

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definite engagement. George Ebner and Al Hallett are with the show.

"My Four Years in Germany" at the Tivoli last week drew around \$11,000. The same picture is again the attraction this week.

Sam Harris, of Harris and Ackerman, is now a full fledged Shriner, having been initiated last week.

A song "pluggers" contest in which local representatives of the Eastern music publishers will participate will be held at the Casino theatre the week of May 26.

The E. G. Wood Producing Co. is negotiating with Bonita and Ferris Hartman for the Liberty Musical Comedy Company that opens at the Burbank theatre, Los Angeles, June 2.

Maude Adams comes to the Columbia, May 20.

Ford Rush, who was Remick's professional manager in St. Louis, arrived here last Friday to assume charge of that department here.

Francis Yates and Gus Reed, appearing at the Orpheum theatre, were tendered a banquet by Messrs. Crowley and Cohn, owners of the Black Cat Cafe, on Thursday night of last week. Prominent among the guests were Yates and Reed, Four Haley Sisters, Lou Payton, Felix Patty and Tarsan, Jack Clifford,

Percy Bronson, Mort Harris and wife, Evelyn Carson, Dahl and Gillen, Jewell Barnett, Lew Wilson, Madison and Winchester, four of the Morgan Dancers, Jim Davett, F. Morok, and several members of the "Oh, Boy" Company.

Florence Reed arrived here from Chicago for a special engagement with the "Wanderer," which opens at the Cort, May 27. Miss Reed will return East following the Los Angeles date.

Max Asher, who has been in the pictures for some time, joined the Lewis and Lake Company in Tacoma.

Fred Weiss, who was a member of "Johnny Get Your Gun," left that company to become business manager for the Jim Post Musical Comedy Co., which will open an indefinite engagement at the Royal theatre, Vancouver, B. C., May 27.

E. G. Wood, who has produced several cabaret revues on this coast, and at present amusement manager at Levy's, Los Angeles, has organized a producing company, which is known as the E. G. Wood Producing Company. The new concern will present musical comedy stock at the Burbank theatre, Los Angeles, opening June 2. Mr. Wood is the president and general manager; Bob B. Levy, business manager and treasurer, and Ned Nestor, producing manager. The trio were here last week and arranged with the Blake and Amber

agency to supply the principals and chorus for the show.

Vilma Steck has joined the Del Lawrence stock company that opens at the Majestic in the Mission District, May 25.

One thousand dollars is being spent in remodeling the Majestic theatre, which will house the Del Lawrence Players.

Nat. C. Holt, for the past year house manager of the Rialto theatre, left for Stockton, where he will assume the management of the Kinema theatre.

Howard Russell, Arthur Belasco, and Margaret Nugent will be with the Lawrence Players at the Majestic.

Harry Cleveland and Blanche Trelease will head a musical comedy show that is scheduled to open in the Alrdome, Fresno, May 25.

Lou Davis has joined Jim Post's aggregation for the Vancouver, B. C., engagement.

"Very Good Eddie" will be presented in stock at the McDonough in Oakland next week. Roy Claire and Jane Urban will have the leading roles.

Martha Stewart is the new prima donna with the Will King Company at the Savoy.

ATLANTIC CITY.

BY CHARLES SCHUEER.

The probable presence for one day of President Woodrow Wilson and the adjournment of Congress for 48 hours to enable 212 members (all Elks) to attend the patriotic parade, will place a mantle of glory upon the annual reunion of the Grand Lodge of the B. P. O. E., which is to take place here during the week of July 8. It is the 50th anniversary of the birth of Elksdom, and the reunion is to be a patriotic demonstration of the highest order, which will account for the kindly eye cast upon it by the powers that be in Washington.

On the boardwalk, floating in the wind, capes in every possible shape and size are seen. They are a graceful outcome of the rather bulky top-coats of last season.

All the elements of a film comedy were injected into the hearing last night of Mrs. Catherine Hare, charged with assault and battery on Irene F. Russell, cabaret performer, and the theft of a fur neck-piece and bonnet from the plaintiff. The alleged friendliness of George Hare, husband of the defendant, for the petite entertainer was at the bottom of the case, which came to a temporary end when the girl withdrew the assault and battery charge and Mrs. Hare returned the neck-piece and headgear.

The swan song of the cabaret of Atlantic City is indeed a hilarious one, for, in its death struggle, cabaret in its most pronounced form is nightly entertaining hundreds of visitors who are fond of this class of amusement. July 1, cabaret will cease to exist, but in the interim bills of extraordinary strength are being staged by the various managers, and they are vying with each other in the prodigal lavishness of their nightly efforts. Subsequent to July 1 the cafes are providing for the enlargement of their dancing space and decided to increase their orchestral arrangements.

Fred Glass, once builder of parks, promoter of carnivals in China, Philippine Islands, Japan, Russia and Siberia, is now operating a big property shop and studio in this town. He was away for five years and returned about 12 months ago.

Mae Marsh is at a beach-front hotel and expects to spend a few weeks here.

The Versatile Sextet, which has been playing at the Martinique all this spring, has signed a contract with E. Ray Goets to appear in a new musical comedy, the music of which was composed by Victor Herbert, and which is scheduled to open in New York the beginning of next fall.

BOSTON.

By LEN LIBREY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—For the first real summer show of

SHOES SHOES SHOES SHOES SHOES SHOES SHOES SHOES SHOES SHOES SHOES SHOES

The Best Novelty of the Season

BAYONE

WALTER

WHIPPLE and HUSTON

COLONIAL, NEW YORK, THIS WEEK (May 13)
NEXT WEEK (May 20), ORPHEUM, BROOKLYN

And Plenty More to Follow—But Why Speak of It?

Direction PETE MACK

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NOW!!

A Wonderful Melody

A Marvelous Lyric

Partially Patriotic

Wholly Good

**"CHEER UP FATHER
CHEER UP MOTHER"**

(Bryan-Paley)

CHORUS :

Cheer up, father; cheer up, mother;

Cheer up, sister; cheer up, brother,

I'll be coming back to you some day.

And when the bands are playing,

You'll be "Hip Hooraying!"

Keep on smiling, all your cares beguiling;

Dry your tears away.

For the more you miss me, all the more you'll

kiss me,

When your boy comes home some day.

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a prepossessing juvenile in an interesting
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DONALD E. ROBERTS

in

"The Roamer"

Direction SMITH & HUGHES

This week (May 13)
Bushwick, Brooklyn

Next Week (May 20)
Colonial, New York



the season the house has a very evenly balanced bill. There was about three-quarters of a house at the evening performance, but this could be accounted for by the fact that Boston had been seized with one of those short notice "hot spells" which was not conducive to attendance at the theatre. The opening act is Sylvia Loyal and her piqueurs, which went over fair. Bernie and Baker followed in a comedy act which made a good impression. Nina Payne made her usual hit with her futuristic dance, getting over especially strong. Frank Fay went big. His unbilled partner added the finishing touch to his act, and the house was well pleased. Tom Smith and Ralph Austin were the usual hit with their burlesque comedy act. Bessie Wynn could improve her act, and it would be in much better taste if she showed the picture of how she entertained the boys "over there" between one of her costume changes instead of at the beginning of her act. Rooney and Kent have a timely offering dealing with the slacker. It is most welcome when compared with some of the patriotic acts of this day. It has a moral, although it is essentially comedy. Al Herman has his same old act, and the reception he received shows that the house has not diminished its popularity. The show is closed by the 5 Klammas.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Using "The Risky Road" as a film feature with the vaudeville topped by the "Shrapnel Dodgers" and the balance of the bill including Herschel Hendler and Co., Curry and Gralow and Adams and Mankie.

BIOH (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures and excellent business.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Jones and Sylvester head the vaudeville at this house, with the other acts being Lillian Mortimer and Co., Helene Trio, Stuart, Don Court and Woods, Goldie and Mack and the photoplay, "Lest We Forget" (film).

GLOBE (Frank Meagher, mgr.; agent, Loew).—Closing week of Empey's "Over the Top," which has been doing a big business at this house for several weeks past.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—Violinsky heads the vaudeville at this house, with the other acts being the three Harashima Brothers, Betts and Childlow, Belle Montrose, Barlow and Hurst and La Pilarica and partner, "Moonshine" and "Up the Road with Sally" (films).

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—This house is one of the two in town that is using a repeat of Charlie Chaplin's "A Dog's Life," and it is a good business move. Vaudeville includes Barron and Bennett, Roatino and Barrett, James T. Grady and Co., Nevins and Gordon and Cratto and Apollo.

GORDON'S OLYMPIA (Frank Hookallo, mgr.).—Also using Chaplin film for a feature. Using "The Return of Draw Egan" as a feature film. Vaudeville includes Robert Zara and Co., Franklin and Clifton, Adele Oswald, Edmunds and Leedom and "Lady Alice's Pets."

PARK (Thomas D. Soriero, mgr.).—"Cy-clops" Higgins, D.D., as a feature, with "The Business of Divorce" also on the bill.

SHUBERT (E. D. Smith, mgr.).—House still doing good business with "So Long

Letty." Bids fair to have the musical field to itself after this week.

COLONIAL (Charles J. Rich, mgr.).—This is the last week of "Toot-Toot," the Savage musical show, and nothing is booked for this house at the present time.

PLYMOUTH (E. D. Smith, mgr.).—It is the 21st week of "The Man Who Came Back," and the prediction now is that it will go 30 weeks and hang up a new record for this city, in late years.

PARK SQUARE (Fred E. Wright, mgr.).—House is dark, having finished with "Her Country."

TREMONT (John B. Schoeffel, mgr.).—This is the final week of "General Post," and the house will then be closed until May 25, at which time Mitzl Hajos will come into the house for a summer season run with a new show, "Head Over Heels."

WILBUR (E. D. Smith, mgr.).—Mr. and Mrs. Sidney Drew in "Keep Her Smiling." Have been at this house for several weeks.

MAJESTIC (E. D. Smith, mgr.).—The biggest houses of the season at any theatre in the city can be seen at this house, where "Hearts of the World" has proved to be a big hit. It will undoubtedly stay here for the summer months.

HOLLIS (Charles J. Rich, mgr.).—Final week of Alexandra Carlisle in "The Country Cousin." Nothing billed for entrance to the house at the finish of this engagement.

COPLEY (H. W. Pattoe, mgr.).—Using "Charley's Aunt" for another week, and this same attraction is underlined for the coming week.

CASINO (Charles Waldron, mgr.).—Mollie Williams's show.

GAYETY (Thomas H. Henry, mgr.).—"Bon Tons" company. Business good.

HOWARD (George E. Lothrop, mgr.).—"Girls from the Pollies" Co. with the vaudeville topped by La Toy Brothers, and the other acts including Al Anderson and Jay Goines, Frank Monte, Sid Stewart, Lillian Day and Kershaw and Ivan.

At the Colonial theatre last Tuesday after-

noon an auction sale of seats for the performance of "Out There," which is to be given at the Boston Opera House for one performance on May 21, was held. The sale was a grand success, De Wolf Hopper acting as auctioneer and Gov. McCall and Mayor Peters as the honorary auctioneers. Actors from all the local houses were present and aided in the work.

There were several of the Boston legitimate houses that announced this week that the end is in sight for them as far as this season is concerned. About half the houses will be closed by the end of this week.

CINCINNATI

By HARRY V. MARTIN.

In an address which he delivered last week before the University of Cincinnati Drama Circle, Stuart Walker sharply criticized Cincinnati for not giving his stock company playing at the Lyric proper financial support. Even rival amusement managers agree that Walker should have had more generous patronage. The bitterest feature is that Walker is a native Cincinnati, and was educated at the University of Cincinnati.

It developed here yesterday that former Congressman Joseph Rhinock, New York theatrical magnate, and Henry M. Ziegler, former Cincinnati theater manager, now in Gotham, are large holders of valuable oil lands in Kentucky. The purchase of 35,000 acres of land revealed that an adjoining track is owned by Rhinock and Ziegler.

"Temptation," "A Clever Tailor," "A Daughter's Sacrifice," and "A Childish Match" are the respective titles of motion picture films which will be auctioned off at the annual police department auction this week. The pictures were stolen.

Ned Hastings, manager of Keith's, has been nominated for president on one of the tickets of the Cincinnati Advertisers' Club. He is now vice-president of the club, and holds the same position with the Rotary Club.

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Direction, CHAS. J. FITZPATRICK

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COMMA. DE GUJLER

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Fourteen buildings at Coney Island, a local summer resort, were destroyed by fire on May 11, causing a loss estimated at \$50,000. However, President Charles G. Brooks announces that Coney will open as scheduled of May 28.

Contrary to report the Empress, which closed its season last Saturday night, will not be reopened for the summer to compete with Keith's 10-20 vaudeville. Managers believe that the Palace (Keith's) will put the Empress out of business.

Bessie Franklyn, prominent comedienne, has just announced her recent marriage to Lieutenant Arch H. Gaar, who before the war was a prominent Louisville, Ky., banker. She will retire permanently from the stage. Lieutenant Gaar is stationed at San Antonio.

DETROIT.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.).—Emma Carus; Cressy and Payne; Williams and Wolfus; Lloyd and Wells; Brent Hayes; El Rey Sisters; Elida Morris; Roland Travers.

ORPHEUM (Tom Eiland, mgr.; Loew).—Harry Bulger; Winifred Gilfraine and Co.; Maurice Samuels and Co.; Empire Comedy Four; Beatrice MacKenzie and Co.; Billy Kincaid, and Chaplin's "A Dog's Life." Last half same as first half at Regent.

REGENT (Rod Waggoner, mgr.; Loew).—Joseph K. Watson and Co.; McKay's Revue of Scotch Songs; Weiser and Reiser; Herbert Brooks and Co.; Lorimer Hudson and Co. Second half same as Orpheum, first half.

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Joan Malth, Helen Hardick, Lora Jean Carhale,
Winslow and Steele, Cecile Rousseau, Helen
Greedy, Harry Francis, Irving Gluck
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OPERA HOUSE (Bert C. Whitney, mgr.).—Marie Cahill in "Just Around the Corner." Next, opening season pictures. First, "Pershing's Crusaders," official war picture.
GARRICK (Richard H. Lawrence, mgr.).—

"Naughty Wife." May 20, opening Bonstelle Stock.
GAYETY (J. M. Ward, mgr.).—"Hip, Hip, Hooray Girls."
CADILLAC (Sam Levey, mgr.).—"French Frolics."

"My Four Years in Germany" now in its fourth week at the Washington theatre; will stay a fifth week.

Harold Bolster, special field representative for Goldwyn, was in Detroit the past week.

Sam Morris, central division manager for Select Pictures, was here a few days ago.

KANSAS CITY.

CENTURY.—Closed Saturday night for the season. The Gayety theatre closes after this week's engagement of Lew Kelly and his Bohman Show.

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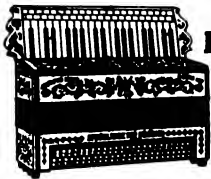
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mgr.).—"Over the Top," large audiences. A musical comedy.

ORPHEUM (Lawrence Lehman, mgr.).—"Camouflage" easily won headline honors. Color Gem, The Stantons, Madden and Company, Regal and Bender, Doris Dare, and the Sharrocks.

GLOBE (Cyrus Jacobs, mgr.; Western Association).—The new turnkey by Griffith and Mack topped bill, and was worthy entertainment. Mile. Berri and Company, Wilton Sisters, Wright and Earl, Black and O'Donnell, and Thiesen's Pets, followed by the final episode of the "Bull's Eye."

EMPIRE (J. C. Donnelly, mgr.; Pantages).—Gruber's Animals, featuring Minnie, intelligent elephant, featured bill. Hilton and Lazar, Nancy Fair, Ward, Bel and Ward; Shriner and Herman, and a song and dance revue of 1918, with a William S. Hart picture.

The Shuberts have announced Jane Cowl in "Lilac Time" for the week beginning May 12.

The Boy Scout screen drama, "The Boy Scout to the Rescue," produced under the supervision of Lieut. Gen. Robert S. S. Baden-Powell, founder of the Boy Scout movement, will be run in Kansas City the latter part of the week.

Talanina, Indian opera singer, formerly with the Wakefield Cadman's Indian Opera Company, will sing at a patriotic benefit performance for the American Fund for French Wounded under the auspices of the Minute Circle on May 21, at the Gayety theatre.

Miss Ednah O'Reilly, who plays the lady in "No Smoking" with the Comedy Players at the Little theatre in a series of Red Cross benefits, will leave Friday for a tour of the Red-path Chautauqua circuit in the Southern states.

Ambassador Gerard's "My Four Years in Germany," photo spectacle, opened its first run in Kansas City yesterday afternoon at the Garden theatre. The opening was greeted with a capacity house.

"Cap." Anson, former national known star of the baseball diamond, played in company with his two daughters this week at the Orpheum.

Justine Johnstone appears as one of the principals in "Over the Top" at the Shubert this week.

JERSEY CITY.

KEITH'S (U. B. O.).—First half had as fine a bill as here in the past year. Bobbe and Nelson in pleasing song offering. Jerry and Gretchen O'Meara in "Character," have songs and patter with quick character changes. Weber and Ridner, scored in songs and dances. Four Kasting Keys, hold attention. Vivian

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Martin and Co. in sketch, "Kiss Me Again." Ensign Lawrence Schwab is responsible for this farcical sketch. Petty Reat and Bros. in "A Riot of Symphony," present, neat acts. "Mile. Pauletto" film. Last half, Will J. Ward, Fred G. Hagan and Co., Three Bobs, Spencer and Williams, Skating Bear, "Lolotte."

MAJESTIC.—Burlesque, "The Sporting Widows."

ACADEMY OF MUSIC.—Stock. Dark.

Claude Miller is with the Bayonne Players at the Strand as director.

Carl O. T. Schuch of Jersey City concludes his engagement as stage manager of the Park, Staten Island, this week, when the house will close for the summer.

Morris Seamon, assistant treasurer of the Majestic, joins the U. S. Naval Reserves at Pelham Bay immediately after the close of the season at this playhouse.

St. Stephen's Dramatic Society, the dean of dramatic societies of this city, successfully presented Grace Livingston Furness's "The Man on the Box." It was one of the best dramatic offerings staged in Jersey City in recent years. James E. Crane headed the cast of this clever aggregation of semi-professional players, and scored decisively as "Lieutenant Robert Warburton" (the Man on the Box). He was ably supported by Lillian G. Harrison as "Miss Betty Annesley." Miss Harrison has won for herself the distinction of leading the cast of the society's last five dramatic presentations, namely, "Green Stockings," "The Lion and the Mouse," "Stop Thief," "The Commuters" and "The Man on the Box." Special mention may be made of Russell B. Rayercraft, character man in the dual roles of "Count Karioff" and "Officer Cassidy," and Wm. Hull as "William." The balance of the cast, cleverly directed by Emil Bougere, coach, include Roland N. Tremble, Raymond Van Houten, Emil Bougere, John M. Arbutick, Nelson W. Sargent, Marguerite R. Fridham, Hazel White and Jane Van Houten.

The Emory Revue of 1918, with semi-professional local talent, is in rehearsal.

Elk's Hall, home of the Jersey City B. P. O. E. No. 211, has been destroyed by fire. Loss \$40,000.

MILWAUKEE.

By P. G. MORGAN.

DAVIDSON (Sherman Brown, mgr.).—Gerard film, "My Four Years in Germany," 19, indefinite.

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—Frank McIntyre, Dunbar's Maryland Singers, George Mack and Charles Moran, Leo Heers, Kelly and Galvin, Alfred Latell, Scarfont and Varvara, Roodo and France.

PALACE (Harry E. Billings, mgr.; agent, W. V. M. A.).—"Fountain of Love," Charles Young, Willie Bros., Strand Trio, Frank and

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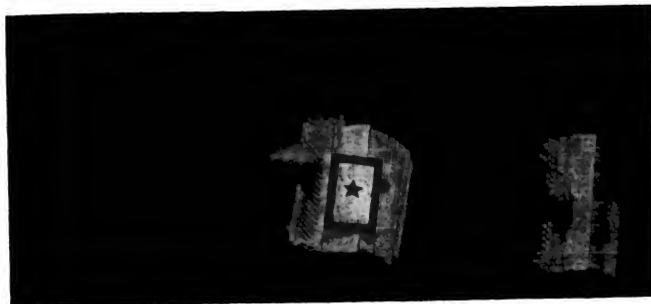
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MILLER (Jack Yeo, mgr.; agent, Loew).—Robt. O'Connor, Sorrento Quartet, Donald Sisters, Carl and Inez, Four Loretas, Davey Jamieson, The Belldays, Buhla Pearl, Sallie Stembler & Bros.

GAYETY (Charles J. Fox, mgr.; agent, American).—Fox's Own Show; 10, Palm Beach Beauties.

SHUBERT (Harry L. Minturn, mgr.).—Shubert Stock Co., "The Shepherd of the Hills"; 20, "Charlie's Aunt."

EMPRESS (Walter C. Scott, mgr.).—Stock burlesque.

NEW ORLEANS.

BY O. M. SAMUEL.

PALACE (Sam Myers, mgr.).—Ed. F. Reynard, Bennett and Richards, Stewart and Downing, McMahon and Chappell, Armstrong and Klais Girls, "Peg of the Pirates," film. Last half, "Pretty Baby."

CRESCENT (Walter Katman, mgr.).—Foley and O'Neill, Rosamond and Dorothy, Douglas Flint and Co., Three Robins, Lyons Trio, "Rough and Ready," film. Last half, Kitty Francis and Co., Taylor and Howard, Ramblers Sisters, "White Man's Law," film, two to fill.

STRAND (Maurice Barr, mgr.).—Pictures. ALAMO (Frank Sanders, mgr.).—McCormick and Winchill.

The Orpheum reopens Sept. 2. Arthur White, one of the most efficient showmen who has graced the South in a long time, will again manage the theatre. Mr. White has been directed to make considerable repairs to the Orpheum during the summer. The new Orpheum, upon which work will shortly begin, will have an innovation in the shape of a separate entrance and balcony for negroes.

With a double bill of pretensions, the Strand raised its admission price to 25 and 50 cents for the current week. Next week the theatre will have the Ambassador Gerard film, at a dollar top. The Strand started with a scale of 15, 25 and 35, which was later reduced to 10, 20 and 30. The first two days of this week, with the entrance fee higher, the house played to capacity, proving that the film, as well as the play, is the thing.

The opening of the Diamond was postponed a week. The theatre is now scheduled to open Sunday.

Bird Foreman, who has been appearing in South America at the head of her own musical comedy company, is to make a tour of the southern theatres. She is recruiting her company in New Orleans. Miss Foreman carries an imposing tented equipment, which will be used when the theatres along the route do not admit of sufficient seating capacity.

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Sarah Shields is to give a performance at the Orpheum 25 for the Red Cross.

Jack Stewart has been superseded in the management of the local Triangle by J. W. Pope. Stewart is to be sent elsewhere. Triangle managers are holding their annual convention at St. Louis this week.

E. V. Richards, general manager of the Saenger Amusement Company, has been selected by the Gulf Division of the American Red Cross to supervise the distribution of the official motion pictures from overseas throughout the various chapters and branches in Louisiana, Mississippi and Alabama.

The Dauphine Amusement Company, which operates the Dauphine yearly with stock burlesque, has just announced it has \$10,000 paid in, with which sum it is hoped the grade of amusement offered will be enhanced. Lew Rose is at the head of the concern.

The son of N. E. Thatcher, dramatic editor of the "Times-Picayune," has been sent to London by the Associated Press. Young Thatcher has been with the A. P. about five years.

PHILADELPHIA.

BY JUVENILE.

B. F. KEITH'S (H. T. Jordan, mgr.).—The return of Bessie McCoy Davis to the stage was a happy thought, but the former "Yama Yama" favorite must have overlooked the strides vaudeville has made since the McCoy Sisters

tripped gaily into favor in the two-a-day field, for the vehicle Miss McCoy presented here this week adds no lustre to her crown of success. Never having possessed a voice, the blonde girl should have had a big flash dance number to introduce her to present-day vaudeville devotees. Vaudeville changes very fast these days, and we have had so many dance productions worth while that the one Bessie McCoy is giving falls far short of what is expected from a star of her magnitude. Even the "Yama Yama" number was disappointing, from the fact that Miss McCoy did not sing her original song, probably owing to restrictions, but it would have been better had she not made any mention of it. She did wear the costume, however, and her dance in this number was liked the best. Thomas Conkey and Henry Coote sang several times during the "Period Dance Review," and there was some show of appreciation from the audience, but the fact still remains that while Bessie McCoy Davis still retains much of her popularity and 's a clever artist, her present offering will not carry her very far along the vaudeville route. "Married Via Wireless" is a new tabloid musical comedy with a lot of clever scenic effects. As a matter of fact the scenic effects carry the act through. The production was evidently made to give Queenie Williams, a lively miss, a chance to caper about the stage and cut up without any reason for doing so. Her antics were not half so funny as the way the two sailors read the line, "You Cannot Enter Here." The piece is elaborately staged, the battle with a submarine, the sinking of a cruiser and the departure of a troopship are all splendidly portrayed, and the piece was well received. Santly and Norton cleaned up a good-sized hit with their piano and song selections. The boys are using several well-worn numbers, but inject a lot of individuality into the way they deliver them so that each one of them scored. Milt Collins did well with his monolog, consisting of garbled chatter on international affairs. Collins has a lot of good material and knows how to make his points hit the mark. He is using a catch phrase, "Believe Me," delivered in the way Nat Willis used to do it, and it was good for a laugh each time. A corking good comedy talking act was furnished by Crawford and Broderick. Their quiet method of handling crossfire chatter and the clever work of the girl, who carries the comedy of the act, makes this one of the best acts of its kind. They received liberal reward for their efforts. The illusions of Leon and Co. kept the audience mystified. He has an excellent routine of tricks, well-handled, and although several of them are simply repetitions, they are presented in such a way as to make the production appear much larger than it really is. The fire and water trick, his best, is well worked out and gives Leon a strong finish for his act. The Lunette Sisters, with their showy aerial teeth act, gave the show a nice start. Miller and Capman, a couple of boys with nimble feet

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and some weak comedy talk, did fairly well in second position, and Fink's mules with the unrideable jack, furnishing a lot of comedy, put a strong finishing touch to the show.

ALLEGHENY (Joseph Cohen, mgr.).—A musical tabloid called "Hello Japan" is the headliner this week. Others are Milton Pollock and Co. in "Ask Father"; Gruett, Kramer and Gruett; Emmy and Effe Elliott, in "A Twentieth Century Song Review"; Donegan and Curtis, and the film feature, Marguerite Clark in "Rich Man, Poor Man."

NIXON'S GRAND OPERA HOUSE (W. D. Wegfarth, mgr.).—"Oh, That Melody," a musical tabloid headed by Goldie Collins, is featured this week. Others are Joe Cook; Kamplain and Bell; James O. Morton and Co.; Roy and Arthur, and the film feature is "The House of Hate."

COLONIAL (M. A. Smith, mgr.).—Octavia Handworth, prominent in screen plays, heads the regular vaudeville bill this week in a sketch called "Salvation Sue," in which she is ably supported. Others: "The Gladiators"; Franz Melsel; Harry Tauda; the film feature, Douglas Fairbanks in "Mr. Fix-It."

NIXON (Fred Leopold, mgr.).—"Oh, Mr. Detective," a musical tabloid, is this week's headliner. Other offerings include Emily Smiley and Co. in "Aren't They Wonders"; Alice Roy; Bolger Bros., and the film feature will be Charles Ray in "Playing the Game."

KEYSTONE (M. W. Taylor, mgr.).—"The Rocky Pass," a western singing and dancing carnival, heads this week's bill. Others: Walter Brower; Bert Earle Trio, and others, and the film feature "The Kaiser, the Beast of Berlin."

GLOBE (Sabloskey & McGuirk, mgrs.).—"The Vacuum Cleaner" tops this week's bill. Others: "The Dairy Maids"; "Platinum

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WILLIAM PENN (G. W. Metzel, mgr.).—First half: "The Forest Fire"; Jimmie Lucas; Mason and Cole; Nester and Vincent; Constance Talmadge, in "The Shuttle." Last half: "The Forest Fire" heads a bill of five vaudeville acts; the film feature is Alice Brady in "Woman and Wife."

BROADWAY (Chas. Shisler, mgr.).—First half: Lillian Herlein; "Oh, You Devil," a musical tabloid; Halligan and Sykes; Marcus and Steele; Ben Harvey, and the film feature is William Farnum in "True Blue." Last

Felix Haney, of "Way Down East" fame, has returned to his home in this season after a long and successful season in vaudeville. He expects to spend his Summer vacation at the seashore.

PITTSBURGH.

By ROBERT A. SINCLAIR.

ALVIN (J. G. Baltimore, mgr.).—Return engagement "Maytime." Good business. NIXON.—"Four Years in Germany," film, last week.

DAVIS (Harry Davis, mgr.; U. B. O.).—Christie MacDonald and Co. in "Cupid's Mirror," dainty musical piece, and scores. Robert Haines and Co., good. Flanagan and Ed-

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half: "The New Producer"; "Pretty Baby," a musical tabloid, and the film feature, George Walsh in "Brave and Bold."

CROSS KEYS (Sabloskey & McGuirk, mgrs.).—First half: A condensed version of "The Firefly" headlines. Others: Armstrong and James; Four Castors; Cantwell and Walker, and motion pictures. Last half: "The Firefly" continues; Lillian Herlein features the supporting bill.

"The Stanley March" has been written by Harry W. Meyer, of the Stanley theatre orchestra, and dedicated to Stanley Mastbaum. A copy is being distributed to patrons as a souvenir for the fourth anniversary this week.

Fred A. Nathans, treasurer of the Broad, and one of the most popular young men connected with the theatrical business in this city, has taken the management of the Little theatre and will open it Labor Day. The policy has not been announced, but it is said New York successes will be played. Sam Haley will represent Mr. Nathans at the Little theatre.

wards, new clever act, "Off and On." Chris Richards, humorous. Willing and Jordan, well blended singing act. Harris Trio, difficult acrobatic stunts. Orth and Cody, funny.

DUQUESNE (R. Evans, mgr.).—Return engagement of "Johnny Get Your Gun." Large audiences.

HARRIS (Charles Preston, mgr.).—One of the best vaudeville shows of season this week. "The Rialto Revue," interesting. Josephine Sahel, good. Keshner Girls, Goff Phillips, Frawley and West, Laddie Lamont, Gatos and Finley, Chau Tung.

GAYETY (Henry Kurtzman, mgr.).—"The Liberty Girls."

GRAND (Tunis Dean, mgr.).—Films, Mary Pickford in "M'Liss."

SHERIDAN SQUARE.—Vaudeville.

OLYMPIC.—Clara Kimball Young in "The Reason Why," film. Excellent business.

PITT.—Film, "Over the Top." Closing week.

The Olympic, near the Grand, has been newly decorated, remodeled and enlarged, and is another one of the new palatial picture houses in the downtown district.

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The Victoria closed May 11.

Kennedywood Park opened May 12.

PROVIDENCE.

By KARL K. KLARK.

SHUBERT MAJESTIC (Col. Felix R. Wendleshaefer, mgr.).—Summer musical stock opened before a fair house Monday night. The company this year, while not up to the high grade organization of last year, can by no means be called bad. It is a clever organization which bids to do well with Florence Webber, prima donna last year, again in the lead. What the chorus lacks in good looks it makes up in voice and is a good singing group. The principals took their parts well in the opening offering, "The Spring Maid," seen here before. Matinees will be given Wednesdays and Saturdays. "The Candy Shop" next.

OPERA HOUSE (Col. Felix R. Wendleshaefer, mgr.).—Dark first three days. Last half, "Katcha Koo," local, by amateurs, for the benefit of the Providence Floating Hospital. Hundreds of children in the cast and many local singers. The lease, which Col. Wendleshaefer holds on this house, expires July 1. It is understood it will not be renewed. It is understood the house will be kept busy with odds and ends until the lease expires. A minstrel organization may fill in next week. Since legitimate was transferred to the Shubert Majestic two stock companies and films in addition to local offerings have been on the boards there.

KEITH'S (Charles Lovenberg, mgr.).—Albee Stock in "Here Comes the Bride" this week.

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TANEAN BROS

"KEITH'S NATIONAL THEATRE.—The TANEAN BROS., who worked in blackface, were the real hit of the show. The exhilarating liveliness of their act, the clever dialogue and the eccentric musical stunts were greatly enjoyed."

—Louisville "Evening Post," May 8.
"The laughing hit of the bill at Keith's National was registered by the TANEAN BROS., last night, a team of blackface comedians and musicians."

—Louisville "Herald," May 8.

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Yates and Reed

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In

"DOUBLE CROSSING"

A Distinctive Comedy Singing and Talking Novelty

TOURING ORPHEUM CIRCUIT

This Week (May 12)—ORPHEUM, SAN FRANCISCO (2d Week)

First time played here, and it took well.

EMERY (Martin R. Toohey, mgr.).—"Olives," musical comedy with a good company, headed first half bill. Chabot and Dixon, Mr. and Mrs. Ernest Cortis, Charles Gibbs, Martin and Fabrial, pictures. Last half, Jones and Sylvester, Helena, Orio, Stuart, Don Court and Woods, Goldie and Mack, Barlow and Hurst, pictures.

FAY'S (Edward M. Fay, mgr.).—"The Blindness of Divorce," film, probably drew as many to Fay's this week as the vaudeville program. Film was extensively advertised. Headliner, Lorry's Native Hawaiians. "Thelma," Charles Franklin and Co., Omarr Sisters, Darcy Brothers, John Hazard.

Mary Pickford "came to town" again this week when she was seen at the Strand in "Miss," which had been heralded as the best of Miss Pickford's pictures. While the artist always brings full houses to the Strand, it can hardly be said that the latest offering was appreciated here at least as one of Miss Pickford's best works. "Tis good all who saw it will allow, and it brought good business, but yet it is not up to some of the other Pickford pictures.

David Novogrod, who has been lessee manager of the Central theatre at Westerly, R. I., for the past three years, has leased the Blyven opera house at that place. Mr. Novogrod will become manager of the opera house. He took possession this week.

As the result of the dissatisfaction which arose among managers and patrons last week when Charlie Chaplin in "A Dog's Life" was featured at four different houses in the same week, managers have got together and plan to prevent any such situation in the future.

The opera house at Wakefield, R. I., was destroyed by fire May 10. The fire spread to adjoining property and caused a loss of about \$30,000. John W. Miller, Jr., owner and manager of the opera house, believes that the fire was of incendiary origin, for only a few weeks ago another theatre owned by him at Wickford was burned and papers were found piled up under the shingles outside the building. The opera house, destroyed Friday, was built in 1881 and was the largest theatre in the town of South Kingstown.

The first circus to visit Rhode Island this year was the Sig Sautelle New Overland Shows, at Newport last Saturday. Not in recent years has a circus of any kind visited this great naval base, but with thousands of soldiers and sailors stationed there this year the show people saw their opportunity, and with ideal weather they reaped a great harvest. Next week the Hagenbeck Wallace Circus is due in this state for three days. It will play Newport Thursday, Woonsocket Friday and Pawtucket Saturday. The Barnum & Bailey show is the only one scheduled to visit

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HEADLINING THE U. S. GOVERNMENT LIBERTY ROAD SHOW

This Week (May 13)—Liberty Theatre, Camp Pike, Little Rock, Ark.

Next Week (May 20)—Camp Funston, Fort Riley, Kansas

Personal Direction of ARTHUR KLEIN

Providence this summer, for two days in June.

The prices which will prevail for the summer musical stock at the Shubert Majestic are from 15 to 50 cents for matinees on Wednesdays and Saturdays and 15 to 75 cents evenings.

ROCHESTER, N. Y.

LYCEUM (W. R. Corris, Mgr.).—Manhattan Players in "Rich Man, Poor Man."

TEMPLE (J. H. Finn, Mgr.).—Vaughan Glaser company in "Inside the Lines."

PICCADILLY (J. Edmund Byrne, Mgr.).—Douglas Fairbanks in "Mr. Fix-It" (film).

REGENT (William A. Callhan, Mgr.).—Elsie Ferguson in "The Lie," first half; Constance Talmadge in "Up the Road With Sally," second half.

FAMILY (John H. H. Fennyvessey, Mgr.).—Vaudeville and pictures. "The Eagle's Eye" screen feature all week.

VICTORIA (John J. Farren, Mgr.).—Vaudeville and pictures. Belle Bennett in "The Lonely Woman," first half; Roy Stewart in "Paying His Debt," second half.

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FRANK DOBSON

May 13—Keith's, Dayton, O.
" 20—Shea's, Buffalo, N. Y.
" 27—Shea's, Toronto, Canada
June 5—Keith's, Boston, Mass.

June 10—Riverside, New York
" 17—Bushwick, Brooklyn
" 24—Brighton Beach, New York
July 1—Atlantic City, N. J.

Have signed with B. A. ROLFE and C. B. MADDOCK, to be FEATURED for two years in a new Musical Revue. Playing U. B. O. Thanks to MAX HAYES

RIALTO (A. N. Wolff, Mgr.).—Clara Kimball Young in "Magda," Mildred Harries in "The Price of a Good Time" and Nell Shipman and Alfred Whitman in "The Home Trail."

George Eastman has announced that a special branch plant of the Eastman Kodak Company will be opened in Paris for the benefit of the United States Signal Corps.

J. H. Finn, manager of the Temple, is looking after the theaters in the interest of the War Chest, a central organization of all the war funds and relief organizations. Managers W. A. Callhan (Regent), W. R. Corris (Lyceum), A. N. Wolff (Rialto) and Jack Farren (Victoria) are captains.

Paul Fennyvessey, manager of the Strand, has applied to the seventh division draft board for assignment to the special course at New York University.

George E. Simpson, head of the Regorson Company, controlling the Regent, Gordon and Piccadilly, has received word that his son, George A., has arrived safely in France. The latter was formerly active in the affairs of the theatres here.

SEATTLE.

BY WALTER E. BURTON.

LYRIC.—Walter Owens Musical Comedy Company to good business.

WILKES (Dean B. Worley, mgr.).—110th week of the Wilkes' Players in stock here. "Just a Woman," with Grace Huff and Ivan Miller in the leading roles.

OAK (Joe Carter, mgr.).—Fourth week of the Monte Carter Musical Comedy Company in "Walk This Way," a laughing sensation. Monte Carter essays one of his Izzy Cohen roles. Blanche Gilmore, Del Estes, George White, Walter Spencer, Phyllis Gordan and the Oak Trio have congenial roles. Capacity business, as usual.

ORPHEUM (Jay Haas, mgr.).—Transcontinental vaudeville and photoplays to good business; semi-weekly change of program.

ARENA.—Dark.

PALACE HIP (Joseph A. Muller, mgr.).—"The Four Seasons," a quartet of girls, and Billy Knight's educated roosters, vie for stellar honors, feathered chicks getting a shade the worst of the deal. Craig and Meeker are comedians. Brown and Jackson, good eccentric comedy. Rinaldo Duo please with music. Carlotta is a contortionist.

PANTAGES (Edward G. Milne, mgr.).—"Peacock Alley," comedy-drama of Broadway life, tops show opening Monday matinee. McConnell and Simpson are the feature act. Dianna Bonner, prima donna, pleased. Harry Coleman and Kitty Ray, good ventriloquial novelty. Gaston Palmer is clever juggler. Ford and Goodridge won favor. First episode

At KEITH'S RIVERSIDE, NEW YORK, THIS WEEK (May 13)

LEE CECIL
ALTON AND ALLEN
STEPS AND TUNES

Direction, LEW GOLDER

MARGIE SMITH

and
ETHEL LE CLAIR

In their New Act, "Meadie and Slim"
By JOHN HYMAN

Direction, BOB MURPHY

of "A Son of Democracy," serial, interested. Capacity business.

MOORE (Carl Rieter, mgr.).—"The Naughty Princesses," a musical tab with 30 people, headlines Orpheum show current week; censors could do some effective running work here in cutting suggestive lines and situations that are too broad for an Orpheum show. Tina Lerner, with the Seattle Philharmonic orchestra, proves an attraction of added interest. Harry Van Fossen, blackface comedian, convulsed the crowds. Aerial Mitchells, sensational. Louis Stone pleases with novel dances. Huder, Stein and Phillips are a harmonious trio. Orpheum travelog and Tiny Burnett orchestral program completes. Capacity business.

LIBERTY (Greater Theatres Corporation, mgr.).—Dorothy Dalton in "Aline of the Dance Hall"; Star-Liberty Weekly and Wallace orchestral program.

LITTLE THEATRE (Horace Smythe, mgr.).—Mary Garden in "Thais," and a comedy film of unusual humor.

CLEMMER (James Q. Clemmer, mgr.).—"Joan of Plattburg," with Mabel Normand in the name part; Guterson Russian Concert orchestra.

CLASS A (Louis L. Goldsmith, mgr.).—"Brown of Harvard," with Tom Moore and Hazel Daly in the leads.

COLISEUM (Greater Theatres Corporation, mgr.).—Elsie Ferguson in "The Lie"; Bramblia Concert orchestra.

REX (John Hamrick, mgr.).—"Cleopatra," with Theda Bara in the name part, the third showing in this city, but the first at popular prices.

STRAND (Greater Theatres Corporation, mgr.).—Billie Burke in "Let's Get a Divorce." MISSION (Greater Theatres Corporation, mgr.).—"La Tosca," with Pauline Frederick in the stellar role.

Alexander Pantages has arranged with his scenic artist, Ed. Leach, to paint an elaborate patriotic curtain for each of the theatres comprising the Pan circuit. Leach has just completed the scenery required for the new Pan house in Spokane, which will open June 1.

With a capitalization of \$25,000 the Acme Theater Corporation was formed in Spokane this week by W. Karpe and D. P. Mikeeill.

Byron Broh, of the team of Broh and Pao, on the Fisher time, was called to war duty while playing the Liberty theatre, at Camp Lewis, first of the week.

Victor Jewels, formerly manager of the Columbia theatres in Vancouver, Victoria and other British Columbia cities, is now in the Canadian Army and is stationed at a camp near Vancouver.

Joe Lucas, manager of the Grand theatre, Centralia (Wash.) has secured a lease on the new \$50,000 theatre now under course of construction in that city.

Ed. Fisher, head of the vaudeville booking agency bearing his name, and director of Theatre Publicity of the U. S. Food Administration for the state of Washington, is in Spokane this week in the interest of the Government.

R. K. Dunham has purchased the Pastime theatre, Mt. Vernon (Wash.), from A. G. Seibert and is utilizing vaudeville and pictures there.

The Melbourne theater building in Tacoma is being remodeled at a cost of \$10,000.

For the duration of the present European war the Clemmer theatre, this city, will run the "Birth of a Nation" picture twice a year.

Nick Plerong, former manager of the Strand theatre, Portland, and the Hippodrome, Tacoma, has been offered the management of the new Municipal Auditorium in Portland (Ore.).

Tizoune and Effie Mack

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DOROTHY DALE

"Sarah Sedalia"

CHARACTER SINGER

HIPPODROME

Says the Los Angeles "Herald": "Dorothy Dale, with her clear undulation and fortunate choice of songs is well received here."

The Stillwell Theatre Corporation of Spokane has added several more theatres to its chain of out-of-town houses this week, when the corporation secured all the theatres in Pullman (Wash.) except the Pullman opera house and one of the three moving picture houses located in Moscow (Idaho). The Stillwell company own and operate the Casino, Rex, Unique and Class A theatres in that city.

The interest of O. P. Hanson in the Marysville (Wash.) opera house has been purchased by his partner, Lloyd Morgan, who will operate the theatre in the future.

Alex Minte and Bobby Harris, formerly of Fisher booking offices, are in the service.

Loring Kelly and wife (Betty Barrows) are playing Puget Sound dates for the Fisher Agency. Kelly is also editor of a local theatrical weekly.

Samuel Rowley will complete his tour of the Fisher circuit next week and will sail for Australia, 21st, leaving from Vancouver, B. C., on that date.

Buck Dunn rejoined the Armstrong Musical Comedy organization at the Oak theatre, Tacoma, Sunday.

Billie Lee closed with the Armstrong Folly Company, Tacoma, Saturday and returned to her home in this city.

Millie Milne and Hilda Brosche are playing the Fisher time as a sister act. Miss Brosche was formerly Mrs. Dick Lonsdale, she having secured a divorce from the Swedish comedian in court here last week.

Monte Carter bought \$100 worth of "Smilage" books for the men who left here for Camp Lewis last Friday.

The George Dore Musical Comedy Company are playing a third time in Aberdeen, Hoquiam and other cities in the Grays Harbor section. The company now has six principals and a chorus of six.

Dick Frazier has withdrawn from the Frazier-McCullough musical tab organization and will go to Camp Lewis as a member of the Quartermaster Corps.

"Cleopatra," with Theda Bara in the title role, comes back here Saturday for its third showing within three months.

Freddy Evans closed with the West-O'Brien organization at the Crystal theatre, Astoria (Ore.), Saturday.

The Wilkes Players are in their 110th week of stock productions in this city, the longest record ever held here by a first-class stock organization.

For the smoke fund of the soldiers in France a special performance was held at the Liberty theatre here Saturday morning by a number of U. S. marines and the war picture, "The Unbeliever," was shown.

The Walter Owens organization is playing at the Lyric theatre in the lower end of town to good business. A combination of vaudeville and musical tabs is being staged there each week.

The Cornish Little Theatre, the first little theatre in the Northwest outside of Spokane, was dedicated here Monday last when the

THE FAYNES

Touring South African Theatres

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Fine Arts Society presented Mary Ann Wells as a solo dancer, assisted by the Cornish School of Music Ballet. This little theatre has just been completed under direction of Mr. and Mrs. Maurice Brown, of the Little theatre, Chicago.

The Rialto, Joseph Danz, manager, was formally opened Sunday, 5, with Mary Pickford in "The Little American" to capacity business.

Five thousand persons attended the War Poster Ball at the Arena Friday night, netting the Red Cross Fund over \$10,000.

SYRACUSE, N. Y.

By CHESTER B. BAHN.
EMPIRE (Francis F. Martin, mgr.).—Sixth week of Knickerbocker Players in "De Luxe Annie." Business continues excellent and outlook for money making season bright. Play well staged and well cast. Next week, "Bauce for the Gooses."

WISTING (Sam LeMare, mgr.).—Dark.
BASTABLE (Stephen Bastable, mgr.).—Burlesque season apparently over. This week offers Blackstone, the Great, magician, for week. Opening business was good. Blackstone has nothing new that startles, but old feats with new settings seemed to please.

TEMPLE (Albert A. Van Auken, mgr.).—First half, Reine Davies, featured. Her new songs are all of the narrative type and did not seem to catch on. Applause honors went to Ward and Van and Harry Breen. Six Virginia Steppers, pleased. Valand Gamble, scored. Chio and Chio, popular.

CRESCENT (William Brown, mgr.).—First half, "Ten Navasars Girls," headlined, one of best singing and musical acts here in months. Miller and Masters, well done. Vanola Melbourne, fair. Bertram May and Co., pleased. Jackson and Nichols, favorable impression. Martin and Bayes, hit.

Twenty thousand people saw the Carl Hagenbeck-Wallace circus here Saturday, despite weather handicaps, the day being better suited for football than a circus. The afternoon performance drew the best, at night three or four sections of seats being unfilled. The show is not up to the standard of other years. The zoo is much smaller, while not a few of the advertised features were missing. There was no pageant-pantomime, although the press stuff had played it up. The two

side shows were more or less swindles. "The Oriental Dancing Girls," ballyhooed "for gents only, no ladies or children admitted," were equally free from the sensational. The circus to some extent has become an advertising medium, the performance being interrupted by the ringmaster to boom local institutions whose advertising banners "decorated" the big top.

Funeral services for Edwin N. Winchester were held yesterday (May 16) from the family residence here. Interment was made at Eaton, N. Y. Winchester's death occurred at St. Joseph, Mo.

Sidney E. Rea, owner of the Starland, while driving his auto late Friday night struck and fatally injured Amelia H. Metzger, head of a local millinery business. Rea stopped his machine and offered his assistance, but was immediately placed under arrest, while the victim was rushed to a hospital, where she died within a few minutes. Witnesses told conflicting stories and Rea was paroled at the request of the coroner, pending the inquest.

The vaudeville bill offered at the Temple the last half of last week looked as though it had been hit by a cyclone. The headliner, "America First," widely advertised as having a cast of 17, could only muster nine. "Alabama Bound," supposed to be presented by C. Balfour, Lloyd, Wells and Gilbert, were put over by just a team. Frances Dyer, Irish singer, failed to fill her engagement.

Kaiser Wilhelm lost his head at Binghamton. The Star there booked "The Kaiser, the Beast of Berlin," for this week, and Manager Ned Kornblite had a big portrait of the Emperor painted for a lobby display. Over night

conducted in the future by Walter Merrill, who will act with the Towanda man in booking all big films.

Creditors want Cranville J. Ackley, who conducts the Happy Hour at Oneonta, declared bankrupt. They have filed a petition in Federal Court at Utica charging that he is insolvent and has transferred his interests to a relative, Morris Ackley, in order to prefer him above other creditors, who are under 13 in all.

The burlesque season at the Lumberg, Utica, closed May 11. Mollie Williams' show ringling down the curtain. The Williams offering held the boards for the first half of the week at the Bastable here, a return engagement. As presented on the first visit the burlesque was clean and pleasing. On the return trip some of the comedy needed the censor's urgent attention. Mollie's own skit, "The Trap," takes well, but with the exception of Bob and Neil Gilbert, the dancers, there's very little to commend and much to condemn.

Three old friends to followers of summer musical stock in Elmira will be back in the company to fill this year's engagement at Barks. They are Sam Edwards, Leona Stevens and Arthur Cunningham, of the case last summer. For the past two years, Miss Edwards has been with a stock company at St. Louis.

George Kenyon, who got his theatrical start while attending Syracuse University, and later blossomed forth as an impersonator of Billy Sunday, is at his home here to recuperate from a nervous breakdown. Kenyon entered the service as a student aviator and was training at Ellington Field, Houston, Tex., when he fell nearly 2,000 feet in his plane.

ALBERT H. HOGAN

Season 1917 (Treasurer)
Manhattan Opera House

Season 1918 (In France)
Fighting For His Country

DEDICATED BY FRIENDS

ALBERT H. HOGAN is the son of the late Harry Hogan and comes from a theatrical family, his father having been one of the famous Hogan Brothers known in America and Europe as the Happy Hottentots and the White-Eyed Kaffirs—headliners in the days of Tony Pastor, Weber and Fields and other variety favorites, and after his stage career he was manager for Colonel J. W. Holmes of the old Star Theatre, Brooklyn, and Bijou Theatre, Jersey City, and also representative of Percy G. Williams at Bergen Beach.

Albert Hogan joined the colors just before the holidays, 1917, as a private, at which time he was assigned to Yaphank, Camp Upton, N. Y. In a very short time he was transferred to the Seventh Infantry, Regular Army, Charlotte, N. C. His last letter received this month stated that he was winning a small city in France from the deck of a United States Transport in the harbor of a French port. He is now on his way to the Western Front.

He was one of the most popular Treasurers of the Metropolis City and was among those who were given a big send-off by the New York "Treasurers' Club" at their last Beefsteak Dinner. He would be pleased to hear from friends and receive Murad Cigarettes and Chocolate Bars, sent to the following address:

ALBERT H. HOGAN,
Headquarters Company,
7th Regiment, U. S. Infantry,
American Expeditionary Forces,
Via New York.

some loyal American neatly cut out the Kaiser's head.

Free film will be given in Syracuse parks this summer, in addition to band concerts. It is announced. So far as is known, this city is the first in the country to offer free movies to its residents. The pictures will be offered under the auspices of the Chamber of Commerce.

Ted Snyder has been passing a few days with Kurt Elsfeldt and Mrs. Elsfeldt, better known as May Irwin, the actress, at their summer home near Clayton.

The vaudeville team of Batsford and Chapelle, who during the winter have been managing the Criterion roller rink at Oswego for Proprietors Morton & Widmyer, have left to fill bookings which call for an extensive western trip.

The summer policy of the Mozart, Elmira, will be pictures. It is announced. The theatre, which seats 1,500, will play three changes of program weekly. The Mozart is replacing many of its male attaches with women, the newest acquisition being a woman at the door to take tickets.

Completion of a circuit of picture houses of Towanda, Pa., Sayre and Waverly, N. Y., with the bookings for the theatres under the direction of William Woodin of the Keystone opera house of Towanda, is announced. Recently R. N. Merrill of Sayre leased the Amusu at Waverly. The New Sayre will be

He escaped miraculously with injuries to his back and a broken nose.

John D. Donnelly, for 10 years drummer at the Crescent and Temple here, and who left for camp in the draft last month, returned on furlough last week to wed Catherine Costigan, The Rev. Father McCreary of the Cathedral of the Immaculate Conception here tied the knot.

The Chaplin film, "A Dog's Life," opened a simultaneous engagement at four local houses—Strand, Eckol, Happy Hour and Hippodrome. All had claimed first showing rights. While drawing well, "A Dog's Life" gave way to other films as the advertised feature at all four houses after the first day.

The vaudeville season at the Jefferson will close on Saturday. Starting next Monday feature film will be presented, with Gerard's "My Four Years in Germany" the initial showing. The Jefferson during the fall, winter and spring has been booking Keith's vaudeville and Triangle films.

Frank Wilcox, leading man and part owner of the Knickerbocker Players, filling a stock engagement at the Empire here, got some inside dope on police court Monday which he may use with advantage when next called upon to stage a court scene. Wilcox, who has a penchant for speeding, was arrested for joy-riding in the exclusive James street residential section and Justice Ben. Shaw imposed a fine of \$30—\$20 cash and \$10 to be spent for thrift stamps.

"HE'S MY PAL"

The Best in the World

JACK MILLS

And he sure is my pal

BILLY GLASON

"Just Songs and Sayings"

Loew's Greeley Sq., New York

(May 16-19)

Representative, JOE MICHAELS

Blackstone, the magician, appearing this week at the Bastable, introduced himself to Syracuseans in a sensational manner Monday. With a crowd of thousands looking on, Blackstone was trussed up with ropes and nailed inside a packing box which was then unceremoniously dumped into the Erie Canal from the Warren street bridge. In less than half a minute Blackstone appeared above the water. An assistant then plunged from the bridge and took Blackstone's place in the box.

VANCOUVER, B. C.

By H. P. NEWBERRY.

EMPRESS (Geo. B. Howard & Chas. E. Royal, Mgrs.).—40th week of Empress Stock productions. 6, "The Eternal Magdalene," good patronage. 13, "A Pair of Silk Stockings."

AVENUE (W. Scott, Mgr.).—15, Maude Adams in "A Kiss For Cinderella." 16-18, Cyril Maude in "Grumpy," one performance of "Caste," 18.

ORPHEUM (Jas. Pilling, Mgr.).—6, Wilton Lackaye & Co., excellent headline. Lester Sheehan and Paul Regay featured, good dancing. Claire Rochester well received. Dudley and Nelson very good. Cola, Russell and Davis, comedy honors. Three Darling Sisters, well liked. Ziska and King, popular. Business good.

PANTAGES (Geo. Pantages, Mgr.).—6, "Notorius Delphine," headlines, good. "Flirtation," Quigley and Fitzgerald, good. Five Aerial Patis, clever. Ford and Goodrich, well liked. Moore and Rose, good. Good houses.

IMPERIAL (L. A. Roeten, Mgr.).—Dark.
COLUMBIA (H. McQueen, Mgr.).—Vaudeville and films, changed twice weekly.

REX (W. P. Dewees, Mgr.).—Mme. Olga Petrova in "Daughter of Destiny."

COLONIAL (H. Quaglin, Mgr.).—"Birth" (film).

GLOBE (W. P. Nichols, Mgr.).—"Parentage" (film).

DOMINION (J. Muir, Mgr.).—Mabel Normand in "Joan of Plattsburg."

Pantages old house, closed since last June, will open first of month with musical comedy organization.

During the engagement of the film "Birth" at Colonial, ladies only admitted.

Saturday evening, May 4, slight panic caused by someone crying "Fire" during the showing of the Dorothy Dalton film, "Love Me," at the Globe.

The gallery of the Orpheum is now being used for the first time since the fire April 1.

Ford and Goodrich, on the current bill at Pantages, were moved ahead on the circuit, taking the place of Al Noda.

May 5, the leading man being unable to play, Stein, of Hudier, Stein and Phillips, played the leading male role in "The Naughty Princess," headlining the same bill at the Orpheum.

In order to give Miss Elliott, leading woman with the Empress Stock, a rest, the management has adopted a plan whereby one of the other women with the company plays the leading part every two or three weeks. Last week Marie Baker played the lead in "The Rejuvenation of Aunt Mary."

WASHINGTON.

By HARDIE MEAKIN.

KEITH'S (Reed S. Robbins, mgr.).—McIntyre and Heath, real treat; and Lewis, hit; Chief Capoulcan, big returns; Jimmy Hussey, liked; Margaret Ford, liked; La Belle Titcomb's Co., good; "Girl in the Moon," opened; "All for Democracy" was impressive in closing position.

NATIONAL (William Fowler, mgr.).—"The Cohn Revue," packed at opening Sunday night.

BELASCO (L. Stoddard Taylor, mgr.).—Sewlyn and Co.'s new "Rock-a-Bye Baby." Sunday opening, cast headed by Louise Dresser and John Cumberland. From all reports went over big.

POL'S (James Carroll, mgr.).—Donald Brian in "Her Regiment." Opening Sunday.

COSMOS (B. Brylawski, mgr.).—Clark's Royal Hawaiians, Monarch Comedy Four, Charles Deland and Co., May Marvin, Ashe and Shaw, Swift and Daly.

GAYETY (Harry Jarboe, mgr.).—Ben Welch

LOEW'S COLUMBIA (Lawrence Beatus, mgr.).—Mary Pickford for week in "M'Liss" (film).

For the forthcoming production of "Over Here," with its all star cast, the tickets are being sold at auction, with only a small percentage held for the window sale. Indications point that the affair will be a big success.

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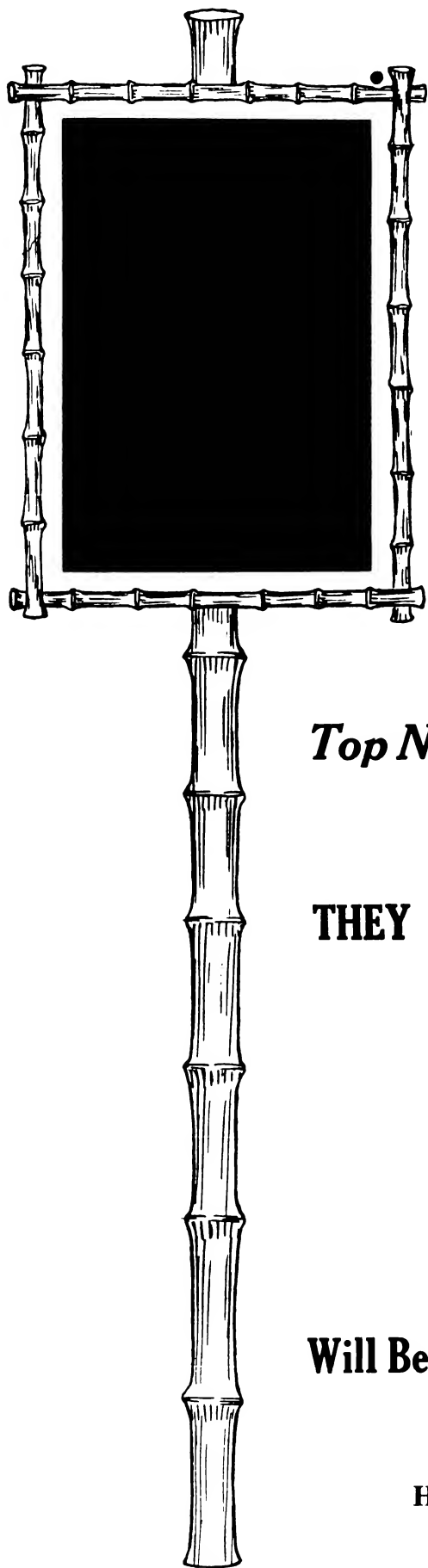
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LOS ANGELES

NEWS OF THE FILM WORLD

The Franklin Bros. will direct Norma Talmadge in her new picture.

Commencing June 10 Universal will resume releasing two reel western and railroad dramas which they stopped some time ago.

Raymond B. West will direct J. Warren Kerrigan's next Paralta play, "Toby," on which work is to start immediately.

William L. Sherry is establishing a chain of 20 exchanges throughout the country for the distribution of film service.

Willard Mack has withdrawn from the cast of "Tiger Rose" and is now head of the scenario department of Goldwyn.

Walter Heirs has been placed under contract by Metro and he will support Emily Stevens in a forthcoming release.

Harry Leonhardt left New York Saturday for the Coast after being here a week. It is his ninth transcontinental trip within a year.

Madge Kennedy is at work at the Goldwyn studio, Fort Lee, on a new production by Charles A. Logue, called "The Service Star."

"A Daughter of the West," with Baby Marie Osborne starred, heads the program release by Pathe for the week of May 20.

"The Campaign in Mesopotamia" is included in Pathe's war series, "Britain's Bulwarks," which will be released May 20.

By an arrangement with the Post Films, Pathe will release throughout the country a new travel series. 40 newspapers in the U. S. are parties to the contract.

Pathe's official British war film, "The Battle of the Somme," released some time ago, has been re-edited and condensed into a four-reel feature.

Goldwyn announces the substitution of "All Women," by F. Lloyd Sheldon, as its Mae Marsh release for June 2, in place of "The Glorious Adventure."

"The Matting of Marcela," with Dorothy Dalton in the star role, the new Paramount from the Thomas H. Ince studio, will be released on May 20.

"Stolen Orders," which is completed, captioned and placed in readiness for the screen, will shortly have its opening in a New York theatre.

The Canadian official war pictures are being shown in New York. Major M. S. Boehm of the 169th Bati. Canadian Inf. is the officer in charge of the exhibition.

Pathe has acquired from the Graphic Films rights calling for the release of "Moral Suicide"; it is by Ivan Abramson. The date has not been set.

Herman Schwartz, chief usher at the Rivoli, has started a war saving society and has enlisted the services of his staff in an active campaign for the sale of thrift stamps.

The last scenes in the Paramount picture starring Lina Cavalieri have been taken at the Fort Lee studios. It will be released under the title of "Love's Conquest."

Famous Players-Lasky Corp. has entered into a contract with Emil Chautard, the French producer, to direct Paramount and Arcraft pictures.

Elsie Ferguson's next appearance in an Arcraft, following "The Lie" will be in "The Doll's House," an adaptation of Henrik Ibsen's play.

Fox has purchased the rights to Gouverneur Morris' story, "You Can't Get Away With It." The scenario department is already at work on the film version. Jewel Carman will be featured in the leading female role.

"Enlighten Thy Daughter," a film censored against exhibition by the Quebec Board of Censors, has now been passed by the same board, and will be shown in Canada under the management of Tom Conway.

Magistrate Hlan reserved decision last week in the case of Frederic Chapin, scenario writer, who was suing Joseph W. Farnham, president of the Screen Club, for criminal libel, based on statements published in Farnham's magazine.

The Owl, Lowell, Mass., has been taken over by the Liberty Amusement Co. R. S. Averill will manage it. Its former manager, Frank L. Browne, has assumed charge of a Boston picture theatre.

C. B. Price, formerly New York branch manager, has been appointed special representative for the Triangle Distributing Corp. Daniel Michalove succeeds him at his former post.

"Perishing's Crusaders," the first installment of a series of official war films, will be pre-

sented by the U. S. Government at the Liberty, commencing May 21, with daily matinees thereafter.

Five of the leading film producers of the country were named as co-defendants in the \$2,000,000 accounting action instituted by two preferred stockholders of the General Film before Supreme Court Justice George W. Mullan.

Anita Stewart, who about ten days ago met with what at the time seemed a serious accident in an automobile collision in Brooklyn, has recovered and resumed work at the Vitagraph studios in Brooklyn in "Mind the Paint Girl."

The Red Book detective story, "High Stakes," which the Triangle offices obtained in a recent bid for its picture rights, has been made into a feature, with J. Barney Sherry handling the principal role. The release will be made May 26.

Dan Michalove, formerly manager of the Triangle's film exchange in Minneapolis, and later in charge of the T's branch office in Chicago, has been called to New York to

take personal charge of the managerial end of the exchange business at this point.

The first road outfit for the "Tarzan" film has been laid out in the offices of the First National Exhibitors' exchange, a complete road tour of Long Island towns having been scheduled by the exchange, with both the advance and the film carrying being done by auto.

Negotiations for the opening of the Griffith film, "Hearts of the World," at the Brighton Beach Music Hall (Coney Island) are practically off. Elliott, Comstock & Gost deciding that conditions at present are unfavorable to the picture attempting a long engagement there.

SELECT SP PICTURES

LEWIS J. SELZNICK presents

CONSTANCE TALMADGE

in

"THE LESSON"

By Virginia Terhune
Van de WaterDirected by
Charles GiblynConstance
Talmadge

scores again in another laughter-plus-drama success containing moments of greater dramatic tenseness than any of her pictures since "Scandal." The exceptional cast includes Tom Moore, Walter Hiers and Herbert Heyes.

Constance Talmadge
Select StarAs Helen looked at
Chet she knew which
way her heart lay.

Robert Courtland.....	Capt. Robert Warwick
Kitty Grey.....	Elaine Hammerstein
Farmer Perkins.....	Frank McGlynn
Mother Perkins.....	Blanche Craig
Kitty's Father.....	Frank Norcross

MARY—Robert Warwick produced this feature, which he probably has had on the shelf for some time, since, together with Elaine Hammerstein, Robert Warwick, who entered the service from the second officers' training camp at Plattsburgh last fall, is featured as Mr. Captain Joseph Warwick, and there is a message now coming from him in the opening titles which urges full support of the Liberty Loan. This coming after the loan drive is over doesn't detract, however, and the message won't appraise when the picture was shown at a Times moonlight show. It's a pretty love story, the match-making being almost as speedy as in some of Robert W. Chambers' stories. It was written and directed by Leonce Perret. Robert Courtland is an artist who plans suicide when the girl he thinks he loves departs with another man. With rug and pillow on the floor, escorted by Kiki Grey, whose motor is stolen by Robert W. Grey, whose motor is stolen. Courtland helps fix the car, but changes his mind about "snuffing out," especially when Kitty explains that her father wanted her to marry a fat boy and she ran away. Rinsing her face in a gas they are in the night, and being mistaken for a bride and groom they have to share the same room—sounds risky, but isn't. The next day they are discovered by father Grey, who whisks off his daughter and places her in a seminary. Up to that point the picture is good, but it's a bit better if it were afterwards. Boy and girl eventually are married, and father gives his blessing. It is "a caution" the manner in which Miss Hammerstein and Warwick flirt with the third rail in the early scenes when Warwick lies across the rails with the chance of a life or death escape. A disappointment. The most unusual is sprung in the farm scenes when the idea of a cupid among the wheat is supposed to symbolize the budding love of Kitty and Robert. This cupid is a small girl of perhaps five years of age, and she is in the "altogether together" position. When she bends down to pick flowers, you notice it passed it up. In other cities they might not be so liberal. The titles are well written in a light and humorous way, and some are in little readable rhymes. On the film the artist is called "D'Arber," not Courtland, which makes no sense. There here we see a woman much more very girlish and good to look at. Mr. Warwick taking things easy as should be. The photography is good.

Ibsc.

A Kay-Bee-Triangle, with Wallace MacDonald and Claire Anderson. It has a farcical story with complications of mistaken identities, and runs five reels, all intended for laughter. Long before the end, however, and shortly after its start, the picture commences to tire, and to the end, the situations are mechanically made, the laughs are few and a long ways apart, with the direction often noticeably poor, while the photography doesn't warrant any credit. Much of the setting is outdoors. The principal scenes to time and place are at a summer hotel in the Adirondacks.

For the "big laugh," which isn't so very big after all, an elderly man mentally un-
sounded who imagines he is the fast mail oc-
cups much of the latter portion. This is
more pathetic than mirthful. Mr. MacDonald
and Miss Anderson are the juvenile lovers,
with nothing much to do. The playing is wide-
ly distributed and somewhat evenly balanced,
with a rather large list of principal players.
Perhaps the most extraordinary thing in this
feature was the fact the two young lovers
never kissed each other from the time they
met in the film until they left it, as they were
about to be married. Not even a fade-out hug
for the finale, although the father-in-law
extracted one kiss from Miss Anderson, as he
accepted her in the family. "Mlle. Paulette"
(the stage name of a "vaudeville star") seemed
appropriately placed as one-half of the double
bill at the New York theater last Friday.
Sime.

Jennie Cox.....	June Elvidge
Daddy Cox.....	Capt. Charles
Billy West.....	John Bowers
Cora West.....	Eloise Clement
Itolfe.....	Frank Andrews

Henry Walker. Frank Norcross. June Elvidge is starred in World Film's feature, "The Oldest of the Old," directed by the same photographer, Moutaern. To the limited it looks as if the story was altered after the feature was pictureized and thoroughly sterilized. If this be so it was probably a much more consistent tale in its original form, though possible not so desirable. The mountain hermit comes to New York on the death of her father and secures a position as typist through the friendship of an elderly college professor. Just about the time she loses it, the professor dies and she is without funds. She spends her last three days at another table is a young man who is arranging the details of his divorce from his wife. He follows her to the street and offers her the post as house-keeper of his fashionable apartment. As such she entertains his guests and is treated as his social hostess. He is married to a woman who is a young man, divorced, lives in the same apartment, with an attractive young woman and

that the relationship is platonic. The young man's wife opens a gambling house with the proceeds of her alimony and when a professional gambler fleeces her ex-husband she compels the crooked sport to return ex-hubby's O.K., which she returns to him. Meantime, the man has married a married woman, crook if he will return ex-hubby's markers, being willing to sacrifice herself to save him from ruin. As ex-wife beat her to it in the saving process she is left free to marry the young man. Fine production, well produced and photographed, but altogether innocent in plot.

-1910.

Plans and specifications for a new picture house costing \$70,000 have been drawn for the Blinderman & Cohen Amusement Co., which will be erected at 80-82 Clinton street and 97-103 Attorney street, New York. Lorenzo F. J. Welher has the contract. It will be a two-story brick theatre, 50x140, and will be built by Louis Abramson, of Brooklyn.

To set at rest some of the apprehension on the part of the folks back home about the treatment of the soldiers in training, the Committee on Public Information has made arrangements for the filming of some of the activities of the war camps. These pictures will be released on the U. S. Official Bulletin and circulate throughout the country.

Through a recent arrangement entered into by Al. Christie, maker of the Christie comedies, and the First National Exhibitors' Exchange the latter will hereafter book all of his sub-

jects, the first, "Here Comes the Groom," being shown at the Strand this week. One a week will be released, with Christie to keep at least four and five ahead on the marketing schedule.

Mary Mersch will play the leading female role in the forthcoming Fox production of Zane Grey's story, "Riders of the Purple Sage," while Violet Palmer will appear in the opposite role to George Walsh in "The Sleepwalker." The latter play will be directed by Burton George, a newcomer to the Fox forces.

Anita Loos left New York last week for Los Angeles to confer with Jesse Lasky regarding the stories she and John Emerson are to write for Shirley Mason, the newly enrolled star, who will make her appearance under the Paramount banner. The first scenario has been completed and work will commence in June on the initial vehicle for Miss Mason.

Mabel Normand's newest Goldwyn picture, "Joan of Plattsburg," from Porter Emerson Browne's story, is to be published in 200 American and Canadian newspapers in full-page fiction form. Browne himself has written the story and Goldwyn has had it prepared for newspaper use in seven and eight-column page matrices.

Wagenhals & Kemper have decided to change the title of George C. Hazelton's war comedy, in which they will star Authur Guy Empey and Rose

Stahl, from "The Drums" to "Pack Up Your Troubles."

Should the piece prove a big success Empey will head one company and another will be immediately organized starring Miss Stahl, after which two one-night stand organizations will play the smaller towns.

L. A. Wagenhals and Colin Kemper applied to Winthrop Ames, offering to go abroad and pay all their own expenses to assist in conducting the camp entertainments and were "rejected." Wagenhals is now a "dollar-a-year" man, serving the government in connection with the Committee on Public Information.

A musical version of "A Full House," by Blossom and Waldrop, will be produced some time this summer by Klaw & Erlanger.

Edgar MacGregor is to stage it.

"Peg of Peacock Alley," under the management of Mike Cavanaugh, opens in Baltimore next Monday with Antoinette Walker in the leading role.

A FILM Exchange is an establishment operated primarily for the benefit and convenience of Exhibitors. Without Exhibitors there would be no need for a Film Exchange.

This is the principle upon which TRIANGLE Exchanges are conducted. Each and every individual in a TRIANGLE Exchange is made to understand that his future with TRIANGLE is entirely dependent upon the careful consideration that he gives to each exhibitor.

It is the aim of each TRIANGLE Exchange to give an exhibitor more attention, better service—in fact more for his money than he can obtain elsewhere. The class of service given an exhibitor is entirely independent of whether he pays \$7.50 or \$75.00 for a picture.

It is never too much trouble to carefully and courteously serve an exhibitor in a TRIANGLE Exchange. Any reasonable request or demand of an exhibitor will be given immediate and painstaking attention whether in the regular course of business or in a particularly urgent emergency.

Any misunderstandings or difficulties that arise must be settled at once and to the entire satisfaction of the exhibitor. Disgruntled or dissatisfied customers are not tolerated by TRIANGLE.

The development of efficient service is of as much importance to an exhibitor as to TRIANGLE. A closer co-operation between exhibitors and TRIANGLE Exchanges means a big saving in time, labor and money to every TRIANGLE exhibitor. Criticisms or suggestions from exhibitors toward better service in TRIANGLE Exchanges are always welcomed.

Remember the co-operative service for which TRIANGLE stands, whether you are a TRIANGLE exhibitor or whether, like so many other exhibitors, you have about decided to run TRIANGLE.

1457 Broadway, New York

WOLVES OF THE BORDER.

Joe Warner.....Frank MacQuarrie
George Merritt.....Roy Stewart
Ruth Warner.....Josie Sedgwick
Joe Mardones.....Louis Durham
Foreman Merritt Ranch.....Curley Baldwin

A Western with a wealth of action is this new Triangle which begins with a cattle rustling plot and develops into a real "wild and woolly" gun battle or a series of them. Director Cliff Smith evidently was out to produce a fighting film of the earlier "Western days," when Winchester and revolvers barked with frequency enough to satisfy a savage. Mr. Smith succeeded.

Roy Stewart and Josie Sedgwick are prominent in this fast moving feature, but there are others who are equally good, especially Louis Durham and Jack Curtis. The story deals with the operations of a cattle stealing bunch of Mexicans lead by Joe Mardones, who are raiding the ranches near the Mexican border, and who planned to run off the horses and "beef" comprising Joe Warner's stock. Warner's foreman, Pete Wright, has taken to red eye, and when he is repulsed by Ruth, Warner's daughter, he frames with Mardones to raid the Warner place.

George Merritt's ranch has also been victimized, and he forms his outfit into a fighting unit to stamp out the "Greasers." Mardones and his mob rush the Warner place, and a prolonged rifle fight is only broken up by the arrival of Merritt and his supporters. The "wolves," however, had run off the cattle, and Curtis had ridden away with Ruth.

Merritt pursues and finally rescues the girl, the finish finding Merritt and Warner pledged to become partners. Also Ruth falls in love with Merritt. However, love interest is but a detail. Its the fighting and riding that counts. Long shots of the various bodies of men furnish good results, and the close-ups of the battle is well depicted. One scene in which the Warner supporters, retreating into the ranch house followed by a hot rifle fire, failed to even show a broken pane of glass. Miss Sedgwick performed excellently. What looked like a nifty bit of riding was when Miss Sedgwick, astride a speeding horse, had her arms fastened behind her. In two tussles with Curtis she also showed to advantage, for her "struggles" seemed to be "there."

Louis Durham made a corking type as Mardones. Mr. Stewart did well as usual, and did not "hog" the camera, for, with the several others given a chance, good results were attained. The camera work was expertly handled by Steve Rounds, whose work in long shots and usual ranges was uniformly good. All in all the yarn by Alvin J. Neils has been very credibly pictured by Mr. Smith. *100%.*

THE SOUL OF BUDDHA.

Director J. Gordon Edwards has been with Fox for some time now and seems to have absorbed thoroughly the keynote of Fox productions, which would appear to be to throw everything in sight into the broth.

He produced "The Soul of Buddha" for Fox, and the story is credited to the star, Theda Bara, with scenario prepared by Adrian Johnson.

It is about as mongrel a piece of film writing as has ever been known. A survey of the principal scenes in their sequence will give a faint conception of this awful concoction. Story opens in Java with English soldiers lolling about with apparently nothing to do. This is the regulation thing for pictures and hence must be inserted. Theda is a fiery native girl, and her mother, fearing the worst, consecrates her to Buddha. She is taken to the high priest who has her swear to love no other than Buddha.

In the sanctuary she chafes under the restraint and casts earthly eyes on the priest and almost seduces him. But he reminds her she is dedicated to the spirit and resents her blandishments.

A sacred dance in honor of Buddha, at which is present an English major. Having fasted, she faints in his arms, and the priest cries that he has touched the flesh of a sacred maiden and must die. Englishman escapes with girl on horseback, followed immediately by the priests, who "happen" to have saddled horses all waiting for such a contingency. The Major takes her to the English headquarters and quickly marries her. Enter pursuers. "She is no longer your slave, but my wife."

Priest threatens she will pay the price and departs. To pacify the natives the Colonel demands the Major's resignation. They go to Scotland and she tells husband she cannot endure the bleak weather. He takes her back to her native village where a child is born to them. Priest kills the infant, leaving a "black hand" mark on its forehead. Husband takes her to Paris, where she is melancholy. He must return to Scotland, and she elects to remain to perform some close-up posturings. Asks her maid to take her "where life and death are the same." Apache cellar and atmospheric dance. She is immediately inspired to do her native dance. Two apaches they fight for the privilege. Knives drawn, and she escapes with a theatrical manager who is there in search of types for his theatre. At her home the manager suggests she dance at his theatre and she consents.

Husband returns, shadowed by the High Priest, and protests against her dancing in public, but she scorns him, casting him off. At a reception given by a countess she "cops" her ladyship's husband for a lover. Countess comes to her home and pleads with her to give up her man and she laughs

derisively. Priest emerges and tells countless not to worry. Subtitle reads: "That evening." (They keep that one in stock.)

It is her debut as a public performer. Her husband has taken to drink and is a physical wreck (In actual life no one ever knew of an English gentleman losing a moment's sleep over the loss of a woman who jilted him—wife or otherwise). Hubby pleads to be near her, even her servant. She refuses and he promptly shoots himself. With her maid she thrusts the body in a couch chest as the manager and her count-lover rush in and inquire about the shot. She says she didn't hear any, and they do not detect the odor of freshly discharged gunpowder in the dressing room. Mushy scene with her count-lover. Priest marks her door with the sign of death. She is frightened, but braves it out. Appears before the public with stage set to

represent a native shrine. After dancing she strides to the shrine, which materializes into the high priest, who takes her in his arms, kisses her and stabs her to death.

Did you ever notice that Theda's left eyebrow is higher than the right? *Jolo.*

RESTITUTION.

Chicago, May 15.

Presented by the Mena Film Corporation of Toledo and Chicago, this 12-reel film puts a rather novel interpretation on war. It opened at the Auditorium Sunday.

Recent facts brought to light trace the present world conflict causes back a decade or two. "Restitution" traces the causes back to Edenic days, when Adam and Eve were expelled from the garden. Many war pictures have ventured into the future, when the dove shall fly again,

and flashed pleasant prophecies. "Restitution," in fanciful aftermath, brings close the day of resurrection.

The film is dominated throughout with a high religious tone. Adam, Eve, Satan, Christ, Lucifer, the saints and apostles, and other biblical characters are employed in the picture, which carries a vague love story through the tremendous cycle of big scenes and spectacles.

The pretentiousness of the picture may be judged by the fact that it begins with Creation and ends with the Resurrection, and attempts to portray between all the epochs of the earth. Lois Gardner has the role of Eve and her reincarnated forms throughout the ages.

The picture is playing at 75 cents top, with a special symphony orchestra. It is said that two years were spent in the production which is alleged to have cost \$100,000.



PARALTA PLAYS
PICK OF THE PICTURES

BESSIE BARRISCALE

in
"ROSE O' PARADISE"

JAMES YOUNG Director
GRACE MILLER WHITE, Author
ROBERT BRUNTON, Manager of Productions

What concerns the Public concerns You.

The public doesn't care a rap how much money a picture cost.

The public doesn't care a continental how much money was spent advertising a picture.

The public has heard so often that every picture is the greatest, most colossal, most crambunctious production of the age.

And now the public simply gags at being told the same old boob-bumping platitudes.

All the public wants to know is: Who is in the picture, and What is the picture about.

Very well; That then concerns You.

PARALTA PLAYS, Inc. 8 WEST 58th STREET NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation.
Canadian Distributors: Globe Films, Ltd.

DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

HENRY S. WALTHALL J. WARREN KERRIGAN

GRIFFITH CUTS WAR SCENES.

D. W. Griffith's new war drama, to be released as an Arctcraft picture, will present an entirely different angle from that of "Hearts of the World." He does not intend to depict a single battle scene, using the war merely as a background for the love story unfolded.

Henry Walthall has been engaged for the cast, which also includes Lillian Gish, Robert Harron, George Fawcett, George Siegmann.

The scenes will be laid in France, Canada, Hawaii and Scotland.

5-10c. STORE PUBLICITY.

Coincident with the release of Mabel Normand's next Goldwyn picture, "The Venus Model," next month, will be J. W. Stern & Co.'s "The Sister of Rosie O'Grady," which will bear on its cover the picture of Miss Normand. The publishers working in conjunction with Goldwyn, have arranged for a nation-wide window display of the song in the five and ten-cent stores, consisting of huge cut-outs in multi-color, giving emphasis to Miss Normand's most recent portraits and stills from "The Venus Model."

In several of the cities throughout the country exhibitors who have found their matinee business at low levels have built it up by marketing 60 per cent., or even more, of their matinee tickets through the five and ten-cent stores.

FIRST "SPORTING LIFE" CAST.

Some interesting theatrical data is attached to the history of "Sporting Life," now in course of filming at the Tourneur studios at Fort Lee. It enjoyed a long run at the Drury Lane, London, in 1897, and duplicated its London hit in New York in 1898.

Robert Hilliard created the leading role of Lord Woodstock, played in England by Leonard Bayne. Elita Proctor Otis was the villainess, played abroad by Mrs. Cecil Raleigh, wife of one of the authors. Jeanette Lowrie was the heroine and Marie Cahill, then unknown, played a minor role, while John Ince had another slender part. Rose Coghlan also appeared in the play.

NEW STYLE OF COMEDIES.

A new type of comedy subjects are now arranged for release by the Triangle offices, with the first, "News-paper Clippings," reaching the screen May 19 and others to follow from the Keystone show once a week. For a long time the Keystone has been turning out reel after reel dealing with fun of the slapstick, rough-house type, and the new series is entirely away from that form.

The new Triangle release schedule, which reached the New York offices of the Triangle Monday, have Roy Stewart in two lively western subjects—"Red Saunders" and "The Fly God"—for two June releases. Alma Rubens (the "u" has been dropped from her name) will be in one feature, released in June, styled "Madame Sphinx." Belle Bennett has two June subjects—"100th Night" and "Iron and Lavender."

INCORPORATIONS.

Film Clearing House, Manhattan; 1,000 shares common stock, no par value, active capital, \$5,000; H. Schlesinger, C. M. Lewis, B. Clark, Jr., 32 Nassau St., New York.

Combined Art Pictures, Manhattan; \$100,000; E. B. Hanger, W. P. McDonnell, L. McLaughlin, 132 Nassau street, New York.

DELAWARE CHARTERS.

Extension Film Producing Corp., \$100,000; M. M. Bordelain, B. C. Rule, Jackson Kemper, New York.

Sometime Co., Manhattan, theatricals; \$30,000; A. Hammerstein, Gladys A. Beckman, 1475 Broadway, New York.

NEW JERSEY CHARTERS.

Liberty Distributing Corp., motion picture films, Hoboken, \$100,000; Paul A. Chase, New York; Edward Kelly, Jersey City; Samuel H. Hadley, Kew Gardens, L. I.

HER ONE MISTAKE.

Seen last week at the New York this Fox feature is nothing out of the ordinary, unless it is to give Gladys Brockwell a chance of playing a dual role. It's the old melodramatic stuff of a girl lured to a roadhouse, betrayed, and has her revenge at the end by killing her betrayer. The story is by George Scarborough, and Edward Le Saint directed the picture.

Miss Brockwell plays the role of two girls, both of whom fall in love with the same man. One is wealthy and the other of the demimonde class. Both are used by the crook to further his own ends. "Chicago Charlie" (William Scott) has not a redeeming trait in his character. But his nemesis in the shape of a rotund detective is always right at his heels, but does not catch up to him until near the end of the picture. The portrayal of the sleuth by William Lewis is the most pleasing feature of the production.

The picture contains courtroom scenes and some fights of the regulation type, which are mildly interesting. The photography and lighting are well carried out, but the theme is old, and no effort has been made to create any new angles which would add additional interest to the subject.

HER DECISION.

Phyllis Dunbar.....Gloria Swanson
Martin Rankin.....J. Barney Sherry
Bobbie Warner.....Darrel Foss
Inah Dunbar.....Ann Kroman

The title of this Triangle means the decision of a girl who has married a middle-aged man to stick to him rather than turn to her former youthful sweetheart. The girl, Phyllis, had married Martin Rankin that her sister, Inah, who had strayed from the "straight and narrow," might have the seclusion and comfort that money would provide in her delicate condition.

Lauri Gannet has provided a human enough story. It may be a coincidence, the marriage situation in "Her Decision" resembles that in a recent Norman Talmadge release called "By Right of Purchase." In the latter picture the marriage is contracted with the understanding on the part of the man that if by the end of a year he has not won his bride's love she is to be freed. So it is in "Her Decision." In both cases the bride learns she loves her own husband, and everything turns

out happily. In both cases, too, the young men who had been left at the post turned out to be "not so good."

Phyllis works as a stenographer, and her employer, Rankin, is quite smitten with her, having asked her hand in marriage. Inah discloses that she has been thrown over, also that she is in dread of the future, because of an indiscretion. Bobbie Warner, Phyllis' sweetheart, refusing to help in the crisis, the girl turns to Rankin. That she may provide Inah with money, Rankin and Phyllis are wed. In the meantime, Bobbie reaches his ambition by opening a dancing school. At the end of the year Phyllis goes to see Bobbie, but it doesn't take long for her to discern that the older man has won her heart. However, few girls would have decided differently. Rankin had given Phyllis everything, and besides he was a pretty good looking man. Then to clinch the girl's love he had persuaded Willie to be a regular and marry Inah.

Jack Conway in directing the picture has given it a number of touches that will appeal to the feminine, and has developed a feature that should fill program requirement. Gloria Swanson as Phyllis is quite likeable, while J. Barney Sherry makes a kindly character of Rankin. The camera work by Elgin Leslie is good, as is the lighting.

Idee.

**REX BEACH
PICTURES**

Every Greater New York and suburban theatre of the most powerful exhibitor in the East—Seventy odd days of continuous booking through Goldwyn—and the stamp of popular approval by one of the world's greatest showmen further prove the strength and drawing power of

REX BEACH'S SCREEN CLASSIC OF THE GREAT SOUTHWEST— **HEART OF THE SUNSET**

DIRECTED by FRANK POWELL

Soon to be seen as the first run attraction to begin the summer season in all of these Loew theatres:

Fulton
Greeley Square
Hoboken
Lincoln Square
National
Newark

Roof, 116th Street
Orpheum
Palace, Brooklyn
Victoria
New Rochelle
New York Theatre

American
Avenue B
Bijou
Boulevard
Broadway
Circle

De Kalb
Delancey Street
86th Street
42d Street
Warwick
West End

Already played or booked for "first run" showings in these great photoplay institutions of America's largest cities:

Quinn's Rialto, Los Angeles
Rialto, San Francisco
Boston Theatre, Boston
Alhambra Theatre, Toledo

Orpheum Theatre, Chicago
Acher Theatres, Chicago
America Theatre, Denver

Majestic Theatre, Portland, Oregon
Rialto Theatre, Butte
Arcadia Theatre, Philadelphia
Standard Theatre, Cleveland

Every exhibitor desiring a sure-fire profit-making week with business at flood tide for every performance should write or telegraph his nearest Goldwyn office for playing dates and prices.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN President

16 East 42nd Street New York City

REASONS FOR SUNDAY OPENINGS.

Syracuse, N. Y., May 15.

Placed on the grill before a session of the Methodist Preachers' Association here, Corporation Counsel Stewart F. Hancock told just why the city administration has refused to close Sunday picture houses.

"To be very frank with you," said Mr. Hancock, "we are acting under an opinion written by my predecessor, who held with the six judges of the Appellate Division that we can not close them. I am free to admit that that six other judges say we can. I want to add that in my opinion, it is just as well to look at things from the other fellow's viewpoint, once in a while. And I believe that you men can do that without in the least bit lowering the ideal standards, for the upholding of which we look to you."

Mr. Hancock's statement came at the close of an hour's red hot debate between the corporation counsel and the Rev. Dr. W. W. McKee, a leading divine, who maintained that the church "had a right to demand a rigid and continuous enforcement of the whole law."

The Rev. H. E. Hyde came to the defense of Mr. Hancock, saying:

"I know just where Brother McKee can find the city he wants. I have been urging my congregation to get ready to go there for the past 25 years. I don't think Brother McKee will find it this side of the New Jerusalem."

PATHE BACK OF J. A. BERST?

Rumor seems to be more insistent than ever that Pathe is back of J. A. Berst in the United Picture Theatres of America, Inc.

It is understood the concern will shortly announce an important list of directors, which will include prominent persons heretofore unknown to the film industry, but connected in a large way with other big interests.

CINCY'S NEW PICTURE HOUSE.

Cincinnati, May 15.

Plans have been drawn and a site chosen for a new picture theater which will be erected in 6th street, between Walnut and Main. The ground will cost \$200,000. The promoters of the project are Emmett S. Sorg, owner of the Fine Arts in Detroit and some New York picture men. The new house will have a seating capacity of 2,500.

STOLL IN NEW FILM VENTURE.

Late advices from London have Oswald Stoll the prime factor in a new film venture. Heretofore his theatrical activities have been confined to other branches of the amusement industry. Stoll's offices in London will take up the renting of big films, with some prominent "specials" already listed for dates through that connection. William Vogel is arranging with Stoll for the showing of the new Chaplin series abroad.

MASTBAUM ESTATE.

Philadelphia, May 15.

Personal property in the estate of Stanley V. Mastbaum, promoter of picture enterprises, has been appraised at \$123,339.53. The bulk of the inventory consists of stock in various amusement enterprises. Mr. Mastbaum died on March 7 in this city.

Re-issuing Chaplin "Night-Out."

Having played up the contract for the first Charlie Chaplin picture, the Keith and Proctor houses have obtained the General Film's re-issue of the Chaplin subject, "A Night Out," which Chaplin made when working for Essanay. This film also is contracted for exhibition through the Loew, Moss and Fox houses as well as the United's string. The re-issue is being rented at \$25 a day, a difference from the \$62.50 the theaters paid recently for the Chaplin "A Dog's Life."

PUBLIC THE CENSOR.

For the first time two Artcraft pictures will be released on the same date, May 20, "Old Wives for New" and "Selfish Yates."

This is brought about through the postponement of the release of "Old Wives for New," announced for the Rivoli last week, but which will be shown there next week.

It is claimed that "Old Wives for New" is the most brilliant accomplish-

ment of Cecil B. DeMille. The story was adapted to the screen by Jeanie MacPherson from the book by David Graham Phillips, which was widely commented on because of its fidelity to life, its pitiless exposition of the frailties of mankind and the follies of modern society. The play is unique, in that it advocates divorce as the solution of irreparable marital difficulties.

This was all very well and the di-

rectors of Famous Players-Lasky personally like it immensely, but they fear antagonism by local censors throughout the country owing to its frankness. At the last minute they decided to hold back its showing at the Rivoli for further consideration and have finally decided to present it at that house uncensored and uncut, after which adverse criticism will determine how much the feature will be trimmed and some of the scenes tempered.



WORLD-PICTURES

WORLD-PICTURES
presentSIR JOHNSTON
FORBES-ROBERTSON

in The Ideal Film

"Masks and Faces"

Story by CHARLES READE
WITH THE MOST REMARKABLE CAST
EVER ASSEMBLED FOR STAGE OR SCREEN

CAST INCLUDING

GEORGE BERNARD SHAW
GERALD DU MAURIER
WEEDON GROSSMITH
IRENE VANBRUGH
HENRY B. IRVING
SIR JOHN HARE
SIR JAMES BARRIE
DENNIS NEILSON TERRY
GERTRUDE ELLIOTT
HENRY VIBART
DONALD CALTHROP
J. FISHER WHITE
MABEL RUSSELL
WINIFRED EMERY
SIR ARTHUR PINERO
MARY BROUGH
GERALD AMES
LOTTIE VENNE
NIGEL PLAYFAIR
LYALL SWETE
RENEE MAYER
LILLAH MCCARTHY
DION BOUCICAULT
SIR GEORGE ALEXANDER
BEN WEBSTER
LILIAN BRAITHWAITE
STELLA CAMPBELL
VIOLA TREE
C. M. LOWNE
HELEN HAYE

NEW YORK TRIBUNE:

"Never before has such an aggregation of notables been seen on the screen. We recommend it to every one."

NEW YORK TIMES:

"It has a quality and a character that makes it highly interesting and entertaining. Acting is a rare delight."

MOTION PICTURE NEWS:

"World has a good bet in this all-star production. Will appeal to high-class audiences and it will prove a worthy entertainment."

MOVING PICTURE WORLD:

"Unusual attraction. Merits of screen version insure its success. Array of names is a remarkable one."

NEW YORK REVIEW:

"Most remarkable cast. Play is thoroughly interesting. You should like 'Masks and Faces'; it is decidedly a screen novelty."

DRAMATIC MIRROR:

"A super-excellent production."

EXHIBITORS TRADE

REVIEW

"A mighty good attraction for all first-class theatres."



COAST PICTURE NEWS.

BY GUY PRICE.

Tod Browning, one of the best known directors in the business, has been engaged by Universal.

Chet Withey has finished his first picture since returning to Griffith. It is called "The Enemy Within," and was given a pre-view at Pasadena the other night.

Cuddles Edwards, of the Gus Edwards Revue, has been signed by Lasky.

The U. S. Naval Reserve Band appeared at the Kinema three performances daily last week.

Harry Mestayer is considering another flyer into the movies. Mestayer celebrated his tenth anniversary the other night, and as tin is the symbol of this event he bought his wife a Ford.

Will Jeffries has joined the "Eat and Grow Thin" club.

Wm. Beaudine is the only remaining member of the Triangle Directors' Assn.

Jean Hersholt, the character actor, is seriously ill at a local hospital.

As a pastime Bert Lytell is writing stories for Metro.

Teddy Sampson has been signed to play opposite "Smiling" Bill Parsons.

George Baker, director general for Metro, is slowly recovering from an attack of appendicitis.

George Delann, sunburned, but happy, has returned from the desert wastes of Arizona, where he staged the final scenes for his first photoplay under his own direction.

Harry Northup is playing a brief engagement with Metro.

Harry Farnsworth Macpherson, who has been assistant director for Baby Marie Osborne, has gone to New York.

Francis J. Hawkins, general manager of the Haworth Pictures Corp., left this week on a tour of the western exchanges.

A group of photoplayers raised \$50.50 for the Red Cross on a recent voyage from San Francisco to Los Angeles. Those taking part in the entertainment were Max Asher, Jack Weatherby, Mrs. J. A. Home, Jack Pierce, J. Ludwig and H. Russell.

It was announced from Universal City that Carl Laemmle will remain here two months.

Edna Earl, the eastern society girl, who came here incog to play in pictures, has been engaged as leading woman in Monroe Salisbury's next Bluebird production.

The Hayakawa Co., with William Worthington directing, will return this week from San Francisco.

Jessie Boothe, scenario editor at Paralta, has left that concern.

Arthur Shirley is organizing a company to exploit Marie Pinzon Edwards in pictures. She is the girl acquitted recently of the murder of State Senator Henry H. Lyons.

Reeves Eason is preparing to start work on another outdoor story for the state rights market.

Rex Ingram has joined the colors.

NOT SHOWING JOLSON PICTURE.

The incomplete police film with Al Jolson the principal player, made by Vitagraph was shown at the police performance of "Sinbad" at the Winter Garden Saturday night. The final scenes were not taken for the picture.

It was reported following the exhibition the picture would be withdrawn from public distribution as there appeared to exist a misunderstanding regarding it. The Vita intended distributing the film, giving 40% of the proceeds to the Police Benevolent Fund and retaining 60% for itself.

It was Jolson's first picture posing.

Jolson again stepped forth as the life savor of the Winter Garden's vaudeville concert last Sunday. The bill was off so far off that comments flew all about the house. Jolson was passing the theatre on his way from the N. Y. A. bench at the Hippodrome when he was dragged back stage. He started out by telling the audience it wasn't his fault the show was bad.

N. E. EXHIBITORS ANGRY.

Boston, May 15.
A meeting against the First National is reported through New England, held

by exhibitors over the recent release of the Chaplin comedy, "A Dog's Life."

The Gordon Brothers of Boston have the New England territory on the assignments by the First National for its subjects. Exhibitors of this section are reported having received the impression that each would be the only one in their respective towns to first show the Chaplin. They were given no written assurance, but are said to have secured an inference that such would be the case, partly through the price charged for the subject.

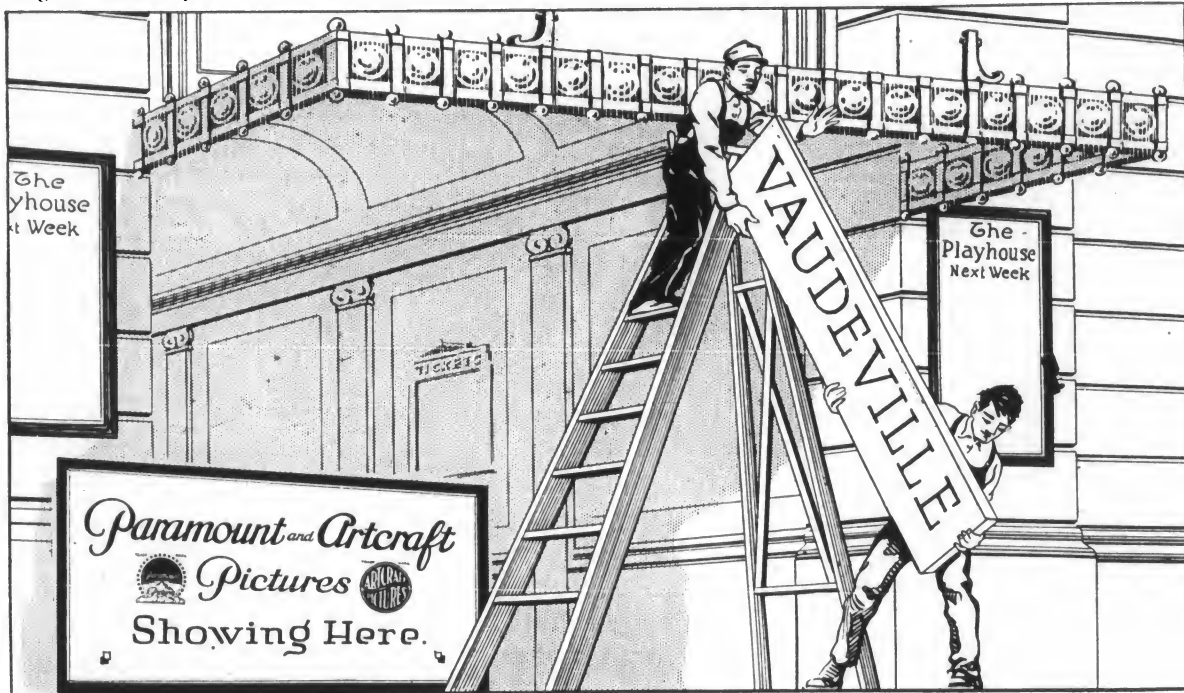
When general release day arrived all exhibitors nearly were found to have the Chaplin on exhibition, and it was followed by considerable feeling.

Wilson's Going to Marry.

Carey Wilson, executive manager of the First National Exchange, is reported marrying a young New York girl (non-pro) May 20. Wilson does not deny he joins the benedicts' ranks on that day.

NEWMAN IN ENGLAND.

Dwight L. Newman, one of the best known American "travelogue" lecturers, arrived at an English port last week. He was accompanied by a cameraman and motion picture camera, the first to be allowed through the Allied lines since the war began, with the sole exception of D. W. Griffith. Mr. Newman will not obtain war pictures, his object being to register life far back of the lines—to show the industrial conditions.



What Sign Will You Put There?

GOING in for pictures this summer? What kind of pictures? Are you going at it right, by booking shows that will bring big crowds—shows that will establish your house as the best in town?

If you're a first-class showman, you're after the real money. When you announce that you are showing

Paramount and Arctcraft Pictures

Nationally Advertised

you reach out and pull into your theatre the hundreds who **know** the quality back of Paramount and Arctcraft Pictures; you get the people who are eager for the chance to see these productions.

That's the way to get the real money! Take no chances. Give them what you know they want.

The prices are right. Ask your exchange about them today.



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres JESSE L. LASKY Vice Pres CECIL B. DE MILLE Director General
NEW YORK



GOLDWYN TO INCREASE OUTPUT TO TWICE ITS PRESENT NUMBER

Sets At Rest All Rumors of Being Financially Embarrassed by Contracting with Farrar and Other Important Stars for Increased Number of Productions. Will Announce Marketing Plans Next Month.

For more than a year past there have been rumors, more or less circumstantial, that Goldwyn was on its last legs. Every other person one met in filmdom was almost certain to state that the organization couldn't last.

The reports began about the time Samuel Goldfish, in an interview in the New York "Times," stated the industry was in a serious condition and that it was necessary to form a distribution amalgamation to reduce the overhead. This was generally construed as a cry for help from his organization.

Now comes official confirmation of the report published in *Variety* a few weeks ago that in its second releasing year the Goldwyn Pictures Corporation will double the number of its productions from the present basis of 26 annually to twice that number.

Commencing next month Goldwyn will release in the year following six productions with Geraldine Farrar as the star, eight with Pauline Frederick, eight with Mabel Normand, eight with Mae Marsh, eight with Madge Kennedy, six productions from the works of Rex Beach, and six with a popular male star, whose name is not yet ready to be announced.

Within a fortnight Miss Farrar will begin her first Goldwyn production. Mabel Normand appears to have proved a potent box office attraction as she has been signed for a term of years by Goldwyn under a new contract, although the present one still has quite a time to run.

Speaking of the future of Goldwyn just before his departure for the coast late last week, Samuel Goldfish said: "In June we shall announce our marketing or releasing plans and policies for the coming twelve months. The step we have taken in doubling our production output was foreseen from the beginning of our company's career. With twenty-six productions we first wished to build an organization and develop its capacities and facilities. We did not intend to be hurried into the making of machine-made pictures. We wished to test out our sales and distributing organization and also we desired to girdle the civilized globe with our sales offices and alliances."

PHILLY CENSORS UP IN ARMS.

Philadelphia, May 15.

Holding that producers are striving to get past the censors pictures unfit for the public to view, and charging that politics are interfering with the board, Frank R. Shattuck, chairman of the Board of Motion Picture Censors, has sent a letter to Senator Penrose couched in no uncertain terms.

A serious row has been kicked up over the recent censoring of "Hearts of the World," due, it is said, to several prominent persons interested in war mission work interesting themselves in the case in an effort to have the picture shown in its original form.

In his letter to Senator Penrose Chairman Shattuck denies that politics plays any part in the censoring of pictures in this district, and declares the board stands squarely upon the proposition that it will not permit pictures that are indecent, improper, obscene or salacious, and that the influence of prominent persons, whether

they be United States Senators, financial magnates, business men or citizens generally, will be entirely ineffectual in having the board approve improper pictures of the above character.

MOSS WANTS \$1,000 DAMAGES.

B. S. Moss, through his attorney, Myron Sulzberger, started action last week against the First National Exhibitors' Association and the National Film Corporation, asking damages to the extent of \$1,000, for alleged breach of contract. The suit arose through the failure of the First National to release "Tarzan of the Apes" for exhibition in the Moss houses, the feature being rented to a competitor, it is claimed. There is a possibility that the case will be settled out of court.

"OVER THE TOP" FOR KEITHS'

Contracts were signed last week whereby the Vita's special Sergt. Guv Empey picture, "Over the Top," will play its first Keith theatres' contract, starting May 27 in Cleveland and Toledo. While one week is sure to be played, if the business warrants further time will be provided for by the houses.

Negotiations have been virtually arranged for the U. B. O. houses to obtain the Gerard film, "My Four Years in Germany," for territory not already booked by the First National Exhibitors' Exchange.

SHOWING FOR CLERGY.

A special complimentary screening for the benefit of the clergy of George Loane Tucker's "I Believe" was held May 16 at the Crescent, Brooklyn.

This picture, which was produced by the Cosmofotofilm Company, was recently purchased outright by Harry A. Samwick, under whose direction it will be sent on the road, with a lecturer who will, at each showing, deliver an address on the subject with which the picture treats.

The picture, though touching on religion, does not deal with the matter of creed. Rather it is a psychological treatise on atheism.

TENTED AIRDOMES.

A scheme to use tents is being considered by airdome owners in an effort to beat the inroads of the daylight saving idea. Airdome men out of town are arranging for the "big tops," but it appears that New York City departments will not grant permits to use tents.

A concerted appeal is looked for by the outdoor picture men, who say that with concrete floors and movable seats there is no danger of fire.

They also claim that if the circus is granted such a privilege, they should not be denied it.

Recently the Barnum & Bailey outfit played Brooklyn under a tent that covered between 8,000 and 10,000 persons. The average airdome accommodates from 600 to 800.

Originals	Continuities
JACK CUNNINGHAM	
Now Writing for Pathe	
HOLLYWOOD, CAL.	
Adaptations	Editorial

"WID'S DAILY" STATEMENT.

In the May 15 number of "Wid's Daily," the daily issue for the film trade by F. C. Gunning, which recently started and is a four-page paper, 8½x7, a statement is published in conformity with the Postal Regulations as to ownership.

An explanatory note is displayed about the statement, saying "Wid's," a weekly, is controlled by Gunning, who has 57 per cent. of the common stock issued, with John Harvey owning 24 per cent., George Fickhardt 9 per cent., and the remaining 10 per cent. is held by Mrs. Gunning, Fred Desberg, Joe Brandt and Frank Seng. It also mentions that \$1,000 in preferred stock has been issued, that stock owned by Desberg and Send, both exhibitors.

The address of Joe Brandt is given at 1600 Broadway, New York City. At that address the Universal has its main offices. There is a Joe Brandt who is the general sales manager for the Universal.

UNITED THEATRES' PLANS.

Theodore Liebler, Jr., is handling the general publicity for the United Picture Theatres, Inc., which post was lately vacated by J. J. McMahan.

Within the near future the U. P. T. plans to name the date when the first picture will be set for release over the proposed circuit system, and they expect to have the 2,000 days' consecutive booking fully completed before the summer is finished.

Powers Plant in Rochester, N. Y.

Rochester, N. Y., May 15.

It is reported the Powers-Cameron Film Co. is negotiating for the entire plant and equipment of the Fireproof Film Co., on Dewey avenue here.

The new concern is the Pat Powers company.

U'S SHORT REELS JUNE 10.

Universal will start releasing short reel features again June 10, after a lapse of about six months. At the time Universal stopped releasing and producing the short reel pictures, it had been discovered the films were being marketed at a loss. The one, two and three-reel films on hand were shelved awaiting a better price.

Four "westerns" of two-reel length will comprise the first short reels released by Universal.

ANITA LOOS SEEKS DIVORCE.

Los Angeles, May 15.

Anita Loos, the scenario writer, arrived from New York this week to appear in a divorce action against her husband, Frank Palma. They were married in San Diego two years ago, but the scenarist lived with him only two days. She has since earned her own living. Strong rumors that Miss Loos is shortly to marry John Emerson, the director, are afloat, but Miss Loos' mother, who is here, enters vigorous denial.

First Gerard Road Film Out.

The first of the road shows of the Gerard feature, "My Four Years in Germany," got under way this week under the booking direction of the First National Exhibitors' Exchange, playing at the Armory, Binghamton, N. Y., for a week, followed by week stands in the Proctor houses in Albany and Troy and Max Spiegel's Palace, Schenectady, three-day exhibitions being listed for Poughkeepsie, Newburgh and Hudson, N. Y.

The general admission is 25-50, with the boxes a dollar top. Louis Kalinsky, out with "Watch Your Step," is managing the exhibition.

FRANK A. KEENEY

ANNOUNCES

That the Catherine Calvert pictures he is producing will be released through the

Wm. L. SHERRY SERVICE

FOR THE U.S.
AND CANADA



First Release

"A ROMANCE OF THE UNDERWORLD"

PAUL ARMSTRONG'S Great Drama of New York Life
Starring
The Lady Beautiful of the Screen
CATHERINE CALVERT

NOW OPEN FOR BOOKINGS
For Particulars Address **WILLIAM L. SHERRY** Room 501, Godfrey Bldg., 779-7th Ave. N.Y.
KEENEY GENERAL OFFICES, 1423 BROADWAY NEW YORK. RAY C. OWENS, Gen'l Mgr.

VARIETY

NO WAR TAX CHARGEABLE FOR GOVERNMENT FILMS

**Division of Films in New York So Advised by Washington.
Applies Particularly to Showings of "Pershing's Crusaders," Official War Picture. Opens in New York Next Week.**

The New York office of the Committee on Public Information, Division of Films, received Tuesday from Washington an official ruling to the effect that there shall not be any war tax charged on tickets of admission for theatres where there is shown exclusively any government films.

This immediately affects the various organizations now touring with the first of the official war films under the title of "Pershing's Crusaders," which opens in New York next week at the Lyric and simultaneously at Orchestra Hall, Chicago, Detroit opera house and American, St. Louis.

The agents and managers connected with these companies are supplied with requisitions which enables them to travel free on the railroads and in each city they make requests of government officials to co-operate with them in booming business for the government propaganda pictures. In some towns they have induced the local postmaster to post paper in the post offices and have the carriers distribute handbills with the mail.

PERRET OBTAINS JUDGMENT.

Leonce Perret, the French motion picture director, was last week awarded a judgment against the Clara Kimball Young Film Corp. for \$44,312.36 in a suit for breach of contract.

Perret was brought to America by Lewis J. Selznick, acting for the corporation, under an agreement for two years at a salary of \$750 a week. Defendant failed to put in an appearance.

Notice of suit was served upon the Secretary of State, which is legal under the articles of incorporation. The Clara Kimball Young Film Corp. has gone out of business, its assets and liabilities having been purchased by Selznick at the time the C. K. Y. company was formed, last year. The prospect of recovering on the judgment would, therefore, seem to be remote.

PROPOSES "DUPING."

The British Government has placed an embargo on all merchandise not absolutely needed for government supplies.

Sidney Garrett, president of the I. Frank Brockhiss Co., exporters of films, forecasted such a ruling some three weeks ago in an interview and had

been telling film producers it would come to pass before many months.

Mr. Garrett has been endeavoring to persuade American producers to co-operate with him to evolve some plan to permit foreign distributors to allow "duping" of their pictures on the other side. He says:

"It is a patriotic duty on the part of manufacturers to allow 'duping' privileges. The American manufacturer must allow these purchases and permit the people who are fighting shoulder to shoulder to make money in the exploitation of American merchandise.

Foreign conditions have made it so that amusements are wanted to keep up the morale of the people who are in the war zone and they are forced to ask for duping privileges.

FILMING RYAN STORIES.

Harry I. Garson has bought the film rights to "Told in the Hills," a novel by Marah Ellis Ryan, in which House Peters and Blanche Sweet will be starred.

He has also secured for Clara Kimball Young another Ryan story, "The Soul of Rafael."

These are the first of the stories by Miss Ryan to be filmed.

"BIRTH OF A NATION" TOURS.

For the fourth consecutive season road shows of "The Birth of a Nation" will be sent out again in the fall, routes for eight or nine shows again being mapped out by Sydney Smith, the general booker for the J. I. McCarthy offices handling the Griffith feature.

Lasky Engages John Barrymore.

Jesse Lasky has engaged John Barrymore for a series of pictures to be made for Paramount distribution, the pictures to be filmed on the coast this summer.

Asking Divorce From Baron.

Valda Valkyrien, the Swedish actress and dancer started action for divorce last week against Baron Hralf von de

Miss Valkyrien has been in pictures Witz, from whom she had been separated for the last six months, here, having appeared for Pathe. She lately signed with the World Film.

RE-ELECTING BRADY.

At this time the re-election of William A. Brady as president of the National Association of the Motion Picture Industry seems assured. So far Mr. Brady has not signified any intent of allowing his name to go up for the office.

The association is due to hold its annual meeting and election in June, but owing to the exposition and league meeting, arranged for Boston about the middle of July, the association may defer the June activities until that time.

Edward Horstmann, the Boston film exhibitor, will be a candidate at the annual convention of the National Exhibitors' League of America, to be held in Boston July 13-20 inclusive, for the presidency of the league to succeed the present incumbent. All New England is lined up behind Horstmann.

Meanwhile candidates are bobbing up in different sections, with Frank Eager of Nebraska as a likely nominee and Judge J. H. O'Donnell, Philadelphia, also in the ring, his candidacy having been announced at a recent luncheon in the Quaker city.

NO PICTURES AT HIP.

The report that some big feature picture was to go into the Hippodrome at the end of the present season, which closed last Saturday night, has been denied by the management. The Government had the Hippodrome under consideration for the propaganda film, which is now being assembled by George Bowles. But the plan was not considered feasible, as it will be less than six weeks before work begins on next season's production.

About June 15 H. H. Burnside will start on the reconstruction of the stage and every minute of the time will be occupied between then and the opening, scheduled for Aug. 15. Even under these conditions the Government might have taken the house, but the management has bookings for every Sunday almost for the next two months and this would be the best drawing day of the week, for a propaganda picture.

Vita Receives Final Decision.

Judge Cohalan last week handed down a final decision in the suit instituted by Vitagraph to retain the services of Anita Stewart, in which he ruled that Vita was entitled to the film star's services for 31 weeks from Jan. 31 last. A claim for \$2,000 by Vita for attorneys' fees was denied.

WILL HANDLE EDUCATIONALS.

A releasing corporation to handle educational films is in process of incorporation, the capital being quoted around \$250,000. It is planned to establish 25 exchanges throughout the country, they to release scenic, educationals and the like turned out by the Educational Film Corp.

EXHIBITORS FAVOR OLD METHOD.

Charles S. Hart, director of productions, Division of Films, U. S. Government Committee of Public Information, has written exhibitors seeking information on the number of weeklies they use, their names, prices for service and if they would be interested in a series of weekly war news services, or if they preferred five-reel features picturizing war news.

At a conference with Hart, the exhibitors of Greater New York suggested the Government continue releasing its war film as heretofore, through the regular news weeklies, Pathe, Universal, Gaumont and Mutual. Pathe and Universal issuing twice a week.

LARGEST BOND HOLDER.

The largest individual Liberty Loan bondholder in theatricals and pictures is S. A. Lynch, of Triangle.

According to report Mr. Lynch has purchased a total of \$650,000 in the bonds of the three Liberty Loans.

No announcement of any individual purchase made by show people approaches this amount.

PICTURES AND POLITICS.

The picture industry will have an important part in helping to name the next governor of New York. Inasmuch as the picture manufacturers, ex-changemen and exhibitors have all kinds of proposed measures and enactments cropping out from state legislature session to session, the industry as a whole is going to pledge its undivided support to the men who will be more favorably inclined to lend them a kindly ear in their efforts to suppress all forms of "vicious legislation" against the industry.


Governor Whitman will be a candidate for the Republican nomination, but appears to have a number of likely candidates tossing their hats into the state gubernatorial clash. Attorney-General Merton Elmer Lewis has announced his candidacy, while the names of Al Smith and Justice Cropsey are also being prominently mentioned.

A meeting will be held shortly by the picture interests, who will decide by a caucus which man will be favored by them for the state office. The candidate favored by the film industry will not only receive the support throughout the state of the exhibitors and the film men, but the theatres themselves will bend every effort, through the picture screen with "stills" and otherwise, to help boom the man's candidacy.

Staging Griffith Film in London.

When "Hearts of the World" is put on exhibition at the Drury Lane, London, Joseph P. Mack will stage it.


Mr. Mack was engaged the other day. He may have left by this time for the other side.

WE GIVE FAIR WARNING!
 To CARUSO... and... JOHN McCORMACK

 FRANK PARISH IS IN ADDITION TO THE
PARISH & PERU
 VAUDEVILLE DIRECTION-FRANK EVANS.
 Reisenweber's Revue, New York—Indef.

Marriage is like a volume you read and then put down. But love is like a circulating library.
Billy Beard
 "The Party from the South"
 Principal Comedian
 Al G. Field's Minstrels
 Eastern Rep. PETE MACK
 Western Rep. SIMON AGENCY

MAHONIGRAMS
 By BILL MAHONEY
 of BRADY and MAHONEY
 The yearly number of "STOLEN BOWS" in vaudeville would carry a crew of SECTION HANDS from New York to San Francisco and back again ten times if applied to running a hand car.
 A United States Army Officer, formerly an AGENT, in sending a dispatch to the Bear through force of habit marked it COLLECT.
 I'll claim they're all nifties, and will appreciate another batch of same. Best to Joe and yourself, Bill.
 Yours Always,
JIM and MARIAN HARKINS
 May 20-22—Poll's, Wilkes-Barre, Pa.
 May 23-25—Poll's, Scranton, Pa.
 Direction, NORMAN JEFFERIES

Oswald
 Care
RAWSON
 and
CLARE
 Variety,
 New York



The Pint Size Pair
JOE ALEEN
LAURIE and BRONSON

PAUL and MAE NOLAN
 Direction,
NORMAN JEFFERIES

Is your Local Board
PAGING YOU?
 also
 Why do Actors who Own Autos (?) Wear Fur Lined Gloves during the Winter?
 ANSWER.—To Keep their hands warm.
WILLIE SOLAR
 Loew Circuit.
 Direction, LEVY & JONES

Ted and Corinne
BRETON
 "On the Boardwalk"
UNCLE SAM'S ACTORS
 Direction, Redpath Lyceum Bureau

EDWARD MARSHALL
 Chalkologist
 DIRECTION
ALF. T. WILTON


PAUL AND CHARLEY ARLEY
 That's what they all say.
 "A Regular Act"
 Now with Barnum & Bailey's Circus.
 Direction:
 Western, YATES & EARL Eastern, PETE MACK

If You Saw
A Left Handed Sailor Wearing a Derby
 With a Satchel
IN ONE HAND
 And a Tonsil in the other,
 What Would the Grip Contain?
 ANSWER.—Portholes.
The VAN CELLOS
 Loew's American
 Now Direction, LEVY & JONES

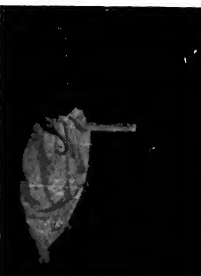
BOB
KNAPP
 and
 CHRIS.
CORNALLA

JACK TERRY
 and his famous gas chewer. Is he man or crepe-de-chene?
 Friars' Club will always reach me.


FRED DUPREZ
 Says:
 Some men can get familiar to anything even water.
 Representative **SAM BAERWITZ** 1402 Broadway New York




WM.
NEWELL
 and
ELSA MOST
 are possessed with much cheerfulness which becomes contagious after a short while. Their numbers are put over in a decidedly wholesome and original manner.—Omaha "World-Herald."



Pauline Saxon
 SAYS
 I wouldn't trade my humble place for all the wealth the world could pay, And from the way things look right now It's just as well I feel that way.
 Mr. and Mrs.
EDDIE ROSS
 Summering at
 Hillsdale, Mich.



MAE AUBREY
 and
ESTELLE RICHEL
 Songs and Dance Novel and Exclusive.
 Presenting their up-to-the-minute Yvettian feature, an exciting sequence in Black and White.
 Playing Richard's Circuit, Australia




If the **U** (nited) don't vant her
 LOEW wants her!
DOLLY GREY
 and
BERT BYRON

Now finishing our 35th Consecutive Week's Work for U. B. O. First open date, July 8.
THE TWO HOBOS ALEXANDER
 and
FIELDS
 in
 A Breeze of Aristocracy
 Direction, MORRIS & FEIL

BLANCHE ALFRED
 and her SYMPHONY GIRLS, assisted by "GERANT" Conductor
 Featuring the RAINBOW GIRL in Novelty Dance
 Direction: Eastern, Peter Mack; Western, C. W. Nelson. U. B. O.
EL BRENDL AND FLO BERT
 in
 "Waiting for Her"
 Direction, H. BART McHUGH


Billy Sunday must be "well heeled," to say nothing of the souls he has saved.
JAY RAYMOND
 A Representative of the House of Mirth
 Representative, FRANK DONNELLY of the house of NORMAN JEFFERIES

Vincent and Carter
 in
 "POLITE NONSENSE"
 W. V. M. A.
 Direction, HARRY SPINGOLD



ROXY LA ROCCA
 Wizard of the Harp
 Thinks
ARGO and VIRGINIA
 Do a Great Act

HOLDEN GRAHAM
 ARTISTIC BITS OF VARIETY
 Mass Empire, England
ADELE JASON
 Featured in PEPPE & GREENWALD'S "ALL GIRL REVUE"
 Personal Direction, M. L. GREENWALD



Mr. Harry Weber

presents

Lady Duff-Gordon

in

"Fleurette's Dream at Peronne"

[*Secours Franco-Americaine pour la France Dévastée*]

*New act in preparation
for next season*

TEN CENTS

VARIETY

VOL. L, No. 13

NEW YORK CITY, FRIDAY, MAY 24, 1918

PRICE TEN CENTS

Pictures

Paramount

Drama

Vivian Martin

Variety

VIVIAN MARTIN
STAR IN PARAMOUNT PICTURES

REINE

DAVIES

in

Narrative Songs

by

JEAN HAVEZ

VARIETY

VOL. L, No. 13

NEW YORK CITY, FRIDAY, MAY 24, 1918

PRICE TEN CENTS

SCHOOL TEACHERS' ADVICE CLOSING COAST THEATRES

Twenty-three Picture Theatres "Dark" in Los Angeles. Public School Children Instructed to Buy Savings Stamps. Meeting to Be Held Over-Situation. Said to Be Local Only.

Los Angeles, May 22. A mass meeting of picture producers and exhibitors has been called to take means to block the propaganda in public schools, which is said to have reduced local film patronage 35 per cent.

It is asserted the teachers are urging children to stay away from the picture houses and buy thrift stamps with the money thus saved. The exhibitors say pictures should be patronized because they do so much patriotic good.

The producers met the newspaper publishers at a luncheon and arranged for a campaign to counteract this influence. Unless something is done many exhibitors will be forced to quit. Already 23 small houses are dark.

Those at the meeting included Thomas H. Ince, Jesse L. Lasky, Samuel Goldfish, Frank A. Garbutt, Charles Feyton, David W. Griffith (by proxy), Sid Grauman, J. A. Quinn, Frank A. McDonald, Fred Miller, T. L. Tally and others.

It was reported at the meeting that this condition prevails throughout the country. Goldfish denied this, claiming it was purely local.

JOHNNY FORD'S DIVORCE SUIT.

Papers were served upon Eva Tanguay this week by Herman L. Roth in an action for absolute divorce, brought under the statutes of New York by Johnny Ford, who alleges he remains the husband of Miss Tanguay, although the latter secured a divorce from Ford last December in Chicago.

Ford's complaint mentions the names of no correspondents but claims the commission of acts necessary to constitute grounds for the application "on divers dates with persons at present unknown." Indianapolis and Chicago are specified.

Miss Tanguay's attorneys are O'Brien, Malevinsky & Driscoll.

Johnny Ford married Eva Tanguay in 1913. They lived together for some time and were in a road show headed by Tanguay.

Late last fall Miss Tanguay commenced an action for divorce against Ford in Chicago, charging desertion

and habits. After the usual course in an Illinois action for divorce when the defendant is not served excepting by publication, a hearing was held at which Miss Tanguay testified to the conduct of her husband during their wedded life, also producing letters written to her by him, and a decree was granted her by the court.

BIG PANTO DANCE TURN.

One of the biggest vaudeville productions in the offing for an early showing this summer is the pantomime dance number proposed by Evan Burrows-Fontaine, who will head it.

Besides Miss Fontaine there will be 20 other young women, with a stage crew to handle the act. The production will be called a "Rhythmic Drama," somewhat apart from the stereotyped classical dancing turn vaudeville has grown familiar with.

Arthur Klein is directing the bookings for Miss Fontaine.

"PASSING SHOW" TROUBLES.

The Shuberts are having their hands full with the "Passing Show of 1918," according to report. One is to the effect that Harold Atteridge, who is writing the book, has objected to the engagement of two of the principals, a man and woman, the objection being against the woman. It seems the couple are married and while the services of the man are essential, he will not appear without his wife.

An "alibi" is said to have been established in order to "duck" the pair, the "alibi" being that a fire occurred in Atteridge's apartment and the book of the show was destroyed in the flame.

It is rumored quietly that some of the principals now engaged by contract will not appear at the opening, notwithstanding they have been summoned to rehearsals, others having been selected to take their place.

The new show is reported to be strictly Oriental, more Oriental in fact than the "Sinbad" piece now at the Winter Garden, the Oriental description being a popular title selected by the girls for Garden shows.

WASH. SQ. AFTERMATH.

A wedding following an assignment is imminent among the staff of the Washington Square Players. The parties are Edmund Goodman, managing director of the organization, and Lucy Hunfaker, who has taken care of the publicity for the Players' season at the Comedy.

The Washington Square group may go to the coast, appearing at the Little theatre, San Francisco, first if the financial arrangements are successfully negotiated.

There was a report this week that a few of the company would appear in vaudeville in one of the company's successful playlets of the past season, but Wednesday it was said the vaudeville plan had been abandoned in favor of the coast trip.

With the closing of the Comedy Saturday, the Square Players went into voluntary bankruptcy and assigned its assets for the benefit of the creditors.

The company organized in 1916 with the avowed purpose of departing from the ordinary limitations of the present day stage. The Players confined themselves almost entirely to the presentation of one-act plays. Director Goodman, who leaves for Canada for service next week, blames the war and intimated the players would be reorganized next season.

The assignment, made Tuesday, was to Hugo Gerber and Bernard Bernbaum. The Players' corporation has a capital stock of \$1,000. No schedule of assets and liabilities was listed.

HARRY DAVIS' GRAND OPERA.

Pittsburgh, May 22.

Grand opera at popular prices will be permanent here for the full summer at the Alvin.

It opens May 23 with "Carmen," under the management of Harry Davis.

The stars are Maggie Teyte, Frances McClellan, Ricardo Martin, Florence Easton, Andre Arenson, August Cazzaza, Augustus Bouillez, Henri Caron, Henry Scott, Henry Weldon and Dora Philippi, with a chorus of 50.

Musical directors are Josian Zora and Romanlio Sapio.

WASHINGTON ALL OPEN SUNDAY.

Washington, D. C., May 21.

The District Commissioners, realizing and so stating in their proclamation, have lowered the ban on Sunday amusements in this city.

The theatres can now operate in full sway, also the Washington ball club.

An Indoor pastime—SHERIFF CHAS. ALTHOFF

PLAYERS AWAITING PASSPORTS.

Scores of applications are pouring in at the Little Theatre temporary offices of America's Over-There Theatre League, with the vaudeville profession leading the list in point of numbers.

The first contingent of about 40 players will be sent by the League to France in June, the date of sailing having decided the moment the passports of the players have been duly vised at Washington. Full registrations have been made of those volunteering for entertainment duty overseas and the League hopes to have everything in fine shape for the first 40 entertainers to be en route by the middle of June, anyway.

Upon their arrival in France they will be divided into groups of five people each, who will give vaudeville and "afterpieces." The names of the individual performers will be made public the moment the passports have been authorized by the Washington authorities.

Recruiting of the July contingent is now under way at the Little theatre, where Winthrop Ames and a large force of male and female assistants is busily engaged in getting the League designations for stage service overseas in perfect working shape.

Some fifteen trunks of wigs and costumes have already been forwarded via the League to the Y. M. C. A. in France for use of the U. S. soldiers in getting up their own plays. This consignment will be kept in Paris and loaned from time to time to the different soldier companies.

A TELLEGEN THEATRE.

There doesn't appear to be much secrecy over the intent of Geraldine Farrar to secure a Broadway theatre, which will be named after and occupied by her husband, Lou Tellegen, next season. At present it is reported the Longacre (G. M. Anderson) or one of the Moran pair (Norworth and Belmont) may be the selection.

The intention of Miss Farrar to secure a Tellegen theatre in New York was clinched, according to the story, with the profitable business Tellegen has been doing on the road in "Blind Youth." While the show with its star did nothing startling when at the 39th Street, the play commenced to return to Miss Farrar some of the moneys she had advanced for rent of that house and other incidentals until recently her entire investment was at even, with her husband's show still rolling in returns.

Tellegen, in "Blind Youth," is routed eastward.

OLD VAUDEVILLE LANDMARK LEASED FOR JEWISH STOCK

Bijou, Philadelphia, Starting Point of Keith Vaudeville in Quakertown, Taken Over By Luban & Thomashefsky for Three Years. Vaudeville Policy to Give Way to Permanent Stock. Sought By Murphy's Minstrels. Had Many Policies.

Philadelphia, May 22.

The Bijou, the original home of Keith vaudeville, on Eighth street, north of Race, will change hands this week, leased for three years to Jacob Luban and Max Thomashefsky.

It will be operated as a stock house with Jewish players and a company is now being organized by the new lessees. The house has been playing pop vaudeville for the last few years with Joseph Dougherty as manager. Of late the patronage has been almost entirely Jewish. It was this that induced the new lessees to take it over.

John Murphy, who has presented Murphy's Minstrels for many years, was after the house and had the backing of a syndicate of big money men, but was outbid for the lease.

The annual rental is not made public. The Bijou opened Nov. 4, 1889, when B. F. Keith inaugurated his policy of continuous vaudeville in this city, and was Philadelphia's leading vaudeville house for many years until the present million dollar Keith house was erected in Chestnut street.

E. F. Albee and Phil Nash were managers of the Bijou in its early days. A combination bill of opera with Milton Aborn as producer and vaudeville was the original policy. It has also played stock, burlesque and pictures.

WALTER WANGER PROMOTED.

Rome, Italy, May 22.

Walter Wanger, the theatrical manager, here as a member of the Royal Italian Flying Corps, has received a commission as first lieutenant. He previously had been mess sergeant.

It is stated that Wanger was promoted for his proficiency, as he is understood to have wrecked more aeroplanes during practice than has the Central Powers in actual conflict.

"Monica's Blue Boy" Moves.

London, May 22.

Arthur Pinero and Frederic Cowen's curtain raiser, "Monica's Blue Boy," transferred in its entirety from the New theatre to the Coliseum, is the feature at that house.

Other attractions are Fred Duprez, Dan Rolyat, Clarice Mayne and the first reel of "My Four Years in Germany," being shown as a serial.

Oswald Stoll has secured the exclusive English rights to the Gerard film.

CAPUCINES CLOSED.

Paris, May 22.

Berthez has closed his little house for the season, and will reopen with revue next October.

FOLIES BERGERE REVUE.

Paris, May 22.

The show put on by LeMarchand, for his innings at the Folies Bergere, is of the usual category from this producer. It is entitled "Quand Meme" (an appropriate term in these days), by Georges Arnould, with a good cast, comprising Mado, Minty, André Marly, Bremonval, Drea, Sarbel, Dargelles, Ginette Dubreuil, etc. Business is quite fair at this house.

The revue, "Laissezles Tomber," with Mistinguett, Chavellier, Boucot, Rose Amy, Magnard, Dimitria, at the Casino

de Paris, is still running well, with two shows daily. Leon Volterra figures among the most lucky managers during the war.

IN PARIS THEATRES.

Paris, May 4.

The following attractions are current in Paris theatres:

Opera, Opera Comique, Comedie Francaise (repertoire); Robe Rouge (Odeon); "Vous n'avez rien a declarer" (Renaissance); "Course au Bonheur" (Chatelet); "Folle Nuit" (Edouard VIII); "Le Crime," etc. (Grand Guignol); "Dame de Chambre" (Athenée); "Une Nuit de Noce" (Scala); "La Classe 36" (Dejazet); "Gosses dans les Ruines" (Arts); "Grande Marce" (Imperial); "Mariage de Pepeta" (Mayol).

Revue at Folies Bergere, Casino de Paris, Cigale, Bouffes du Nord, Caumartin.

"GREAT LOVER" FOLLOWS "CHU."

London, May 22.

When Grossmith & Laurillard take over His Majesty's at the conclusion of the run of "Chu Chin Chow," they will inaugurate their reign of tenancy with a production of "The Great Lover," with George Grossmith and Viola Tree in the principal roles.

PARKER'S RED CROSS WORK.

London, May 22.

Louis Parker's week of Pageants at Queen's Hall for the benefit of the Red Cross realized over \$50,000.

Parker's total efforts for the Fund have thus far netted \$250,000.

PARIS TOO HOT.

Paris, May 22.

Matinees were given everywhere Whitsun Monday, but business was indifferent, due to hot weather.

New Show at Haymarket.

London, May 22.

J. E. Vedrenne and Dennis Eadie will follow "Uncle Anyhow" at the Haymarket with Ernest Denny's "The Irresistible Duke," with Eadie in the lead and Aynley Valentine and a strong supporting cast.

DUPREZ'S SECOND.

London, May 22.

The wife of Fred Duprez May 14 presented him with a daughter, their second child, a son having been born about a year ago.

Duprez has purchased a little house at Golders Green in the suburbs.

New Scene in "Chu Chin Chow."

London, May 22.

A new and elaborate oasis scene was introduced in "Chu Chin Chow" at His Majesty's May 15, with a new character, Omar, the lover of Zahrat, having a passionate love song well sung by George Parker.

Pauline Russell has replaced Violet Essex. "Chu Chin Chow" has received a new lease of life.

"Chu Chin Chow," which is nearing its 800th performance at His Majesty's, has taken in over \$1,000,000.

NEW REVUE FOR PAV.

London, May 22.

The Pavilion continues to give a strong variety program at that house, commencing in August, presenting an English adaptation of Rip's French revue, "Plus Ca Change," under the title "As You Were," with Alice Delysia, Leon Morton, John Humphries.

"VERY GOOD EDDIE" HIT.

London, May 22.

Alfred Butt and Andre Charlot's production of "Very Good Eddie," presented at the Palace May 18, registered a great success, due largely to Jerome Kern's melodious music.

Nelson Keys surpassed himself and Walter Williams, Ralph Lynn, Nelly Briercliffe, Madge Saunders scored.

CURZON'S NEW STAR.

London, May 22.

When Gerald DuMaurier leaves the stage to take a commission in the Irish Guards in July, the run of J. M. Barrie's "Dear Brutus" at Wyndham's will terminate.

Curzon's new star at that house will probably be Owen Nares.

"GOING UP" AT GAIETY.

London, May 22.

After a trial trip at the Gaiety, Manchester, which was successful, "Going Up" opened at the Gaiety, London, today. In the cast are Joe Coyne, Marjorie Gordon, Ruby Miller, Evelyn Lays, Roy Byford, Franklyn Bellamy, Clifton Alderson.

Palladium's Bill.

London, May 22.

This week's features at the Palladium are Marie Lloyd, Whit Cunliffe, George Mozart, Vernon Watson, Harry Weldon.

FRANK TYARS DEAD.

London, May 22.

Frank Tyars, a popular actor, for 27 years a member of the late Sir Henry Irving's Lyceum company, is dead, aged 70.

Elsie Janis Continues in Camps.

Paris, May 22.

Elsie Janis is still singing in the American military camps in France at concerts originally organized by Winthrop Ames.



William and Beale
The RAMSDELLS and CURTIS
"THE DANCERS, SOMEWHAT DIFFERENT."
Beautiful gowns, magnificent settings, and an exhibition of terpsichore unequalled in vaudeville.
Eccentric, classical and toe dancing, concluding with a medley of jazz dancing on the toes.
Riverside, New York, this week (May 20).
Orpheum, Brooklyn, next week (May 27).
Direction, JAMES E. FLUNKETT.

HICKS-COCHRAN CONTRACT.

London, May 22.

Seymour Hicks has made a three years' agreement with Charles B. Cochran to star exclusively at the St. Martins theatre.

Hicks will also act as general producer for all Cochran's other ventures, sharing in the profits.

The arrangement begins in October with a new topical comedy by MacDonald Hastings entitled "Certain Liveliness."

PASSES 1,200TH PERFORMANCE.

London, May 22.

"A Little Bit of Fluff" at the Criterion has passed its 1,200th performance.

That the Criterion is built entirely underground and keep advertising it, may have something to do with the popularity of the current attraction.

BUSINESS IMPROVING.

London, May 22.

Theatrical business is improving with the advent of fine weather, but the absence of khaki makes show business rather hazardous during the summer months and only strong programs will be able to hold out.

ETHEL LEVEY IN "TAILS UP."

London, May 22.

Andre Charlot will present a new revue, "Tails Up," at the Comedy May 30, with a strong company, which will include Ethel Levey.

"TABS" WELL RECEIVED.

London, May 22.

"Tabs," produced at the Vaudeville May 15, music by Ivor Novello, is a typical Grattan revue in 22 scenes, many of them excellent. It is a probable success.

Beatrice Lillie, in the leading role, seems to be overweighted.

"BETTER 'OLE' GOING STRONG.

London, May 22.

Charles Cochran's production of Bruce Bairnsfather's "The Better 'Ole," has passed its 500th performance at the Oxford.

"BETTY AT BAY" WITHDRAWN.

London, May 22.

Cecil Barth's production of Jessie Porter's play, "Betty at Bay," has been withdrawn from the Strand, owing to poor business. It deserved a better fate.

NEW BILLET FOR DEFRECE.

London, May 22.

Walter DeFrece has been appointed Honorary Organizer of theatre, variety and cinema entertainments for aiding the Voluntary Funds of the Ministry of Pensions.

Good Music—Poor Comedy.

London, May 22.

"Violette," a typical romantic comic opera, produced at the Lyric May 13. The comedy is poor, but Ansell's music is pleasing as always.

Violet Essex, Beatrice Hunt and George Barrett scored hits.

Karno Re-opens "Karsino."

London, May 22.

Fred Karno has reopened for the season his famous "Karsino," the delightful river resort adjoining Hampton Court.

The entertainers include dancing, the colored orchestra late of Ciro's restaurant.

"The Prime Minister" Moving.

London, May 22.

"The Prime Minister" will be withdrawn from the Royalty May 25 to be followed May 30 by Douglas Murray's "The Man from Toronto."

Ethel Irving is negotiating to remove "The Prime Minister" to another London playhouse.

4 FLYING BOISES—"Human Aeroplanes"

WOMAN "SINGLE" ORGANIZES CAMP BILL OF VAUDEVILLE

**Willa Holt Wakefield Heading Variety Program Formed to
Tour Liberty Theatres. Did Everything Herself. Says
She Realizes Now What It Is to Be a Manager.
Show Starts Next Monday.**

The vaudeville program organized by Willa Holt Wakefield for a tour of the Liberty theatres at the camps, starts Monday, at Camp Merritt, N. J., under the direct routing of the Entertainment Committee of the War Training Camp Activities.

The bill will be headed by Miss Wakefield. Other turns engaged for the start are Princess Whitedeer, Blanche Alfred, Lamont and Wright ("sister act"), Reiff Brothers, Pasquale (accordionist), Hip Raymond (table balancer). An ensemble finale will be arranged by Miss Wakefield, for the entire company to take part in. The running order of the program as laid out is Hip Raymond, Lamont and Wright, Blanche Alfred, Reiff Brothers, Willa Holt Wakefield, Princess Whitedeer, Pasquale, finale.

Miss Wakefield attended to all of the details, besides arranging the running order, booking the dates and engaging the acts. She mentioned the other day that no one knew what managers had to contend with until they tried managing themselves.

\$25 TO KISS "SCREAM" WELCH.

A woman living in Jamaica and occupying a seat in the balcony of the Jamaica theatre Monday night paid \$25 for the privilege of kissing "Scream" Welch, of Welch, Healy and Montrose.

The horrible affair occurred during the Red Cross collection. "Scream" was on the stage and in a kidding way announced he would kiss any woman in the house who donated \$25 to the Red Cross. Thereupon a woman rushed down from the balcony and upon the stage. Welch saw her coming and tried to escape, but his companions on the bill held him in front of the footlights until he got kissed and the fund got the twenty-five.

In the excitement no one thought to ask the donor whether she thought the kiss was worth the money.

THREE TEAMS SEPARATE.

Three vaudeville teams are separating with the end of the season. Ed. Gallagher and William Le Maire separate, the latter having been drafted; Geo. Rockwell and Al Wood, who have been together for about a year will part, Rockwell probably going into a production and Hawthorn and Anthony will also split. Hawthorn will team with Lester, while Anthony and Ross will join.

DIED SUDDENLY IN SPOKANE.

Spokane, May 22.

Sidney Gerald, of Moore and Gerald, died suddenly here Monday morning. The team had to lay off here, after playing the Orpheum, when Gerald was taken ill.

The remains were shipped Monday night to New York for interment.

Sim Moore and Sidney Gerald have formed a "two-man act" in vaudeville for two seasons.

While no cause is assigned for the sudden death, the Bierbauer & Stoker agency, which booked the act for the

Orpheum Circuit, said that about two weeks ago Gerald wrote, saying he felt quite ill, although not mentioning the cause.

WHITING AND BURT ON ROOF.

Whiting and Burt were engaged this week by Flo Ziegfeld to open in "The Midnight Frolic" on the Amsterdam Roof June 3. The contract is for not less than 10 weeks.

Fannie Brice opens in the same show next Monday.

DOOLEY FAILED TO APPEAR.

Johnny Dooley (Dooley and Rugel) failed to open on the Century Roof, although scheduled to start there Wednesday evening. He disappointed by serving notice late Wednesday and the management stated that it looked as if someone had "got to" Dooley.

OPEN TIME FLAGS.

One of the many "Humpty Dumpty" agents in the Gaiety theatre building has devised a novel scheme to regulate his callers, his idea being to hand a red flag from the window when he wants a "single" act, a blue flag for a team, and when his books are complete, with no acts of any kind required, he will hang out a white flag.

Around the Gaiety building there are hundreds of small time acts who schedule their season on one, two and three-day stands. With the flag system in vogue they will eliminate the necessity of making futile trips through the building.

ALBERT BRAATZ ARRESTED.

Youngstown, O., May 22.

Charged by the Federal authorities with having failed to report under the alien enemy act, Albert Braatz was arrested here at the Hippodrome last Friday by Secret Service agents.

He is the assistant in the Selma Braatz vaudeville act.

ANOTHER REUNION.

Chicago, May 22.

Bonnie Gaylord came here to rejoin Tudor Cameron, her former husband, and the old team of Cameron & Gaylord will be billed again.

Bonnie played with Tudor after they were divorced about five years ago, then he got a man partner and she a girl partner.

They have separated and gotten together several times, on and off. They made their big success in an act called "On and Off," in which a man and woman on the stage quarrel and reunite.

LIGHTS' DANCE.

The first dance of the season at the Lights' clubhouse, Freeport, L. I., will be held Saturday evening (May 25).

"Fair and Warmer" a Success.

London, May 22.

Alfred Butt, in association with Andre Charlot, presented Avery Hopwood's farce, "Fair and Warmer," at the Prince of Wales' May 14, with Fay Compton and David Miller in the two principal characters.

It is a distinct success. Miss Compton's performance is brilliant and Mr. Miller, a new comedian, capital.

Nonsense now and then—that's CHAS. ALTHOFF

DIVORCES IN CHICAGO.

Chicago, May 22.

Gwendolyn Glick (Gwendolyn Nesbit) has been granted a divorce from Louis E. Glick. The decree was given on her plea of desertion. Glick is at Camp Grant training, while Miss Nesbit, formerly a circus equestrienne, is with the Terrace Gardens, Milwaukee.

Abe Levin (Bert Lester) secured a divorce last week in the Circuit Court of Chicago from Mrs. Edna Levin (Edna McQuade). Levin, in his petition, charged repeated infidelities.

Barbara LeMar was granted a decree of divorce from her husband, Philip Ainsworth. She charged cruelty.

ADLER-ROSS DISSOLVING.

The new two-act formed by Felix Adler, with Frances Ross, may have been dissolved by this time, with Felix Adler returning to a single turn.

The act opened at the Riverside Monday. When requested to take the No. 2 position Tuesday, Mr. Adler left the program. He later said if that was how the managers looked at the double turn he would dissolve it.

Teaching Calisthenics to Soldiers.

To teach calisthenics to soldiers is the mission assigned to Montrose H. Lowe, who has sailed for France. His wife remains on this side.

Mr. Lowe, who is a gymnast, was formerly of the Adeline Lowe Co., in vaudeville.

Mae West in Production.

Mae West, known in vaudeville for some seasons as a single, is going into Arthur Hammerstein's forthcoming musical play, "Sometime," which starts rehearsal in July. Miss West has been cast as a "flip" chorus girl role. It will be her first appearance in the legitimate. Mildred La Gue, the dancer, is engaged for the same show.

Playlet for Herne Sisters.

Crystal and Julie Herne may appear in vaudeville next season, under the management of E. A. Weil, in a sketch entitled "His Godmother," written by Harriet Ford, adapted from a short story by Francis W. Sullivan.

The cast requires five people.

Midway Impersonators Plead Guilty.

Syracuse, N. Y., May 22.

William Eldredge and Mrs. Rose Eldredge, Midway impersonators of "What Is It?" (half human and half ape), pleaded guilty in County Court here to participating in a plot to rob Edward Barth, with the assistance of two negroes.

Eldredge pleaded with the court to place their baby, Mae Isabella Eldredge, in the care of his parents at Cortland, N. Y. Investigation disclosed Eldredge had concealed the fact that he was not the child's father. This led the court to place the babe in the custody of the county authorities.

Pantages Sues for His Name.

Vancouver, B. C., May 22.

Alex. Pantages and the Pantages Amusement Co. have commenced suit in the Supreme Court against the lessees of the old Pantages theatre, obtaining an injunction to restrain the defendants from using the name "Pantages" in connection with their enterprise.

The defendants claim that when Pantages moved to the new house the word "Pantages" had been cut into the freehold of the building and was left intact on the old building, and that they have a right to use that name in connection with the amusements they propose to bring to the old house.

During the course of the proceedings the judge observed he did not think there was any power to prevent the lessees of the old house from calling it "the old Pantages Building."

ZIEGFELD'S 100-WEEK CONTRACT.

Flo Ziegfeld, Jr., has issued a contract for 100 consecutive weeks at \$350 weekly to Mlle. Leitzel. The agreement is to start Sept. 28, after Mlle. Leitzel closes her engagement for this summer with Ringling Brothers' Circus.

The athletic girl was on the American Roof toward the end of last season, where she was a howling success nightly. Ziegfeld offered to buy her time from the Ringlings, but could not secure the release.

SPANISH DANCERS BARGAINING.

While the two weeks' engagement of the Spanish Dancers ending Sunday at the Palace, has been successful, there is a doubt whether the troupe will continue in vaudeville.

The Spanish management claims it can obtain no profit on the salary offered it by the big time managers, \$2,500 weekly. The dancing act is asking \$3,000. Up to Wednesday there seemed no prospect of a concession by either side.

The Spanish group on the stage number 23, with 28 in all carried. The act does 35 minutes and has six scenes. About 40 weeks are in prospect for the turn at the managers' offer.

SUIT FOR FALSE ARREST.

Seattle, May 22.

Suit has been filed by Al Adler, who alleges false imprisonment. He asks damages of \$20,000 against Joseph Muller, Harry, Sam and Max Goldberg, doing business under the trade name of the Standard Theatre Concessions Co.

Adler was acquitted here in December on a defalcation charge, the Concessions Company having alleged he embezzled \$400 while working for it.

THEATRES SOLD.

Two theatres were sold this week and arrangements made to place another on the auction block. Monday Frank A. Keeney, through his general representative, Ray C. Owens, sold Keeney's Empire, Bridgeport, Conn., to Joseph Rourke, of Bridgeport, who assumed immediate possession. The Empire was purchased by Keeney eight years ago, the house having been built by Spitz & Nathanson. Rourke plans to keep the film policy.

The Lyceum, Paterson, N. J., has been sold by Stair-Havlin-Nicolai offices to Billy Watson, the burlesque manager, who also owns the Columbia Circuit house in Paterson. The new season policy will be determined by Watson later.

The Collingwood Opera House, Poughkeepsie, N. Y., is slated to be sold at auction around June 5, the house having had a bad season. John G. Collingwood has taken over the theatre and has decided to sell it under the hammer.

Simon King, a contractor, tried to make the Collingwood a success, but trouble with the local bill posting plant as well as the stage hands' union up there, forced him to throw up the sponge.

BECK PRESIDENT.

At a special meeting of the directors of the Chicago Palace Theatre Corporation, Martin Beck was elected president of the corporation to succeed Charles Kohl, who died some weeks ago.

Mr. Kohl was the first president of the corporation, given the honor because of the activity of the Kohl estate in the erection of the property.

Mr. Beck is also president of the Western Vaudeville Managers' Association. A new election of officers for the latter corporation will be held next January at the regular annual meeting.

LOWELL JURY DISAGREES ON MATTER OF WRONGFUL BILLING

Damage Suit of \$25,000 Against Gordon Brothers' Theatre Results in No Verdict After Eight Hours' Deliberation.

Artist Claimed Having Been Billed without Knowledge or Consent.

Lowell, Mass., May 22.

The jury disagreed after deliberating eight hours over the action brought by Mons. Reynard of vaudeville for \$25,000 damages against the Olympia Theatre, Inc., and Washington Street Theatre Co. of Boston. The case may be retried.

Reynard, who is a native of this city, properly named Noc Lavigne, stated he was a member of the White Rats. He alleged that during the "strike" of that organization, in February, 1917, the defendants advertised he and his company would appear at the Olympia, "to the injury of his good name, fame and credit and reputation."

The case was on trial here last Wednesday before Judge Morton. Among the witnesses were a number of former White Rats, James J. McGuinness, general manager of the Olympia (Gordon Brothers), and Wesley Fraser of Boston.

INSINCERE BILLING.

Cleveland, May 22.

The Miles Circuit people, operating the Miles at this point, are charging the Liberty theatre, also playing vaudeville, with unethical conduct and insincere billing through the Liberty announcing as coming to that theatre acts the Liberty's management knows it cannot secure, but at the same time are booked for a future showing locally at Miles.

Acts wrongly billed in this manner are also reported to have taken a cognizance of it. There is a possibility that the Miles legal department will investigate on behalf of the Miles Circuit and the artists.

POLI CHANGES.

Hartford, Conn., May 22.

The only summer changes reported along the line of the Poli Circuit are stock going into the Waterbury house June 3; stock in one of the Hartford Poli theatres (with no date set for the latter); while the Palace, Springfield, Mass., closes its season this week.

ANOTHER ADJOURNMENT.

The White Rats investigation before Referee Schuldenfrei, scheduled for Friday last, was once more postponed after attorneys and others had gathered in the referee's office.

It was then disclosed that Will J. Cook was not present nor was Harry Mountford, who Attorney J. J. Myers said was in Washington, where an executive meeting of the American Federation of Labor was being held.

The referee was visibly annoyed over the failure of Mountford to appear and obtained a promise from Myers to have the witness on hand this Friday (today) at 10.30 a. m.

A short wordy battle occurred between Harry De Vaux and Mr. Myers, the former declaring Mountford was "stalling" in an attempt to delay the investigation, so that there could be no referee's report until after June 10, when the A. F. L. began its convention. At that time the matter of whether the White Rats charter is to be continued will come up for consideration again.

James W. Fitzpatrick will also attend

4 FLYING BOISES—"Human Aeroplanes"

today's session, he having been summoned by Alvin T. Sapinsky to show cause why he should not be cited for contempt of court in the matter of the missing Rats' records in his possession.

Major Doyle amused Mr. Schuldenfrei by "clowning" over the many delays. The referee laughed heartily when the major remarked that all in the case would have long beards before it was over.

LOEW'S ONLY CLOSING.

The only closing for the season in sight on the Loew Circuit is Loew's Newark theatre this week.

PROCTOR'S SUMMER POLICY.

Yonkers, N. Y., May 22.

Proctor's local theatre is trying a revised schedule of vaudeville for the summer season only. It starts next Monday at a 10-20 scale.

There will be four acts, changing twice weekly, giving three shows daily, besides a feature film. Wallie Howes, of the United Booking Offices, will handle the summer bookings.

FAIR ACTS MUST PAY LICENSE.

Toronto, May 22.

Vaudeville acts, playing on regular circuits throughout the Province of Ontario, will not be required to be licensed under the new theatre regulations recently issued. The regulations provide for a license fee of \$5 for each act traveling through the Province. The clause was interpreted by the authorities as applying only to acts playing at fairs and a chance cafe here and there.

Akron Park with U. B. O. Vaudeville.

Akron, O., May 22.

Summit Beach Park opens May 27 with a vaudeville program of five acts weekly, to be booked from the United Booking Offices in New York by John J. Collins.

FLOCK OF CARNIVALS.

Newark, May 22.

A flock of carnival shows has descended on the city and adjacent territory. This week the Victoria and Zarrow shows are here, the Washburn show is in Bayonne and the William Stannard show is in Union Hill. Vic Leavitt is due in Paterson this week, he having planned to take his "rides" from the Victoria show. This equipment will be replaced by the Meyerhof-Taxi Co. The Ferrai show was in New Brunswick last week and the proximity of the various outfits appears to be due to transport delays.

The Barnum & Bailey Circus was also in northern Jersey, having played this city Monday and Jersey City Tuesday.

MAX HAYES IMPROVING.

Max E. Hayes, the agent, who has been confined to his home for some time through illness, was moved to Miss Alton's Sanitarium May 15. On the following day he was operated upon for a serious case of bowel trouble. The operation was performed by Dr. Lucas, and was entirely successful. Mr. Hayes is showing steady improvement.

WANTS \$1,000 FROM AUTHOR.

Charles McCarron, known in song-writing circles, is alleged to have misrepresented in the matter of an agreement to supply a vaudeville act for Emily Earle, who until lately has been appearing in Churchill's Cabaret.

Miss Earle was approached by a theatrical advertising solicitor (woman) on a daily paper and advised she was wasting her time in the cabaret; if she would have McCarron write an act, she would become a vaudeville star.

Miss Earle finally agreed with McCarron, who was to turn over the act within 10 days. He was given \$100 as a fee and was to receive a royalty of 10 per cent. weekly when Miss Earle started in vaudeville.

These arrangements are reported to have been witnessed by Captain Churchill who would have retained Miss Earle in the cabaret indefinitely, but she withdrew to prepare for the act. McCarron never delivered the act and Miss Earle placed the matter in the hands of her attorney, William A. Schacht, who has prepared papers in an action for \$1,000, on the grounds that McCarron's failure to deliver kept Miss Earle out of employment. The attorney was not able to serve McCarron with a summons in complaint but plans to do so by "substitution."

During the transaction with Miss Earle, McCarron arranged with La Belle Titcomb to supply her a new act, the latter paying \$500 in advance. When that turn was playing up-State, McCarron demanded the balance, an additional \$500. This she paid over, contrary to the advice of her attorney, Myron Sulzberger, who later settled the controversy, McCarron refunding some of the money. The Titcomb act retained some of the numbers which McCarron delivered but discarded the other material.

Toledo's Managers' Local Association.

Toledo, May 22.

The Toledo Amusement Managers' Association, lately formed, has executives of 4 legitimate and 15 film houses. Joseph Pearlstein, of Keith's, is president.

MARCUS MUSICAL COMEDY CO.

Monday at the Grand opera house, Brooklyn, the Marcus Musical Comedy Co. started its second engagement in this territory without the service of its principal comedian, Mike Sacks, suddenly taken ill prior to the initial opening. Through the unfortunate happening the company was compelled to open at the Fallies (Bronx) four weeks ago at a disadvantage, although arrangements at that time stipulated but a two weeks' run. A complete rearrangement of the individual roles was necessary, and the extension of the engagement under adverse conditions speaks volumes for the attraction.

The return of Mr. Sacks was expected for the current engagement, but without him indications point toward almost as profitable a run as at the former house.

It was impossible to draw any conclusion according to the attendance Tuesday evening, when the heavy rain storm had its effects on all show shops.

In the absence of Mr. Sacks, Bob Alexander, although somewhat unfamiliar with the part, stepped into the former's role, and according to the laughs registered did exceedingly well. He deserves credit for the success of the entire company.

It is purely a light musical comedy idea followed through with a number of familiar surefire burlesque bits interpolated. As other shows on a like order no definite story or idea is held to, with the bits worked in carefully so that the outcome is readily a running comedy line of comedy and songs. There is, however, with a certain degree of success, in a somewhat different manner a method of working the principals.

The cast is comparatively small according to the billing, since only the four principals are given prominence in the display, they apparently work in a more friendly attitude.

All work continuously in the line, stepping out to lead their individual numbers. Perhaps that may prove more beneficial since the company originally played in the smaller communities, remaining at the various houses for indefinite periods, but for the larger stands it is problematical whether the regulation scheme of featuring principals is more profitable. Still it seems to work to advantage in this particular instance, so its retention is a valuable asset.

The piece offered is entitled "Oh Babby," in two parts. The title has no direct bearing upon either dialog or business. And as far as the business and dialog are concerned for a show on this order it is decidedly cheap—more so than one may imagine. Throughout the entire performance not a suggestive "gag" or line was heard. Managers searching for a "girly" attraction are overlooking a corking bet in this. It is a worthy collection to get into any neighborhood house, notwithstanding it may be reckoned in certain departments that will eventually keep it from the bigger houses. However that may not be part of their intentions.

The opening is a hotel interior wherein Alexander immediately makes his presence known by his appearance as a Hebrew bellhop. He then confines his efforts in moderate form in securing returns, not leaving his character or going to extremes in creating laughable situations. He is ably assisted by Charles Abbatte, who doubles as nance and boob, carrying a rather important part throughout and doing extremely well with both. Dave Harris filled his allotment well enough in these characters, not having much of a burden in either.

Among the female contingent Beatrice Miller showed to about the best results, having access to some elaborate gowns which from appearance show she apparently took advantage of. She made oodles of changes, making a refreshing appearance in each and repeatedly gave class and refinement to the outfit whenever in front. Sylvia Webb, a recent addition, has not from the amount of her burden worked into the regular running. Naturally her opportunities were somewhat restricted, but withal managed to secure something during her solos. Miss Webb should in time prove of immense value to the organization, for she knows how to deliver a number besides possessing a voice. Ruth Elmore, a comedy blonde, stepped to the front occasionally, besides leading the finale of the first part. She has something of a voice, but is of that attractive blonde type generally liked by such audiences. She was recalled several times during a fishing number.

The second part ran more to chorus work, with the comedy parts being worked in "two." The best numbers of the evening were shown during it, with the finale called "An Artist's Dream." The bit ran about 15 minutes, seemingly long for that section of the piece, but the auditors remained to the finish just the same.

Several specialties are introduced, with the Four English Roses getting about the best in the opening section. Miss Keene of the combination often headed numbers with a mediocre voice and apparently somewhat shy in appearance. However, in close working with the other women that was overlooked. Billy Dale showed nicely as a juvenile, beside being about the best of the men in handling songs. His voice is more adapted to leads than the others, although they combined in the second half for a comedy that was a capital bit. A "zohoe" number was arranged perfectly to allow a sufficient amount of comedy to be worked in, with Abbatte and Alexander securing a continuous run of laughs that compelled them to return.

The work of the chorus was splendid, they presenting a fresh and attractive appearance in their numerous costume changes that seemed never to cease. They work with endless "pep," with the collection holding a goodly number of "lookers."



Pauline Freddie
SAXON and CLINTON

A new combination of familiar faces. SI Perkins' kid and the city pianist in "FROM NEBRASKA TO BROADWAY." An act refreshingly different and original. American, New York, now (May 23-26).

ARRESTS AND FINES FOLLOW. RAID ON CARNIVAL SHOWS

Sheriff Gathers in Men and Women Found with Gambling Devices. Lodge of Maccabees, Which Was to Have Received Part of Proceeds, Said Not to Have Shared in Receipts.

Portland, Me., May 22.
Ten men and two women connected with the Columbia Shows Carnival were fined \$5 each and costs when arraigned before Judge Bates, charged with having gambling devices in their possession.

The raid was made on the carnival shows Thursday evening. Sheriff Graham and his deputies called at the Bayside Park, taking in the dozen. Next morning they pleaded guilty through their attorney.

The lawyer said the men and women arrested were running the carnival through arrangement with the local lodge of Maccabees. They were to turn over a part of the proceeds to it, with the money so given to provide for the families of six members who are in the service.

The prosecutor replied he did not believe the Maccabees had received their proportion of the receipts, and added that the carnival had a demoralizing influence upon the community.

The fines were imposed upon Harry A. Green, Laura Walsh, Florence Rubinsen, Israel Rubensen, William T. McGovern, Webster Warren, John Thornton, Edward Lewis, Jacob Goldberg, John McCusker, James Walsh, Frank M. Suiter.

The carnival is at Portsmouth, N. H., this week.

CARNIVAL FIGHT.

Lowell, May 22.

A skirmish between many of the members of the Bistarney Bros. outdoor show exhibiting here, resulting in one of the participants, George Francis of Worcester, being fined \$20, for assault on Mary Jackson. A free-for-all fight on Friday night was followed by a call for the police reserves. Two factions are traveling with the organization.

ACT'S MANAGER MISSING.

"American Boys and Girls," a five-act produced by Wilbur Levering was for a time "lost" last week, due to the eccentricity of the act's manager, Jasper Stroupe, a yodeler in the turn who has disappeared. About \$75 belonging to Levering is also missing.

The act was supposed to lay off in Newport the last half, but Stroupe without explanation took the company to Boston. Levering failed to hear of it until Sunday.

One of the turn's singers overheard Stroupe arranging to rehearse three new members. That lead to a demand for salary before the scenery was allowed to leave the Newport theatre. Levering brought the four members of the act back from Boston Monday, but has not yet learned of Stroupe's whereabouts.

\$500 COUNSEL FEE ASKED.

Oliver L. Newman, wife of Henry L. Newman, has started action for \$500 counsel fees, pending the divorce action begun last month by the husband. No mention of alimony is made in the papers in the case, in light of an existing agreement that Newman had previously made to pay her \$30 weekly, the pair having been separated.

Two weeks ago the case against Newman for assault charged by Dr. Harry Nathan, who is the co-respondent in the divorce action, was dis-

Better than a tonic—CHAS. ALTHOFF.

missed by Magistrate Blau. The dentist presented a badly battered head when in court.

A raiding party headed by Newman broke into his wife's apartment early in April. In the party was the wife of Dr. Nathan. Mrs. Newman is reported to have been under the care of a physician since the "raid."

FIRST TIME IN N. E.

Bridgeport, Conn., May 22.

The Hagenback-Wallace show played its initial engagement here last week. This is the first tour of the H-W circus in New England. In the past the Ringling Bros. show appears to have frozen it out. The Hagenback show is in charge of Charles Gollmar, a cousin of the Ringlings and formerly of the Gollmar show. It leaked out here that there has been some dissension in the Hagenback outfit, laid to the employment of inexperienced "razor-backs." The trouble has been in getting the show up and delays in getting it off the lot. Ed Ballard, the owner, was on to try to set matters right. Eddie Arlington is special agent for the eastern trip. Business has been good all along the line.

CIRCUS HAMPERED.

Columbus, O., May 22.

The Ringling Brothers' circus which is working eastward has been hampered by a shortage of labor, the afternoon performances rarely getting started before three o'clock. Railroad delays also figure in the late starting time. Business thus far has been enormous.

The Barnum & Bailey show failed to open at Jersey City Tuesday until five in the afternoon. It then showed in a sea of mud because of the heavy rainfall. The entire "dressing room" was called to assist in getting the show up.

TEMPORARILY INTERNED.

Philadelphia, May 22.

The Barnum & Bailey circus, now aimed for New England, was visited by agents of the Department of Justice when the outfit played here several weeks ago. The object of the call was to prevent all alien enemy acts from traveling to Washington with the circus.

It is said that about six German turns were temporarily interned until after the Washington date. These acts are now reported back in the outfit, though they may again be yanked out when the show plays a seaport, as for instance, Boston.

The alien enemy turns are required to report to Government officials in each town played.

N. V. A. COUNT UP.

The National Vaudeville Artists' benefit now promises to exceed the \$50,000 mark, although as yet final returns cannot be compiled since many of the ticket sales have not been reported back.

The program will net over \$25,000. This was under the supervision of Ed. Renton, who handled the book last year.

The ticket end was supervised by William Sullivan, a large number being sold via the raffle route, many of which were never used or returned.

FOUR-MINUTE MEN SHOW.

What has been organized under the auspices of the Four-Minute Men Club of New York State for war propagandistic maneuvers solely was organized into an evening's show by Walter J. Plimmer last week. It will tour the State, opening at Poughkeepsie May 27.

None of the army camps will be played. The show will appear in the largest halls, auditoriums, legitimate houses and armories obtainable en route.

From Poughkeepsie and through towns along the Hudson River the Pelham Bay band will assist the show, while in other stands bands from different armory stations will participate.

One, two and three-night stands will be played, with a few exceptions. Buffalo is a full week's stay. M. F. Tobias will be personal manager of the company. William H. Waldron will handle the advance and press work.

The artists are Alfred Doria, Edythe Merriees, Concerto Trio (girls), June Day, Irene West, Forrest Hutton, Charles Kent, Ira Kessner, Aldor Fontaine.

The program will consist mainly of patriotic songs and ensemble numbers, with the purpose of the show to help patriotism and recruiting. In addition to the regular program speeches by four-minute men will be a feature.

CARROLL-McDONALD REUNITED.

Harry Carroll, after a season's absence, has returned to the professional staff of the Shapiro-Bernstein Music Co., and will collaborate in the composition of new numbers with his former writing partner, Ballard MacDonald.

Carroll recently supplied the music for "Oh, Look," in which show he had an interest for a brief time. Prior to that he had devoted his time to vaudeville.

The couple have written some of the most popular hits of recent years. They dissolved partnership some time ago after a misunderstanding, Carroll refusing to renew his contract with the publishing firm.

BERNSTEIN'S NOVELTY.

Freeman Bernstein, who is making pretensions to enter the class of carnival kings, arrived on Broadway from Porto Rico lately, got everything set for his show and departed southward again into the tropic climes.

On the same boat to San Juan was carried a regulation three "animal row" carousal or "merry-go-round"

N. V. A. COMPLAINTS.

Charles Bartling has complained he has been unable to secure the return from Walter Keefe of contracts covering 14 weeks of Pantages booking arranged some time ago. It was suggested to Bartling he revive "Detective Keen," which was made ready, the act originally being scheduled to open for "Pan" April 6. The opening date was shifted several times, with June 16 finally agreed on. The N. V. A. has decided it considers the booking as legitimate as if the contracts had been returned to Bartling and will expect the Pantages office to treat the matter likewise.

Marietta Craig complained against Wilson Franklyn who was in her act, which was to play the Lincoln, Union Hill, May 13. Miss Craig avers Franklyn called her up and promised to be there but never appeared. She also said he tried to force her to pay more salary before opening. The N. V. A. will expect Franklyn to satisfactorily explain and settle with Miss Craig. If not, any act with which he may become associated will be informed of his actions.

Victoria Allen complains that the Lovenberg Sisters and Neary are using a piece of business in their act which she filed with Vaudeville's Protected Material Department some time ago. It is the singing of a girl off-stage while a man in spotlight makes lip motions as if he were doing the number, the stunt being "uncovered" at the finish. The case is being investigated.

Neil Twomey complains against Lawrence Brook who was in his act, "Do Your Bit," last season. Twomey says that Brook asked permission to use the playlet on a royalty basis, which was refused. On three days' notice, Twomey claims, Brook left his turn and he now has a playlet called "Irish Loyalty" which has a character the same as in "Do Your Bit" and also several of the lines. The case is under investigation.

ostensibly the big idea in Bernstein's carnival outfit which will tour the West Indies after the San Juan date next month.

It will be Porto Rico's real carousal, there being only a small hand power affair there now.

One outdoor showman described a carnival show as "a carousal surrounded by 'shows' and 'concessions.'"

A number of animals have also been shipped and the party of artists for the show will sail June 5. That group will include several couples of wrestlers, under the management of Jack Costello.

THE BIG SHOW.

I used to be an actor, just about a year ago.
By A.C.T.-O.R. I mean a guy in need of dough.
My billing was "Comedian," my disposition sunny.
Up in Kunkakee the people really thought me funny.
The "Blackstone" was my rendezvous, I slept at the "Revere."
That is, while in Chicago, which was seven months a year.
I used to stand at Cohen's Grand and gas with all the bunch.
Then make a touch and go around to Thompson's Grill for lunch.
Then up to see my agent? What? My Gawd, three days in Gary.
So over to the Sherman House to use its stationery.
And write the folks at home and tell them how I'd made a hit.
"Dear Mother: Be not worry, I've got loads of money" (G.L.T.).
I tell you Al, then were the days, those days of long ago.
But I have quit that "Small-time" stuff and joined a "Big-time" show.
My agent's name is Wilson, his commission, not a dime;
It's a military drama and we're booked on "Double-time."
Our leading man's a dandy, General Pershing is his name.
His following make Fairbanks, also Chaplin's, crowd look tame.
We've had eight months' rehearsal, and we're sure to make a hit.
But we need YOU to back us up, klick in and "Do your bit."

I'll never forget the opening night, half hour - 15 minutes;
The orchestra was in the pit, we fluffed them to begin it.
The curtain rose! "Asbestos?" No. "This curtain was of fire."
The opening chorus knocked 'em cold, believe me, I'm no liar.
Out on the broad "Run way" we warmed, we got them from the start.
The action ran without a hitch, each actor knew his part.
Well, all in all, the show went fine, we want it to go bigger.
So play your cards to beat the game, don't be a poor reeler.
This "Piece" is bound to have a run, a run straight to Berlin.
So buy your W. S. S. and help Democracy to win.
In after years to come, when you and I are old and hoary
When Prussianism's obsolete, we'll have to tell the story
How Yankee doodle went to town and took about a run.
And, with the help of God above, he smothered the awful Hun.
So "Go Across" or "Come Across" - don't wait, NOW is the time
To the actors of America, I dedicate this rhyme.
(From an Actor Now in the Service of Uncle Sam.)

IN THE SERVICE

The show provided by Jack Shea last Friday evening, to the War Hospital Entertainment Committee (affiliated with the New York War Camp Community Service), entertained at Columbia Base Hospital No. 1 at Gun Hill road and Bainbridge avenue, New York City. In addition to eight acts which provided an exceptionally fine show, Kerry Wilson of the First National Exhibitors' Circuit supplied a print of Chaplin's "A Dog's Life." Among the entertainers were: "Chuck" Haas, Bobby Finn, Bradley and Earle, the Lady Boxers, Minna Harriet Neuer, Four-Minute Song Men, Julia Asher and Co. and Will E. Ride?

Officers of the Liberty War Association for Medical and Surgical Research, formed a year ago to make men "fit to fight," had a meeting at the Auditorium hotel, Chicago, last week. Physicians and surgeons treat and operate free men who have been rejected for the service. The association has equipped wards in the American Theatrical Hospital, Chicago, with Dr. Max Thorek in charge. Dr. Thorek reported that 150 cases had been corrected, including 47 which required major operations.

Ellsworth Striker, with Charles Bornhaupt, has enlisted in the Navy, and is awaiting orders to report. Mr. Striker and his three sisters are also awaiting an opinion from the New York State Court of Appeals affecting the title to property around 50th street and 10th avenue left by their father, worth between \$500,000 and \$1,000,000. The father died about seven years ago and the estate has since been in the courts.

Ed Friedman, former song writer and prominent in show circles, who enlisted recently in the navy, is stationed at the recruiting office in Chicago, and is a feature of the loop by his daily addresses on enlisting. The Great Lakes naval band sends a group of the sailor musicians to help Ed whoop things up. Prior to joining the navy Friedman was an honor man of the Four-Minute speakers.

In the entertainment at the Bensonhurst Naval Station, provided by the United Booking Offices and supervised by Jack Dempsey of that agency, for last Friday night, the volunteer entertainers were Nat Vincent, Evelyn Xabelle, Flora Starr, Three Herbert Sisters, Carrie Lillie, Beatrice Lambert, Morris and Campbell, Hazel Crosby, Florence Timponi, with Minnie Blauman, pianiste.

Eddie Ewald (Al Fields' Minstrels), who has volunteered eight times and been rejected because of being under weight and minus two fingers, has been drafted. Ewald's latest unsuccessful effort to pry himself into the service was via the band at the Naval Reserve Station, Pelham Bay, where, after being promised a position, he was rejected.

Three vaudeville acts had to cancel present time until male substitutes could be obtained to replace the boys called from the different turns for army service. Both boys in the Armandia Gray act have been drafted. The other acts affected are Dorothy Rogers and Co., and Grace St. Clair and Co.

Harry Kramer, formerly a Broadway treasurer, and for some time at Ft. Jay, Governor's Island, is technically assigned to the hospital at Ellis Island, with a broken right arm. The accident happened while Mr. Kramer was on a transport. He is doing light duty, left handed.

At Pelham Bay are the following

former members of the profession: Henry Garcia (private life the husband of Estrellita), chief petty officer there; Maurice Wolpin, restaurant man, now in the Pelham commissary department; Bob Fisher, Harry Fack, Violina (formerly of "The Pink Lady").

Harry Lenetska, assistant to George Gottlieb in the Orpheum Circuit booking offices, New York, ordered to report at Fort Hancock, Augusta, Ga., May 25. (He will be replaced in the booking office by Lester Hamme, formerly of the press department.)

Contrary to report, when the Al G. Fields Minstrels visited Camp Sherman, O., May 5, they did not play to free admission, or were the receipts donated to the Camp. The same admission was charged as at every show, and the company received its share.

Perry Horton (Thanhauser Co.), George Block, theatrical costumer and Charles Loben (Burlington Four), 105th Field Artillery, Camp Wadsworth, Spartanburg, mailed to the office of VARIETY a picture of themselves reading the paper.

Dave Hoffman ("Six Jolly Tars") is at Camp Wadsworth, S. C., enlisted under his proper name of David A. Grimsky, Co. G, 54th Inf. Gilbert Pealson (Pealson and Goldie) is at the same camp.

"Brownie" Burke, of vaudeville, now living in Helena (Mont.), has been ordered to report to Camp Travis. He has been trying to get into the army or navy for the past year, according to Government officials.

Henri Ferrier (juggler), at Camp Upton since April 27, was on Broadway last week and reported that more than 500 stage professionals have registered at the Yaphank camp within the past few weeks.

Theodore F. Holland, manager of the Indianapolis office for General Film, has resigned to enter the army and gone into training in a middle western camp. He is succeeded in the Indianapolis office by C. D. Hill.

H. H. Bayliss, general secretary of the Y. M. C. A. department at Fort Jay, Governor's Island, has arranged at that point to give an "all-white" minstrel" show May 23.

Ralph (Jack) Denny, who until he joined the colors at Camp Upton was teamed with Bessie Browning, has been promoted to sergeant.

Ben Crawford (with the Chicago office of Leo Feist), enlisted in the Aerial Corps, assigned to the Presidio, San Francisco.

Sam Miller, brother of Eddie Miller, enlisted in the medical corps and assigned to Fort Terry, New London, Conn.

Paul Frewley has been accepted in the naval flying corps. He enters the Harvard technical school to study aeronautics next month.

Leopold Abrams, professionally known as Lew Evans ("Century Review") ordered to report May 29. Two brothers are already in the service.

Bill Demarest (Demarest and Collette) ordered to report May 20. The act had to cancel an Orpheum Circuit route.

Lieut. Bernard Granville is the commanding officer of the Photographic Detachment, stationed at Parkfield, Tenn.

Jimmie Marshall (formerly of the "13th Chair") enlisted in the Naval Reserves last week. He is awaiting orders to report.

Walter D. Timerson, a professional, of Auburn, N. Y., enlisted at Syracuse for the Tank Service. He is a married man.

Cass W. Whitney, baritone at the Crescent, Ithaca, N. Y., has enlisted and is now attending a School of Aerial Photography at Rochester, N. Y.

William V. Jacquish is in the Naval Reserve. He was formerly the stage manager of the Pastime, Union Hill, N. J.

Kenneth K. Tudor is with the Division Surgeon's office, Camp Zachary Taylor, Ky.

Frank Shanley, brother to Gertrude Shanley (Adelaide Wilson & Co.), accepted.

Leslie Allen Elliott ("Have a Heart" company), Camp McClellan, Anniston, Ala.

John Murphy (Murphy and Barry) ordered to report at his home, Norwich, Conn., May 22.

Walter Duggan, one of the best known of the younger advance agents, ordered to report May 29.

Joe Laurie (Laurie and Bronson) ordered to report at Spartanburg, S. C., May 28.

Max Steiner, son of Doc Steiner, ordered to report May 23 at Fort Slocum, N. Y.

Harry C. Green (Fenton and Green) ordered to report at Camp Upton, L. I., May 28.

Robert J. Rice ("Bringing Up Father Abroad"), Brit. Field Artillery, Windsor, Nova Scotia.

Lieut. M. S. Bentham has again been ordered to the Naval Recruiting office at 51 Chambers street, New York.

Chas. Clover (of the Musical Clovers) enlisted in the 49th Inf. Band, stationed at Camp Merritt, N. J.

Sam Lemire, manager of the Weiting opera house, Syracuse, N. Y., ordered to report at Camp Upton, L. I.

Mike Levy (Levy and Kramer) ordered to report at Camp Tomlinson.

Robert Kessie (Bob White), reported at Camp Wheeler, Macon, Ga.

Melville Rosenow assigned to Camp Sevier, South Carolina.

Harold Kemp, Co. A., 105th Infantry, 27th Division, A. E. F.

Chester B. Manzar, Detention Camp, Camp McClellan, Ala.

Saul Leslie ordered to report at Camp Upton, L. I.

Howard Fay ("Johnnie Get Your Gun") enlisted in the army.

Jimmy Rooney, of Joseph Hart's office, May 28, at Camp Upton.

SOLDIERING LIKE ONE-NIGHTERS.

Cincinnati, May 22.

Stuart Walker, who ended his stock engagement at the Lyric Saturday, received a letter from Thomas J. Kelly, an actor, in which Kelly likens the stage to camp life. "Army life is exactly like a one-night stand show," writes Kelly, who is in the United States Coast Defense, 34th Artillery. "We travel heavy-laden, rehearse every day, get one-night-stand beds and a one-night-stand salary."

"The bell boy blows the bell for a 5:45 train and we go out and train with nine-foot spears in regular formations and very chorus lady language. We have a regular United States hotel breakfast. Now I know why the small-town hotels are always named so patriotically."

"We have morning rehearsal with mops and brooms. Every chap is his own wardrobe mistress. I play a matinee and sometimes a night show on the telephone switchboard, as I've been detailed for plug pushing. It's a regular Swiss bell-ringing act. And, oh, the applause I get every time a major-general is in a hurry and I give him the wrong number. The show is over at 5 p. m., and we have a closing chorus when old Jim goes off and the orchestra plays 'anthem' and all the 48 stars of our big show go home."

"About 11 p. m. we get our make-up off. The same old bell boy blows 'lights out' for the second time. Then the property man comes around and counts Uncle Sam's property and tucks us away for the night."

SAVINGS STAMPS FOR TIPS.

Cincinnati, May 22.

A movement was started by Rene Dietrich at Keith's last week to tip stage hands with Thrift Stamps. Miss Dietrich obtained the signatures of Marguerita Keeler, Mullen and Coogan, Marshall Montgomery, Horace Wrigit, Felix Stanley and Birnes and other entertainers on the bill to a petition. A canvass revealed that tips at Keith's average something like \$50 a week.

Johnny Dugan, stage doorman, was notified to buy War Savings Stamps to hand out Saturday night.

The government has decided in two or three instances that War Savings Stamps should be held in the possession of the original purchaser.

SHEA WILL TOUR CAMPS.

Thomas E. Shea has planned a tour of the cantonments, starting early next season, two days in each camp, with two plays from Shea's former repertoire and a new one which he recently accepted for next season.

One bill will be "Dr. Jekyll and Mr. Hyde," another "The Bells," while the third is yet to be titled. Shea is spending the summer in Belfast, Me.

Camp Sevier Theatre Completed.

The latest Liberty theatre is at Camp Sevier, Greenville, N. C. Camp Wadsworth, Spartanburg, S. C., is to have a new playhouse built before the new season.

STOPPED AT THE BORDER.

Seattle, May 22.

Buster MacDonald, of Valyda and Her Brazilian Nuts is in the city, awaiting the return of the act from Vancouver. MacDonald was stopped at the border through not being able to produce his registration card. The act went to Vancouver from Seattle without him.

Minneapolis, May 22.

Manager Al W. Gillis of the local Pantages theatre has drawn up the following form of permit for passport to enter Canada, which is looked upon with favor by the local Draft Boards.

The permit does away with considerable red tape that would be required otherwise:

PERMIT FOR PASSPORT.

Order No. Serial No. having applied to this Local Board for a permit to secure a passport, and this local board being convinced that said person is not likely to be called for military service during the proposed absence, and that the granting of such passport will not result in the evasion of or interference with the execution of the selective Service Law, this local Board, in accordance with the provisions of the Regulations promulgated by the President under the authority granted by the Selective Service Law, hereby authorize said

to leave the United States, and certifies that the War Department has no objection to the issue of a passport.

Member of Local Board.

In the affidavit of nativity also necessary in connection with the permit, artists of German or Austrian parentage, though American citizens, must have the British Consul attest to the affidavit.

REBER TAKES UP NEW DUTIES.

J. Howard Reber, the new commissioner of the New York headquarters on Military Entertainment Committee, of which Malcolm McBride is chairman, has abandoned his law practice for the present in Philadelphia to take personal charge of his new work here, for which he receives \$1 a year.

Reber is much taken with his work and in addition to "doing his bit" by looking after the army shows, is well known along the Rialto as being the former president of the Drama League.

RED CROSS WEEK

The three floors in the Heidelberg Building, occupied as the headquarters of the Allied Theatrical and Motion Picture Team of the American Red Cross Drive, is probably the busiest spot in New York this week, from early morning until long past midnight. Groups of men and women are constantly rushing in and out, most of them bringing in contributions of all sizes. All the vaudeville and burlesque theatres are taking up subscriptions this week.

The visitors were made up of the 22,000 volunteers from the ranks of stage and screen actors and actresses, with 20,000 managers and their employees lined up for the week's campaign.

By the end of the first day of the drive a number of picture concerns reported they had secured the maximum subscriptions of 100 per cent. of their employees.

The speakers' bureau is out with 500 ballyhoo men, reinforced by 3,000 Red Cross nurses and 3,000 American soldiers.

The automobile committee has 2,300 volunteer machines at its disposal to handle the teams on their daily and nightly trips.

Sam H. Harris, chairman of the amusement committee, is authority for the statement that the show to be given at the Century Sunday evening will be the most gigantic affair ever seen in a New York playhouse. Among the artists who have given their personal pledges to appear are the cream of the profession. Besides are the all-star performance of "Cheer Up" at the Hippodrome Thursday evening, the mammoth Boxing Carnival at Madison Square Garden tonight and the operatic concert at the Metropolitan next Monday evening, with Caruso as the main attraction, reinforced by at least a dozen other operatic stars. The combined Yiddish stars are giving a benefit on the East Side, with innumerable minor entertainments.

Actresses and show girls have been selling tickets for the Astor Hotel ball for Saturday night at prices ranging from \$10 to \$25.

All picture houses will give special performances Saturday morning, with receipts going to the fund.

Internal revenue agents began an investigation of the ticket agency activity in the disposing of seats for Red Cross benefits. This followed a complaint made to the mayor by a woman who said she had paid \$25 each for two tickets for "Out There" at the Century.

The revenue men investigated because of the reported profit made by certain brokers and through the ruling no admission taxes are collectable where all the takings are for charity. One broker was called before District Attorney Swann. He admitted buying tickets at the auction for \$15 per seat, reselling them for \$25. But investigation showed that other brokers were "stung" with their buys at the auction.

One agency had unsold tickets which cost it \$400. This, however, was not figured as a loss, but a contribution to the Red Cross.

The district attorney called up one broker who offered to sell a front row seat for \$30, though it had cost \$35 at the auction. Since the all-star show, most of the brokers have "laid off" handling any tickets for the other Red Cross affairs.

At a meeting of the heads of the ticket agencies it was agreed to sell seats to all the Red Cross benefit performances during the week at box

office prices. In addition the 19 men present personally subscribed \$7,500 to the fund.

MARRIAGES.

Anna Abbott, secretary to Danny Simmons, chief booker of the B. S. Moss Circuit, to Walter Roberts, former electrician of the Gayety, Brooklyn, May 19. Tuesday the groom was called to Fort Slocum, where he enters the aviation branch of the army. Mrs. Roberts will continue her position in the Moss offices until her husband returns from the war.

Elsie Oppenheimer to John Miller April 18. The bride is telephone operator at the Riverside. Miller was property man in that house. He is now with the Barnum-Bailey show.

Frieda Mueller, formerly in pictures, and Richard Sterling, also of the screen, in San Francisco, May 13.

Jean Senac ("Hello, America" company) to Sergt. Charles Wood, U. S. M., Washington, May 13.

Jeanette Gaudsmith to L. Honore Gautier, in New York, May 21.

BIRTHS.

Mr. and Mrs. Neal S. Andersen, May 11, at Carthage, Me., daughter. The parents are known as Norwood and Anderson in vaudeville.

Mr. and Mrs. Al Campbell (Monarch Comedy Four) at Fordham Hospital, New York, May 13, son.

Mr. and Mrs. Birchby, in Chicago last week, son. The parents appear together in a musical act.

Mr. and Mrs. Louis J. Simons, May 21, in New York, son.

"SIGNAL CORPS FROLIC"

An interesting series of vaudeville shows are being given at the Opera House, Watertown, by members of the detachments of the Signal Corps stationed at Madison Barracks, New York. Each bill consists of 12 acts. The title of the show is "Signal Corps Frolic." The soldiers use the theatre Thursday, Friday and two performances on Saturday, with admission up to \$1. Among the entertainers are J. J. Mellman and Tarantino, who are privates in the corps. Capt. LeRoy Gahrts gives the men every assistance in the management of the entertainments.

"Out There" Boxes Bring \$25,000.

Chicago, May 22.

The auction sale of box seats for the two benefit performances of "Out There," for the Red Cross, at the Blackstone, brought \$25,000, DeWolf Hopper getting the highest price for a single box at \$2,100. Others selling were William Collier, Louis Mann, Sam Bernard, Jack Norworth, Charles Winninger and Blanche Ring.

After 16 weeks at Maxim's Restaurant, Stewart and Olive will return to vaudeville next week under the direction of G. F. Brown.

Ioleen Sheridan, formerly in burlesque ("Behman Show") is entering vaudeville as a single, with an act written by Blanche Merrill.

Florence Hackett and Herbert Denton in Grapewin and Chance's "Poughkeepsie," opened this week, under Charley Grapewin's direction.

"Thought," by Hugh Herbert, two people, staged by Edwin T. Emery (Alf. T. Wilton).

Sally Cohen-Rice in a one-act comedy (G. Vere Tyler).

Helen Holmes and Percy Lennon, in sketch (Jos. Hart).

IN AND OUT.

Through being called home by the illness of her mother, Ray Samuels could not appear at the Palace, New York, this week. She will commence her Greater New York vaudeville engagements about June 3.

Victor Moore deputized for the Monday matinee performance at the Riverside when a sore throat kept Christie MacDonald out of the first show. Miss MacDonald appeared at night.

Fung, a Chinese cartoonist, has replaced Moore and Gerald on the Orpheum Circuit, opening at Vancouver this week. Sidney Gerald died at Spokane Monday.

Felix Adler withdrew from the Riverside Tuesday afternoon, replaced by Clark and Verdi. Adler was switched several times on the bill through the Red Cross drive.

The Four Seasons and Craig and Meeker did not show at the Hippodrome, San Francisco, Monday. In their stead appeared the Johnson-Dean revue.

Grace St. Clair and Co., out of the Jefferson the first half, due to a man in the company being called by the draft. Replaced by Nan Sullivan and Co.

Lillian Shaw did not open at the Orpheum Monday—throat trouble. Bernie and Baker doubling, from the Riverside, deputized.

The Durkin Sisters left the Jefferson Monday. Wood and Mandeville substituted.

Conroy and O'Donnell were out of the Flatbush first half through illness. Ward and Prior substituted.

YOUNG LEVY WARNED PARENTS.

The death of Bert Levy, Jr., a flier in the R. F. C., occurred five days after the date of a letter (April 20) received by Mr. and Mrs. Levy a few days ago. The letter says:

"If the news ever reaches you—which sooner or later reaches every flyer's parents—don't mourn. We R. F. C. men never think of death, the only thing we may think of is the effect our passing may have on our dear ones. So if I go the usual way, don't let dear mummy cry, wear black and all that sort of nonsense. Dad, don't you get all upset."

"In the vernacular of your profession, 'keep the show going, don't have any waits.' Smile and carry on, for I will be standing right by watching you both, but I will not be visible. If you don't smile I might feel like David Warfield in 'Peter Grimm,' struggling to ask you to do so, but unable to put my message over."

The secretary to Secretary of the Navy Daniels, who is a friend of the boy's father, upon reading the above letter, wrote to Mr. Levy:

"I have read the letter, written almost in the shadow of the fluttering wings of death. I handed it to Secretary Daniels and with tears he asked me if he might read it to a great gathering of ministers in Atlanta. It is my heart's own wish that now and all other times there may come to you a sweet solace, a healing comfort in the golden thought that your boy died a hero and that from his words, almost prophetic, there went out a message that will be uplifting and inspiring to the world."

The younger Levy was killed in an accident at the same time and place his cousin, another R. F. C. flier and instructor, Lieut. Cyril Whelen, met death.

MASONIC PERFORMANCE.

Ionic Lodge, 486, F. & A. M., will give a concert at the Fulton theatre Sunday night for the benefit of Masons in the service. The artists contributing their services are members of the order, but others desiring to volunteer will be welcomed.

ILL AND INJURED.

Eileen Errol, leading lady of "Turn to the Right," which sailed for South Africa (from New York) in January, was taken ill when reaching there and was operated upon for appendicitis. Caroline Locke, who also sailed, stepped into the leading role. The report was received by the International Variety Agency at 1493 Broadway, which books for South Africa. It also stated Miss Errol was progressing favorably.

Mrs. Billy Sharp, professionally known as Tiny Turek, was taken ill with leakage of the heart while her act, "The Century Revue," was at the Palace, Manchester, N. H., May 11. She was immediately removed to her home in Edgemere, L. I., where she is under the care of two specialists.

Gladys Arnold was stricken with a hemorrhage of the brain in Detroit last week and recalls little of her past. She is under care of the Service Section of the Civilian Relief Department in that city. She has a son in the army.

Harry McRae Webster, pictures, continues very ill. An X-ray examination showed that he is in a far more serious condition than first imagined. An operation for appendicitis may be necessary.

Ben Stern, Cincinnati theatrical producer and manager, is convalescent from a long and serious illness. He had been ill for several months, but his indisposition became acute six weeks ago.

Ethel Sadler, in many Broadway choruses, recently met with an accident and is at present in the People's Hospital, New York, where she is about to undergo an operation.

Gene Elias, son of Jake Elias of the W. V. M. A., is at the base hospital, Camp Hill, Newport News, Va., with an infection of the eyes. Gene enlisted last month.

Marie Walters is suffering from rheumatism. P. McHenry (ventriloquist) is being treated for two fractured ribs. Both at American Theatrical Hospital, Chicago.

Percy Bronson (Bronson and Baldwin) was out of the bill at the Orpheum, Oakland, Sunday. Winnie Baldwin did a "single."

The Larneds, booked for the Hippodrome, San Francisco, reported there Monday, but one member was unable to appear. The other did a "single."

Jessie Wood ("Little Miss Springtime" company), injured in automobile collision, convalescing at the home of her mother, Flatbush, New York.

John Ince, film director, is in the hospital, having undergone a minor operation Monday. He is expected to be up and about in a few days.

Hickman Brothers have cancelled their route on Interstate time because of the illness of one of the team.

Carl Krueger (contortionist) has left the American Theatrical Hospital, Chicago, after being treated for a strain.

Jack Curtis (Rose & Curtis) back on the street, looking wan but smiling.

ARMENTO IN THE ARMY.

Providence, May 22.

Angelo Armento, a Mexican acrobat, was arrested by Federal authorities while playing the Emery here last week on charges of desertion, it being charged that he failed to report to a local draft board in California. He was sent to Camp Devens, the cantonment at Ayer, Mass.

The charge of desertion was waived, and the acrobat was assigned to the 26th Co. of the Depot Brigade of the 76th Division.

Armento is now out with a pick and shovel digging trenches, and willingly, too. He claimed the notification sent by the California board had failed to reach him because of his frequent jumps from city to city as a member of the theatrical profession. He told the authorities he was willing to enter the army, and the desertion charges therefore were dismissed.

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.

France, April 27.

Editor VARIETY:

Will you please publish this as a humble appreciation for the quantity of cigars and cigarettes the following artists sent to me:

Edith Browning, Billy Browning, Patsy Conroy, Bertha Vail, Letha Dreyer, Betsy Mooney, H. Beohew, J. C. Brazel, Joe Novelle, George Van Hoff, Transfield Sisters, Mlle. Therese.

The above are all of the names I could see on the face of the package.

If any are omitted, I trust they will overlook it and if they let me know I'll be glad to thank them personally.

Irving Rosen,

501st Engineers, Company D,
A. E. F., France.

France, April 28.

Editor VARIETY:

Just to let you know that I have been receiving VARIETY, and I assure you it cheers one up to read of the people they used to play with.

I have been in the hospital—gassed—but, thank God, I came out safe.

My company did their bit, and so did the officers. We gave the Germans Hell for it since, as you know the good old 69th was never known to fail in a fight yet, and we are sure keeping up its record.

I wish you would mention this in VARIETY and also send it to the New York "World."

My captain and officers are: Captain, Martin H. Mcneary; first lieutenant, F. L. Stevens; second lieutenants, J. W. Rowley, H. Warner and J. B. McIntyre.

We kept our lines to the last and won the day.

Best regards to my brother and sister artists.

Jack Cameron

(Late of Lorraine and Cameron),
Co. M, 165th Inf., A. E. F., France.

GRAHAM'S LATEST SONG SUCCESS.

Chicago, May 22.

Reaching out for song hits Roger Graham delves into every circle of society to get material. Some of the best of Graham's "blue" numbers were written by "Slap" White, a colored composer, who graduated from the south side cabarets. Now Graham is exploiting a successful song number, entitled "Trench, Trench, Trench, the Boys Are Trenching," written by Wilson Dillon, president of the Adkins Oil & Refining Co. of Oklahoma City, Okla., and secretary of the Osage Oil & Refining Co. Dillon, who is one of the biggest oil men in the Southwest, wrote the words for the trench song. Two weeks after the number had been put on the market 60,000 copies had been sold.

PASSPORTS HELD UP

Chicago, May 22.

More than twenty former "queens of Chicago cabarets"—exiled from jobs by a hard-hearted City Council—who had planned to give the boys in South American cities who play the bright lights a "treat," are being investigated by Department of Justice agents.

Twelve chorus girls, booked by the Bigelow Theatrical Agency for a show

in Argentina, South America, are among those awaiting passports.

About two weeks ago, following the death of the cabaret, there was a rush to the Federal Building for passports. The majority asked for government papers permitting them to hold forth in Buenos Aires and Rio Janeiro. As the days ran by and no passports were forthcoming from Washington, the song birds began to get nervous. It became known that the passports are being held up awaiting recommendations from the Department of Justice.

The character of each girl is being investigated, as well as her intentions when she lands in South America.

DOUBLE KILLING.

Columbus, O., May 22.

Percy C. Melrose, aged 57, former circus performer, and Mrs. Eva Tootle, aged 30, a neighbor, were found dead in Melrose's automobile near here May 16. Detectives, denying that there is evidence of a suicide pact, say they believe Melrose took Mrs. Tootle for a ride and, choosing a deserted spot, shot and killed her and then slew himself.

A note left by him said:

"Facts. A ruined home, a ruined life—all because my wife is so extravagant. We have not loved each other for three or four years. I loved little Eva, for she was pure. God have mercy upon my soul and grant my wife will rear my two children in the right way."

HOEY AND LEE WITH GERARD.

Next season Hoey and Lee will be with a new show Barney Gerard is to place on the Columbia Wheel.

It is to be named "Girls-De-Looks," with book by the vaudeville pair and Mr. Gerard.

Dave Lewis Out of Burlesque.

Next season will not find Dave Lewis again in burlesque, according to that comedian. This past season he was with Al Reeves, returning to the field after an absence of several years from it.

During the summer Mr. Lewis may appear in vaudeville.

One More Week for Union Hill.

Next week may be the final one for stock burlesque at Harry Shea's theatre at Union Hill, N. J. Ben Kahn has been putting in the shows.

Last week the gross was around \$1,100. This week it will go to about \$1,000, with the manager and producer concluding the weather over on the heights is too strong an opposition to fight against it.

Marcus' Black and White Car.

A black and white checked automobile running through Times square lately was accepted as belonging to someone in the show business, but the owner was not known until this week.

It belongs to the Marcus Musical Comedy Co., now playing around the Metropolis.

B. & B. Will Play Lowell.

Lowell, May 22.

After many conferences, the management of Barnum & Bailey circus have consented to pay the license of \$500 to the city for the use of the grounds on which the show will be given June 6. On June 5 it plays Laurence, and June 7, Manchester.

CABARETS

The restaurant and hotel men at a meeting of their association last Friday decided to cast the collections in their restaurants during this Red Cross Week with the allied theatrical committee. In the Liberty Loan campaign the hotels and restaurants stood by themselves. It is said the restaurateurs foresee the time when the restaurant, if not by then deemed an essential, will be limited in number to the estimated actual needs of the country's population. Before that may happen, the restaurant with cabaret attachment anticipates that some federal action may be taken with regards to entertainment in the feederies, all providing as before that the restaurant shall then as now be termed a non-essential. The federal action that may eventuate is the limiting the hour of closing at night, bringing it down around 9.30 or ordering out entertainment, including music and dancing. The restaurateur feels that sooner or later theatricals are to be declared essential. (That impression appears to be generally accepted.) The restaurants by throwing their patriotic lots and assignments with theatricals profess thereby and the acceptance would seem to confirm it that they are an ally of the show business, an allied trade. They are willing to gamble in this way and if the show business is officially stamped as an essential, the restaurant people hope to be carried through with it, more especially since they believe their claim is sufficiently protected through the entertainment they provide for the public, in conjunction with meals. During the last Liberty Loan drive when the music publishing firms were invited to report their Loan subscriptions through the Allied Theatrical Committee as an allied trade of theatricals, the publishers declined on the grounds the music trades had organized and would report their own subscriptions. Music is a non-essential, so classed, to date.

A restaurant's system of making collections of "signed checks" is not always accepted seriously, nor is "remittance returned as requested." Like the case below the debtor wanted to laugh his way out of it. The restaurant's form of dunning letter is as follows:

Dear Sir:

We are compelled, due to circumstances, to ask you to kindly forward check at once as we have enormous payments to make to the Government immediately, which leaves us financially embarrassed for the moment.

Hoping you will see your way clear to assist us in this emergency, we remain
(Enc.)

Below was written in pencil on the letter, when returned, this:

They were compelled, so the letter went, to help their loyal government, and, like the savage chiefs of old, a piteous phoney tale they told; with wringing hands and cringing knee they shrieked they'd all be up a tree if the boobs whose victims they'd been for years didn't help out. Then with sobs and tears they made the suckers, with this bawl, think that on them hung their all. But when the lights were low they sipped good wine and laughed at how easy they spear the swine.

The restaurant sent back the same letter, endorsing below the verse, a rhyme of its own, reading:

We received your letter that spelt despair. It was the wail of a sucker who took the air. Since

the checks were signed with your own name we are convinced that it's your regular game. Keep going. Bo; we are always the dealers up against you and other cheap squealers.

The amusement park season in Chicago has opened and is now in full blast. Riverview Park offers E. J. Austen's spectacle, "Over There," as the big feature, with a number of other big acts. M. Emile de Ractat's revue, "Follow Me, Girls," has scored a hit at the park. White City's new attraction is called "The Garden Follies of 1918," a big musical revue, with a cast of six principals and 50 girls. Forest Park has opened with "The Terror of the Seas," a submarine spectacle, and "Gump House," a freak structure, as special attractions. The Wallack Dancers head the new show at the Terrace Garden, Chicago, with Baptye and Lamb continuing their skating act. Others in the revue are Merle Hartwell, soprano; Mlle. Marion and Martinez Randall in dances, Pierce Keegan and Cecil Manners, Rose and Honey and Fannie Frick.

Two New York magistrates claimed they were short-changed in a road house just outside New York's city limits last Sunday. They were very wrathful over the affair. Observers say they were justified. The short change was on a \$5 bill, given in payment of two cigars, with change returned for one dollar. No one in the place recognized the judges when they entered, and, of course, the waiter did not know them. What made the two men especially angry was that the cashier upheld the waiter. It occurred while the management of the road house, but recently opened, was out. Apparently no one was left in charge with a "head."

Hotel Newman, at which hundreds of actors have stopped while playing Providence in recent years, was forced to close last Friday as the result of an investigation conducted by Federal naval officers. After an investigation covering several weeks, they laid charges before the Police Commissioner stating liquor was being sold to men in the uniform of the service. The proprietors were summoned before the commissioners and before evidence had been presented agreed to forfeit their tavern and liquor licenses. According to investigators "camouflaged" liquor was sold to men in the service by tipping the waiter a dollar or more. A cabaret headed by Walter Part was thrown out of jobs.

Food Administration signs are commencing to decorate the front of many restaurants. They read as though officially sanctioned by the Food Administration, stating the restaurant within is complying with all regulations of the administrators, but it is understood the signs are made up for and sold to the restaurants by a private concern. Probably the Food Administration does not object to them and the restaurant people secure the inference the private firm's solicitor represents the Food Administrators for the district. It appears, however, a purely private and non-official enterprise, with the restaurants merely acting as the purchaser.

"The 1918 Shelburne Girl" opens May 28 at the Hotel Shelburne, Brighton Beach. Cleo Gasconne heads the company for the revue. Eva Lynn, Ann La Troy, Earle Gates, Big Four Quartet and William Reid are the other principals. Two shows nightly will be given.

VARIETY

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

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

Advertisements sent by mail should be accompanied by remittance.

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

Entered as second-class matter December 22, 1905, at the Post Office at New York, New York, under the Act of March 3, 1879.

Vol. L.  No. 13

Sully, the barber, had his most eventful day of a lurid but rapid career last Friday. He raised the price of hair cuts to 35 cents. Shaves, shampoos, massage and the phoney-scented waters that go extra were left alone on the asking list. Sully is just starting with hair cuts. It's a test, but it caused a screaming howl Friday with the two customers that had their hair cut that day. Some of Sully's customers have their hair cut once monthly. Some cut it at home, Sully says; while others who never shave walk in as though they owned the place when ordering their semi-annual trimming. Sully issued a statement following his announcement of the increase, and the hubbub it raised in the Putnam Building—that he only wanted the hair cutters to pay the increased cost of "everything," as Sully put it. When Sully was asked what "everything" included he started off with the rent, then corrected himself to say laundering, afterwards changing it to sharpening razors, and from that he declared the steel wasn't as good as it was, and then he claimed the high cost of living at home, and then suggested that the barbers had had a raise of wages. The latter struck Sully as the best reason and he stuck to it for the rest of the day. When told the customers might pay the increase, but take it out of the barber's tips, Sully replied, "Me that should worry you. My barbs get big money. No like—blow." Sully thinks if he can get away with the hair cut increase he can raise the price of a shave through claiming there is a Government tax on it. And if he ever gets the price of a shave above 15 cents, says Sully, he knows a row of flat houses in Bensonhurst that is crying for a new owner. For an excuse to raise the shaving price Sully is having a picture taken of his family group—14 children, 1 father, 1 mother. Sully says who can resist a picture like that, and Sully admits that he has the 14 champ eaters of the world.

Walter Rosenberg recently did Charles J. Ross a "favor" and collected coming and going. Ross was desirous of owning outright the Ross-Fenton farm, a half interest in which was possessed by Jim Travers. Ross told Rosenberg, who estimated that Travers' share was valued at \$50,000. Walter thereupon inquired if Travers would sell for \$25,000, whether Ross would buy and Ross told Walter to "go to it." Rosenberg called on Travers, who admitted that things were slow. Thus an offer of \$15,000 for his interest in the farm looked good to Travers, who agreed to pay Rosenberg a healthy commission if the deal was arranged. Walter's next move was to see Ross, who agreed to pay Walter \$5,000 if he obtained the Travers interest at not more than \$25,000. The deal is now said to have been consummated, with Rosenberg in possession of a fresh bankroll through his perspicacity in collecting all bets both ways from the ace.

Recent activities in the office of the Actors' Equity Association, wherein ev-

ery effort has been bended toward cementing closer fraternal relation between the American and other English-speaking actors, as evidenced by the friendly overtures made the Equity from Australia. Now on file in the A. E. A. offices is a proposal of affiliation from the Council of the Actors' Association of Australia via its secretary, and indications point to a more friendly cooperation between the two theatrical bodies. Within the passing year the Actors' Association of Great Britain has submitted an affiliation proposition that may also bring American professionals closer to the English actors and which ultimately will result in a solidified unified body of English-speaking actors.

William L. Gibson, late of "The Squab Farm," was recently engaged by Weber & Anderson on a 10 weeks' contract to replace Richard Bennett in "The Very Idea." He left last Tuesday for La Croix, Wis., to join the show, due to go to the coast. Meantime Jules Murry had advised Weber & Anderson a western trip would lose money. When Gibson arrived in La Croix, he was informed the show would close Saturday last. Gibson returned to New York immediately and will probably be given a settlement on his contract. His claim against the Shuberts for a week's salary because of the hasty closing of "The Squab Farm" has not yet been adjusted.

It has been noticed that the Shuberts' new theatre now building at 47th and Broadway, which will probably be called the Apollo, is not all of new construction, some of the old walls being utilized. The reason is not so much because of high cost of materials, but because of the short term lease on the site. The lease is of 10-year duration, the entire property reverting to the estate, which owns the corner, in 1928. The yearly rental is \$47,000, which includes the taxes. It is figured the new house will have to clear an average of \$70,000 each season for the Shuberts to break even on the rent and construction cost.

"Bud" De Sylva, the composer, recently discovered by Al Jolson on the coast and brought east by the Winter Garden star, has been signed for the professional staff of Jerome H. Remick & Co. De Sylva began his professional career with that firm by adding three new numbers to the catalogue. The Remick company also renewed their contract with Fleta Jan Brown and Herbert Spencer this week, this couple being the foremost writers of the Remick staff, among their hits being "Underneath the Stars," "Last Night" and "Wondrous Eyes of Araby."

Proctor's at Albany and Troy, N. Y., are having an all-Irish bill this week, two programs of that character taking the time for the respective halves, then changing. The bills are Mullen and Coogan, Carey Three, McDevitt, Kelly and Lucey, Billy McDermott, Shirley Sisters, Charles Buckley, Lockhardt and Laddy, Rooney and Bent, Parson and Irvin, Harry Breen, Kelly and Pollock, Moran and Moran, Larry Cox. This week the Proctor's 58th Street has an Allied Bill, composed by John Buck, manager of that house.

Judgments were awarded against Jesse Jacobsen in the Westminster County court, London, recently. Jacobsen contracted to play in South Africa as part of the Two Rascals and Jacobsen Trio, but neglected to sail. The African Theatres Trust, Ltd., brought suit for \$250 and recovered. The International Variety and Theatrical Agency, Ltd., which books for South Africa, brought suit for the commission at the same time and recovered \$300.

The base ball game between the Remick & Co. team and that of the Will Von Tilzer Music Co. resulted in a 9 to 8 decision in favor of the Remicks. Several thousand dollars in

"mind bets" changed hands between the Gumbles and Von Tilzers. Maurice Ritter twirled for the winners, striking out 12 of the Von Tilzers. The winning team will play a nine from the Waterston, Berlin & Snyder firm next Sunday at the same grounds, 215th street and Broadway.

James W. Fitzpatrick's suit for \$100,000 against "The Billboard" for libel was to have commenced yesterday (Thursday) before Justice Delehanty in the New York Supreme Court. Fitzpatrick was the former Big Chief of the White Rats. He filed the damage action following the publication by "The Billboard" of an article alleged to have reflected upon him, in January, 1917. Several witnesses will be called by both sides.

Morgan Dowling is displaying a costly memento which Abraham Lincoln gave to Sarah C. Ford. It is a solid silver cross effect containing a \$20 goldpiece which the President had duly inscribed and presented to Miss Ford for a duty performed for the nation. The cross was presented Miss Ford April 24, 1861. Dowling has received several offers to have a picture scenario written around the bestowal of the cross upon Miss Ford.

Mme. Cronin has filed a complaint with the joint arbitration committee of the National Vaudeville Artists and Vaudeville Managers' Protective Association, against Felix Patty, manager of the act "Tarzan," lately formed under that title. Mme. Cronin alleges "Tarzan" is Solomon, who appeared in an act under her direction two years or more ago and is now making the basis of that turn his present act. The committee is investigating.

The Provincetown Players are to be active next season as a result of a recent contribution of \$1,000 with which to continue their playing arrangements. For a time it was feared that the Provincetown project would have to be abandoned through lack of funds. The players will now move from 109 to 133 Macdougall street, where the players will have larger stage space for their work.

Janet Dunbar, who has been playing the role of Norah in "Lombardi, Ltd." at the Morosco theatre all season left the cast on Monday last and was replaced by Mary Kennedy. Miss Dunbar left at once for Camp Funston in Kansas to bid farewell to her husband and her brother, both of whom are lieutenants in the army and who will sail shortly for France.

Roland West has withdrawn from active film producing and announces he will enter play producing, having a new piece (his own work), which he will present early in the fall with a view of bringing it on Broadway. West already has J. Herbert Frank, the picture star, under tentative contract, not only to play an important role, but to personally stage the production.

After two weeks of pictures at Keith's, Dayton and Toledo, the houses will commence a summer policy of pop vaudeville commencing June 3. This week they are playing the Gerard film and next week will have the Empey picture. This week also at the Mary Anderson, Louisville, is the Gerard film, held over for its second week there.

Conroy and Le Maire were on their way to the Brooklyn Academy of Music to participate in a Red Cross benefit Monday afternoon when the motor car in which they were riding skidded on Second avenue and crashed into an "L" pillar. The car was demolished, but the players escaped. Le Maire sustained a small abrasion on his hand.

The National Vaudeville Artists engaged counsel this week to defend the two members arrested some weeks ago on a charge of conducting a confidence

game. The men arrested pleaded not guilty and while held on bail for the offense were released through the efforts of the N. V. A., having proved their innocence through being out of town at the time of the alleged action.

Because his name sounded too much like the Kaiser's, Harold L. Hohenstein, Assistant Treasurer of the Grand opera house, Cincinnati, had it changed to Harold L. Hilton. "I don't fancy a name that sounds like Hohenzollern," said Hohenstein, who wants the name of every member of his family changed also.

Jeff Branan, the composer who recently took a fling at the publishing business and who retired from that branch of the industry a few weeks ago, is now associated with the Stasny Music Co., writing numbers for the catalogue and supervising the professional department.

Claude (Kid) Long, who has been operating a musical "turk" through Pennsylvania and Virginia, has decided to close his present tour and spend the rest of the summer fishing along the Delaware river. Long will return to the advance of a road show now having a route laid out.

After playing six consecutive seasons, "When Dreams Come True" is going to be re-written prior to its western trip next season, with new scenery and new players also being a part of the new plan. The show will likely start its new season by touring the army camps.

"Seven Days' Leave" closes at the Park Saturday, after a run of 20 weeks, with a supplementary performance Sunday night of the same play by the stage hands of the theatre, for the benefit of the Stage Women's War Relief.

Sam McCracken is back in the circus, managing the Richard Richards show at Luna Park. McCracken bought the outfit from Richards, who is a son of Alf Ringling. Last Saturday, the show gave Coney Island its first circus parade.

Frank McDermott, with Raymond Hitecock for the past seven years as stage manager, has resigned and is in New York to look after some mining stock which he owns. Mr. McDermott does not intend to retire from theatricals.

Irving Yates is in New York. The Chicago agent is to remain here for another fortnight looking over local acts. Young Yates has enlisted for naval duty, with his call to arms yet to come. Tom Powell, another Windy City agent, came east with him.

Robert Craig filled a hasty engagement on Monday when he was called into the cast of "Loyalty" on three hours' notice. He replaced Cliff Wornier, who was called in the draft. The piece opened in Baltimore.

The office boys of the U. B. O., from 15 to 16 years of age, have organized a ball team. They will play other theatrical office teams of about the same ages. Milton Myers at the Palace Building offices accepts challenges.

The Four Musical Boises have been contracted for a tour of the cantonments, starting May 20 at Camp Jackson, Columbia, S. C., and closing in Camp Pike, Little Rock, some weeks later following the C. J. engagement.

Blanche Bates will not be seen in the war production designed for recruiting purposes, "Getting Together," which has been taken over by William A. Brady, but will star in a new play to be selected this summer.

Fred Jordan will start out next week in advance of "Her Soldier Boy," which begins a tour of the cantonments.

DELAYS CAUSING DISSENSIONS AMONG "ACTORS AND AUTHORS"

Many of Leading Promoters in New Organization Resign and Stockholders Declare They Should Have Been Consulted About Change of Program. Otis Skinner New President.

The Actors' and Authors' theatre, housed in the Fulton, failed to open Monday with "Her Honor the Mayor," and the short piece "Good Men Do." Back of the delay lies the withdrawal of several of the new organization's principal spirits. Edwin Milton Royle, the president; Ada Sterling, a playwright, high in the council of the new association, and George Henry Trader, who started out as the stage director and producer, have resigned.

The trouble seems to be because of the rush to place the first plays in production. This was realized Saturday at dress rehearsal, after which it was decided to postpone the premiere until Thursday night. Several cast changes were deemed necessary. Without the services of Mr. Trader a stage director was an absolute essential. Mrs. Tom A. Wise, who has worked hard for the new organization, wired her husband to come on and assist in getting the shows on. Mr. Wise, until relieved, will act as stage director.

That the Actors' and Authors' theatre should have attempted to produce a new piece within three working weeks is regarded by showmen as too great a risk in light of the scope outlined for the venture. Troubles have not alone been confined within the organization, but those who purchased stock interposed an objection. It was because of a change in the schedule of how the profits were to be divided. The stockholders maintain that, while they did not invest for profit, the change of schedule should not have been made after they had purchased stock without consulting them.

Mr. Trader is given credit for conceiving the Actors' and Authors' theatre, but he in turn is said to have obtained the idea from The Theatre Workshop, headed by Grace Griswold. The Theatre Workshop has been quietly producing for the past two years, but was in no hurry to go into the production of big plays. It was after Mr. Trader witnessed a showing of "Good Men Do" in Philadelphia by Miss Griswold's company that the Actors' and Authors' had their first meeting at the Plaza.

Otis Skinner succeeded Mr. Royle as president. The organization is about five weeks old.

LOMBARDI'S COAST JUMP.

San Francisco, May 22.

"Lombardi, Ltd." closes in New York June 8, jumping directly here to open a four-week engagement at the Cort, June 16.

The play will then tour northwards along the coast, returning for a repeat at Los Angeles, and appearing at the Cort, Chicago, Aug. 11.

Changes for the Pacific Coast stay are: Mary Kennedy, replacing Janet Dumbart; Charles Wellesley, in the role now played by Charles Hammond, and Edna Rockwood replacing Ruth Terry.

STOCKS OPENING.

Duluth, May 22.

Stock at the Lyceum starts Sunday, again under the management of J. L. Morrissey. The season will continue about 15 weeks. The first attraction will be "The House of Glass."

The company leads are Lola May and Wilmer Walters. Others are Robert Laurence, Grance Young, Clarence

Chase, Edna Preston, Marie Reels, Howard Sydney, Robert Coleman, W. Gardner Kniffen, Al Smith.

Long Beach, Cal., May 22.

S. M. Curtis, who had stock here in 1916, opens with the same policy at the Bentley Grand, June 3. The opening attraction will be "The Girl He Couldn't Buy."

El Paso, Tex., May 22.

The Emma Bunting stock moves over from Phoenix, Ariz., Monday, to the Crawford here. First attraction, "Heart of Wetona."

Auburndale, Mass., May 22.

Stock starts at Norumbega Park Monday, with the opener "Cheating Cheaters." Will S. White is manager.

San Francisco, May 22.

The Majestic will start stock Monday, under the direction of Dell S. Lawrence. First piece "Pal o' Mine," by Joseph Noel.

"Pal o' Mine" will be presented in stock also by Henry Katz at Salem, Mass., next week. The Hudson Theatre Players will also present it at Union Hill week June 3. Same day it goes on at the Lyric, Bridgeport.

Los Angeles, May 22.

The first stock presentation in the west of "How About Your Husband?" was made here Monday at the Morosco.

Milwaukee, May 22.

Another season of dramatic stock is announced for Milwaukee—the Russell Janney Players at the Pabst theatre, June 3, changing bills weekly. Engaged thus far are Cathleen Nesbit, Constance Collier, Gilda Varesi, Alice Augarde Butler, John L. Shine, A. E. Anson, Julian L'Estrange, Dodson Mitchell, Harry Neville, Julia Adler, Irene Haisman. Robert Edmond Jones, Clifford Brooke and Norman Geddes will be among directors.

George Mooser, who has returned from the coast, in association with Lee Shubert, has organized a stock company which will open at the Broad Street theatre, Newark, on June 1. The opening attraction will be "The Cinderella Man." Alma Tell and George Mannus are the leads.

Malcolm Fassett has engaged a stock company for Hamilton, Ont. Mr. Fassett will play the leads and Cyril Raymond will be the director. John Dillson, Julia Morton and Harry Hugenot are also in the company, which was cast by Chamberlain Brown.

REHEARSING LAIT'S PLAY.

Los Angeles, May 22.

Jack Lait's play, "Only One of Us," has been put in rehearsal. The author is due here with the rewritten last act.

Harry Mestayer has been engaged to appear in the company.

PLANS FOR "SEE YOU LATER."

It is now certain that "See You Later" will be the early autumn attraction at the Eltinge. A. H. Woods had some misgivings about the piece, but business has jumped up since it opened in Philadelphia, and the manager now professes to be enthusiastic regarding it.

A. E. A.'S CHICAGO MEETING.

Reports of the Chicago meeting were brought back to the New York offices of the Actors' Equity Association by Howard Kyle, who went especially to Chicago to conduct a branch session there last Friday, in the Hotel Sherman. While the attendance was not up to expectations, those who were present took an enthusiastic part.

When the Equity "standard contract" was agreed upon by managers and the Equity, instead of ten days being required to have the same ratified, printed and shipped on to Chicago and adjacent points, the contracts were not available out that way for some months. With the contracts thus delayed, the Chicago members signed up new season contracts under the old form, yet at the Chicago meeting last week it was brought out that not a bit of trouble was anticipated owing to the apparent desire of the Chicago managers and the Chicago players to work under a most harmonious agreement.

One or two matters came up at the Chicago meeting which caused some discussion.

Sam Bernard, playing there in "Friendly Enemies," attended, and when granted the speaker's privilege of the platform, brought out that it appeared to be a practice of some Chicago managers to have companies playing extra Sundays without additional pay. As an illustration a company opening there on Sunday and ticketed for one week is asked to fill in the following Sunday if the incoming show is unable to make the Sunday opening.

For a delegate to represent the Chicago Equity at the New York meeting May 27, two names were proposed, Mark Elliston and Ed. Carroll, with Carroll withdrawing and making the Elliston election unanimous.

TWO PLAYS STARTING

"The Dislocated Honeymoon" was placed in rehearsal this week by K. & E., with Edgar MacGregor staging the piece. The cast contains Elenor Gordon, Ann Andrews, Carree Clark, Hassard Short and Conrad Nagel. Mr. MacGregor is also casting the company for the musical version of "A Full House," the music for which was written by Uda Waldrop. May Vokes will be seen in her original role.



ZOE BARNETT

Who opened this week in the Orr-Welch success, "THE KISS BURGLAR," at the George M. Cohan Theatre, placed and managed exclusively by CHAMBERLAIN BROWN, who has placed during the past week ALFRED GERRARD, ADA MEADE, MARIE FLYNN, BYRON HEASLEY, PHOEBE FOSTER, JOSEPH MCANUS, ELSIE MACKAYE, PHILIP LEIGH and others.

"JACK O'LANTERN'S" RECORD.

Next Monday at the Globe Fred Stone will begin the last week of his record-breaking engagement in "Jack O' Lantern."

After three weeks in Philadelphia, the show opened at the Globe Oct. 15 and has been running there continuously since then, making a total of 33 weeks, which is being terminated solely by reason of the picture contract which Stone entered into with Paramount earlier in the year, to become effective in June.

"Jack O' Lantern" is the only show in the history of the theatrical business that has run an entire season at absolute capacity and at \$3.00 for orchestra seats. The takings have been limited only by the number of seats in the auditorium, with but slight variation. Its biggest week was in the neighborhood of \$23,000, but this included a holiday matinee, and its smallest (last week), with unfavorable weather conditions, business took a slump and fell to the meagre sum of \$19,720.

A conservative figure at which to place the average weeks' receipts would be \$20,000, making the gross takings for the 33 weeks' run \$660,000.

The piece could run uninterruptedly through the summer.

WELCH'S SERIOUS PLAY.

A serious play has been accepted by Jack Welch and William Orr for production. They believe it is a better play of that character than "Within the Law."

It may be put on during or late in the summer.

CONDITIONED "BUY."

The ticket agencies have arranged a four weeks' "buy" for "Rock-a-Bye Baby," the new Selwyn musical show, which opened at the Astor Wednesday.

The buy is not an outright one, the brokers having the privilege of a one-third return. They will handle 400 seats per night at a flat rate of \$2 each.

ACROBATIC MIZZI.

Boston, May 22.

"Head Over Heels," the new musical play presented by Henry W. Savage, opens at the Tremont Saturday with Mizzi Hajos.

Formerly called "Hoopla," it started out at Stamford Monday.

Interest in Miss Hajos centers in her dash of acrobatic tumbling. The company's complement includes the Bambenetti troupe, with whom Mizzi has been practicing.

SHUBERTS' AUDITORIUM, L. A.

Los Angeles, May 22.

Clune's Auditorium will play the Shubert and other attractions after this summer. The arrangement has been entered into by the Shuberts.

The plan is to line up an opposition against the Mason, booked by Klaw & Erlanger.

The Auditorium will be refitted and re-equipped for its straight legitimate season.

MOVES.

"The Follies" will arrive at the Amsterdam June 7, after a premiere in Atlantic City the week previous, and "The Rainbow Girl" will move to the Liberty. "Going Up" moves from the Liberty into the Cohan & Harris. "The Tailor-Made Man" leaves that house for a planned tour of the cantonments. It is figured that such a tour cannot make money since "The Tailor-Made Man" costs \$4,000 weekly to operate.

"House That Jack Built," K. & E.'s.

"The House That Jack Built" is a new operetta which Klaw & Erlanger have accepted from Victor Herbert and Edward Childs Carpenter.

It will not be produced until September.

SHUBERTS BAR CHICAGO "POST" CRITIC FROM THEIR THEATRES

Theatrical Producers Object to Way Shows Are Criticised. Newspaper Throws Out Advertisements and Takes Up Ticket-Scalping Angle at Palace, Where "Doing Our Bit" Is Playing.

Chicago, May 22. Last Saturday the Chicago Evening Post declared open war on the Shuberts by printing the following statement on the first page in heavy display type, boxed:

"Lee and J. J. Shubert, New York theatrical managers, who control several Chicago theatres, object to the review of their shows by the dramatic critic of the Chicago Evening Post and refuse him admission of their playhouses. Believing that persons who will not permit their offerings to receive a fair criticism should not be allowed to advertise in its amusement columns, the Post hereby throws out the advertisements of all Shubert plays and playhouses."

Following the publication of the announcement the Post, the next day, printed a full-column story about ticket-scalping at the Palace, where the Shubert summer show, "Doing Our Bit," is playing. It is evident from the tone of the story that the Post will take every opportunity to wallop the Shuberts in the news columns.

If the newspaper follows up on the ticket-scalping angle there is a strong possibility that all the local theatres will be affected. Trouble has been brewing on the ticket-scalping situation for the past few weeks, due to the non-return of war tax statements on the part of the scalpers. A Federal investigation of the local situation is being hinted at. Dozens of complaints against the activities of the brokers have been made to the corporation counsel during the past week. The Cort theatre test case is expected to be decided soon, and city officials threaten immediate prosecutions under the existing ordinance. Revocation of the licenses of all theatre owners found guilty of the offense is the punishment provided.

In the meantime Charles Collins, dramatic critic of the Post, manages to print criticisms of all the Shubert shows by culling from the stories of his colleagues on the other papers such paragraphs as are of a character unfavorable to the production mentioned.

WEALTHY WIDOW MARRIES.

Seattle, May 22.

Mrs. Helen Allen Rood, the wealthiest woman in the Northwest, was married Sunday in San Francisco to Mark St. Ellis of the navy. He must leave at once for foreign waters. The former husband of Mrs. St. Ellis was lost on the "Titanic." Among the widow's properties is the Moore theatre here.

ATTACHED "HER COUNTRY."

Boston, May 22.

It developed late last week that the entire production of "Her Country," the propaganda play which closed at the Park Square May 11, had been attached by Fred Wright, the house manager, who probably acted on advice of the Selwyns.

Some of the scenery was owned by Charles Hopkins, of the Punch and Judy theatre, New York, where the play first showed. The furnishings were the property of the Bradley Studios, also of New York, who it is understood have not been paid for the rental.

All the attached property was released Monday to the rightful owners

by Wright, who had in addition tied up the company's personal trunks as a protective measure.

"Her Country" was produced by the Propaganda Production Co., of which Edward Knight was the manager.

PRIZE BESIDES ROYALTY.

In her quest for a piece to return in to the speaking stage, Mme. Petrova has offered a prize of \$500 to the writer of the manuscript accepted by her.

The prize is independent of the royalties the author will receive.

NEW MUSICAL PIECES.

George Broadhurst's new musical piece, "He Didn't Want to Do It," goes into rehearsal August 1.

Among those already engaged are Helen Shipman, the Two Elsie and Alexander Frank.

The musical version of "A Full House," book and lyrics by Henry Blossom, music by Udell Waldrop, is scheduled to open August 3.

It is being produced by Klaw & Erlanger in conjunction with Edgar MacGregor.

NICOLAI'S MUSICAL PLAY.

George Nicolai has a musical play called "Only Their Husbands' Club" for the fall, with Georgie O'Ramey starred. It is the piece Fritz Scheff appeared in about a year ago, it having had a premiere in Wilmington and then in Philadelphia.

It is taken from the French and is being rewritten for Mr. Nicolai.

"FANCY FREE" CUT.

Business along Broadway dropped off sharply this week. Although the Red Cross drive is figured as a cause, it is more generally laid to the "break of the season."

All attractions save the newest are now in cut rates, half a dozen exceptions.

"Fancy Free," which moved to the Casino Monday, started off badly in the new location and a salary cut was effected. This has led to a number of cast members handing in their notices.

CHEAPENING CAST.

An economy plan that seemingly has been in vogue at the 48th Street, where "The Man Who Stayed at Home" is playing, worked to the departure of Charlotte Ives last week. It commenced by dropping Amelia Bingham, the first week of its New York run, which William Moore Patch is directing.

A sister of Reggie Sheffield is now taking the former Ives role. Miss Ives may appear in vaudeville under the management of Joe Hart.

REHEARSING NEW PLAY.

Cohan & Harris are rehearsing a new play by A. E. Thomas, entitled "David's Adventure," destined for a brief spring try-out.

In the cast are Donald Gallagher, Marion Coakley, Ben Johnson, Madeleine Delmar.

FRAZEE STARRING BAYES.

H. H. Frazee will star Nora Bayes next season, according to present plan, in a new musical piece, the music written by A. Baldwin Sloane.

MME. KALISCH DRAWING.

Mme. Bertha Kalisch is in the third week of a run of "Own Blood," in Yiddish, at the Kessler theatre. The play is really a revival, it having come from the pen of Jacob Gordon. Its theme is parallel to Clyde Fitch's "The City," in which a man discovers that he has made love to his sister, but the Gordon piece antedates Fitch's work.

Mme. Kalisch's "week" constitutes five performances, given from Friday to Sunday inclusive, with two matinees (Saturday and Sunday). The takings have been running around \$6,500 for the week, with the star guaranteed 30 per cent. of the gross. Sunday is the big day, the two performances drawing \$2,700.

With the good business prevailing, the Kessler is doing a "come-back." David Kessler, who recently sold his interest in the theatre to Max Wilner, plans a trip to Buenos Ayres, co-starring there with Mme. Lobel.

GREENROOM CLUB ELECTION.

The election of officers at the Greenroom Club Sunday night returned Edwards Davies as Prompter of the society. Frank Stevens, as Angel, was also re-elected. Officers entering for their first term are John Meehan, Call Boy, and Jerome Jackson, Copyist.

A board of trustees was also voted for.

SHOWS IN NEW YORK.

"A Cure for Curables," 39th St. (13th week).
 "A Doll's House," Plymouth (4th week).
 "Business Before Pleasure," Eltinge (38th week).
 "Belinda," Empire (3d week).
 "Eyes of Youth," Elliott (39th week).
 "Fancy Free," Casino (7th week).
 "Flo-Flo," Cort (23d week).
 "Going Up," Liberty (22d week).
 "Greenwich Village Players" (28th week).
 "Jack o' Lantern," Globe (32d week).
 "Kiss Burglar," Cohan (3d week).
 "Lombardi, Ltd.," Morosco (34th week).
 "Marriage of Convenience," Henry Miller (4th week).
 "Maytime," Broadhurst (29th week).
 "Man Who Stayed at Home," 48th St. (8th week).
 "Oh, Lady, Lady," Princess (16th week).
 "Parlor, Bedroom and Bath," Republic (22d week).
 "Polly With a Past," Belasco (38th week).
 "Pair of Petticoats," Bijou (10th week).
 "Rainbow Girl," Amsterdam (8th week).
 "Rock-a-by-Baby," Astor (1st week).
 "Seventeen," Booth (18th week).
 "Sinnbad," Winter Garden (14th week).
 "Tiger Rose," Lyceum (34th week).
 "Tailor-Made Man," Cohan & Harris (39th week).
 "The Little Teacher," Playhouse (16th week).
 "The Copperhead," Shubert (14th week).



RICHARD PYLE

Closed Saturday in "The Merry Rounders" and formerly in "Very Good Eddie," "Madame Sherry" and featured as "The Country Boy." MR. PYLE is exclusively managed by CHAMBERLAIN BROWN and by the press of the Pacific coast where he has played is referred to as the best singing, dancing and dramatic juvenile since Charles Ruggles.

SUITS FOR MANY.

There are reports of many suits shortly to be started against the sponsors of "The Mask of Life," which opened at the Lexington Avenue Opera House May 6, remaining a week. Two or three actions to recover overdue salary are said to have already been started by the leading principals through Jerome Jackson, the attorney.

The show had 150 persons on its roster. One hundred were supers. Some of the supernumeraries received the week's salary for the engagement, but the majority, according to accounts, still claim a balance coming to them.

There appears to be a question remaining under what or whose auspices the production was made.

"FOLLIES" CAST.

Florenz Ziegfeld, Jr., has selected the full line-up for the 1918 version of the "Follies," which opens at the Apollo, Atlantic City, next week.

The completed cast includes Will Rogers, Marilyn Miller, Eddie Cantor, Lillian Lorraine, Bert Williams, W. C. Fields, Ann Pennington, Frank Carter, Allyn King, Frisco, Savoy and Brennan, Harry Kelly, Kay Laurell, the Fairbanks Twins, Dolores, Dorothy Kiewer, Gladys Feldman, Dorothy Leeds, Betty Brown and Gus Minton.

"FROLIC'S" PRIZE COLLECTION.

Tuesday night "The Midnight Frolic" on the Amsterdam Roof collected \$12,283 for the Red Cross fund. It will probably stand as the largest single theatre collection of the week.

John McCormack promoted the amount to the extent of \$5,000. Will Rogers, who did the soliciting for the fund, noted the singer among the audience, after Rogers had caught six \$1,000 subscribers, among them were Flo Ziegfeld, Jr., and his wife, Billie Burke.

The first count-up was \$6,800. As Rogers returned to the floor to announce the amount, he added it was small in comparison to what one man then amongst them had done, mentioning McCormack, who has gone to \$85,000 in his personal drive for \$100,000 for the Red Cross. The applause finally brought Mr. McCormack to his feet in acknowledgment, after he had been strongly urged by his wife and Rogers to show himself. When sitting down McCormack smilingly said, "I would sing for a \$5,000 subscription."

Rogers returned to his dressing room and the show proceeded. A few moments later Ziegfeld came tearing into Rogers' room, with a check for \$5,000 in his hand. "Here, Bill," said Ziegfeld, "take this for the Red Cross and tell McCormack he must sing." Rogers again went on the floor, announced the gift, and Will "bullied" McCormack into singing two songs. His first was "The Little Gray Home in the West" and the second "Mother MacLuree," during which Rogers secured some \$600 more in subscriptions. He and Eddie Cantor each gave \$100 to the later amount.

RE-ARRANGING "OH LOOK."

"Oh Look" temporarily closes in Brooklyn this week. The show is being rewritten and arranged for the Elliott, Comstock & Gest presentation by Edwin Royce, and a number of cast changes will be effected before the piece goes into the La Salle, Chicago, where it is due to succeed "Leave It to Jane" June 9.

Harry Fox remains in the cast, as does Clarence Nordstrom and the dancing team of Grant and Wing. New members chosen so far are Juanita Fletcher, Miriam Collins and Suzanne Jackson.

"Three Faces East" for Boston.

Cohan & Harris have about made up their mind to shoot "Three Faces East" into Boston for the summer. The play at present is in Philadelphia.

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.)

Willia Holt Wakefield, with a company will make a tour of the Liberty theatres, she will open at Camp Merritt, New Jersey, May 27.

With Concy Island now officially opened, Luna Park is in full swing, with Mrs. Joe Drum looking after the publicity.

A performance of "Fancy Free," with Clifton Crawford, will be given at the Casino May 28 for the Red Cross.

"Jack o' Lantern" will close its season on the night of June 1. Fred Stone will then go to the Coast to fulfill his picture contract.

A. H. Woods will shortly produce Rol Cooper Meigrane's new war play, "A Night at the Front," with William Courtney in the principal role.

The New York "Globe's" editor, Ed. B. Tarter, has been seriously ill for some time. His condition was still grave early in the week.

Marjorie Rameau, whose skating accident compelled her retirement from "Eyes of Youth" three months ago, returned to the company last week.

The entire act "Maid of France," from the Palace, was taken to the Hotel Savoy, last Sunday and presented in the ball room for the benefit of Anna Held, who watched the performance from an invalid's chair.

Stago hands, grlps and flymen of "Seven Days' Leave" will take the parts of the regular actors in the piece May 26, at a benefit performance for the Stage Women's War Relief.

"Hitchy Koo 1918," Raymond Hitchcock's musical show, will open at the Globe June 3. The cast includes Leon Errol, Irene Bordoni, the Kouns Sisters, Ray Dooley and Emma Hug.

At a meeting of the Council of the Lamb Club, held last week, final plans were arranged for a series of five public gambols, to be given at the Hudson, June 14 to June 16, inclusive, comprising three evenings and two matinee performances.

Ruth Thompson, a dancer, and James Conscience both appeared in court last week as the victims of injuries. In both cases the suits were settled by compromise. Miss Thompson received \$325 for the injury to her leg, and Conscience's leg being less educated brought him only \$300.

Wagenhals & Kemper have engaged the Liberty Quartet, composed of William Williams, Joseph Weston, Louis Fletcher and Timothy J. Daley, all soldiers, for the company which will support Sgt. Guy Empey and Rose Stahl in the new war comedy, "Pack Up Your Troubles."

Pauline Henkel, 12 years, daughter of Paul Henkel, Keen's Chop House, last week received her third gold medal for the selling of Liberty Bonds. Her record for the third loan was \$283,450, of which \$100,750 was her share in the campaign of P. S. No. 67, which held the largest percentage of any school in the city.

The Arts and Science Forum of the Twilight Club gave a dinner at the Biltmore, May 19. The subject of the evening was "The Theatre's Contribution to the War." Daniel Frohman in addressing the 250 diners told them more actors had joined the army than any other profession. They had taken \$34,000,000 in Liberty Bonds and had subscribed more than \$2,000,000 to the Red Cross.

A. C. Saunders, dramatic editor of the Cincinnati "Commercial Tribune," has been caught in the draft, although he was married recently to Grace Wick. Sunday editor of that paper, Saunders will leave for camp at the end of May. He had two years' medical training at college. Saunders was appointed dramatic editor a year ago at the death of Montgomery Phister, dean of local dramatic critics, and has made good.

SHOWS IN CHICAGO

Chicago, May 22.

Hot weather (up to 93 degrees twice) dulled the edge of the game last week. Monday brought cooler weather and better trade.

"Friendly Enemies" failed on Sunday night for the first time on any Saturday or Sunday performance to sell out, but is still doing probably the biggest non-musical business in America.

"Hearts of the World" sagged to about \$11,000, from about \$13,500.

"The Coltan Revue," with Nora

Bayes, opened to capacity, with no extraordinary advance sale beyond the premiere, and the Blinn-Bates "Getting Together" was not as sought after for the first show, but registered a more consistent sale for the subsequent appearances.

"Over There" is dying, going ahead at a loss to force a little run for next season on the road.

Jack Norworth's "Odds and Ends" has been favorably commented on, but cannot fill the Studebaker. Willie Collier in "Nothing But the Truth" is picking up, and "Sick-a-Bed," which opened here only fairly, went to it with big extra display in the papers, very unusual for this house, and has piled up much attention, resulting in improvement of business.

"Leave It to Jane" is doing all right for the stage of the run and the small capacity, and leaves June 2, succeeded by "Oh, Look!"

INTER-OCEAN SITE THEATRE

Chicago, May 22.

Ascher Bros. have leased the old Inter-Ocean building at 55 W. Monroe street and will convert it into a theater to seat 3,000. This will make it the second largest house in the Loop, the Auditorium ranking first and Orchestra Hall third.

The building is on the site of the old Columbia, destroyed by fire in the late '90's, and stood idle for some time. The newspaper structure was erected and occupied until the paper went out of business several years ago.

Since then the site has not been used. Practically every theater management in the country has negotiated for the site, but nothing came of any of the deals because of the opinion held that the space was not deep enough to permit the construction of a theater.

MOROSCO PREPARING FIVE.

Oliver Morosco leaves here early in June to oversee a group of five new shows to be tried out in Los Angeles during the summer, as is his annual custom.

The first is Jack Lait's comedy, "One of Us," opening the first week in June. It is expected to run four weeks.

The others are "One in a Million," by Owen Davis; "The Walk-Offs," by the Hattons; "Personality," by Edith Ellis and Arthur Shaw (son of Mary Shaw), and "The Maf Who Went Abroad," also of joint authorship, written by Leon Gordon and Le Roy Clemons, both professionals.

The casts will be chosen from the Morosco attractions in the west this summer and from the stock in Los Angeles.

Bernhardt in Paris Success.

Chicago, May 22.

Sarah Bernhardt will play, for the first time in America, at the Illinois May 23, "Les Cathedrales," by Eugene Morano, in which she made a startling success in Paris three years ago.

The matinee is for the benefit of the Union des Arts, an organization which provides for the relief of wounded French artists and their widows and orphans. With Mme. Bernhardt on this occasion will appear, for the first time on any American stage, her granddaughter, Mlle. Lysiene Bernhardt. M. Antoine Barthelemy, French consul, will sponsor the affair.

"IN A NET," GOOD DRAMA.

Atlantic City, May 17.

With a Governor's lady in the title role and a splendid supporting cast, "In a Net," the new and first play of Maravene Thompson, won ungrudging triumph Thursday when Lee Kugel presented it to the public for the first time at the Apollo. Barring "Friendly Enemies," it is the best drama presented here this season.

In type it is of the nature of the "Third Degree," though very different in story. The tale opens at once with a brief but lucid exposition which chains the interest immediately, the climax being built with an almost Ibsen-like care until one feels—in the words of the play—that something is going to "smash." The whole has been done with a literary smoothness and skill, due in no small measure perhaps to the short-story training of Miss Thompson.

Miss Jewel as the mother played well throughout. She is not subtle, but convincing, and her emotional moments, if not fine art, were sincere. Charles Milward as the man who lost his mind at times showed a tendency to Henry Irvingism, but he, too, was convincing in the main. Walter Ringham made a good medico, and Clarence Handyside as prosecutor for the Crown was readily accepted, his ponderous demeanor fitting exactly the English barrister. Carl Anthony typified an earnest, ambitious artist, and Gypsy O'Brien, a veritable lady of the chorus with a leaning toward gay suppers and easy money. Thomas Shearer added the whimsical touch of humor without which the play might pall. Walter Wilson played with seemingly uncanny knowledge of the psychology of drunkenness. His picture of drunken gentility and viciousness, worldliness and beastliness was vividly real and true to human form. And last, but by no means least, little Buster Wattell, as the diminutive son, completely won the house.

From all indications, pro and con, "In a Net" is headed for a run on Broadway. No doubt its slight inconsistencies and faults will soon be obviated under the manifestly skilful touch of Maravene Thompson.

SCALPING TAX DEMANDED

Chicago, May 22.

Ticket scalpers in Chicago are alleged to have withheld over \$50,000 war taxes from the government during the last year. Internal Revenue Collector Julius F. Smietanka announced this week this tax must be paid immediately.

It is charged that while the brokers have charged the war tax to the purchasers of their tickets, they have failed to make returns to the government. Mr. Smietanka's office estimates more than 1,750,000 tickets are handled by Chicago ticket brokers annually. On each of these tickets the brokers have paid to the theaters the war tax demanded by the government.

In the meantime the city is beginning an exhaustive investigation. Henry Oppenheimer, owner of a number of ticket offices, was called to the City Hall and put to a rigorous cross-examination concerning the details of his business.

KING CO. ABRUPTLY CLOSED

San Francisco, May 22.

The sudden closing of the Will King musical comedy company at the Savoy occurred yesterday where the stock organization had been operative for the past 20 weeks. No notice was posted. All the salaries were paid in full.

The players were amazed and were unable to advance any reason for the abrupt termination as business has been good up to the last few weeks.

It is understood, however, that King has lost heavily of late and did not care to sink any deeper.

The Savoy is dark for the present.

AUDIENCE LIKED "PENROD."

Atlantic City, May 22.

To all appearances "Penrod," the new play by Edward E. Rose, based on the famous stories by Booth Tarkington, and presented for the first time Monday night at the Apollo by Klaw & Erlanger and George C. Tyler, seems to be a hit. The audience called the players before the curtain a number of times.

"Penrod" is not a classic nor even good drama. "Penrod," the boy, did not get across at all. And be sure that this is not a stricture against the acting of Master Beck. He did his to the best of his ability.

But much of the charm, much of the frank mystery, much of the lovable mischievousness of Penrod takes root in the inimitable style of Booth Tarkington. He has invested his boy character with a curious manliness which the sight of the actual being in the flesh at once destroys. In the stories Penrod is in deadly earnest about his playing, regardless of consequences, and dominating the story completely.

On the stage Penrod is just an ordinary boy given to the games and pretensions common to all boys. He lost his manliness, his humorous craftiness, and above all he was totally without that quality of ineffable inscrutability and mystery which Mr. Tarkington has made his chief charm.

Again, Mr. Tarkington in his stories uses Sam Williams as a foil for his character of Penrod. Sam Williams serves to accentuate Penrod by a very subtle contrast. Monday night Sam Williams accentuated no one but Sam Williams, if anything detracting from the power of the Penrod character by counter attraction. If the awful truth must be had, Sam Williams got across, where Penrod failed.

The cast was excellent. Cornish Beck as Penrod and Andrew Lawlor as Sam Williams shared honors, crowded close by Joseph Collins and Charles Whitfield as Herman and Verman, the two colored "detecatifs." Helen Chandler as Marjorie Jones was adorable.

But the delicious bit of the evening was done by Helen Hayes, as Penrod's sister, Margaret, and Glenn Hunter as Robert, Sam Williams' college brother.

Dramatically, "Penrod" won't do. For in "Penrod" the play, we have lost our beloved "Penrod" the boy.

Still, as said before, Monday night's audience applauded and laughed without stint, so you had better go and see it.

SHOWS IN LOS ANGELES.

Los Angeles, May 22.

"The Wanderer," at the Mason, is doing only a fair business, having taken a big drop on its second week.

The Morosco is doing its usual big stock business.

SHOWS CLOSING.

"Seven Days' Leave," at the Park, and "Nancy Lee," at the Hudson, will close Saturday.

"Oh, Look," playing in Brooklyn, has cancelled Newark for next week, and closes its season Saturday.

"The Very Idea," the Richard Bennett show which went out toward the Coast some weeks ago, closed its road travels in St. Paul Saturday.

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.

Am. Film Laboratories, Inc., & Louis B. Jennings—Chalmers Pub. Co., \$102.52.

National Allied Amusement Corp.—A. Guman, \$706.91.

Balboa Amus. Producing Co.—Mecca Realty Co., \$1,032.81.

SATISFIED JUDGMENTS.

Montagu Love—W. N. Compton, \$279.32.

JUDGMENTS VACATED.

Edw. Margolles—A. Deininger, \$37.20 (May 10, 1918).

Submarine Film Corp.—W. H. Grimm, \$3,830.90 (April 9, 1918).

BILLS NEXT WEEK (MAY 27)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)
Agencies booking the houses are listed by single name or initials, such as "Orpheum Circuit;" "U. B. O." United Booking Offices; "W. V. A." Western Vaudeville Managers' Association (Chicago); "P. 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)
Lady Duff Gordon Co
Sophie Tucker Co
"Night Boat"
Arnaut Bros
Fk Westphal
McMahon D & C
(Two to fill)
ALHAMBRA (ubo)
Elisabeth Brice
E. J. Barrs
"Decorators"
Joe Browning
Lightners & Alex
"Laughlin & West"
Monroe & Grant
Frank Carmen
(One to fill)
COLONIAL (ubo)
McIntyre & Heath
Gilbert & Fredland
McKay & Ardine
Crawford & Broderick
Charles Olcott
Susan Tompkins
RIVERSIDE (ubo)
Stella Mayhew
Clark & Bergman
Reinhold Davies
Wyham & Reuben
Brendel & Bert
Mrs T. Whiffen Co
Harris & Morey
Hooper & Marbury
(One to fill)
ROYAL (ubo)
Lillian Shaw
Nina Payne Co
Bert Fitzgeralds
Nonette
"Married Wireless"
Jan Watts Co
Levitt & Lockwood
Dancing LaVare
Gems of Art
58TH ST (ubo)
Yaito Duo
Frank Shannon
Goldie & Ayres
Ned Norton Co
Goodman & G
Nestor & Vincent
2d half
Billy Broad
Richards
Vincent & Kelly
Mr & Mrs N. Phillips
*K. Erickson & Girls
*MERICAN (loew)
Nippon Duo
Wonder Act
Leonard & Willard
*Barlow & Hurst
*Dorothy Rogers Co
Armstrong & Ford
Random Trio
(Two to fill)
*Tozart
Bogard & Nicoll
*Wyoming 3
Cunningham & Ben
*Gypsy Songsters
Leonore Simonson
Corse Payton Co
Senator Murphy
(One to fill)
VICTORIA (loew)
3 Herbert Sisters
Cunningham & Ben
Norino of Movies
Gypsy Songsters
Nat Carr
Kuma 4
2d half
Alfred Farrell Co
Jesse & Milt Feiber
Kelso & Francis
"In the Dark"
Billy Glason
LINCOLN (loew)
LeVaux
King & Rose
Pond-A-Bright-Palmer
Kelso & Francis
Barbier Thatcher Co
O'Neill & Walmesley
2d half
Nippon Duo
Grey & Byron
Mrs & Mrs Payne
Betts & Chidlow
Kid Thomas & Girls
GREENEY (loew)
Alberto
Fabian Girls
"In the Dark"
Mae Curdie Co
Raymond Wylie Co
Harishima Bros
2d half
3 Herbert Sisters
Fox & Ingraham
Leonard & Willard
Nat Carr
Marlotte's Mannikins
DELANEY (loew)
Tert
Kenney & LaFrance
Jack Reddy

FULTON (loew)
Thomas & Henderson
Fox & Ingraham
Clark & Francis
Harris & Manion
Golden Bird
2d half
Hall & Guilda
Belle Oliver
"Clocks & Suits"
Austin Hazel Co
Musical Avolos
PALACE (loew)
Darto & Silver
Montrose & Allen
"Money or Your Life"
McCormack & Irving
University 4
2d half
Swift & Dailley
Harris & Manion
(Three to fill)
WARWICK (loew)
Ed & Irene Lowry
Wm Dick
"Could This Happen"
Great Howard
(One to fill)
2d half
3 Stylis Steppers
Walter Percival Co
Lee & Cranston
(Two to fill)
Aberdeen, S. D.
Rialto (abo)
2d half
Harry Elino Co
Apollo Trio

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LOS ANGELES AND SAN FRANCISCO
Shanley and Furness ("Fifty-Fifty")
"Runaway Girls"
3 Falcons
Ned Decker
Akron, O.
SUMMIT BH PK
(ubo)
George Jessell
McCarthy & Faye
Derkia's Animals
Ned Northworth 3
Prosper & Maret
Albany, N. Y.
PROCTOR'S (ubo)
Roubie Sims
Holliday & Willette
Hippodrome Four
W. Westway
Eva Fay
Courtney Sisters
Prevost & Brown
2d half
Petroff Co
Bernard & Termini
Beaumont & Arnold
Howard & Sadler
Eva Fay
Ward & Raymond
Boyar Troupe
Alexandria, La.
RAPIDS (ubo)
Gilding O'Mearas
Fango & Richards
Ed Lynch Co
Alex O'Neill & Sexton
Gorgalis 3
2d half
Clinton Sisters
Beasle Rempel Co
Martelle
(Two to fill)
CP BEAUGT (loew)
Millard Bros
Flake & Fallon
Shannon & Annis
Pisano & Bingham
"Whirl of Girls"
2d half
Belle & Caron
Norton & Noble
Harmon & O'Conner
Fred Le Reine Co
Sherman Van & Hy
Allentown, Pa.
ORPHEUM (ubo)
H. M. Knight
Stoddard & Hines
Marie Stoddard
"Submarine P7"
2d half
Billy Quirk
Dolan & Lenhard
Donahue & Stewart
Kirkamith Sisters
(One to fill)
Anaconda, Mont.
BLUEBIRD (ah)
(Same show playing
Spokane 29-1)
Vardi Sisters
Abbott & Mills
Cook & Rothard
Lorraine & Bannister
May & Kilgus
Mangan Troupe
Anniseton, Ala.
LYRIC (ubo)
(Same 1st half bill
plays Lyric, Mobile,
2d half
"Pretty Baby"
2d half
The Littlejohns
Ben & Hazel Mann
Eleanor Cochran Co
Alf Grant
Arthur Pickens Co
Atlanta, Ga.
LYRIC (ubo)
(Birmingham split)
1st half
Dawson Sitt & Stern
Johnny Eckert Co
"Magazine Girls"
Pietro
E Francis & Arabs
GRAND (loew)
Seabury & Price
Walsh & Lawrence
Burke Toohy Co
Bakersfield, Cal.
HIP (a&b)
(19-21)
Holmes & Holliston
3 Aitkens
Clay & Robinson
Argo & Virginia
3 Shannons
Wilson & Wilson
(22-25)
Tiny May Circus
Noodles Fagan
Baltimore, Md.
MARYLAND (ubo)
Frank Shields
Brown Sisters
Reklina Connell Co
Wolfe & Dietrich
"For Pitt's Sake"
Helen Trix & Sis
T Roy Barnes Co
Seabury & Shaw
HIP (loew)
3 Robins
Holmes & LaVere
"Well Well Well"
Barnes & Smythe
"Midnight Rollers"
Belleville, Ill.
WASHINGTON (wva)
Johnson & Johnson
Hiatt & Mohr
Ioleen Sisters
2d half
Selbini & Grovini

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BABCOCK (ah)
(30)
Ed Hill
Russell & Lee
Walker & Blackburn
Hayes & Neal
Pearce & Burke
5 Cubans
(2)
Johnson & Arthur
2 Southern Girls
Danny Simmons
Florence Randall Co
6 Frovenloes
Blaghamton, N. Y.
STONE (ubo)
McMahon Sisters
Bally Hoo 3
(One to fill)
2d half
Adlon Co
(Two to fill)
Birmingham, Ala.
LYRIC (ubo)
(Atlanta split)
1st half
The Valdares
E. J. Coolers & Fay
"Children of France"
Milo
Davis Family
BIJOU (loew)
Jack & Foris
Nada Kesser
Jewell & Jewell
O'Conner & Dixon
Mykoff & Raskin Rev
2d half
Seabury & Price
Walsh & Lawrence
Burke Toohy Co
Mumford & Thompson
Clark's Hawaiians
Boston
KEITH'S (ubo)
H Bosworth Co
Jack Wilson Co
Hunting & Francis
Amos & Winthrop
Columbia & Victor
Donald Roberts
The Lovelios
Vallette's Leopards
ORPHEUM (loew)
Winton Bros
Thornton & Thornton
Annette Darc
E. J. Mason Wahl
Eddie Foyer
Old Homestead 8
2d half
4 Roses
Mabel Elaine
Broughton & Turner
"In Wrong"
Willie Solar
McGillan & Carson
ST JAMES (loew)
Bicknell
Pecel Duo
Saxton & Fafrill
Wood Mel & Phillips
"Fascinating Filrte"
2d half
Von Carlo
Chappelle & Stanette
Eddie Heron Co
Friend & Downing
Miroslava & Serbians
Bridgeport, Conn.
POL'S (ubo)
Stevens & Lovejoy
Embs & Alton
Robert H. Dodge Co
Ward & Ward
F Fay & Jazz Band
2d half
Frank & Toby
J C Lewis Co
Emma Stephens
Emerson & Baldwin
PLAZA (ubo)
Cavana Duo
Sharp & Gibson
L. Tour & Gold
"Dreamland"
2d half
Kale & Coyne
Australian Stanley
Herbert & Dennis
"Pay As You Enter"
Buffalo, N. Y.
SHEA'S (ubo)
Christie M'Donald Co
Chief Capouillon
Williams & Wolfus
Burt Johnson Duo
Eddie Miller Duo
Ed Cleve
(Two to fill)
Butte, Mont.
PANTAGES (p)
(25-28)
(Same bill playing
Anaconda 29; Mis-
soula 30)
"Reel Guys"
Chief Athoth
Harry Girard
Frank LaDent
Sullivan & Mason
HIP (ah)
(26-28)
(Same show playing
Grand, Wallace, Id.,
31)
Davis & Evelyn
F & L Roach
Newkirk & Homers
Gray & Jackson
Lee Stoddard
Calgary
ORPHEUM
Hahn Wheeler Co

Gardner & Hartman
Edwin Stevens Co
Davis & Dell
PANTAGES (p)
"Hoosier Girls"
Green McH & Dean
Great Richard
D & A Wilson
Jimmy Lyons
Dura & Feely
Camden, N. J.
TOWER'S (ubo)
2d half (23-25)
Burns Bros.
J Standish
F Stafford Co
International 4
"Mr Detective"
Camton, O.
LYCEUM (ubo)
B & J Gray
"New Model"
Frosini
Larry Reilly Co
Bert Swor
(One to fill)
Champaign, Ill.
ORPHEUM (wva)
(Sunday opening)
Thelsson's Pets
Austin & Bailey
Donald Dunn
4 Marx Bros
(One to fill)
2d half
Aerial Butters
LaPearl & Bindell
H & E Conley
Old Time Dicks
Diana's Models
Charleston, S. C.
ACADEMY (ubo)
(Columbia split)
1st half
Nancy Fair
Ed Reynard Co
Fields Keane & W
Krenka Bros
(One to fill)
Charlotte, N. C.
ACADEMY (ubo)
(Roanoke split)
1st half
Martini & Rubine
International Revue
Maud Muller
El Rey Sisters
(One to fill)
Chattanooga, Tenn.
RIALTO (ubo)
(Knoxville split)
1st half
Raymond Wilbert
Floria Starr
Sincclair & Gasper
Bert Wood
"Jazzland Folies"
Chica, Cal.
MAJESTIC (ah)
(28)
(Same show playing
Hipp, Sacramento,
29-1)
Hill & Burlina
Gertie DeMitt
DeLee & Orma
Saxon Trio
Clarence Wilbur
Rodeo Review
Chicago
MAJESTIC (orph)
Lean & Mayfield
Norton & Lee
Kaimar & Bwana
Burns & Frabito
The Sharrlocks
Leo Beers
Lucy Gillette
LaVeen & Cross
AMERICAN (wva)
Leon's Ponies
Judy Barlow
(Four to fill)
2d half
Ruth Rohdent
Ermanda Carmichael
(Four to fill)
KEDZIE (wva)
Violet & Charles
Van & Vernon
Hopkins & Axtelle
A Robins
Hughes Troupe
2d half
Lew Hoff
The Skatells
Burt LeClair Co
Tally & Hart
Tennessee Ten
LINCOLN (wva)
1st half
Hamton & Blake
College Quintet
(Two to fill)
(Two HIPP wva)
Veronica & Hurl Fain
Berquist Bros
Valentine Vox
4 Buttercup
Ashi Japs
Smith & Kaufman
3 (Jordan fill)
Proctor & Bell
Eldridge Barlow Co
"The Fixer"
Gruber's Circus
(Three to fill)
McVICKERS (loew)
Ray Francis Co
Grant Gardner
Iosamond & Dorothy
Reddington & Grant
Dunbar & Turner
Taylor & Howard
(Three to fill)
Cleveland
KEITH'S (ubo)
Harms 3
Ward & Van
Deluth
GRAND (wva)
Cook & Hamilton
"Days of Long Ago"
Sutter & Dell
Monarch Dancing 4
Rawson & Clare
2d half
The Fosters
Roth & Wynn
Britt Wood
Sampsel & Leonhardt
Mullen & Rogers
Easton, Pa.
ABEL O H (ubo)
Billy Quirk
Dolan & Lenhard
Donahue & Stewart
(Two to fill)
2d half
The Seebacks
Stoddard & Hines
Marie Stoddard
Voice Minstrels
(One to fill)
E. St. Louis, Mo.
ERBER'S (wva)
Boothby & Everdeen
E & E Adair
Arthur Deagon
Equillo Bros
2d half
Ioleen Sisters
Frederick & Van
Morris Golden
Harry Langdon Co
Edmonton, Can.
PANTAGES (p)
"Handicap Girls"
Ward & Cullen
Howard & White
Hoyt Hyams 3
Patrick Orl Co
Archib
Elmira, N. Y.
MAJESTIC (ubo)
Adlon Co
Wilbur Held
Grace Hazard
(One to fill)
2d half
McMahon Sisters
"Stockings"
(Two to fill)
Fall River, Mass.
BIJOU (loew)
4 Roses
Broughton & Turner
"In Wrong"
Willie Solar
McClellan & Carson
Davenport, Ia.
COLUMBIA (wva)
(Sunday opening)
Aerial Eddys
Marker & Schenck
Here and There
Alice Hamilton
Golden Troupe
2d half
Parker Bros
College Quintet
"Meadowbrook Lane"
Denver
Burden & Patterson
ORPHEUM
"In the Zone"
Macart & Bradford
Wheeler & Moran
Natalie Sisters
Burley & Burley
Geo. Dameral Co
PANTAGES (p)
Zara Carmen 3
Sincclair & Tyler
June Mills Co
Kindaid Kitties
5 Metzetlis
Des Moines
ORPHEUM
(Sunday opening)
Oakes & Delour
J C Nugent Co
Alan Shaw
Franklin Co
"Vanity Fair"
3 Weber Girls
Detroit
TEMPLE (ubo)
Julius Tannen
Avon Comedy 4
H Beresford Co
Borden & Dwyer
Bennett Sisters
Mystic Hanson 3
Friscoe
Myrie & Delmar
RECENT (milos)
(Orph Detroit split)
1st half
Hal Langdon 3
Foley & O'Neill
Sorrento Quintet
Cannon & Sherlock Sis
Eria Antonio 3
(Jordan fill)
ORPHEUM (milos)
(Regent Detroit split)
1st half
Hill & Ackerman
Capt W D Bealey
Gardner & Revere
Sextet DeLuxe
Burns & Lynn
Hill Pratt
MILES (abc)
Victoria Trio
O'Laughlin & Wins
Foy Toy Co
Carl & Inez
Hayworth Troupe
Duval & Shmonds
(Continued on page 18.)

\$14 PER WEEK ROOM AND BATH
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Consisting of Parlor, Bedroom and Bath
Light, Heat, with All Improvements
REISENWEBER'S HOTEL
50th Street and Columbus Circle
New York City

Christie MacDonald and Co. (2).
"Cupid's Mirror" (Fantasy).
21 Mins.; Full Stage (Special Settings).
Riverside.

Christie MacDonald was more or less handicapped by a sore throat, which compelled the cancellation of her Monday afternoon's showing, so that too much could not be expected of her for Monday night's debut in New York vaudeville. Act opens with Miss MacDonald seated before her mirror, on which are two tiny figures in Watteau costumes, a girl and a boy, casting eyes at one another from opposite sides of the reflector. She would like to have them come to life and become lovers. Sings: "If Our Dreams Would But Come True." Lights down, the dream comes true, in which the star alternates with the two figures in actual life with singing and dainty dancing, with, of course, a return to the original boudoir scene and it turns out to be a dream. Then she offers her biggest legitimate success, the waltz song from "Miss Springtime." The act is dainty enough, and with the star's reputation, should serve as an agreeable headliner. *Jolo.*

La Belle Titcomb and Co. (10).
Revue.
28 Mins.; Full Stage.
Colonial.

With four ballet girls and as many principals, La Belle Titcomb has arranged a rather pretentious revue the main asset being the speed with which it is staged, one number following the other in quick succession up to the finale when Miss Titcomb does her Joan of Arc pose on a white "prop" horse. Dancing is featured more than anything else, Miss Titcomb herself offering several songs between other numbers. Angel Cansino is the featured dancer, doing a Spanish dance much after the style of his brother's well known solo number. Charles J. Adler does a Russian dance to fair returns and Mlle. Ione, a toe dancer, helps somewhat, but never approaches the hit point. Miss Titcomb herself is the most prominent of the principals and displays some rather pretty costumes, getting over with Jack Squires in the double numbers. Squires is a good performer. The turn as it stands should connect, but whether it is worth sufficient to big time to pay all expenses is a problem. At the Colonial it passed. *Wynn.*

Williams and Mitchell.
Comedy Sketch.
15 Mins.; Three (Exterior; Special).
23rd Street.

As the sketch played itself it might either be dubbed "The Rest Cure" or "The End of Busy Day." Two doors, wide open, leading to separate bungalow layouts but closely connected, are shown in a quiet little place apparently near the seashore. One is styled Bachelor's Hall and the other Rest-Awhile. First the man appears, saying that he had stolen away for a two weeks' rest, worn out from mother-in-law nagging, and he takes possession of the bachelor's domicile. Then appears his wife, with a similar speech about too much mother-in-law abuse. The couple after getting over the surprise attendant upon learning that each is caught redhanded, go into a merry conversation about marriage, love and the other woman gag, with a most amusing "bit" injected through the use of a flask of whiskey when the woman faints. There is a song or two and a reconciliation that has the man hanging up the "For Rent-Inquire Next Door" sign. The patter is away from the stereotyped and for the most part both entertaining and amusing. Williams and Mitchell work up their lines advantageously and get the most out of the situation at hand. Good act of its type and should have no trouble in working continually. Surefire in the neighborhood districts. *Mark.*

McCowan and Gordon.
Talk and Songs.
17 Mins.; One.
5th Avenue.

John McCowan and Emily Gordon. McCowan, not McGowan. That slight difference in the spelling of a name is important, for purposes of identification. The two-act runs 17 minutes. Miss Gordon is on the stage for the first two minutes, when McCowan appears, kidding her about singing. She leaves when Mr. McCowan talks for the next 11 minutes. Then the girl reappears and they go into a war song double number for the finish. That is the only thing in the turn that gets them anything. And that only does through an interpolated recitation. While Miss Gordon is singing her first song, Mr. McCowan seats himself on the steps leading to the orchestra (from the stage), hangs his hat on top of the bass viol, and starts his purely personal interest only monolog. It couldn't possibly interest anyone excepting Mr. McCowan. He breaks it by a violin solo, borrowing the violin from the orchestra pit, but using his own solo. The talk is also his own and sounds as though written by him as well. At another point a stage hand walks on, interrupts Mr. McCowan's conversation, but is given his cue to exit when Miss Gordon hands him her cloak. If it really takes that time for Miss Gordon to make the change, she needs another dressmaker. But it doesn't. It's just that Mr. McCowan has arranged the act for Mr. McCowan. As he can't do a single, he might just as well arrange another turn that will make it really a double act. If there is vaudeville talent in

Master George Augustus Dewey.
Assisted by the Liberty Boys.
Speech and Songs.
11 Mins.; One (Special Drops).
Palace.

Little Master Dewey is a grand-nephew of the late American hero, Admiral Dewey, and is about five years of age. The child may be classed as a product of the Third Liberty Loan drive, during which he was thrust forth from the army of patriotic workers. For vaudeville little George is "assisted" by the Liberty Boys, a singing quartet, who really take up most of the running time. For the first six minutes the quartet in navy white duck offer three numbers, "Three Letters From Home," "San Domingo" and "Liberty Bell." At the conclusion of the latter number, the kiddie appears through a slit in the drop picturing the Liberty Bell. The flaxen-haired lad delivers a rapid "speech" anent the buying of thrift stamps and the Red Cross, all in a childish trill. This takes about two minutes and the singers "carry on" with "Over There," the lad marking very good time and leading the house orchestra. He came out for a mite of encore speech in response to applause. Master Dewey is a novelty, interesting because of his illustrious forefather and fitting in, in these times of patriotic enthusiasm. *Ibee.*

Aldon and Co. (1).
Juggling.
12 Mins.; Three (Special Drop).
5th Avenue.

Aldon is a tramp juggler with many props, a special drop and a comedy assistant without comedy. The special drop contains an opening above with

FIFTH AVENUE.

If the weather had not told the tale the chintz draperies at the Fifth Avenue would have let out the secret, that the summer is here.

Wonder if they are chintz draperies, and if chintz is spelled with a t or with an e after the z? A guy makes an awful choice when he monkeys with draperies. It's like trying to go up a hill in high with the brake on. (Only Sid can do that.) Anyway it's summer, and the Fifth Avenue standees knew it too. All were not there Monday evening, which left some empty seats.

It was the night of the second Red Cross drive. Mabel Burke sang an ill-placed song in the middle of the bill, that fitted into the Red Cross interest, then Helen Trix returned to the stage to appeal for the charity, with the girls on the bill taking up a collection. Not much time was required for it. The young women walked through the house, got the money, and Helen only appeared, though the girls returned to give copies of Helen's new song, "Don't Weaken," which the Trix sisters had sung for their finish. It's a war song, and did very well for Helen and Josephine. Along a new idea for a war number, should and no doubt will catch hold (published).

Helen and her sister Josephine got the early hit of the bill. They took three or four bows, only stealing one. The Trix girls open with a double rag that ran a bit too long. Then Helen sings two numbers at the piano, her first, conversationally done, and called "It's a Live," being the best liked, although the other was rather good. Josephine returned in another gown, and they both did an Irish number, also on the blues order, a double number of something about there will come a time, with a dance ending that sent it over, the sisters just tripping about without exerting themselves or exciting anyone else. Helen only sang, and "Don't Weaken" as her own composition, but as it's notorious Helen "writes her own stuff," that should be made known somehow. Perhaps it is in houses where they issue programs. Some day maybe the Fifth Avenue and the other Proctor's houses will get the program habit again. I lend a little sugar, no matter how stingy looking the program may be, and it has been a theatrical custom over here. (Why, Rossiter had an extra sheet in the "Don't Weaken" copy.) The Trix sisters (they are really sisters) make a good looking and working singing team, although Helen does most of the work.

The show was opened by Aldon and Co. (New Acts), which didn't aid in any way McCowan and Gordon (New Acts) who followed, nor did the first two turns make it any easier for Bert Melrose, third. Melrose worked alone, without white make up, and the chance of his being a failure was slim any. He did only the table rocking, stalling, with comedy maneuvers up to the actual fall. He was much funnier when as a clown. Bert Melrose and Mae were billed.

After the Trix and the Red Cross interlude, Gallagher and Lemaire did their war scene travesty, "Battle of Whateusee." It doesn't run long and is sure fire with the blackface doing as well opposite Gallagher's straight as the former Dutch did. This is the turn, true of all Gallagher's travesties, where the straight divides laughs with the comedian through the dialog. Whether this is good policy or a matter for the straight and comedian to decide among themselves, Gallagher is likely to vote Aye. Following were Lyons and Yosco, with "The Girl in the Moon," closing, the bill running short with seven acts, other than the ill song, probably through the Red Cross period.

It wasn't a bad summer bill the first half. *Sime.*

PALACE.

A wealth of variety to the bill this week, with three novelties standing forth, and as many comedy offerings bringing capital entertainment. The show ran an extra mission because of the 10-minute Red Cross drive, and although the running time seemed lengthy the final curtain came at 11:04.

The brilliant Spanish Dancers, lately of "The Land of Joy," held over for the second week, the excellence of their performance placing them above anything on the bill in scoring, and they about attained the success registered last week. As a three-hour show earlier in the season these same Spanish dancers were the talk of the town. Several seasons ago when finger-snapping crept into vamped song singing, the stunt wasn't considered an act, but the "Land of Joyers" make that very thing an act, and the director of fact they were the first to develop it.

Following the Spanish folk was no easy task. Conroy and LeMaire "went to it," however, with their "New Physician," seen at the Palace a number of times, but made as funny as any by the crack burnt-cork comedians. This brought the Misses Light and Newton Alexander next to closing, even a tougher assignment. The trio went over fairly, and there is little doubt that an earlier spot would have been better relished by them.

Pisano and Co. with the novelty shooting act "At the Italian Front," closed the show excellently, giving about as expert an exhibition of marksmanship as there is in vaudeville. The neatness of equipment makes the act a rather showy affair.

Coming third, Charles Withers made the travesty of melodrama, "For Pity Sake," almost a comedy classic. Withers' rubic role with its justifiable "hokum" kept the act in a bubble of giggles. His work on the slippery ladder is in itself a corking stunt, and he "pulled" just enough of the whistling drawl to want more. The act, and especially Withers, ran second to the Spanish Dancers in scoring. *I. L. M.*

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

this couple, the present turn will never bring it out. They are not vaudevillians now or in the past. Both have appearance without much personality, but their appearance might carry them along with material, for Mr. McCowan is something of an Irish singing comedian who would experience no great trouble in getting over if he had anything to get over. *Sime.*

Nevins and Mayo.
Songs.
17 Mins.; One.
23rd Street.

Man and woman. Piano used. Woman plays most of the accompaniment while incidentally displaying good voice. Duo of pleasing appearance. Man has excellent voice and handles it well. He shows versatility through using a number whereby he works in some dialect "bits." For their closing they use a war song of good patriotic swing and theme. It is very well worked up by the team. On looks, voices and general routine Nevins and Mayo do very nicely. *Mark.*

The Priscilla, Cleveland, playing vaudeville, is said to have ended its season last week, the earliest date in years back for it.

"The Boomerang," at the Plymouth, Boston, has had its time extended, with the indications pointing to it staying there at least another month.

a concealed net with anything thrown in it dropping to another net below. Aldon juggles hats, among other things not forgetting a couple of cigar boxes with a ball between. When he wants the orchestra to play he rings a bell and when he wants it to stop he rings it again. It's so long since Mazur and Mazette did that one could almost forget it. Hardly anything else Aldon does that won't recall it having been done before, excepting Aldon's tramp makeup. The valuable portion for the assistant is taking care of dummy figures on the drop. An act like Aldon should not tackle the Fifth Avenue. That's the start of big time. If Aldon could ever see his own act from in front he would recognize it is not big time. What other time he may be able to secure with it, he should grab while it's handy. Looks like Aldon might have a better chance sticking around Chicago, not that Chicago doesn't know good vaudeville, but Chicago always comes to New York to see it first. *Sime.*

The rights for "The Rise and Fall of Susan Lennox," the last novel of the late David Graham Phillips, are owned by the Shuberts. The work may reach production in the fall.

The management of the Columbia, Erie, Pa., which burned last week, has moved to the Majestic, same city, where a picture policy will be conducted during the summer.

George Augustus Dewey (New Acts) followed, and then Franklyn Ardell planted another comedy punch with "The Wife Saver." Ardell makes the playlet nearly a one-person affair, but the feminine character is quite necessary. Now that warm weather has arrived, Marjorie Sheldon should employ shields in her dress.

The Four Readings, acrobatic, gave much merit to the opening spot. The Readings have brought their routine up to the minute. The finishing trick with the sliding device is nearly a thriller.

Ray Gould and Flo Lewis were second with talk, songs and dances, labelled "Holding the Fort." A drop which they use was missing, which may have been why some of the talk fell flat. Yet some of the routine can be either speeded or deleted, for the turn seemed to run too long for effectiveness.

Ibes.

COLONIAL.

Nothing particularly attractive about the bill at the Colonial this week. It is along with the other bills and seems to strike the proper entertaining balance except in one or two spots. The outstanding feature was La Belle Titcomb's Revue (New Acts), a specialty with 10 principals and a rather pretentious stage setting. This closed the first part of the show with the surprise of the bill coming immediately after in Billy Morrissey, who did some extemporaneous "plugging" for the Red Cross Drive. Morrissey had a piano on the stage for his routine, and practically did his entire specialty winding up by removing his coat, collar and tie, and making a wild but comical plea for subscriptions. At the finale he was aided by Elizabeth Brice, the couple doubling in a chorus of "Over There." Morrissey was quite the best thing of the evening, gathering laugh after laugh and dollar after dollar.

The show opened with Donald Roberts, a straight singing turn with a special set. Roberts is a tenor of no mean ability, and, although handicapped seriously by the position afforded him, he got away nicely with a safe hit. Roberts is using the same scenic effects and dress used in a former double act when he worked with Peggy Coudray.

Rome and Cox were second, and might have been placed in a lower spot. Their dances spelled success, the pair doing little else, but this was sufficient.

The succeeding spot was held by "The Decorators," a Fred Ardath production that is merely a palpable steal of "Pinder's Furnished Flat." Ardath was reasonably funny in the feature part when the skit was originally produced, but his successor, while working hard, failed to score. It's a sloppy affair, and hardly looks the part for big time vaudeville.

Miss Brice came next with a rather novel opening of explanatory nature in which she tells of Charlie King's enlistment, etc., and then proceeds through a repertoire of well picked songs accompanied by Will Donaldson. Miss Brice had no trouble.

After the Titcomb Revue and Morrissey had passed, Frank Crumit entertained nicely with his singing and musical specialty, the fun, a stringing of old time songs, gathering good returns. Crumit has a fund of personality, handles his material well, and make a splendid "single" for any program.

Mrs. Thomas Whiffen and Co. were next in their farce comedy skit, with the Watson Sisters holding the next to closing spot. The girls were a clean-up, closing with a speech. Jean Duvall and Co. in a posing specialty ended the bill, holding in most of the house after a glimpse of the opening. It's a good closing or opening act, with the titles well arranged and the work equally well done.

Wynn.

RIVERSIDE.

The Red Cross collectors did a "bloomer" at the Riverside Monday night by going on after the next-to-closing turn, with the result that a large number of people in the audience headed for the door while the speaker was making his ballyhoo, thereby evading the collection.

The show opened with Pathe weekly, after which James J. Morton made his appearance as official announcer and went right through the show, preceding each number with his fund of original chatter. The Ramadellis and Curtis were first turn, two women and a man, with effective stage settings and costumes, going through a neat routine of stepping. One of the girl's limbs are so thin that the upper portions are no larger than the lower. A bit of judicious padding would obviate this and make her much more alluring. The act was but fairly received.

William Ebb's ventriloquist with a dummy that comes to life at the finish, fooled most of the audience, and they liked it. He altered his patter somewhat from last week's routine at the Palace. Halligan and Sykes, in a singing and crossfire skit, which includes about ten minutes in "two" showing a real estate office and a routine very much like Franklin Ardell's "The Wife Saver." Pretty nearly everybody in vaudeville is pulling that "For sale, twin beds, one nearly new" joke which belongs to the "Parlor, Bedroom and Bath" show. Billy Halligan is gifted with unctious and his partner is an attractive foil, but should give more heed to her enunciation. They have a bit of business that would prove very effective in a musical comedy chorus. While he sings she beats time on a typewriter.

Bernie and Baker, violinist and piano-accompanist, with chatter, were probably the biggest applause-gatherers of the evening. "All for Democracy," an "allegory" made up of patriotic recitations by actors clad to represent departed American heroes, who declaim to musical accompaniment. Rather stupid red-fire.

After intermission came Charles Olcott with his pianology; and his comedy recitation. Christie MacDonald and Co. and Adler and Ross (New Acts). Dolores Valletta and Indian Leopards entertained those remaining after the Red Cross drive.

Jobo.

AMERICAN ROOF.

Attendance Monday night was far below the business done at this house of late. The show the first half was as good as at any of the better small time houses. The bill was composed of nine acts and Arbuckle's newest comedy "Moonshine."

The Monroe Brothers opened with their trampoline turn and earned a passing score. The men do the regular routine, and will do for an opener in the three-day houses. The couple could pay more attention to their appearance. Kennedy and La France in a neat dance act scored. Neither can sing, but their stepping stones, and will earn them an early spot in the smaller houses.

Raymond Wylie and Co. in "The Futuristic Jail Bird," pleased. Wylie has added new talk which gets little just now, but may help along the cause when working smoothly. Dolly Gray and Bert Byron in a clever little skit were one of the applause winners of the evening. The duo have a turn that should get them some place, as their singing is pleasing, their comedy bright and both work nicely together. The Old Homestead Eight, in "Songs of Yesterday and Today," had an easy time of it. The harmony singing was liked, but what stood out were the solos.

Following intermission Annette Dare sang five character numbers. All were good. The sketch on the bill, "In Wrong," with two men and two women, was well liked.

Billy Gleson struck home with the American audience while at the same time with the hit of the evening. He is a first-rate entertainer, and eligible for the big time. Booth and Leander closed, holding 'em in for the Arbuckle comedy.

23D STREET.

Jeff Callan, manager of the 23d Street, is a little disfigured but still in the ring after a battle with rheumatism fought at Mount Clemens following a spell of the grip. He is back on the job this week, directing the Red Cross drive. At the night show when the tin palad had been emptied over \$134 had been collected.

The show the first half appeared to give unusual satisfaction. The Martin Duo, acrobatic, with one member working in the loose, baggy clothes and chalkface, opened the show and got along nicely. The comedy try is not quite done, while the other man not only is of pleasing appearance but is a lively and ambitious acrobat. Carleton and Montrose do not attain much headway with their cross-fire, but once the bigger blond woman worked in imitations of her through a routine she has employed for years the results were much quicker. The other woman changes to male attire and uses a dancing encore that was well received. The Walter Fisher-Marsh Co. take up entirely too much time in their little farcical offering, which becomes pretty bolsterous before the finish. Rather farfetched in the general idea, but as a whole built up sufficiently to get the laughs desired. They seemed to like it very much at the 23d Street.

Nevis and Mayo and Williams and Mitchell (New Acts) were followed by the Three Hickey Brothers, surefire with their combined comedy and acrobatics, while Spencer and Williams had no trouble in registering a laughing audience. The Three Dobs closed the show, with everybody sticking to see every bit of their routine.

Mark.

JEFFERSON

While the Jefferson audience hissed the "Kaiser" in the film, "The Beast of Berlin," and the vigorous, strong swats that some young men gave to a drawn image of the German blundering with a drawl image of the German blundering with a drawl club Tuesday night all helped swell the Red Cross fund the house is booming this week. Through untiring efforts on the part of everybody, from Manager Smith down to the drummer in the orchestra pit, the interest was held high.

That "swat the Kaiser" stunt not only caused much laughter but added contributions. An English sailor stepped on the stage and while he opined that he didn't think much of the picture swatting he later caught the collection spirit and picked up some additional coin. The American army captain who was leading the Red Cross movement proposed the John Bull tar out of a hole by proposing three cheers for the English navy. All this went for the one price of admission. An unprogrammed man came out and sang two songs, also lyrically constituted to help patriotism. The Brightons started the show nicely with their pictures made from rags. While a blank was used for the next act it proved to be Wood and Mandeville, substituting for the Durkin Sisters, and just to shatter the thought that a name is necessary down that way to put over an act, they scored the biggest kind of a hit with their turn. The man's strength lay in his voice, while the woman was a willing worker with an acrobatic dancing routine that caught on immensely.

Nan Sullivan and Co. offered a little sketch wherein a wife and her sister frame a coup whereby the hubby of the former is apparently cured of acquiring a genuine nose and endeavoring to make wifely believe that strong drink had nothing to do with his attitude toward her. An ordinary little affair, but sure, but lively enough to register big work at the Jefferson. Lowe and Sterling Girls followed the weekly film and the act did very well, especially on its closing. The man might also try a change of attire inasmuch as the girls vary their dressing routine.

The Six Jolly Tars combined mixed vocal

harmony with comedy, and succeeded noticeably in strengthening the bill with that type of act. Good turn for the pop houses, Frank Mullane pleased with his "single," while Samarooff and Bonia worked hard to please, and were applauded for their efforts.

The show with the exception of the exhibition of "The Beast of Berlin" and business Tuesday night was excellent, notwithstanding the rainy weather.

Mark.

HARLEM O. H.

According to the attendance Monday night, something big must have been running somewhere in Harlem. "Somewhere" was a long way from the theatre, for the house looked deserted, the lower floor being decidedly weak and holding about one-half its usual capacity.

With the light attendance, the show seemingly failed to cause any real commotion. The Three Kashner Girls opened. About all the noise they caused was that perpetrated by the men in the bit, the orchestrations undoubtedly being arranged so as to cause it. The girls got little in the opening spot. The turn is very small time, even to the dancing, which is their strongest. No variation in the format of the routine, being all following, and could have accomplished a good sized score were they placed further down, something they were entitled to.

Howard and Fleida, assisted by Oscar Lee, presented their "Dining Car Minstrel" to good results, the singing and dancing being responsible for the returns. After a while came Joyce, West and Moran in their speedy turn that immediately caught hold. The trio worked hard, especially the dancers, and they were recorded a corking score at the close of their cake-walk finale.

The Red Cross drive and the small gathering, and got a fair amount from the small gathering. Returning right after it, Sol Levy sang "A Soldier's Rosary," accompanied by an illustrated film.

George Yeoman was next to closing, doing very well, with the Tuscano Bros. keeping them seated in the closing position with their battle axe throwing.

58TH STREET

If the Allied forces fight on the other side work as well together and individually as the acts on the All Allies Bill did at the 58th Street Tuesday night, there will be no doubt whatsoever as to the outcome of the battle. The show over there. The patriotic bill carried seven different nations' representatives, which must have been selected with exceptional care by the booker. With the latest Hart feature, "The Tiger Man," rounding out the show, the house was packed to its utmost.

The closing spot and applause honor of the bill were awarded the American entry, "America First." This sketch cannot help but being sure-fire in these particular times, and on the strength of the musical numbers, dances, costumes and scenery should also always score. Sandy Shaw, Scotch, next to closing, and Juliette Dika, French, fourth, divided second honors. Sandy started slowly, but finished like wild-fire. He neither used war talk nor war songs to get him over, but stuck to his regular routine of Scotch numbers and dialog with

the woman character final. Miss Dika had the audience in her grip from start to finish and hung up a well-earned hit. She is a tall, shapely woman, nice looking and looks wonderfully well in all her gowns. She hasn't much of a singing voice, but puts her numbers over in such a way as to get the best returns. Her closing selection in French earned much applause and she was brought back for her National anthem, by request. The house arose and stood while she was singing the anthem.

Lawrence Brooks (from the Emerald Isle) and company, in an up-to-date wartime playlet, dealing with a secret service agent trapping a German spy, will go along on the three-day bills during the war. The piece depends on the patriotic lines and time to get over.

The Mixumas, Japs, opened, giving the bill a fast start, followed by Cahill and Romaine, "Wop" and blackface, in songs and talk. The men's talk is rather meaningless, but their singing makes up for it. With brighter "gags" added the boys should fill in nicely in an early spot on the better bills. Mr. and Mrs. Gordon Wilde, English, shadowgraphing, finished nicely in the third spot. They have a daughter helping them out now, who sings three songs, closing with a dance. The young one, still in her teens, is nice looking, makes a neat appearance in an evening gown, and has a pleasing voice. She added variety to the turn and should help considerably.

Harry Kelly's withdrawal from the "Oh Look" is made in order to allow that comedian to join the new Ziegfeld "Follies." Kelly's contract reading that he was to play in New York only.

Ed. F. Reilly, manager of the Flatbush theatre, was tendered a dinner last week by the Business Men's League of Flatbush. The affair was held at Oetjen's restaurant, Brooklyn.

Jeff Davis, in the United Booking Offices, is placing the vaudeville bill of four acts on a split week at the new Codman Square, Dorchester, Mass., theatre. It seats 2,100.

The Family, Gloversville, N. Y., assumes a summer policy of musical comedy stock May 27 when the Sun-Ray Company, booked by Walter Plimmer, opens there.

Zeke Colvan, who since the opening of the Winter Garden in 1911 has been stage manager of that house, left Tuesday to enjoy the first vacation he has had in seven years.

THE YANKS ARE CLOSING THE SHOW.

BY WILLIAM B. FRIEDLANDER.

There's a wonderful "Bill" of "Advanced Vaudeville" in a place called the Theatre of War; It's a gigantic "Show" where all men ought to go, If they're twenty-one years old or more. There are no velvet chairs, there are no marble stairs, In the "Gallery" not even a bench, In fact the spectators must watch from shell craters And live in a dugout or trench.

The "Opening Act" was a homicide pact That was played by a Serb and his gang. Extremely fanatic and tenetly dramatic, It "Opened" the show with a bang; And on number two was an Austrian crew With an "Added" Hungarian band. They acted a "Sketch" called "Our Boundaries Must Stretch," And the theme was a cry for more land.

Then the "Calcium Glaro" showed a big Russian bear Who was trained to do tricks, and knew how; He did all things but speak, but his "Finish was weak," And he didn't come back for a "Bow." After that, with a roar, on came act number four, "Twas a burlesque called "Freedom Must Go"; All the actors were Huns with some nine million guns, And they tried, but could not "Stop the Show."

A French act, number five, kept the interest alive, Tho' at times a slight "Weakness" was feared; But they said in the "Hillies" "They'd Make a Big Killing," And the "Audience" rose and cheered! Number six was a deadly and "Sure-Fire" medley Of Britons who caused a furore; They played "God Save the Queen" on a galling machine, And the "House" madly pleaded "Encore!"

There was some consternation about transportation, The "Closing Act" seemed to be late; But it said in the "Hillies" "They'd Make a Big Killing," They've Stopped Every Show "Up to Date." Their "Manager" wired, "Hold out don't get tired, In starting we've been a bit slow, But just 'Stand' with your Tanks, for I swear that the Yanks Are coming to 'Close the Show'!"

Yes, the Yanks are "Closing the Show," boys, The Yanks are "Closing the Show," They're "Coming East" while the war drum beats, Watch how they "Kick 'em right off the seats," They'll do it, it's always been so! For every one is a liberty son with a magazine gun for an enemy Hun, And you can bet they've begun an "Indefinite Run"! For the Yanks are "Closing the Show!"

BILLS NEXT WEEK.

(Continued from page 15.)

<p>Freemore, Cal. HIPP (aah) "Good-Bye Bway" 2d half</p> <p>Artols Bros Clay & Robinson Connors & Edna Lewis & Raymond Willis Hall Co Dunedin Duo Grand Works, N. D. GRAND (wva) 2d half</p> <p>Delphine & Rae Strand Trio Co Mme Lotta Co GRACONNA PK (ubo) Harrah & Jacquellina Dickinson & Deagon Maryland Singers "Regular Bus Man" Scarploff & Varvara Strawell's Minstrel Grand Falls, Mont. PANTAGES (u) (28-30)</p> <p>(Same bill playing Helenia 31) "An Arabian Night" Hall & Hunter Elsie Farris Oughton Belmont & C Sully Rogers & Sully PALACE (ah) (26-28)</p> <p>(Same show playing Hipp, Butte, 29-1) Xylo Maids Edna M Foster Co Brigands of Seville Jimmy Dunn Jansen & Mysl Maids Greenville, S. C. GRAND (ubo) (Spartanburg split) 1st half</p> <p>Fenwick Girls Moore & Whitehead Gonne & Albert Briscoe & Rauh Nolan & Nolan Hickson, Can. LOEW (low) Hubert Dyer Co Bernard & Merritt Winchell & Green King & Harvey Dawson Lanigan & C Harrishers, Pa. MAJESTIC (ubo) Dewitt & Gunther Clayton Welch's Minstrels (Two to fill) 2d half</p> <p>The Songsmiths Green & Parker Clayton (Two to fill) 2d half</p> <p>Hartford, Conn. POLI'S (ubo) Australian Stanley McCowan & Gordon Nine Krazy Kids Dorothy Brennan Five Hollows 2d half</p> <p>Miller & Merriman Sls Harrison & Burr Alla Moskova Co Ed Morton Darras Bros PALACE (ubo) 3 Texas Cowboys Stevens & Brunnell "Pink Pajamas" Joe Cook "Chinese Follies" 2d half</p> <p>Drawee Frisco & H Wils & Della Shannon Banks Co Elsie White "Corn Cob Cutups" Hattiesburg, Miss. CANTON'T (low) 2d half</p> <p>Millard Bros Fiske & Fallon Shannon & Annis Piano & Bingham "Whirl of Girls" Hazelton, Pa. FEELEY'S (ubo) 2d half (23-25)</p> <p>Regal & Male Dora & Mack Earl 3 Prevost & Goul Hoboken, N. J. LOEW (low) Burns & Jose Brown & Smith Durkin Girls Mack & Danvers DuKane Trio 2d half</p> <p>LaBelle & Lillian Creamer Barton & S "His Lordship" Allen & Stone Allman & Sykes Houston, Tex. PRINCE (hp) Ward Bell & Ward Shriner & Herman LeRoy Cahill Co Fennell & Tyson Malvern Chiquette MAJESTIC (inter) Bell & Eva Alex MacPadden Earl Cavannaugh Co Sergt V Gordon Mr & Mrs J Barry Adelaide & Hughes</p>	<p>KEITH'S (ubo) (Nashville split) 1st half "In Bad the Sailor" Demarest & Doll Joe Bernard Co Texas 4 The Demacos Macon, Ga. GRAND (ubo) (Augusta split) 1st half</p> <p>Plant & Mann Mack & Earl "Lonely Soldier" Bowman Bros Flores Duo Mason City, Ia. CECIL (abc) The Gregorys Santucci 2d half</p> <p>Allen's Minstrels Nadell & Follette Memphis ORPHEUM (ubo) "20th Century Whirl" 2d half</p> <p>"Sunnyside B'way" LYCEUM (low) Hooper & Burkhardt Grace De Winters Castellana & Zardo Chin Sin Lee Co 2d half</p> <p>Nada Kosses Jewell & Jewell O'Conner & Dixon Mykoff Haskins Rev Milwaukee MAJESTIC (orph) Belle Baker DeWolf Girls Denita Gould 4 Hartford V & E Stanton P H White Co Bob Hall Derken's Dogs Minneapolis PANTAGES (p) "Temptation" Eastman Trio Ross Wyes Co "Finders Keepers" Cook & Oatman Curtis Canines GRAND (wva) Martin Kamp Prince Trio "Don't Lie to Me" Raines & Goodrich 3 Theodores PALACE (wva) Julia Edwards A & G Terry Housh & LaVelle Regal & Bender "Garden Belles" Hartford, Conn. GRAND (ubo) (Sunday opening) (New Orleans split) 1st half</p> <p>Mr & Mrs H Emmett Kallyama Mayme Gehrue Co Chas Seamon Variety Dancers Montreal LOEW (low) Puroch & Ramsey Chabot & Dixon Doris Lester 3 Tom Mahoney (One to fill) Nashville, Tenn. PRINCE (ubo) (Louisville split) 1st half</p> <p>Espe & Dutton Genaro & Gold Modeste Morenson Co McMahon & Chappelle Monkey Hippodrome New Haven, Conn. BIJOU (ubo) Kale & Coyne Herbert & Dennis Shannon Banks Co Van & Carrie Avery "Pay As You Enter" 2d half</p> <p>Tojetti & Bennett Sharpe & Gibson Robert H Dodge Co La Tour & Gold FALACE (ubo) Henry's Pets Frank & Toby Elsie White Whipple Houston Co Ed Morton Alla Moskova Co 2d half</p> <p>Hector & Walsh Dorothy Brenner Stevens & Lovejoy Ward & Ward "America First" New Orleans PALACE (ubo) (Montgomery split) 1st half</p> <p>Mario & Duffy Harber & Jackson "Somewhere in Fr" Sommer & Sloane 6 American Dancers CRESCENT (low) Bell & Caron Norton & Noble Harmon & O'Connor Fred LeRenne Co Sherman Van & Hy</p>	<p>Jack & Foris Grace De Winters Hooper & Burkhardt Demarest & Doll Chin Sin Lee Co Texas 4 New Rochelle, N. Y. LOEW (low) Swift & Dailey Ryan & Riggs Pernikoff Rose Co 2d half</p> <p>Dudley Douglas Great Howard (One to fill) Norfolk, Va. ACADEMY (ubo) (Richmond split) 1st half</p> <p>The Waltons Ben Smith "Hello Japan" Big City 4 Chinko & Kaufman No. Yakima, Wash. EMPIRE (ah) (28-27)</p> <p>(Same show playing Hipp, Tacoma, 29-1) Kraemer & Cross LeRoy & Mabel Hart Victoria 4 Filipina Sextet Ray Snow Co C & A Glocker Oakland ORPHEUM (Sunday opening) Ruth St Denis Co Llora Hoffman Co Dooley & Nelson Arlene Mitchells Tina Derner Hudler Stein & P Louis Stone PANTAGES (p) (Sunday opening) Gangler's Dogs Belclair Bros Al Noda Mary Norman Elizabeth Cutty Guillana Sextet HIPP (ah) (28-28)</p> <p>Earl Girdeller 3 Tivoli Girls Johnson & Dean Rev Davis & Moore Work & Keet Ruth Howell Trio Okla. City, Okla. LIBERTY (hp) Harry Sterling Homer & Dubard "Wood and Cigar Stand" Canfield & Cobb Roscoe's Minstrels Ogden, Utah PANTAGES (p) (30-1)</p> <p>Yucatan Chung Hwa 4 Mack & Velmair Russell & Byrne Strength Bros Pasadena, N. J. PLAYHOUSE (ubo) 2d half (23-25)</p> <p>Crawfords Mildred Gorver Songsmiths Law & DeVarney Geo. Brown MAJESTIC (ubo) 2d half (23-25)</p> <p>C Grapewin Co Howard K & Her Evelyn & Dolly Vincent & Kelly Gene Houghton Knute Erickson Co Pawtucket, R. I. SCENIC (ubo) Chester Kingston Martin & Courtney Merle McCarthy Fred C Hagen Co 2d half</p> <p>Lyle & Harrison Sammy Duncan Page Hack & Mack (One to fill) Philadelphia KEITH'S (ubo) Evelyn & Dolly Blisset & Bestry Will Ward & Girls Smith & Austin Frank Crumit Ruth Brown Trixie Friganza Mullen & Coogan Casting Lamps WM PENN (ubo) 2d half (23-25)</p> <p>B Johnson 3 H Davers 3 DeLeon & Davies 3 Hickey Bros KEYSTONE (ubo) 2d half (23-25)</p> <p>E Girard Co Carroll Bros B Heath Co GRAND (ubo) Flynn Ardell Co Lydell & Higgins "Going Some" Violet McMillan Frieda & Rose Albert Farland Pittsburgh SHERIDAN SQ (ubo) (Johnstown split) 1st half</p> <p>Louise & Mitchell Ryan & Ryan "Bon Voyage"</p>	<p>Irene Trevette Claude Roodie DAVIS (ubo) Maxines & Bobby Frank Ward Van & Belle Barry Girls Bowers Walters & O B McCoy Davis Co Swor & Avery HARRIS (ubo) Bobby Boyce 3 Norris Sisters Bertram May Co Monella Mabum Manilla & Warden "At Rocky Pass" Frank Sherman Kalma Co Portland, Me. KEITH'S (ubo) Paul LaVar & Bro Hinkle & Mae "Liberty Adame" H Hendler Co Rita Maria Co Kenney & Nobody Portland, Ore. ORPHEUM Sally Fisher Co Julie Ring "No Man's Land" Kathleen Clifford Girl from Milwaukee The Belmonts Taylor Trio PANTAGES (p) "Notorious Delphine" Ogilvy & Fitzgerald "Fratration" Moore & Rose Aerial Patts Ford & Goodrich HIPP (ah) (28-28)</p> <p>Daly & Berlew Miller & Roney Hoosier Trio 7 Kidding Kids Eddie Clayton Fulton Mack & F Providence, R. I. EMERY (low) Velo Cello Chappelle & Stanette Mabel Elaine Eddie Heron Co Friend & Downing Miroslava & Serbians 2d half</p> <p>Bicknell Pecoli Duo Annette Dare Saxton & Farrell "Wood and Cigar Stand" "Miss Up to Date" SKYDOME (wva) Tyler & St Clair Johnson & Johnson Hopkins & Axtelle Jack Dresner Makers of History GRAND (wva) Nadler Sisters Rambler Sisters Bert Draper Paul Kilest Co C & M Dunbar Walker & Texas Marshall & Covert Ray Le Emma Sam "Miss Up to Date" SKYDOME (wva) Tyler & St Clair Neal Abel Buch Bros 2d half</p> <p>3 Kawanas Blake & O'Donnell La Emma St. Paul PALACE (wva) The Fostes Baryard & Inman Musical Conservatory Brady & Mahoney 4 Novelty Ploets 2d half</p> <p>Sigabes's Dogs DeVoy & Dayton "Fountain of Love" Christie & Bennett (One to fill) Salt Lake ORPHEUM Margaret Edwards "Exemption" Tarzan Haruko Onuki Eden Lewis Dingle Ward Jack Clifford Co PANTAGES (p) Mary Dorr Hager & Goodwin "Fall of Reims" Garry Haynes & Mont "Cabaret DeLuxe" Kahler Children San Antonio, Tex. ROYAL (bp) The Kuhens Jarvis & Harrison The Prescotts Wilkins & Wilkins Monnet & Sigall MAJESTIC (inter) Cycling Brunettes Capt Barnett & Son Carlisle & Romer Great Lester Harry Green Co Harcroft & Brooke Reynolds & Degan San Diego PANTAGES (p) Frank Morrell Grew Pates Co Early & Laight Singer's Midgets Le Follett Trio Musical Maids HIPP (aah) The McCarvers Flo Adler Co Delton Marcena & D Variety Trio More & White (One to fill) 2d half</p> <p>Harry Mason Co Wright & Walker Kennedy & Nelson Santry & Norton Gaynell Everett 3 3 Aitkens</p>	<p>CP KEARNY (aah) 2d half Tokio Muralt Ives Farris & Leahy "Sash & Rovers" Doyle & Wright Gellie Troupe Harry Mason Co San Francisco ORPHEUM (Sunday opening) Wilton Lackaye Co Sheehan & Rogers Cole Russell & Davis Toney & Norman Claire Rochester 3 Daring Sisters "Naughty Princess" GRACE DeMar PANTAGES (p) (Sunday opening) Chandler & DeRose Sls "Heir for Night" LaFrance & Kennedy 4 Meyraks O'Brien & Drew Jue Que Tai HIPP (aah) (Sunday opening) Minnie Burke Boys Rinaldo Duo Greene & Platt Earl & Curtis 3 Rivoli Girls Johnson Dean Revue Ruth Howell Trio CASINO (aah) (Sunday opening) Earl Gindella Co Work & Keit "Lincoln of U S A" Davis & Moore Frank Terry Ching Ling Lee Co San Jose, Cal. HIPP (ah) (26-28)</p> <p>(Same show playing Hipp, Oakland, 28-1) Greene & Platt Glenna Earl & Curtis "Lincoln of U S A" Frank Terry Ching Ling Lee Tr Savannah, Ga. BIJOU (ubo) (Jacksonville split) 1st half</p> <p>"Too Many Sweeties" Schenectady, N. Y. PROCTOR'S (ubo) Regay & Lorraine Sls Regan & Renard Ed Lee Wrothe Co Billy McDermott Werner Amoros 3 Shirley Sisters McD Kelly & Lucy "Rubeville" Marie Russell Hippodrome 4 Scranton, Pa. POLI'S (ubo) (Wilkesbarre split) 1st half</p> <p>3 Anderson Sisters Doherty & Scalla Hall & O'Brien Miller & Lyle "Submarine U15" Seattle ORPHEUM DeHaven & Parker Moore & Gerald Ruth Budd Valyda & Braz Nuts "The Honeymoon" Norton & Melnotte Mack & Williams PANTAGES (p) Simpson & Dean Herbert Lloyd Co Sol Derna 3 Gibson Girls Walsh & Bentley "PALACE-HIPP (ab) (28-29) (Same show playing Hipp, Portland, Ore., 30-1) A & D LeRoy Cecil Mack Leon Domque Francis Owen Co Jones & Johnson Pettit Troupe Stoux City, Ia. ORPHEUM (wva) (Sunday opening) Henry & Adelaide Lucille & "Cockle" "Cranberries" Klass Benny Harrison Co "Corner Street" 2d half</p> <p>Aerial Eddys Marker & Schenck "In the Dark" Perrone & Oliver Kluting's Entertain's (One to fill) Stouffville, S. D. ORPHEUM (abc) Ned Decker 3 Falcons "Runaway Girls" Harry Elino Co (One to fill) So. Bend, Ind. ORPHEUM (wva) (Sunday opening) Lohse & Sterling F & G DeMont Ray Conlin Vratt's Lads & Las (One to fill)</p>	<p>Hughes Troupe Jean Barrios "515" Hamton & Blake "5 of Clubs" Spartanburg, S. C. HARRIS (ubo) (Greenville split) 1st half</p> <p>Francis & Nord Edith Clifford Co Sheehan & Rogers Bennett & Richards Flores Duo Spokane AUDITORIUM (orph) (28-28) (Same bill playing Ta- coma, Tacoma, 28-9) Blanche Ring Co Wellington Cross Frances Kennedy Eddie Carr Co Black & White Stewart & Morcer Barton PANTAGES (p) "The Follies" Geo M Rosener Leonard Brown Co Beeman & Anderson Henry & Moore HIPP (ah) (28-28)</p> <p>Bernard & Harris Frontier Trio Moran & Dale 5 Merry Maids Leo Sargent LaFrance Bros Springfield, Ill. MAJESTIC (Sunday opening) 3 Kawanas Roder & Ingraham H & R Conley Mrs A McGuire Towers & Darrell Appdale's Animals 2d half</p> <p>Hughes Musical 3 Eddie Winthrop Co Bruce Duffett Co Donald Dunn Bark & Clifton Springfield, Mass. B'WAY (low) Mack & Faye Dudley Douglas Walter Percival Co Betts & Childlow 2d half</p> <p>Delight-Ethel-Hardy LaPalmaria Partner (Three to fill) Superior, Wis. PALACE (wva) DeVoy & Dayton "Fountain of Love" Christie & Bennett (One to fill) 2d half</p> <p>Bayard & Inman Stein & Snell Musical Conservatory Brady & Mahoney 4 Novelty Ploets Syracuse, N. Y. TEMPLE (ubo) Shirley Sisters McD Kelly & Lucy Bernard & Tarnal "Motor Boating" Marie Russell Boyar Troupe 2d half</p> <p>Roubie Sims Stapole & Spier Regal & Williams Ed Lee Wrothe Co Billy McDermott Mang & Snyder CRESCENT (ubo) Brandon & Taylor Lawton "Stockings" Zelaya Bail Bros Co (One to fill) 2d half</p> <p>Bally Hoo 3 Monarch Comedy 4 (Four to fill) Tacoma PANTAGES (p) Coleman & Ray "Peacock Alley" Diana Bonnar McConnell & Simpson Gaston Palmer Bob Albright HIPP (ah) (28-28)</p> <p>Charles Weber Mack & Dean Herman & Hanley Mattie Choate Co A Nicholson 3 4 Earles Taft, Cal. HIPP (aah) Argo & Virginia Kennedy & Nelson Wright & Walker Santry & Norton 3 Shannons Tina May Circus Toronto SHE'S (ubo) Ben Welch Comfort & King Bradley & Ardine Ethel McDonough Frank Dobson Co Eddy Duo Berk & Broderick (One to fill)</p>
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(Continued on page 19.)

OBITUARY.

Thomas H. Nelson of the 4 Nelson Comiques died May 13 at the home of his brother in New York, after suffering with diabetes for the past year,

In loving, tender memory of my Beloved Wife, Pal and Partner

MARTHA CHAPIN

(LEWIS AND CHAPIN)

Died May 15

You Will Always Be Fresh and Dear in My Memory Until We Meet Again on the Big Time of the Divine Route.

FRED LEWIS

which developed consumption. His weight decreased rapidly, dropping from 210 pounds to 80 pounds at his death. His last engagement was three months ago at the Arcade, New Orleans. The deceased was 47 years of age. A widow survives.

IN MEMORY

of

THOMAS H. NELSON

(4 NELSON COMIQUES)

died May 13, 1918

May his soul rest in peace is the wish of his loving wife,

Mrs. THOMAS H. NELSON

(AGNES BURR)

William L. Abingdon, who committed suicide May 17, was buried in Evergreen Cemetery May 19. Services were held in Campbell's Funeral Church, Broadway and 66th street, New York. The pallbearers were Joseph Grismer, William Courtleigh, Joseph Kilgour, A. O. Brown, John Minturn, Charles Stevenson and Cyril Harcourt.

IN FOND MEMORY

of my beloved

MOTHER

who died Jan. 8, 1918

LEW LEEVER

Arthur Kenck, stock actor, died in Butte (Mont.), May 8, aged 28, of heart trouble. At the time of his death his parents were away from home, bidding good-bye to another son who was leaving for France.

William B. Lawrence, for many years treasurer of the Detroit opera house, died in Winnipeg last week. The body was brought to Detroit for burial. He had been in poor health for the past two years. A widow survives.

IN MEMORY

of

MY MOTHER

Ellen St. Laurence Muller

who passed on

MAY 12th, 1918

MAUD MULLER STANLEY

Alfred F. Donghauser, of Salem, Mass., died in Cincinnati last week following a surgical operation. The deceased was a prominent composer and singer in New England. He was 48 years old.

Mrs. Benjamin F. Roeder (Geraldine Morgan) died May 20 at her home, 124 West 55th street, New York. The deceased was the wife of B. F. Roeder, general manager for David Belasco.

MARY ROCAMORA

MOTHER OF

SUZANNE ROCAMORA

died May 20, 1918, after a lingering illness, at the age of 75.

The mother of Maud Muller (formerly Muller and Stanley) died of pneumonia in New Haven last week at the age of 70.

NOTES.

Bessie McCoy will headline the opening bill at Keith's, Atlantic City, June 24.

Bert Goldberg is now with the Morosco & Hughes agency. He will specialize on cabaret-revue material.

Doc Breed has been appointed a deputy sheriff of Queen county. Doc years the gold badge.

Jack Levy, the agent, has moved to the ninth floor of the Columbia Theatre Building.

Florence Mills is closing in "The Merry Rounders" and going into pictures.

Don Barclay, the comedian, is with "Oh Lady, Lady" at the Princess.

BILLS NEXT WEEK.

(Continued from page 18.)

HIP (ubo) Waco, Tex.

The Shattucks ORPHEUM (hp)

Cook & Sylvia Slinger Dance Dolls

"Ankles" Tai Ling Sing

Steve Green Jack Kennedy Co

6 Va Steppers D Harris & Variety 4

(One to fill) Lottie Mayer Co

YONGE (loew) MAJESTIC (inter)

Smillette Sisters (26-27)

Green & Pugh (Same bill playing

Grindell & Esther Austin 28-29)

Douglas Family Rublo Troupe

Jos K Watson Lambert & Fredricks

Mile Therese Co "Honor Thy Children"

(One to fill) Rae E Ball

Trenton, N. J. Odessa

TAYLOR (ubo) Herbert Clifton

2d half (23-25) The LeGrohs

Juliet Bush WALLA WALLA, WASH.

Greenlee & Williams LIBERTY (ab)

Walter Brower (20-27)

Elliott's Hounds (Same show playing

Troy, N. Y. Empire, No Yakimi,

PROCTOR'S (ubo) 31-1)

Petroff Co Emille Sisters

Stagpole & Spier Baxter & Virginia

Beaumont & Arnold "Miss Thanksgiving"

Howard & Sadler Jack Arnold 3

Rice & Werner Sadie Sherman

Ward & Raymond Great Santell Co

"Rubeville" Washington, D. C.

2d half KEITH'S (ubo)

Regay & Lorraine Sis Fritz Scheff

Holliday & Willette H Timberg Co

Hans Roberts Al Herman

W Western Ida May Chadwick Co

"Motor Boating" H Gleason Co

Courtney Sis Mack & Vincent

Werner Amoros 3 Aus Creightons

Union Hill, N. J. Waterbury, Conn.

LINCOLN (ubo) POLI'S (ubo)

2d half (23-25) Gaffney & Dale

"High Steppers" Alexander & Fields

Liberty & Vic Emma Stephens

Stagpole & Spier J C Lewis Co

A Miller Co Adrian

"Holiday in Dixie" Emerson & Baldwin

2d half Rock & Drew

Utica, N. Y. Van & Carrie Avery

COLONIAL (ubo) Whipple Houston Co

Alex & Dot Lamb Chief L Elk Co

Brennan & Davis Harry Breen

"Tango Shoes" Smith & Troy

Diamond & Brennan Five Holloways

(Two to fill) Wilkesbarre, Pa.

2d half POLI'S (ubo)

Ball Bros Co (Scranton split)

Millard & Marlin 1st half

Rice & Werner Scott & Kane

(Four to fill) 7 Honey Boys

Vancouver, B. C. Klein Bros

L Cavanaugh Co Les Aristocrats

Arnold & Taylor Winnipeg

Rajah Co ORPHEUM

Marie Nordstrom Sarah Bernhardt Co

Markot Francos & P Lew Madden Co

Gordon & Rice Demarest & Collette

Whitfield & Ireland Albert Donnelly

PANTAGES (p) Bright Mias R

Dancing Girl of Delhi Quaker to B'way"

Alex Gayden Co Emily Darrell Co

Pat Barrett Marion Munson Co

Rose & Ellis Coccia Verdi

Zeno & Mandel J Barton

Joe Roberts Al Wholman

Victoria, B. C. STRAND (wva)

PANTAGES (p) Delphine & Rae

"Atlantic Review" Johnson & Arthur

Donovan & Lee Strand Trio

H B Woodward Co Mdm Lotta Co

Alex Bros & Evelyn Woonsocket, R. I.

Alexandria Lyle & Harrison

Sammy Duncan

Page Hack & Mack

2d half

Martin & Courtney

Morley & McCarthy

Fred C Hagen Co

Worcester, Mass.

POLI'S (ubo)

Miller & Merriman Sis

Harrison & Burr

Darris Bros

Smith & Troy

Making Movie Stars

2d half

Texas Cowboys

Stevens & Brunell

Cavana Duo

Adrian

Making Movie Stars

2d half

Drawee Frisco & H

Tojetti & Bennett

Alla & Della

Eight Dominos

(One to fill)

2d half

McCowan & Gordon

"Pink Pajamas"

El Cota

Nine Krazy Kids

(One to fill)

Wrightstown, N. J.

ARMY (ubo)

The Songsmiths

Kirksmith Sisters

(Three to fill)

2d half

8 Musketeers

Harry Hines

"Oh You Devil"

(Two to fill)

Yonkers, N. Y.

PROCTOR'S (ubo)

Juggling Delisle

Felix & Gosman Twins

Warrers & Conley

"America First"

2d half

Henry's Pets

Rucker & Winifred

"Just Girls"

Nell McKinley

Youngstown, O.

KEITH'S (ubo)

Cursion Sisters

Mollie King Co

M Montgomery

Eva Taylor Co

Jordan & Lenore

Robt DeMont Co

(Two to fill)

Paris

ALHAMBRA

3 Merrills

Les Arnalins

Labas Duo

A-Ya-Me

Merrill

Lydia & Francois

Beaucourt

Jaap Van Laren

Jack Brobrey

(Three to fill)

LETTERS

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QUESTIONNAIRES

G

Griffith Jos A

H

Halstenbach Edw A

A

Ackley Florence

Adams Billie R

Adams Rex

Adler Chas J

Adler Emma

Adonis

Albani Louis

Aldine & Wright

Aleva Duo

Alexander Mrs B

Allen Beatrice

Allen Frank J

Amer Melody Girls(C)

Ames Florence

Anderson Step

Andrews Miss M L

Angelus Trio (C)

Clifford Cal B

Clifton Julius

Clive V C

Cochran E F (C)

Cochran Claudia

Collins & Hart

Collins & Wilmot

Conscience C

Cortell A

Cote Adine

Cowles R M

Cullen A H

Curtis Julia

Cuthbert Mrs R

D

Dacre Louise

Dainton Leslie

Dale Billie

Dale Louise

Darcey Joseph

Darling Miss D

Darling Frank N

Darmond Isabelle

Day Marion

Dayton Lewis

Dean Mrs P

DeCoe Harry (C)

DeCoe Harry

Deeley Ben

DeGroff Mrs E

Deleur May

Delrio Mrs M

DeMar Rose

DeMaria Amy

DeVore Violet

DeVoy & Dayton

Dillworth Lillian

Dill Milton

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With Her Novelty Song
and Stage Craft, We Quit.

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Moss A G
Murdock Japio
Murdock Catherine (C)
Murray F
Murray Laura
Murray Paul J
Murphy B J
Myers Maud (C)

N
Nayton Nouth 4
Nelson Ed (SF)
Nelson Wilda
Nifong Frank A
Noble Candy
Noble Hila
Noblette Venza
Nolan Mildred (C)
Nolan Mildred
Nouette
Norman Don (P)

O
Oaks Percy
O'Brien Jimmie
O'Connor Wm
Oldham Cliff L (Reg)
Oldham Daisy W (Reg)
Oida Florence
O'Neill Danny
O'Neill Dennis
O'Neill Paul
O'Neill Mack
O'Rourke Bert
Osaki
Oskomon Charley
Owens Jack

P
Parr Sisters
Perry Reginald (P)
Patterson Mrs I N
Patterson Julia
Pearl Jack
Pendleton & Pendleton
Penn Jack
Pereira Paul
Perry Harry H
Phipps Frank
Picardo Beale (P)
Polok Alexander
Porter Ed
Poshiaw Robert
Potter Wm G
Pullen Chas L
Purcell & Ramsey

Q
Quinlan J B
Quintrell Fred

R
Racey Edw F
Rafael Dave
Raffin Alf
Ralphs Major
Ramsey Marce
Ramsey Murette
Ration E J
Ray Harry
Ray Mm Co
Raynor Elythe
Reavis Miss R
Redding Edwin
Redding Miss G
Reid Miss S
Reidner Zelma
Reynolds Miss P
Reynolds Wilfred

Rhoads Florence
Rice Helen C
Richards J C
Richards Julia
Richardson Martha
Riley J & A
Ring Julia
Ring Julia (C)
Rivers F
Roberts & Fulton
Roberts Richard
Robertson Elsie
Robey Edw
Robinson Lee
Robinson Ethan
Rogers O R
Rogers Marjorey (C)
Roman Hughie
Rose Ethel
Ross Edith
Rottach Ray
Rowland Adele
Royce Villa
Rubell Julian
Rung Isabelle (C)
Ryan Allie C

S
Sadler Wm (Reg)
Salisbury Endora
Samoya Sr
Sampolin John
Sand Pearl
Saxon Chas H
Sawyer Geo (C)
Saxon Tressa
Schaeffer Sylvester
Schring Susie
Settle Wm A (P)
Seymour Harry
Seymour & Williams (C)
Seymour Hilda
Shannon John J
Sheldon Bettina
Shirley Sis (P)
Shone Madelyn
Skelly James (C)
Simpson Nance (P)
Singer & Williams (P)
Small J
Smith Lillian A
Smith Thomas
Soma Leslie
Spelman Jeanette
Stafford Mrs J M
Stanley Aileen
Steele Lillian
Sten Sammy (C)
Stephen Murray
Sterlings
Stevens Clary
Stevens Dorothy
Stewart Florence
Stewart Margaret
Stewart Walter
Stirk Elsie (P)
Stoddard & Hynes
Story Rex (P)
Strong Nellie
Stroud Trio (C)
Sweeney Jack
Swift Fred

T
Takaori B S (SF)
Tasco Fred
Tate Otto
Taylor Frank L
Taylor James

Taylor Marlon
Tempest Miss L
Tenny Bob
Thomas Bert (C)
Three Chums (P)
Towle Joe
Tozart Arthur
Tracy & Carter (SF)
Trendel Al (C)
Trout Arthur
Truar Harry A
Turner Fred B
Turner & Grace

V
Vall & Vall
Van Arthur L
Van Jack
Van Shack Eddie
Vardeman
Vert Hazel (C)
Vert Hazel
Vivian Anna
Vogt Eddie (C)

W
Wagner Wm
Walker Herbert (C)
Wallace Harry A
Walsh Loretta
Walshac Harry
Walton Lottie
Walton Beulah
Walton Evelyn
Walton Hamilton
Ward Mrs (Reg)
Ward Dore Devil
Ward Madge
Wardell Harry
Ware Jane
Warren & Conley
Warren Ruth
Watson Anna

Watson G & S (C)
Watson & Little
Webber Betty
Wells Max
Weir Jack
Welch Emmett J
Welford Darry (SF)
West Marlon
Weston Florence
Weston Pauline
Westone Willie (C)
White Mable
Wilbur Geo L
Wilbur & Lyke
Wilke Mr & Mrs G
Wilkes Ruth
Wilkins Marie
Willard Janet
Williams Dot (C)
Williams Grace
Williams Hattie
Williams Jack
Williams Lew
Williams Marlon
Williams Peggy
Willing Bunny
Wilson Doris
Wilson Maud
Wilson Peggy
Winchester Ed
Wood Miss D
Wood Nell
Woods Bertha
Worden Mrs H
Worth E

Y
York Chick
Young Elsie
Young Mr & Mrs O
Young R

BURLESQUE ROUTES

(May 27 and June 3.)

Behman Show 27 Gayety Detroit 3 Gayety Buffalo.
"Best Show in Town" 27 Star & Garter Chicago.
"Bon Tons" 27 Casino Brooklyn 3 Empire Newark.
"Bowery" 27 Empire Brooklyn 3 Palace Baltimore Md.

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

"Friendly Enemies" reached its 100th performances at the Woods' theatre Sunday night.

"Getting Together," scheduled to open on Sunday night at the Garrick, was redated for Monday night.

"Leave It to Jane" may be taken to New York at the close of its Chicago run for a summer run at some Broadway playhouse, it is said.

Isabel Randolph has returned to Chicago from Des Moines, where she was leading lady with the Princess Players. She will take up a summer engagement with the Shubert stock company in Milwaukee.

Edward F. Meyer, manager of the Stratford Hotel, has issued an invitation to the members of the all-star company which will

"Burlesque Review" 27 Hurtig & Seamon's New York.
"Hello America" 27 Columbia New York 3 Columbia New York.
"Hip Hip Hurray" 27 Casino Philadelphia.
Irwin's "Big Show" 27 Majestic Jersey City 3 Casino Philadelphia.
"Maid of America" 27 Gayety Washington D C.
"Mischief Makers" 27 Star Brooklyn.
"Social Maids" 27 Palace Baltimore Md 3 Gayety Washington D C.
"Some Show" 27 Gayety Buffalo.
"Sporting Widows" 27 Empire Newark 3 Hurtig & Seamon's New York.
"Step Lively Girls" 27 Columbia Chicago 3 Gayety Detroit.
Williams Mollie 27 Gayety Boston 3 Casino Brooklyn.

Tinney, Jack Norworth, Sam Bernard and Louis Mann.

All theatres which have accommodated the Four Minute men are to be presented with a certificate testifying to their patriotism in permitting the speakers to orate during intermissions. Theatre owners already presented with the certificate have framed and placed it in their lobbies.

Impressed by their youth and charm, Stuart Walker has engaged Thelma White and Donald Foster, of the Wilson Avenue Players, to play the leading roles in "Seventeen," which Mr. Walker will produce again this fall. Miss White and Mr. Foster will remain at the Wilson avenue theatre until the season is ended.

Charles Hammerslough, former manager of the Chicago Orpheum office, is back as

CORRESPONDENCE

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

appear at the Blackstone in the Red Cross benefit play, "Out There," to be his guests during his stay in Chicago.

Of the 27 night-stand companies that went out of Chicago, only one remains on the road, the rest having come back to Chicago. The sole survivor of the season is "A Daughter of the Gods," the Ralph Kettering Hawaiian play. It is touring in Canada.

A. L. Rhinstrom passed through Chicago last week on his way to Oakland, Cal. Mr. Rhinstrom has succeeded Carl Hunt as manager of the "Oh, Boy," company playing the coast cities. He joined the troupe at Oakland.

Monday afternoon there was an auction sale of tickets for the "Out There" show at the Blackstone May 24-25. The auctioneers were De Wolf Hopper, Willie Collier, Frank

manager of "Sick Abed," which has registered a hit at Powers'. It is reported Hammerslough will be manager of the Colonial there when over as a legitimate house by Klaw & Erlanger next season.

"Lombardi, Ltd.," will open the 1918-19 season at the Cort Aug. 9. William Collier will continue indefinitely his performances of "Nothing But the Truth" at the Cort, but the theatre will be dark for a short time prior to the opening of Lombardi, in order to permit the removal of the mechanical orchestra from under the stage to a new location over the stage boxes.

AUDITORIUM (H. M. Johnson, mgr.).—"Restitution," biblical war film; slow (2d week).

BLACKSTONE (Harry J. Powers, mgr.).—"Out There," special Red Cross benefit play with all star cast, two-day run (May 24 and 25), with prices \$10 down.

COHAN'S GRAND (Harry J. Riddings, mgr.).—Leo Dittichstein ended run in "The King." George M. Cohan Revue opened May 20, tremendous (1st week).

COLONIAL (Norman Field, mgr.).—"Tarzan of the Apes," (film) (2d week).

COLUMBIA (Frank G. Parry, mgr.).—"Best Show in Town."

CORT (U. J. Hermann, mgr.).—William Collier in "Nothing But the Truth"; getting speed (3d week).

ENGLEWOOD (J. D. Whitehead, mgr.).—Dark.

EMPIRE (Art Moeller, mgr.).—Harry Steppe burlesque stock.

GARRICK (William Currie, mgr.).—Blanche Bates and Holbrook Blinn in "Getting Together"; big (1st week).

GAITYTY (Al G. Kells, mgr.).—Dark.

LEINOS (Rollo Timponi, mgr.).—Dark.

"Rainbow Girl" coming.

LA SALLE (Nat Royster, mgr.).—"Leave It to Jane," setting up a mark (17th week).

NATIONAL (John Barrett, mgr.).—"Unmarried Mother."

OLYMPIC (Abe Jacobs, mgr.).—"Hearts of the World" (film). Capacity (5th week).

PALACE (Earl Steward, mgr.).—"Doing Our Bit," going great (2d week).

PLAYHOUSE (Guy Hardy, mgr.).—Nazimova in "Revelation" (film) (2d week).

PRINCESSES (Will Singer, mgr.).—Gazzolo, Rowland-Clifford new show by Howard McKent Barnes (2d week).

POWERS (Harry J. Powers, mgr.).—"Sick Abed," hit (2d week).

STAR & GARTER (Wm. Roche, mgr.).—"The Helman Show."

STUDEBAKER (Louis Judah, mgr.).—Jack Norworth's "Odds and Ends of 1917," with Harry Watson, Jr., excellent business (2d week).

WILSON AVENUE (Mitchell Licalzi, mgr.).—Wilson Avenue Players in "A Pair of Queens."

WOODS (Joseph Snyderacker, mgr.).—Homer Buford, bus. mgr.).—Louis Mann and Sam Bernard in the hit of the season, "Friendly Enemies" (12th week).

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1556 BROADWAY, N. Y. C.

MAJESTIC (William G. Tisdale, mgr.; Orpheum; rehearsals, 9.30).—Business was as bad Monday afternoon as might be expected with a headliner that had already played Chicago within the fortnight and failed to either draw or please. The bill generally has merit. Frank McIntyre, one of the able comedians of his type, identified with many successes, makes a fool of high-class vaudeville with a puerile farce named "The Make-Believe Marriage," which caused yawns and overcrowded the smoking room with male patrons. It is a pity if of all the combined authors in America one cannot be bought to turn out for a man of McIntyre's potential ability a more consequential vehicle than the primer drive of "The Make-Believe Marriage," which reaches into the deceased past for its repartee and gets nowhere with its plot. McIntyre, himself, is not strong enough to wrestle with such lines and twists to make himself entertaining. The act is not good enough to open a show in a Pantages theatre.

The bits of the bill were divided between Al Shayne and Nellie Nichols. Shayne, the deep-reaching Hebrew comic with the two heart-reaching voices, stopped the performance next to closing when, after much fumbling and snatches of song fattened by dragging an assistant out of the orchestra pit, he did "Three Letters from Home," a new old-fashioned ballad that took the house in its arms and hugged the audience to tears. Shayne had to return for a repeat chorus, throwing in an extra tremolo and a falsetto finale for lagniappe. Miss Nichols, also, sprung a "conquany," also unprogrammed, in a male actor who worked as a millionaire traction boss in a scene interpolated, cut-back fashion, into her Wop song. Nellie has poor material after her first two songs, the Italian one being strong in idea but feeble in lyrics and melody, and "Cleopatra" being frayed around the edges from vaudeville wear. But her first two numbers, especially "If You're Crazy About the Girls," are snappy. Her voice, so weirdly resembling Nora Bayes' as to be worthy of record as a remarkable parallel, was as sweet as in Nellie's best seasons, when she was a more frequent visitor to Chicago. She was received and au-reveiled with hearty enthusiasm.

Mornin' and Mack made good. Whoever compiles their material ought to have a life job from Bert Williams. Athos and Red, roller skaters who sing and dance on their wheels, and who carry a production, closed the show, drawing some attention through neat dress and showmanly staging, breezy technique for that style of effort and a whirlwind windup.

Mabel and Dora Ford, as standard and as popular as any other Ford, male female or four-cylinder, did their varied dances with patriotic augmentation for the eye and via orchestra, and got applause wherever they stopped for breath. Their spilt-souls finish was fast and stirring. Their costumes are a compliment to their sincerity toward the art that gives them sustenance and fame. Marguerite Farrar, a sweetly and comely lass with a voice of ringing clarity and sympathy, came on in third position and made that spot important. She has few affectations and much talent and straightforward appeal. Her enunciation is clear and beautiful. She is a splendid type of the single feminine "entertainer," with no frills or bull,

a varied complement of delivery and unwavering glow of pleasant and womanly personality, highlighted with the graces of youth and the artistry of good taste.

Vai and Ernie Stanton, a couple of clowning nuts, held No. 2 painlessly. They went to work in spite of the incoming people and got away with talk, very difficult in the circumstances, and by the time they got to their instrumental stuff, which is as fooling as their conversation, they were established and had them whooping. Alf Latell, the funny dog-actor, with Elsie Vokes, a cute little soubrette, opened gamely and got a hand.

Latell.

RIALTO (Harry Earl, mgr.; agents, Loew-Matthews).—For those who are fond of the boofing branch of the varieties, it was an excellent bill, containing steppers who executed every dance known to mankind. In the midst of all this footwork a sketch was gratefully received. This sketch, entitled "Two Weeks' Notice," is of the wise-cracking type. The two girls who play it infuse red blood into the vehicle. They are Maxime Alton and Beulah Burke. She has taken the place in the sketch formerly played by Dorothy Hays. Miss Burke is a fetching little brunette who knows how to act, and she plays effectively opposite Maxime, who has toned down since her last appearance here, with a consequent noticeable improvement. Alton and Burke team up very well, and given a better sketch, would get along beautifully. Geister and Lee are a man team, piano and voice. The singing member of the team has a voice like Eddie Foy, and the piano-man has a physique like Bert Williams. Hayatakes Japs, with big time class and pep, follow with a splendid routine of ladder and balancing stunts. Senator Francis Murphy has the same monolog, but it keeps the house roaring from the time he comes on until he bows himself off, so it is perhaps wisdom on his part to hold onto it. The Senator was followed by Ruby Dean, a singer. George Primrose and his minstrels are becoming more minstrels and less Primrose as the months go by. But the audience applauded the veteran for the things he has used to do. The Bertrinos have a live wire act. Davy Jamieson, an engaging rogue, introduces a novelty by offering to dance anything the audience calls for. The plants boiler for every kind of a dance there is, and Davy does 'em, and does 'em well. He's the only performer in vaudeville who does a soft-shoe dance with wooden bottoms. He takes all his time and gets a good laugh out of it. The La Ferra Girls (four) followed, doing in succession Chinese, Russian, Woodland, Spanish, Toe, Hula, Oriental and patriotic dances.

Swing.

LOS ANGELES

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ORPHEUM (Clarence Brown, mgr.; agent, direct).—20, Moran Brothers, very good. "Exemption" scored. Francis Yates and Co. Read, pleasing. Tarzan, unique. Tom Dingle and Sam Ward, entertaining. Gwen Lewis, well received. Bronson and Baldwin, favorites. Leona Le Mar, repeated hit of the previous week.

PANTAGES (Carl J. Walker, mgr.; agent, direct).—20, Degnon and Clifton in sketch, held audience. Three Musical Maids, satisfactory. Early and Laitch, worked hard to please. Grew Pates and Co., clever. Frank Morrell, musical table, fast and fascinating. Picture was used as a filler.

HIPPODROME (A. L. Bernstein, mgr.; agent, Ackerman-Harris).—20, Toki Murata, went big. Gypsy Dancing Trio, fine. Berry and Nickerson, pleased. The McCarvers, clever. Scant and Scant, got away well.

BURBANK (A. R. Anken, mgr.; agent, Bert Levey).—20, Gay and Gilrose, full of pep. Bob and Peggy Valentine, good. Billy Murray, scored. Waldo and Belroy, satisfactory. Borzaga Trio, entertaining.

MASON (W. F. Watt, mgr.).—"The Wanderer" (second week).

MOROSCO (Donald Bowles, mgr.).—"How About Your Husband?" first stock presentation in the west.

MAJESTIC (Donald Bowles, mgr.).—Dark.

Howard Martelle, America's premier ventriloquist, and Pearl Fowler, has one of the cleverest acts ever staged at the Hippodrome. Martelle has discovered a new method of setting his dummy aside in any part of the stage and making him talk in a natural voice. The dummy can be made to talk thus in the aisles or in any part of the

house. The effect upon the audience is mystifying. The invention is a novelty to vaudeville audiences. There are no wires whatever connected with the dummy.

Martha Russell, a Los Angeles girl, at one time with Essanay, is touring with Pantages circuit.

Sinclair and Willie Tyler, Spanish violinists with the real jazz, will enter the second season with Pantages next fall in a new act, with new costumes and new music.

Four clubs at Watts were closed by the police, leaving Baron Long's tavern alone remaining open. This closes July 8, in accord with a recent election.

Dorothy Dale, nee Sara Sedalla of Chicago, who is playing at the Hippodrome, has informed her friends here that she will remain in California for an extended vacation.

Geo. K. Davis, who organized the Kinkaid Killies six years ago, "the first Scotch revue in vaudeville," announces that his company will enter next fall its third season on Pantages' circuit, and that the act will be reorganized during the summer with additional players, new costumes, new scenery and new music.

George Damerel visited his orange ranch near Covina while here. A few years ago Damerel paid \$10 an acre for the property; now he refuses several hundred an acre.

Thurston Hall, late with Thos. H. Ince, has been engaged by the Morosco Stock company.

SAN FRANCISCO

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ORPHEUM (Fred Henderson, gen. mgr.; agent, direct).—"The Naughty Princess," entertaining throughout. Grace De Mar, scored, offering good routine of descriptive dialogue material effectively. Harry Van Fossen, next to closing, had practically no opposition and the comedian rescued the bill, which lacked comedy. His bit was unquestioned. Tina Lerner, artistic. Hudler, Stein and Phillips opened the show, with their appearance, style and harmony good. The Aerial Mitchell, good in closing spot. Ruth St. Denis (holdover) repeated success of preceding week, while Flora Hoffman, also retained from last week, proved most welcome.

PANTAGES (Burton Myer, mgr.; agent, direct).—Quality show lacking comedy. Mary Norman, hit. Joseph Byron Totten and Co., well liked. Gulland, Sertre, pleased, usual routine. Elizabeth Cutty, very good. Helclair Brothers, surpassing many similar acts. Al Noda, could rearrange routine to advantage. Gangler's Canines, opened well.

HIPPODROME (Edward Morris, mgr.; agent, Ackerman-Harris).—Good bill. Weir, Temple and Dacey, scored. Steve Stevens Trio, closed successfully. The Larneds were billed, but only the man appeared, doing a "single," his work being good in the opening position. The Four Seasons and Craig and Meeker were out of the bill, with the Johnson Dean Revue (colored) booked as substitute, the act scoring a substantial hit. Daisy Harcourt, hit. Lewis and Raymond, were off on their singing, but proved good instrumentalists.

ALCAZAR (George Davis, mgr.).—Crane Wilbur in "Broken Threads" (Stock).

CORT (Homer F. Curran, mgr.).—Maude Fulton in "The Brat" (2nd week).

COLUMBIA (Gottlob & Marx, mgrs.).—Maude Adams in "A Kiss For Cinderella" (1st week).

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

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

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

PRINCESS (Bert Levey, mgr.).—15, Regardless of the opposition encountered by the opening of the Garrick, business continues unabated. Buster LaMar, connected with the Shapira-Bernstein office here, was the added attraction on the last-half bill. Miss LaMar possesses charm and a distinct style of putting over her songs; closing with "Paul Revere" she gets away to a nice finish. Grotti opened the show in an accordion turn and did fairly well. Herbert and Fayette follow with

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1556 BROADWAY, N. Y. C.

a routine of "hokum" which caused only a ripple, but got all it deserved. The turn could be improved noticeably in many directions. Harry B. Mason, who recently appeared at the Casino with his sketch, "Getting the Money," closed the show to appreciation. "Tarzan of the Apes" proved a very successful picture attraction.

GARRICK (M. Lebo, mgr.).—15, The Garrick, the newest of San Francisco's neighborhood theatres, is receiving a very fair share of the Fillmore district business with three acts of vaudeville and a feature picture. The show the last half opened with Carrie Ellisworth, child singer and dancer, who made a very agreeable showing. The Variety Trio, two men and a girl, followed with songs, talk and "nut" comedy by one of the men. The girl is by far the cleverest in singing and dancing and possesses a very attractive personality. Charles King and Virginia Thornton present "The Boob," a fair dramatic sketch, well played, closing the vaudeville to good applause. "The Kaiser" was the picture attraction.

WOOLFOK'S (Lester Fountain, mgr.).—Boyle Casin's musical comedy, "Goodbye Broadway," was the attraction here last week instead of the usual vaudeville bill. The regulars who attend the Casino chiefly for the vaudeville were not disappointed, as the many specialties offered by the various members of the song and dance revue compare favorably with the usual turns presented here. Joe Roberts is the principal comedian. The company has six principals and a chorus of eight. The revue is presented in seven scenes and sets, ranging from the tropics to the North. Roberts and Guy Rarick are the chief fun-makers and succeed in getting many laughs. Rarick's intimacy with the audience when revealing back stage secrets is somewhat overworked, and is old. Mabel Le Couver and Lillian Stewart handle the leading feminine roles capably. George Perkins fits in nicely. An outstanding feature of the show is "The Evolution Dance," in which Bobby Roberts demonstrates the dances of various periods, using a different girl for each dance. If "Goodbye Broadway" is to be regarded as a fair sample of this form of entertainment, other "tabs" will, no doubt, be forthcoming.

In a divorce suit filed by his wife, Mrs. Josephine E. Humphrey, Thomas Orral Humphrey is charged with having stamped on her face and spoiled her clothing with acid. Mrs. Humphrey is asking \$100 a month alimony.

In view of the Galli-Curci concert repeat, the musicale planned by Madame Tojetti for last Sunday at the Palace of Fine Arts was deferred until next Sunday.

The Players' Club presented "Patience" at their Little theatre one evening last week.

The San Francisco chapter of the Stage Women's War Relief held an open meeting in their new quarters in the Alcazar theatre building Tuesday morning. Plans for the expansion of the society were discussed. Mrs. E. W. Crellin (Camille d'Arville) presided.

As a curtain raiser the Alcazar Players are this week presenting "No Man's Land," a one-act drama by Crane Wilbur, star of the organization.

FOR SALE—SUMMER HOME BUNGALOW AT LAKE HOPATCONG, N. J.

Hour and a half from New York on Lackawanna. Four rooms and large screened-in porch. Beaver boarded, double-floored, mission furniture. On lot 50x100, five hundred feet from water. Including mahogany trimmed motorboat, electric lights, automobile control, 25 H. P. engine. In perfect condition; everything like new. Price \$2,000.00—\$800.00 down, balance terms.

ADDRESS

JOE COOK, care Harry Weber, Palace Theatre Bldg., New York

Matt Keefe, who recently returned from the east, left here last week for Los Angeles to again open at Clune's Auditorium.

Turner and Dahnken's new theatre at Berkeley opened last week. It will play three acts of vaudeville Saturday, booked by Bill Daley of the A. & H. office. Pictures will be shown on the other days.

Muriel Valli (Muriel and Arthur Valli) will sail for Australia next month.

Jane O'Rourke will spend a vacation at Honolulu after completing her present engagement with the Crane Wilbur Players at the Alcazar.

The Casino went over the top the week of May 5, having its first winning week, according to reports, in six months.

Owing to conditions in Montana and on account of the hot summers there the Kellie-Burns Agency of Seattle, who have been playing acts from the W. V. M. A. Chicago offices in the smaller towns of the northwest, will, during the hot spell, get their supply from Bill Daley, of the A. & H. offices here. Four acts weekly will leave San Francisco to play the K. and B. time.

Martha Morton, of the Four Mortons, celebrated her 15th birthday here last week. A party was given for the occasion by Yates and Reed, Jimmy Hanlon and Mort Harris.

Larry Yuell has been added to the staff of the Waterson, Berlin & Snyder local offices.

Ted Shawn, now a private at Camp Kearney, San Diego, was visiting here for a couple of days last week with R. H. St. Denis (Mrs. Shawn), who is at the Orpheum.

Jack La Follette, of the Forster Music Co., and Mort Harris, of Waterson, Berlin & Snyder, and their assistants, singing their firm's songs at the recent fight benefit held at the Civic Auditorium, which was attended by 12,000 people, and in which Benny Leonard was the chief attraction, received more applause than was ever accorded "song pluggers" in this city.

M. R. Parra and Hugh Sparkman, who control the Plaza-Aldrome at Fresno, were here last week completing arrangements for the musical comedy show that opens there May 28.

"Hearts of the World" (film) is scheduled to open at the Alcazar here, following Kolb and Dill's engagement.

Commencing May 26, the Bishop, Oakland, will try musical comedy instead of the usual stock productions.

Ferris Hartman and Roydon Keith have been placed by Blake & Amber with the Liberty Musical Comedy company that opens at the Burbank theatre, Los Angeles, June 2.

Ethel Davis, who has been appearing with her own revue at Solari's, will open with Will King company at the Savoy, May 27.

Jimmy Rohan, manager of the Columbia, Oakland, has, according to a story, made an offer for the bid signs of the Hippodrome, Oakland, which will be known as the Ye Liberty in the future. Mr. Rohan's object, it is said, is to adorn the Columbia with the Hippodrome signs and rename the Columbia the Hippodrome before the A. & H. Hippodrome is completed.

F. C. Casey, stage manager at the Orpheum, Oakland, has recently been initiated in the Oakland Lodge of Elks.

The split week on the Orpheum circuit, Stockton, Sacramento and Fresno, closes the season June 1.

Harris & Ackerman have, according to rumor, bought an interest in the Casino. This perhaps accounts for the reason that Lester Fountain, who was general superintendent of the Hipp circuit, being recently installed as manager of the Casino, and under whose management the Casino has steadily shown an increase in business.

All representatives for the various music publishing concerns, except Leo Feist, are taking part in the song contest at the Casino this week.

ATLANTIC CITY.

BY CHARLES SCHEUER.

"How the character of Penrod can be dramatized is something that I failed to grasp until I saw the dress rehearsal of it," declared Booth Tarkington; but subsequent to the first performance the noted author whose virile pen has frequently contributed to the furtherance of the histrionic art was most enthusiastic and stated that it was his positive belief that the play would "go over."

Two sure signs of spring arrived in town between darkness Sunday night and daylight Monday morning. The circus, of course, was one. The other was the appearance of the first fortune teller. As this happens to be another closed season for the delvers into the future, the seances are now being held in jail.

That the war has made the poster business a big national industry because of the prominent part it has played in every drive for recruits, funds or propaganda of patriotism, is the declaration of delegates to the annual convention of the New Jersey Poster Advertisers' Association which opened here today.

CENTURY SERENADERS

THOSE FIVE MUSICAL MANIACS



Roy Mack Al F. Fox Jack Balfo Rob Roy Ray F. Edwards

Now At
WOODLAWN CAFE, CHICAGO
Announce Their First Anniversary
Best Luck To Our Service Star

WARNING TO MAGICIANS AND THEATRE MANAGERS

To the several Magicians who have indicated their intentions of stealing my GHOST ILLUSION wherein I produce the forms of Ghosts, I hereby warn you that I applied for patents for same several months ago and anybody who attempts to present any Ghost Illusion or any manager of a theatre allowing same to be presented will be dealt with by my attorneys.

At least twenty of my illusions have been stolen by magicians, many times, patter and all.

Hereafter all that money, energy and law can do will be employed to protect my legal rights and punish the thieves.

HOWARD THURSTON

The Shubert's musical comedy hit, "Love o' Mike," made its bow for the second time in Atlantic City at Keith's Monday night and kept a comfortably filled house in good humor and a merry mood throughout the entire performance.

Jules E. Aronson, the manager of Keith's, has been suffering for two weeks with a severe attack of rheumatism, which, while acute and painful, is not necessarily dangerous. The manager has faithfully remained at his post and turned a deaf ear to Mt. Clemens suggestions, stating that he will stay at the wheel irrespective of his physical condition.

John P. Sullivan, the newly-elected Grand Esquire of the B. P. O. E., has written to Mayor Harry Bacharach, chairman of the executive committee of the Elks' National Reunion which is to take place here in July, that fifty thousand Elks participated in the parade in Boston last year and that he confidently expects to assemble more than that number in Atlantic City. Most elaborate preparations are being made for this parade, which is to be strictly and entirely of a patriotic nature this year.

Last Friday the Atlantic City Amusement Association, comprised of the managers of all the theatres and all the piers in this resort,

had an elaborate banquet at the Hotel Bothwell, at which 26 members were present. The managers placed their theatres at the disposal of the committee that has the Red Cross drive in charge, and patriotic speeches were delivered by W. E. Shackelford, manager of the Million-Dollar Pier; S. W. McGill, manager of the Garden Pier; E. J. O'Keefe, manager of the City Square and Court theatres; Jacob Bothwell, manager of the Steel Pier; Wm. H. Fennan, manager of the Steeplechase Pier; Win. R. Brice, of Longport; Millard Cuskaden; Jos. H. Snellenburg, manager of the Virginia theatre, and others. Jules E. Aronson, manager of Keith's theatre, was elected to membership.

Three thousand Baptists assembled in convention here this week and, for a wonder, nothing detrimental to the show business was brought forth outside of the fact that the theatrical antics of Billy Sunday were deplored.

The third reel in the lively serial being produced before Magistrate Waldmayer every time one or the other of the principals and a new witness was staged Thursday night with a capacity house in attendance. The leading characters are Mrs. Frank Conover, an alleged actress, of Pitney avenue, who is

supposed to be the "villainess," and Charles McCormick, a neighbor, who charges that Mrs. Conover, while somewhat under the influence of intoxicating liquor, emphasized a verbal attack on him with a broom, with more or less painful results to both his feelings and head. He seeks satisfaction in court, alleging that she committed assault and battery.

A number of neighbors were added to the cast, and, in their recitals to the court, declared that Mrs. Conover had a frequent desire for highballs and other high-priced refreshments which made her move with uncertain steps along the public highways. None would substantiate the charge of Lawyer Schwinghammer, appearing for the complainant, that she "wobbled from side to side"; witnesses stating that she "just staggered."

The third reel came to an unexpected climax Thursday when Schwinghammer, in questioning a witness, asked him if he had ever been out with Mrs. Conover's white dog. The witness demanded what "right has this guy to tangle me up with a bulldog?" and when the court ruled that the attorney was exceeding his rights, counsel arose in high rage and stormed out of the courtroom with the declaration, "I'm through; nobody can make a monkey out of me," adding to the theatrical atmosphere by swirling his coat-tails and throwing his arms in the air. Prior to the entrance of the canine in the case, Edward Scull, a former motorman on the Atlantic avenue trolley line, during his cross examination, after he had testified that he had seen the defendant board his car in such an intoxicated condition that he had to wait until she flopped down in the seat alongside the conductor's box for fear of upsetting her in the aisle.

"How do you know she had been drinking?" asked Attorney Robertson, counsel for the defense.

"They haven't equipped us with gas masks yet," replied the jolly chauffeur. "She had to pass me on the way in. Draw your own conclusions."

AUSTRALIA.

Sydney, April 22. Guy Bates Post, a noted American actor, has arrived in Australia to star in "The Masquerader," under the management of J. & N. Tait.

"The Bird of Paradise" is a big hit here. Muriel Starr is leading lady in association with Frank Harvey and Louis Kimball.

Neiman and Kennedy are in blackface in the revue "Sampos" at the Melbourne Tivoli.

"De Luxe Annie" opens at the Palace April 27. Emelie Polini is to star.

Barry Lupino has charge of the pantomime "Atlantis" at the Sydney Theatre. The little lady, late of "Very Good Eddie," is playing principal girl, with Winifred La France as principal boy.

"The Bing Boys Are Here" is scoring in Melbourne after its Sydney run.

Hugh J. Ward was welcomed home after his trip abroad.

A company, comprised of six soldiers, who have seen active service, are planning to capacity houses here under the title of "The Black Diamonds." Most of the proceeds go to the Red Cross.

The best picture here during the month was Mary Pickford in "The Little American." Big business was done everywhere.

Wirth's Circus is doing great at the Hippodrome. Acts with the show this season include Les Monforts, Winskillis, Belle Onra, Covine Troupe, Zandil Sisters and the Garcias.

Hamlin and Mack are on the Fuller Circuit.

"Business Before Pleasure" is to be put on here very soon.

A big Red Cross matinee, arranged by Hugh J. Ward, will take place April 20 at Her Majesty's. Over 500 artists are assisting.

Truly Shattuck and Emma O'Neill are headlining at the Tivoli this week. On the same bill are Mason and Gwynne.

The Magleys are creating quite a stir with their classy dancing in "Sampos" at the Melbourne Tivoli.

William S. Hart in "The Narrow Trail" is pulling good business at the various picture houses.

Heard outside the National: "How can you expect the act to go when me partner is on the booze?"

BOSTON

BY LEN LIBBEY.

KEITH'S (Robert G. Larson, mgr.; agent, U. B. O.).—One of the best shows of the season, the bill being started by an exceptionally good act. The performance was about an hour late, closing Monday evening show, because of the Red Cross campaign. "Trixie's Friend" and George Webb (at the Boston) directed this drive and a large sum was accumulated. Show is opened by Hurt and Dymond, dancing, one of the best acts for a starter this season. Michel and Kink, "imitators unpare," as the bill has them, took like a set up for Lillian Fitz Gerald, who appears later in the bill. They have a number of interesting acts used by her. Rita Marlow and her partner, a very fine act. It was a blue, blue hit. Kennedy and Nobody didn't get over as well as usual, although the act has merit. Lillian Fitz Gerald was in fine form. Hugh H. Robert, a soloist

The Foremost Exponent of Russian Dancing

CHARLES J. ADLER

La Belle Titcomb Review Colonial, New York, this week (May 20)

YOUR OPPORTUNITY

PROPERTY AT EAST WILLISTON, L. I.

In the Wheatley Hills section, surrounded by aristocrats. Seventy-five lots are to be offered at only \$200.00 per lot on easy terms. Close to depot. Sidewalks, etc. You have never had such an opportunity before. Only seventy-five for sale; first come, first served. Come in and hear the story. It will surely pay you. Every lot is cheap at \$500.

A. E. THOMSON, 145 West 45th St., New York

by Sam Fries and company in "The Lemon," didn't appeal. The sketch dragged in places, badly at times. Trixie Friganzi, assisted by Ten Eyck and Welby, went over better than ever. Joe Towle played to a big walkout, as the show was late and only about 25 per cent of the original house was left. Page, Hack and Mack closed the show to a handful.

HOSTON (Charles Harris, mgr.; agent, U. B. O.).—Using "The Boutries of Old Empires" for a headliner, with George Webb as the star. He is back here to aid in the Red Cross campaign, because of his success in the Liberty Loan work. Balance of vaudeville includes M. Webb, Hafford and Chain, Kitner, Hawksley and McClay, Hilton and Roger and Asaki and Girile. House is using "Heart of the Sunset" as a feature film.

BLOC (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures to fine business.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—Using "The Freedom of the World" as feature film. Several vaudeville acts complete the bill, which is a strong one.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Charles Ahern and Co. top the vaudeville bill, with the rest of the acts including Walter Percival and Co., Dudley Douglas, Cunningham and Bennett and Mack and Faye. Feature film.

GLOBE (Frank Meagher, mgr.; agent, Loew).—Still using Empey's film, "Over the Top," which is doing a big business.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—Miroslava and a company of Serbians are heading the vaudeville with a vocal and instrumental act. Friend and Downing, Eddie Herron and company, Jess and Milt Feiber, Chappelle and Stenette and Van Cello and company complete the vaudeville programme. "Battle Royal" and "The Mating of Marcella" the feature films.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—"The Blindness of Divorce" feature film. For vaudeville the house has Ruth Peckan, William Lytell and company, the London Trio, Faber and Taylor and the Four Lukens.

GORDON'S OLYMPIA (Frank Hookano, mgr.).—Using "Erave and Bold" for a feature film. Vaudeville consists of Blanche Sloane, "The Girl of the Air," Delmore and Lowry, Charles Mack and company, and the New York Four.

PARK (Thomas D. Soriero, mgr.).—"Winning of Beatrice" and "The Sea of Silence" being used as top line films, with big business.

SHUBERT (E. D. Smith, mgr.).—"So Long Letty" still staying on to good business. Only musical show in town at this time. Will probably close this week or next.

COLONIAL (Charles J. Rich, mgr.).—House closed for season. Finished with "Toot-Toot," the new Savage musical show.

PLYMOUTH (E. D. Smith, mgr.).—"The Man Who Came Back" now on the last weeks. Has come close to hanging up a record for shows staying on in this city and has established the record for the current season.

WILLIAMS (E. D. Smith, mgr.).—Last week of Mr. and Mrs. Sidney in "Keep Her Smiling." When this engagement finishes the house will have a new show, a comedy, "High and Dry."

PARK SQUARE (Fred E. Wright, mgr.).—House closed Saturday after two weeks of "Her Country."

MAJESTIC (E. D. Smith, mgr.).—"Hearts of the World" doing big business and promises to keep up this patronage until it closes. It will probably run for several weeks, and possibly months.

TREMONT (John B. Schoeffel, mgr.).—Dark this week. Miltz Hajos opens Saturday in "Head Over Heels." This show is expected to stay at the house for the summer months. It gets over it will be the first successful summer show for several seasons here.

HOLLIS (Charles J. Rich, mgr.).—House closed for season. Alexandra Carlisle in "The Country Cousin" closed house after an engagement of seven weeks.

OPERA HOUSE (E. D. Smith, mgr.).—The special performance for the benefit of the Red Cross of the company of stars in "Out There" Tuesday evening. Playing to capacity, the seats having been auctioned off at a big premium.

COFLEY (H. W. Pattee, mgr.).—Using "Charley's Aunt" for the fourth week. The attraction for the coming week is "Arms and the Girl," which has been in rehearsal by the company for several weeks and which is expected to run through several weeks.

CASINO (Charles Waldron, mgr.).—Fred Irwin's "Big Show."

GAYETY (Thomas H. Henry, mgr.).—Spiegel's "Merry Rounders."

TOWARD (George E. Lothrop, mgr.).—Billy Spencer with the "Liberty Bells." Vaudeville is topped by the Lawtons, Howard, Weber and Rldnor, Madie Vettie, Nelson Duo, James Davis and Allie Bagley.

After this week the Howard will have for an attraction the burlesque stock company, which is always used at this house the first part of the summer.

BUFFALO.

BY RAY C. MEYERS.

TECK (John R. Olshel, mgr.).—Film version Guy Empey's "Over the Top" remained over until Thursday, when William Faversham-Maxine Elliott production of "Lord and Lady Algy" opened three-day engagement. "Over the Top" pleased, but houses not big.

MAJESTIC (Dr. Peter C. Cornell).—Dark until Thursday, when "Out There" was played for Red Cross by all-star cast with prices at \$5, \$3, \$2 and \$1.

SHEA'S (Henry Carr, mgr.).—Ben Welch and Mason and Keeler share headline. Comfort and King loped over another home run. Ethel MacDonough's songs went over, as did Bradley and Ardine; Berk and Broderick, Eddy Duo.

GAYETY (Mgr. Patton).—Star and Garter show.

LYRIC (Charles Howe, mgr.).—Little Hipp and Napoleon, Jubilee Four; The Royces.

OLYMPIA (Mgr. Stok).—Harry Sauber's "The New Model," Bernard and Loydd, Paul and Pauline.

SHEA'S HIPPODROME (Harold Franklin).—Mary Plekford in "Miss," first run.

GARDEN (Mgr. Patton).—"Fay Foster Burlesquers."

The government film, "Pershing's Crusaders," plays the Majestic next week.

The Gallier Sisters, at Shea's last week, got plenty of free publicity, getting in with

Now that the

SUMMER IS HERE

THERE is every reason for players to have their names before the professional public.

Routes are being laid out for next season, engagements are being entered, with the preliminary arrangements for the coming season on.

Artists should remind managers and agents that they are available.

No better method than to place an announcement in "Variety." Have it recall you to them.

Do it now, and repeat the announcement if necessary. Oblige the managerial end to bear you in mind.

Artists assist their representatives in this way. Advertising creates a demand if there is quality advertised.

Try it.

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Prima Donnas, Soubrettes, Chorus Girls, Ingenues, Singing and Dancing Teams, Comedians, Novelty Acts in "One" or Other Good Specialty Acts.

Open for Novelties or Effective Ideas.

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A NATURAL HIT!

And JUST WHAT THE DOCTOR ORDERED

HARRY De COSTA and ALEX SULLIVAN'S GREAT JAZZ NOVELTY SONG

AT THE COFFEE COOLER'S TEA

HERE IT IS—IT SPEAKS FOR ITSELF
WONDERFUL FOR DOUBLES

PROFESSIONAL COPY
At The Coffee Cooler's Tea

By ALEX SULLIVAN
& HARRY De COSTA

Moderato (Not too fast)

Faust

Ma hon-ey we're in vit-ed, To a might-y swell af
Ma hon-ey, quit your teas-ing, Say you'll come a long with

fair. Ma hon-ey I'm de-light-ed, That they asked us to be there. Cause
Ma hon-ey, there's no rea-son, That you turn down this swell tea. Don't

we will mix from four to six, With the Dark-town "So-cial Set" if
be a find, my rent is paid, So take this com and go. And

some-thing new we're go-ing to, So ma hon-ey don't for- get
buy a good the best in town, That's what wor-ried you I know

CHORUS *Slow Jazz*

At your door I'll be 'bout half past three, So be read y Hon- to
go with me. We got ta' start real earl y, Cause you know My
"Old Tim Lux-ur" is aw-ful slow Jasp-er John-son and his
jazz-y band, is goin' to play the jazz we un-der stand My hon-ey we will "Ball the
jack" Right up to Par a dise and back, With all the Col-ored a ris
to cra-zy, At the Cor-fee Cool-er's Tea. At your Tea.

M. WITMARK 1938-9

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405 Apollo Bldg., 238 4th Ave., Pittsburgh, Pa.	405 Apollo Bldg., 238 4th Ave., Pittsburgh, Pa.	405 Apollo Bldg., 238 4th Ave., Pittsburgh, Pa.	405 Apollo Bldg., 238 4th Ave., Pittsburgh, Pa.	405 Apollo Bldg., 238 4th Ave., Pittsburgh, Pa.	405 Apollo Bldg., 238 4th Ave., Pittsburgh, Pa.	405 Apollo Bldg., 238 4th Ave., Pittsburgh, Pa.	405 Apollo Bldg., 238 4th Ave., Pittsburgh, Pa.

GABE NATHAN, Superba Theatre, Room 205, Los Angeles, Cal.

The Celebrated Violin Virtuoso

MALETA BONCONI

Completing 29 weeks of U. B. O. booking at PALACE, New York, this week (May 20)

Direction, M. S. BENTHAM

JIM EMILY DICK
Marsone, Maple and Squires

Featuring

**"BOSTON
REGGIE"**
in
THE CANVASSERA SINGING AND COMEDY
ACT THAT'S DIFFERENT
All material, business and songs
copyrighted and protected.
17 Minutes in "One"

Per. Add.: VARIETY, New York

the newspapermen by appearing at the Press Club Frolic at the Majestic Sunday night, the proceeds going to the Red Cross. They also appeared at the Shriners' Red Cross ball.

The Shubert musical comedy, "Over the Top," will play the Teck for three days, May 27-29. "The Naughty Wife" is booked for the Teck for three nights, beginning May 30.

The Star has closed for the summer season after big business with Jessie Bonstelle and her stock players. Farewell week smashed records. Bonstelle moved on to Detroit.

Daylight saving is hurting first shows in evenings in film theatres, where warm weather slump has been felt most. Very few get to first shows because of brightness outside. Managers not complaining.

Harry Greenman, assistant manager of the Victoria, is now managing that playhouse temporarily while Edward L. Hyman, manager, is directing a Liberty theater at Macon, Ga.

Carnival Court, Buffalo, summer park, will open within a few weeks, as will Crystal and Erie beach, both across from the city on the Canadian side.

Anna Hughes, London actress and comedienne, has come to Buffalo to join her band. Lieut. William Mayne Lynton of the British and Canadian recruiting mission. Miss Hughes was the original player of Little Lord Fauntleroy and originated North Brewster in "Waterloo," with the late Sir Henry Irving.

CINCINNATI

BY HENRY V. MARTIN.

Margaret Keeler, Reine Dietrich and Edna Courtney, actresses at Keith's this week, collected \$38.10 among themselves and adopted a French war orphan for a year.

Sergeant Walter Houck, of the United States Military Training Battalion, was court-martialed and sentenced to be shot at sunrise on the first Friday after the first day of June, 1918. Later the sentence was disapproved by Major Rootlinger. Houck is treasurer of the Houck Opera House Co. He was alleged to have struck Lieutenant William Ward. (It has been only a mock trial, pulled off to give county and city officials an insight into military life.)

Mrs. Robert W. Hochstetter, formerly Dances Matthews, a member of the Orpheum stock company and first-class road organization, is now Mrs. Robert Hilton. Her husband, one of Cincinnati's leading manufacturers, had his name changed because it was too German. Mrs. Hilton is a granddaughter of Justice Stanley Matthews of the U. S. Supreme Court.

Council has passed an ordinance making it unlawful to drive an automobile, street car or wagon or to make any loud noise within hearing of the singing or playing of the "Star Spangled Banner."

DETROIT.

BY JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.).

"On the High Season"; Van and Schenck; Olga Mishka; Frosini; Bob Hall; Lucy Gillette; Roese and Franco; Willing and Jordan.

ORPHEUM (Tom Ealand, mgr.; Loew).—Jesse Flynn's Minstrel Misses; Dave Schooler; Smillet Sisters; Fay and Jack Smith; Mile Therese and Animals; picture. Second half same as Regent first half.

REGENT (Rod Waggoner, mgr.; Loew).—"Naughty Princess"; Sampsel and Leonhardt; Grant Gardner; Mullien and Rogers; "The Biggest Show on Earth"; feature picture. Second half same as Orpheum first half.

MILES (Gus Greening, mgr.; Nash).—Will Stanton and Co.; Dunlay and Merrill; Leo Zarrell Trio; Howe and Howe; Lou Eastman Trio; Jack and Jessie Gibson; feature picture. Manager Greening is making a stronger feature of the film than the vaudeville, being first-run in Detroit at this time.

GARRICK (Richard H. Lawrence, mgr.).—First week of Bonstelle Stock in "Gypsy Trail." Next, "Daybreak."

OPERA HOUSE (Bert C. Whitney, mgr.).—"Pershing's Crusaders," first week of pictures for summer season.

GAYETY (J. M. Ward, mgr.).—"Some Show." Next, "Behman Show."

CADILLAC (Sam Levy, mgr.).—"Maid of Detroit." Next, "Record Breakers."

The Columbia, playing two shifts of vaudeville, will change to one, starting June 2. The vaudeville acts will play two shows in afternoon and two at night, with film attractions intervening.

Report has it that John H. Kunsky may have his own stock company in the Adams next fall and winter. Under its present picture policy it is showing steady gain in business. Last season it had Glaser Stock.

The Majestic opened with "Over the Top" May 19. New policy for this engagement to last four weeks—one show in afternoon and one at night with all 50, 75 and \$1 seats reserved.

Last week of "My Four Years in Germany" at Washington. Personal appearance in city of Ambassador Gerard, who came Saturday to boost the Detroit Patriotic Fund, stimulated business at the Washington. Gerard spoke three times to tremendous crowds.

"Tartan of the Apes" goes into the Adams for indefinite run May 28. Settlement has been reached between John H. Kunsky and Harri I. Garson, whereby Kunsky is to run it and suit to be tried later.

Stanley W. Hatch, formerly with Vitagraph and Kleine in Cincinnati, succeeds George Montgomery as manager in Detroit for Metro.

The Exhibitors' Booking Corporation of Michigan, organized for co-operative booking on the Pettijohn plan, has filed articles of association under Delaware laws for \$8,000.

For the second time in month Broadway-Strand theatre safe was looted and two \$50 Liberty bonds and \$5 in cash stolen.

Yegmen attempted to blow the safe in the Temple theatre. Combination was ripped off, but door remained firm. Police suggest that inasmuch as this is the sixth time Detroit theatres have been robbed in past two months that a closer scrutiny of the theatres after the evening performances, especially Sunday night, will operate toward preventing such robberies.

The Detroit Symphony Orchestra has engaged Ossip Gabrilowitch as director for next year.

This week Detroit is endeavoring to raise \$7,000,000 for the Detroit Patriotic Fund. Each wage-earner and man in business has been assessed a certain amount. The one donation covers his entire patriotic contributions for the year.

Bert C. Whitney, new lessee of the Lyceum for Klaw & Erlanger attractions, has not fully decided whether he will let the name remain or call it the Detroit opera house.

DENVER.

ORPHEUM (Max Fabish, mgr.).—13, Kalm and Brown, and Franklin, violinist, headlined; William Robinson; Brodean and Silvermoon; Harry DeCoe; Brown and Newman; Marlon; Harris.

BROADWAY (Peter McCourt, mgr.).—First half, "My Four Years in Germany," film. Last four days, "Blind Youth."

TABOR GRAND (Max Diamond, mgr.).—13, Eleven Uyenos; James Thompson and

Co.; Silver and Duval; Harvey Trio; Lee Hop and Co.; Hope Vernon.

DENHAM (O. D. Woodward, mgr.).—13, Stock, "Which One Shall I Marry?" with Hazel Whitmore and Emmet Vogan leading. Very well produced. Next week, "The Quic-kast."

EMPRESS (Charles Jacobs, mgr.).—W. V. M. A. annual road show to capacity business.

The Elitch Gardens management has announced the opening May 30. The theatre will open June 10 with Madam Hammer and company.

It is rumored that Lakeside will have no stock company this season, but the park will run as usual.

John A. DeWeese, a Denver boy, has enlisted in the Signal Corps.

The Denham will probably run all summer with stock.

INDIANAPOLIS.

BY WILL B. SMITH.

Frank Greene, of Indianapolis, familiarly known as "Pop," has taken over the lease of the Lyric, Richmond, Indiana.

The Bankers and Merchants Theatres Co., of Chicago, owners of the Orpheum, Fort Wayne, and the new theatre at Terra Haute, is moving its head offices to Indianapolis. The new theatre at Terra Haute will be called "The Hut." It will be managed by Byron W. Brentlinger.

The summer theatre season opened Sunday (May 19) in Indianapolis. At Keith's popular vaudeville, five acts and two pictures. The Murat has stock—Stuart Walker Players in repertoire. English's management Barton & Olson, pictures. The Park, also pictures.

At Anderson, Ind., Sunday closing is coming in for agitation, also raising the city license fee on theatres from \$20 to \$50 a year. Mayor Mellett is behind the changes.

C. Roltare Eggleston, manager of Keith's, has been appointed chairman of the speaker's division for the War Chest fund in Indianapolis. S. Barret McCormick, directing manager of the Circle, has been given charge of the theatre publicity for the fund.

A meeting of the Indianapolis theatre managers' association was called for this week to take up the discussion of labor contracts for the ensuing year. While a number of the larger cities throughout the country have been experiencing more or less difficulty with the unions, Indianapolis theatre managers anticipate very little trouble. They say there are only a few changes being asked, and those that are can easily be met.

M. J. Duffey recently bought the Oriental, an outlying picture house.

Mrs. Olive M. Ross has filed suit at Lafayette for \$15,000 damages against James L. Sheets for circulating alleged slander reports about her. She was recently divorced from Dr. Frank A. Ross, and bought the Orpheum theatre from Sheets.

The Hodupp-Towne Photo Play Company, a Missouri corporation, qualified to do business in this state; \$5,500 of its capital stock is represented in Indiana; the object named in its incorporation papers states supplies and equipment used in picture shows. V. H. Hodupp, Indianapolis, is named as agent. This transaction marks the opening of the V. H. Hodupp & Co., Inc., organized as state rights buyers four months ago in Indianapolis. The Hodupp-Towne Photo Play Company is the St. Louis branch.

MILWAUKEE.

BY P. G. MORGAN.

DAVIDSON (Sherman Brown, mgr.).—Gerard film, "My Four Years in Germany," second week; week 20, "Pershing's Crusaders," film.

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—"The Reckless Eve"; Julius Tannen; Ruby Norton and Sammy Lee; Burns and Frabite; "The Law Breakers"; Edward Marshall; The Flemings.

PALACE (Harry E. Billings, mgr.; agent, W. V. M. A.).—"Makers of History"; Harry LaFont and Bonelli; Eldridge Barlow and Eldridge; Van and Vernon; Hughes Musical Trio. Last half: Dunbar's Tennessee Ten; Dale and Burch; Burdella and Patterson; Newell and Most; Bert and Hazel Skatelle; Reno.

MILLER (Jack Yeo, mgr.; agent, Loew).—Gruber's Animals; Chauncey Monroe and Co.; Retter Bros.; Grace Gibson; Hill and Ackerman; Bill Pruitt; Southitt, Tobin and Rekonka; Burns and Lynn.

SHUBERT (Harry L. Minturn, mgr.).—Harry L. Minturn Stock players, "Charley's Aunt," 27, "Alias Jimmy Valentine."

GAYETY (Charles J. Fox, mgr.; agent, American).—"Chicken Trust"; 26, "Puss, Puss, Puss."

EMPRESS (Walter C. Scott, mgr.).—Stock burlesque.

George F. Lounsbury, publicity man for the Davidson, has left with his wife for Denver for a few weeks' vacation, that being their former home.

Arthur Franz Herwig, dramatic editor of the Sentinel, has been succeeded by Catherine Pannill Mead, who theretofore had been doing the music. Mr. Herwig is a draftsman.

NEW ORLEANS.

BY O. M. SAMUEL.

CRESCENT (Walter Kattman, mgr.).—First half: Dunbar and Turner; Fred Speare and Co.; Cervo; Ishikawa Japs; The Halkins; "The Forbidden Path." film. Last half: "Whirl of Girls"; Pisano and Bingham; Shannon and Annis; Fliske and Fallon; Mallard Bros.; "Mile-a-Minute Kendall."

PALACE (Sam Myers, mgr.).—First half: "Pretty Baby"; Arthur Huston and Co.; Britt Wood; "Confession," film. Last half: Eleanor Cochran; Besse Rempel and Co.; Fargo and Richards; Georgis Trio; Alexander, Fields and Sexton.

DIAMOND (R. M. Chiselm, mgr.).—Tabloid and pictures.

STRAND (Maurice Barr, mgr.).—Pictures. ALAMO (Frank Sanders, mgr.).—McCormick and Winehill.

The Diamond opened Sunday with tabloid, vaudeville and Diamond comedies.

A new stage is being put in at the Palace. Eddie Mather, stage manager of the Orpheum, is directing the work.

The Strand broke all its records last week with a double bill of Chaplin in "A Dog's Life" and Nazimova in "Revelation." The same program has been retained for a second week.

"The Passion Play" will again be presented at the French opera house. The version employed, the work of Father Avila A. Eibler, has been widely commended. Of the interpretations, that of Arthur Charbonnet, in the role of "Judas," stood out clearly. J. Moore Soniat was responsible for much of the detail connected with the production.

Madame Aler, the Yiddish actress, is to appear at the Tulane during June.

Tom Campbell leaves shortly for his summer home in Massachusetts.

The demand for good attractions exceeds the supply in the south at present. The cantonment amusement ventures have, in the main, proven highly profitable, and all of the theatres remaining open are doing an excellent business.

PHILADELPHIA.

BY JUVENILE.

KEITH'S (M. T. Jordan, mgr.).—A corking good vaudeville show and a warm wave arrived together and the show got a shade the worst of the break at the opening matinee. The fact that it did not get all it deserved in the way of recognition, however, did not lessen the fact that the quality was there and, under favorable conditions, the bill should have been a riot of hits. As it was there were several big applause hits, so there was not much room to complain. Stella Mayhew, looking as young as ever, just as full of vivacity as ever and with an act as good as anything she has ever done in vaudeville, there was nothing more to expect than that she would hold down the headline spot in 100 per cent. style which she did. Miss Mayhew has not been in this city since she appeared in "High Jinks," and if memory serves, all but one of her present song numbers are new and right up to the mark, for she has worked in some clever little bits of patriotic material, a neat speech about Billie Taylor, being in the army and displays the service flag on the stage that brought her an extra round of applause. And Miss Mayhew is a Hoover advocate—yes, for in the only number retained from former offerings she is doing a bit of a girl drinking her first glass of champagne and getting a

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fine young stew on the single triple. Can anyone in their wildest moments imagine the present-day girle accumulating a souce on one glass of grape. But its a stage souce, and Miss Mayhew makes it a real character gem. Her songs are good, funny, and as well done as any she has ever used, and she still trips a few steps. Yvette and Saranoff were among the best liked acts on the bill. Their new musical novelty is so well dressed and so prettily staged that it gets a lot of appear-

ance alone. Yvette's "single" bit is splendidly done, and their duet numbers won plenty of applause. The girl shows plenty of "pep" and a good-looking figure in a slow costume for this number. Bert Fitzgibbon had a lot of comedy to follow, but got away with the task in good shape. Some of his material needs brushing up, but he has improved his offering a lot by having an attractive looking girl assist him from one of the boxes. The girl has a pleasing voice and her rendition of a

couple of good songs gave the "nut" comedian a great boost. Joe Jackson is back after a long absence with his tramp pantomime and like comedy act. Joe's act also needs refreshing, for some of it is getting pretty old. He is still far in advance of any of his imitators and can get more out of nothing than any of them. The Misses Campbell did as well as usual with their refined musical act. These girls have a most pleasing way of getting their songs over and pulled down a big

TANEAN BROS

"KEITH'S NATIONAL THEATRE.—The TANEAN BROS., who worked in Madison, were the real hit of the show. The exhilarating liveliness of their act, the clever dialogue and the eccentric musical stunts were greatly enjoyed."
—Louisville "Evening Post," May 2.
"The laughing hit of the bill at Keith's National was unquestionably by the TANEAN BROS., last night, a team of blackface comedians and magicians."
—Louisville "Herald," May 2.

share of the honors. Claire Vincent and Co. showed for the first time here a one-act comedy called "The Recall." It deals with the eternal triangle idea in a new way, but with the usual happy finish, and differs from many more of this sort in vaudeville from the fact that there is a vein of comedy running through it. Even the way the neglected wife cries is funny, and Miss Vincent deserves an extra mark of credit for the manner in which she handles her part. Frank H. Gardner and Walter R. Ross are the members of her company. Friscoe made quite a hit with his ragtime selections on the xylophone. He gets a lot of real harmony out of the wooden instrument and his selections are all of the popular brand. He was compelled to give a couple of extra numbers, and this was some hit with an absolutely dead audience out in front. Karl Emmy and his cute terriers gave the show a good opener and the Seven Bracks added a strong finish with their showy risley work. The Pathe pictures were up to the average.

COLONIAL (H. A. Smith, mgr.).—Helen Gleason and Co.; Armstrong and James; Tauda; Frear, Baggot and Frear; Kennedy and Burt; film.

NIXON (Fred Leopold, mgr.).—Harry Bond, former leading man of the Knickerbocker Stock Co., supported by an excellent company, heads in a sketch called "Our Wives"; O'Donnell and Blair; Savannah and Georgia; The Gladiators; Clark and Wood, and film.

ALLEGHENY (Joseph Cohen, mgr.).—John B. Hymer and Co.; Moon and Morris; Dooley and Sales; Bobby and Nelson; The Old Homestead Octette; film.
KEYSTONE (M. W. Taylor, mgr.).—Bobby Heath and May Roberts; Eddie Girard and Co. in "The Sidewalks of New York"; Carson Brothers; Howard and Sadler; Hartell Trio; "The Street Urchin." film.

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NIXON'S GRAND (W. D. Wegfarth, mgr.).
—"The Corner Store"; "Dungelow Girls";
Renn and Fitch; Three Herbert Sisters; Jack
Rose; Doherty and Scallia; pictures.

GLOBE (Sabolosky & McGuirk, mgrs.).
—"Hello Japan"; Tom Ray; Lillian Herlein;
Buster Brown Minstrels; Belmont and Moore;
Barnold's Dogs; Lucky and Yost; the Magi-
ficus; Scott and Kane; Ben Harney and Co.;
pictures.

WILLIAM PENN (G. W. Metzel, mgr.).
—"Stockings"; Lander Brothers; Ed Howard;
Greeneless and Williams; film. Last half:
Frank Burt, Ed. Johnston and Co.; DeLeon
and Davies; film and others.

BROADWAY (Chas. Shisler, mgr.).—First
half: "Help, Police"; Lillian Mortimer and
Co.; Green and Miller; Glenn and Jenkins;
White Bros.

CROSS KEYS (Sabolosky & McGuirk,
mgrs.).—"The Merry-Go-Round"; Cuter,
Klair and Cuter; Malloy, Keough and Co.;
George and Lillian Gardner.

Vaudeville artists contributed a liberal share to boosting the thrift stamp pledges last week and entertaining enlisted men. A big open-air program was offered at the Liberty statue in Broad st. at noon last Saturday. Among the artists who appeared were Bessie McCoy Davis; Corbett, Shepherd and Dunn; Joe Cook; Santly and Norton; Gruett, Kramer and Gruett; Bobby Heath and Billy James; Felt Quartet; Radio Jazz Band; Jack Hart and James C. Morton, who did the "clowning" and aroused the throng with his comedy. A large number of pledges were received. Another big show was given Sunday night at Keith's, which played to standing room. Seventy-five per cent. of those present were enlisted men and the remainder of the audience was made up of their families and friends. The bill included Lucretia Sisters; Green and Miller; the musical comedy, "Married Via Wireless"; Cantwell and Walker; Miller and Capman; Octavia Handworth and Co. in the dramatic sketch, "Salvation Sue"; Adeline Bender; Great Leon and Co.; Ben Harney and Co., and the Marriott Troupe. Musicians from the theatre orchestras volunteered their services for the shows, and Harry T. Jordan was in charge of both shows. Dave Sablosky introduced the acts at Keith's Sunday night and proved himself a regular speech-maker.

George W. Metzel, manager of the William Penn, was the guest of honor at a shad dinner given by Gustav Muller, owner of the William Penn, at Gloucester, last Friday.

PITTSBURGH

BY ROBERT A. SINCLAIR.
The close of the season in Pittsburgh for the theatre shows that all houses have had a very profitable season. The box and ticket sales have been doing the heaviest gross earnings in their history, despite the distraction of war. The picture theatres, as a whole, doing excellent business.

DAVIS (Harry Davis, mgr.; agent U. B. O.). Carus and Comer, headlines, making good; Courtney Sisters, gaudy applause; Ward and Van, cordial welcome; Frank Fisher and his music boys, went well; Edna Aug, good; Bert Baker, Carl Koshin, magician, De Wolf Sisters, Quenee, Dumbelin completed excellent bill.

NIXON (H. Brown, mgr.).—Oris Skinner in "Mister Antonio," well organized company, closing week at this theatre.

HARRIS (Charles Preston, mgr.).—Meritorious bill with "The Isle of Innocence" as the feature. Walthour, Duo, excellent; Lawton, Anne Williams, Jewett and Pind-Bon Danvers, Steve Green, Anderson and Benoit, Brennan and Murphy.

KENYON (Thomas Kenyon, mgr.).—Vaudeville, North Side.

GAYETY (Henry Kaufman, mgr.).—Last week, "Hip, Rip, Hooley Girls."

The Theatrical Men-A. Association may close Penn avenue and Fourth avenue to 120 Broadway street.

John B. Reynolds, former manager of the Alvin, left for New York Wednesday.

A company of movie stars are here from Chicago to picture "The Emigrant," a propaganda picture being filmed by the Government. E. L. Hollywood is directing. Warren Cook plays the title role. Zena Keefe is the leading woman.

Duquesne closed 18.

A minstrel show for the benefit of the Red Cross will be given by the Elks at the Gayety theatre June 8-9.

PROVIDENCE

BY KARL K. KLARK.
SHUBERT MAJESTIC (Col. Felix R. Wendelschaefer, mgr.).—"Out There," the big Red Cross benefit production with an all-star cast, Monday night, and one of the biggest society theatrical drawing cards in recent years, netting close to \$20,000 for the Red Cross. The program autographed by each member of the cast sold at auction for \$8,500, a record since the company has been on the road, this price, too, being in excess of that paid for a program at the New York showing. The performance went off smoothly. Burr McIntosh, master of ceremonies, took his part under difficulties. Mr. McIntosh recently received a painful injury to his foot and he was obliged to remain seated in a chair. Nevertheless, he rose to the occasion very gracefully. The play itself was not what local players would call remarkable but such a cast is seldom seen on a local stage and that, together with the cause for which it was given, made it very acceptable, indeed.

SHUBERT MAJESTIC (Col. Felix R. Wendelschaefer, mgr.).—Lyric Musical Comedy Company which opened last week gave with the exception of Monday night as its second week's offering, "The Candy Show." Although seen here before, this offering seemed to take well at popular prices and the new company seems to be gaining success.

OPERA HOUSE (Felix R. Wendelschaefer, mgr.).—Bernard's "Darktown Polka" in "Broadway Rastus," the first minstrel offering in our time, opened Monday night before a four house, possibly the biggest day when they were obliged to appear at both performances in their street clothes, baggage having run astray. Three Harashima Brothers headed the bill. Others were Belle Montrose, Brown and Smith, Betts and Chidlow. Last half of week Charles Alcorn and troupe, Walter Perival and Co., Dudley Douglas, Cunningham and Burnett, Jess and Milt Fleber, Mack and Faye.

FAY'S (Edward M. Fay, mgr.).—Musical comedy novelty with electrical effects which had much to do in making the presentation a good one, was "The Future Happening." Town-end Wilbur and Co., Steele and Wade, Charles R. Sweet, Davis and Brown, Robert Zava and Co.

COLONIAL (J. F. Farr, mgr.).—Dark.
EMERY (Martin R. Toohy, mgr.).—Although they did not occupy the headline position, the first half, La Flarela and Partner made a hit out of the opening day when they were obliged to appear at both performances in their street clothes, baggage having run astray. Three Harashima Brothers headed the bill. Others were Belle Montrose, Brown and Smith, Betts and Chidlow. Last half of week Charles Alcorn and troupe, Walter Perival and Co., Dudley Douglas, Cunningham and Burnett, Jess and Milt Fleber, Mack and Faye.

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COLONIAL (J. F. Farr, mgr.).—Dark.

MINERS
MAKE-UP
EST. HENRY C. MINER, INC.

The Hagenbeck-Wallace circus entered Rhode Island this week, playing Newport Thursday and is booked for Woonsocket today (Friday) and Pawtucket tomorrow. This is the second road show to visit the state this summer, neither of which touched Providence.

Views taken by Mrs. R. Livingston Beekman, wife of Governor Beekman of Rhode Island, while she was in France last November and December with the Governor, are being shown at the Modern this week. The Governor and his wife went to France to spend Thanksgiving with the Rhode Island boys at the front, true to a promise made to the men when they left here. The views are attractive much attention and proving an extra drawing card for the Modern.

Newport Beach, one of the state's summer amusement places, has opened with more attractions than usual because of the heavy patronage expected this year from the thousands of soldiers and sailors stationed at Newport.

Rocky Point, one of the big Rhode Island seashore amusement parks, will open on Memorial Day. It was announced this week. A large number of concessions have been granted.

The Sig Sautele Circus has been touring the state by auto truck during the past two weeks. Although a fairly good show for one of its size and kind, the patronage has not been what could be called excellent.

Edward M. Fay, manager of Fay's theatre, last week was elected one of the councillors at a large of the Town Criers of Rhode Island. The organization is composed of advertising and publicity men of the state.

The comic opera, "H. M. S. Pinafore" is to be given by 100 men at the Naval Training Station at Newport, May 30 and 31 and June 1. Special scenery secured from a Boston playhouse will be used for the production, which is expected to be witnessed by thousands of sailors and soldiers at this great naval base.

The Rhode Island Society of Magicians, Local No. 2, National Conjurers Association, at its sixth annual meeting last week, elected the following officers: President, J. Retzliff Ellis; Secretary, C. Foster Penner; Treasurer, Mrs. C. F. Penner. A service flag was unfurled in honor of the members now in the service of the nation overseas. A honorary life membership certificate was given to Francis D. Joy on behalf of the headquarters, N. C. A., New York. It was voted to give no more shows during the remainder of the war unless for the purpose of aiding various war funds.

Various theatres here this week are aiding the Red Cross in its second war fund drive. The allotment of this city is \$300,000, while \$350,000 is the figure set for the state. Playhouses are to give a percentage of receipts on different days in most cases. The Modern announces that 50 per cent. of the entire week's profits will go to this cause.

Seaman Frederick Novels, a noted aerial performer, for many seasons with the Barnum & Bailey circus, now a member of the U. S. Naval Reserve Force, performed a difficult feat at Newport one day last week, when he climbed the flagstaff over Newport police headquarters and bent the new halyards so that the Stars and Stripes may float over the building once again. His feat was witnessed by a large audience.

ROCHESTER, N. Y.

BY L. B. SKIFFINGTON.
LYCEUM (W. R. Corrie, mgr.).—Manhattan Players in "Here Comes the Bride," all week.
TEMPLE (J. H. Finn, mgr.).—Vaughan Glaser and company in "Way Down East," all week.

FAMILY (John H. H. Fennycusey, mgr.).—Vaudeville and pictures. Screen feature, "The Adventures of Molly," by local talent.

PICCADILLY (J. Edmund Byrne, mgr.).—Pictures.

REGENT (William A. Cathan, mgr.).—Pictures.

VICTORIA (John J. Farren, mgr.).—Vaudeville and pictures.

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RIALTO (A. N. Wolff, mgr.).—Pictures. STRAND (Paul Fennyvessey, mgr.).—Pictures.

Edith Johnson, who plays opposite Franklyn Farnum, is a Rochester girl and the Empire here took advantage of that in arousing a good deal of interest in one of Franklyn's pictures this week.

The Lincoln has been undergoing its usual spring sprucing up and Mike Carr, the manager, has experienced all the joys and sorrows of a boss painter. It has been suggested that Mike go into the painting contracting business, but he insists very emphatically that he was cut out to be a picture artist.

When the Staley Brothers, otherwise "The Musical Blacksmiths," probably one of the best-known vaudeville acts ever on the American stage, decided to take a rest from speaking stage they went in for the silent art. The Rose Garden, one of the finest neighborhood houses in town, is the result of their managing ability.

R. B. Matson, Vitaphone salesman in Western New York, is making fast time between Rochester, Buffalo and the various tank towns in his high-powered National roadster.

Harry Devere, representing Superfeature Film Attractions, of Syracuse, was in town this week and says that he has booked "Berlin Via New York" in good style all the way across the state.

Basil Brady, local Pathe agent, likes Rochester so well he has decided to bring his family here from New York with a view to making his domicile here for some time to come.

Rochester now has two summer stock companies. The Manhattan Players, under the direction of MacGregor & Runsey, are at the Lyceum. Vaughan Glaser and his company are at the Temple. Both companies immensely popular. Mr. Glaser was a strong favorite here in the old stock days and has been coming back for a summer season at the Temple every year with the exception of last season. The Manhattan Players have gained quite a following during the several seasons that they have been here.

The Stratford roller rink has been a big success and the management has decided to keep open all summer with a popular scale of prices. This is one of the finest rinks in the country.

Ontario Beach Park, Rochester lakeside resort, on Lake Ontario, will open for the season May 25. In addition to the usual summer park features it has been customary to run acts and pictures on the outdoor stage and this policy will be followed this year.

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Rochester had a car strike last week, which effectively tied up every car wheel for a three-day period. With the usual means of transportation cut off for many theatre-goers, none of the down town houses reported any loss of business, although many of the neighborhood houses did a booming business during the entire period. No cars were running over Saturday and Sunday, the usual best days for the theatres. Other means of transportation were called into service.

Joe Stoeffel, manager of the Plymouth, one of Rochester's best neighborhood houses, was on the job as soon as the strike was declared and started an advertising campaign informing the people of his section of the city that they did not need to worry about going down town to see one of the best shows in town. He further invited them to come to the Plymouth and see for themselves if his show did not compare favorably with any down town house.

Many people took the busy manager's word for it. At any rate the Plymouth did 100 per cent. business and Mr. Stoeffel claims that many of the people who came to his theatre during the strike are now regular patrons.

Probably one of the biggest assets to the theatrical industry in this city is "The Pictureplay News," a weekly paper devoted to the interests of the theatre managers and their patrons. This paper is a full size seven-column newspaper, and during the past three years has come to be recognized as one of the important publications of this city.

It was originally founded as a picture sheet, but with time and the growth of things it has rapidly increased its scope to take in the whole field of amusements. In doing so, it has increased its prestige, enhanced its power and prospered as well.

A short time ago on a Saturday night people on their way home were startled almost out of believing by an extra edition which carried in bold headline the announcement that "The Kaiser, the Beast of Berlin" was coming to town. This was purely a business proposition, between the paper and Albert A. Fennyvessey, who owns a string of theatres and who had bought out a special edition to advertise the picture in his theatres.

SEATTLE.

BY WALTER E. BURTON.
OAK (Joe Carter, mgr.).—20, Fifth week of the Monte Carlo Musical Comedy organization.

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tion in "Izzy, the Bull Fighter," with Monte Carter and Oscar Gerard as the terrors. Besides Carter and Gerard, Phyllis Gordon, Walter Spencer, Del Estes, Blanche Gilmore and George White all have good roles. The Oak Trio (Ullmark, Heath and Gerard) won favor with a number of selections of merit. Capacity business.

LYRIC.—Walter Owens Burlesque company to good business.

ARENA.—Dark.

MOORE (Carl Reller, mgr.).—Orpheum bill.

PALACE HIP (Joseph A. Muller, mgr.).—

Vaudeville.

WILKES (Dean B. Worley, mgr.).—11th week of the Wilkes' Stock, "The Bishop's Carriage," with Grace Huff and Ivan Miller. With all the regular Wilkes' players and a number of extras; cast of unusual size for stock productions.

PANTAGES (Edgar G. Milne, mgr.).—

Vaudeville.

GRUBBS (Jay Haas, mgr.).—10. Delphino and Delmore head bill, musical, pleased; Village Four, excellent; George De Kilndt, good; White and Brown, pleased; Spartan Duo, pose, difficult gymnastics.

The Rialto, First avenue and Columbia street, opened 19 with Mary Pickford in "The Little American." Joseph Danz manager. He also controls the Imperial, adjoining on the south; the Isle, directly across the street, and the High Class, in the lower end of town. The house is patterned after the Little theatre on Pike street.

Cornish Little theatre, Pine and Broadway, reopened 20 with Mary Ann Wells, solo dancer, assisted by the Connish School of Music and Dancing.

Fred Mercer's new Liberty, Yakima, opened 20. Cost \$15,000, seats 2,000, and has neither stage or balcony. Mercer controls all the show-houses in that city, the Yakima being leased from John Cort.

Newspaper scribes and the theatre managers were hard hit here the past two weeks on account of the telegraph strike. At the Pantages last week, Manager Eddie Milne got a wire from San Francisco that was some seven or eight hours in making the trip, according to the dates stamped on the sheet. While he was still raging at the delay a messenger came in with a telegram that was received 17 minutes before it was sent, according to the time of filing written on the paper. Milne used to manage the delivery department of the Postal before he broke into show business, maybe that explains the inconsistency of the thing.

A. Jaquish, of the Dream theatre, Ontario (Ore.), died there May 11.

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Joe Deltch is the manager of the new North-western Consolidated Film Corporation, which opened offices here last week.

Fifty-five soldiers of 364th Infantry, Camp Lewis, gave a vaudeville show at the Liberty theatre there. Ray Hicks had charge of the show.

Doctor H. M. Johnson, manager of the Loie's, Toppenish (Wash.), is building another house in that town, which will be completed about July 4. He has not decided on a name for the new house.

Mrs. C. E. Wright sold her Mansfield theatre, Mansfield (Wash.), last week to her former partner, S. Radke.

Mrs. M. Reynolds and husband have purchased the Summer Garden, Pasco (Wash.), and will operate it in conjunction with their Liberty and Empire in that city.

Neal Burns, picture comedian, arrived at Camp Lewis on the 14th, coming several months ahead of the time of draft call in order that he might become hardened to military life prior to the warm summer weather he expected to encounter in the Northwestern cantonment.

Verne Layton, former stock star here, and with the Chief Seattle Film Corporation last year as director, arrived, and will spend the summer in this city.

Kathleen Taylor is in town. She has been with the Blaine Permanent Players at Edmondton for some time.

Eddie Harris has left for Dore Musical Comedy Company, now playing Northwestern dates, and is working at the Great Northern docks here. He claims out-door work is necessary for his health, which has become run-down from a long run of musical comedy engagements.

Evelyn Poo, formerly of the vaudeville act of Broth and Poo, is sinking at the Tavernette, this city. Broth was drafted while playing here a few days ago.

Oliver Phinney, prima donna with the West-O'Brien organization prior to that organization's disbanding that week, is doing a single on the Fisher time.

A Municipal Boys' Chorus of 1,000 voices was organized here Sunday at the arena. H. E. Whitney, founder and director of a similar organization in Spokane, was the guest of honor.

Marie Walcamp, Seattle film star, narrowly escaped death in California last week while filming the last portion of "The Lion's Claw."

Miss Walcamp is a niece of Mrs. Nell Barry Taylor, head of the Taylor Dramatic School, this city, and received her training here.

SPOKANE.

George I. Smith, H. C. Lambuch and George Harden have filed articles of Incorporation for the Acme Amusement Co., this city, and will operate a theatre at Green Park, Camp Lewis.

The Courtney Little Theatre Players offered scenes from Shakespearean plays at their theatre Thursday and Friday nights to appreciative audiences. The settings were very simple, the parts well cast and the costuming satisfactory. Mrs. Charles Albert (Sarah Trinn) assisted in the rehearsals and loaned the organization a number of the costumes worn in the productions.

The Spokane Grand Opera company appeared at the Auditorium theatre Wednesday night in "Cavaleria Rusticana," the production being witnessed by a large and enthusiastic audience. Practically every member of the cast, principals, chorus, orchestra and conductor, are genuine products of the northwest. This is the first grand opera venture in this part of the country and the initial production proved a winner from every standpoint. Orchestra, chorus and principals shared alike in the applause and had to respond to numerous encores. Signor Enrico Tassotti, the conductor, is entitled to much credit for the showing made thus far by his organization of vocalists. Emily Miloravich and Raymond Metz sang the principal roles. Maragerta Cook, Merle Worthen and Margaret Coplen had the other principal parts and accredit themselves well in their respective parts.

"The Birth of a Nation" is playing a return engagement at the Channier this week, to be followed by "Joan of Plattsburg."

Manager J. W. Allender, of the Lyric, will run a double-header film bill at the Auditorium here Tuesday to Saturday. Orpheum vaudeville is shown at the Auditorium Saturday to Tuesday each week.

SYRACUSE, N. Y.

BY CHESTER B. BAIN.
EMPIRE (Francis P. Martin, mgr.).—Fifth week of the Knickerbockers Players, offering "Sauce for the Goose." Few, if any, previous productions of the Knickerbockers Players have provided Syracuse stock patrons with more genuine entertainment along lighter forms of drama. Minna Gombel shines in the role of Kitty Constable, created by Grace George. The play in general is well cast and the settings elaborate. Business excellent. Next week, "Here Comes the Bride," written by Roy Arwell, a Syracuse native.

WIFTING (Sam Le Mare, mgr.).—Dark. Next Monday, "Lord and Lady Algy."

Said M. Thor to William Schilling (of "THE WESTERN FRONT" act): "Say, how is that scenery the 'Goldings' made for your new act?"

Schilling: "Wonderful! — I never saw nicer work."

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BASTABLE (Stephen Bastable, mgr.).—

Dark.

TEMPLE (Albert Van Auken, mgr.).—Vaudeville. First half, Will J. Ward and his "Five Symphony Girls" in a lively musical turn headlined and pleased; Frances Holcomb's song number, "Au Revolt, But Not Good-by," very well done; Moran and Morau, dancers, good; Miller and Lyles, blackface, scored hit; Harris and Morey, songsters, got over well; Harold Selmon and Co. in "Give It to Me," much applause; Provost and Brown acrobats, two of the cleverest to appear here this year.

CRESCENT (William Brown, mgr.).—

Vaudeville. First half, Brandell-Mountain Co. in "Oh, Doctor!" featured, and carried off applause honors. This act is making its second visit to Syracuse. On the first occasion it was headlined at the Temple, Cook and Sylvia, got over; Rose and Thorn, fair. Three other acts complete bill.

STANDARD (Ben Wieg, mgr.).—Movies. "The Unbeliever," written by Mrs. Mary Raymond Shipman Andrews of this city, and produced by Edison with the co-operation of the United States Marine Corps, was advertised to open an engagement of indefinite length on Sunday. The engagement was suddenly drawn to a close Wednesday. No explanation was given, but the reason is probably found in the failure of the picture to draw. Sunday afternoon, when the film opened, the balcony and loge had but few patrons, but the cheaper balcony seats were well filled. Syracuse of late has been worked to death with war plays, and few film followers are calling loudly for programs limited to comedy.

With the Wieting again dark for the week and the Bastable also without a booking, Syracuse theatre goers this week have but three alternatives—pop vaudeville at the Temple and Crescent, stock at the Empire and the usual films. The Wieting has but one show ahead, "Lord and Lady Algy," with the Faversham-Elliott-Penwick-Arbuckle combination, scheduled for one day, May 27. The summer policy of the Wieting and the Bastable, according to present indications, is still very much in the air. Whether there will be the usual summer attempt to put pictures in the Grand, the old Keith vaudeville house, long dark, cannot be definitely ascertained. If the Crescent changes its policy to musical tab, with vaudeville specialties, for the summer, as has been intimated, Syracuse will be left with but one straight vaudeville house—Temple. The latter will undoubtedly continue through the summer, as there has been practically no falling off in patronage, despite the increasingly bad weather. No announcement has been made as to a summer price, which has generally been the practice in the past.

William H. Goettel, cornetist at several of the local theatres during the last few years, leaves on Saturday with an Army quota from this city. Mr. Goettel is the son of one of the organizers of Goettel's band, one of this city's oldest musical organizations.

Mr. Gaffney (Gaffney and Dale) was taken ill while the act was showing at the Jefferson, Auburn, last week. Miss Dale did a single and pleased.

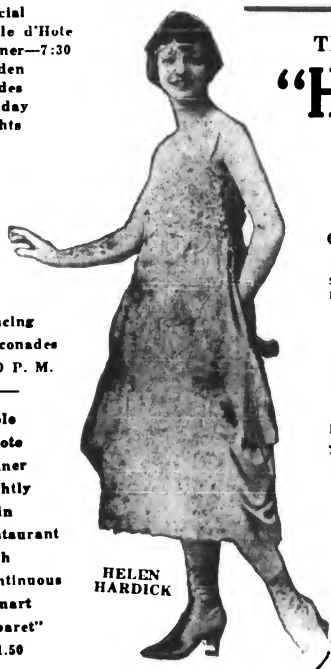
J. W. Gorman's Musical Comedy Co., headed by Jack W. Gorman, is playing a week's engagement at the Richardson, Oswego, this week. The company is drawing.

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In Their New Act, "Blondie and Slim"
By JOHN HANAN
Direction, ROY MURPHY

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"Flo Flo" which appeared at the City opera house at Watertown the latter part of last week was the first big musical show to come to that house since the trouble with the stage hands union, long drawn out, was adjusted. As a result, the company was able to use its own orchestra and director. It was the first time in three years that a road orchestra has been used in the house. "Flo Flo" did capacity.

The new Lyric, Water street, Binghamton, opened May 22, with a picture policy. The house is under the management of W. L. Wales and A. L. Brown, both of Binghamton.

As the attraction for their second week, the Empire Players, at the Lumberg, Utica, for another summer stock run, are offering "Rich Man, Poor Man."

Through the courtesy of the Wharton Motion Picture Co. the Tompkins County War Chest Association made the first public showing of the company's latest production, "The Mission of the War Chest," at a patriotic meeting at the Star, Ithaca, Sunday. The film drama was produced by Whartons for the Rochester Patriotic and Community Fund Campaign Committee from a scenario by Ralph Brastow of Rochester and Ted and Leonard Wharton. The cast includes Marguerite Snow, King Haggott, Jessie Wharton, Mrs. I. H. Holbrook, Joseph Smith and Harold Urban.

The War Chest idea originated in Syracuse, and has swept over the country. Rochester, however, is the first city to use a film to boost it. The film was produced by Whartons as a special favor to Rochester friends, as the Whartons are extremely busy with their own releases.

Syracuse was all worked up during the week when it was announced a Belgian princess, traveling incognito, was coming here to assist in the War Savings Stamp campaign. The city's "Four Hundred" prepared to do itself proud in entertaining the blue-blooded visitor, and crowds of curiosity seekers turned out to greet her. The "princess" turned out to be Minna Gombel, leading woman of the Knickerbocker Players, appearing at the Empire. Manager Ben Weil, of the Strand theatre, was responsible for the stunt.

Rorick's Glen Park, Elmira, will have its formal opening Memorial Day. It is announced. However, the Glen's theatre will not open until two weeks later, when a musical stock company, now being recruited, will fill a summer engagement.

VANCOUVER, B. C.

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AVENUE (Vic Scott, mgr.).—14, Maude Adams in "A Kiss for Cinderella"; 16-18, Cyril Maude in "Grumpy," and one performance of "Caste," 18.

ORPHEUM (Jas. Pilling, mgr.).—13, Sallie Fisher tops bill, excellent; "No Man's Land" well received; Kathleen Clifford scored; Julio Ring, in "Divorced," hit; The Girl from Milwaukee, very good; Taylor Trio, popular; The Belmonts well liked.

PANTAGES (Geo. Pantages, mgr.).—13, "Peacock Alley," good headline; McConnell and Simpson, liked; Dianna Bonnar, very good; Coleman and Ray, well received; Gaston Palmer won favor; Bob Albright scored.

COLUMBIA (J. McQueen, mgr.).—Vaudeville and films.

Bob Albright was added to the current Pantages bill on very short notice, not being billed. It is only nine weeks since his last appearance here on the Pantages circuit.

As the house was sold out for the evening performance of the Maude Adams play a special matinee was arranged and this drew a packed house also. The prices for the mat-

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GAYETY (Harty Jarboe, mgr.).—"Puss Puss."

COSMOS (B. Brylawski, mgr.).—"The Count and the Girl"; Murphy and Kearney; Pescat; Maurice Downing & Co.; George Reed; Will and Mary Rogers.

LOEW'S COLUMBIA (Lawrence Beatus, mgr.).—William S. Hart in "Selfish Yates," first half; Jack Pickford in "Mile-a-Minute Kendall," second half. Films.

Dr. Leonard S. Surgeon and his "Lure of Alaska" were at the National Monday afternoon while Thursday (23) was given over to Lieut. Pat O'Brien telling how he escaped from a German prison camp.

Glen Echo, this city's large amusement park, opened 19th with many new features.

Enrico Caruso made his first appearance in this city in a number of years on Monday afternoon, the 20th. In conjunction with Mme. Alda, soprano, and Giuseppe de Luca, baritone, he gave a recital at Poll's theatre for the benefit of the Italian War Relief Fund. The theatre was packed to its capacity with \$10.00 as the top price.

NOTICE FOR EUROPE

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FRANK DOBSON

May 20—Shea's, Buffalo, N. Y.
27—Shea's, Toronto, Canada
June 3—Keith's, Boston, Mass.

June 10—Riverside, New York
17—Bushwick, Brooklyn
24—Brighton Beach, New York
July 1—Atlantic City, N. J.

Have signed with B. A. ROLFE and C. B. MADDOCK, to be FEATURED for two years in a new Musical Revue. Playing U. B. O. Thanks to MAX HAYES

ince were \$2.20 top, including the tax, same as for the evening performance.

The Empress will be refurnished during the summer.

Jerome Sheldon opened with the Empress stock May 20 in "The Winning of Barbara Worth."

Charlotte Fletcher and Rodney Hildebrand, recently married in San Francisco, were both formerly members of the company now appearing at the Empress, this city.

Jim Post, who closed his engagement at the Columbia, Oakland, 18, will bring his musical comedy company to this city, where they will open the first week in June at the old Pantheons, not yet renamed. The old house has been taken over by Charles Royal, business manager of the Empress Stock Co., and remodeled.

The local Orpheum will be closed during July and August only this year, instead of four or five months as has been the custom

in the past. This season has been one of the best, not only in this house, but in all other theatres in the city.

WASHINGTON, D. C.

BY HARDIE MEAKIN.

KEITH'S (Roland S. Robbins, mgr.).— Irene Franklin, hit; Wright & Dietrich, hit; Seabury & Shaw, good; George & Dick Ruth, wonders; James C. Morton & Co., laugh; George Nash & Julia Hay in clever sketch; Senior Weston, remarkable pianist; Stanley & Birney, opened. Manager Robbins launched a drive for the Red Cross War Fund with big returns.

NATIONAL (William Fowler, mgr.).—"Turn to the Right," good repeter. Opening Monday night.

RELASCO (L. Stoddard Taylor, mgr.).—"Maytime," Sunday night opening.

POLLS (James Carroll, mgr.).—Izetta Jewel in "In a Nix." The dailies praised this new piece under the direction of Lee Kugel. Miss Jewel in the lead was given an ovation. Biggest stock favorite ever in this city, appearing for five years with the Poll Stock organizations.

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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.

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MOVING PICTURES

THE INTERLOPER.

Jane Cameron.....Kitty Gordon
Paul Whitney.....Irving Cummings
Mrs. Whitney.....Warren Cook
Mrs. Whitney.....Isabelle Berwin
Aunt Patricia.....June Blackman
Edmond Knapp.....Frank Mayo
Courtney Carvel.....Geo. MacQuarrie
Eph.....Anthony Byrd
Kamoto.....I. Quong
The Whitney Butler.....Tom Cameron

Kitty Gordon, who is starred in the World Film's feature, "The Interloper," is guilty of wearing a wedding ring in several scenes in which she portrays an unmarried woman. These things often mar an otherwise excellent production. It seems incredible no one connected with the screening noticed it. The story is by Clara Beranger, scenario by Wallace Clifton, directed by Oscar Apfel, Lucien Taingny, cameraman. There seems to be a general improvement of late in the class, or quality, of World Film's program productions. The supporting casts, locations and interiors seem to be higher grade. The present story, however, is quite conventional in theme, if not in the manner of presentation. Southern woman, left with a large estate but with no funds, personally works her farm, which is desired by a big New York railroad corporation for a right of way. The railroad president's son is sent down to conciliate the owner and falls in love with her. He has been married before, first wife having died. But he recovers her memory, and it develops she was untrue to him, without his knowledge. Rather than hurt him his present wife reveals the evidence of former spouse's unfaithfulness. A rather pretentious program feature. *Jolo.*

HIS OWN HOME TOWN.

Jimmy Duncan.....Charles Ray
Carol Landis.....Katherine MacDonald
T. Elhu Banks.....Charles French
Rev. John Duncan.....Otto Hotman
Iverson.....Andrew Arbuckle
Carol Landis.....Carl Forms
Justice Jameson.....Milton Ross
Despite the general excellence of cast, production and photography, and even the supervision of Thomas H. Ince, "His Own Home Town," starring Charles Ray, is a hopelessly conventional story, round as true to the cliché of old-fashioned inconsistent melodramatic construction as the ten, twenty, thirty plays of a generation ago. Written by Larry Evans, directed by Victor L. Schertzinger, photographed by Chester Lyons, the story is unfolded in a very few minutes and the remainder of the time is occupied by more or less monotonously repeated scenes of the necessary element of suspense in progressing toward an inevitable conclusion. A minister's son refuses to be a hypocrite and leaves home to make his way in the world. He returns on a freight car with a flannel shirt, and his father is ashamed of him. He is ordered to leave town by a bunch of crooked politicians and goes, taking with him the manuscript of an unfinished play. At the same time the daughter of the honest editor of the village goes off with a burlesque show to make her own way in the world. Under an assumed name he writes the great play, in which the girl is starred in New York, and when the editor dies, resolutely refusing to sell his paper, he leaves a message asking the boy to come back and continue the fight on dishonesty. The young man does this, and drives the politicians out of town and the girl being there to attend her father's funeral, asks him if it would be very commonplace if she kissed him. Yes it would be. *Jolo.*

WHO IS TO BLAME?

Taro Sam.....Jack Abbe
Grant Barton.....Jack Livingston
Tonia Marsh.....Lillian West
Marion Craig.....Maud Wayne
Mrs. Craig.....Lillian Landon
"Who is to Blame?" Triangle, by E. Magnus Inghelton, has a short cast that handles the story effectively. Frank Borzage directed, and it is one of the best things he has done. Piny Horne looked after the photography. "Who is to Blame?" was a magazine story and lends itself to screen purposes. The picture has most of its locale in Japan, and the director and photographer have worked most harmoniously in conveying the story through an Oriental environment and atmosphere. It appears to have had certain sections slashed before the initial presentation, of the cast, perhaps the most attention goes to Jack Abbe as the modest, unassuming young rick-haw boy of Japan. He puts over a corking, competent characterization. Jack Livingston is the young American lawyer. Of the women Lillian West was most acceptable as the feminine disturber while Lillian Landon was a real snobbish mother. Maud Wayne worked hard as Marion Craig, and at times was more impressive than at others. There are many splendid and exceptionally well conceived exterior. "Who is to Blame?" as a film production will please the most exacting. Its general environment is away from the stereotyped. *Mark.*

BRAVE AND BOLD.

With George Walsh starred and Mike Donlin among the principals, this Fox feature holds nothing unusual in its line, which seems to be the Walsh line as well. Mr. Walsh does some athletic jumping over everybody in his path, runs an auto or motorcycle, which ever is the handle when needed, and climbs up the front of the Ft. Pitt hotel at Pittsburgh to keep an engagement with a French prince. It is a story of munition contracts. Walsh handles Donlin quite roughly in one scene. Often during the struggle

Mike's new mustache appeared in danger, but both survived. The laughs are mostly tried for in the captions. Some succeed. It is an ordinary feature as these kind run. *Sime.*

HOW COULD YOU CAROLINE?

Caroline.....Bessie Love
Bob.....James Morrison
Reginald.....Dudley Hawley
Mr. Rodgers.....Henry Hallam
Ethel.....Edna Earl
Mrs. Rodgers.....Amelia Summerville
Ferdinand Phiney Earle, the artist whose eccentricity ran or leaving his wives flat that he might take on various successive "affinities," probably was responsible for the evolution of the gushy "soul mates." Really, material events have pushed Earle and his "ideas" to the scrap heap, yet the soul-mate stuff seeped into a portion of current fiction. It isn't improbable that Bessie Love as Caroline Rodgers, a romantic seminary pupil, should fall for the soul-mate nonsense in Pathe's "How Could You Caroline?" Anyhow she does that little thing, and because in a book the soul-mate hero is named Reginald she nabs the first male of that name who comes along, attempting to fix herself to him in spite of the fact that he is a rough-neck chauffeur with a natural inclination to pilfering. Caroline gets a chance to try her theory when she returns home to be a bridesmaid at her sister's wedding, and her escapades nearly ruin the ceremony, incidentally stirring up Bob, her childhood sweetheart. Of course ma and pa Rodgers sweet their offspring and then, after a few more years in school, she and Bob are to be wedded. The picture might have ended there, but, instead, Caroline decides upon additional immature pranks. One is appearing at Bob's bachelor dinner as a veiled dancer, which stunt nearly crabs the evening for Bobbie and his friends. It may be that this latter section was tacked onto the main story to pad out the feature. Somehow that was the impression given, and, curiously enough, the best photography was there evident. There has been a claim that the projection machines at Loew's New York are not of the best, which this picture tends to disprove. The latter scenes are finely lighted, show some good effects, and the general photography is so clear that many earlier scenes are outclassed in comparison. Taken as a whole, "How Could You Caroline?" is inconsequential, though Miss Love grasps the opportunity of giving an excellent impression of a youthful miss. Izola Forrester and Mann Page wrote the story, the direction being handled by Frederick Thompson. James Morrison hasn't much chance in a flimsy part, but Amelia Summerville is good as the socially correct mother. *Ibec.*

ALL WOMAN.

Goldwyn has turned out an excellent feature, with Mae Marsh in the stellar role. There is action, clever playing and a story which holds attention because it is not overly improbable. The pieturization of "All Woman," by E. Lloyd Sheldon, is as interesting as if presented in printed form, which appears to be a capital test of its worth. No doubt the direction by Hobart Henley has considerable to do with the good results attained. The story opens in a doll factory in Manhattan where Susan Sweeney is one of the many workers, and who sighs for the greenness of the country. She thinks her wish comes true when one day she is informed that a relative had died, leaving her a half interest in a country hotel. But it's a disappointed Sue that reaches the ramshackle hostelry, one corner of which is a cheap saloon, conducted by one Kibby, who is the other legatee to the estate. Sue is for going back to the city, but when she sees the two motherless Kibbys running wild, she changes her mind, and in a short time makes the hotel proper and a paying proposition. Then she starts to fight Kibby, and finally succeeds in putting that worthy out of business. In the doing Sue emulates the not forgotten Carrie Nation. In the town Austin Strong, the county attorney, is fighting for reform, and it is his support that Sue finds invaluable. Miriam, Strong's sister, in love with Dick Wellman, attempts elopement, but a rain storm chases the pair into Sue's hotel. There at the time Strong is clinching the guilt of Tupper, the town's treasurer, who has been robbing the public funds. Miriam, in fear that her brother will stop their marriage, leads to Dick registering as man and wife. But they tell Sue. When she goes to tear the page out of the register, she finds Tupper has taken the leaf, that he might hold the affair over Strong's head. Sue and Dick go to Tupper's home. There is a struggle and Tupper accidentally shoots himself. A very natural sort of town inquest is cleverly pictured. Things look dubious for Dick until Sue, to save Miriam, compromises herself. But it is all quickly explained to Strong, who thinks Sue is "all woman." Miss Marsh has cleverly and sincerely entered into the spirit of the role of Susan, which she makes a likable person. Jere Austin as Strong is a manly hero, and Arthur Housman is good as Dick. John Salpino has not a free chance with the role of Tupper, but delivers. There several "types," one being Hodges, a drunkard, who reforms through Sue's efforts. The role is played by Joe Henaway and is really the finest bit of character work in the cast. Oliver T. Marsh displayed expertness with the camera. *Ibec.*

THE STREET OF SEVEN STARS.

"The Street of Seven Stars" was made by the DeLuxe Film Co., the first that bears the line of "Theodore C. Dietrich presents Doris Kenyon heading her own company, etc." The cast contains many other names. The film was adapted from a story by Mary Roberts Rinehart, with John B. O'Brien directing and William S. Croly photographing. An old theme is the underlying sentimental motive, the ups and downs of several persons who try very hard to mold out great careers, but who finally jog into the same channel that makes two hearts one, and so on along the old belief that they lived happily ever afterward. The DeLuxe gave a private showing Tuesday afternoon. It isn't the worst picture in the world, nor is it the best, and were some judicious cutting done, with the proper shortening and subsequent speeding up of the film it would make a much better impression. A child—a crippled boy, who is beaten, hopelessly beaten in life before he starts—forms an important section, with an American doctor and an American girl doing their mightiest to make cheerful the dally, monotonous grind of the boy who finally died after having found his mother, who had neglected the offspring. Miss Kenyon is Harmony Wells, the young woman who aspired to become a great violinist, but whose financial trials forced her to live in adversity during the greater part of her life abroad. Dr. Peter Byrne (Hugh Thompson) does everything possible to enliven the atmosphere of both the aspiring musician and that of the crippled boy, and, as expected, falls desperately in love with Miss Wells. There is, of course, a streak of villainy through the film, but, thanks to the protection of the doctor, no harm comes to the ones under the shadow. Much of the film is devoted to interiors, one after another, with many views of the principals shown during repeated periods of meditation which only tended to slow up the general action of the story. Stephen Carr handles the crippled kid role and makes a splendid type. John Hopkins deserves mention for his portrayal of the bandit who had a lively physical encounter with the doctor in the mountain cabin. The most picturesque parts were the scenes of the snows in the mountains, where the principals devoted some minutes to a pastime that seemed foreign to the more serious trend of thought at hand. There is much in the film to commend and there is much that might well be spared the film onlookers. Miss Kenyon strives hard to make a bright, particular success out of her first subject for the DeLuxe. In some sections her work stands out in bold relief. In others it is at a standstill. The photography shows class on its exterior, the winter scenes in particular being most noteworthy. *Mark.*

New York's famous Rialto, the entire Fox Circuit, Newark's Goodwin, Seattle's Orpheum, Milwaukee's Strand, Albany's Clinton Square, San Francisco's Tivoli and Sacramento's Goddard (of the Turner & Dahnken circuit), Cincinnati's Strand, Indianapolis' Circle, and many other leading houses have booked

FANNIE WARD

in the sensational A. H. Woods' dramatic success,

"THE YELLOW TICKET"

FOR A FULL WEEK.

The number of theatres booking it for three and four day runs is like a motion picture theatre directory.

"The Yellow Ticket" has gone over the top before release!

Produced by Astra from the play by Michael Morton.

Directed by WM. PARKE

Distributed by

PATHE

DE LUXE ANNIE.

Julie Kendall.....Norma Talmadge
Walter Kendall.....Frank Mills
Dr. Bernard Niblo.....Edward Drexel
"De Luxe Annie".....Eugene Hunter
Jimmy Fitzpatrick.....Eugene O'Brien
Cronin.....F. Stanton

That "De Luxe Annie" should have been chosen for a feature film is quite as fortunate for Norma Talmadge, its star, as the fact reflects credit upon the judgment of the person who saw the screen possibilities in this play. Here is an instance where the film version must be stronger than "De Luxe Annie" on the speaking stage could have been, for a very simple reason—if the play had been made as interesting, it would be running yet, which it is not.

Just why Miss Talmadge was fortunate through this selection is almost as simple. "De Luxe Annie" gives her a wide range. Norma Talmadge, in a wide range of screen playing, is proving herself extremely versatile in character and playing, putting over a kaleidoscopic performance that she may always look back to with much personal gratification.

This Talmadge girl appears to be highly popular. Monday afternoon at the Rialto, an afternoon that was the poorest of the hot spell so far for attendance in the theatre, the Rialto did not have an empty seat from two until after four, and perhaps longer than that, although the house immediately started to empty when the Talmadge picture ended.

To an analyzing audience "De Luxe Annie" doesn't stand up so well as a story through its improbabilities, but for the average audience, it contains a certain interest. Love and crime, with the admixture always running smoothly, while the "coincidental complications" appear to have been so well adjusted that they do not clash on film or mind.

Though "De Luxe Annie," as taken by Miss Talmadge, for the greater portion of the picture is the counterpart of Jimmy Fitzpatrick, a crook, the captions make quite clear no illicit relations existed, which is of no little aid in sustaining the proper quantity of sympathy.

That Annie made so skillful a crook in the badger and other games is a mark to Miss Talmadge, for during the period of her loss of memory, when she could not recall her husband nor her daughter, placing all of her faith in crooked Jimmy, she artistically conveyed without it being dwelt upon a mental streak such as might be found in a slightly insane person. Her changes of expression and looks are worth talking about. While this is a natural assistance to her in character playing, it is unexplainable unless it has been a study. There's something peculiarly odd in her chameleon-like looks.

Eddie Clark wrote "De Luxe Annie." One could almost tell that without the program information, through the names of prominent and former White Rats on the characters, Kendall, Niblo, Fitzpatrick, Paul West made the adaptation and Roland West directed. Jos. M. Schenck presents the feature and it is with Select for distribution. Mr. West gave much attention to detail and action. He has secured good action, not losing an opportunity there, and there are some light effects well handled. The tipping over of a sleigh on a snowy road, the skating over the ice and a furious fight are three incidents that stand out. The finish is sentimentally strong and "De Luxe Annie" easily takes rank among Miss Talmadge's best pictures to date, thanks to Miss Talmadge and her staff, including the other players. Eugene O'Brien did finely as Jimmy, Frank Mill was a convincing husband-lover, and F. Stanton nicely took his bit as a detective. Sam.

RESURRECTION.

Katusha.....Pauline Frederick
Prince Nekudov.....Robert Elliott
Simonsen.....John Sampolis
Shenbok.....Jere Austin

On the eve of her departure under contract to another film concern, Paramount is releasing Pauline Frederick's feature, "Resurrection." It is from the famous novel of the same name by Leo Tolstoy, scenario by Charles E. Whittaker. One cannot help but make comparisons between the present Paramount production and the one in which Blanche Walsh was starred, the latter being one of the first big film features ever produced. Miss Walsh made the most sensational hit of her career on the legitimate stage in the spoken play. Pauline Frederick has a decided advantage through the use of modern screen accessories and natural beauty. Despite these handicaps Blanche Walsh was not only a greater actress, but was artist enough to subordinate whatever personal charms she might have had, to a proper characterization of the role of Katusha, the unfortunate Russian peasant girl who fell a victim to the wiles of Prince Nekudov. The scenario prepared by Mr. Whittaker possesses none of the spirituality with which Count Tolstoy invested his immortal tale. The scenario has set down a series of scenes visualizing only the high spots of the Tolstoy classic in all their sordid vividness without attempting to show that Katusha gave herself to the Prince in love and not through mere physical weakness. The crux of the narrative is thereby utterly lost. Again there is no attempt at comedy relief such as, for instance, in the Waldy version, the scene in the jury room depicting the various types of jurists who pass upon her guilt. There is the usual careful Paramount casting and adherence to atmospheric details, albeit a rather poor makeshift for Russian architecture and the presence of an American stove in a Russian interior. Edward Jose was the director. When one recalls the

magnificent characterization contributed to the original production by Blanche Walsh and Jos. Haworth in the principal roles, it is not easy to be wholly satisfied with the present Paramount screening of "Resurrection." Jolo.

THE YELLOW TICKET.

Julian Rolfe.....Milton Sills
Anna Mirrel.....Fannie Ward
Baron Andrey.....Warner Oland
Count Hostov.....Armand Kallaz
C. S. Consul Scotton.....J. H. Gilmour
Petrov Pavluk.....Leon Bary
Marya Varenka.....Anna Lehr
Isaac Mirrel.....Dan Mason

Violently melodramatic "The Yellow Ticket,"

produced by Pathé in five reels, is the second picture having for its theme the drama by that name produced by A. H. Woods in New York several years ago.

It deals with Russian nihilism, the massacre of the Jews and the persecution of a beautiful young Jewess, to whom the secret police give the yellow ticket, the badge of prostitution in the land of the Czar, when she applies for a passport to leave the village where she lived to visit her dying father in St. Petersburg.

Believing that she may accept the ticket in the crisis and still remain virtuous, Anna (Fannie Ward) takes it, and in consequence she is subjected to the jibes and coarse jokes of every official she encounters. She finds her father being cared for in the home of Marya Varenka, whose little sister becomes the victim

of the Okrana (secret police) and throws herself from the window of Baron Andrey's house. Marya aids Anna in every way possible, but St. Petersburg.

While the picture is very well done, it is doubtful whether it will ever be a popular program feature, as it is hardly a subject which will appeal to the average neighborhood or family picture house. Particular care has been taken to find types to suit the Russian characters, with the result that they appear true to life and play their various parts with effectiveness. The whole picture has a real Russian atmosphere; the story has been well handled, and, in spite of the unpleasantness of the subject, it holds the spectator's attention from beginning to end. William Parke has done some able directing.



WORLD-PICTURES

WORLD PICTURES

present

ETHEL CLAYTON

in

"JOURNEY'S END"

Cast including

MURIEL OSTRICHE

and

JOHN BOWERS

Directed by

TRAVERS VALE

MEN.

"Men" features three women, Charlotte Walker, Gertrude McCoy and Anna Lehr. Besides the remainder of the company in principal roles appear from the playing to have been selected for ability rather than economy. This carries the feature along. Its story could not do that, excepting in the old way of giving the picture holes something everybody knows they wanted at one time, the wrecking of a young girl, the love affair of another (in this case sisters, unknown to one another), the villain and the hero, two of the latter.

The writer of the story made it as hard as possible for the casting director. About eight of the roles called for good playing, which probably suggested the three "names." One of the scenes is almost a duplicate of another not so long ago, although the furniture may have been different. It is of the man about town meeting a model, posing model, not cloaks and suits. This model was quite innocent and her artist-employer loved her. He told her so, but she knew another fellow and the other fellow led her into a furnished apartment, told her it was hers, and he promised to marry the girl, but nearly married her sister instead, while the artist made good on the marriage thing with his model later on.

It's all very pretty and booky, excepting for the fellow who started all the trouble by doubting the girl he had proposed to. That's in the other issue of the story, the straight love thing. He left the girl to go to Mexico on somewhere where there was an open lot, and it was months before he got back. "Just in time" and the "next day" was the wedding—but it's the same old thing, though done here with a polish of production, photography and playing that makes it hold up.

One hardly knows who to prefer among the three women stars, Miss Lehr or Miss McCoy. And not being certain which one or both played the roles, both might be chosen with perfect safety, but the gal that the guy walked out on was certainly some girl to leave on such short notice.

One thing that forces itself to notice is that some of the roles seemed filled by players beyond the age the original script might have called for. This is hidden a bit often by the photography and make up and again that discloses it. But "Men" will do all right as a regular release for regular fans. They will like it.

OLD WIVES FOR NEW.

Charles Murdock.....Elliott Dexter
Sophy Murdock.....Sylvia Ashton
Sophy (in the prologue).....Wanda Hawley
Juliet Raeburn.....Florence Vidor
Herkeley.....Theodore Roberts
Norma Murdock.....Helen Jerome Eddy
Viola.....Marcia Manon
Jessie.....Julia Faye
Charley Murdock.....J. Parks-Jones
Bertha.....Edna Mae Cooper
Blagden.....Gustav Seyffertitz
Simcox.....Tully Marshall

In adapting David Graham Phillips' brilliant novel, "Old Wives for New" (Arcraft) to the screen, Cecil B. DeMille, the star Lasky director, accomplished an admirable product. It is fortunate that the picturization fell into such expert hands. The results might have been fatal otherwise, for there is a mixing of the fictional with the real. Mr. Phillips, a master-author, could conceivably handle delicate situations with his facile pen much more easily than Mr. DeMille could fashion his scenes for the film version. These appears to have been some doubt as to the propriety of presenting the picture in total at the Rivoli. The problem of cutting was no doubt considered. The picture is shown this week in the same house, though originally scheduled for last week and there probably have been few eliminations, since the running time is one hour and ten minutes. It doesn't seem feasible to delete scenes without spoiling a worthy film product. One woman patron of the Rivoli remarked that "it is a beautiful picture, but I am afraid it's a bit immoral," which, however, isn't aptly descriptive. What some audiences might find naughty in "Old Wives for New," others will consider splendid dramatics. Perhaps the lady patron found in the several feminine characters whose fine features were glanced through their ability to land a "live one," something not to be approved of. True, those characters are there, but they are very cleverly done—faithfully done in fact. Yet Mr. DeMille has as deftly steered from the vulgar as did Mr. Phillips in his word story. The novel in jest tells of Charles Murdock, a young man of fine promise, who marries a beautiful girl in his youth, there being two children to the union. Twenty years later, though highly successful in business, he finds himself thoroughly dissatisfied because of his mate having grown slovenly, obese and lost all charm. In the north woods he meets Juliet Raeburn, the woman he can and does love. Juliet, when he confesses that he is married, evades him and he attempts to forget. So to do he goes out one evening with his roue partner, accompanied with two "painted lillies." The partner is shot by a jealous cast-off, but the affair is partly hushed up. Juliet's name is dragged into the mess and she flies to Italy. Murdock, too, goes abroad, taking along a "lilly" as a shield for the woman he loves. Murdock's wife obtains a divorce and finally finds Murdock and Juliet starting on a Venetian honeymoon. There are so many excellent features to the picture version of "Old Wives for New" that those who liked the book are sure to enjoy the picture. Laying aside the general theme, what may be considered immoral is counter-balanced by the pointing out of a moral and thus the picture should encounter no serious censorship. The care with which the all-round, fine cast was

chosen speaks for itself in the results attained. Elliott Dexter has perhaps done no more polished characterization than as Murdock. Theodore Roberts as the un-mannerly partner presented his usual high-class acting. Florence Vidor as Juliet is sincere, while Marcia Manon, Julia Faye and Edna Mae Cooper performed splendidly under careful direction. Photographically the picture is on as high a plane as the other essentials. To Jeanie Macpherson goes full credit for the scenario, also a fine bit of craft. Ibee.

A SOUL FOR SALE.

Steele Minturn.....Albert Roscoe
Nella Pendleton.....Dorothy Phillips
Hale Faxon.....Wm. Burruss
Mrs. Pendleton.....Katherine Kirkwood
"A Soul for Sale" is a Jewel production,

starring Dorothy Phillips. It is an adaptation of Evelyn Campbell's novelette which appeared in Snappy Stories under the title of "Barter." That's exactly the kind of people "A Soul for Sale" will appeal to—the kind one sees at 8.30 A. M. weekday mornings going to their stenographic work, clad in silk stockings, short skirts and with enough make-up on the face to shame a professional burlesque queen. Then "to make it more difficult" Universal's scenario department threw in a couple of extra bits of sensationalism. This local censorship business is a curious affair. One reads that they find fault with certain scenes in "Hearts of the World," and that same local board will probably pass "A Soul for Sale" without adverse comment, which contains a visualization of a young girl in a man's room having her filmy nightdress torn from her, and a title reading that the man intends to ravish her, she making only

feeble protest, culminating in the man deciding not to take what he doesn't own. That scene has absolutely no bearing on the progression of the story and was manifestly put in for very obvious sensationalism. The plot itself may be told in a very few words. Girl's mother is extravagant and persuades daughter to accept rich man for a husband, much older than herself, and to give up the poor young man. Well, the poor young man goes to the oil fields, where he wears immaculate white clothes and a Panama hat, and comes back rich and finally wins the girl. In spite of these handicaps Allan Holubar has made a most effective production, and the cast, for Universal, is remarkably good. The whole thing is nothing more than a pandering to immature or perverted minds. Jolo.

Arthur Storey, of the same company, will retire Saturday to take up newspaper work.



PARALTA PLAYS

PICK OF THE PICTURES

CURRENT ISSUE

BESSIE BARRISCALE

in

"ROSE O' PARADISE"

JAMES YOUNG, Director GRACE MILLER WHITE, Author

ROBERT BRUNTON, Manager of Productions

Character is that often indefinable

something, without which

all men and things

would be equal.

Character is that touch of

individuality

which distinguishes your theatre when

compared with another.

Most five cent houses are half empty.

The fifty cent houses are packing 'em in.

Character creates value.

The public demands good pictures.

Is the character of your theatre

meeting the demand?

LOUISE GLAUM

BESSIE BARRISCALE

HENRY A. WALTHALL

J. WARREN KERRIGAN

PARALTA PLAYS, Inc.

8 WEST 48th STREET NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation.

Canadian Distributors: Globe Films, Ltd.

DISTRIBUTED THROUGH

"HODKINSON SERVICE"

AT ALL GENERAL FILM EXCHANGES

COAST PICTURE NEWS

By GUY PRICE.

Los Angeles, May 17.
Samuel Goldfish is in Los Angeles.

Numbered among the vacationing stars:
Dorothy Dalton.

Frank Beale has been engaged to direct
Smiling Billy Parsons.

W. A. S. Douglas, president of Dlando, is
in New York.

George Melford, than whom there are few
better screen generals, is spending two weeks
on the San Clemente Islands. Wait for the
fish and goat stories.

W. O. Foster, of the Triangle art title
department, is the latest Triangle employee to
join Uncle Sam's forces.

Here's an actor who admits he never caught
a fish in his life or even tried to. He is
Wallace MacDonald.

Belle Bennett is in a Los Angeles hospital,
suffering from nervous collapse.

Al Cohn, Mary Pickford's premier press
agent, who went east recently with the star,
is rapidly recovering his voice. Mr. Cohn
lost his speech as a result of being con-
stantly called upon to recite his favorite
poem, "Itzall."

Le Roy Drug, business manager for Sid
Graumann, has resigned. He will take a
three-months' vacation in the northern woods.

John B. Browne, scenario writer with
Lasky, went to the hospital a week ago to
undergo an operation which will put him in
physical shape to return to the British front.
Browne spent a year in the ambulance service,
but was invalided to the United States.

Wm. S. Hart took a special carload of
friends to San Diego, where he staged a mili-
tary ball in honor of the commissioned offi-
cers at Camp Kearney. Among those in Hart's
party were Mr. and Mrs. E. H. Allen, Sam
Rock, Grace Kingsly (Los Angeles "Times")
and Guy Price ("Herald") and wife.

Victor L. Schertzinger, Ince director, is try-
ing his hand at scenario writing. Eileen
Percy, former leading woman with Douglas
Fairbanks, is now listed among the Bluebird
stars.

J. W. Loranger, house manager at the Ki-
nema, has left for Detroit, where he will join
his regiment.

John Rankin has resigned as western pub-
licity man for Goldwyn.

Howard Hickman is going to direct his wife,
Bessie Barriscale. (Casualties later.)

Bob White, otherwise George Beban, Jr., has
an expensive hobby—for the other fellow. He
collects neckties, and it doesn't make any
difference whether the owner is a prominent
film star or a plain ice man Bob gets the
neckwear just the same.

Verne Hardin, porter, is now assistant pro-
duction manager at Universal City.

Mary Hughes, known in the film colony
here as Maryland Morne, was granted a di-
vorce from her husband, Herbert Hughes,
whom she charged with laziness and failure
to support. In view of the fact that she had
been ill she and her husband agreed upon
the joint custody of the child.

Raymond West figured on taking a few
weeks off so as to participate in a real vaca-
tion, but Pathe's western representative, Jack
Cunningham, couldn't see it that way and en-
gaged the director to handle Bryant Wash-
burn.

The gates of the Paralto studio were locked
again last week. "We have a hard time
training our stars and directors to walk on
the paths," explained a high official. "By
closing the gates the flowers will have a
chance to bloom."

Since Stuart Holmes has retired into the
background there has not been another screen
villain who has achieved stardom. It now
appears that Robert McKim, who has been
tying blonde heroines to railroad tracks and
cold-decking unsuspecting youths, aspires to
the spotlights vacated by Holmes. Bob has
a good chance, as there is more in his vil-
lainy than a mere horse-hair mustache.

While touring the stakes at the Culver City
Studio H. O. Davis, of the Triangle, halted on
stake No. 3 to congratulate Director Cliff
Smith upon securing a wooden Indian of the
cigar store variety, which is becoming more
scarce than the redskin brother whom he
represents. Smith was using said Indian in
his latest Roy Stewart vehicle. The "wooden
Indian" actually blushed at his words of
praise. A brief investigation revealed that
it was Aaron Edwards, Triangle player, in
all his war paint and finery, namely a brooch-
clout and plug hat.

There are now a total of 49 stars in the
service flag floating over the Triangle Studio
in Culver City, more than ten per cent. of
the company's employees having left to serve
under the stars and stripes. A score more
plan to enlist during the next month. Those

who are now wearing the olive drab and blue
are: Titus Alexander, Dean Buford, Chas.
Blair, Lloyd Bacon, H. A. Ballerino, H. H.
Barter, Sam Comer, Elmer Cary, C. B. Collins,
W. F. Dillingham, Allen Dacey, Ray Dichel, C.
Edwards, Harry Edwards, Walter O. Foster,
Jim Felleit, Wm. Francy, Harry Grunstrom, S.
Huston, Chas. Hubbard, George Hall, Ray
Jackson, Nathan Kauffman, John Lugo, Wm.
Leonard, Ben Locker, Roland Lee, Wm. Lipe,
Bert Lund, J. A. McKeown, Ralph Moore,
J. R. McGlone, M. E. McVickers, Oliver Per-
rault, Chas. M. Parker, Galen W. Reed, Jos.
A. Roach, Duke Reynolds, Neal Smith, Al
Schellenberger, James A. Seim, P. L. Sham-
ray, A. E. Stewart, C. A. Smith, Chas. Schick,

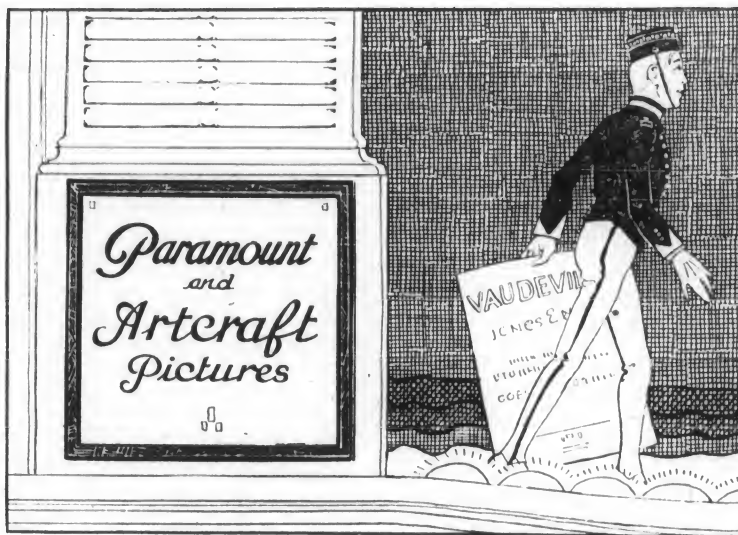
V. R. Vance, Chas. White, Alfred L. W.
and Frank Ware.

INCORPORATIONS.

NEW JERSEY CHARTERS.
Army Theatres Co., Jersey City, \$2,000; A.
F. McCabe, H. A. Black, John R. Turner, Jer-
sey City.

DELAWARE CHARTERS.

Exhibitors' Booking Corp. of Ill., \$16,000;
F. D. Buck, K. E. Longfield, M. L. Harty of
Wilmington, Del.
Exhibitors' Booking Exposition of Mo., mo-
tion pictures, etc., \$8,000; F. D. Buck, M. I.
Harty, K. E. Longfield, Wilmington, Del.



When you change to "Pictures"

WHAT sort of a theatre will you
have this summer? Will folks
say wearily: "Well, we're going to
have another picture show in town"?

Or will they be tickled to death and
exclaim: "Did you hear the news?
Blank's (meaning you), is going to
show

*Paramount and Artcraft
Pictures*

(Nationally Advertised)

It's up to you to decide. Will yours be just
another picture show or "The Theatre that
shows *Paramount and Artcraft Pictures*"?



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres JESSE L. LASKY Vice Pres CECIL B. DE MILLE Director General
NEW YORK



"WID'S" MISINFORMATION.

"Wid's Daily" stirred up Frank Keeney Wednesday when that miniature publication carried a story to the effect that the "Keeney Co. Stops Production; Producer Leaves Town After Ordering Studio Shut Down," etc. The Keeney offices immediately demanded a full retraction of the story published by "Wid's" and notified that office the matter had been taken up with Keeney's attorney relative to a suit for damages.

"Wid's" asserted that the Catherine Calvert company had disbanded and that there was no explanation made for the sudden closing of the Keeney players. It also stated Keeney left the same day (Saturday) for Baltimore; that Miss Calvert's contract was for two years, and that the three productions cost Keeney about \$100,000.

The only semblance of truth is that the Keeney offices have stopped work for the present on the Calvert films as three have been completed. No definite date has yet been set for the releasing of the first subject, "A Romance of the Underworld."

The Keeney contract with Miss Calvert is for ten years. Keeney is subleasing the former Pathe studio at 134th street and Park avenue, having only engaged it for three months dating from Feb. 25, the lease expiring this Friday.

More Keeney subjects will be made after the present list of "Underworld," "Marriage" and "Out of the Night" have been duly exploited and released through the William L. Sherry Service.

DAVIES RELEASE JUNE 3.

The release date of the Marion Davies picture was announced this week through the press department of the Marion Davies Film Co. It is June 3.

On that day all the Loew New York theatres will present the picture, marking a rapid departure in the method of that circuit's selection of feature films. Heretofore the Loew picture department never accepted a feature for exhibition without a private report upon it. The Davies picture was booked by Loew before completed.

The Davies film, "Cecilia of the Pink Roses," will also mark the first screening of the noted Broadway beauty, who starts in it, with more than normal interest attaching to the presentation. Julius Steger directed the picture, adapted from the book of similar title.

Miss Davies is now taking a brief respite and is unlikely to commence on her second feature before the initial public showing of the "Cecilia" film.

THERE'S A REASON.

There is considerable speculation about town regarding the future film starring activities of a beautiful young woman who has made a few pictures and is regarded as a winner in that field of endeavor.

One of the biggest manufacturers claims to have her under contract and has so notified another producer who is a comparatively newcomer in that field. Why the "big manufacturer" should suspect the newcomer has weaned his prize away no one on the outside knows. But the insiders do.

MRS. McCONNELL WITH METRO.

Mollie McConnell, widow of the late Will A. McConnell, theatrical manager and newspaper man, is playing with the Metro forces at the company's west coast studios in Hollywood. She is at present in support of Bert Lytell in "No Man's Land."

Mrs. McConnell gave up her stage career and went west a few years ago, after the death of her husband, to recover from a nervous breakdown, which turned her hair prematurely white.

BASEBALL WITH GOLF BALL

A publicity man who can imagine a game of baseball with a golf ball for the leather sphere substitute seems possessed of a streak of humor that should not be curbed through turning out "straight press matter."

The press department of the World in its notes this week mentions such a game over at the studios (by the male members of the "Hook or Crook" picture, Mr. Henderson directing, and Miss Greely co-starred with Mr. Blackwell).

The notice says canes were used for bats, but nothing about three home runs with one hit or whether the Radium golf balls going wild were employed.

The infield players wore steel mits and the catcher had his arms extended from the front of a tank, while the outfielders played 300 yards south of the pitcher.

If Keystone ever hears about it, there will be a comedy release on the subject most likely.

Pearl White has been invited to Washington as the guest of the War Department to participate in a government plan, the nature of which has not yet been made public.

OLD HARTWELL'S CUB.

Bill Hartwell.....William Desmond
Mary Lane.....Mary Warren
Edward Jones.....Eugene Burr
Rev. David Lane.....Walt Whitman
Tom Hartwell.....Percy Challenger
Mag Jones.....Dorothy Hagar
Deacon Grimes.....Graham Feltie
Steve Marvin.....Edwin J. Brady
Benton.....Wm. J. Billingsford

William Desmond comes into his own again in this Triangle, entitled "Old Hartwell's Cub." Desmond is the central figure in a small-town romance which placed him in some strenuous ways to win the lady of his choice. The girl really won the hero when, by a daring ride at breakneck speed, she stopped a lynching. Bill Hartwell was just about to be swung for a crime that he did not commit. Mable Richards wrote the scenario, with "continuity" by George E. Jenks, with Thomas N. Heffron directing. Desmond puts life into the role of the husky young blacksmith whose daddy was the town drunkard and who got himself in all kinds of hot water for having the abnormal thirst for booze which finally killed him. Desmond makes a likable character out of the village smithy, who would go to any extremes to save those he loved. It is not a great story, but of sufficient dramatic interest to give pretty good screen entertainment. Miss Warren shows up well, her riding, in particular, being the piece de resistance of her screen duties. Some of the captions were very good and typified the small-town spirit noticeably. The story is easily followed and is strong enough to fill in as a feature. It has action, and the theme is of the sort that plays well. The photography is good and many of the scenes are excellently staged. Mark.

BAREE, SON OF KAZAN.

Vitaphone has produced a picture which will appeal as a program feature and furnish entertainment for thousands of fans, especially the younger element. The scenes are set in the Canadian Northwest, with the principal characters trappers and half-breeds. The story has been built around a "husky," Baree who is half dog and half wolf.

The photography is exceptionally good, with a number of close-ups which have been taken with care. The five-reeler is full of picturesque exteriors in the wilds of the Dominion, where the Mounted Police administer the law. While there are only four or five principal characters, they have been selected with care and they look the various parts. Little more attention might have been taken with the titles, the English is almost too good for the awful jargon which is spoken by the French half-breeds in that country.

While the story is very simple, it has a punch and the interest is sustained from beginning to end. McTaggart, the Factor at a trading post, covets Nepesse, a handsome half-breed girl, and he nearly accomplishes his ends, when he catches her alone at night in a tepee, but Baree, who had been unmercifully licked by McTaggart for biting him, early in the story, comes along in the nick of time, and it is taps for McTaggart, and Nepesse marries the man of her choice, an American newspaperman, who had come out to that country under a cloud.

Nell Shipman makes a pleasing half-breed girl, in fact she is almost too good looking at times and lacks that dullness of features which they all more or less possess. Al Garcia as "Bush" McTaggart is fine and you cordially hate him directly you see his ugly features on the screen. All the other parts are well taken care of.

Exhibitor's Box Office Reports

on Triangle Releases taken from

MOTION PICTURE NEWS

of May 4th and 11th

FAITH ENDURIN' (ROY STEWART)

BIG. "This star drawing better every time." "Fine value."
"Good picture." "Well received."
"One of Stewart's best."

HARD ROCK BREED (MARGERY WILSON)

BIG. "Great picture." "Strong cast." "Good title." "Sounds picturesque."

THE ANSWER (ALMA RUBENS)

"Very artistic."

HEIRESS FOR A DAY (OLIVE THOMAS)

"Pleased audience extremely well." "Fine picture." "Kind of picture the public wants."

SHOES THAT DANCED (PAULINE STARKE)

"Pleased." "Fine picture."

Just A Few Reports

HERE are straight, unbiased, uninfluenced reports from exhibitors in all parts of the country who are showing Triangle pictures.

In every case the exhibitor obtained his pictures at an attractive rental price. Triangle rentals are based, of course, on the cost of production. And production costs on Triangle pictures are much lower than those of other producers who have not yet arrived at the high state of efficiency and economy which Triangle management has set.

Hand in hand with efficiency goes a very high artistic standard. Every Triangle exhibitor finds this standard one that obtains not only present business but assures sustained and increased patronage.

Triangle has no bargains to offer—but in place an excellent business proposition to every exhibitor who believes that he is showing pictures to make a creditable profit commensurate with his investment and showmanship.

It is a delight to deal with Triangle exchanges. The prompt, courteous, efficient service, the gentlemanly conduct of ambitious employees, the fair treatment, excellent cooperation and splendid pictures please and delight every motion picture exhibitor.

Many new exhibitors are visiting Triangle exchanges to arrange for summer service. The warm weather is to be anticipated by better pictures and even better service.

Call for an exchange of ideas as well as a new exchange service at any Triangle exchange.

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

ENGLEWOOD CENSORS BUSY.

What is considered as an unusual condition exists in Englewood, N. J., where the town council had laid down such a heavy hand on film censoring and tabooing that the Broadway there can only play a certain kind of pictures.

The same censorship ban is also, on vaudeville turns and shows with no acts having girls in tights, no acrobats nor aerialists permitted to play the local house.

The Broadway is a fine house and the management is out to give the patrons the best, biggest and best known in films, yet under no consideration can he play any of the Fairbanks, Pickford, Clara Kimball Young and Pauline Frederick subjects through a recent edict of the powers that control the house license.

SUSPECTED BANDITS CAUGHT.

Cincinnati, May 22.

Two men, said to resemble the bandits who robbed the Family picture theatre here April 26, were arrested in their room at the Hotel Sinton Monday night. They registered as Edward J. Adams, Alexander MacKeon. Two women accompanied them.

A porter and a scrubwoman at the Family, imprisoned by the bandits when they blew the safe, declared the men looked like their captors.

In the room was found \$13,000. The loot at the Family was \$3,500. Chicago detectives who trailed the quartet here say the men were connected with the theft of \$16,000 from the Tri-City Bank, Madison, Ill., recently. They will be returned to Chicago.

YOUNG STAR FOR PARAMOUNT.

Within the next two weeks Paramount promises to spring a surprise in the way of a new female star, said to be the youngest person ever to hold the stellar position, for which she has been contracted. The young woman is 14 years of age and has had considerable experience on the legitimate stage.

The first scenario completed for her will be put into rehearsal during the coming week at the Lasky studios at Hollywood.

IVY FILMS' PLANS.

The newly formed Ivy Film Corporation, reported to be incorporated under the Delaware laws at a half million capital, has started work on its first subject, having leased the Lincoln studio, Grantwood, N. J., and will entitle the new one, "The New Light." Work is now under way with the Ivy to make features of six and seven-reel length.

Walter Law and Chester deVonde will jointly direct, with John Braden acting as technical director. Henry L. Keats is president of the new concern.

LYRIC TO SHOW PICTURES.

Cincinnati, May 22.

Although many other film managers were after it, McMahan & Jackson have leased the Lyric for the summer and booked "The Kaiser," expecting to make a killing at 25-50.

"The Birth of a Nation" began its second week of the present season at the Grand yesterday. Counting its appearance during the last two years, it will have been seen in Cincinnati 12 weeks. McMahan & Jackson are also operating the Gift's, their new house.

Single Reelers on "Mexico Today."

The Educational Films Corporation announces that beginning next month it will release a series of twelve single reelers entitled "Mexico Today."

This is the work of George D. Wright, a young American who has lived in Mexico City for several years and who in partnership with a native Mexican received the government endorsement and special facilities for photographing all the aspects of the natives' mode of living.

SHERRY ORGANIZING.

Activities surrounding the new movements of William L. Sherry, who lately severed official relations personally with the Paramount to organize the Sherry Film Service show that Sherry plans by June 15 next to have in operation a circuit of new exchanges which will handle the new Sherry output exclusively. This week Sherry leased a suite of rooms on the 12th floor of the Godfrey building, taking possession June 1.

Daniel J. Savage, formerly with the F-P. Lasky offices, has been engaged as general sales manager for Sherry, conducting his office in New York, but planning his first trip next Monday, when he goes to Chicago to establish

a Sherry branch there and in adjacent western territory.

Harold Brink, another Paramount film man, will also be connected with the Sherry organization.

M. J. Sennett, with Sherry at Paramount, will become a managerial affiliation of Sherry's. He is already in territory east of Chicago establishing new exchanges.

Other film experts engaged by Sherry are Frank A. Lappon and A. C. Novotny.

Herman Katz, of Paralta, has consummated a deal which results in his organization taking over the entire holdings of Carl Anderson. Nat I. Brown and Robert T. Kane, including the Paralta studios in California and the subsidiary companies controlled by Paralta Plays.

RALPH INCE'S SPECIALS.

A deal was consummated this week whereby a series of special film features styled the Ralph Ince Attractions will be produced, marketed and exploited by the joint efforts of Ince, Arthur H. Sawyer and Herbert Lubin.

The Ince combination expects to shortly announce the name of a prominent manufacturer as an affiliation that is expected to boost the Ince product materially.

A special department of publicity has already been established for the new Ince subjects, with Bert Ennis to have full charge. Ennis has been publicity director of the Petrova pictures during the past year.

★ ★ ★ Goldwyn Pictures ★ ★ ★

A Picture That Will Silence the *Whispering Campaign of Slander* Directed at the Mothers of America!

Read in the article reproduced below from the New York Evening Sun of the campaign being waged to strike at our nation through the hearts and brains of its women.

These secret voices are at work in your town; sly, persuasive, dangerous voices and you as an exhibitor can do both your country and your people a magnificent service by booking at once for your theatre Goldwyn's thrilling and inspiring presentation of



Mabel Normand

in

JOAN OF PLATTSBURG

by Porter Emerson Browne

A story of National ideals; of faith, hope and courage. A story that shows the millions here at home what they can do to help their country.

Get your local Red Cross; your local newspapers; your leading writers and citizens to sponsor this beautiful production as a loyalty-builder.

Hundreds of exhibitors have telegraphed or written seeking this production as a big "special" attraction. It's a regular Goldwyn release that comes to make you larger profits.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN, President EDGAR SELWYN, Vice President
16 East 42nd Street New York City

MOTHERS ISSUE WARNING

Association Tells of Enemy Plots to Destroy Morale

Propagandists' attacks upon the morale of American mothers from the National Association for Mothers of Defenders of Democracy. This organization has issued a statement from its headquarters at 622 Vanderbilt Avenue directing attention to a "whispering" campaign by internal enemies intended to react upon the minds of the women who have loved ones at the front.

[From the New York Sun]

MOVING PICTURES

AMONG THE WOMEN

BY PATSY SMITH

No signs of vocal trouble were apparent Monday night when Christie MacDonald made her debut at the Riverside in her musical fantasy. She had feared she would have to cancel. She was assisted by a youthful boy and girl. A turquoise blue chiffon negligee over orchid net and lace fell lightly from the shoulders and was caught at the waist line with a wide loose silver sash. A most becoming frock had a pointed bodice and a flounce of lace put on apron fashion. For the finale she slipped on negligee again, thus keeping in the pictured legend. The velvet curtain did not draw up far enough at the opening of the act and the boudoir bit in front of mirror was lost to all those not seated in the middle of the house.

Bessie Ramsdell and Florence Curtis are a couple of stunning dressers. One, in American beauty velvet, with one long wide georgette sleeve and half the bodice of rhinestones, was a splendid flash. A mauve net decorated in orange, green and blue had a peacock blue drop skirt edged with green. The sides of the skirt were built out like baskets. In solid black sequin backless gowns, one could not distinguish the difference between the large display of real flesh above the fleshings below. Sequin toques had lace wings trimming the sides, the delicate ends of which reached around the neck and apparently held up the entire costume in front.

Dama Skyes wore a pretty orchid organdie over white with a deeper shade of orchid silk for the body part, which had a peasant guimpe. The sleeves were bell shape, but too small to put over any particular "style" to the gown. Here is a fine instance of the importance of a sleeve.

Frances Ross with Felix Adler looked sweet and pretty in pink and white organdie. A deep shawl collar almost covered the entire bodice. Narrow plaitings of white edged with blue trimmed the pink, and "turned up" the reverse to the usual way. Blue velvet streamers adorned the large pink and white hat.

"Wolves of the Border," featuring Roy Stewart, Josie Sedgwick and Jack Curtis, is a regular thriller. The wonderful long distance and closeup photography of beautiful Santa Monica canyon—the Triangle Ranch, reflects great credit on the camera man and the able director. Only a couple doubles are readily detected. One is a wounded ranch hand, who, having his arm in a sling, responds to the call of danger and rushes to the corral for a horse, where Joe Padden doubles for him, doing his spectacular running mount without using his hands. The other is the double of Josie Sedgwick on a runaway horse with her hands tied behind her. Miss Sedgwick having a sincere determined face, makes a good western girl type. She looks nice in a blue serge middie dress at first and later in a corduroy skirt and figured silk blouse. Roy Stewart's big boyish smile is sure some asset.

Bessie Love in "How Could You Caroline" sure gets in "Dutch" looking for her "soul mate." Her chocolate eating romantic appetite soars above prosaic worlds and the sound of "Reginald Van Alden" hits her hard, even after she finds he is a chauffeur until she learns he is "married." In a smart top coat with huge beaver collar and cuffs she travels from boarding school to New York City to be her sister's bridesmaid. Shopping there with a prim chaperon, for an evening frock she bribes the saleslady to switch the order. At the wedding rehearsal that night in yokeless, sleeveless ultra gown of alternate bands of sequins and net,

decked in her mother's jewelry and her sister's high heel slippers, her hair arranged atop her head, she is something of a shock to the family. But this is only one of many shocks they receive during the young woman's aspiring girlhood. A smart golf outfit is made up in plain and striped wool materials. A turban cap of same has ear muffs and scarf attached. The masquerade as a cabaret dancer at the bachelor dinner given by her fiancé, is thin farce and taxes the imagination keenly. With hair in pigtailed and a sheer veil across the lower part of her face, it is hardly likely a wise boarding school miss would have hoped to deceive a party of gay young rounders.

Norma Talmadge, in "De Luxe Annie" at the Rialto, shows either wonderful improvement from her recent vacation or she has benefited by new direction. The double role of De Luxe Annie II and Julie Kendal reveals Miss Talmadge at her best. The picturization of the play is splendid. The story opens in the home of the Kendals and goes right along smoothly instead of the "Pullman smoker" opening and then cutting back, which made the play like a moving picture. Miss Talmadge wears some gowns that are the essence of the dressmaking art, some showing unusual contrarieties. A long outdoor wrap, for instance, had a feathery yoke cape effect, while a simple girlish morning frock coddled a wide band of chinchilla at the throat and wrists. A gown of net was so fine and sheer that the long sleeves, which ran into mitts at the hands, and the high neck in back, could hardly be recognized as "material," and one wondered what held the flower-like ruching at the square neck. A wide sequin girdle worn with this was enhanced with heavy embroidery. A trailing plain velvet gown had a wide panel in back, held to the shoulders and bodice in front by a jet cord. With an extremely smart eton suit, trimmed with braid, a dark blouse embroidered in light colors was worn, giving an unusual effect.

The Cecil B. De Mille production of "Old Wives for New" is an important feather in the cap of Alpherita Hoffman, the costume artist of the Lasky studio. I saw some scenes of this picture being taken on the coast. Perhaps the dressing of some other picture may have cost more, but surely none have shown such a wealth of modern finery as this one does. The story is thoroughly cosmopolitan and understandable, with the nasty details of an old roué's home life and public debaucheries clearly depicted. A human sort of love story runs through the fast moving scenario, with Elliott Dexter and Florence Vidor, the principals. Marcia Manon as Viola wears the ultra modes, but changes so frequently it is hard to describe them. She effects a severe headress which makes her stand out nicely through the picture. Particularly conspicuous was

the chapeau exhibits. There were wonders in sequins and net, flowers and net and feathers and net. The unhatted women in the restaurant scenes wore elaborate paradise or aigrette ornaments in their hair. Expensive fur coats, scarfs and every extreme style of neckpiece were as profusely paraded before the eye as if they were mere bagatelle. The rejuvenation of the catty Sophy furnished a few mild laughs. Comedy situations are not Mr. De Mille's forte. Fortunately this picture does not need humor to put it over.

Nazimova is a new type of star in Filmland "different" in this line of work as she has been in the speaking drama. Her vitalism and unaffected buoyancy endows with realism every character she portrays. In "Toys of Fate" she is a gypsy, a typical wild rose, who knows not restraint of any sort. Her short tangled curls and bare feet were as expressive as her gypsy makeup. Subdued by suffering for her mother's wrongs and her own, the latter part of the picture depicts her in gloomy mood and attire. A loose princess wedding gown of rennaissance lace had a semi-train and a delightful veil and orange blossom arrangement falling from head to feet. Mme. Nazimova does not cry prettily, but she does cry naturally.

No effort was seemingly made at the Fifth Avenue last week by any of the women to shine—they just sort of stood pat on past performances. Mabel Burke, in blue and white polka dot, plain blue georgette sleeves, white collar and boots, opened the vaudeville portion with "Three Letters from Home," and the Brightons, in white wigs and satin brocade colonial dress, entertained mildly with their rag pictures.

Vivian Holt and Lillian Rosedale are quality entertainers who do not resort to rag, jazz or patriotic appeal. The rotund refined blonde wore salmon velvet and the pianist (who knows how to read a song) was in blue and silver brocade. A narrow panel of gold lace hung at one side, and the front of the bodice was almost covered with deep gold fringe, the ends caught at the girdle instead of hanging loose. Elsie Williams and her old "Salt Seller" comedy both appear rejuvenated. Elsie, gowned in wireless blue velvet, the bodice surplice, and the skirt with pocket drapes at sides, was just in harmony with the china blue silk shade of the electric dome. A song has been interpolated in the skit.

The woman of Burt Johnson and Co. should wear stays. She looks as if tied in her middle with a string. A gold net and lace frock could be made good looking with the addition of a wide girdle of some sort at her natural waist line.

Bert Melrose, as well as Helen Trix and Sister, seemed to be laboring under the impression they were doing the audience at the Fifth Avenue a favor by appearing before them this week. Because the audience did not laugh at Melrose the minute he came on the stage, he made such remarks as "Oh, well, I'll give it to them cold" (going up to the top table without trying for a laugh) and (to some one in the wings), "Aren't they terrible?" Then Miss Trix came on and sarcastically thanked the audience for applause she did not get after her first number. Miss Trix presumably has the idea that her act is 100 per cent. talent, when as a matter of fact it's about 25 per cent.

talent and 75 per cent. clothes. Sister Josephine, with blue taffeta and lace, wore a pink silk covered wire frame hat, with a crown of blue marguerites. Helen's dress, of rich satin and silver brocade, was caught up in a puff all the way around at the hip line with moss roses. A boutonniere of the roses adorned either shoulder strap in front. She made a remarkably quick change to a dainty orchid georgette with ocean green side panels and silver girdle. A pleasing Irish suggestion, white net made with three bands of green on skirt and long green streamers on a white poke hat.

Mabel Burke was a youthful attractive Red Cross nurse, singing the ill song. The woman of McCowan and Gordon looked attractive in a white frock aglitter with opalesques. The skirt had a double flounce—the top one splitting at the sides to show the underskirt. The "earth" girl in the "Girl in the Moon" wore a pretty lace hat and taffeta frock with Oriental hem and the "Moon" girl wore Kiddie clothes and bobbed locks.

PUBLIC PAYING TAX.

Vancouver, B. C., May 22.

Local picture theatres have decided to let the public pay the amusement tax after May 20.

In the past the price of admission, in most cases 25 cents, has also included the tax.

SPEEDING UP FOR WRITERS.

The return to favor of the free lance scenarist is seen in the quick action methods which several film companies have adopted lately. When the various producing picture companies established their own scenario departments some years ago, the free lance writers encountered so many handicaps as to the rejection or acceptance of their manuscripts, that many detached authors became discouraged.

A ready demand now existing for screen stories and a desire to promptly read manuscripts submitted may bring forth renewed efforts on the part of free lances. A case of quick action is the submission by Roy Somerville of "Hitting the Trail" to the World. The writer received a check four days after. This betters the record of the "Saturday Evening Post," noted among writers for the speed with which manuscripts are read and remittances made.

PARAMOUNT PROMOTIONS.

A number of changes in the personnel of exchange offices of the Famous Players-Lasky Corporation throughout the country resulted in many recent promotions.

Among them are: J. W. Allen to special representative, C. Lang Cobb to special representative (temporarily managing the Buffalo exchange), Oscar Morgan to manager of the Washington office, M. H. Cohn to manager of the Denver branch, F. B. McCracken to manager of the Salt Lake City branch, P. C. Wreath to manager of St. Louis exchange, M. H. Lewis to manager of the San Francisco office and J. J. Halstead to manager Los Angeles branch. Several new appointments include H. H. Buxbaum as special representative, R. R. Rich as assistant manager Cincinnati office, G. E. McKean as special salesman in Kansas City district and L. Rogers as assistant manager of New York exchange.

Seattle's Latest Picture House.

Seattle, May 22.

The latest in the string of local picture places is the Orpheum, an original million-dollar vaudeville proposition, now transformed into a picture theatre at 10-20-30, opening Sunday last with Bessie Barriscale in "Within the Cup."

The start was made to capacity attendance.

WILLIAM RUSSELL

IN

WILLIAM RUSSELL PRODUCTIONS, Inc.

(Released on Mutual Program)

Originals Continuites
JACK CUNNINGHAM
 New Writing for Pathé
 HOLLYWOOD, CAL.
 Adaptations Editorial

STATE RIGHT DISTRIBUTORS IN CONFERENCE ONCE MORE

Met at Hotel Astor Last Week to Perfect Plan for Joint Purchases. At Loggerheads Over Agreement on Respective Territorial Percentages.

The State Right Distributors, Inc. held several meetings at the Hotel Astor last week to perfect their plan for joint state right purchases of features which lay dormant for some time owing to the illness of Sol Lesser and the death of Mel Simmons.

The alliance recently purchased "Carmen of the Klondike" for certain territories and have been discussing the purchase of a number of other pictures.

Those interested have been unable to interest representatives from all sections of the country to join in their purchases, for various reasons, among which is an adjustment of percentages that will be agreeable to all.

Nat Hirsh evinces no disposition to take on New York State at 14 per cent., claiming he can do better by making independent purchases of features for that territory.

Sydney Lust (DeLuxe Film Co.) doesn't seem to be overanxious to take on Washington, D. C., Delaware, Virginia and North Carolina at 4 per cent.

The approximate percentages of some of the others are: Sol Lesser, 6 1/2 per cent. for California, Arizona, Nevada; Michael Rosenberg, 4 per cent. for Washington State, Idaho, Oregon, Montana; Leon Netter, 9 per cent. for Ohio.

All those interested in the combina-

tion seem to be "jockeying" for slightly better terms.

ABRAMS BUYING STOCK.

Hiram Abrams, one of the executive heads of Paramount, Monday purchased \$100,000 worth of stock of Famous Players-Lasky Corp. held by William L. Sherry.

Sherry recently retired from Paramount to enter into business as an individual distributor.

WANTS "ROMANCE OF COAL."

Sol Lesser, one of the largest state right buyers on the Pacific Coast, who is in town looking over some features pictures, is negotiating with the Educational Films Corporation for the California rights to that company's coming production of "The Romance of Coal."

Fred A. "Bing" Thomson is now casting for the production and the company will leave New York some time next week for West Virginia, where the scenes are laid.

No Date Yet for Chaplin's Second.

While June 1 was named as a tentative date on Charlie Chaplin's second release under the First National Exhibitors' Exchange it is likely that a later date may now be decided upon.

SHIPPING U. S. FILMS ABROAD.

The Foreign Picture Service of the U. S. Government's Committee on Public Information, of which J. E. Brulatour is director, at a salary of \$1 a year, is busily occupied in shipping propaganda films to practically every section of the world, other than the Central Powers of Europe.

Among the recent shipments of film made were consignments to Spain, Mexico, Italy, Russia, Siberia, Chili, Greece, England and France.

Brulatour has for his assistant Johnny Turek, former private secretary to William A. Brady, who enlisted some months ago.

It is perhaps worthy of mention that not one foot of the Foreign Picture Service's film output is printed at Mr. Brulatour's Paragon laboratories in Fort Lee. Practically every other film printing concern in this vicinity has had a share of the work.

"BULWARKS" FOR CHICAGO.

Chicago, May 22. "Bulwarks," a film exploited by the Canadian Club of Chicago, will open at the Coliseum May 24. This picture, with many other war features, is being utilized for a fund to be turned over to the Western Relief, an incorporated organization formed as an auxiliary to the British-Canadian Recruiting Mission in Chicago. The "Bulwarks" pictures have been loaned from the British War Office, and will be shown only once, after which the film will be returned to London.

TRUEX SIGNS.

Paramount Monday signed Ernest Truex for a long term contract as a film star.

The actor will commence his picture activities almost immediately.

AT TWO B'WAY HOUSES.

While the Norma Talmadge feature, "De Luxe Annie," is appearing this week at the Rialto, it will also show for two days simultaneously at the New York theatre.

The Loew Circuit wanted the feature during its first run-week, and the Rialto management consented to the double exposure of it on Broadway. Such consent is not customary in the usual run of Times Square showings.

NEW FILM CLUB?

On Broadway this week it became noised that a new film club for social purposes would be organized but would have no relation to the Screen Club which recently closed.

The new club will lay out a line of membership restrictions. A number of prominent directors are said to be interested.

JOHNSON AGAIN EDITING.

Los Angeles, May 22. "Photoplay," the film magazine, regains Julian Johnson as its editor June 1. He was engaged some time ago by H. O. Davis of the Triangle producing concern for important duties, and was close to Mr. Davis in the connection.

No reason is assigned for Mr. Johnson's resignation other than the call of the mark-out pencil.

BAR SCHOOL CHILDREN.

Lowell, May 22. Theatre managers have been notified by the chief of State Police that during school hours all children are to be refused admittance to picture houses, unless the public schools are not in session. The law was enacted in 1914, but has never been enforced until a few weeks ago.



Made by
Emerald

*The tremendous Hearst
newspapers have thundered
their successes to the
millions.*

*An attractive production
for Vaudeville and
legitimate theatre*



Directed by
Leonce Perret

The amazing
DOLLY SISTERS
in The MILLION DOLLAR DOLLIES
First screen appearance - Romance - Beauty - Thrills.



SCREEN CLASSICS INC.
Metro Pictures Corporation, Distributors



VARIETY

CONGRESS MAY INVESTIGATE DISTRIBUTION OF U. S. FILMS

Senator Townsend of Michigan Receives Complaint from Governor of State at Way "Persings Crusaders" Is Being Handled. Exhibitors Also Join in Protest.

Washington, May 22.

The distribution of the U. S. Government's official war films being released under the title of "Persings Crusaders" is coming in for some adverse criticism here.

Senator Townsend, of Michigan, presented a protest signed by Governor Sleeper, of his state, in which he complains of the method of treating with the Michigan War Preparedness Board. The protest, in the form of a telegram, is as follows:

"In January division of films, Committee on Public Information, made an agreement with the Michigan War Preparedness Board granting rights for all official war motion pictures for this State to that board. In violation of this agreement the division is now preparing for an exhibition of films in Detroit next week and, as we understand, expects to route them through the State through film agencies.

"We are showing reels the Committee on Public Information sold us under agreement throughout the State and have booked their appearance for the entire State. California, we understand, is in the same boat, and we hear that Representatives of that State in Congress today will publicly take the committee to task for its action.

"Will you please see that Michigan's rights are protected and that Congress is told of the situation in this State? The original idea of the pictures was a propaganda scheme. As this new plan violating our agreement appears it is a commercial proposition fostered by the moving picture agencies in New York.

"Proceeds of our exhibitions go to the fund for relief of dependents of Michigan soldiers and sailors. Detroit showing is announced as an even split with the theatre owner, the balance going somewhere in Washington, but not for any announced charitable object."

Detroit, May 22.

The protest sent by Gov. Sleeper to Senator Townsend at Washington is understood to have been inspired by local exhibitors, who objected to the showing of the "Persings Crusaders" feature at the Detroit opera house and

were "requested" by alleged representatives of the Government to flash slides in their respective houses advertising what they regard as an opposition attraction.

It is understood that John H. Kunskey has written to the National Association of the Motion Picture Industry, complaining, on behalf of the exhibitors of this city, that they were being unfairly dealt with in the handling of the Government film.

At the New York office of the Division of Films of the Committee on Public Information, it was stated they had no official knowledge of any complaint and were busily engaged in routing the picture as a travelling theatrical attraction. They had advised that the picture opened in Detroit as per schedule and was doing an excellent business.

The picture opened Tuesday evening in New York and by Monday seats for the opening were at a premium, the house being entirely sold out in advance, with a similar condition for practically the remainder of the current week.

Reports from some of the cities where the feature has played reveal the experienced advance agent methods employed by some of the men ahead of the attraction. These men have gone to the heads of large industrial plants and arranged for huge blocks of tickets at a reduced rate, to be distributed among the employees, indicating it was the Government's wish that the captains of industry co-operate in making a huge success of the official propaganda engagement.

It is understood that some time ago Paramount, realizing the prestige attaching to the Government films, offered to pay \$15,000 a week for the exclusive distribution rights in the United States. Universal is said to be paying \$5,000 a week for such bits of official film as is given them for its weekly, none of it exclusive, and must use what is supplied them.

Butterfield's in Battle Creek.

W. S. Butterfield, who has 15 theatres in Michigan, is building a picture house to seat 1,100 in Battle Creek. It will be finished by October.

The Butterfield houses are divided into eight for vaudeville and seven for pictures.

OCHS WON'T ACCEPT.

As the time approaches for the annual convention of the Motion Picture Exhibitors' League of America, every effort to induce Lee A. Ochs to run for president for a third term has proved unavailing.

Ochs is now vice-president of the United Picture Theatres of America, Inc., and intends to devote himself exclusively to the furtherance of the co-operative exhibitor movement which that company is fostering.

Booms in favor of "favorite sons" are being reported from local associations of exhibitors all over the country. At the dinner in Boston at which film folk combined to help the committees in charge of the Boston exposition, a boom for Ernest H. Horstman was set in motion.

Similarly, from Philadelphia comes the news of another dinner held to proclaim the candidacy of John O'Donnell, also a member of the executive committee of the League.

Persistent calls for Thomas Furniss of Duluth were heard during the recent convention of the exhibitors of the Northwest, while Frank Eager, of Nebraska, and Sidney Cohen, of New York, also are frequently mentioned in connection with the next presidency.

FUNKHOUSER NOW SUING

Major M. L. Funkhouser, Deputy Superintendent of Police, and picture censor, on Monday filed suit in the Circuit Court for \$100,000 damages against the "Exhibitors' Trade Review."

William Lindsay, attorney for the Major, alleges that for the past two months the "Trade Review" had steadily attacked his client, impugning his honesty.

U. PAYS BIG FILM TAX.

The Universal Film Company paid its first war tax on film last Wednesday. The amount, \$45,600, was for film developed and on hand during the four weeks beginning October 4, 1917.

This is said to be the first war tax of the kind to be paid to the government up to date.

"RECLAIMED" POSTPONED.

Owing to the continued illness of Harry McRae Webster the proposed initial private showing of his first and recently completed film production, "Reclaimed," has been indefinitely postponed. The picture was to have been shown last Friday but Webster's illness took a more serious turn and the exhibition was postponed. No plans for the disposition of the picture will be made until Webster is able to return to his office.

Florence Atkinson Joins Follies

Florence Atkinson, who recently played the heavy in Clara Kimball Young's screen production of "The Marionettes," has been signed by

RED CROSS WAR FILM.

Rochester, May 22.

Leopold D. Wharton, of Wharton, Inc., was in New York this week directing the making of a film which will be used during the great drive for the War Chest and Red Cross.

The picture was designed to show some of the horrors of war and the consequent necessity of liberal contributions.

Some good battle scenes were staged, with the Third Regiment of the New York Guard taking the roles of American Sammies on the front line in Picardy.

An expert created a most realistic effect of a gas attack by means of smoke bombs. As the gas rolled in from the direction of the Hun trenches the Sammies hastily donned real gas masks and took the same precautions that are being taken by the men abroad.

One of the most distinguished Catholic priests in the United States is taking an active role in it. He is Rev. Alphouse A. Notebaart, rector of the French Church of Our Lady of Victory, in this city. He wears the medal of the Legion of Honor of France. Father Notebaart has been an official representative of the Belgian Government in this country and some time ago traveled through several States recruiting Belgians for the defense of their fatherland. At various times he has also acted for the French and Dutch Governments.

JUDGE LANDIS, A FILM STAR.

Chicago, May 22.

Judge Kenesaw Mountain Landis has joined the ranks of film stars. He has secretly signed up with Uncle Sam for an educational film, intended as propaganda to teach immigrants why they should appreciate America.

Last week Judge Landis' court in the Federal Building was transformed into a studio. Cooper-Hewitts lit the bar of justice, and from it the white-haired jurist held forth while a picture mob jostled in front of him and two cinema men ground madly at cameras.

The picture will be a six-reel film, being made under the direction of the United States Bureau of Public Information. It is called "The Immigrant" and is the first of a series of propaganda pictures to be used to educate those of foreign birth into an appreciation of American advantages. Warren Cook and Zena Keith play the leading roles.

Y. M. C. A. AFTER FILMS.

From Yaphank, Pelham Bay and Governors' Island comes a demand for films for the soldiers and sailors now stationed there, the different Y. M. C. A. secretaries looking after the respective picture shows for the soldiers. The recent Chaplin "A Dog's Life" was given the Camp Upton and Pelham boys and now comes a demand for more comedies from the boys in camp. Florenz Ziegfeld for "The Follies."

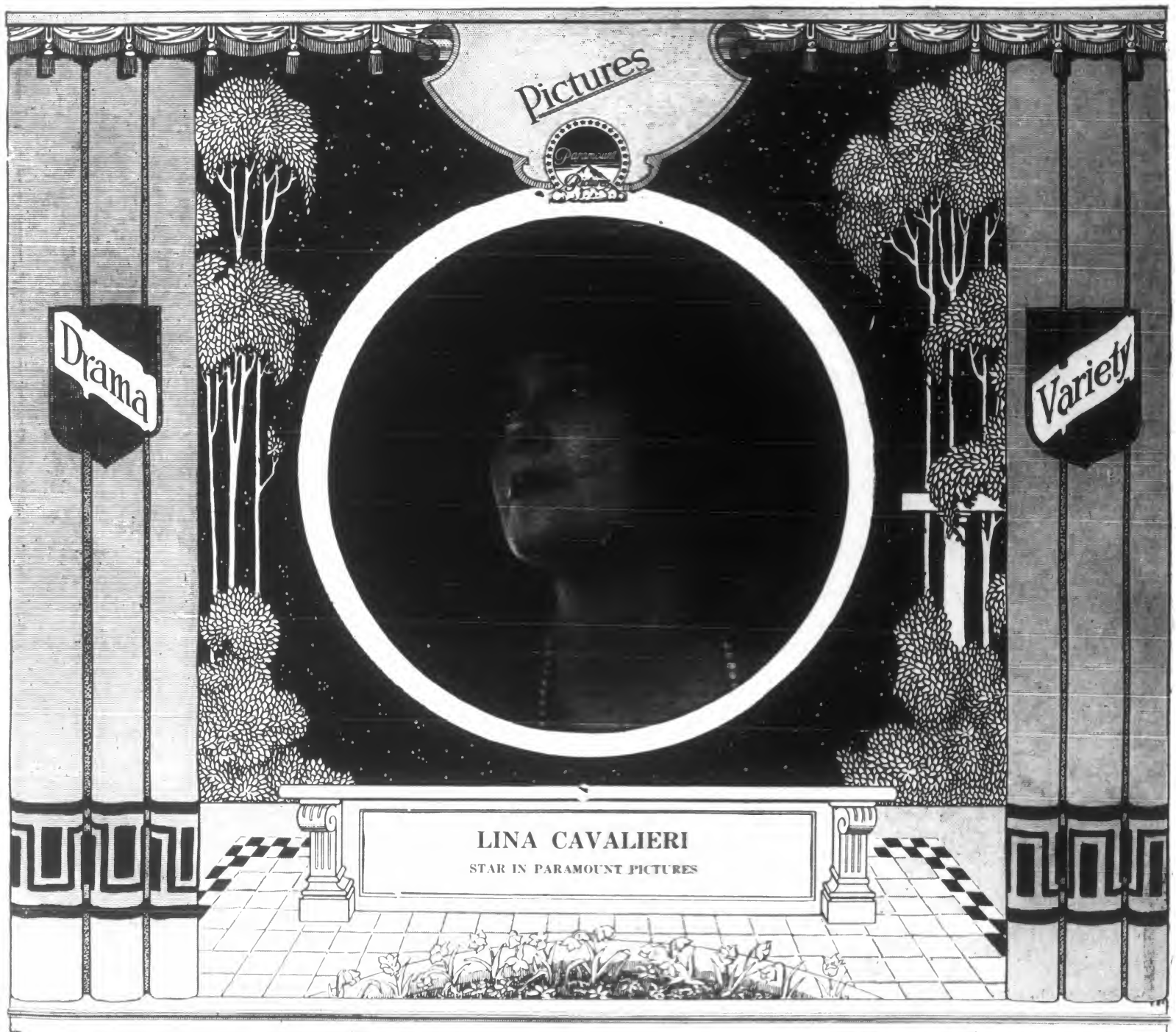
TEN CENTS

VARIETY

VOL. LI, No. 1

NEW YORK CITY, FRIDAY, MAY 31, 1918

PRICE TEN CENTS



WE ADMIT our "feature song" is over four months old. We say to you, that the older **"ARE YOU FROM HEAVEN"** gets to be, the better it will go for you.

We remind you that we have not the facilities, the offices, the staff that our worthy competitors have to **PUT A SONG OVER QUICK. IT WILL LIVE LONGER**, because of this condition, and better still, because it is not one of those **"A HIT TO-NIGHT—DEAD TO-MORROW"** songs. It has charm and class in both lyric and melody. **"ARE YOU FROM HEAVEN"**—is the kind of song the orchestra leader will commend you for, it's a musicianly song.

We wager that you never heard the song. If it were published by a certain publisher we have in mind you would have heard it two and three times on every bill—every week.

To our knowledge **"ARE YOU FROM HEAVEN"** has been done **TWICE** at Keith's Palace Theatre in the whole life of the song, and we think the composers did it one of the times. It sold sixty-five thousand copies in six business days last week—unsolicited. Our friends will be glad to hear this, about the new publishers. **IF THE PUBLIC BUY IT THEY LOVE TO HEAR IT. YES**, we have a fine quartette arrangement. We have everything you will need in connection with same.

All that we ask is that you hear this song. If you are in a hurry and do not want to wait for a copy, go to any phonograph shop, ask for any kind of record and they will have it and be glad to have you hear it. That's what they think of **"ARE YOU FROM HEAVEN."**

GILBERT & FRIEDLAND, Inc.

232 West 46th Street, New York

L. WOLFE GILBERT
President

MAXWELL SILVER
General Manager

ANATOL FRIEDLAND
Vice-President

VARIETY

VOL. LI, No. 1

NEW YORK CITY, FRIDAY, MAY 31, 1918

PRICE TEN CENTS

INCREASED RAIL TARIFF PARALYZES SHOW TRAVEL

Actual Increases Run to 33 Per Cent. Additional of Former Rates. No Party Tickets. \$50 to Chicago on "Century." Probably Cut Out One-Nighters Next Season. In Effect June 10. Vaudevillians Hardest Hit.

The order this week from director of railroads McAdoo, declaring an increase in rates to 3 cents per mile, following the decision to raise railroad workers' wages over \$300,000,000 yearly, promises to become the most important factor in theatricals for the coming season.

What the increase really amounts to is a raise in rates of around 33 per cent and unless theatrical interests can effect a modification of the order within the next three months, the increased cost of transportation may reduce the number of road shows to the actual minimum and it may stop tours of the cantonments.

The order not only raises the rate, but eliminates all party rates, and there is an extra 1/2 cent per mile on all traveling in parlor and sleeping cars. Thus where there is attained a 2 1/2-cent per mile rate, the increase amounts to 1 cent per mile more, which for long distances runs up surprisingly. That added to the 8 per cent. war tax makes up the advance of one-third of the old rates. Managers say that such an added burden figured with the drop in patronage in towns where the draft has been vitally felt in the theatres, practically makes it impossible to tour an attraction of any size (such as musical shows) in the one-nighters.

The exact tariffs are not yet available, but inquiry among railroad men verifies the enormous increases, so far as information in their possession indicates. The increase in the rate to Chicago is figured to be \$12.96, a ticket from New York to Chicago costing \$38.98. That is figured via the Pennsylvania, which has the shortest mileage between the two points. On the P. R. R. it is 907 miles to Chicago. On the other roads the mileage runs up as high as 961 miles. As the order is per miles traveled, the other roads may charge more. From New York to Buffalo the percentage jump is even higher. Where it formerly cost \$10.30 on the Lehigh Valley on a party rate, it will cost \$18.10 if a sleeper jump is made. That will be the regular rate, according to the 3 1/2 cents per mile order and the rate in the N. Y. Central should even be more, since the mile-

age on that road to Buffalo is 445 miles as against 425 on the Lehigh Valley.

The new rates go into force June 10. At that time the cost of fare on the "Century" (N. Y. Central) to Chicago will leap from \$35 to around \$50.

An idea of how the increases are arrived at is easily obtained by setting forth the data of the trip from New York to Chicago over the P. R. R. (907 miles) as against the old party rate:

Regular Fare, Effective June 10.	\$27.27 (3c. per mile.)
2.18 (war tax, 8 per cent.)	
5.50 (sleeper, lower berth.)	
4.03 (1/2c. per mile extra, Pullman.)	

\$38.98

Present Party Rate.

\$19.00 (fare.)
1.52 (war tax, 8 per cent.)
5.50 (sleeper, lower berth.)

\$26.02

The regular fare is \$2 more.

The tables on the trip to Buffalo via the Lehigh Valley (425 miles) are:

Regular Fare, Effective June 10.	\$12.75 (3c. per mile.)
1.02 (war tax, 8 per cent.)	
2.20 (sleeper, lower berth.)	
2.13 (1/2c. per mile extra, Pullman.)	

\$18.10

Present Party Rate.

\$7.50 (fare.)
.60 (war tax, 8 per cent.)
2.20 (sleeper, lower berth.)

\$10.30

The regular fare is 50c. more.

These figures are based on information so far available. According to railroad men there is no reason to believe that there will be any variance when the tariffs are published. To make it harder for the traveling organizations the probabilities are that the number of tickets necessary to obtain a baggage car will be 25 to 30. If the ticket limit is thus raised in order to obtain a baggage car, it is hard to figure how road shows will negotiate the one-nighters unless they travel with trunk equipment entirely.

So far as can be seen, the vaudevillian, who rarely is able to avail himself

(Continued on page 6)

CHICAGO TEMPEST.

Chicago, May 29.

The teapot tempest started by the Shuberts barring Charlie Collins, the Chicago Evening Post's dramatic critic, from their theaters, has grown into a typhoon which threatens to blow a lot of trouble towards theatrical interests all around.

Federal agents Friday swooped down on the ticket scalping office of H. N. Waterfall in the Palmer House and demanded to see the books. The agents immediately began to investigate the accounts of the firm.

In the meantime the Post started a vigorous campaign against the Shubert show "Doing Our Bit" at the Palace. They termed the show "salacious, obscene and comparable with burlesque in the halcyon days." The newspaper demanded Funkhouser make a report on the show. Funkhouser promised to send his investigators to attend a performance. While the matter was pending Funkhouser was suspended by the chief of police.

But the Post has taken the matter up with the city council, and it was announced that Alderman John Kostner would introduce a resolution this week providing for an investigation of all theaters to determine whether immoral or improper shows are being given in violation of city ordinances.

Judge Joseph David was expected to render a decision in the case of the Cort theatre versus the City of Chicago last week, but on the plea of the theatre's attorney the finding was postponed 30 days to give the lawyer further opportunity to prepare a reply to the contention of the city, which is to the effect that owners and managers of local theaters are working in collusion with ticket scalpers.

BUSINESS OFF.

All theatrical business has been reported as poor during the past two weeks, with the warm weather giving no promise of better conditions, following the slump during the Red Cross drive.

Monday night of this week only a very few of the legitimate houses held \$1,000. Most of them were between \$400 and \$600.

"FOLLIES" OPENING DELAYED.

The opening of the new Ziegfeld "Follies" has been postponed from June 3 at Atlantic City to June 11 at the same place.

It moves up the date of the show's opening at the Amsterdam, New York, to June 17.

Catch a real funster—see CHAS. ALTHOFF.

DECLINE K. & E. OFFER.

Chicago, May 29.

Both of the legitimate syndicates are understood to be negotiating for the bookings or leasing of the Great Northern Hippodrome, which is at present playing "pop" vaudeville.

The owners were in New York last week, where they had a conference with A. L. Erlanger, who offered to play the K. & E. attractions at the house on the usual terms, permit the owners to first take their rent and then share "fifty-fifty" on the profits, the owners having the privilege of passing on all shows submitted before the bookings are consummated. This was declined.

SUED FOR SLANDER

William K. Saxton, now playing "Cloakes and Snits" on the Loew Circuit, is mentioned as defendant in a \$50,000 slander and libel suit brought by Slow Brothers & Rifkin, through their attorney, Edward B. Levy.

According to the complaint, Mr. Saxton during the time he has presented his playlet in various theatres, made reference to the concern in a comedy vein.

Maurice Knapp is representing Saxton.

MUNITION TOWNS LIGHT.

Reports coming from munition and mill towns say the local theatres have been badly affected of late through the workers making so much over time they have no opportunity to visit the playhouses.

BUSINESS BAD?

Because they laughed off stage, five choristers in "Fancy Free" at the Casino were fined \$2 each last week.

A new girl made a "bull" and the others giggled.

SAM BERNARD ILL.

Chicago, May 29.

Sam Bernard took ill this week with acute rheumatism and was rushed away to Mt. Clemens, Mich., to be boiled out, if possible, in time to be in the "Friendly Enemies" cast when the show comes to New York.

Eugene Ward, Bernard's understudy, leaped into the part until the arrival of Dick Bernard, supposed to get in this week to take the role. It was announced that Bernard's illness would not interfere with the run of the play at the Woods theatre. No notice of the change in cast was made in the advertisements.

IN LONDON

London, May 10.

There is no jealousy now of American managers, authors, actors or actresses. They are all more than welcome, and the cry is for more. American artists like London and are given a reception hearty enough to make them feel thoroughly at home. The American colony in the theatreland can supply a complete first night of its own. The Americans are quite content to take us as we are; to take the war risks with us; to conform with our early-to-bed regulations, and fall in with the many strange regulations for the distribution of food and limitations of traveling.

There is quite a big group of American actresses settled in London whom the public look upon as part of our own stage family, including Ida Adams, Teddie Gerard, Doris Keane, Renee Kelly, Shirley Kellogg, Ethel Levey, Helen Raymond and Lee White. They are regarded as much our own people as if they had been born and bred here.

With regard to the five American productions withdrawn this month, "The Yellow Ticket" registered 234 performances; "Inside the Lines," 421; "The Little Brother," 55; "The 13th Chair," 246, and "Romance," 1,049. This total result leaves their New York scores a long way behind.

Chas. B. Cochran imagines he has discovered another "Offenbach," aged twenty-five, who has written a new three-act light opera entitled "Maggie," during his recent visit to Paris. Charles has secured the English and American rights.

"A Little Bit of Fluff" will shortly take third place among the longest running plays in London. At present "Charley's Aunt" holds the record, followed by "Our Boys," with "The Private Secretary" third.

The theatrical garden party will be held this year at the Botanical Gardens on Tuesday, June 25.

Sir Sidney Low is the author of the story of the life of Lloyd George, from which a big film is being made. The scenario, upon which the scenes are based, has been written by Dr. W. Courtney Rowden who has given three months to perfecting it. The film will create great interest and it is well to know the parts undertaken by the distinguished authors.

The Carl Rosa Opera Company have arranged to produce a new English opera "Dante and Beatrice," composed by Stephen Philpot.

Miss Melvina Longfellow is appearing shortly in a new film having for its subject the life of Nelson. She is taking the part of Lady Hamilton and will endeavor to give a true historic portrayal of the character.

"The Hidden Hand," by Laurence Cowen will be produced by Ernest Rolls at the Court, Liverpool, on May 9th and go to Manchester and Brighton before being seen in London.

"The Luck of the Navy," by Mrs. Clifford Mills and Reginald Owen, will follow "General Post" at the Queens, when a change is necessary. This will be stage's first acknowledgment during the war to the senior service. The scene is laid in a coast town well provided with the usual spy.

A new government department in connection with the Ministry of Information has been instituted, described as the Theatrical Propaganda Department. Mr. Ben Tillett, M. P., is director and he has the assistance of a staff possessing an intimate knowledge of music hall and theatrical work. Ben Tillett is conversant with variety and theatrical matters as in his early days he was connected with music hall business and not long ago appeared as a turn lecturing on his visit to the trenches. His long associate with trade union organization and propaganda work in connection with same should prove invaluable in his new sphere.

HERTZ' NEW SHOWS

Paris, May 29.

Hertz and Coquelin, managers of the Porte St-Martin and Ambigu, have reopened these houses, reviving the old and well-worn favorite, "Iron Master," at the latter, and the patriotic comedy, "La Flambee," at the more fashionable of their theatres.

At the Antoine, also reopened, "Mr. Bourdin, Profiteur," will reappear.

AMERICAN PLAYS FOR LONDON.

London, May 29.

Charles Warren is arranging to present "Just a Woman," "Under Fire," "Rolling Stones" and other American plays here.

"HER SOLDIER BOY."

London, May 29.

Owing to the success of Fred Kitchin's "Hotch Potch," which was put in as a stop gap at the Duke of York's, Albert deCourville's production of "Her Soldier Boy," with Fred Duprez in the Clifton Crawford role, is compelled to open on tour. It will have its premiere at the Princess, Manchester, June 10.

Others in the company are Lawrence Lennard, Winifred Barnes, Maisee Gay.



GWEN LEWIS

Billed as "The English Girl," Gwen Lewis, who recently returned from London, via Australia, is now just completing a successful tour of the Orpheum Circuit.

Miss Lewis, who will shortly arrive in New York, presents a distinctly different piano and song offering. Following her San Francisco and Los Angeles engagements, where she was a decided hit, Miss Lewis is this week playing in Salt Lake City with Denver next week (June 2).

At present she is booking direct and can be reached care of the United Booking Offices, Palace Theatre Building, New York.

"GOING UP" HIT.

London, May 29.

Alfred Butt and J. L. Sacks' production of "Going Up," which has its preliminary try-out at Manchester, was produced at the Gaiety May 22 and scored a great success. Louis Hirsch's music is especially tuneful. Joe Coyne scored in triumph in the role of Robert Street. Evelyn Large, Ruby Miller, Marjorie Gordon, Austin Melford and Henry DeBray are excellent.

BUSINESS POOR.

Paris, May 29.

Business is poor, but all the theatres are still open despite the resumption of the Boche drive.

OPERETTA AT EMPIRE.

Paris, May 29.

Vaudeville has now ceased at the Empire, and Manager M. Combes is presenting a season of old operettas, which always prove a draw.

COMPANY STRONG, PLAY POOR.

London, May 29.

Marie Lohr's production of Robert Hichens' three-act "absurdity," "Press the Button," had its premiere at the Globe May 23.

The company was directed by Charles Hawtreay. Miss Lohr appears as Lady Anthony, wife of Lord Anthony (F. Kinsey Peile). Allan Aynesworth has the role of a humble butler. Others are Arthur Helmore, E. M. Robson, Stanley Cooke, Pennington Gush, Lottie Venne, Vane Featherston, Polly Emery.

The piece is rightly described as an "absurdity." It is a strong company absolutely wasted.

HAVING LONG RUNS.

London, May 29.

"By Pigeon Post" at the Garrick has passed its 100th performance and "Nothing But the Truth" at the Savoy has gone beyond its 150th.

"Petit Sac" Revived.

Paris, May 29.

The Theatre of Varieties reopened May 25, reviving indifferently "Petit Sac" with Galipaux as the juvenile lead. It was poorly received by comparison with the hit it scored prior to the war at the Comedie Royale, a small theatre.

"Sheaf of Blue-bells" Produced.

London, May 29.

Edward Lytton, who produced Baroness Orczy's drama, "The Legion of Honor" has adapted for stage purposes her book "The Sheaf of Blue-bells," the scene of which is laid in Normandy and deals with the Royalist plot to depose Napoleon.

Light Operas at Kings.

London, May 29.

The D'Oyly Carte Opera Co. commenced a three weeks' engagement of repertory at the King's Hammersmith, with Gilbert and Sullivan operas.

New Play at Kennington.

London, May 29.

The Kennington theatre opened its repertoire season successfully with Charles Abbot's new, "A Just Impediment."

Maskelyne's Wife Dies.

London, May 29.

The wife of Nevil Maskelyne, the prestidigitateur, lessee of St. George's Hall, has died.

Howard Coveney Dead.

London, May 29.

Howard Coveney, an actor, and member of a well known theatrical family is dead.

Phyllis Dare at Coliseum.

London, May 29.

At the Coliseum Phyllis Dare, reappeared, singing "Somewhere in France With You."

IN PARIS

Paris, May 12.

All the legitimate houses have again reopened, for at least during the month. A new revue (at least announced as such) by Rip is due shortly at the Mitchell, with Prince (the picture actor) and Andre Luguet, Mlle. Nina Myral and Rysor. At the Scale, Louis Forest's farce "Amour et Cie." has been revived; at the Gymnase "La Petite Reine" (French version of Quinney's) is in for another short run, with the creators, Signoret and Victor Boucher, Gaby Morlay now holds the female lead. Likewise the cabarets are catering for patronage as of yore. However business is not good, though declared to be satisfactory considering circumstances. The Casino de Paris leads with music hall receipts (playing revue). Picture houses, all open as usual, are doing well in spite of a crisis in the production of reels.

Some musical critics may consider Gounod trivial, but his works still please the paying public. The 1,500th performance of his "Faust" at the Paris Opera was recorded last week. The French Academie Nationale de Musique is not in its best form, and the old French works not worthily presented at the present time. There has been such reorganization at this house that the best element has disappeared.

As an effect of present events on receipts the statistics obtained of the principal music halls in Paris are not without interest. The Folies Bergere with revue during the first three months of 1918 reached 442,522 francs, falling to 33,234 frs. for the first fortnight of April. At the Olympia under the same management, with vaudeville, the takings for the same quarter were 450,062 frs., only dropping to 72,016 for the period April 1 to 16. The Casino de Paris took with revue for the months of January, February and March the respectable sum of 948,170 frs., which fell to 86,507 for the first nineteen days of April, and remains on the same lines. The Concert Mayol took 266,170 from Jan. 1 to March 31, with only 18,503 for the first fortnight of April. The Ba-Ta-Clan reached 163,248 frs. during the first three months of the year, and with the decline in April Madame Rasimi closed down within a few days. The receipts at the Cigale dropped off by half in April, reaching only 19,906 for the first fortnight; still lower at the Gaité Rochecouart (same temporary management of the Volterra brothers), being 15,732 from April 1 to 14. As an example in the legitimate, with big show, the receipts of the Chatelet in January were 316,505 frs., in February 250,563 frs., and in March 146,383. Pictures at the Gaumont Palace (Hippodrome) were steady, bringing 157,402 frs. in January, 132,572 frs. in February and 183,948 in March. Business during the latter part of April was steady, with a marked improvement early in May. The summer season, in the theatrical world, will commence earlier this year than hitherto.

Energetic endeavors are being made to form on a solid basis the new Union des Artistes Dramatiques, at the head of which Felix Huguenet figures. The performers (unlike the musicians and stage hands) are in a very disorganized condition in France, and much work must be accomplished, both with the legitimate and the vaudeville people, before they will create a strong syndicate to be of any utility for the protection of their interests. Petty squabbles and even jealousy prevent the theatrical fraternity properly uniting in France. Huguenet at the head of the new Union is a good sign for the future, but he is not sufficiently supported by the other actors who may be considered stars.

STAGEHANDS HELP WAR FUND; MUSICIANS REFUSE TO WORK

Park Stage Crew Patriotically Plays "Seven Days' Leave" for Stage Women's Relief Fund, but Refusal by Orchestra to Help Benefit Brings Deluge of Censure from All Sides. Musicians Alleged Fostering Pro-Germanism. Orchestra Puts Itself in Un-American Plight.

Because of the refusal of musicians to play gratuitously for two war relief benefits in the past week, considerable criticism has been aimed at the Musicians' Union and charges were hurled that pro-Germanism lurked there. Musicians at the Park theatre refused to play without pay for the Stage Women's War Relief show given Sunday night, when the stage hands appeared in place of the company, and at a Princess theatre benefit a like refusal was met with. When Larence Anhalt, manager of the Park, announced the attitude of the musicians there was hissing, according to reports.

The American Federation of Musicians and the Stage Hands representatives met with the managers on the occasion of the first Red Cross drive. It was then agreed both unions would contribute services of their men for the Red Cross matinees, but that in so doing it was to be considered their bit for the balance of the season. In other words, they were not to be asked to contribute their services for any further benefits this season.

It was also stipulated the managers would not give aggregate benefits again during the season. Any manager might hold a benefit and contribute all or any part of the receipts, but he was not to ask the stage hands or musicians to contribute. There have been a great many more benefits held since the agreement than were ever dreamed of. The stage hands willingly came forward in the emergencies.

The musicians' union has had in force for the past several years a ruling prohibiting the donation of services without the consent of the men nor can the men play without pay, without consent of the union officials. This order has been overlooked on various occasions and that the union should risk chances of ugly insinuations at this time is not understood. One manager pointed out that both cases of refusal to play could have been obviated if the men themselves had been willing. For instance, they could have stood out for receiving \$3 for playing, but there was nothing to prevent them from immediately donating the money back to the benefit fund for which they had worked.

During the national convention of the American Federation of Musicians this month the matter of citizenship among the members was taken up. Formerly a "first paper" man was eligible, but he was supposed to complete his citizenship. The order now is that all members must take out final papers as quickly as possible. It could not be ascertained just what the union's attitude was to "first paper men" who by reason of their origin cannot obtain final papers until the war is over.

52 WEEKS AT \$1,000 PER.

Will Rogers has agreed with Flo Ziegfeld to remain exclusively under the latter's management for one year, at a salary of \$1,000 weekly.

In addition Rogers is to secure a weekly royalty for any comedy scenes he interpolates into "The Follies."

DIVORCES IN CHICAGO.

Chicago, May 29.
Verna Lindenberg, in vaudeville,

has sued her husband, Hubert Lindenberg, a local newspaper man, for divorce, on grounds of cruelty.

May De Sousa Grant, known on the stage as May De Sousa, has filed suit for separate maintenance against Raymond G. Grant through her attorney, Benjamin H. Erlich. She charges cruelty and non-support and asks the custody of her two children.

WAKEFIELD SHOW STARTS.

The Willa Holt Wakefield vaudeville show, organized by Miss Wakefield for the Liberty theatres at the camps, opened Monday at Camp Merritt, N. J. It will remain there this week, going to Camp Meade (near Baltimore) for next week.

DUNROY STARTS PAPER AGAIN.

Chicago May 29.
Will Reed Dunroy, will bob into the theatrical trade paper field this week with a resurrection of his old publication, suspended years ago, called "Dunroy's Show World."

Louis Michaels will be associated in the publication of the weekly.

REFEREE ALBEE.

The suit against the Shuberts for \$1,000, brought by Walter C. Kelly, was left Wednesday morning to E. F. Albee for a decision, after it had been called for trial at the 54th Street Municipal Court.

Both sides agreed to the reference and the selection.

Mr. Kelly alleges the amount to be due him, claiming a dismissal from "The Show of Wonders" in Chicago a few days before his contract with the Shuberts for that production was due to expire. Kelly had objected to the insertion of a balloon number just ahead of him in the performance. He said the balloons were still bursting while he was delivering his stories, whereupon the Shuberts sent a message from New York they accepted the objection as Kelly's resignation. Kelly announced he was prepared to appear notwithstanding, but the Shuberts' representative in Chicago answered he had arranged otherwise. The suit to collect followed.

While in court Wednesday Mr. Kelly picked up two good and new stories for his stage monolog. The Shuberts had two chorus men there as witnesses against him.

DAZIE'S ACT PREPARED.

The new act in which Dazie will return to vaudeville under the management of Gus Edwards is nearly ready for presentation.

It will have seven people, with Jenie Jacobs booking.

Reunited for Short Engagement.

After a separation of several years, during which time Charlotte Greenwood has appeared in Morosco comedies and Eucice Burnham in vaudeville, the two girls will be reunited in a few weeks in "So Long Letty," the show in which Miss Greenwood is starring.

CHAS. ALTHOFF works while you laugh.

MANY PROFESSIONALS CALLED.

The second call of the National Army for drafted men played havoc with the profession this week, it being estimated that upwards of 500 young professionals, the majority comprising prominent vaudeville acts being called to the colors.

Many of those will appear in the Wednesday parade from upper Harlem to the Jersey City railroad terminals, where they will entrain for Greenville, S. C., and other camps in the south for immediate training and prompt shipments abroad.

Three contingents of drafted men will leave New York this week, the first going out of town on Tuesday, the second the following day and the third during the latter part of the week.

Many of the young men scheduled to leave were promptly provided with arm bands for identification purposes and a number of these were "picked up" and confined in nearby draft boards to await shipment and to prevent tardiness in reporting.

Among the prominent young men scheduled to leave with the Wednesday shipment were Joe Laurie, of Laurie and Bronson, Joe Goodwin, the composer and Lew Brice, of Brice and the Barr Twins.

At the same time Federal officers were conspicuous along Broadway looking up registrants and stopping youngsters on the street for brief examination as to their draft standing. On all corners along Longacre Square, both plain clothes men and uniformed officers of the city police department were busy interrogating pedestrians, and wherever a registration card was not shown, an arrest was made. Around 47th street and Broadway more than 50 men, many professionals, were apprehended and taken to nearby police stations for investigation.

INVESTIGATING "LOAN" PAPER.

It is understood that the Government is investigating a number of printing plants turning out theatrical outdoor paper and is questioning bill posters in regards to the work done in the Third Liberty Loan drive.

One bill poster connected with a 42nd street theatre, was called before Government officials last week and asked to explain about the amount of paper he claims to have put out and rendered a bill for. It appears that this man had received \$3,500 on account and sent in a bill for an additional sum, after which Federal authorities are supposed to have backed a wagon up before a cellar on a street in the Forties and taken away something like \$6,000 worth of Third Loan paper that was never posted. An unverified report has it that this individual is now out on bail pending a further examination.

The claimed "ditching" of Liberty Loan paper, if proven, will lead to a nation-wide investigation of posting plants. Liberty loan paper was supposed to have been furnished the Government at cost, but if there has been "ditching," the Federal authorities will attempt to learn just how much paper was really printed and if the count was short, how much was "ditched."

Conviction on the alleged charges may lead to imprisonment of from 3 to 5 years.

BRITT WOOD IN A MESS

New Orleans, May 29.

Britt Wood engaged in an altercation with a taxi driver here last week that later got him into trouble. After driving Wood around for several hours, the chauffeur notified Wood he owed him \$23, whereupon Wood disputed the bill vehemently, the discussion later leading both to prison.

Wood did not have his registration card when the authorities requested it, and was detained by the Government for four days.

Wood has since been released.

HELEN STANDS PAT.

Chicago, May 29.

This is a tale of two cities, two agents, two hearts that beat as one.

Helen Murphy, the most popular and pulchritudinous agent in Chicago, leaves for New York this week.

Questioned about the trip, she declared she was going for the purpose of booking acts.

But she blushed.

Asked why she blushed, she said: "Don't be silly."

Notwithstanding which, it was recollected that a short time ago there was present in Chicago a well known New York theatrical man. While he was here he was constantly in the company of Miss Murphy, and Miss Murphy was constantly in his'n.

Further it was recalled that whenever Miss Murphy goes to New York she is entertained by this man, almost to the exclusion of many other disgruntled New Yorkers who are anxious to show Miss Murphy what a large and bright community New York is.

Questioned as to whether or not this particular trip to New York was for any other purpose than to book acts, Helen only blushed.

"Do you expect to sign any contracts?" she was asked.

"Of course," said Miss Murphy, and looked out of the window pensively.

"Will you sign any contracts other than theatrical?"

"Don't be silly," said Miss Murphy, but she kept on looking out of the window pensively.

Coaxed and pleaded with to give details she stood pat.

In the meantime a book has been started in the Majestic theatre building by Tom Carmody, as to whether or not Miss Murphy will come back a bride. As this issue goes to press the odds are 100 to 1 that she returns a Mrs.

And the odds are 200 to 1 that it will not be Mrs. Cohen.

Ed Wynn Coming Back.

After an absence of about five years from vaudeville, Ed Wynn may return for a few weeks, if agreeable terms are reached. He is under contract with the Shuberts, last with "Over the Top," which has closed its season.

DEATHS IN PARIS.

Paris, May 29.

Madame Rancy, widow of Theodore Rancy, founder of the French traveling circus by that name, has died in Lyons, France, at the age of 85 years.

M. Cambon, a French song composer, died April 20, in Paris.

Alexander Girardi, the leading Austrian actor, has died at the age of 68, from blood poisoning, after an operation.

VOLTERRA PLANS NEW REVUE.

Paris, May 29.

Volterra states he will produce an operetta at the Casino, Paris, in June, but will close it in July, opening in August with a new revue, with Gaby Deslys in the cast.

WALTERS AND MORRIS ENGAGED.

London, May 29.

Walters and Morris have been engaged by J. L. Sacks for the touring company of "The Lilac Domino."

"THE KNIFE" MOVES.

London, May 29.

Bernard Hishin has transferred Eugene Walter's "The Knife" from the Comedy to the Queens. Business is only fair.

NEW DE COURVILLE REVUE.

London, May 29.

Albert de Courville presented at Finsbury Park Empire a new revue, "Fiddle de Dee," featuring Kitty Emerson and Stanley Paskin.

ONE UPTOWN TICKET OFFICE TO COVER ALL ROADS JULY 1

113 West 47th Street Selected as Site for Combined Railroad Ticket Quarters. Work to Be Done by Units Under One Roof. Theatrical Transportation May Have Independent Office. Likely Upper Broadway.

The uptown division of the Union railroad ticket office, at 114 West 47th street will open on July 1 and it will handle all business from the Times Square district northward, including the Bronx. On one floor all lines will be represented, grouped in five units in this fashion: No. 1, New York Central and West Shore; No. 2, Pennsylvania, B. & O. and all southern roads; No. 3, Lehigh Valley, D. L. & W., Erie and Central Railroad of New Jersey; No. 4 New York, New Haven and Hartford and Ontario and Western; No. 5, Steamship lines.

These units will handle every road in the country, representing the various western and southern lines not specifically mentioned above. The Western Union Telegraph will have a branch in operation and there will be a general information bureau. There will be three other Union offices, one on 32nd street near Fifth avenue, one on Chambers street near Broadway and one at 66 Broadway.

The railroads themselves will have nothing to say in the conduct of these offices. There will be a manager in each office who will have full charge of every railroad represented and he reports to the chairman of the Railroad Commission, designed by Secretary McAdoo.

It is generally understood that the special ticket agents who have been handling theatrical business will be retained as special representatives and they will probably not be grouped in the 47th street Union office. Just where they will be located is not settled, but signs point to them being quartered in the Broadway district. It is also understood that they will deal directly with the railroads and not through the Union offices. The three experts on theatrical transportation are William B. Locksby, of the Lehigh Valley, W. P. Kibler, of the Pennsylvania, and Frank J. Meyers, of the New York Central.

"STREET CLOTHES" CANCELLATION

A manager of a theatre around New York lately cancelled Aveling and Lloyd, giving as a reason that the boys could not put it on him by wearing their street clothes on the stage.

"You have got to give your regular act in my house," said the manager. "Don't cheat here." The manager was finally convinced with the aid of affidavits that the team were doing their regular turn.

MATTHEWS HAS DES MOINES.

Chicago, May 29.

The Empress, Des Moines, operated by Albert & Gerchell and booked by the Ambassadors, Chicago, will hereafter be routed by J. C. Matthews, of the Chicago Pantagraph office. For years the Empress has been a thorn in the side of the W. A. M. A. Acts playing at the house for the A. B. C. have been cancelled or refused further bookings by the association. Albert Hayes, who will continue to represent Albert & Gerchell, will look over the acts that play Des Moines, with the idea of making the Chicago Pan office.

The Lincoln Square theatre, another W. A. M. A. thorn, closed its vaudeville season May 25 and reopen with the regular Pan road show early in August.

The Parkway theatre, Chicago,

which has had a checkered career under many managements and bookings, will reopen with vaudeville and pictures June 5. This house will also be booked by J. C. Matthews.

SUMMER VAUDEVILLE UP-STATE.

Syracuse, May 29.

The combination musical stock and vaudeville policy, which was to have held forth at the Crescent with a company of 20 persons, is off through the company having contracted with a summer resort. Instead the Crescent will, starting next Monday, inaugurate a summer vaudeville policy. In place of a split week there will be a seven-act show, playing a full week, two performances daily except on Saturday and Sunday, when there will be three performances. The bills will be supplied by Willie Delany (at summer salaries).

The Star, Ithaca, closed for two weeks, will also play summer vaudeville instead of pictures as first planned. Shows will be given the last half only, starting this week.

RICHARDS TO PRODUCE ACTS.

Harry Richards (Richards and Kyle) has retired from further stage work and will devote all his time next season to the producing of vaudeville acts. Richards is associated with Will Roehm in the Roehm & Richards offices. He produced his act Monday out of town, entitled "Next Door."

WILSON AND ELLIS SPLIT.

Al H. Wilson and Sydney R. Ellis have parted, and Wilson hereafter will be controlled by himself.

Wilson was with Ellis intermittently for about 17 years, most of that time being spent on the road starring in German titled plays. A few years ago Wilson switched to Irish roles, but for some reason they were not successful.

Ellis plans to stick to road producing, and will have at least one star, if not two, under his personal direction next season.

YEO BOOKING FOR BUTTERFIELD.

Chicago, May 29.

Jack Yeo, formerly manager for the Saxe Brothers interests in Milwaukee, has been appointed booking manager for the W. S. Butterfield houses through Michigan.

The houses have been booked by Charles Crowl for the past two years through the Western United office. Mr. Crowl will continue to book houses that hold franchises with the United office.

RATS INVESTIGATION FRIDAY.

The investigation into the White Rates' finances is set to be continued Friday (today) at 2.30 before Referee Schuldenfrei. There was another adjournment last week, the reason being that several witnesses wanted had been called in the libel cases of James W. Fitzpatrick against the "Billboard."

MUSICAL STOCK AT STANDARD?

The proposed summer musical stock season at the Standard, New York, looks cold at present, although Joe LeBlang says that a summer policy of some kind may be decided upon shortly.

Billy Frawley is now producing the revue at Solari's, San Francisco, succeeding Ethel Davis.

LaEstrellita, Spanish dancer, opens at the Tait-Zinkand Cafe, San Francisco, June 3.

INCREASED RAIL TARIFF.

(Continued from page 3)

of the party rate scheme, will be the hardest hit of all class of travelers. And if the ticket limit for baggage care is increased, it will be impossible for any act to travel with heavy sets, unless paying the prohibitive price of a special baggage car.

The Vaudeville Managers' Protective Association and National Vaudeville Artists' Association, following the announcement of Secretary McAdoo's revision of traffic rates, have begun an investigation into the possibilities of advanced prices of transportation. It is believed they will join in sending a commission to confer with Mr. McAdoo toward establishing a professional rate for working artists.

The new rate makes allowances for commuters within a certain mileage and it is believed the administration may listen favorably to a plan to adopt a scale for the profession as well, since the profession supplies more passenger traffic to the railroads than does any other individual trade, perhaps excepting the salesmen association.

There is a likelihood that the latter will join with the profession in a uniform protest against the new mileage rates.

After a formal complaint filed by Lewis and Leopold, the Littlejohns, Carrano and Cleo, and Edward Lynch and Co., all members of the National Vaudeville Artists' Association, the complainants claiming that while they took the first train out of Memphis last week bound for Little Rock, they were delayed through a wreck in which a preceding train figured, causing them to lose the opening day's performances, the Artists' Association has filed a complaint with the Government this week asking for full pay for the lost days' salary for the missing members.

The artists arrived at their destination too late to participate in the opening day's shows. The management naturally refused to pay them on the claim of non-appearance. Since the roads are now supervised by the Government and as the complainants took the only possible trains to their point, the association has decided to protest and protect its members from a financial loss in which they were no way responsible.

CLOSINGS.

The Broadway and Alhambra, Philadelphia, close this week. The William Penn in Philly ends its season next week.

Keith's, Lowell, Mass., goes into pictures next Monday for the summer.

"Land of Free" for Vaudeville.

"The Land of the Free," the Washington Square playlet, which stood out in the last bill presented at the Comedy, will be seen in vaudeville, the act opening out of town next week, under the direction of Lewis and Gordon. A cast of four will be employed, including three of the former Washington Square Players. They are Helen Westley, T. W. Gibson and Florence Enright.

New Policy for Crescent.

Another policy has been decided upon for the Crescent, Brooklyn, recently taken over by the Schoenbach interests, which also control the Olympic across the river. Within the fortnight pop vaudeville and pictures will be installed.

NEW KEITH'S FOR PAWTUCKET.

Providence, May 29.

According to E. F. Albee a large, new Keith theatre is to be erected in the business section of Pawtucket. The house will seat 2,500. It is to be in keeping with the \$1,000,000 structure which is being built in this city. The present Keith house in Pawtucket, the Scenic, has proved entirely too small.



SUSAN TOMPKINS
AMERICAN VIOLINISTE

Making her New York debut at Keith's Colonial this week (May 27). Miss Tompkins was formerly soloist with Sousa's Band. Vaudeville direction under the management of FRANK EVANS.

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.

Chicago, May 20.

Editor **VARIETY**:

About five years ago, under the team name of Vincent and Lorne, I originated some "business" to fit the song called "Get Out and Get Under." Said business consisted of getting in and out of an imaginary automobile, cranking same, raising the hood, getting under the car, etc. Since then many acts have had automobile "business," using chairs, piano stools, prop cars, etc., but had refrained from copying our idea of an imaginary car until recently.

I am now informed there are two or three acts (one in particular, which toured the Orpheum Circuit a few months ago) who have stolen my idea bodily. Will you please publish this letter? And if the acts in question will communicate with me I shall be glad to prove to them by press notices running back five years that I have the right to this business and that they have not.

Sid Vincent.

(Vincent and Carter).

New York, May 23.

Editor **VARIETY**:

We claim, as far as we know, to be the first to do a number sitting down together on the stage in "one," having put it on nearly five years ago in our act, "Fun on the Boardwalk," and using it from then until three weeks ago.

Your mention of a similar number being used by Dolly Hackett instigated our desire to set ourselves right with managers and numerous friends that this idea really originated with us and has been the subject of discussion many times among mutual friends of ours and Laurie and Bronson's. They put their number on long after ours, and we've played on the same bill with them and found the numbers very similar, but being good friends of theirs we let the matter drift on undisturbed.

So many acts have it now in use that three weeks ago we buried it peacefully.

Warren and Conley.

France, May 7.

Editor **VARIETY**:

I just am in receipt of a list of the artists of a "Pantages Road Show," who contributed to the fund to send me over a pile of smokes.

Recently I sent you a letter for publication, but this only contained the names of the people who had wrote them on the package. In justice to the others who contributed, would you mind publishing the following names: Billy Browning, Maurice Samuels, Joe Novahill, George Van Hoff, Herbert Bethew, Oscar Jeanette, Laurence O'Brien, Tonny Rizo, J. C. Brazee, Retsey Mooney, Transfield Sesters, Letha Dreyer, Lola Van, Suzanne Follas, Patsy Conroy, Bertha Vail.

To use that old encore curtain speech, "From the bottom of my heart thank you all and wish I could shake you all by the hand."

Irving Rosen.

501st Engineers, Company D, American E. F., via New York.

Shea Theatre, Buffalo, May 18.

Editor **VARIETY**:

I am raising funds to purchase one or more U. S. ambulances (Red Cross) for the boys "Over There," given by the vaudeville actor to the soldier. This fund is in no way connected with any organization. E. F. Albee has volunteered to act as treasurer. All the officers will be vaudeville artists. I have collected considerable money this week and am writing all my personal friends to act as workers. Now I ask your paper to spread the news to all vaudeville artists, requesting them to take part in this worthy drive and for them all to feel as I do and consider themselves workers, to call meetings in each theatre and to subscribe as much as possible from \$1.00 up, payable to the "Vaudeville Artist Ambulance Fund."

I am trying to arrange through Mr. Albee a meeting at some theatre in New York in June.

Frank Dobson,

Shea's, Toronto, Ont.

All money payable to the "Vaudeville Artist Ambulance Fund," E. F. Albee, treasurer, Palace theatre, New York.

Atlantic City, May 27.

Editor **VARIETY**:

I have a godson, a sailor now in France, and he writes for something in which to act vaudeville scenes, etc. If you have anything suitable, material or costumes, perhaps some one might be interested enough to send the things over to these men. Any book of monologues or vaudeville acts they would be grateful for. I give the address of my godson, as I am trying to do my bit by helping him: Charles Ludlow, U. S. Naval Aviation Forces, Pauillac Gironde, France. Care Postmaster, New York.

Nina L. Battelle.

May 26, 1918.

Editor **VARIETY**:

Would like to ask for stage material. Will appreciate any scrips, gags, bits, comedy, march or rag numbers, for the shows I am going to produce for the boys here.

Pvt. David A. Grimsby,

54th Inf. Reg., Co. C., "Det Camp,"

Camp Wadsworth, S. C.

(Professionally known as Dave A. Hoffman.)

Toronto, May 22.

Editor **VARIETY**:

I notice in a review of an act doing my finish. It said the bit has been seen before but failed to give me credit, though I have been doing this for 12 years.

I refer to the passing back and forth while the straight man is swinging on the rings.

Hubert Dyer.

Lansing, Mich., May 21.

Editor **VARIETY**:

Reviewing act of Milt Francis and Dolly Hackett you give Laurie and Bronson credit as originators of singing number sitting on stage.

We used this idea five years in our act.

Stetson and Huber.

FREE ORDINANCE.

Cincinnati, May 29.

Councilman John Sheehan Monday introduced an ordinance which, if passed, will allow men in U. S. military uniform to enter picture theatres free. This free attendance, however, to be limited to ten per cent. of a theatre's seating capacity.

The ordinance also provides for free rides on street cars.

CHAS. ALTHOFF—Sheriff of Hicksville.

AMERICANS ABROAD.

Participating in air raids made by Hun flymen on London and the provinces became quite a part of the living routine of Roxy La Rocca, who returned to these shores May 16 after more than a two years' stay in England. His first experience came April 25, 1916, while he was playing the Coliseum, London, and his last but a few weeks ago, March 13, which was one of the worst of the Zeppelin raids through England.

La Rocca has become so accustomed to raids and the continual activity of war preparations abroad he no longer regards his show days as being complete without these day or night reminders. He does not take them seriously enough to stay out of England and after spending the summer in the States is going back to the other side to play out a consecutive route that will take him right up to the last day of December, 1920, without a single week's layoff.

With La Rocca on both trips and living with him throughout the raid engagements was his wife, a non-professional, who will also accompany La Rocca back next September. Their trip over here at this time is to enable the La Roccas to visit their 160-acre farm in Washburn, Ill., which is the old home of Mrs. La Rocca.

La Rocca says his raid experiences embrace at least three dozen visits by the Hun air destroyers. The most eventful perhaps was when he was playing at Leeds. All lights in the city were ordered out, which included the theatre illumination. La Rocca was about ready to go on and do his harp specialty in the "next to closing" spot. He yelled for the stage manager to rustle up some candles, and with a lighted wax taper on each side of his instrument went on and worked about 30 minutes. Then the audience was dismissed.

La Rocca brought back news about some of his fellow American artists abroad. He worked at different times on the London bills with Van Hoven, Waters and Morris, Riggs and Witchie, Manning and Roberts and Shreck and Percival. Waters and Morris have done well since going over. Late reports had them engaged for "The Lilac Domino" production to be made this month in London.

La Rocca says Manning and Roberts seem destined to spend the remainder of their days in England, while Riggs and Witchie have been most successful. They will remain abroad for revenue work indefinitely.

George Shreck and Mabel Percival since working abroad have mutually agreed to dissolve the partnership. Shreck is framing a single turn, planning to remain abroad, as he has a contract for pantomime production around Christmas. Miss Percival may return to the States and produce an act she has in mind.

The night before the La Roccas left Liverpool to sail they attended a show at the Olympia. The biggest hit they saw was made by an American act, Jerome and Carson.

Foreign acts in England, which includes Americans, are required to report on Mondays when entering a town and report when leaving it. La Rocca says the theatres are charging the same admission prices as they did before the war, with the only additional charge the war tax. Theatre business, he declares, is very good in the variety halls and music houses, but the other branches suffer for a number of nights following an air raid. From his viewpoint that the vaudeville houses in particular were doing a bigger business than ever.

Regarding life in London and the provinces, La Rocca says that war has brought the "ration card" into existence. Rations as they were embraced just prior to his departure enabled the individual holder of a card to obtain five ounces of meat, one ounce of tea and one pound of sugar.

"BILLBOARD" CASE DISAGREEMENT

The first of two actions for alleged libel in the "Billboard" on James W. Fitzpatrick who asked for \$100,000 damages in each case, went to the jury before Justice Goff in the Supreme Court Monday. The jury disagreed; considered a tactical victory for the publication. The decision was disappointing to the plaintiff, also Harry Mountford, who had planned a "victory dinner" on the prospects of what they believed was a sure award in Fitzpatrick's favor. Their hopes were raised because the procedure of trial appeared in favor of the plaintiff. That was so because the original defending attorneys did not set up what is technically known as "a defense of justification." Tobias Keppler, who tried the case for the "Billboard," attempted to amend the defense, which was not allowed by the court.

When the defense offered witness to show cause, no testimony was permitted, the objections on the part of Herbert P. Smyth, who argued for Fitzpatrick, sufficing to stop all the defense's witnesses.

The action was based on a report printed in the "Billboard" in January, 1917, that Harry Fox had declared in Chicago to Fitzpatrick: "You big stiff, where do you get off to be leading an actor's strike? When you were manager of Poli's, Waterbury, you were the meanest, rottenest manager in the business." Lucille Dawson who wrote the article in question testified that she heard Fox make the remarks.

Fitzpatrick on the stand admitted he was working for the Knights of Columbus for pay for four months and that he was a member of the K. of C. for four months.

The second suit against the "Billboard" was begun Wednesday. It was based on the statement printed that: "Actors have not forgotten that officials of the White Rats have burned up over \$400,000 in riotous living." Fitzpatrick's name was not mentioned specifically in the article.

HARTS' FINDINGS SIGNED.

The findings of the court in the action of Mrs. Madge Fox Hart against Max Hart were signed Tuesday, whereupon Mr. Hart's attorney made application for a stay pending an appeal.

Mrs. Hart's lawyers asked that a time limit of five days be set for the appeal application, also for the filing of a bond for \$20,000 by Hart. The latter asked for 30 days.

A referee was appointed by the court to determine Mr. L. Hart's property in which his wife becomes interested through the decision in her favor. She sued for a half interest in his business a cency business, \$20,000 promised and a weekly payment of \$75.

In the event of an appeal being allowed the referee will not commence his inquiry before that is decided.

YOUNG BARRETT ILL.

Saranac Lake, N. Y., May 29.

Charles Barrett, the youngest of the Juggling Barretts, has come here for his health. He is in a pretty bad condition, physically and financially.

George M. Cohen sent him a wheel chair, as he has lost the use of his legs. The Actors' Fund sends him \$5 weekly.

Barrett has rented a small stand on Main street, where he will sell cigars and papers. He calls his place "Charley's Variety Shop."

The professionals here, led by William Morris, have taken an interest in young Barrett. They believe that Barrett's friends who are more fortunate will not forget him in his present need.

Another "For Pity Sake."

A number two act of "For Pity Sake" will be produced next season and sent over the W. V. M. A. time by C. B. Maddock. Charles Withers will remain in the original act on big time.

IN THE SERVICE

Lieut. William G. Carmichael, injured in London while training with the Royal Air Force, has written to Carl Milligan of the Pantages offices in New York, telling him of the accident. Carmichael was 1,200 feet up at the time, his single-seater going 100 miles an hour, when the elevator control broke. When he gained consciousness he learned that his left leg was broken above the thigh and a cut in his lip necessitated eight stitches. He is much improved.

The following acts took part in the entertainment provided by Jack Shea last Friday evening, under the auspices of the War Hospital Entertainment Committee, at Columbia Base Hospital, No. 1, Gun Hill and Bainbridge Ave., New York City: Will Rogers, Master L. G. Kauffman, Met. O. Co. ballet, Jack Marley, McKissick and DeLoach, Ed. Latell, Muriel Window, Howard and Craddock, Arnout Bros. and a Pathe Weekly.

Gareth Hughes left for Spartanburg Tuesday. He is an English citizen and is said to be the first English actor to enter the American army. In his questionnaire he waived exemption because of his English citizenship. When the Stage Women's War Relief was informed of his going, they asked to be allowed to equip him and young Hughes was given an order for everything he desired.

Dave Thursby, now on the Loew time, has three brothers in France in active service with himself classified for Class One. Last week Thursby received word that the eldest of the trio had been badly wounded for the fifth time since his entrance into action. A shell exploded near a pile of sand bags and one fell on Thursby's back. It is doubtless if the injured brother will ever walk again.

Albert Mitchell, of Headquarters Trains Military Police, Camp Wheeler, Ga., was in New York last week on furlough, Mitchell placing a song with a local publisher, entitled "Over the Top With the Best of Luck," which Mitchell has dedicated to Guy Empey. Mitchell, a former vaudevillian, is also the composer of the military march number, "Dixie Division."

Walter Duggan was corraled in the Hotel Victoria May 23 and tendered a "surprise dinner" by Boston newspaper and theatrical men. He is under orders to report to Camp Siever, Greenville, S. C., May 29. He received a wrist watch as remembrance. George Hunt and Robert Edgar Long engineered the affair.

James Lapsley ("Scotty") has been in the British Navy for the last seven months. During that time he has been assigned to an American oil tanker supplying the Fleet in the North Sea. He is now on S. S. Winifred, 234. Care British Admiralty, Furness - Withy House, Billiter St., London.

Mlle. Claudia Muzio, of the Metropolitan Opera Co., has turned her entire attention for the present toward the American-Italian war relief movement having given special concerts in Chicago, Washington and Ann Arbor, Mich., for the affair.

The "Wallace Reid," who was reported to be in uniform and making the rounds of the studios on the coast receiving gifts from admirers, turned out to be an impostor. A young soldier from Camp Kearny is said to have performed the impersonation.

Frank Finn, formerly of Frank and Billy Finn, last appearing with the Sam Sidman burlesque show, is now in France with the 15th Field Artillery. He is a brother of Arthur J. Finn (Finn and Ford).

Sophie Tucker has arranged a benefit for the Sun Tobacco Fund to be staged Saturday (June 1) in the Claridge main

dining room. A "drive" for the fund will be run in conjunction with the entertainment. The Sun is billing Miss Tucker on a large scale for the event.

C. R. Marty, director of training camp music, was killed in a motor cycle accident at Camp Zachary Taylor, Ky., last week. He was the brother of Mrs. C. F. Thomas, Wenatchee, Wash.

Harrington Reynolds, of the Officers' Reserve Corps, has passed an examination for the American Tank service, and expects to go to France shortly. At present Reynolds is at Camp Colt, Gettysburg, Pa.

Edward Marshall (Chalkologist) in addition to tending his services to the "over there" entertainment league, has his passports and will go to France as soon as he has played out his local vaudeville dates.

Box office employees of the Chicago theatres gave a dinner to Charles Kohl and presented him with a wrist watch prior to his leaving for Jefferson Barracks, Mo., last week.

The boys at Camp Wheeler (Macon, Ga.) intend producing the "Camp Wheeler Follies" early in June. Albert C. Mitchell will do a specialty. Mitchell is both a singer and a pianist.

Fred H. Laberer, formerly with "The Beauty Shop," who has been in the Navy for several months, has been ordered to report in Brooklyn, to await orders for sailing.

Raymond Franklin Crow, formerly usher at the Salt Lake City Orpheum, is the first of the Orpheum Circuit employees to be killed in France. He met his death in action April 26.

Billy Sully, of the Three Sullys, has made three attempts to enlist in the Aviation Corps and when rejected applied to the Canadian flying service. He is still trying.

Billy Sherwood, who enlisted in the aviation corps several months ago, fell to death while flying near Washington, D. C., last week. He had been in pictures before entering the service.

Arthur Lipson, formerly of Joe Leblang's ticket office, who enlisted some time ago, is now in the Navy, holding the rating of yeoman of the second class.

Fargo (Fargo and Richards) was called while the team was playing New Orleans last week. Dollie Richards is continuing as a single.

C. H. Overfield has been transferred from Camp Custer, Mich., to the surgeon-general's office, Washington, D. C.

Gladys Alexandria (from vaudeville) has enlisted as a chief yeowoman in the navy, and is at present stationed at 51 Chambers street, New York.

Bob La Piner, who was stationed at Fort McPherson, has been ordered to report at Camp Merritt, N. J., where he will have charge of the band.

William Fuller, of Alexandria, Ind., has joined the Navy and has been assigned to special naval work in Indianapolis.

Bert Grant, the song writer, is joining the officers' camp at Spartanburg, S. C. Mr. Grant was in the Service about 15 years ago then in the artillery.

Arthur Mack, former stage manager of the Hudson Union Hill, and also formerly at the Crescent, Brooklyn, is with the Infantry in France.

Samuel Gach Sergt. (Samuel Slomovitch), The Jewish Legion for Palestine, York Redoubt, Halifax N. S. B. E. F. No. 2861.

Joe Laurie (Laurie and Bronson) is scheduled to report at Spartanburg this week. Mrs. Laurie is about to become a mother.

Solly Potsdam, former assistant manager of Loew's Ave. B, New York, with Co. D, 417th Telegraph Battalion, Camp Alfred Vail, Little Silver, N. J.

Charles Fargo (Fargo and Richards) ordered to report while playing at Montgomery, Ala. Dol Richards is continuing as a "single."

William Kenna, son of Charles Kenna, ordered to report at Camp Devens May 31.

Reg. B. Melville ("Rubeville") is in France; he is attached to the Hdqts. Co., 307th Inf. A. E. F.

Walter Duggan ("Hitchy-Koo") and Chester H. Rice of the "Man Who Came Back" called.

Allen Mann, of the Bernivici Brothers, has reported at Fort Slocum, N. Y.

Saul Brilant is now attached to the Headquarters Co., 305th Inf., A. E. F., France.

Will E. Ride (Comedy Unicycle Act), Mechanical Dept., Aviation Corps, Camp Upton, L. I.

William Welch, of McBride's ticket agency, reported at Camp Upton, L. I., last week.

Joseph Francis Sheehan, with the United Booking Offices, has enlisted in the navy.

Sam Miller is with the medical corps at Ft. Terry, N. Y. He is a brother of Eddie Miller.

Edgar W. Snydders (Eddie Loweree) is with the 11th Co., 152d Depot Brigade, Camp Upton, L. I.

George Douglas ("Behman Show") has obtained a leave to report until June 15.

Johnny Miller (Miller and Mack) ordered to report May 27 at Spartanburg. Buck Mack to report in 10 days.

Harry Weiss (VARIETY) ordered to report June 6 at Pelham Bay Naval Station.

Eddie Goodyear, the theatrical drummer of Montreal, has joined the First Department Brass Band (Canadian).

Mrs. Albert Donnelly, wife of Albert Donnelly, Motor Corps of America, assigned to New York.

I. Halperin (VARIETY) reported at Jefferson Barracks, May 27, for service.

Bill Harris, formerly of the Strouse & Franklyn forces, reported at Fort Slocum, N. Y.

James McAllan (Alvarette, Riego and Stopitt), 25th Co. Tank Corps, Fort Slocum, N. Y.

Chris Erwin, professionally known as Erwin Christianson (Great Western Four) is at Camp Grant, Rockford, Ill.

Barney O'Mara, doing a single around Chicago, has reported at Camp Sherman, Chillicothe, O.

Wilbur Dinkel, orchestra leader at the Dauphine, New Orleans, has enlisted in the Navy.

Frank Westphal, ordered to report. He is the husband of Sophie Tucker and was placed in Class 2 of the Draft.

Jack C. Russell (Ned Norworth Co.), Naval Reserves.

James B. Stanton ("Sad Sea Waves") ordered to report May 28.

William Cripps (Press Dept. Cort), 310th Cavalry, Fort Ethan Allen, Vt.

Lew Brice (Brice and Barr Twins) ordered to report, disrupting act.

Albert Donnelly, rejected for Aviation Corps, in Class 2A of the draft.

Billy Fields (Alexander and Fields), limited service, Oklahoma City.

Violini is in the Naval Reserves, Pelham Park.

Morris Wolpin is at the naval camp, Pelham Bay.

H. L. Wilson (Pvt.), 104 Ambulance Co., A. E. F.

Reg. B. Melville, Hdqtrs Co., 307th Inf., A. E. F.

Jack Hayden (Bowery Burlesquers) assigned to U. S. S. Jupiter.

Billy Rose is at Fort Monroe, Va. Willie Solar placed on limited service.

CAMP UPTON.

By Jesse Weil.

Camp Upton, L. I., May 29.

The War Department Commission on Training Camp Activities has taken over the management of the Buffalo Auditorium, formerly owned by the 367th Infantry. Harry Yost, a former advance man and manager, has been placed in charge. The policy of the house will be vaudeville, road attractions and pictures. The attraction this week is "Darktown Follies," booked in for the benefit of the 367th Infantry (colored), at present in this camp.

This gives the Commission two theatres in camp. The other is the Liberty. Both are under the supervision of George H. Miller.

The attraction at the Liberty this week is "Very Good Eddie."

Yaphank Ravings.

Irving Berlin, now a private here, has decided that he wants to be a band master and is at the Liberty theatre every day rehearsing. He is picking his men from the ranks, and from the sound of the first rehearsal he picked the rankest. Started with 157 applicants, but at present his band consists of two, himself and piano.

After trying out the first 140 applicants, Irving said: "Sherman was right."

Will Rogers, who appeared here at the benefit Irving Berlin put on for Gen. Bell, says he knows why they built the camp at Yaphank. "If the Germans ever should land in this country there is not a chance in the world of them ever finding this camp," Bill remarked.

James Horgan, with the "Follies" for three years and now stage carpenter at the theatre, is offering the highest cash prices for original excuses for week-end passes. He has already buried most of his family and is now on his third trip in to be married. If it comes to the worse, he says, on the next trip he really will get married.

Lieutenant Basil Broadhurst, son of George Broadhurst, has been assigned to the theater as Commanding Officer. He is the man who issues the passes. He is a wonderful man and we sure do like him. (Certainly do hope he won't miss this column, in fact will make SURE he doesn't.)

ABANDONED TOBACCO DRIVE.

The proposed "drive" for tobacco for American artist-soldiers started by the National Vaudeville Artists and to which several hundreds of dollars has been subscribed, has been temporarily abandoned pending the result of the national "drives" now being sanctioned and advocated by the Government.

When the Red Cross Drive and its national successors have been passed, a general movement will be made to raise a sufficient sum to look after the members of the N. V. A. on the other side, subscriptions being taken on the various bills throughout the country similar to that arranged for the Knights of Columbus Fund by the executives of the Vaudeville Managers' Protective Association, a captain being appointed on each bill to supervise the collecting.

THREE FOR CAMPS.

Another of the specially organized companies to play the army camps sponsored by the Shuberts opens June 10 when "Her Soldier Boy," with Victor Morley featured, plays Camp Devens, Ayer, Mass. The tour closes about August 4. Frederic W. Jordan left May 30 in advance. M. Weis will manage the troupe.

Shuberts' "A Royal Chef," also for the camps, will follow "Her Soldier Boy," with "For the Love o' Mike" already on the way.

BURLESQUE CHANGES.

The Monte Carter Co. in Seattle has engaged Ben Holmes and Leona Fox, who were with Max Spiegel this past season.

They open in the Northwest next week.

Elsie Janis "Over There"

Elsie Janis.
Songs, Imitations, etc.
50 Mins.; Full Stage.
Somewhere in France, April 28.

Snap to it, Buddy; big show. Dry that mess kit and shuffle them dogs! Elsie Janis at the Y. M. tonight. Take my tip the house was packed. Some on the rafters next to the roof, but all saw Elsie, and the hit she made was enough to bring joy to her heart and the realization that her mission to furnish entertainment for the boys "Over There" was a huge success. Miss Janis is one of the first of the female American stars to make a tour of the camps in France, appearing at the Y. M. C. A. huts and in towns of any size at the local theatre, giving a free performance for the American soldiers. Wherever she may go Miss Janis scores her usual knockout, and from the soldiers' point of view is the biggest thing that ever came down the pike. On this specific occasion the inimitable mimic kept up a steady run of applause for one hour, interrupted only by convulsions of laughter. Miss Janis' work is one round after another of clever entertainment, so construed as to be comprehensible to the boy from the sticks as well as those from the big towns. Every one feels at home, with both general and buck private equally entertained. It is an apparently carefree Elsie that we have over here, full of the old pep so necessary and hard to keep so far from home. A batch of imitations constitute her turn, which cannot rightly be termed such, for it is an entire entertainment. Miss Janis is setting a wonderful example for her fellow American stars. Elsie Janis may be cited as having done her bit.

[Mr. Hartman was formerly a member of VARIETY'S New York staff. He is a sergeant attached to Headquarters, A. E. F.]

KEITH'S, WASHINGTON, LEADS

Washington, May 29.
Roland S. Robbins, manager of Keith's in this city, again leads all other theatres of the Keith circuit with subscriptions to the second War Fund of the Red Cross, with a total of \$24,726.76.

President Wilson donated a big Texas turkey recently sent him, and which has been named "Col. Jake," to the theatre, to be auctioned off. "Col. Jake" has been sold four or five times, each purchaser returning it.

At the theatre Monday night, Al Herman and Ida May Chadwick collected over \$500.

The Allied Theatrical and Motion Picture Team of the Red Cross second war fund drive, when all returns are in, will have a total of over \$1,100,000.

All the theatres in New York, excepting the Moss Circuit, made its donations through this team, the Moss people making their contribution direct.

Of the vaudeville theatres the Palace made the biggest showing, with the Riverside second.

The five monster benefits yielded a gross of \$250,000, divided as follows. Hippodrome, Thursday, \$30,000; boxing and wrestling at Madison Square Garden, Friday, \$50,000; ball at the Astor, Saturday, \$60,000; All star show at the Century, Sunday, \$35,000; concert at the Metropolitan, Monday, \$80,000 (the latter the largest takings ever known for a benefit performance at that house, the nearest to it being the affair for the relief of the San Francisco earthquake sufferers, which netted \$54,000).

DOINGS OVER THERE.

May 1.

Editor VARIETY:

Some weeks ago I was in a different place. Those were the days when I was a small town guy, but now I am in an honest-to-God city, with street cars, but things like that don't scare me any more. When I first saw them, after my stay in "the sticks," I was somewhat shy.

But this place is there, when it comes to a French town. Only Paris has anything on it. We have beaucoup theatres here and things are pretty lively, the only trouble being that the "powers that be" think there is too much life for the young soldier boys, so everybody must be in by 10 o'clock unless a special pass is obtained.

Jimmie Fletcher, the contortionist (he worked the Loew Circuit, booked by Mark Levy, about two years ago), played here a week ago. He has just returned from South Africa and Australia, also having played some time in England.

We thought we would hook him for the army, but as he has plenty of work he thought he would stick to that, for he is getting regular money over here and seldom lays off. He said a friend of his, an actor, had gone to the American Consul in London and asked for transportation back to the States, as he wished to join the army. He was informed they were not calling Americans in foreign countries as yet. They did, however, round up a bunch that had been in the American Field Service before the U. S. entered the war, but were released and are just bumming around Paris.

The theatres are not doing a big business in the French cities in the provinces. They seem to be able to get along all right on Saturday night and Sunday, but the rest of the week they starve. These towns don't pay much for acts and it is almost impossible to change bills every week. In many cases they hold over acrobatic turns no matter how bad they are.

There are a few English and American turns playing. Most have a good deal of trouble getting to towns where English and American troops are located and must carry what is called the Red Book, a sort of special passport. If they don't have it and try to make one of the restricted towns, they get placed in the cooler by the police.

Most of the turns speaking English and have played in England say they want to stay in France as long as they can, as there are no food restrictions such as exists in Great Britain. They are not put on rations here, although there are certain hours only when the restaurants and cafes may sell food.

Any act that can talk a bit of English is a near riot in the towns where Americans are located. The theatre management boost an English-speaking act all they possibly can, as it is sure to bring business. Oftentimes an English turn will be billed as American and then come out with that Cockney lingo. The Y. M. C. A.'s are, of course, encouraging amateur theatricals among the fellows. They have what they call "stunt nights," when the boys offer a specialty. Some of them are there, some not. You know the old old stuff, "Face on the Barroom Floor," etc.

E. B. Styles, well known in the circus business, is over here as a first lieutenant in the Engineers. Hartman.

Burlesque Stock in Bayonne.

Joe Gilbert opened the Liberty Park theatre, formerly known as the Bayonne Park, May 30 with stock burlesque.

Ted Murphy, Fred Nolan, Mable Morton, Marie Delmar and four other principals and a chorus of 14.

"HELLO, SOLDIER BOY."

"Hello, Soldier Boy," a military mess of mirth and melody, was produced by the soldiers of the Q. M. Corps Detachment at Fort Jay, Governor's Island, N. Y., Thursday night, May 23.

The show was a tremendous success and is now in great demand by all the Y. M. C. A. officials at the various camps and posts. It was an original and novel performance from the prolog to the spectacular war song finale; the show being replete with excellent humor, eccentric dancing and lilting melodies.

The cast and chorus were all soldiers of the post, some of whom are well-known professionals. In a recruiting scene, Corp. J. F. Rose as Uncle Sam, Pvt. Frank Goodman as Yankee Doodle, Corp. J. A. Pasta as an Italian recruit, Pvt. F. Reeves as a Dixie volunteer, Corp. Ben Jacobs as the Hebrew soldier-boy, and Sgt. G. Moody as the Irish Scrapper made a sensational hit; the piece of business and dialog was refreshing in its originality and humor. The "Ragtime Exemption Board" travesty was another feature which scored. "Hello, Soldier Boy" was written by Frank Goodman and Justus Rose, with music by Pvt. L. G. Franklin. The production was staged by Pvt. Goodman and supervised by H. H. Bayliss, secretary of the local Y. M. C. A. Corp. Pasta was the business manager. (Contributed to Variety by Pvt. Frank Goodman.)

"BRONCHO CHARLEY" ENLISTS.

Syracuse, N. Y., May 29.

"In 1890, I played for three weeks in Berlin, with Buffalo Bill's Wild West show and was presented to and shook hands with the Kaiser. Now, I'm going back to do my bit in breaking that Kaiser's Prussian militarism," remarked Charles W. Miller, of Oneida, N. Y., when he left Monday for Toronto, Can., following his acceptance for service in the Canadian Cavalry at the local British Recruiting Station.

"Broncho Charley," as Miller is best known in the circus world, is 44 years old and has a son in France. When he left today, "Rowdy," a little Western pony and Miller's trained circus mount, went with him. One qualification of the wild west performer's enlistment was that he be given the privilege of riding his own horse.

Miller, since war was declared, has tried in seven different cities where he has been showing to enlist, but his age was a barrier that the U. S. Army recruiting officers would not pass. Of late, Miller has been in vaudeville with the pony he will ride in France.

Miller is probably one of the best known survivors of the Buffalo Bill regime. After being accepted for enlistment, he sold War Savings Stamps here.

Miller's son is Sergeant Harry D. Miller, who is in France with the advance school detachment of the Twenty-seventh Division, U. S. A.

B. M. P. A. SESSION NEXT MONTH.

Some time next month a meeting of the producing managers forming the Burlesque Mutual Protective Association will be held in New York. A number of matters are slated to receive full discussion and perhaps a definite line of action marked out for the new year, regulating some conditions that need attention. No date has been set, but the second week in June will likely be selected.

Dare Devils on Tour.

The Dare Devil Show, which dragged out two weeks at Madison Square Garden lately, is going on tour, according to the plans of "Daredevil" Shreyer, who conceived and "owns" the outfit. The "troupe" is due for Jersey City next week and will anchor under a tent at Atlantic City, where it is hoped a summer "run" can be made.

WEBER GIVEN MORE POWER.

Never in the history of the American Federation of Musicians has so much authority been invested in its chief executive as that granted by the Federation during its recent convention in the Morrison Hotel, Chicago.

Joseph N. Weber, returned to the presidential chair, now has unlimited power by virtue of his office, and whatever procedure he and his staff may decide upon within the year will be backed by the Federation.

Another important matter transacted at the Chicago session was the raise in the present scale of wages for traveling musicians, which while slight in proportion to other years will not be given out publicly until the matter is taken up properly with the Managers' Association. Inasmuch as the new scale would not become effective until next August the musicians have plenty of time meanwhile to present the matter to the managers through the regular channels.

The officers of the Federation re-elected as well as the executive committee are as follows: Jos. N. Weber, president; William J. Kerngood, vice-president, both of New York; Owen Miller, St. Louis, secretary; Otto Ostendorf, St. Louis, treasurer; executive committee—C. A. Weaver, Des Moines; A. C. Hayden, Washington; Frank Borgell, San Francisco; H. E. Brenton, Boston; D. A. Carey, Toronto.

The Federation will hold its 1919 convention in Dayton, O., the second Monday in May.

Delegates representing the A. F. of M. at the American Federation of Labor in St. Paul are Messrs. Weber, Carey, Miller and Joseph F. Winkler, Chicago.

RAILROAD MEN PREFERRED.

The executives of the National Vaudeville Artists sent a petition this week to three railroads, the Lehigh Valley, New York Central and Pennsylvania, requesting that at the forthcoming business meeting they recommend the retention of Messrs. Lindsay (Lehigh), Meyers (N. Y. C.) and Kibby (Penn.) as professional passenger agents because of the rare ability they have exhibited in the transfer of theatrical people and property.

Since the government has taken over the supervision of the railroads, it is possible the professional end will fall under the guidance of someone not acquainted with the necessity of proper time connections and without solicitation the N. V. A. officials felt obligated, even for the protection of their members, rather than of the individuals mentioned, to have them reappointed to their present positions.

It is possible the Vaudeville Managers' Protective Association will take a similar step within the next few days.

"OVER THERE" INFORMATION.

Information concerning the progress of America's Over There Theatre League is secured in meagre quantities, as far as any names or approximate dates of sailings of those going over as entertainers.

Up to Wednesday it was reported the War Department had returned no questionnaires to the League among those forwarded to Washington received from volunteer applicants.

The vaudeville fraternity anticipated more activity and with no detail given out to hold up interest, that field, from which it was thought the larger proportion of entertainers for the soldiers abroad would be drawn, seems unable to understand the delay.

The League is reported to now require that applicants shall also furnish references among managers or others connected with the theatricals as to themselves, not acting upon any application until these references have been corresponded with and a reply received.

CABARETS

"The 1918 Shelburne Girl," as shown at the Hotel Shelburne, Brighton Beach, for the first time Tuesday evening, is not as modern as the title might proclaim. There are enough people in the show, about 28, and of them 18 are chorus girls, but the producers appear to have placed more reliance on "the girls" than production or material (stage and cloth).

The first part runs fairly, to a corking good finale number, non-patriotic and called "The Horse Show." In this the girls ride papier mache horse coverings that are a part of the costumes. Some good business is secured and the number well put on, in decided contrast to the other numbers, one of which in the second part, called "The Baby Show," is quite too amateurish in idea and execution to be placed so late in the performance. The finale of the show, also a produced number and non-patriotic, is likewise very weak. The revue as run the opening night should have its halves reversed, or the second part rearranged.

There is nothing striking in the personnel excepting Cleo Gascogne, the little prima donna-soubrette, who carries so much class and a voice she wholly smoothes the other principals, of which there are several, mostly men. Miss Gascogne in her ensemble appearances is doing soubrettish business even if she doesn't know it. If Miss Gascogne had lead all the numbers instead of none, the show would have looked better.

Among the men are the Big Four, a male quartet, who sing; Earl Gates sings, so does Eva Lynn, and the singing, nearly all of it "straight," either specially or solo, becomes very wearisome. For one turn Miss Lynn whistles. That at least is different, but still it's whistling.

Other male principals are Schrode and Harris, but no one ever sees them, as they also have papier mache coverings, once in a while. There is a papier mache ostrich, and papier mache seems to have been the most expensive item in the production end. Another principal is the Boyle, formerly of Boyle and Brazil. He dances around, sometimes around the girls and often by himself. A couple of the choristers, Lillian Ogden and Jesse Regge, are given a double dance in one number, but it's only a time killer or filler.

The three numbers in the second part leave the impression the management tried the economy scheme on clothes, for the "New York Town" number, also the "Cowboy" ensemble, closing, displaying a cheap costumes. The opening number of the first part is the best and most expensively dressed. Still the new Shelburne show is not a cheap one by any means, for the house. It would be estimated at about \$1,700 weekly for the management, this including an estimate as well for a weekly appropriation of the production investment.

Lies were written by Edward Madden and music by Louis Silvers, while Richard P. Bower staged the performance.

Among the chorus girls are a few good-looking ones. They have youth in their faces, even if no style. The Shelburne Girl, Coney Island all to itself this summer, from the outlook, for a big floor show, and while the management seemed willing to pay for at least a few company, they don't seem to have received much value for their expenditure.

Victor Hyde has been engaged to produce and stage the revue for the Palace Theatre during the summer months.

Maxim's on West 38th Street appears to have taken an initiative in War Sav-

ings Stamps. It is disposing of not less than \$25 nightly in W. S. S. by giving one at least in change for every check paid during the night. Seldom is there an objection by a guest. When one is raised, the waiter usually murmurs that if the patron doesn't save the stamps, he (the waiter) does.

IN AND OUT.

Reine Davies left the Riverside bill after the Monday matinee, through loss of special music. Miss Davies tried her restricted songs at the first performance without the music, but found it too hard. Booth and Leander entered the Riverside show on Tuesday evening, in the opening position, delayed baggage causing Edward Marshall to open program Monday.

Christie MacDonald was compelled to cancel her Buffalo engagement at Shea's Buffalo this week owing to throat trouble. She resumes her vaudeville tour at the Orpheum, Brooklyn, next Monday.

The Courtney Sisters did not open at Albany Monday. Fay Courtney reported ill. Marcella Johnson replaced them, also for Troy the last half this week.

Grace Field was out of "The Kiss Burglar" at the Cohan for a day last week. Zoe Barnett replaced her, but the next day Miss Field was sent for and returned to the cast.

The Frichers did not open at the Royal Monday, through one of the act having injured her ankle in Albany late last week. Dancing Lavarrs substituted.

After one showing, Davis and Walter left McVicker's because of unsatisfactory delivery and material. They were replaced by Bogert & Nelson.

Green and Parker left the bill at Chester, Pa., Monday. Miss Green's mother died.

NEW ACTS.

Florence Bell and Co. in "Badger Crossed," a dramatic sketch by Lester Fountain, manager of the Casino theatre, San Francisco.

Willie Archie and Paul Byron, in a talking, singing and dancing, at the Orpheum, Oakland, this week.

Bonita, in a "single," assisted by Earl Starly at piano, "breaking in" around San Francisco.

Mabelle Estelle and Co., new comedy-dramatic sketch.

"2 Late for Rehearsal," featuring Tony Cornetta (Rush Jermon).

Gordon and Jolice, sketch (Ralph T. Kettering); two men and a woman.

Kharunum, piano, formerly known as Ishmed.

Henry Hendler, with girl, formerly Herschel Hendler.

Imperial Quintet, vocal, five former principals of Mme. Dorée's Celebrities.

Ferns and Howell in blackface. They are out of burlesque. (J. Michaels.)

MOVES IN CHICAGO.

Chicago, May 29.

Saturday Blanche Bates and Holbrook Blinn close at the Garrick in "Getting Together." Business was very poor owing to the Red Cross benefit play "Out There" at the Blackstone. Sunday Jack Norworth's chimney review, "Odds and Ends of 1917," which has been doing a good business at the Studebaker, will move into the Garrick.

At the Studebaker Sunday "A Pair of Petticoats" will move in to replace the Norworth show.

Show of Wonders Closes.

"The Show of Wonders" which recently closed after 82 weeks of playing, will be sent on tour again next season by the Shuberts. The tour will start in August, without Willie and Gene Howard and several others.

BURLESQUE MEN AND LEGIT.

One burlesque manager, also one who was identified with burlesque, have tried the legitimate production field lately, but they seemed to be out of luck. Barney Gerard essayed to get into Broadway, with Eddie Clarke's "Bruised Wings," which is now in the store house. The piece lasted one week, after which Gerard declared himself out just \$5,000.

Arthur K. Pearson struck a stormy path with "Yours Truly," which was out several weeks and was withdrawn after one week in Chicago. However, that play was given a fine production and it is planned to send it out in the fall. Pearson is said to have had as backer, one Muldoon, who fell heir to some money lately and was a former treasurer of the Murray Hill theatre. "Yours Truly" is reported to represent an outlay of \$35,000.

A third burlesque man in the person of Max Spiegel has been more fortunate. He bought "Furs and Frills" from Arthur Hammerstein in the middle of the season and the piece is still out. It will have completed 30 weeks before the season is over and is going out again in August, aimed for the coast, and with Richard Carle again starred.

BERNSTEIN'S "FOLLIES."

Although Rube Bernstein is subject to military service in Canada, and has been placed in Class A No. 1 in Toronto, which he claims as his home, he is making arrangements to again send out his burlesque show, "The Follies of 1918," and has re-engaged three of his principals with the "Follies" this past season. Clyde Bates, principal comedian, is among those under contract.

Frank Wakefield has been commissioned to write brand new book for Bernstein's show. Meanwhile, Rube has orders from the Ontario Registrar to report Aug. 18 and was only able to come to New York last week by obtaining a special passport from the Canadian authorities.

MAKING DIXON WHISPER.

Frank Tannehill and Felix Adler have agreed to write a burlesque show for Henry Dixon next season. The authors made but one condition, that there be a whispering scene during the performance, with no one allowed to press his voice beyond a breath—and that Dixon is to take actual part in that scene at least three times weekly.



MARGARET YOUNG

Versatile singer of character and comedy songs. Appeared at the Garrick in "Getting Together," this week (May 27).

Excellent, individuality and poise, combined with a splendid voice and a distinctive personality, using a repertoire of exclusive comedy and character numbers.

Direction, MAX HART.

ILL AND INJURED.

J. Frank Myers, for many years the district passenger agent for the New York Central Railroad, whose special duty was to handle the theatrical transportation business, is a victim of overwork and is ill at Saranac Lake, where he has gone for the summer at the advice of his physician.

Axel Mirano, badly injured at the Hippodrome when the airship device collapsed last month, left Bellevue Hospital Wednesday. He expressed gratitude over the treatment while confined, Charles Dillingham having continued his salary and paid all expenses.

Gerald Griffin, the veteran actor, was removed May 24 to the Misericordia Hospital on East 86th street, following a stroke of paralysis. He has been ill for some time and recently went to a rest cure for a few weeks.

Max Hayes, who underwent a serious intestinal operation three weeks ago, appeared in the Palace building on Monday, although it will be some time before he will actively attend to his office.

Earl Bonner (Armstrong Folly Co.), Seattle, who was ill at Sheboygan, Wis., was moved to the American Hospital, Chicago, where he will undergo an operation.

Mrs. Andy Williams (Mercedes Alvin, Alvin and Williams) was operated upon last week, at the Hattiesburg Hospital, Hattiesburg, Miss. She is slowly recovering.

Lieut. James Barton, managing the Liberty theatre, Camp Meade, Baltimore, is off duty, owing to illness and another man has been assigned to handle the house until Barton's return.

Lou Lesser, the burlesque advance agent, who has been ill for weeks in Baltimore, continues to improve slowly.

Adeline Francis is ill of typhoid fever at Dr. Stern's Sanitarium, 365 West End avenue. She is being attended by Dr. Herbert Constable.

Mrs. Sydney Smith, ill in St. Elizabeth's hospital, New York, is improving.

Mrs. Alex. Pantages, operated upon in a Los Angeles hospital, is improved.

STROUSE & FRANKLYN MOVE.

The Gaiety has lost another of its burlesque tenants. The Strous & Franklyn offices have followed Charles Baker across the street to the Columbia Building, where they will hereafter be stationed in Suite 605-606.

Strouse & Franklyn plan to keep their summer stock, Howard, Boston, going as long as the business keeps up. The roster to date includes Fred Falls Binder, Billy Grogan Spencer, Harry Van, Billy Carleton, Bert Leighton, May Barlow, Anna Armstrong, Babe Lavita, Fay Shirley, with regular house olio of six acts. Spencer is handling the books, while Teddy Russell is producing the numbers, with 28 girls in the chorus.

CARNIVALS PANNED.

Newark, N. J., May 29.

The Victoria Shows, a carnival outfit, played Bloomfield, N. J., two weeks ago and directly afterward the local newspaper editorially "panned" carnivals in general, suggesting to the town council to pass a law prohibiting such and rescinding any licenses which may have been issued for them.

Carnival men say that the shows which played Bloomfield weren't any worse than any place else, and that perhaps the editorial writer failed to connect on any of the wheels. Anyhow another carnival show is slated for Bloomfield next week.

MAJOR CHARLES RICE DYING.

Major Charles Rice, brother of Edward E. Rice, and himself a well-known figure in theatricals a generation ago, is reported to be dying at his country home; age, 82.

VARIETY

Trade Mark Registered
Published Weekly by
VARIETY, Inc.
Sime Silverman, President

Times Square New York

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

Advertisements sent by mail should be accompanied by remittance.

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

Entered as second-class matter December 22, 1905, at the Post Office at New York, New York, under the Act of March 3, 1879.

Vol. LI.



No. 1

Peace once more apparently prevails in the club circles of Local 310, Musical Protective Union (affiliated with the A. F. of M.), through the dropping of its former president, Alex. Bremer, from its membership and the election to the office of Sam Finklestein, former vice-president. Bremer incurred unpopularity through alleged pro-Germanism, which finally resulted in Bremer withdrawing from the active limelight of the union in order that the organization would not be disrupted. Anyway the Bremer matter is regarded as a closed incident around the Lenox avenue headquarters of the union.

Since Attorney James Klineman severed connections with the Commissioner of Licenses' department as the legal representative, no one has been officially designated as his successor, although matters requiring immediate attention are being looked after by Clarence Glimm. Theatrical cases are handled by W. H. Farrel, while the matter of licenses for the theatres and picture houses comes under the attention of Edward Culleton, assistant chief clerk.

Major Wallie McCutcheon of the British Army, home on sick leave, is recovering from pneumonia at Laurel in the Pines, Lakewood, N. J. Major McCutcheon was seriously ill lately. He expects to return to his regiment when sufficiently recovered. He enlisted with the English as an ambulance driver and was promoted by succession for bravery to his present rank. A Brooklynite, Major McCutcheon has three brothers who have entered the service since we declared war.

Al Jolson, when speaking for the Red Cross at the Winter Garden Sunday night, asked all those who wanted to donate \$5 to stand up. About 100 stood, when the orchestra, acting from a cue by Mr. Jolson, started playing "The Star Spangled Banner." The band continued playing the anthem while the collectors gathered \$5 from the entire house, which was then on its feet.

Sammy Watson, of barnyard fame, the 76-year-old vaudevillian, has been engaged to stage and supervise a special attraction for the new Bronx Industrial Exposition to be staged at the former Morris Park Race track for a two-month run commencing next Monday. Watson will arrange a show composed of Everests' Monkeys with a farmyard background, somewhat similar to his familiar vaudeville farmyard production.

The States Restaurant (formerly Hoffbrau), San Francisco, was ordered by the Food Administration for California to close for two days for violating the Administration's rules prohibiting the service of bread or wheat products without the special order of the patron. As an additional penalty, L. H. Hirsch, one of the proprietors, was or-

dered to erect a sign, two by four feet, announcing that the place had voluntarily closed for infraction of the rules.

The Waterson-Berlin-Snyder base-bass tossers trounced the Remick nine last Sunday by a score of 16 to 12. The features were the all-around playing of Mose Gumble (Remick's), who was "all over" the field chasing the ball and the pitching of Ritter for the winners. Ritter gave eight bases on balls. Everything hit went through Gumble for home runs. A return game will be played June 9. Gumble plans to use a net.

The Government order issued through General Crowder regarding "useful occupation" for men of draft age after July 1 is not expected to affect theatricals to the extent predicted when the order was first issued from Washington last week. Ushers (male) are almost certain to be included. Until more explicit instructions are issued no one in New York is in position to vouchsafe a positive opinion.

Coralie Andrews, who as a child actress was headlined in vaudeville as Pearl Andrews, and who is said to have been the first girl mimic, has returned from Italy, where for seven years she was a leading prima donna. She will continue in opera in this country. Her father was a one-time police commissioner of New York City.

William Stanton, an employe of the Hagenback - Wallace circus, which played Pawtucket last week, died at the Memorial Hospital, Pawtucket, as

Ayer, Mass. The company is composed of some 20 members and will present at their initial offering Moliere's "Imaginary Invalid."

The "Rock-a-Bye" advertisement in the dailies mentioned the name of the music composer of the show at the Astor, also the maker of the gowns, but neglected to mention the adapter, who happened to be Edgar Allan Woolf. Whereupon Mr. Woolf made his protest loud and long.

Long Branch, N. J., is using display advertisements in the Metropolitan press, with an odd catch line, which may bring a smile to former devotees of the North Jersey coast. The line reads: "No longer a Monte Carlo, but an ideal home city."

The opening of the New York International Exposition of Science, Arts and Industries, which was scheduled for yesterday, Decoration Day, has been deferred for about a month, the aim of the promoters being to throw the gates open June 29.

Malcolm D. Gibson, who operates both the Mozart and Majestic, Elmira, N. Y., was in New York during the week lining up new attractions for the summer. The Mozart, now playing film, will have a brand new policy next fall.

A Red Cross collection containing nothing but pennies was taken up at one performance last week in the Greenpoint, Brooklyn. The amount was not stated. In another collection,

The Elks of Queensboro have bought out the entire orchestra floor of the 58th Street theatre for the evening of June 10. John Buck, the manager of the house, is a member of the lodge.

While Constance Collier is appearing in stock at Milwaukee this summer she will try out a new play, but expects to return to "Peter Ibbetson" in September.

Estelle Winwood has been engaged by Selwyn & Co. for the leading role in the new Cosmo Hamilton play, the title of which has been changed to "She Burned Her Finger."

Joe Michaels and Jack Allen are handling Lieut. Bill O'Hara, the former ball player, who was once on the Giants. O'Hara is on a lecture tour, aiding various war funds.

Frank Buell, former press agent of Luna Park, has been promoted to assistant manager, Mrs. Joseph Drum now doing the press work. William Hepp is the park manager.

"Hula Hula Land," which took the place of the "Darktown Follies" at Luna Park, is owned by Johnny Heagney of the H. W. Savage office, Joseph Keith and Ben Krauss.

The Friars will hold their annual meeting June 7, at which time there will be an election of officers and the reports of officers and committees for the past year will be received.

A. W. Bachelder, who was with "You're in Love" the past season, acting both back and ahead at various times, has gone to Maine for a month's vacation.

Arthur E. MacHugh has charge of the publicity at the Brooklyn Ice Skating Palace, which has been converted into a picture house and will open June 1.

Billy Beard, who has finished his first season as principal comedian with the Al. G. Field minstrels, has re-signed with the same show in a similar capacity for next season.

Camp Beauregard, at Alexandria, La., commences to play Loew vaudeville Sunday, June 2. It will be split week, between New Orleans and Hattiesburg, Miss., on the Loew route.

Mona Bruns will play the lead in the new mystery Paul Roland West and Joe Plunkett intend producing. She is a sister of Julia Bruns.

Benjamin Golder, brother of Lew Golder, has been renominated in Philadelphia for the Pennsylvania State Senate.

Nevins and Gordon are under contract to C. B. Maddock, who will feature them in one of his forthcoming four big acts.

Billy Meehan, who closes Saturday with "Turn to the Right," was engaged by George Chooes Wednesday for "Oh That Melody" act.

Fiske O'Hara will be in a new play next season, already obtained by his management, Augustus Pitou, Jr.

W. J. Fallon, of the Tyson Co., is in the west. He will return to New York next week.

Ernest Hare replaced Charles Judels in "Doing Our Bit" in Chicago last week.

Lakeview Park and Canobie Park, Lowell, Mass., will open June 3.

Clara Morton is now doing a single turn.

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 result of injuries received while attempting to jump onto a moving flat car the day the circus left that city. The deceased's home was in Mount Vernon, N. Y.

Frederick McKay will try out a new comedy-drama called "Other Men's Shoes," June 17 at Atlantic City (Keith's). Lionel Atwill, the English actor, who has been appearing with Nazimova, will be featured. Arthur Levy, with Atwill during his first American appearance, will be in advance.

George Tallis, managing director for J. C. Williamson, Ltd., is in town looking over numerous theatrical enterprises that might be suitable for Antipodean consumption. He has a deal on with Charles Dillingham for "Chin Chin" and "Jack o' Lantern."

Nick Copeland, formerly of the "Four Slickers," has gone in the auto brokerage business with Vic Moran, the lightweight boxer. Copeland was called in the draft, but was placed in Class 4. The other members of the "Slickers" have formed a three-act, billed as Galvin, Leeve and Galvin.

Irving Berlin wrote a song for the new Ziegfeld "Follies" through an agreement he made with Flo Ziegfeld. Berlin promised, if Ziegfeld would send the entire Roof chorus to Camp Upton for the Berlin show there a couple of weeks ago, "The Follies" would have an exclusive Berlin song.

The Coburn Players, headed by Mr. and Mrs. Coburn, open their regular summer season on the army cantonment circuit June 3 at Camp Devens,

at the Harlem Opera House, there were 900 pennies in the boxes.

Edward C. Smith, theatrical manager of Brookline (Mass.) was ordered by Judge Chase, of Lowell, to pay his wife Mrs. Emma G. Smith, \$30 a week alimony, pending the trial of Smith's divorce suit on the grounds of cruelty and abusive treatment.

The Aborn Opera Company, which booked three weeks for the Bronx Opera House, with further time optional, has found the returns not satisfactory, and the Bronx engagement will end after a fortnight's stay.

Loew's, Montreal, has an undefeated (so far) baseball team. It was organized by Ben Mills, manager of the theatre. I. Lake is assistant manager. He was formerly at the Palace, Brooklyn.

The vehicle to be assigned Eleanor Painter for her new starring venture under the direction of John Cort may be the former May Irwin show, "A Widow by Proxy," re-written with music and re-named.

E. J. Cohen will return from Mt. Clemens June 1, where he has been for the past three weeks, and immediately begins the organization of next year's company to appear in "Ben Hur" next season.

Cyril Maude, this season under his own management, closes his tour about June 15. Next season he will again go on tour with "Grumpy," but the tour will be managed by the Charles Frohman office.

NEWS FROM THE DAILIES

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

"The Beautiful Jade" is the title of Hubert Osborne's new play to be produced next season by Charles Hopkins.

The Shuberts have issued a special ticket for sailors and soldiers which admits men of the service half-price to all their theatres.

Jack Hazzard will appear next season with Donald Brian in the musical comedy based on "Madame and Her Godson," a French farce to be presented by K. & E.

Chrystal and Julie Herne will co-star next season in vaudeville under the management of E. A. Weil in "His Godmother," a one-act play by Harriet Ford.

Mrs. A. H. Woods started for the Coast this week on her fifth motor trip across the continent. She hopes to break her previous record.

Daniel M. Henderson has resigned from the staff of McClure's "Magazine" to become a member of the Rutherford and Ryan Advertising Agency of New York.

As the result of the Allied Theatrical and Motion Picture Team ball, at the Astor, on Saturday night, \$15,000 will be turned into the Red Cross. Two theatrical performances held on Sunday netted a further \$30,000.

Mark A. Luescher and Lou Reilly are in charge of the publicity for "Biff Bang" at the Century, which is being produced for the benefit of the Pelham Bay Naval Training Station's Welfare Fund.

The Newspapermen's Golf Club of New York has challenged the A. J. Gelson Golf Club, composed of members of the Winter Garden staff, for a match to be played at Swanoy, June 3. Gelson is donating the cup which will be the prize.

Selwyns have lent the Astor to the Mayor's Committee of Women on National Defense for a concert on June 2, the proceeds of which will be used by the Relief Committee for outdoor entertainers and for the relief of the families of soldiers in active service.

The Canadian Club of New York contributed \$500 to the Actors' Fund of America. Thomas D. Nevlans in forwarding check to Daniel Frohman, said the contribution was made in recognition of the many courtesies the stage men and women of New York had extended to the club.

Cohan & Harris deny the published report that "A Tailor Made Man" will be moved from the Cohan and Harris theatre to some other New York house to be replaced by "David's Adventure." The latter piece will be given its premiere at Atlantic City, and whether a success or not, will be shelved for the rest of the season to be probably put out next September.

William Faversham has made the suggestion to the American Red Cross Headquarters in Washington that the organization take over all the check rooms in the hotels and theatres throughout the country and devote the revenues received to Red Cross work. The idea will at least receive the full-hearted sympathy and approval of the public. The heads of the organization are looking into the feasibility of the plan.

SHOWS IN CHICAGO.

Chicago, May 29.

The city and show business are breathing heavy in the first real flash of summer weather. During the coming week the Blackstone, Illinois, Powers, La Salle and Princess will be dark. The Auditorium, Colonial, Olympic and Playhouse are in pictures. The Columbia and Star & Garter wind up their seasons this week. The Gayety, National and Englewood are already dark.

There are no definite announcements of bookings for the Blackstone, Illinois and Princess, although it is known "The Rainbow Girl" will come to the Illinois soon. "Leave It to Jane" wound up a highly successful season of 18 weeks at the La Salle this week. The house will be dark for a couple of weeks, and will reopen June 17 with Harry Fox in "Oh Look!" "Sick Abed" closed this week at the Powers. The

house will be dark a week, reopening June 9 with May Robson in "A Little Old-Fashioned."

The shows that stay on are doing only a fair business. "The Cohan Revue" at the Cohan's Grand leads them all, with "Friendly Enemies" at the Woods holding up in its remarkable run. "Doing Our Bit," annoyed by a newspaper war started by the "Post," manages to keep the Palace pretty well filled. Jack Norworth's show at the Studebaker, "Odds and Ends of 1917," is beginning to labor heavily. The show has made a very favorable impression, but the weather is militating against a striking success on the lake front, where the cool breezes are tough competition for any show.

Collier closed a fair four-week run at the Cort, where Marie Cahill in "Just Around the Corner" opens June 2. The war melodrama, "Over There," stayed its contracted period at the Princess, a lamentable flyer for the producers, and flagged unmercifully by the critics.

The "Getting Together" show, with Blanche Bates and Holbrook Blinn, at the Garrick, lost business on account of the Red Cross two-day benefit show at the Blackstone, with the all-star cast, and will leave this town this week.

SHOWS IN FRISCO.

San Francisco, May 29.

Notwithstanding that "The Wanderer" opened at the Cort heralded as the biggest production visiting Coast in years, the business was disappointing. The newspapers lauded the show.

Kolb and Dill have returned, at the Alcazar, and the opening was big.

Maude Adams' second week at Columbia, fair business.

SHOWS IN LOS ANGELES.

Los Angeles, May 29.

A slight falling off of receipts at the legitimate houses.

Lou Tellegen got away to a fine start at the Mason, with prospects indicating a fair week.

"What's Your Husband Doing?" has hit its second week at the Morosco, with the stock company playing it a third week until the new Jack Lait show, "One of Us," has gone through a two weeks' rehearsal so that it may be in tip-top shape for its premiere.

HERMAN SETTLES FOR RED CROSS.

The \$5,000 action against the Pullman Company, brought by Martin Herman, was settled during the trial last Friday by Mr. Herman, who donated the amount received—\$1,000—to the Red Cross.

Mr. Herman brought suit after he was denied a drawing room in a Pullman en route from Schenectady to New York, for which he held a prepaid Pullman ticket. The room had been twice sold.

Nathan Burkan represented Herman. The latter grew tired of the court proceedings while watching them, and suggested to Mr. Burkan that if the Pullman Company wanted to settle, calling off the case, that would be agreeable, as he (Herman) didn't want the money, only the satisfaction of the Pullman Company admitting the error of its employees. Herman made the condition the amount agreed upon should go to the charity.

WORM HAS AN IDEA

A. Toxen Worm, general publicity man for the Shuberts, is working out in his own mind the details of a plan for centralizing the dissemination of theatrical news—or that much of it as affects the various Shubert amusement enterprises.

His idea is that no news story or item bearing on the Shubert or their allied attractions shall be published in any newspaper, daily or otherwise, without first receiving the sanction of himself.

Furthermore, it is said to be his intention to omit from his mailing list any newspapers failing to publish a goodly proportion of the "news" he mails out.

Mr. Worm may or may not recall the "run in" the Shuberts had with the New York "Times" awhile back, when the Shubert theatre advertising, amounting to something like \$800 per week, was dropped from that publication with no inclination on the part of the paper to ask for its reinstatement, and the continued ignoring of the Shuberts by the "Times" until the late Andrew Freedman persuaded August Belmont to intercede with Mr. Ochs, owner of the "Times," to "call it off."

"BIFF BANG" HAS FINE START.

The "Pelham Bay Boys" from the naval training station started off at the Century yesterday (Thursday) in their musical comedy, "Biff Bang" with bright prospects of "cleaning up" a nifty profit. The show will run a week, until Wednesday next, there being four matinees in addition to the night performances.

The jacksies are renting the house, the price being \$1,000 daily. This is considered a more equitable working arrangement than the Spartansburg boys had at the Lexington with "You Know Me Al," where a percentage attained, the house taking 35 per cent. At that they got away with a profit of \$25,000. "Biff Bang," it is hoped, will net the Pelham station lads \$30,000, for with the ticket distribution plan in force they should draw around \$4000 each performance, at \$2 top.

Early this week they had about \$15,000 on the program, which alone more than takes care of the overhead (rent and other expenses) and since the boys' quarters are nearby, there will be no large outlay for maintenance, as was the case with the Spartansburg "actors."

It was first planned to use the Metropolitan, but the Century was figured better equipped for the "Biff Bang" style of show, and Morris Gest immediately acceded to the same terms as the Met—\$1,000 daily.

The profits will go to the Welfare League at the Pelham Bay station and actually will be used in the erection of a theatre there. The station is being enlarged and before the summer is over, will have 20,000 men. Lieutenant B. C. McCulloch is handling the management of "Biff Bang" in efficient fashion. It is to his credit too that the "Pelham Broadside," the station's bi-monthly paper, has developed into the finest publication gotten out by men in the service, and it is now published with a colored cover. Mark A. Luescher is doing the press work for "Biff Bang."

ELSIE MacKAY ENGAGED.

Frederic McKay has engaged Elsie MacKaye, who just closed with "The Gypsy Trail," as leading woman in support of Lionel Atwill in the new comedy, "Another Man's Shoes."

Alma Tell, who was to have had the part, has been released to head the stock company Lee Shubert and M. S. Schlesinger will open in Newark next week with "The Squab Farm." W. H. Gilmore is staging the McKay comedy.

HITCHY'S LAUGHING SHOW.

Atlantic City, May 29.

The new "Hitchy-Koo" 1918 110 h. p. model with a self-starter got away from the theatrical curb Monday at the Apollo with the snap and bang of a real racer. Mr. Hitchcock himself dropped her into "first" and inside of three minutes had her in "high," hitting on all cylinders and taking the hills with a roar of laughter. Fun was the gasoline and music the lubricant, and the speed about 60 laughs a minute.

"Hitchy-Koo" is comparable to a good mince pie, to change the simile, containing a little of everything, well spiced, piquant, agreeable, even its flavor of rum which was added by Leon Errol with uproarious results. Story? Well, if there was one, everybody was so busy chasing a breath with which to laugh that there was no time to look for it.

What happens on the stage, what is said, and which scene is the best, is like trying to tell which tooth of a buzz saw cuts your finger.

It makes not the slightest difference who is on the stage, or who the who is, you just laugh, and laugh.

The music is designed merely to give time to pull yourself together for the next spasm of fun. It sparkles in spots, which serves only to emphasize the fact that a good musical revue doesn't need any music except as rest spots. "Hitchy-Koo" is destined to make thousands laugh, whether they will or not.

SHOWS IN PHILLY

Philadelphia, May 29.

The heat wave hit the theatres a hard blow this week, business falling off generally.

The Broad and Casino closed their regular seasons. The former will remain dark and the latter will be in the same class after this week's engagement of a Jewish dramatic company under the direction of Samuel Thomashefsky.

"Oh, Boy," moved over to the Chestnut Street opera house from the Lyric, will close Saturday, the two weeks being played here to only fair business.

It appears to be definitely settled the new Sam S. Shubert Memorial theatre in South Broad street will not open until late in the fall, although the opening date is now being set for August with "Chu Chin Chow" as the initial attraction.

ANNA HELD DYING.

It seems to be pretty generally admitted that Anna Held will never recover from the little known disease known to the medical profession as myeloma. It is a malignant affection of the bone marrow and of the bone substance itself, and the entire frame is involved.

According to report her affliction is due to tight lacing, and she was warned more than 15 years ago by a physician that unless she ceased strapping herself so tightly she would one day pay the penalty.

HULL ENGAGED BY BRADY.

Henry Hull has been re-engaged by William A. Brady to head one of his "The Man Who Came Back" companies next season, the Hull show jumping all the way from New York to San Francisco, where it opens in August. The Brady company headed by Mary Nash opens early in August in Pittsburgh, with still a third company also being routed. There is a company playing the piece in Boston, where it has been running since last Christmas.

ACTORS IN BINDING PLEDGES SLASH NON-PAYING MANAGERS

Equity Association Prepares Way to Taboo Managers Classified As Unreliable, Irresponsible, Negligent and Who Violate Faith with Members Fulfilling Stage Service. "Undesirable List" to Stand. President Wilson's Aid Sought in "Standard Contract" Matter.

The annual meeting of the Actors' Equity Association at the Hotel Astor, Monday, for the election of officers, uncovered a surprise in that it was stated an appeal had been made to President Wilson that he consider the matter of aiding the actor in bringing about the universal use of the "standard" contract—the form jointly agreed on by the A. E. A. and the United Managers' Protective Association last fall. That there were managers who objected and did not use the standard contract had been stated in *VARIETY* some time ago but it was not until the general meeting that the A. E. A. admitted that it was so.

Equity officials explained they had placed the matter before the President because at these times the president was concerned in all manner of disputes. They further based the appeal on the fact the actors were given the standard contract when appearing in the cantonments. It is understood that that really originated the idea of taking the controversy before the chief executive.

The President replied in a brief note to Francis Wilson, saying that he saw the importance of the matter and that he would talk it over with George Creel. It was not thought that the head of the Committee on Public Information would be given such a matter to handle.

The A. E. A. has gone further in what appears now to be a determined effort to "make the managers behave." Two forms of pledges and agreements are being promulgated among the members. One stipulates that all members who sign the pledge agree that they will not accept nor sign any contract with any manager other than the U. M. P. A.—A. E. A. standard form. Or if so, they must not accept or sign any contract in which the conditions are not as advantageous to the actor as set forth in the standard form. In other words, the actor is prohibited from agreeing to work under a contract in which lesser advantages are offered than in the standard form. If any signer of the pledge violates it, the right for action for damages arises, "the Actors' Equity Association shall have and recover as against the party in default, the sum of \$1,000 as liquidated damages," and in addition every other signer of the pledge shall have the right to apply to the courts "for an injunction restraining the party in default from continuance of such default."

This agreement does not prohibit any member from accepting the "run of the play" form or contract nor the "contract for the season" form. It does apply to moving picture, stock or "try-out" contracts, nor does it apply to contracts with managers for what are commonly called "popular priced" attractions.

The other pledge and agreement strikes at the managers or managements who do not pay debts to actors or who have not so paid since January 1, 1915. It sets forth that whenever the council of the A. E. A. determines that any manager is in the "prohibited" class the signer agrees not to work for him until such time when the manager is removed from

the list. Should any signer default, he becomes liable to action for \$1,000 as in the other pledge and the action for injunction also lies.

This practically plans for the establishment of a "managers' blacklist." It was brought about because of those managers who did not pay salaries and because of the attraction being incorporated, the actor has had little chance of recovery. The pledge not alone includes such managements but the individuals concerned in them and in that way is seen an avenue of beating through the protection provided by incorporation. Just why this pledge is ante-dated and just what individuals or managements it is aimed at, has not been divulged.

The following paragraph in the pledge is self-explanatory:

"Each individual signer hereto agrees that he will not enter into any agreement of employment with, or perform any services as an actor for, any manager who is indebted to any member of the Actors' Equity Association, and who fails or refuses to pay such debt, or for any manager who is or has been connected with any firm or corporation, either as partner, director, officer or agent, which said firm or corporation is now, or has, since January 1, 1915, been or become indebted to any member of the Actors' Equity Association, and has failed or refused to pay such debt. No debt once created shall, for the purposes of this agreement be, or be deemed to be, affected, voided or extinguished by the operation of any state of Federal bankruptcy, insolvency, or assignment for the benefit of creditors, acts or laws."

Both pledges and agreements are to continue in force until December 31, 1920. It is claimed that a large number of signers were obtained at Monday's meeting, the exact figure not being given out as yet. That the plan of the pledges was carefully thought out in advance there seems little doubt. The appeal to the President therefore was of recent conception.

The meeting also developed that the council had been given power to raise the annual dues from \$5 to \$10, if, in its judgment, such a measure was necessary. The officers remain the same, being re-elected as per ballot, they to serve one year. Francis Wilson is president; Bruce McRae, vice-president; Howard Kyle, corresponding secretary; Grant Stewart, recording secretary, and Richard A. Purdy, treasurer. Twelve members of the council to serve for three years are: George Stuart Christie, John Cope, Pedro De Cordoba, Jefferson De Angelis, Katherine Emmet, Shelly Hull, Florence Reed, William Sampson, Milton Sills, Charles A. Stevenson, Helen Ware and John Westley. Mrs. Thomas Whiffen was elected to the council to serve out the unexpired term of Scott Welch, who retired.

TWO CLAIM BARRYMORE.

Arthur Hopkins asserts John Barrymore is to appear in the Hopkins production of "The Living Corpse" (Tolstoy).

John D. Williams says John Barrymore is to star under his management, also that Ethel Barrymore will likewise be under the Williams' direction next season.

SHARPE QUIT, BUT IS BACK.

Stanley Sharpe, considered a fixture at the Winter Garden, was out for three days last week, during which time his differences with J. J. Shubert were patched up. Sharpe quit after the show on Tuesday night, returning Saturday.

He was aggrieved over the attitude taken by J. J. Shubert when the latter arrived at the Winter Garden Tuesday evening and found out that the show has been cut slightly by Al Jolson to allow for the Red Cross drive and a personal appeal made by Jolson. Sharpe upheld Jolson and the producer berated the manager, who left in disgust.

Sharpe is credited with being one of the most diplomatic of Broadway managers. It is understood that through him Al Jolson's present contract with the Shuberts was arranged, the black face star having been on the verge of leaving the Shubert management. Jolson came forward in last week's trouble and it is really more to Al's good offices than anything else that Sharpe returned to the Winter Garden.

LAST WEEK THE WORST

Last week was regarded as another of the "worst weeks" that the legitimate attractions have had on Broadway this season. The strenuousness of the Red Cross drive which so quickly followed the Third Liberty Loan drive is given as a reason. That, combined with the upward trend of the temperature which continues this week, resulted in the decision to darken many houses.

Six attractions stop Saturday. They are, "Belinda" (Ethel Barrymore), Empire; "Jack O'Lantern," Globe; "Seven Days' Leave," Park; "A Cure For Curables," 39th Street; "Nancy Lee," Hudson, and "The Copperhead," Shubert. Three attractions stopped last Saturday. They were Nazimova in "The Doll's House," Plymouth; "A Pair of Petticoats," Bijou, and "The Little Teacher."

In total, this gives Broadway nine closings within seven days and the season is rapidly winding up. But two shows are due in the immediate future, they being the "Follies" at the New Amsterdam, and the Hitchcock Revue at the Globe.

DROP ONE PIECE.

"The Good Men Do," the shorter piece of the two presented by the Actors' and Authors' theatre at the Fulton, was taken off after Saturday night. It was stated that the performance was too long, and as it was not feasible to cut "Her Honor the Mayor," it was thought best to discontinue the short piece.

Those in the know say that the reason "Her Honor the Mayor" was not cut was because all the actors had their pet scenes and that no one would stand for omitting any of his or her bits.

George Henry Trader, who was stage director for the Actors' and Authors' theatre, but who lately resigned with others, originally picked and produced in Philadelphia "The Good Men Do" for the Theatre Workshop, by whom he was engaged to put on a number of playlets.

"DOLLY" PRINCIPALS.

"Dolly of the Follies," the A. H. Woods' three-act farce by Hilliard Booth, will start rehearsing about the end of this month.

The title role will be taken by Hazel Dawn. Others in the cast are John Mason, Tom Wise and Homer Mason.

"Maytime" closes its season in Atlantic City this week. It was originally designed to close in Washington last Saturday night, but the additional week was added at the last moment.

"See You Later" closes in Philadelphia Saturday night and will reopen in New York in August. It did \$6,800 in Philadelphia last week.

PARTNERS NOT SPEAKING.

The two partners of a very large theatrical firm are not speaking to each other. They have had a series of misunderstandings extending over some weeks.

Last week it was reported the differences had been smoothed over, the partners having been brought together by a third party.

This week the latest condition was being talked about.

The strained relations between the members of the firm have caused many rumors and reports concerning their present and future business connection.

A rumor Wednesday said one of the firm was about to ask for a dissolution of partnership and had engaged no other than Charles E. Hughes to handle the legal end of the split.

SELWYNS RENT ASTOR.

The Selwyns have rented the Astor for 10 weeks for "Rock-a-bye Baby," the reason for the rental probably being the active competition for possession, there having been several shows aimed for the house.

Another reason for offering a guarantee by the Selwyns instead of the usual percentage, is that the Astor is considered one of the best Broadway summer locations. Although the piece opened in the midst of the Red Cross drive, it drew close to capacity on Saturday night.

"JACK O' LANTERN" PLANS.

Fred Stone is to have a sort of "Colonial" tour in "Jack o' Lantern" next season, the attraction playing but two cities. This practically assures the star a further road trip in the same show, the following season.

The piece will open at the Colonial, Chicago, on Labor Day, remaining for 20 weeks, then moving to the Colonial, Boston, playing 14 weeks. "Jack o' Lantern" is ending the season this week at the Globe, to excellent business. It could stay easily until July, but Stone's picture contracts call for a definite finish on Saturday.

GOODWIN AND "WHY MARRY?"

Nat C. Goodwin will again tour next season in "Why Marry" with Shelly Hull, Edmund Breese and Estelle Winnwood also probably appearing. Mr. Goodwin left Sunday for his ranch in southern California.

House for "Rainbow Girl."

No definite decision has been made regarding the house to which "The Rainbow Girl" will be moved from the Amsterdam to make room for the "Follies."

"HER REGIMENT" CHANGES.

"Her Regiment," which Joseph Weber had out on the road this season, with Donald Brian and Frank Moulan as the principal men, has been obtained by Max Plöhm and Abe Levy for next season.

The new owners have retained Moulan, who will be featured. Another man will be engaged for the Brian role.

It will open around Labor Day.

Dealing for Illinois Site.

Chicago, May 29. Reports were persistent in financial circles in Chicago during the week that Levy Mayer had purchased a heavy interest in the Illinois theatre, preliminary to announcing revised plans for the construction of a great new hotel to replace the Stratford, Michigan avenue and Jackson boulevard. Mayer and his associates already own the Stratford. Officials of the theatre refused to discuss the matter.

Mayer denied any deal had been made, but admitted that there had been negotiations.

Glady's Clark and Henry Bergman.
"A Ray of Sunshine" (Musical Comedy)
Full Stage (Special Set).
Riverside.

It's all personality in the new act of Clark and Bergman's. It's a very pretty, idyllic act; there is a pleasant little humorous story, some laugh making dialog, three songs, a couple of dances, the principals and a canary. The canary sings to the harmony of the orchestra's music or the singers' voices. That is likewise very pretty. Henry Bergman evidently has attempted to train the canary and to make the training perfect put a tin whistle to work in the wings, but the bird's singing was on the level. "A Ray of Sunshine" may have been first called "Little Red Riding Hood." It was written by Mr. Bergman and played for a brief while a long time ago by George Jessel, who gave the male character a different twist from Bergman's conception. Seated before a house in a tree, smoking a pipe, Bergman declares he is George Washington, to a girl dressed in gray with a red cloak who is lost in the woods. She inquires her way out, but there doesn't seem to be one handy there that day, so she sticks around, sings with the fellow, talks and dances with him. Toward the finish he informs her he isn't crazy, but an author who came out in the wilds to secure atmosphere for a story. But Henry seemed to be ruining the atmosphere with the clay pipe he was smoking. When he spoke to the bird with the pipe still belching, the canary closed right up for the night. The audience probably thought the bird had a grudge against Bergman personally, but that couldn't have been possible for Mr. Bergman makes a pleasant picture of a near cynicism in this turn, sings most agreeably with a big voice and fits the role exactly in appearance. No less does Gladys Clark look the little girl from fairyland, with her pensive pout. It's a personable turn. Clark and Bergman need only an excuse to get on the stage. Once there they can deliver, so embellishment becomes merely a nuisance to them. They belong to vaudeville and should stick to vaudeville, which will always do more for them than even the musical comedy managers can promise. Up at the Thousand Islands, about two miles north of Alexandria Bay, on a bend just off the main channel of the St. Lawrence is a "roadhouse" on the river. It's a real hideaway, not advertised nor tipped off. You must run across it or you know nothing of it. The bar is a leeway for the place has a liquor license and is near enough to the border to catch them coming and going in either side. It's probably the oldest place in America, of its kind, located in one of the smallest of the islands, which may be reached only by the ferryway. Well, Clark and Bergman's act in the tree is an exact miniature duplicate of that little slightly saucer on the St. Lawrence and becomes an attractive part of a most attractive set, in which the couple when on the stage, do a classical dance on exit, holding hands, going to the vaudeville. Where they go is unknown to all. Henry probably goes to the Palace to keep in training, while Gladys probably goes home to wait up for him. There are any number of people who are asked to select the second act of Clark and Bergman's act. Let Clark and Bergman.

Simc.

Redmond and Wells,
Songs, Talk and Dances.
11 Min.; One.
23d Street.

[illegible]

"Where Things Happen" (5).
Dramatic.
22 Mins.; Full Stage (Special Settings).
Palace.

Emily Ann Wellman, more or less identified with "flash drama" playlets, in association with Jack Morris presents "Where Things Happen," written by Richard Madden. The program describes it as a dramatic flash in six scenes, all played in a black cyclorama drop with spots from both sides of the stage illuminating the characters. Barring the striking of a few props there was no change of scenery. The changes were effected by a series of fade-ins and fade-outs. The first scene is the war zone, with two American soldiers lying on the ground after a battle, one with his leg broken, the other remaining with him and insisting on rescuing him. They are pals and came from the same town. It develops both love the same girl. She materializes as a Red Cross nurse, also an ambulance driver. The unwounded man slays a German sentry and secures from him valuable papers. In the hospital both are decorated by a French major. One writes home to mother and sends her his decoration. She is revealed receiving it and praying for him. It winds up with both promoted to the rank of lieutenant, and so on. It's all a bunch of red fire timely drama with some harrowing comedy--the whole thing designed for patriotic appeal and is accepted only because anything of that calibre is sure of some applause in these days. Judged on its intrinsic merit it is a very poor playlet, badly acted, but with effective staging. Miss Wellman does not personally appear in it.

Jolo.

Boyce Coumbe.
Songs.
10 Mins.; One.
Harlem O. H.

Assisted by a male accompanist, Boyce Combe scored the legitimate applausibility of the bill Tuesday evening. While the accompanist indirectly was not the real cause, he nevertheless gave added value to the comedy numbers. Combe handles unusually well. His repertoire has been carefully selected for his style of delivery, and he should find work around the east.

Regny & Lorraine Sisters.
Dancers.

10 Mins.; One (Special Drop.)
The Lorraine Sisters appear to be the same who showed in the west and have joined with John Reggay. The latter has the two girls as sisters. They are come to life with a dance of "Katie" in rural costume, sings "Lorraine" song. The boy has a "Lorraine" and the girls change, "Lorraine" out for a ravel to and a ravel dance, in "Three" Back in "Lorraine" Reggay in ravel flashes a ravel "Lorraine" and a number with several "Lorraine" steps. The man leads the "Lorraine" the girls "Lorraine" "Lorraine" appearance in short dress, "Lorraine" "Lorraine" piece in the three "Lorraine" "Lorraine" up by, on some of the "Lorraine" hills.

Payton, Boutte and Carter.
Songs and Talk.
12 Mins.; One (Special Drop; Ex-
terior).
224 Street.

From the way the act runs and ending from the decorative signs on the "shop" showing the hen roost, Lew Paxton is not only trained, but is also the several director. He appears as a Police Inspector and opens with a monologue apparently written for the occasion. With Paxton are two young actresses, apparently engaged for the occasion, for they are not very experienced. Paxton has several lines, and a number. He also puts his hands on a table, and the closing is a little better. With the combined lower members of the trio going like pin-wheels, Bonte and Carter showed team work. Hard working trio. Liked it. 231 Street.

Mark

Leavitt and Lockwood.
Talk and Songs.
12 Mins.; One.
Royal.

Here is part of the Lord's prayer of Catholicism in Gaelic:

Araibh Nòra Shìora Rònna Dogga Dìca
innisidh d'athas os ur a'c a'c spior nìce, amen.

But to hear an artist of Jewish, or any other faith, who professes to believe in the Supreme Deity, stand on the rostrum and for a mere laugh say to a female partner, "Cholera of Dein Kopt," meaning "I wish you had cholera in the head," is to a man of any faith not only intolerable, but extremely disgusting. He might just as well have a Tseetse Canfes backdrop and a Talmud for a footstool, or to draw the Christian parallel he might have mocked the Church of Christ with a back drop of scapulars. As for the rest of the act it was eclipsed in gloom, following the profane expression, given before an audience composed mostly of the comedian's own nationality. The writer refuses to express his opinion of the individual, act or specialty. Not religions, just decent!

Wynn.

**Bernice Golden and Co. (3).
"Pickles" (Comedy Sketch).
10 Mins.; Full Stage.
Fifth Avenue.**

Agnes Scott is given credit for having written this skit that discloses nothing new, in fact recalls ideas on similar lines that has often been seen before. Still, while this may not differ in many respects from the conventional idea, it nevertheless has the distinction of being well played. That is especially true from Miss Golden's standpoint, for she is splendid throughout. The opening seems rather absurd. However, that is forgotten when the story becomes clear, with the ensuing dialog holding the required attention and apparently fulfilling the wishes of the author, insofar as the laughs are concerned. There are enough of them to carry the skit along in the better small time houses, but hardly in its present state could it pass to the bigger houses. It isn't of that type and besides could hardly hold down anything but a "No 2" spot, where it would seem foolish to place it. Three men assist, with one handling a minor role of a butler.

Susan Tompkins.
Violinist.
15 Mins.; One.
Colonial.

Susan Tompkins is billed as having been soloist with Sousa's band for two seasons. She gives a pleasant performance. There were four programed numbers. The second permits a display of technical skill. Her third number, "Rose in the Bud," was perhaps the best liked. Sousa's "Stars and Stripes Forever" was mostly orchestral, but applause enough resulted for a novelty encore which had the pit musicians whistling the chorus. Miss Tompkins works almost entirely in the spot, changed to a different hue for each number. Her's is a straight violin offering, safe for an early spot. *Iber.*

Miller and Bradford.
Singing and Talking.
12 Mins.; One (Special).
Fifth Avenue.

Lon Miller, formerly with Ed and Lon Miller, is the male member with Miss Bradford, an attractive blonde, comprising the team. Working before a special interior hanging in "one" they seemingly follow a minor theme, but unfortunately have failed to enclose anything of value during it. According to what they secured singing "I Hate to Lose You," there is little doubt they could accomplish more than their present idea by following such a routine throughout. The redeeming feature is the singing, but they should do more and discard the opening wherein their greatest handicap can easily be detected.

Johnny Dooley.
Eccentric Comedian.
11 Mins.; One; Full Stage; One; Full
Stage.
Palace.

Johnny Dooley made his appearance at the Palace in a single, starting slowly but finishing with a whirlwind of applause. The big thing in his single act is a song, "The Acrobatic Rag," in which he travesties an acrobatic turn in pantomime for a few minutes. He also has a burlesque ballad, the lyric of which is a gem of humor. His familiar take-off on a Grecian dancer concluded his turn.

Laughlin and West.
Talk, Songs, Dances.
14 Mins., One.
Alhambra.

This little double skit, supplied the couple by Tommy Gray, is one of the best bits of light writing for vaudeville that author ever turned out, for it carries every semblance of distinct originality and the material is exceptionally bright. The couple open in a special set, the interior of a restaurant. Cross-fire patter ensues, then more of the talk, with a double song and dance. The girl is a good two-legged kicker and dances with plenty of "pep," while Laughlin's eccentric work is especially worth while. For some reason or other the talk "flattened" near the centre, but this was no fault of the writer and the couple seemed to be delivering it properly. Tuesday night was hot and "sticky" and the Alhambra crowd, small in numbers, didn't seem to get over-enthused about anything. With some playing this should qualify for the big time, the originality of the affair and the dancing ability of the couple being sufficient to guarantee its success.

Wynn.

**Worden Brothers.
Novelty Juggling.
9 Mins.; Four; Special Rigging.
23d Street.**

Juggling comes and goes, but in the passing the Worden Brothers have gotten a nice novelty turn together. They do most every "bit" of their act "upside down," with the juggling as the piece de resistance, although the men, on mandolin and guitar, play harmoniously and tackle late stuff. They have their rigging atop a specially provided pedestal, camouflaged as a gate entrance, the men first doing a neat barrel routine, with each barrel so worked that a figure a la male is released from within, making it appear somewhat humanlike while being whirled and turned by the men with their feet. Then they juggle huge balls brightly decorated and before they have finished have four in action, passing them sideways to each other, each man using his feet, with legs outstretched as well in making the balls scoot around a circle. It is a decided novelty, with the men showing adeptness with the feet that is remarkable. There wasn't a slip, the men lying on their backs and doing the four-ball juggling as easy as standing upright. Act should prove a novelty anywhere.

Karl Karey.
Songs.
11 Mins.; One.
23d Street.

Karl Karey is an entertainer who works at the piano, song being his stock in trade, although he used a piano specialty just to vary his routine. He has an opening number in which he calls attention to his entrance and what he will strive to do while on the stage. Irish songs predominated, with one sentimental number that became lyrically useful to a slam at the Kaiser in the second chorus. Karey is a modest sort of fellow in stage work, has a good voice and enunciates well. He was well liked. Mark.

RIVERSIDE.

It could not be called good business at the Riverside, Monday evening. The rear of the house and upstairs looked scant.

The bill ran through nicely enough for the first half, but following the Red Cross occasion of the intermission period, the second half never had a chance. It was tough going for the Red Cross workers. They worked hard enough, but they were following something too, a week of it. There's nothing to be said, for there is no better cause, and whatever the sacrifices of theatres or artists, it has been and will be borne. If this war goes a long while there will be a great deal that must be undergone and gone through by all of us. Let us hope the hardship will be no worse than the Liberty Loan, Red Cross and other drives impose.

The Riverside looked nice and summery with its long reach of orchestra. There isn't a house in New York that could not take a lesson from the stage lighting of this theatre. Its stage is always lighted, as a vaudeville stage should be, but seldom is.

The program started with Edward Marshall, the Chalkologist. Marshall has something different in stage drawing or cartooning. He talks most interestingly and intelligently during the turn, doesn't try to gag, but draws a laugh. He commences with an explanation of the Futurist scheme of outlining, and says he will suggest three things by three strokes on an open door, a dog and a soldier. He does it. Then a comedy picture of "an entire family on one line," drawing washing, hanging out. His sketching from the audience was amusing, particularly to those seated near the subjects, and closed with patriotic drawings, reproducing his own early published cartoon of the Kaiser. While Mr. Marshall seemed to be on the stage a trifle long, the opening spot could account for that, and that he was not so quickly forgotten was attested during the Red Cross period, when he came back to the stage, he drew again, being accorded applause on his reappearance. A spot further down on the bill would greatly help Marshall's act, but still, while an entertainment by itself, it could not well mix in the centre of a fast running show, although a No. 3 spot could be filled by it, for Marshall is of good address and puts over a good turn of his class.

Next were Harris and Morcy, before a lobby drop with piano and lamp. These two boys were formerly of the trio. They didn't do much until hitting their "Blues" number for the finish. That brought them back to the stage. After Mrs. Whitten and Co. left. After Mrs. Thomas Whitten and Co. left. Bert and Bert gave their comedy act. Flo Bert will have to watch her voice. It's strident enough, stronger in fact than earlier in the season, but it's losing all of its melody. This should be very important to Miss Bert, for the impression still remains there are two good single turns in this double act. Mr. Brendel with his breakaway suit caught howls. When the couple were at the Palace some months ago Brendel was given credit for originality in the "kissing bit," where he hits his hat from the back of his head. Miss Bert, causing him to kiss her, then looking back as though someone had pushed him. This hit seems to have been first done in vaudeville by George Felix when on Felix and Barry (Lydia). Mr. Felix is not particular over having credit for it, but the fact appears to remain, and Mr. Brendel knows anything to the contrary he is welcome to make it publicly known.

Charles Clark and Henry Bergman (New Act) closed the first part. After the Red Cross, were Otto Windham and Jose Reuben of the "Pink Steam," with Stella Mayhew back to closing. After the Red Cross closing. It would be manifestly unjust to say anything although Miss Mayhew suffered the heat of the three.

Bill Davies, programmed to open the second part, did not appear, having lost her orchestra. The first half was all exclusive songs, but was too big a mess to overlook.

After London, the opoblasta leader, across the standing standard favorite up the hill. When the Red Cross speaker suggested Mr. London play a violin solo while the orchestra played, the house noted as though it was a long lost son. *Shine.*

PALACE.

The Three Kanes, with their corking babbling and created times off well for the Palace show Monday night. The men have a routine comedy, thrilling, finishing with the under-the-staircase, a 15 cent rub on his forehead, which is a good one to go through the night routine on the other end.

DeLacy and Nee, shambler-like steppe with some burlesque stuff, scored well in second position. "The Night Boat" with some old-time comedy, but with a humorous idea and a neat production, first. It is nicely in the third. After the "Night Boat" the comedians have elaborated their burlesque playing, opening up a room to be commended for the apparent freshness and cleanliness of their appearances at all times. Johnny Duddy and "Where Things Happen" (New Act).

The last half was made up of Frank Westman, Sophie Tucker and her Five Kings of Sympathy, closed with Lady Duff Gordon with her Fashion Revue. *Job.*

COLONIAL.

This week's show was of eight act length, which means the new film would have found the bill at 10.00 Monday night. But the final Red Cross drive spread the intermission period to 40 minutes. A sailor with many propositions was in charge of the contribution event and he got about all that could be gotten, no meagre amount.

L. Wolfe Gilbert and Anatole Friedland started things going after the "savage" flimsy finished collecting and the song writers, farced excellently. "Are You from Heaven?" proved a punch number, helped by the exceptional warbling of the girl plant. Following, in the next-to-closing spot, Crawford and Broderick planted the bill's hit. The droll style of the very classy Miss Broderick lent much of the humor of the turn. It was a minute or so after eleven when they bowed off and the returns well afforded an encore, but the lights for the last event were flashed.

McKay and Ardline closed and delivered so strongly, that considering the lateness of the hour and the position they are entitled to an even split. Under Monday's conditions the spot was about the hardest for an act of the sort. That they gave their entire routine and held the house solidly down to the flush bit in "one" about tells the story.

The first section ran smoothly, but without excitement, until McIntyre and Heath closed limbo. The blackface stars were in fine form, offering that standard laugh-making machine, "The Man from Montana." Few in the house but had not giggled at the same act before, but it appeared just as enjoyable. Charles Olcott, fourth, scored nicely with his familiar planology. A recitation called "Belles" was given in so low a tone that several of the lines were in the back of the house.

Homer Miles, Helen Ray and Co., with their new comedy playlet, "Spare Ribs," was third. It is an odd sort of affair, but the house found it amusing. The Red Cross angle was in tune and the old maid roles were ludicrous, as they usually are on the stage. Miss Ray's madly cackling character was particularly good bit and the strong cast helped.

Susan Tompkins, a violinist, was second (New Act). The show was provided a corking start by the uncyclie experts, Dupree and Dupree. For one of her build, Miss Dupree's agility is surprising. *Ibce.*

ALHAMBRA.

The governmental order calling on Lew Brice to report to camp Monday morning threw a slight dent in the Alhambra bill, not to mention the fact that it dissolves a good act, but by doubling the Anna Broth character, between here and the Palace the gap was filled. The latter team came on close to closing and gave the bill a comedy tilt that helped considerably, particularly the whistling "bit" utilized for a finale. They have added an encore to this that gather enough laughs in itself to insure that the turn was over. The weather auguring against attendance to some extent, and this with the natural neighborhood competition is telling somewhat on the box office returns. The show opened with the usual Pathe-Hearst Weekly, the war scenes painting some enthusiasm out of the over-enthusiastic crowd. Then came Frank Carmichael, a hoop roller and baton swinger. Carmen is a hard and fast worker and twirls the hoops to good advantage, his baton stunts being especially convincing. In this he excels, and the Alhambra gathering fully appreciated his efforts. His is a good opening act for big time, but without him it's not only sloppy but dull and stupid, with a listless finish and no tone to the interior.

Joe Browning offered his familiar minstrel monolog before a special green plush drop. Browning is a droll comic, has good songs and knows how to "sell" his material. His turn likewise carries all the novelty germinates, and somewhat away from the traditional monolog style. Carbed as a comedy multi-ter, he gives no offense to the "Cloth," and never misses an opportunity to register the elusive laugh. He scored his usual hit, going even beyond through being forced to a double encore.

Elizabeth Brice followed and while handicapped through the fact that hers is a singing specialty, following Browning with his several songs, her opening number soon brought her into good grace with the house, and from then on her mark was safe. The opening, describing the "Lonesome Single," through the enthusiasm of Charlie King, is a well-constructed affair, not "red fire," but with a semi-punchy ending, which gives her a flying start for the balance of her repertoire. This is composed of popular songs, and she didn't miss one without a solid score.

Intermission intervened between Miss Brice's specialty and the announcement of Leavitt and Lockwood, who are doubling from the Royal. The character act is received in the Royal Act department in a technical way. It might be well to add that they appeared to far greater advantage here than in the Bronx. The comedy points went over fine and the originality of the whole affair appeared in its natural way to everyone.

The character character version of a comedy, is especially good. Both are clever entertainers, and baring the one talented sentence have one of the very best double turns in vaudeville. But that one faint robe it of its niceness.

Following the Anna Broth, the Misses Lightner and Alexander came on to register the hit of the show. One of the girls has a rather good idea of comedy, while the other continually never becomes tiresome. The harmony is excellent, particularly in the opening number. It's a splendid three-act and fit for the same spot on any big time bill.

The Misses Chalfonte, dancers, closed the show, holding the majority in for the final exit march. *Wynn.*

ROYAL.

Monday night closed the Red Cross Drive with that patriotic movement holding up the show at the Royal until far after midnight, the second half of the bill making its appearance around 11.15 with many struggling out. It was a reasonably good bill, but far better in fact than the average show at that stand.

The speaker for the Red Cross fund worked dreadfully slow, but managed to get marvellous results, particularly through repeatedly auctioning off an old pair of Fessie Clayton's dancing slippers. Miss Clayton played a house last week and the Royalites seemed excited over the boots. They went for \$7 two or three times and were finally bought in by a youth in the gallery for \$2, who bought them on the agreement he could carry them across the street to Loew's National and repeat the auction stunt there. A ham was next in the auction line this brought a top of \$7 from a sailor-yite. Collections were made for more than an hour, and when the volunteer bowed off it was exactly 11.10 with no intermission following.

The opening spot fell to the Fritches, the dancing Lagers being absent through an injury to Miss Lavar. The Fritches are man and woman, a married couple that are engaged to be married very strongly. They work in a dining room set similar to that used by many other acts, and after some fairly good ground tumbling, the man proceeds to give a poor imitation of Bert Melrose's table fall. He gets little comedy out of it. It is a small-time act in its entirety, and on the whole, it is featured in the specialty is a smart little ingenue, particularly nimble in dance and a talented comedienne. Here is production timber in the raw, for this girl carries all the qualifications essential to a musical comedy souther. The story is rather good, but Miss Williams makes it stand out, although the wit of the act is in the scenic and electric effects.

In the third spot came Nonette, one of the top liners, now working in a pretty circular set with the gypsy wagon hidden until used for the "Romany Life" number. Nonette is a well-constructed act, with a strong and ability, and while a trifle topheavy in that classification for the Bronxites, they enjoyed her specialty notwithstanding.

Bert Fitzgibbon is leaning more toward the popular song nowadays and less to the "razz" routine, although he popped several really well-constructed numbers. He was continual laugh, and the woman accompanying him from a box scored a vocal hit with her two numbers.

"Married by Wireless" is technically a vaudeville gem. The background is exceptionally well constructed and the passing craft distinctly impressive. Quisile Williams, who is featured in the specialty is a smart little ingenue, particularly nimble in dance and a talented comedienne. Here is production timber in the raw, for this girl carries all the qualifications essential to a musical comedy souther. The story is rather good, but Miss Williams makes it stand out, although the wit of the act is in the scenic and electric effects.

The intermission followed with the Red Cross speeches, and then came Nina Payne in her specialty. They enjoyed the novelty immensely and credit can be marked up for a safe hit. After James Wark and Rex Story closed the first part, the headliner, Lilian Shaw, made her appearance. It was a clench from beginning to end, for the character comedienne despite the late hour, but when Jean Duval and her posing turn came to close the show, they took the "air," for the Bronxites, as a rule, are early sleepers and midnight vaudeville hardly appeals to them. The show was a clench from beginning to end, for the character comedienne despite the late hour, but when Jean Duval and her posing turn came to close the show, they took the "air," for the Bronxites, as a rule, are early sleepers and midnight vaudeville hardly appeals to them. The show was a clench from beginning to end, for the character comedienne despite the late hour, but when Jean Duval and her posing turn came to close the show, they took the "air," for the Bronxites, as a rule, are early sleepers and midnight vaudeville hardly appeals to them. *Wynn.*

FIFTH AVENUE.

The final evening of the Red Cross drive evidently didn't help the Fifth Avenue attendance much Monday night, although the light show prior to the show, the headliner, Lilian Shaw, made her appearance. It was a clench from beginning to end, for the character comedienne despite the late hour, but when Jean Duval and her posing turn came to close the show, they took the "air," for the Bronxites, as a rule, are early sleepers and midnight vaudeville hardly appeals to them. The show was a clench from beginning to end, for the character comedienne despite the late hour, but when Jean Duval and her posing turn came to close the show, they took the "air," for the Bronxites, as a rule, are early sleepers and midnight vaudeville hardly appeals to them. *Wynn.*

Nothing and Thomas, assisted by Florence Flynn (New Act), were delegated to the opening position, doing well enough to start the evening. They in turn were followed by Miller and Bradford (New Act), with Farrel Taylor and Co. "No. 3," cornering the real applause bit of the evening. Their comedy was rather thin, but they had the final musical hit causing such returns as to compel them to return and acknowledge the old appreciation.

Mabel Burke was, fortunately, given a spot to sing "They Were All Out of Step But Jim," with the pictorial weekly, filling in next, "Faded Gold," and then, promptly, "The Girl" (New Act). Ray Samples then stepped out and kept them in good humor during her comedy numbers. She returned and headed the Red Cross drive, which appeared somewhat lax.

Nothing and Lloyd sang up a continuous string of laughs with their slightly revised talk, the money bit proving as amusing as ever. Hamilton and Clifton closed with their artful acrobatic offering, a goodly portion remaining to witness their specialty.

AMERICAN ROOF.

A larger crowd than usual was in attendance Monday night. The bill consisted of nine acts and a March Song comedy, running an hour, better out at 11.30. The late opening was due to the extra period allowed after intermission for the Red Cross drive. Mr. Grandstaff, of the Loew offices, who addressed the audience, introduced Jimmy Riddon, a Brooklyn boy, who has just returned from France, after being at the front for three years.

The lad has been wounded seventeen times, four times in one day at the battle of the Somme, kassed, lost a lung, and is far from well yet. His short talk and presence helped wonderfully with the fund.

Gertrude Rose in the opening spot scored. The young woman used four numbers, but her talk at the conclusion of the third song should be chopped. A line or two in its place to introduce her final song would do much better. The Nippon Duo in a novel and neat offering scored a well earned hit. "The Wonder Act," a scientific novelty turn, held attention. It is new, away from the ordinary, and should last for some time to come. Leonard and Willard in the comedy skit, "Outside the Inn," scored laughs aplenty, and finished strong with their songs. The woman handles the comedy role nicely, and the man, who possesses a good singing voice as straight, makes it a combination for the better small time houses.

Robby Woolsey, assisted by Betty Evans, Howard Prebosh, and a chorus of six girls, in a comedy and musical turn entitled "No Questions Asked," pleased the patrons. The turn will probably not pass the three-day houses, but on those bills will do.

Following intermission, Barlow and Hurst, two girls, in a singing and planologue turn pleased. The girls use four numbers, carefully selected, and should fit in an early spot on the better bills. Armstrong and Ford in their same old turn, "The English Chippie and the Cop," registered. The Random Trio, acrobatic, closed, and held 'em seated for the Bennett comedy, "A Battle Royal."

BRIGHTON THEATRE.

Coney Island as usual started its season with a rain storm. The theatres down there postponed the customary opening date for a week, but someone must have tipped off the clouds, for they waited too.

Tuesday evening the Brighton was packed. It had rained from 6.30 to 7.30. Ordinarily that would have meant fine for a Coney Island attendance. But just George Robinson's luck! Some people around Eastern Parkway want to erect a hospital. They belong to one set and are very chummy, even with the strangers. So they bought up the Brighton for Tuesday evening, to have a "benefit," and it was a benefit for George. Rain couldn't keep the bunch away, for some of the girls had new evening clothes. One or two took a chance on pneumonia by hanging around the front selling small time roses at big time prices.

So George sneered at the rain, for the ticket rack was empty before the day opened. He says he thinks it's going to be a good season at Coney this summer. His belief is founded upon the other good seasons down there.

There was a show on the stage and there was another in the audience. When Mrs. Isaacs thought of anything she whispered it across five rows to Mrs. Gluck. Then Mr. Cohen, sitting in between, and afraid he might be cheated, snatched Mrs. Isaacs, who thereupon told Mrs. Davidson what she thought about it. Then Tillie Lewishohn caught Manny Newman looking at her and she told her friend about it, which helped along the incessant chatter.

Talking acts never had a chance, nor could musical acts be very well heard. The night, the dumb acts fared better. During intermission Jimmy Hussey fixed himself for a riot next to closing by announcing a contest or prize drawing or something, to aid the hospital. Then the girls went over the house selling chances at 25 cents each, which helped the collection. Before 10 minutes, the first part of the headliner, the second half, had a walk over, for the bill had no dancing up to the time of the Clayton turn. The Flennings closed the show, but Leon and Davies opened the second part, with Miss Taylor's changes of costumes, also a special stop as usual, the most important item of the show. The Four Hobbes started the performance with Janet Adair next going against the bedlam of the neighbors in front, then Joe Jackson, and after Yvette and Saranoff, with Linhoff, Conn and Coreene closing the first part. *Shine.*

23D STREET.

Business good, Munger Calian boosting it this week with a War Song Contest. Several of the acts went especially well, with the entire audience remaining seated for the contest. It is to be finally decided next Thursday night.

Payton, Bonetto and Carter (New Act) gave the show a good start. Raymond and Wells (New Act) fared badly until they swung into their final hit. Harry Brooks and Co. earned hearty laughter. Brooks makes a capital figure out of the old minstrel and at no time shows any inclination to overact.

Karl Kray (New Act) was followed by the "Flow Shop," which has not been met with but now carries a conventional appeal with a try for comedy through the impersonation of two principals. Corbett and the latter, Blanche Latell, the comedienne, and they serve more as fillers in a combination of the drollness of the musical act, which has not been stretched out considerably. For the past houses the act not only makes a nice "flash" but the change by Harry Jackson of the general running of the former to Glen Murphy is all for the better. Miss Latell work very hard and her comedy was appreciated at the 23d Street. For the first time in a while, the act was "booked" in a shedding outfit draped on her.

Santley and Norton were a large sized bit. They use some of the new war songs and worked them up well. Worlen Brothers (New Act) were a novelty in the closing spot. *Mark.*

BILLS NEXT WEEK (JUNE 3)

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. H. O." United Booking Offices; "W. V. M. A." Western Vaudeville Managers' Association; (Chicago); "P." Pantages Circuit; "L." Lowry Circuit; "M." Marcus Lowry 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
Fiklin & Green
Sophie Tucker Co
"The Submarine"
McKay & Ardine
Jimmy Huxley Co
Seabury & Shaw
*Bernard & Tremini
(formerly Bernard & Janis)
Maxine Bros & B
The Flemings
*ALHAMBRA (ubo)
Clark & Bergman
Pietel & Cushing
Nonette
DeLeon & Davies
Walter Brower
Ed Morton
Garcinetti Bros
*Olives
*COLONIAL (ubo)
*Cina Morton
*Mar via Wireless
Hugh Herbert Co
McHingler & Myers
Marie Fitzgibbons
Farrell Taylor 3
*Burt Earle Co
Edward Marshall
*Pennane & Shelby
RIVERSIDE (ubo)
B. Clayton Co
Jack Wilson Co
"Night Boat"
Arnaut Bros
Fink's Mules
Stanley & Birnes
(One to fill)
ROYAL (ubo)
Elizabeth Brice
*Where Things Happ
Watson Sling
Baker & Baker
Joe Browning
Ed Howard Co
Hamilton & Barnes
Evelyn & Dolly
*Monroe & Grant
SIST ST (ubo)
Rock & Drew
Kharum
"Courtin' Days"
Gonne & Albert
Col Diamond & Dau
2d half
Whitney's Dolls
Harris & Lyman
Rella Kelly Co
H. Hendler Co
James Watts Co
58TH ST (ubo)
Allison
*Irene Myers
Harry Gibbs Co
Joyce West & M
*Now-a-Days
Correll & Gillette
*Birdland
2d half
Odon
Frank Carmen
*Imperial Quintet
Barnes & Robinson
Joe R Gordon Co
Stewart & Donahue
Stewart Sisters
AMERICAN (loew)
3 Herbert Girls
Jack Heddy
Royal Gansweys
Barker-Lucky-Gordon
Taylor & Correll
Lawrence Brooke Co
Miller Callahan Boys
(Two to fill)
2d half
Selig & Lee
Sertis Dogs
Gallagher & Mulvey
Miroslava & Serbianna
Morley & McCarthySis
"Could This Happen"
Friend & Downing
(Two to fill)
La Parlatie & Partner
Gray & Byron
Violinsky
Frazier-Bunce-Hardy
Marlotte's Mannikins
2d half
LaBelle & Lillian
Leonard & Willard
Dave Thursty
Bedini's Revue
GREGLEY (loew)
Zita
Largay & Snee
Raymond Wylie Co
"SIXTH ST"
Miroslava & Serbianna
2d half
Chyo & Chyo
Belle Oliver
Gray & Byron
"Cloaks & Suits"
Frazier-Bunce-Hardy
Miller Callahan Boys

DELANCEY (loew)
Alfred Farrell Co
Gallagher & Mulvey
Cunningham & Bennett
Golden Bird
O'Neill & Walmesley
2 Bryans
2d half
LaViva
Nippon Duo
Marlotte's Mannikins
Saxton & Clinton
Corse Payton Co
Barker-Lucky-Gordon
(One to fill)
NATIONAL (loew)
Darto & Silver
Mabel Elaine
Fox & Ingraham
"Wedding Anniv"
O'Neill & Walmesley
2d half
Von Cello Co
Tyler & Crolius
Dena Cooper Co
Cranston & Lee
Temple 4
LINCOLN (loew)
Alberto
Hogard & Nicolli
Dena Cooper Co
Saxton & Clinton
Kuma 2d half
Zita
Largay & Snee
Raymond Wylie Co
"SIXTH ST"
Nat Carr
Harishima Bros
ORPHEUM (loew)
LaBelle & Lillian
Cannery & Cavanaugh
Annette Dare
"Could This Happen"
Temple 4
Zertho's Dogs
2d half
Tozar
Chappelle & Stanette
Nordine of Movies
Kelso & Frances
"Wedding Anniv"
Clark & McCullough
Wyoming 3
BOULEVARD (loew)
Chyo & Chyo
Nordine & Allen
Raymond Wylie Co
Arthur Havel Co
Cranston & Lee
2d half
Wonder Act
Allen & Stone
Saxton & Farrell
Royal Gascoynes
AVE B (loew)
Goldie & Mack
Kelso & Frances
Harris & Manion
Darto & Silver
2d half
O'Neill Sisters
Annette Dare
"Our Boys"
Harnes & Smythe
Random Trio
Coney Island
BRIGHTON (ubo)
Jack Nelson
M. M. Die & Chaplow
Maud & Earle Co
Moss & Frye
Clark & Hamilton
Willie Weston
J. B. Hymer Co
Stella Mayhew
3 ANGERS
HENDERSON'S (ubo)
Eddie Foy Co
Frank Stafford Co
Leonard & Willard
Edna Aug
Al Abbott
Tex McLeod
Page
Brooklyn
ORPHEUM (ubo)
Christie McDonald Co
Reinie Davies
Gilbert & Friedland
Bert Baker Co
Helen Trix & Sis
Kenny & Nobody
Juno Salmo
H. H. SWITICK (ubo)
Van & Schenck
Rooney & Bent
Ray Samuels
Smith & Austin
Lloyd & Wells
J. O. P. Palle
(One to fill)
BLIJO (loew)
Von Cello Co
Selig & Lee
Nordine of Movies
"Cloaks & Suits"
Clark & McCullough
Wonder Act

2d half
Millard & Marlin
Welch's Minstrels
(One to fill)
2d half
Al Tucker
3 Musketeers
"Oh That Melody"
Anastion, Ala.
LYRIC (ubo)
(Same 1st half bill)
plays Lyric, Mobile, 2d
Rita Gould
Demarest & Doll
"Lonely Soldier"
Alex O'Neill & Sis
Texas 4
2d half
Espe & Dutton
Barber & Jackson
Modeste Morensen
Stevens & Bordeaux
"In Bad the Sailor"
Atlanta, Ga.
LYRIC (ubo)
(Birmingham split)
1st half
Herman & Shirley
Orch & Cody
"Sunshine of B'way"
(Two to fill)
GRAND (loew)
Arthur Turrell
Elliott & Mora
Norah Allen Co
Park & Francis
Concentration Co
Chas Ledegar
Fay & Jack Smith

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

WARWICK (loew)
Swift & Dalley
Barber Thatcher Co
University 4
Hall & Guilda
(One to fill)
2d half
Williams & Mitchell
Willie Solar
Raymond Wylie Co
Arthur Havel Co
Cranston & Lee
(One to fill)
Akron, O.
SUMT BH PK (ubo)
Louise & Mitchell
Jordan & Lovers
McCarthy & Faye
"Childhood Days"
Ward & Van
Skating Vonnies
Albany, N. Y.
PROCTOR'S (ubo)
Mang & Snyder
Blissett & Scott
Rice & Werner
Margaret Young
Ed Lee Wrothe Co
Gould & Lewis
Regay & Lorraine Sis
2d half
Richards
Harrison & Burr
Three Kelos
Pisano Co
Marie Russell
"Sea Wolf"
Alexandria, La.
RAPIDS (ubo)
Chas Semon
Mr & Mrs Emmett
Mayme Gehrue Co
Killyama
(One to fill)
Alf Grant
Lambert & Fredericks
Fred Roberts
Variety Dancers
(One to fill)
HEAUREGARD (loew)
Jack & Foris
Grace & Winters
Hooner & Burkhardt
Castilano & Zardo
Chin Sun Loo Co
2d half
Seabury & Price
Nada Kesser
Jewell & Jewell
O'Connor & Dixon
Raskin's Russian Rev
Albiontown, Pa.
William Cutty
Imhoff Conn & C

Holmes & LaVoro
McCloud & Carp
Resista
Augusta, Ga.
GRAND (ubo)
(Macon split)
1st half
Nolan & Nolan
The Bandys
Arthur Pickens Co
Edith Clifford Co
Kremka Bros
MODJESKA (loew)
Chas Ledegar
Faye & Jack Smith
Holmes & LaVoro
McCloud & Clark
Resista
2d half
LaToy's Models
Lee Tong Foo
Hall & Brien
Austin Steves 3
"Midnight Rollers"
Bakersfield, Cal.
HIP (a&h)
(2-4)
Connors & Edna
Dunedin Duo
Lewis & Raymond
Minnie Burke Boys
Willie Hall Co
Steve Stevens 3
7-8)
Hickey & Cooper
Kablin & Eugene
Frank Colby Co
Baltimore
MARYLAND (ubo)
Alton & Allen
Chas Irwin
Halligan & Sykes
Lillian Fitzgerald
Mr Moore
Herman Timberg Co
HIP (loew)
Ed & Irene Lowry
Leonore Simonson
Dorothy Rogers Co
Art Smith
Velch-Mealy-Montrose
(One to fill)
Battle Creek, Mich.
BIJO (ubo)
Jack Lavier
Clover Leaf 3
Perela Sextet
Rival & Early
Miniature Revue
2d half
Ellis & Ellsworth
Ray Conlin

Martha Hamilton Co
Dale & Burch
(One to fill)
Belleville, Ill.
WASHINGTON (wva)
Fredericks & Van
Stone & Manning
Makers of History
2d half
Nadde
Smith & Kaufmann
Walker & Texas
Blaghamton, N. Y.
STONE (ubo)
The Parshleys
Steven Green
(One to fill)
2d half
Zelaya
McDev Kel & Lucy
(One to fill)
Birmingham, Ala.
LYRIC (ubo)
(Atlanta split)
1st half
Raymond Wilbert
Sincclair & Gasper
Joe Bernard Co
H. Cleve & Miss D
Venetian Oyples
BIJO (loew)
Billy Kinkaid
Peroff & Gray
Arthur Sullivan Co
Columbia City 4
"LaPetite Cabaret"
2d half
Arthur Turrell
Elliott & Mora
Norah Allen Co
Park & Francis
Concentration Co
Boston.
KEITH'S (ubo)
McIntyre & Heath
Kartell
Hampton & Blake
Navassar Girls
Ray & Emma Dean
Diaz Monks
B & H Skatelle
LaCosta & Clifton
Tates Motoring
Hughes Troupe
(Two to fill)
MCVICKER'S (loew)
"Mile a Minute"
Creamer Barton & S
"Pretty Soft"
Capt Realey
Henry & Adelaide
Cortez Trio
Fagg & White
The Haskings
(One to fill)
Cleveland
KEITH'S (ubo)
Claude Rood
Moon & Morris
Helen Ware Co
Ben Dealey Co
Norton & Lee
Paul Decker Co
Blanche Ring Co
Olga Mishka Co
(One to fill)
MILES (miles)
Hill & Ackerman
Kane & Leonard
Casson & Sherlock Sis
Gardner
Sextet De Luxe
Burns & Lynn
Columbia, S. C.
PASTIME (ubo)
(Charleston split)
1st half
Irene Trivette
Martin & Rubini
Mabel Muller
Hownman Bros
Florenz Duo
Dallas, Tex.
JEFFERSON (hp)
Harry Sterling
Homer & Dubard
"Girl at Cigar Stand"
Canfield & Cohen
Rosedale Royal 9
MAJESTIC (inter)
Brodean & Silvermoon
Mitchell & Mitch
Santl
Foster Ball Co
Hert Leslie Co
Florence Tempest Co
Pal Hall & Brown
Davenport, Ia.
COLUMBIA (wva)
Wurnelle
Van & Vernon
Neal Abel
4 Marx Bros Co
4d half
LaParr & Blondell
Mrs Wm A McGuire
Shelton Brooks
"3 of Clubs"
(One to fill)
Denver
ORPHEUM
Margaret Edwards
"Exemption"
Gwen Lewis
Tarzan
Jack Clifford Co
Hinkle & Ward
Harlowe Oakill
PANTAGES (p)
Yucatan
Chung Hwa 4
Mack & Velmar
Russell & Byrne
Strongth Bros
Des Moines, Ia.
ORPHEUM
(Sunday opening)
Loney Haskell

Camden, N. J.
TOWER'S (ubo)
2d half
(80-1)
Lane & Plant
Burke & Burke
Jimmy Lucas
Bobby Heath Co
Charleston, S. C.
ACADEMY (ubo)
(Columbia split)
1st half
Merle's Cockatoos
Frankie James
Elm City 4
Mack & Earl
The Piquos
Charlotte, N. C.
ACADEMY (ubo)
(Roanoke split)
1st half
Canaris & Cleo
Walter Weems
Sossman & Sloane
Herbert's Dogs
(One to fill)
Chattanooga, Tenn.
RIALTO (ubo)
(Knoxville split)
1st half
"Pretty Baby"
Chicago
MAJESTIC (orph)
Grace LaRue
Julius Tannen
Leona LaMar
Montgomery & Perry
Swift & Kelly
Bob Hall
Basil & Allen
Libonati
NORTH HIP (wva)
The Brads
Bobby Henshaw
Kartell
Hampton & Blake
Navassar Girls
Ray & Emma Dean
Diaz Monks
B & H Skatelle
LaCosta & Clifton
Tates Motoring
Hughes Troupe
(Two to fill)
MCVICKER'S (loew)
"Mile a Minute"
Creamer Barton & S
"Pretty Soft"
Capt Realey
Henry & Adelaide
Cortez Trio
Fagg & White
The Haskings
(One to fill)
Cleveland
KEITH'S (ubo)
Claude Rood
Moon & Morris
Helen Ware Co
Ben Dealey Co
Norton & Lee
Paul Decker Co
Blanche Ring Co
Olga Mishka Co
(One to fill)
MILES (miles)
Hill & Ackerman
Kane & Leonard
Casson & Sherlock Sis
Gardner
Sextet De Luxe
Burns & Lynn
Columbia, S. C.
PASTIME (ubo)
(Charleston split)
1st half
Irene Trivette
Martin & Rubini
Mabel Muller
Hownman Bros
Florenz Duo
Dallas, Tex.
JEFFERSON (hp)
Harry Sterling
Homer & Dubard
"Girl at Cigar Stand"
Canfield & Cohen
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MAJESTIC (inter)
Brodean & Silvermoon
Mitchell & Mitch
Santl
Foster Ball Co
Hert Leslie Co
Florence Tempest Co
Pal Hall & Brown
Davenport, Ia.
COLUMBIA (wva)
Wurnelle
Van & Vernon
Neal Abel
4 Marx Bros Co
4d half
LaParr & Blondell
Mrs Wm A McGuire
Shelton Brooks
"3 of Clubs"
(One to fill)
Denver
ORPHEUM
Margaret Edwards
"Exemption"
Gwen Lewis
Tarzan
Jack Clifford Co
Hinkle & Ward
Harlowe Oakill
PANTAGES (p)
Yucatan
Chung Hwa 4
Mack & Velmar
Russell & Byrne
Strongth Bros
Des Moines, Ia.
ORPHEUM
(Sunday opening)
Loney Haskell

"In the Dark"
Peronne & Olliger
Dugan & Raymond
Blossom Seely Co
LaZier Worth Co
Detroit
TEMPLE (ubo)
Kaimor & Brown
Maryland Singers
Burns & Frabito
Bradley & Ardine
Doc O'Neil
Jennings & Mack
Eddy Duo
Harnes 3
REGENT (miles)
(Orpheum Detroit split)
1st half
Sen Francis Murphy
Five Borains
Jan Rubin
C. Monroe Co
Dunbar & Turner
Rosamond & Dorothy
ORPHEUM (miles)
(Regent Detroit split)
1st half
Kitty Francis Co
Schwarz & Clifford
Donal Sisters
Gorman Bros
Rae & Wynn
Reno
Duluth
GRAND (wva)
(Same 1st half bill)
playing Orpheum,
Et Williams, Can.
2d half
Althoff Sisters
Maidle DeLong
4 Kings
(Two to fill)
2d half
*3 Sports
A. G. Terry
Homer Lind Co
(Two to fill)
Easton, Pa.
Greenley & Williams
J. C. Lewis Co
3 Musketeers
(Two to fill)
2d half
William Cutty
Frances Kennedy
Clayton
(Two to fill)
St. Louis, Mo.
ERBERS (wva)
Berguol Bros
Wheeler & Potter
Hamilton, Ont.
LOEW (loew)
Smilett Sisters
Jeanne
Chabot & Dixon
Doris Lester 3
Jos K. Watson
Geo Primrose Co
Harrisburg, Pa.
F. E. Elton
Roy La Pearl
Frances Kennedy

Fort Worth, Tex.
MAJESTIC (inter)
Norman Telma
"Janet of France"
Lucille & "Cookie"
"Bandbox Revue"
Vardon & Perry
Laova & Gilmore
Fresno, Cal.
HIP (a&h)
Hickey & Cooper
Babin & Eugene
Frank Colby Co
Otto Koerner Co
Brown & Jackson
Steven Stevens 3
2d half
Carlotta
Weir Temple & Dacey
Rinaldo Duo
Murphy & Lochmar
3 Morlarity Girls
Knights Roosters
Grand Rapids, Mich.
RAMON & PK (ubo)
Hester Bros
Winona Winters
Mystic Hanson 3
Beatrice Morell 6
Kelly & Galvin
Van & Belle
Great Falls, Mont.
PANTAGES (p)
(4-6)
(Same bill playing
Helena)
"Hoosier Girls"
Green McH & Dean
Great Richards
D & A Wilson
Jimmy Dyons
Dura & Feely
Greenville, S. C.
GRAND (ubo)
(Spartanburg split)
1st half
El Rey Sisters
Flora Starr
Flanagan & Edwards
Swor & Avey
Jonis & Hawaiians
Hamilton, Ont.
LOEW (loew)
Smilett Sisters
Jeanne
Chabot & Dixon
Doris Lester 3
Jos K. Watson
Geo Primrose Co
Harrisburg, Pa.
F. E. Elton
Roy La Pearl
Frances Kennedy

\$14 PER WEEK ROOM AND BATH
5 Minutes from All Theatres
Overlooking Central Park
\$16 UP PER WEEK SUITES FOR TWO
Consisting of Parlor, Bedroom and Bath
Light, Airy, with All Improvements
REISENWEBER'S HOTEL
50th Street and Columbus Circle
New York City

Smith & Kaufman
Asahi Troupe
2d half
LaEmma
Hope Vernon
Hopkins & Axtelle
Makers of History
Edmonton, Can.
PANTAGES (p)
"Quaker to H'way"
Emile Darrell Co
Marion Munson Co
Coscia & Verdi
3 Bartos
Al Wholman
Elmira, N. Y.
MAJESTIC (ubo)
Shirley Sisters
Zelaya
McDev Kel & Lucy
(One to fill)
2d half
The Parshleys
Steve Green
"Pay as You Enter"
(One to fill)
Fall River, Mass.
BIJO (loew)
Burkes & Kendall
Folla Sis-LeRoy
Mr & Mrs S Payne
Browlinsk & Dawson
Those 3 Girls
2d half
The Newmans
Delight-Ethel-Hardy
"Polly's Punch"
Wilson Bros
Fred Thomas Girls
Hunt, Mich.
PALACE (ubo)
2d half
Kelso Bros
Clover Leaf 3
Walter Nealand Co
Zuklers & Ky 5
(One to fill)
St. William, Can.
ORPHEUM (wva)
1st half
The Footers
B & V Morrissey
Ray & Roberts
Torcats Roosters

Making Movie Stars
(One to fill)
2d half
Inhoff Conn & C
Marie Stoddard
Making Movie Stars
(Two to fill)
Hartford, Conn.
POLIS (ubo)
Cavanna Duo
Louise Dacre
Robert H Dodge Co
Ames & Winthrop
Imperial Quintet
2d half
Adams & Bangs
Hobson & Best
"Suffragettes' Revue"
PALACE (ubo)
Petroff
Sharp & Gibson
John R Gordon Co
La Tour & Goid
"Beach of Waikiki"
2d half
Hector
Tracey & McBride
"Dreamland"
Joe Cook
Four Bards
Hattiesburg, Miss.
CANTONMENT (loew)
Belle & Carson
Norton & Noble
Harmon & O'Connor
Fred LaRene Co
Sherman Van & Hy
2d half
Jack & Foris
Grace DeWinters
Hooper & Burkhardt
Castilano & Zard
Chin Sun Loo Co
Hastleton, Pa.
FREELEY'S (ubo)
2d half (30-1)
Juliette Bush
Leonard & Whitney
Ashton & Ross
Renee Family
Hoboken, N. J.
LOEW (loew)
Hume & Fidler
The Steppers
Billy Gleson

E. HEMMENDINGER 48 JOHN STREET
NEW YORK
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LIBERTY BONDS ACCEPTED Tel. Johs 971

3 Rosellas
Marie & Billy Hart
 2d half
Hagan-Wilson-Hannon
 Grant Howard
 Fox & Ingraham
 Kate & Wiley
 (One to fill)

Houston, Tex.
PRINCE (hp)
 Steiner Trio
 Lawrence Johnston
 Countess Verona
 Owen & Moore
"Zig Zag Review"
MAJESTIC (inter)
 Mankichi Troupe
 Kerr & Weston
 Asthetic Dancers
 Olson & Johnson
 Wilfred Clarke Co
 Stan Stanley Co
 The Vivians

Indianapolis
LYRIC (ubo)
 Cliff Bailey Duo
 Williams & Held
 "Lots & Lots"
 Adolpho
 Willie Bros

Jacksonville, Fla.
ARCADE (ubo)
 (Sunday opening)
 (Savannah split)
 1st half
 McCormack & Doherty
 Julian Hall
 Ed Reynolds Co
 Cooper & Ricardo
 Montambo & Nap

Johnstown, Pa.
MAJESTIC (ubo)
 (Pittsburgh split)
 1st half
 Veronica & Hurfills
 Rehn & Fitch
 Frank Gaby
 Ned Norworth 3
 "Vacuum Cleaners"

Kansas City, Mo.
PANTAGES (p)
 (Sunday opening)
 Anderson's Revue
 Topsy Equestrians
 John & Mae Burke
 The Landels
 Joe Reed

Knoxville, Tenn.
BIJOU (ubo)
 (Chattanooga split)
 1st half
 Alice De Garro
 Wilton Sisters
 Rhoda & Crampton
 Bert & Hazel Mann
 "Somewhere In Fr"

Lancaster, Pa.
COLONIAL (ubo)
 2d half (30-1)
 Curtis & Gilbert
 Johnny Johnson
 Hugh Blaney
 Emmy's Pets

Little Rock, Ark.
MAJESTIC (inter)
 Rae E Ball
 Billie Reeves Co
 Herbert Clifton
 The LeGros
 (One to fill)
 2d half
 Odva
 (Four to fill)

Los Angeles
ORPHEUM
 Ruth St Denis Co
 Lora Hoffman Co
 Andy Rice
 Aerial Mitchells
 Helen Savage Co
 Edwin Arden Co
 Elizabeth Murray Co
 Haley Sisters
PANTAGES (p)
 Gangler's Dogs
 Bellclair Bros
 Elizabeth Cuddy
 Joe B Totten Co
 Mary Norman
 Al Noda
 Guiliana Sextet
HIP (a&h)
 Ives Farns & Leahy
 Harry Mason Co
 Argo & Virginia
 Gaila Troupe
 Doyle & Wright
 Flo Adler Co

Louisville
FN FERRY PK
 (orpb)
 (Sunday opening)
 B & Smith
 McShane & Hathaway
 Rev Gorman
 Rodolfs
 The Sterlings
KEITH'S (ubo)
 (Nashville split)
 1st half
 Northlane Riano & N
 Eleanor Cochran Co
 Mile
 E Francis & Arabs
 (One to fill)

Macon, Ga.
GRAND (ubo)
 (Augusta split)
 1st half
 Fenwick Girls
 Johnny Eckert 3
 6 American Dancers
 Monroe & Maguire
 8 Eddys

Madison, Wis.
ORPHEUM (wva)
 Geo & Mae LaFerre
 Jean Barrios
 "Cranberries"
 Blison City 4
 Lucy Gillette
 2d half
 Parker Bros
 Boothby & Everdeen
 H & E Conley
 4 Buttercups
 Apdalis's Circus

Memphis
ORPHEUM (ubo)
 Lewis & White
 "Bride Show"
 (Three to fill)
 2d half
 Dolly Richards
 Genaro & Gold
 McMahon & Chappell
 Gargalis 3
 (One to fill)
LYCEUM (loew)
 Walsh & Lawrence
 Burke Tooley Co
 Memford & Thompson
 Clark's Hawaiians
 2d half
 "La Petite Cabaret"
 Perkoff & Gray
 Arthur Sullivan Co
 Columbia City 4

Milwaukee
PALACE (wva)
 (Sunday opening)
 Parker Bros
 H & E Conley
 Wallace Galvin
 "Here & There"
 Alice Hamilton
 Robble Gordone
 2d half
 Fredericks & Van
 Marshall & Covert
 "Cranberries"
 Hison City
 Lucy Gillette
 (One to fill)

Minneapolis
PANTAGES (p)
 Tudor Cameron Co
 Galetti's Baboons
 Denishawn Dancers
 Billy Elliott
 Woods Mel & Phil
 Reddington & Grant
 (GRAND wva)
 Delphin & Rae
 Kingsbury & Munson
 Strand Trio
 Mme Lotta Co
 (One to fill)
PALACE (wva)
 Sigbee's Dogs
 DeVoy & Deaton
 "Fountain of Love"
 Wells & Crest
 *Aeroplane Girls

Montgomery, Ala.
GRAND (ubo)
 (Sunday opening)
 (New Orleans split)
 1st half
 Fred Elliott
 Schoen & Walton
 "Children of France"
 Fay Cooleys & Fay
 Davis Family

Montreal
SOHMER PARK
 (Sunday opening)
 The Duttons
 Thomas 3
 Bullet Proof Lady
 Prevost & Goulet
 (One to fill)
LOEW (loew)
 Bernard & Merritt
 Green & Pugh
 Grindell & Esther
 Maurice Samuels Co
 King & Harvey
 Hubert Dyer Co

Nashville, Tenn.
PRINCESS (ubo)
 (Louisville split)
 1st half
 Sterling & Margarite
 Lewis & Leopold
 "20th Century Whirl"
New Haven, Conn.
BIJOU (ubo)
 3 Texas Cowboys
 Gaffney & Dale
 Gertrude Arden Co
 Alice & Della
 Darras Bros
 2d half
 Chief Tendeboe
 Vincent Kelly
 Cannova Duo
 Louise Dacre
 "Chinese Follies"
PALACE (ubo)
 Adams & Mangal
 Hobson & Beaty
 Nana
 Joe Cook
 Parsons & Irwin
 Making Movie Stars
 2d half
 Skatling Bear
 Jessine Haywood Co
 Sam Hearn
 Hamilton & Gordon
 Making Movie Stars
 (One to fill)

New Orleans
PALACE (ubo)
 (Montgomery split)
 1st half
 Gliding O'Mearas
 Dawson Sls & Stern
 Edward Lynch Co

Pietro
"Luscious Girls"
CRESCENT (loew)
 Seabury & Price
 Nada Kesser
 Jewell & Jewell
 O'Connor & Dixon
 Raskin's Russian Rev
 2d half
 Billy King
 Walsh & Lawrence
 Burke Tooley Co
 Momford & Thompson
 Clark's Hawaiians
New Rochelle, N. Y.
LOEW (loew)
 O'Neill Sisters
 Nick Verga
 "Our Boys"
 2d half
 Ed & Irene Lowry
 Loney Nane
 Harris & Manion

Norfolk, Va.
ACADEMY (ubo)
 (Richmond split)
 1st half
 May Wood
 Thornb & Romaine
 Barder La Veill 3
 (One to fill)

Oakland
ORPHEUM
 (Sunday opening)
 Wilton Lackaye Co
 Harry VonFossen
 The Belmonts
 Taylor Trio
 Gay from Milwaukee
 "Naughty Princess"
PANTAGES (p)
 (Sunday opening)
 Chandler & De Rose
 Sis
 "For the Night"
 LaFrance & Kennedy
 4 Meyakos
 Orren & Drew
 Guy Quon Tal

Ogden, Utah
PANTAGES (p)
 (6-8)
 Mary Dorr
 Hager & Goodwin
 "Fall of Rehema"
 Gilroy Haynes & Mont
 "Cabaret DeLuxe"
 Kahler Children

Oklahoma City, Okla.
LIBERTY (hp)
 Harvest Trio
 Eileen Fleury
 Lee Hop Co
 James Thompson Co
 Iyena Japs

Patterson, N. J.
MAJESTIC (ubo)
 2d half (30-1)
 Lady Alice's Pets
 Fred Norman
 Ryan & Joyce
 Williams Co

Philadelphia
KEITH'S (ubo)
 "All for Democracy"
 "Motor Boating"
 T Roy Barnes Co
 Dooley & Sales
 Santos & Hayes
 Holmes & Buchanan
 Brown Sisters
 3 Bobs
 Hanlon & Clifton
 WM PENN (ubo)
 2d half (30-1)
 Nichols & Wood
 Jessie Haywood
 Bentley & Norton
 7 Bracks

KEYSTONE (ubo)
 2d half (30-1)
 Regal & Mack
 Lander Bros
 "Over the Top Girls"
GRAND (ubo)
 Queenie Dundin
 Man Off Ice Wagon
 Bobbe & Nelson
 Bobby Heath Revue
 Santley & Norton
 Radia Jazz Band
ALLEGHENY (ubo)
 Aus Creightons
 O'Donnell & Blair
 Jas Lucas Co
 Will Ward & Girls
 (One to fill)

Pittsburgh
SHERIDAN SQ (ubo)
 (Johnstown split)
 1st half
 Wellington & Sylvia
 De Witt & Gunther
 Harry Bresford Co
 Murphy & Meehan
 3 Sports
DAVIS (ubo)
 Dupree & Dupree
 Walters & Walters
 Avon Comedy 4
 Hooper & Marbury
 Williams & Wolfus
 Josephine Victor Co
 Al Herman
 4 Readings
HARRIS (ubo)
 Adlon Co
 Tiller Sisters
 "Ankles"
 McLaughlin & Evans
 6 Va Steppers
 Lennett & Sturm
 (Two to fill)

Portland, Me.
KEITH'S (ubo)
 1st half
 Lloyd & Fuller
 Brent Hayes

Columbia & Victor
 Hunting Francis
 Milton Pollock Co
 Lightners & Alex

Portland, Ore.
ORPHEUM
 DeHaven & Parker
 Moore & Gerald
 Ruth Budd
 Valyda & Braz Nuts
 Norton & Melnotte
 "The Honeymoon"
 Mack & Williams
PANTAGES (p)
 Coleman & Ray
 "Peacock Alley"
 Diana Bonnar
 McConnell & Simpson
 Gaston Palmer
 Bob Albright

Providence, R. I.
EMERY (loew)
 Winton Bros
 Broughton & Turner
 "In Wrong"
 Con Conrad
 Old Homestead
 2d half
 4 Roses
 Thornton & Thornton
 Jackson & Wahl
 Eddie Foyer
 McClellan & Carson

Reading, Pa.
 Marie Stoddard
 Gordon Eldred Co
 Viola Lewis Co
 Clayton
 (One to fill)
 Francis & Eldon
 J C Lewis Co
 Weber & Elliot
 Welch's Minstrels
 (One to fill)

Richmond, Va.
LYRIC (ubo)
 (Nortfolk split)
 1st half
 Marjorie Dunbar
 Armstrong & Klass Sls
 Agnes Chappellin Co
 Moore & Whitehead
 (One to fill)

Roanoke, Va.
ROANOKE (ubo)
 (Charlotte split)
 1st half
 The Waltons
 Hackett & Francis
 Fremont Benton Co
 Big City 4
 The De Bars

Rockford, Ill.
PALACE (wva)
 (Sunday opening)
 Apdalis's Circus
 Boothby & Everdeen
 Kingsbury Dano Co
 Shelton Brooks
 Fern Richelle & F
 2d half
 The Hennings
 Jean Barrios
 Rawson & Clare
 4 Marx Bros
 (One to fill)

Sacramento, Cal.
HIP (a&h)
 (Same 1st half bill
 plays Stockton 2d half)
 Miller & Rainey
 Dalley & Berlew
 Hoosier Trio
PANTAGES (p)
 2d half
 Kidding Kids
 Eddie Clifton
 Fulton Mack & F
 2d half
 Johnson Dean Revue
 A & D LeRoy
 Cecil & Mack
 Frances Owen Co
 Leon Demise
 Petite Troupe

St. Louis
ORPHEUM
 Besie McCoy Co
 The Sharracks
 Leo Beers
 Al Shayne
 Venita Gould
 J C Nugent Co
 Reed & Wrights
 Sealo
FRST PK (orpb)
 (Sunday opening)
 Be Ho Gray
 Alfred LaTell
 Dave Roth
 Dutt & Covey
 Alex & Doc Lamb
EMPRESS (wva)
 Eddie Winthrop
 Kulolia's Hawaiians
 Buch Bros
 (Two to fill)
 2d half
 Adonis & Dog
 Hayle & Patey
 Housch & LaValle
 F & G DeMont
 Marcelle

ARK (wva)
 3 Kawanas
 Hope Vernon
 "Oh Girls"
 Al Shayne
 Equillo Bros
 2d half
 Bergquist & Lee
 Stone & Manning
 Harry Langdon Co
 Chas & Mad Dunbar
 Lohse & Sterling
GRAND (wva)
 Lou Hurd
 Marie King Scott
 Chase & Latour

Ioleen Sisters
"Tick Tock Girls"
SIXTYONE (wva)
 Nadge
 Johnson Bros & J
 Walker & Texas
 2d half
 Nip & Tuck
 Marlon Glibney
 Musical Fredericks

St. Paul
PALACE (wva)
 (Same 1st half bill
 playing Palace, Su-
 perior, Wis., 2d half)
 Prince Trio
 Raines & Goodrich
 "Don't Lie to Ma"
 "Reel Girls"
 3 Theodores

Aerial Edgys
 Cal Dean Girls
 Ben Harrison Co
 Klutting's Animals

Salt Lake
PANTAGES (p)
 Frank Morrell
 Drew Pates Co
 Early & Light
 Singer's Midgets
 Loretta Trio
 Musical Maids

San Antonio, Tex.
ROYAL (hp)
 Ward Bell & Ward
 Shriner & Herman
 Leroy Cahill Co
 Fennell & Tyson
 Malvern's Comiques
MAJESTIC (inter)
 Bell & Eva
 Alex MacFayden
 Earl Cavannaugh Co
 Sergi V Gordon
 Mr & Mrs J Barry
 Adelaide & Hughes

San Diego, Cal.
PANTAGES (p)
 Lew Wilson
 Fisher & Gilmore
 "Nation's Peril"
 Mason & Winchester
 Ilegnon & Clifton
 "Wedding Bells"
HIP (a&h)
 "Good-bye Broadway"
 2d half
 Clay & Robinson
 Artola Bros
 Mason & Holliston
 3 Shannons
 Bert Shepard
 Tiny May Circus
CP KEARNY (a&h)
 Larneds
 Gaynell Everett 3
 Delton Mareno & D
 Knight & Walker
 3 Atkins
 Variety Trio
 2d half
 "Good-bye Broadway"

San Francisco
ORPHEUM
 (Sunday opening)
 Sallie Fisher Co
 "The Man's Land"
 Julie Ring Co
 Dooley & Sales
 Kathleen Clifford
 Toney & Norman
 Sheehan & Regay
 Cole Russell & Davis
PANTAGES (p)
 (Sunday opening)
 Fantom's Athletes
 M P & Harmon
 Musical Nosses
 Wright & Davis
 Mercereau Co
 Gordon & Gordon
CASINO (a&h)
 (Sunday opening)
 Bell & Grey
 Gerlie DeMitt
 Saxon Trio
 DeLea & Gruna
 Clarence Wilbur
 Rodoo Revue
HIP (a&h)
 (Sunday opening)
 Glenn
 Hill & Bertina
 Romano
 DeRape Opera Co
 Collins & Wilmot
 Gaby & Clark
 Four Seasons

Savannah, Ga.
BIJOU (ubo)
 (Jacksonville split)
 1st half
 Plant & Mann
 Field Kenne & W
 Edward Edmunds Co
 Briscoe & Rich
 Mario & Duffy

Schenectady, N. Y.
PROCTOR'S (ubo)
 Roubie Sims
 Holliday & Willette
 Hal Stephens Co
 Beesie Browning
 Boyarr Co
 2d half
 Shell's Lions
 Katherine Murray
 Hans Robert Co
 W Westony
 Erleson & Girls

Scranton, Pa.
POLI'S (ubo)
 (Wilkesbarre split)
 1st half
 Henry's Pets
 Embs & Alton

Nine Krazy Kids
 Howard & Sadler
 Emerson & Baldwin

Seattle
ORPHEUM
 L. Caranough Co
 Whitfield & Ireland
 Arnold & Taylor
 Rajah Co
 Marie Nordstrom
 Margot Francois &
 Part
 Gordon & Rica
PANTAGES (p)
 "The Follies"
 Geo M Roener
 Leonard Brown Co
 Beeman & Anderson
 Henry & Moore

Spartanburg, S. C.
HARRIS (ubo)
 (Greenville split)
 2d half
 Billy Lingard
 Nancy Fair
 Davy & Pals
 Ben Smith
 "Jassland Follies"

Spokane
AUDITORIUM (orpb)
 (1-4)
 (Same bill playing
 Tacoma, Tacoma, 6-
 8, opening Thursday
 night)
 "Gouffage"
 Carl McCullough
 Hann Weller & O'D
 Gardner & Hartman
 Edwin Stevens Co
 Davis & Fell
PANTAGES (p)
 "Reel Guy"
 Chas Althoff
 Harry Girard
 Frank LaDent
 Sullivan & Mason

Springfield, Mass.
BWAY (loew)
 Pecci Duo
 Chappelle & Stanette
 Franklin Wilson Co
 Wood-Mel-Phillips
 2d half
 Alberto
 Burns & Foran
 (Three to fill)

Strom City, Ia.
ORPHEUM (wva)
 (Sunday opening)
 Newell & Most
 "Meadowbrook Lane"
 A Robins
 Golden Troupe
 (Two to fill)
 2d half
 Wurnelle
 Van & Vernon
 "In the Zone"
 College Quintet
 Burdella Patterson
 (One to fill)

Superior, Wis.
PALACE (wva)
 1st half
 Aerial Edgys
 Cal Dean Girls
 Ben Harrison Co
 Klutting's Animals
 (One to fill)

Syracuse, N. Y.
TEMPLE (ubo)
 Bert Wheeler Co
 Katherine Murray
 Werner Amoros 3
 Hans Robert Co
 W Westony
 Shell's Lions
 2d half
 Three Romanos
 Frank Ward
 Holliday & Willette
 Hal Stephens Co
 Beesie Browning
 Prosper & Maret
CRESCENT (ubo)
 Billsbury & Robinson
 Morris Whitman Co
 Grace Hazard
 "Mme Butterfly"
 (Two to fill)
 2d half
 Carle & Dnez
 H & A Scranton
 (Four to fill)

Tacoma
PANTAGES (p)
 "Atlantic Review"
 Duncun & Leo
 H G Woodward Co
 Alex Bros & Evelyn
 Alexandria
 "Oh Papa"

Terre Haute, Ind.
HIPP (wva)
 (Sunday opening)
 Aerial Butters
 C & M Unbar
 Hays Huffert Co
 Otto Bros
 Mile Herri Co
 2d half
 3 Kawanas
 Eddie Winthrop
 "Oh Girls"
 Alf Ripon
 Tennessee Ten

Toronto
HIP (ubo)
 Ball Bros Co
 McMahon Sisters
 Boston & Vaughn
 Jeannette Childs
 Rose & Ashton
 Brown's Mus Review

YONGE (loew)
 Winchell & Green
 "Petitcoat Minstrels"
 Sempel & Leonhard
 Tom Mahoney
 Dawson-Langan-Cov
 (One to fill)
Trenton, N. J.
TAYLOR (ubo)
 Bell & Wood
 Fox & Mayo
 Isabelle Miller
 C & M Cleveland
 "Now a Days"
TROY, N. Y.
PROCTOR'S (ubo)
 Richards
 Harrison & Burr
 Three Kelos
 Pismo Co
 Marie Russell
 "Sea Wolf"
 2d half
 Roubie Sims
 Blaisett & Scott
 Ed Lee Wrothe Co
 Margaret Young
 Yvette & Saranoff
 Gould & Lewis
 Boyer Co

Union Hill, N. J.
LINCOLN (ubo)
 2d half (30-1)
 Grace Ellsworth
 Black & Tan
 Tom Nawn Co
 Rose & Bell
 Scranton & Scranton

Utica, N. Y.
 Carlisle & Thorne
 Monarch Comedy 4
 Molly King
 (Four to fill)
 2d half
 Mang & Snyder
 Shirley Sisters
 Bert Wheeler
 "Stockings"
 (Three to fill)

Vancouver, B. C.
ORPHEUM
 Wellington Cross
 Frances Dougherty
 Eddie Carr Co
 Harry & Layton
 Stewart & Mercer
 Black & White
PANTAGES (p)
 Simpson & Dean
 Herbert Lloyd Co
 Sol Derna
 3 Gibson Girls
 Walsh & Bentley
 "Over There"

Victoria, B. C.
PANTAGES (p)
 Dancing Girl of Delhi
 Alex Gayden Co
 Pat Barrett
 Rose & Ellis
 Zeno & Mandel
 Joe Roberts

Waco, Tex.
ORPHEUM (hp)
 The Kubens
 Jarvis & Harrison
 The Prescotts
 Wilkins & Wilkins
 Mennetti & Sidell

MAJESTIC (inter)
 (Same bill playing
 Austin 4-5)
 Cycling Brunettes
 Capt Barnett & Son
 Carlisle & Ramor
 Great Lester
 Harry Green Co
 Hancock & Brooks
 Reynolds & Donegan

Washington, D. C.
KEITH'S (ubo)
 Trilix Friganza Co
 Wyndham & Ruben
 Avelling & Lloyd
 Bennett & Richards
 Minnie Allen & Sls
 Wm Ebb
 Kirksmith Sisters
 Emmy's Pets

Wilkesbarre, Pa.
POLI'S (ubo)
 (Scranton split)
 1st half
 Allanson
 Sweeney & Rooney
 Chas Withers Co
 J Mack Co
 Chief Elk Co

Winnipeg
STRATTON (wva)
 Cook & Hamilton
 Monarch Dancing 4
 "Days of Long Ago"
 Carson Bros
 2d half
 The Fosters
 B & V Morley
 Ray & Roberts
 Torcat's Roosters
PANTAGES (p)
 "Temptation"
 Eastman Trio
 Rosa Wyse Co
 "Fingers Keepers"
 Cook & Oatman
 Curtis Canines
 Worcester, Mass.
POLI'S (ubo)
 "Suffragettes' Revue"
 2d half
 Stone & Boyle
 "Just Girls"
 C & M Cleveland
 Parson & Irwin
 Alla Moskova Co
PLAZA (ubo)
 Stevens & Lovejoy
 Emma Stevens
 Van & Carrie Avery
 Lawrence Devanny
 Four Bards
 2d half
 Morton & May
 Sharp & Gibson
 Gertrude Arden Co
 La Tour & Gold

Wrightstown, N. J.
ARMY (ubo)
 The Seebacks
 Al Tucker
 "Count & Maid"
 (One to fill)
 2d half
 Millard & Marlin
 Roy La Pear
 "Fortune Teller"
 (Two to fill)

MARRIAGES.

T. Joseph Donovan, of Lawrence, Mass., to Marguerite W. Haskell, of Cambridge, Mass., at Portland, Me., May 28. Both are members of the King Musical Company, at Greeley's Portland, this week. The bride was in vaudeville, with the Haskell Sisters.

Jane Mullaney (sister of Rose) to William Leahy, of the New York City clerk's office, two weeks ago. The bride has been in the box office of the Manhattan and 44th Street theatre for Morris Gest.

Ada Billsbury (Billsbury and Robinson), in New York May 21, to Sergt. Edward J. Altschatt, stationed at Camp Green, Charlotte, N. C.

Louis R. Lurie, part owner of the Rialto theatre, San Francisco, to Miss Babette Joan Greenbaum, in that city last week.

Monte La Clare (La Clare and Tanner) to Eva Shatkin, non-professional, at her home in Providence, R. I., May 27.

Lillian Hackett (4 Valdares) to James W. Brady (non-professional), in New York May 23.

Elsie Wilson to Nat Wixon, both of Harris and Proy's "U. S. A. Girls" Co., in Moose Jaw, Sask., Canada, May 14.

BIRTHS.

Mr. and Mrs. Clarence J. Stevens, at their home in New York, May 22, daughter.

Mr. and Mrs. Tudor (Tudor and Stanton) in Indianapolis, May 25, daughter.

Mr. and Mrs. Victor Royal, at the St. Francis Hospital, Poughkeepsie, N. Y., May 12, son.

U. B. O.

INTERSTATE

[illegible]

THE FRITCHES

IN A UNIQUE COMEDY

Doing their bit at the

Royal Theatre, New York, This Week (May 27)

Direction ROSE & CURTIS

De Rose Sisters recaptured strongly with a turn that was not only well balanced but was attractively presented, the dancing also holding its own. The Meyakos, versatile hand-balancers, their acrobatic endeavors in particular being especially clever. Gordon and Gordon, very good in the opening spot.

HIPPODROME (Edwin A. Morris, mgr., agent, Ackerman-Harris).—Pleasing bill. Minnie Burke and Boys, recently appearing at the Casino, repeated their success at this house. Wheeler, Earl and Vera Curtis, good returns. Three Tivoli Girls, pleasing. Ruth Howell Trio, good closer. Craig and Meeker, won many laughs. Gremo and Platt, good in the opening spot.

ALCAZAR (Geo. Davis, mgr.).—Kolb & Dill in "The High Cost of Loving" (1st week).

CORT (Homer F. Curran, mgr.).—"The Wanderer" (1st week).

COLUMBIA (Gottlieb & Marx, mgrs.).—Maude Adams in "A Kiss for Cinderella" (2d week).

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

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

SAVOY (Geo. Metzger, mgr.).—Dark.

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

CASINO, 19. In addition to an excellent vaudeville bill, the show this week was augmented by a song publishers' contest, which, incidentally, was the outstanding feature. Eighteen minutes were consumed by the various representatives in demonstrating their firm's songs. Credit is due Lester Fountain for the manner in which the contest was staged, surpassing all similar affairs held in this city.

The contestants included Buster LaMar (Shapiro-Bernstein), singing "A Little Bit of Sunshine"; Al Browne (Witmark), "Long, Long Trail"; Mort Harris (Waterson, Berlin & Snyder), "All Out of Step but Jim"; Gloria Davis (Remick), "Bluebird"; Jack LaFollette (Forster), "Four-Leaf Clover"; and Billy Frawley (Sherman-Clay), singing his own song, "I'll Take California for Mine." A silver cup will be awarded the winner at the final performance. Al Brown was the apparent winner up to Thursday. "The Long Trail," with a special patriotic version for the occasion, being a decided advantage over the others.

Carlotta opened the show with some nicely presented contortion work in the guise of an alligator. Brown and Jackson offered a fast routine of patter and song. The woman of the turn presented a decidedly attractive appearance and possesses a voice of quality. Otto Koerner and Co. in a comedy playlet, "Pep," gave much satisfaction. The act is cleverly written and well played. Three Moriarty Girls, a neat appearing trio, sing and dance well. Murphy and Lechner won many laughs with their routine of talk. Billy Knight's Rovers provided a distinct novelty in closing position. Tyrone Power in "The Modern Lancelot" was the picture attraction.

Edwin A. Morris, manager of the Hippodrome, played a return date at the police court last week on a charge of overcrowding his theatre. The cast was "cancelled."

FAMOUS THEATRE FOR SALE AT AUCTION

The Collingwood Opera House, Poughkeepsie, N. Y., will be sold at auction, to close the estate, in Poughkeepsie, June 5th, at 12 o'clock, noon.

This is an Exceptional Opportunity to secure One of the Best Known Theatres in America

Al Browne, of the Witmark office here, put one over on his fellow song-boasters during the song contest at the Casino theatre last week, by singing "Long, Long Trail," that won first prize and the silver cup. According to whisperings in song circles here, there appeared to have been a pre-mutual agreement among the boys not to use patriotic numbers in said contest.

Frank Snowden left for Los Angeles last Friday in the interests of his firm, Shapiro-Bernstein Co. Buster LaMar will be in charge during his absence.

Hugo Hertz, local Orpheum manager and champion nimrod of this locality, claims that he killed two bears on his recent hunting trip, but failed to bring back any evidence to that effect.

The entire proceeds of Kolb and Dill's opening performance of "The High Cost of Loving" last Sunday afternoon at the Alcazar was turned over to the S. F. branch of the Red Cross Society.

The Lincoln theatre in the Richmond district is now under the management of A. Markowitz.

The one-act playlet, "No Man's Land," written by Crane Wilbur and presented by

himself, Thomas Chatterton and Hugh Knox, following the regular performances of "Broken Threads" at the Alcazar theatre last week, is being considered for vaudeville. It is a patriotic affair showing a "Shell Pit" somewhere on No Man's Land, where two wounded American soldiers meet during an attack by the enemy.

Maude Fulton, who is at present writing another play, will give up the stage following the Coast tour of "The Brat," for that of dramatist.

Leon Rosebrook, who recently organized a musical comedy company, and after opening at San Jose returned to San Francisco to re-organize, again taking the show on the road, closed without notice Wednesday of last week. According to George Ebner, one of the principals, he has not received his salary in full.

Blake and Amber are organizing a musical comedy company for a house in Reno.

The Savoy, for the past twenty weeks the home of Will King Musical Comedy company that closed last week on short notice, is now negotiating for dramatic stock.

Crane Wilbur, who played a special engagement at the Alcazar, addressed the Red Cross workers at a luncheon at the Palace Hotel last week.

The Foremost Exponent of Russian Dancing

CHARLES J. ADLER

La Belle Titcomb Review

Keith's, Boston, Next Week (June 3)

Ackerman & Harris took a page advertisement in the Oakland papers announcing that the MacDonough, when rebuilt, will be known as the Hippodrome. The object of the spread was to forestall, according to report, the Columbia's attempt to appropriate that name.

The Berkeley T. & D. theatre is now playing five acts of vaudeville from the A. & H. offices on Sunday.

Mme. Schumann-Heink made a special trip to the Coast to give a benefit concert for the Red Cross here last week.

The Sells Floto Circus opens a four-day engagement here Decoration Day.

\$15,000 was passed into the coffers of the Red Cross at the concert given here by Gailli-Curci.

A special matinee will be given at the Cort theatre Friday for the benefit of Serbian prisoners of war and interned civilians in Austrian and Bulgarian prison camps. Besides "The Wanderer," the current attraction, others scheduled to appear are Maude Adams, William H. Crane, and several acts from the Orpheum.

Tom Chatterton, Hugh Knox and Ann O'Day, who were in the cast of the Alcazar organization which closed last week, go over to the MacDonough in Oakland. Paul Byron will enter vaudeville with Willie Archie. Burt Wesner and Jane O'Rourke will also likely go into vaudeville.

Wallace Pike has joined the Bishop Players in Oakland.

Jack Weiner joined "The Naughty Princess," which is playing the Orpheum circuit, last week.

Herbert Harris, son of Sam Harris, who had the misfortune of running down and apparently seriously injuring an aged woman recently, is relieved to learn that she will recover and that the insurance company will take care of all claims against him.

Walter Spencer and Phyllis Gordon, who closed with Monte Carter in Seattle recently, will join the Liberty Musical Comedy company.

"Let We Forget," a feature picture, will be shown at the Casino in connection with the regular vaudeville bill in the near future.

Arthur J. Fields, who for the past six months has been connected with the publicity department of the Rialto theatre, is now at the Alcazar.

Ackerman & Harris expect to open their new San Jose Hippodrome about Sept. 1.

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By CHARLES SCHEUER.
Ocean bathing became a real attraction here

BERNARD BURKE

presents

FELIX

BERNARD

AND

TERMINI

JOSE

in

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Greedy, Harry Francis, Irving Glack
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Summer for the first time this season. Warm winds and plenty of sunshine coaxed the visitors into the bathhouses which have opened their doors for the season, and a water temperature above 60 degrees lured scores into the surf. Bathing was especially popular in the excursion districts and in front of the Hygeia pool in the upper section of the resort. A record week-end visitation swamped the beachfront.

Automobile traffic to the shore was especially heavy for the week-end, hundreds of machines filling the public and hotel garages to capacity, and on several of the wider streets machines were parked by the score. Incoming motorists reported that the rural constabulary was much in evidence along the White Horse pike, but no arrests were reported.

Because of ill-health, which made it impossible for him to proceed with the increasingly heavy burden of preparation for the fitting entertainment of the Elks' Grand Lodge Reunion in the second week in July, Secretary Harvey K. Eaton, of the Reunion Executive Committee, tendered his resignation at a recent meeting. It was regretfully accepted for Mr. Eaton's services were valued by his colleagues on the committee. Elias Rosenbaum, also a member of the Reunion Committee and a trustee of Atlantic City Lodge No. 276, was elected to fill the vacancy and will proceed at

once with his new duties, pushing the work to a successful conclusion.

"Maytime" opened a week's engagement at Keith's Monday.

Acquiring the knack of following up a clay target, flying with the speed of a bird in full flight from a trap, ordinarily is a matter of long training for members of her sex, but Nora Shackelford, daughter of W. E. Shackelford, manager of the Million Dollar Pier, recently set a mark for first-class shooting for a beginner that will cause fair marksmen here to look to their laurels if she decides to specialize in that sport which is rapidly becoming popular with women at the trapshooting school.

Babies of the 1919 crop may have to begin walking ahead of schedule time and take a chance on warped limbs or be satisfied to creep until their underpinning gains sufficient strength to give them endurance for hikes with their proud parents. This was the hint dropped here yesterday by the National Baby Vehicle Manufacturers' Association in a war emergency conference at the Shelburne.

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Cincinnati Southern Railway trustee. This verse was written by Hay while he was Secretary to President Lincoln and published in Harper's Weekly, in 1864. It goes: "There's a happy time coming, When the boys come home, There's a glorious day coming, When the boys come home. We will end the dreadful story Of this warfare dark and gory In a sunburst of glory, When the boys come home."

Herman Bellstedt, Cincinnati bandmaster, arranged the music for bands and orchestras.

After a thrilling escape from the Covington, Ky., jail, James Lawler and Pat Kearney, bandits who shot and killed Andrew Nordmeyer, Covington picture theatre proprietor, were recaptured several days ago. Both were under sentence of death. They sawed their way out. Kearney was rearrested just outside the jail, but Lawler escaped to Cincinnati. He was finally rounded up in a cottage in Avondale, a society suburb, where he had taken refuge. For five hours police pumped lead into the house, and Lawler fired back at them, without anyone being injured. Finally, by means of formaldehyde, they "gassed" him and he staggered out of the building and was overpowered.

DETROIT.

By JACOB SMITH. TEMPLE (C. G. Williams, mgr.; U. B. O.).—Julius Tannen, Avon Comedy Four, Harrie Beresford & Co., Eddie Borden, Mystic Hanson Trio, "Over the Garden Wall," Frisco, Three Bennett Sisters.

MILES (Gus Greening, mgr.)—Foy Toy & Co., Hayworth Troupe, Carl & Inez, Victoria Trio, Du Val & Shimmonds, Williams & Dalsy, OUPHEUM (Tom Ealand, mgr.; Loew, agent).—Capt. W. D. Bealey, Sextette De Luxe, Burrus & Lynn, Hill & Ackerman, Gardner & Hovey and feature picture comprise first half of work. Second half is same as first half at Regent.

REGENT (Hod Waggoner, mgr.; Loew, agent).—Sorrento Quintet, Hal Langdon Trio, H. F. Roberts & Co. in sketch, Foley & O'Neill, Casson & Sherlock, Donald Sisters and feature picture, first half. Second half is same as Orpheum first half.

OPERA HOUSE (Bert C. Whitney, mgr.).—"Retribution," motion picture, starting June 3 Opera House will show four weeks of grand opera by Boston English Grand Opera Co. headed by Joseph Sheehan. Then back to motion pictures for balance of summer.

GAYETY (J. M. Ward, mgr.)—Burlesque. GAYETY (San Levey, mgr.)—Burlesque. GARRICK (Richard H. Lawrence, mgr.)—Bomstello stock in "Daybreak."

ADAMS (Russell G. Pearce, mgr.; Kunskey).—"Tarzan of the Apes."

MAHON (Thomas D. Moule, mgr.; Kunskey).—"True Blue," Fox-Standard, with William Farnum.

MAJESTIC (M. W. McGee, mgr.)—"Over the Top," second week. Big business first week.

BROADWAY-STRAND (Phil Gleichman, mgr.).—"DeLuxe Annie." Select picture with Norma Talmadge.

Globe theatre, Grand River and Trumbull, has been leased to Ben Cohen and Herman Warren, who also operate the Rex and Coliseum.

Joe Optner has leased the Jewel theatre on Grant avenue.

Nearly every theatre in Detroit boasted "Fill the Flask," the official song of the Detroit Patriotic Fund.

INDIANAPOLIS.

Charles W. Stroh, of Crawfordsville, has just completed the work of remodeling and redecorating his house there, known as the Art. The cost was \$1,000.

Hollie Spur, of Marion, who now controls all three houses in that city, the Royal Grand, the Indiana and the Lyric theatres, has just closed long-time contracts with the World Film Corporation for service runs.

Dan Griffiths, of Duncaster, is erecting a new airship in that city which is expected to seat 2,000. This is the only airship going up in Indiana.

Arnold Brothers, of Kokomo, owners and managers of the Grand there, have taken over the lease of the Isis from Ralph Mosiman and will operate both houses under their own management.

W. H. Brenner, a prominent hotel man at Winchester, has bought the lease of the Cozy of that city from R. T. Moore.

Twenty-two of the Canadian soldiers who are in Indianapolis to assist in the War Chest fund campaign, were guests of the Park theatre one night this last week, when a special Patriotic film depicting events in England was shown. The Canadian contingent sang a number of national airs.

"The Kaiser, the Beast of Berlin," shown two solid weeks at English's, played to the heaviest patronage of the season.

Thomas Davis, of Tipton, has taken over the lease of the Habit in that city. He has remodeled the house.

J. W. Boehm has purchased the Gem at Cambridge City and will open it under the name of the Grand.

Beginning Sunday of this next week English's will show Guy Empey's "Over the Top."

During the showing of "Lost We Forget" at the Park last week, Rita Jolivet, who played the stellar role, appeared in person.

James D. Kennedy, of Indianapolis, has been appointed as manager of the Alhambra, one of the Barton & Olson houses, to succeed Edwin Booth, former manager, who resigned a few weeks ago to enter the service.

George Terrell, of Croftersville, owner and manager of the Old Grand, has erected a new house in that city, to be known as the New Grand. The Old Grand is to be closed.

Chase Gillette, of Elwood, has disposed of the Park to J. J. Paul, who will take over the active management of the house.

H. T. Barkin, of Fairland, expects to open his new theatre the week with Fox Standards.

In the campaign being conducted in Indianapolis to raise a War Chest fund of \$3,000,000, local theatre have all subscribed 100 per cent to their quotas. The Circle theatre

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and Keith's were the first to "go over the top" with full subscriptions.

A. G. Blacker, of Indianapolis, has been appointed manager of the Star and Manhattan here by Frank Remondini, owner, to succeed Harry H. Cook, who resigned some time ago to join the army.

KANSAS CITY.

By HAROLD A. LOCKHART. The 2,000 seats of the Garden theatre, 13th and Walnut streets, was filled yesterday by the largest crowd ever to the Edwards & Flynn Theatre Co. The ladies will devote the majority of the picture lobby for the present. The house is filled Sept. 1. The average yearly rental is \$20,000. \$20,000 will be expended in advertising to insure stability.

The Orpheum will close probably the most successful season in Kansas City this week.

The Fox Street Grand being shown at the Garden, although somewhat private, has met with great approval by large audiences. Special feature has become a necessity to attract the crowd, and the Orpheum has been run on a basis of all regular performances.

The Orpheum Grand benefit at the Gayety, which performance is being sponsored by the Red Cross chapter, added considerably to the Kansas City quota.

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The Gayety since the close of its burlesque season is running pictures. "The Beast of Berlin" at present.

Fairmount Park finished one of the best weeks for amusement parks in Kansas City for several years. Very large crowds were in attendance all week.

Electric Park, Kansas City's leading amusement park, opened this week to two over-flowing throngs. Schooley's Follies featured. Swimming, dancing and various attractions. Lucille of the Enchanted Isle is a new attraction. The addition of the two Eastern sisters to the follies marks for better entertainment.

MILWAUKEE.

By F. G. MORGAN.

DAVIDSON (Sherman Brown, mgr.).—Government film, "Pershing's Crusaders," full week; June 2, film, "Tarzan of the Apes."

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—Belle Baker, De Wolf Sisters, Venita Gould, Porter J. White, Bob Hall, Val and Ernie Stanton, Four Hartfordes, Derkins' Animals and May Le Fever.

PALACE (Harry E. Billings, mgr.; agent, W. V. M. A.).—Valanova Gypsies, Wanzel and Parker, Kitamura Japs, Billy Elliott, Marshall and Covert; last half, Lillian Kinsbury and Co., Shelton Brooks, Fern, Hichellu and Fern, Three Vagrants, Ferguson and Sunderland, Gourd and May Le Fever.

MILLER (Jack Yeo, mgr.; agent, Loew).—Senator Francis Murphy "Madam Drone's Seminary," Flinly and Hill, Mahoney and Rogers, Gruber's Animals, The Bartinos.

SHUBERT (Harry L. Minturn, mgr.).—Harry L. Minturn Stock players, "Alias Jimmy Valentine," June 3, "Cheating Cheaters," 25.

GAYETY (Charles J. Fox, mgr.; agent, American).—"Puss, Puss, Puss," June 3, supplemental stock.

EMPRESS (Walter C. Scott, mgr.).—Stock burlesque.

The premiere of "The Girl He Left Behind," Radah T. Kettering's new drama, will be given by the Harry L. Minturn stock players at the Majestic the last week in June.

George Washington Hall, one of the oldest active circus owners in the country, died at his home in Evansville, Wis., on May 20, at the age of 83 years. He was the first man to take a tent show to Central and South America.

Vaughn Morgan, juvenile man of the Harry L. Minturn stock players at the Shubert, was tendered a benefit May 24 at the night performance of "Charley's Aunt," he leaving at the end of the week to report to a draft board in Seattle.

This is the final week of big vaudeville, the Majestic closing the season at the end of the current week with Belle Baker in the electric. Beginning Monday, June 3, the stock players at the Shubert will move in for a summer run. The Palace and Miller, the W. V. M. A. and Loew booked houses, respectively, will defy warm weather.

Matt Kolb and his organization have moved into the Empress for the indefinite run of stock burlesque. In the forenoon, a public dress rehearsal was given, proceeds going to the Red Cross.

NEW ORLEANS.

By O. M. SAMUEL.

PALACE (Sam Myers, mgr.).—First half, "Somewhere in France," Six American Dancers, Barber and Jackson, Sosman and Sloan, Mario and Duffy, "Firebrand," film. Last half, Mayme Gehrue, Variety Dancers, Karama, Charles P. Semon, Hugh J. Emmett.

CRESCENT (Walter Kattman, mgr.).—First half, Fred La Reine and Co., Harmon and O'Connor, Norton and Noble, Sherman, Van and Hyman, Bell and Carron, "The Blindness of Divorce," film. Last half, Chin Lun Soo, "Castell Duo, Grave De Wintros, Hooper and Burkhardt, Jack and Forrie, "Believe Me, Xantippe," film.

DIAMOND (R. M. Chisohn, mgr.).—Morton's "Kentucky Belles," Yacker and Kent, Bust and Metcalf, Keenan and Willis, Olympic Comedy Four, "Whither Thou Goest," film.

STRAND (Maurice Barr, mgr.).—"My Four Years in Germany."

ALAMO (Frank Sanders, mgr.).—McCormick and Winchill.

Ethel Schutta, who appears at the head of her own musical comedy company, opened an indefinite engagement at the Columbia Sunday.

Ed Schiller is making an inspection tour of the Loew southern houses.

The Liberty, the new picture theatre being built next door to the Orpheum, will give its first day receipts to the Red Cross.

An organization appearing in the local "jazz" houses called the "Winter Garden Girls," advertising an admission price to all of 5 cents, has Joel Alton at the head of the company.

The Diamond show of last week was hardly prepossessing, but the management promises to put its best artistic foot forward for the current period.

Mrs. Arthur White, wife of the manager of the Orpheum, has been ill, but is now recovering.

The cabarets of this city were saved last week when the Legislature voted "wet" on the liquor question. It means an alcoholic

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PHILADELPHIA. By JUVENILE.

H. F. KEITH'S (H. T. Jordan, mgr.).—The humor of Trixie Friganza's songs, chatter and dancing, and her heroic efforts to enliven her audience, with a terrific storm raging outside, were not entirely lost on Monday night's audience despite the fact that there was not as much response as the act deserved. Trixie is a real worker for the cause of amusement, and is certainly "doing her bit" in this offering, no say nothing of the strenuous few minutes of acrobatic dancing indulged in by Max Welby, who, with Malissa Ten Eyck, appears with Miss Friganza doing a pretty dance number, while the buxom comedienne makes a change of costume. Under ordinary conditions, Miss Friganza's act ought to be a riot, but the storm had the people so thoroughly scared Monday night that even her gymnastics failed to get its full worth. Miss Friganza's bit with the bass viol is funny, and she is surely as welcome as ever as a headliner from the musical stage. There were several other good sized hits on the bill. Will J. Ward and His Symphony Girls shared a goodly portion of the applause honors, and with a better selection of songs could get more. There seems no good reason for Ward using so much of the Irish songs. A little more of the more up-to-date "jazz" stuff would help considerably. The same goes for the Irish reel attempted by one of the girls. George and Dick Rath were big winners, and deserved all the recognition received, for their hand-to-hand routine is about the best we have seen. They really do few tricks that are new, but put a finish to their work that shows their class, and they have a closing trick that is a gem. Frank Crumit, a clever fellow with stories and a couple of instruments, made

good easily. He slipped over something in the shape of a ballad that was all wrong for him, but did so well with his other material that one might almost forgive the ballad. Mullen and Coogan have freshened up their eccentric comedy with some new material, retaining only a few of the best bits of the old act. Their "nut" stuff is laughable, and they do well with it, besides adding Coogan's dancing bit which Mullen burlesques for plenty of laughs. The present act is much better than the other one. The old act of Tom Smith and Ralph Austin is wearing well, giving the show a good laughing bit which did a lot to enliven the first half. Blissett & Beatty did very well with their varied stepping, following the dancing of Evelyn and Dolly, a couple of girls, who dance with and without skates. Jewell's Mannikin, in "A Circus Day in Toyland," did unusually well in the closing spot, holding in a good percentage of the house seated and finishing to a liberal hand of applause. Pathe Pictures opened.

ALLEGHENY (Joseph Cohen, mgr.).—Ann Healey and Roy Montgomery, with their "Jazz Band of Five Gafools," headline the bill this week and have the following support: J. C. Mack & Co., Jack Alfred & Co., Al Tucker, Seven Mazuma Japs and the film feature is Jewel Carmen in "Confession."

COLONIAL (H. A. Smith, mgr.).—"Over the Top," the big war picture, with Sergeant Guy Empey in the principal role, is headlined as the Memorial Week feature. The vaudeville bill includes O'Donnell and Blair, Marie Lo and Co., "The Dancing Dolls," Tabor and Green and others.

KEYSTONE (M. W. Taylor, mgr.).—Harry Stewart and Girls in a lively musical tabloid is this week's feature. Others are Frank Stafford & Co. in "The Hunter's Game," Sandu Brothers, Regal and Mack in "The Sandu Shop," Joseph Standish Hanlon and Ward and the film feature is the seventh chapter of "The Woman in the Web."

NIXON (Fred Leopold, mgr.).—The Guy

Empey war picture, "Over the Top," is headlined this week with a vaudeville bill of five acts.

NIXON'S GRAND OPERA HOUSE (W. D. Wegefarrh, mgr.).—A snappy musical comedy called "Going Some" is topping the bill this week. Others are Franklyn Ardel & Co., Alfred A. Farland, Lydell and Higgins, Violet McMillan, Francis and Ross and motion pictures.

GLOBE (Sabloskey & McGuirk, mgrs.).—"The Bungalow Girls," headed by Eugene Emmett, is the featured act this week with the following supporting bill: Peggy Worth, Lillian Mortimer in "How to Manage a Wife," Royal Gascyoes, "Circus Day in Toyland," Malloy, Kehoe & Co., Kuter, Claire and Kuter; Great Girard, Stephens and Nugent, Emma and Emme Elliott and motion pictures.

WILLIAM PENN (G. W. Metzel, mgr.).—Johnny Johnson & Co. are headlining the bill all week with "On the Shoresbury." The first half also includes Frank Milton and DeLong Sisters, Claude and Marian Cleveland, Lane and Plant and the film feature is Rex Beach's "Heart of the Sunset." Jessie Haywood & Co. in "Air Castle Kate," and other acts, with the film feature, Constance Talmadge in "Up the Road with Sally."

BROADWAY (Chas. Shisler, mgr.).—The headline offering for the week is "The Merry-Go-Round," with Mabel Walser and a big company. Others for the first half are DeLacey, Rice & Co.; Jack Rose, White Steppers and the film feature, "Woman and the Devil." The additional vaudeville bill for the last half has Phyllis Gilmore and three other acts and the film feature Jewel Carmen in "Confession."

CROSS KEYS (Sabloskey & McGuirk, mgrs.).—A musical tabloid called "Oh, You Devil," is presented by Herman Becker & Co., the headliner for the first half. Others are Phyllis Gilmore, Knapp and Cornelia, Claudia Coleman, George and Lillian Gordon, Barnold's Dogs, Last half—Harry Padden & Co. in "The Mixed Romance," Emily Smiley & Co. in "Aren't They Wonderful," and others, with a change of motion pictures.

PITTSBURGH.

By ROBERT A. SINCLAIR.

ALVIN (Tunis Dean, mgr.).—Grand opera at popular prices. Good houses.

DAVIS (Harry Davis, mgr.; U. B. O.).—Fine bill to good business. Beale McCoy, top line. Swor and Avev, amusing. Frank Ward, novelty. Elsie La Berger and dogs, clever. Three Rubes, humorous. Van and Bell, funny. Clara and Emily Barry, good. Maxine Bros.

HARRIS (Charles Preston, mgr.).—Another clean bill. "At Rocky Pass," feature. Bertram May and Co., Frank Sherman, Kalma, Three Norris Sisters, Vancor Melburn, Bobby Boyce, Mantilla and Warden.

SHERIDAN SQUARE (J. Hooley, mgr.).—"Bon Voyage," Roode and Frances, Ryan and Ryan, Irene Treville, Louise and Mitchell. Last half, Venetian Gypsies, Garbrey and Cavendish, Wheeler Trio, Bert Wilson and Co., Marie Fitzgibbon.

KENYON (Thomas Kenyon, mgr.).—Mansfield Bros., Dancing Reiders, Scott & DeBron, Bastorio, Mabel Ellisey and Co., Low Haines, Wiggins Trio, Cycling Jacksons.

Clifford R. Wilson, manager of the Lyceum, announces improvements and redecorating. The top price, formerly 75 cents, will be raised to \$1 next season.

Dobbins Bros. are building a new picture theatre at Wilson, Pa., to be known as the Rialto, with a seating capacity of 600.

Geo. Bury has purchased the Variety theatre and the Comique adjoining at 1715 Beaver avenue, North Side. He will build a new palatial theatre to seat 1,200 people on the joint site.

Another film theatre is being built at Ambridge, Pa.

John R. Reynolds, formerly manager of the Alvin, may manage the Pitt next season.

PROVIDENCE.

By KARL K. KLARK.

SHUBERT MAJESTIC (Col. Felix R. Wendleschaefer, mgr.).—Lyric Musical Comedy company in its third week offered "Hawaiian Follies." Summer musical stock continues to go fairly good here.

OPERA HOUSE (Col. Felix R. Wendleschaefer, mgr.).—Lieut. Bill O'Hara, 24th Canadian Expeditionary Forces, in his lecture, "At the Trenches," is describing his experiences at the battle of the Somme and Vimy Ridge before fairly good houses, afternoon and evening. Lieutenant O'Hara was formerly of the New York Giants and the Toronto Maple Leafs (baseball), and is familiar to local baseball fans.

KEITH'S (Charles Lovenberg, mgr.).—"Inside the Lines" by the Albee Stock company is going well.

EMERY (Martin R. Toohy, mgr.).—First half of week bill headed by Miroslava and Serbian. Others are Friend and Downing; Eddie Heron and company; Mabel Elaine; Chappelle and Stenette; Van Cello and company. Last half, Phil Adams Herman Meyers and company in the "Fascinating Flirts," headliner; Melville and Evelyn Phillips; Josephine Saxton and Jack Farrell; the Peace Duo; Bicknell, Thomas and Sylvester.

FAY'S (Edward M. Fay, mgr.).—Bligham's Athletic Girls as feature; "Ten Dark Serenaders," George Stowell and company; the Heiler Trio; Hazel Breen; the "Aldo Duo"; Theda Bara in "The Soul of Buddha" (film).

COLONIAL (J. F. Farr, mgr.).—House continues dark.

STRAND (Charles H. Williams, mgr.).—Marguerite Clark in "Prunella."

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autographed by the author and the members of the all-star cast which played here on Monday night of last week, was sold at auction at the Crown Hotel cabaret last Saturday night and brought \$125, which was added to the "Our Boys in France" Tobacco Fund.

Two seats were sold for the price of one at the Shubert Majestic last Monday night, where the Lyric Musical Comedy company is playing. This scheme was tried with good

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results at the Providence O. H. during the past season.

Miss Clara King, of Pawtucket, R. I., has joined the musical stock company at the Shubert Majestic. She is well known locally.

On the sub-committee on theatres of the Committee of One Hundred of the Providence Chamber of Commerce are Charles Lescroart, manager of Keith's; Randall A. Harrington, proprietor of Rocky Point, a big Rhode Island

summer management resort, and Charles H. Williams, manager of the Strand.

The Warren Moore Company, contractors engaged in building the new million-dollar Lyric theatre here, are made defendant in the case filed in the Superior Court by two workmen who claim damages because of the building's collapse when a staging upon which they were at work on Feb. 25 collapsed. Edward W. Fleming of Boston broke both legs and seeks \$15,000 damages, while William P.

NEWS OF THE FILM WORLD

Carl Laemmle has returned to New York after a six weeks' trip on the Coast.

Josie Sedgwick, Triangle, has joined the Keystone Comedy forces.

H. McRae Webster, confined to his bed for the past three weeks, is again at work.

Edna Goodrich has begun work on "The Gadabout" (Mutual).

Reginald Barker will direct Geraldine Farrar for Goldwyn.

Thomas Dixon Jr., will shortly have ready for production "The One Woman."

Goldwyn's "Joan of Plattsburg," starring Mabel Normand, will have a private showing in Washington June 3.

E. J. O'Donnell, who for six months past has been in exploitation of the Fox sales department, severed his connection Saturday.

In making the first of the Fred Stone film subjects, Stone is expected to have most of the "shooting" done in the west.

Jane and Katherine Lee have completed their latest, a patriotic picture entitled "Doing Their Bit."

Hugo Hamlin ("The Four Hamlins") will be starred in the Gwendolyn Films production "For Dear Old Glory."

Pathe's next serial, following "House of Hate," will be "Hands Up," taken from a story written by Gilson Willets.

Craig Hutchinson has been assigned to directing Lyons and Moran in Universal comedies.

Jesse J. Goldberg of the Sherrill Amusement Co. is in San Francisco in the interests of his firm's picture, "My Own U. S."

Jack Warner, special representative of the feature "My Four Years in Germany," is on the Coast in the interests of his picture.

Sandy Roth, formerly of the Fox Studios at Los Angeles, is now the amusement manager at Mare Island Navy Yard.

"The Natural Law" was sold for Cuba by the J. Frank Brockless, Inc., to the Central American Film Co.

Hopp Hadley has a new picture ready for the market. "The Last Chord," renamed "A Cinema of Symphony."

Goldwyn has decided to give up his studio at Fort Lee. All future productions will be made in California.

Theresa Maxwell Conover, who has been a prominent legitimate actress since the days of Augustin Daly, has been signed by World Film.

J. Warren Kerrigan has recovered from the broken leg which he sustained last August and is again at work at the Paralta studios in Los Angeles.

"The Yellow Ticket," with Fannie Ward in the leading role, will be released by Pathe June 2. The first showing in New York will be at the Italo.

At the request of the Campaign Committee of the Canadian Red Cross, Goldwyn has forwarded nine prints from "Joan of Plattsburg."

The M. P. Sales Corp. of London has purchased the English rights to "My Four Years in Germany," paying, it is claimed here, \$300,000.

Aubrey M. Kennedy announces that the inaugural picture at the Symphony, Broadway and 96th street, New York, will be the "Unchained Woman," starring Grace Valentine.

Fred Dahnken of the firm Turner & Dahnken, San Francisco, visited Los Angeles last week to confer with Charles Chaplin on the release of the latter's second picture.

When Jack Pickford enlisted his director, William D. Taylor, was shifted to the new Mary Pickford subject, "How Could You, Jean?" slated for release June 23.

C. H. Bristol, for the past year general publicity agent for Triangle, resigned last week to accept a position as eastern representative of the "Ladies' World."

The next Official British War picture to be released through Pathe will be "With the Drifters and Mine Sweepers in the Damsir Zone," June 9.

The Star, the principal picture here in Birmingham, is being re-released and a new \$100,000 cream in titled. It will again with Norma Talmadge in "De Lave Anne."

In "A Midnight Magnet" Report Julian does not appear, despite report to the contrary. Julian directed the film which last month

ford featured. The picture is released June 3.

Charles Ray is missing around the Coast studios of the Artcraft, his absence being due to a "vacation" which Ray is said to have earned through a lot of hard work.

The new feature that Ella Hall is working upon in California has had no title selected. Her last picture, "Which Woman," is marked for general release June 10.

Doris Kenyon's second picture produced by her own company will be from the story by Louis Joseph Vance. The title is "The Inn of the Blue Moon." The release date is to be announced.

No title has as yet been chosen for the latest Theda Bara picture at present named "The Message of the Ladies," which J. Gordon Edwards has been directing at the Fox Studio in Hollywood, California.

The owners of "The Last Raid of Zeppelin L-21," who endeavored to distribute their two-reel feature on a state rights basis, have turned their picture over to the General Film Co. for distribution.

"The Man from Nowhere," a Blue Ridge drama, featuring Ned Finley and Marion Henry, is the fifth Ned Finley production for General Films. It is to be released in the near future.

Pathe's next three releases will be: "Rescue Love," "A Little Sister of Everybody," June 20; Gladys Hulette and Creighton Hale, "Annoying Bill," July 7; Frank Keenan, "More Trouble," July 14.

Five World pictures are scheduled for release during the month of July in which Barbara Castleton, Madge Evans, Kitty Gordon, Carlyle Blackwell and June Elvidge are starred.

Carmel Myers' next effort will be "Why Not?" which originally was purchased by the Mayfair Co. for the exploitation of Peggy Hyland. The film will be directed by Elsie Jane Wilson.

H. B. Kester of Pittsburgh and Frank J. Howard of Boston have been added to the Advisory Board of the United Picture Theatres of America. This board consists of exhibitors from all sections of the country.

At the Famous Players, Fort Lee studios, Lina Cavalieri has started work on another production, entitled "A Woman of Impulse," which will be released immediately following "Love's Conquest."

Press agents are apparently as changeable as the colors of the chameleon. Bristol left Triangle Saturday. Burrelle, formerly of Triangle, is now with the First National Exhibitors' Circuit, being connected with the advertising and press department.

Robert Thornby has been engaged by the Fox Film Corporation as director. He is already at work at the California studios on Governor Morris' story, "You Can't Get Away With It," in which Jewel Carmen will be featured.

Al Nathan, handling the Broadway, is not only looking after the general booking of the house since taking hold of it for the Universal, but also has been entrusted with all the advertising and publicity for the films playing the theatre.

Franklyn Farnum will shortly terminate his contract with the Universal, his time expiring at the close of his present feature, "The Cup." This Bluebird title by the way will likely be changed as there was a play produced of that same name.

The big new Stratford picture house, Poughkeepsie, N. Y., which has been a "bloomer" since opening and which for a time ran wild with its "overhead," is reported as being in the running column at last, the house being run in connection with the Liberty at that place.

After a long absence from film work Grace Guard is back in harness. "Twill be recalled that some months ago Miss Guard married Joseph Moore, the youngest of the Moore brothers. She is now working in a film under Joseph de Grasse, entitled "After the War," which will be finished this month.

Bert Ennis, general press representative, for the Petrova Film Co., and who also has been booming the Sawyer-Lubin "specials," has added a new line to his work for the McClure Bros. Ennis is now touting the last of the Petrova subjects and his success has resulted in his being given the next of the Petrova features.

Travers Vale has commenced the direction of "Julia Selvia," the working title for a new World release, with Barbara Castleton and Johnny Hines in the leads. Mr. Vale injured his left arm recently but has recovered. Mr. Wadson is completing his first direction for the World, with "The Appearance of Evil," starring June Elvidge.

OBITUARY

H. Percy Meldon, known as the dean of all stock directors, died at midnight Monday in the Mercer Hospital, Trenton, N. J., of a complication of diseases. While known to everybody in the show business as Percy Meldon, his real name was O'Hara. He entered showdom as an actor and for years was a famous leading man. Among his early connections were in support of Madame Modjeska and Edwin Booth. Years ago he married Ida Adair, a leading woman, who later died. Meldon was with Clark Brown's Montreal

George E. Fox died at Battleboro, Vt., May 25. The deceased was one of the oldest theatrical managers in New England.

Janet Mary Wesley Lamb, daughter of James K. Wesley and Janet White,

In Tender
MEMORY

SIDNEY GERALD

From his loving and sincere friends
Paul Nevins and Ruby Erwood

died at her home, Connelly, N. Y., May 23; age, 18 years.

James A. Brown, brother to Benedict Brown, died May 16 in Springfield, Mass.

The mother of Rose Bernard (Waldron's Bostonians) killed in a tornado at Boone, Ia., May 21.

KATTERJOHN DIRECTING REID. Monte Katterjohn's first job for Paramount will be the new Wallace Reid subject, "In the Source," which is said to represent one of Katterjohn's best screen ideas. The Reid subject will be released the latter part of June.

"The Border Legion" Finished. T. Hayes Hunter, has finished a seven-part special production of Zane Gray's novel, "The Border Legion," in which Blanche Bates is featured, supported by Hobart Bosworth and an all-star cast. As yet no definite releasing arrangements have been made.

Will Star Dorothy Gish.

Los Angeles, May 29. Dorothy Gish is to be an individual Paramount star commencing Sept. 1, withdrawing from D. W. Griffith's stock organization. This is regarded as a promotion and special scenarios will be secured for her with a view to giving more scope to her screen possibilities.

It is quite possible that Griffith will take personal charge of the direction of Miss Gish's special features. In any event it is understood he will exercise a friendly supervision over them.

Mrs. Corley Goes with Select.

Mrs. H. W. Corley has been engaged by Vivian Moses as his assistant in the publicity department of the Select to replace George Landy, who enlisted in the army and is already in camp. Mrs. Corley was formerly a reader in the scenario department of the Universal.

NEW INCORPORATIONS.

A. M. S. Producing Co., Manhattan, producing play "Another Man's Shoes," \$10,000; H. White, M. Klein, A. Werner, 52 W. 113th St., New York.

Criterion Concessions Corp., West Nyack, Rockland Co., public amusement park, \$75,000; P. G. Grimmer, C. C. Lamm, G. K. Byers, Suffern, N. Y.

Luna Derby Co., Brooklyn, public shows and amusements, \$5,000; H. F. Philbin, S. V. Gardner, J. C. Ramsay, 220 W. 42d street, New York.

Helen Keller Films Corp., Manhattan, \$10,000; E. Lebfried, F. T. Miller, C. K. Finkhauser, 107 W. 44th street, New York.

PRODUCTION ENGAGEMENT.

Verne Mosconi has been engaged for Sam Shannon's "Nic Nacs." The girl is but 16 years old and a sister of the Mosconi Brothers. She dances as do her brothers and the brothers cheerfully admit their sister is a great little dancer, so great they have never cared to have her in their own act, as she might "show them up."

IN LOVING MEMORY
of My

MOTHER

Known to the Profession as

MARYETTA UART

Who died June 1st, 1917.

May she be seated at the right hand
of God.

WILL H. PHILBRICK

stock for seven years, but this past winter had been director of the stock at the Trent, Trenton, N. J.

Mrs. Josephine Bishop, age 81, widow of Charles Bishop, the comedian, died May 27 at the Forrest Home, Holmesburg, Pa. Services were held at the Home. As Jennie Parker she appeared for years at Ford's, Baltimore, and was later a member of the Edwin Forrest company. The deceased is survived by two brothers. One is an artist in Los Angeles. The other is in New York. Mrs. Bishop was one of 11 members of the family of actors who live at the Home.

Antonio Pubillones, the best known circus man in Mexico, died May 26 in Mexico City. Until lately he has had a clear field in outdoor amusements in

IN MEMORY of my partner
MAX DOW
Who died May 25th, 1918
May he rest in peace
LEW DALE

Central America, but Santos Artigas has been figuring strongly with the past three seasons. It is understood Pubillones' widow will take over the management of the show, which opens its season around the first of November at the Payret theatre, Havana, Cuba.

Col. George Washington Hall, the oldest living showman in the world, died at Evansville, Wis., May 20. From the age of ten until he retired a few years ago he was continually in the circus business, first as an employee and later as owner. Col. Hall had been associated with all the noted showmen.

Max Dow, the Hebrew comedian of Dow and Dale, died May 25 at Hazleton, Pa., from acute indigestion, at the age of 33. He had been in vaudeville about 15 years and at one time was of Dow and Dow. Burial was held in Philadelphia, the home town of the deceased.

Daniel Butler Fearing, a former mayor of Newport and a member of the Lambs and Players Clubs, died at Newport Beach, R. I., May 26, where he had gone to take part in a musical festival for the benefit of the Red Cross. Death was due to apoplexy.

John A. F. Freeman died at his home at Somerville, Mass., May 25. He conducted the Tremont, in Taunton, for many years.

MOVING PICTURES

RESTITUTION.

Adam.....Eugene Corry
Eve.....Lola Gardner
Lucifer and Satan.....Alfred Garica
Abraham.....Frank Whitson
Shamash.....Amy Ames
Pharaoh.....Pomeroy Cannon
Joseph.....Frederick Vroom
Mary.....Mabel Harvey
Jesus, the Boy.....Harold Quintin Driscoll
Jesus, the Man.....Howard Gaye
Herod.....F. A. Turner
Blind Man.....C. E. Collins
Poppoia.....John Steppell
"Modern Ruler".....C. Norman Hammond
Columbia.....Venita Fitzhugh
Dr. John Boyd.....Edward Cecil
Claire Boyd.....Virginia Chester
Dr. Thomas.....Jack Cogswore
Blind Man.....C. E. Collins
His Little Daughter.....Georgia French

With the world-wide war as the base, this partly allegorical and partly modern photoplay is virtually a history of the world, since the beginning of things, up to the present day, and is a story of Evolution and the triumph of Democracy. It even delves into the future, when man is restored to that happiness of which the sins of his original ancestors deprived him.

"Restitution" is a production of some magnitude. It is in nine reels, with over 9,000 feet of film actually used. It takes about two hours to show, and is on the order of "The Birth of a Nation" and pictures of that caliber. It contains 19 principal characters in the different historical settings and hundreds of people used in the many scenes where large crowds are assembled. The vast number of settings cover periods of the earth's history for 6,000 years, including the Garden of Eden, Babylon, Egypt, the Holy Land, Europe and America.

Naturally in a mixture of myth, truth and action, "Restitution" is full of incongruities, many laughable, which detracts from the seriousness of the theme, although there is every evidence that an earnest effort has been made to treat the subject with the solemnity it deserves.

There is some wonderful photography and some of the scenes are painfully realistic, too much so, a number will have to be toned down before the film is presented to the general public. Clever camera tricks add to this realism. The creation of Adam, and then Eve, in the Garden of Eden, the one out of dust and the other from the mythical fifth rib, is cleverly done.

The spectators will receive many shocks, as the result of the flippant way in which the story jumps from one period of man's existence to another. The longest stretch is a picture showing man persecuting the early Christians and the next scene is of the Canadian Pacific steamer, from which a nurse thoughtlessly dropped a baby overboard. And one's imagination receives another severe jolt when Abraham, of the Old Testament, clothed like an elderly Tyrolean yodeler, is seen going around in 1918, raising the dead and the living.

The pictures of the biblical characters are all as one has been led to believe they looked, including the Saviour and the scenes in Jerusalem and at the time of the Pharaohs, appear to have the correct atmosphere. But coming down to the present day. With the Christians and pictures of the Pharaohs, the Kaiser in this country, it seems that a better likeness could have been obtained of the German ruler and he could have been garbed in a correct uniform. Why he should be referred to on the screen as a "certain ruler in Europe" is hard to tell, but it appears like a weak attempt to direct the producers to cater to the many foreigners in this country who may see the picture and at the same time have secret and silent leanings toward the Central powers.

The photoplay is produced by the Mena Films of California, under the supervision of G. W. Driscoll, director of H. J. C. G. Co. who also takes the part of Jesus, the Man. The camera work was done by Delbart Davis and the musical program specially prepared by Harry Alford and John T. Read.

MORE TROUBLE.

Lemuel Deering.....Frank Keenan
Harvey Deering.....John Gilbert
Mrs. Deering.....Ida Lewis
Miriam Deering.....Robert Wilson
Orell Morrowton.....Joseph J. Dowling
Harold Morrowton.....Jack Rollins
Mrs. Morton Wells.....Helen Dunbar

"More Trouble," with Frank Keenan in the star role, is the current Rivoli attraction. It is distributed through Pathé although it does not appear in that company's recent release data, which may indicate that it was but lately turned over for exhibition by the Anderson-Brunton company which is credited with the production. The latter might have bought the feature on "spec." on the star's name, since Messrs. Anderson and Brunton have been active with Pathé. "More Trouble" is of lighter texture than the preceding screen stories allotted to Mr. Keenan. It is almost farcical, but Mr. Keenan enacts the character of a much-worried father, Lemuel Deering, owner of a steel works and "czar" of the small town of Dunville. His son Harvey is about to graduate from college and is a most exemplary student. Harvey quietly obtains his diploma at the head of his class, but the year he spent at college not containing one demerit. When he arrives home his father discovers that Harvey neither drinks nor smokes, and while later Deering has his doubts, he takes Harvey in the business as a partner. Then things start to happen. Bills for cigars and cigarettes, for wine and cigars, and other sundries arrive with the threats of suit will be started unless settlement is made. Each time

the elder Deering asks if the bills are correct and the son disclaims any knowledge of them. He falters once when a note for \$25,000 bearing his endorsement is presented to the father. The blow-off comes when the mills are forced to close since the bank refuses to extend a loan because of a threatened strike. To make it worse the sheriff attaches the plant on behalf of one of the son's supposed creditors. Then Deering is about to disown his son, the explanation comes. Harold Morrowton, Harvey's college chum, admits that he was the real culprit—that when his millionaire father had cut off his account he had masqueraded as young Deering and had copied his signature. How such a condition of affairs could have stood up in a college is explained, but as the story is a farce, it doesn't make much difference. The feature has been expertly cut. It probably was longer in its original shape. As shown, it ran about 55 minutes, and although some loose ends were not picked up, it afforded pleasant amusement. Goody-goodies like Harvey may exist, but no one has discovered them. The explanation comes with the divulging that Harvey and Harold are fraternity brothers and young Deering couldn't tell on the bad boy—thus he did have a vice after all, and it nearly led to his dad's ruin. "More Trouble," however, is all Keenan, and the star portrays his role with his usual intelligence and cleverness. The story is by Edgar Franklin, with the scenario by Ouida Bergere. Directed by C. Warde directed, getting considerable applause.

THE GOLDEN GOAL.

John Doran.....Harry Morey
Beatrice Walton.....Florence Deshon
Laura Brooks.....Jean P. Lee
Major Walton.....Arthur Donaldson
Richard Talbot.....Denton Vane
In Vitaphone's latest Blue Ribbon feature, "The Golden Goal," the part selected for Harry Morey as John Doran fits him. Florence Deshon, as Beatrice Walton, the daughter of a wealthy financier, also did good work opposite the star. The supporting cast must have been selected with care. Their acting is of the best.

Lawrence McCloskey wrote the story and Garfield Thompson the scenario. It was directed by Paul Scardon.

The picture opens with a saloon fight between John Doran, a longshoreman, and another member of the gang. His home is on one of the lumber piles on a dock. After the encounter he goes to bed and oversleeps the time for his boat to leave in the morning, and is left ashore, broke. Wandering through the neighborhood he comes across a seaman's mission, and decides to go in. There he meets Beatrice Walton, society girl who is looking for a suitor. Attracted by his size and strength, she engages him to manage her father's estate. Things go on until he is thrown aside through being uneducated. He vows yet to be a suitor for the girl's hand. Assisted by a stenographer employed by the Talbot Lumber Co., for which he is working, he studies night and day, and with speed becomes president of the Lumber Workers' Union. Miss Walton's father, who is inclined to purchase the company, has her invite Doran to the house, and bribes him to get his men out on strike to put the firm out of business. He does it, but later repents and exposes himself to his brother members. They want to murder him, but a short talk to the men by his stenographer and instructor changes their minds. The story ends with the young woman who had educated and stuck with him throughout in his arms.

The picture should be a good single-day feature.

A DOLL'S HOUSE.

Nora.....Elsie Ferguson
Helmar.....H. E. Herbert
Mrs. Linden.....Ethel Grey Terry
Lillian Rankin.....Warren Cook
Ellen (Maid).....Zelda Crosby
Anna (Nurse).....Mrs. R. S. Anderson
Helmar children.....Ivy Ward
Krogstad children.....Tulla Belle
Krogstad children.....Douglas Redmond
Charles Crompton

"A Doll's House," an Artcraft, with Elsie Ferguson featured. Adolph Zukor presents this splendid film adaptation of Henrik Ibsen's familiar story and Maurice Tourneur directed. Miss Ferguson is excellently cast for the role of Nora Helmar, who made a great sacrifice for her husband, and who called upon some of her famed histrionic ability to enact the screen characterization with realism and naturalness. Miss Ferguson enacted the part with credit and made the role well worth seeing.

While Ibsen's best impression was made with the dialogue, the Artcraft production uses quotations for captions that are well chosen. "A Doll's House" might have suffered in the hands of any other screen star, but with Miss Ferguson it appeared to be easy trick. Tourneur held most consistently to the Ibsen theme and at no time endeavored to elaborate in a manner that would get beyond the idea conveyed by Ibsen. He took no licenses, although there were ample opportunities to do so, and he didn't even jump the traces with the little dance that Nora did at the party. This scene Miss Ferguson handled deftly; subsequently it was held within the bounds of conventional propriety.

The cast did very good work, and throughout the picture holds far more tension than a first-imagined story as given in the book or stage form. One takes Miss Ferguson and in "A Doll's House" she gives further and conclusive proof that she is at home either in spoken drama or depicting naturalness before the picture camera. A good picture and worthy of production anywhere.

Mark

PERSHING'S CRUSADERS.

"Pershing's Crusaders," or "Following the Flag to France," in eight reels, official United States war films released by the Committee on Public Information, is divided into two parts of one hour each, the first, America Preparing, and part two, The Star and the Stripes and is now in its second week, with four weeks more to run. One is impressed by the general excellence of the photography, which may be due to the fact that most of the scenes are taken in the open air. While there is little or nothing that has not already been shown in the respective news weeklies, or a somewhat similar scene, the composite assemblage is intensely interesting and calculated to inspire confidence in our army and navy, as well as the visual assurance that our Government is doing all in its power to push forward war work in all its branches. It opens with President Wilson's address to Congress. Then comes a suggestion of the invasion of Belgium, the apparition of the Kaiser and submarine warfare, our dash of the Lusitania, the Liberty Loan, engineers at work, American agriculture, our 38 cantonments, capable of housing 1,000,000 troops, the making of army clothing, women in service shops, shoes, meats, bread, camp laundries, Red Cross in camps, Y. M. C. A., Knights of Columbus, Masons, and Y. W. C. A. buildings in camp, shipyard, our big gun, drafting, camp kitchen, drill, medical corps, ambulance drivers, aviation, aerial photography, the navy, housing of naval recruits, our submarines, torpedoes.

After intermission, camps in France, signal corps, trenches, camp sports, aviation camps, wireless from planes, American soldiers in front-line trenches, dressing stations of the war, our alarm (putting on gas masks), dispatch riders, camp post office, close-up of General Pershing, Secretary of War Baker at the front, camouflaged guns, Pershing and President Polk at the front, Germans captured by our men, the Kaiser overlooking the goose step in front of his palace in Berlin, President Wilson, ending with a huge shadow of America flag covering it all. The feature is almost certain to attract patronage wherever shown in America.

Jolo.

THE FAIR PRETENDER.

Sylvia Maynard.....Madge Kennedy
Harcourt.....Tom Moore
Harcourt.....Robert Walker
Ramon Gonzales.....Paul Doucet
Capt. Milton Brown.....Wilmer Walter
Townsend.....Emmett King
Freddie.....John Terry
Barnum.....Charles Slattery
Marjorie Townsend.....Florence Billings
Mrs. Townsend.....Jane Miller
The Golden Gate people have recently discovered that it isn't the easiest thing in the world to sustain interest in a straight comedy or farce and so have employed a melodramatic theme for this week's feature at the Strand in which to star Madge Kennedy. It is "The Fair Pretender," written by Florence Boies, directed by Charles Miller. The tale is more or less obvious to one at all conversant with plots, it travels along, alternating between comedy, drama and farce. Analyzed in detail, there is probably not one new thing in the production, but the mixture is entertaining. A young author writes a play, the theme of which is that anyone with nerve enough can pretend to be what he is not.

A wealthy friend offers to finance him in society in order to discover the accuracy of the thesis. A girl stenographer reads this foreword of the piece and also tries it. She poses as a wealthy young widow and they meet at a house party. While putting it on one another they fall in love. At this critical juncture, "Captain Brown," whose widow the girl is supposed to be, puts in an appearance. The host is a wealthy inventor, and in the house is a German spy who steals the plans.

The classy production and the neat blending of the scenes, together with the numerous little side issues, make the picture a white heat which end abruptly with an ingenious proposal and acceptance for the "clinch."

Miss Kennedy is the stenographer and contributes her share to the generally good result attained, with Tom Moore as the lover, running her a close second. All the other parts are well played, including a "bit" by J. J. Conroy, hitherto known to fame as a vaudeville star.

Jolo.

A BROADWAY SCANDAL.

Dr. Kendall.....W. H. Bainbridge
David Kendall.....Edwin August
"Kink" Colby.....Lon Chaney
Nettette Hilsen.....Carmel Myers
Armande Hilsen.....Andrew Robson
Paul De Gaval.....K. S. Shilling
Falkner.....Frederick Gamble
This latest Universal release tells the story in five reels of the general misconception of the character of French women as understood by Americans.

Nettette Hilsen, a young French girl, is cashier in a French restaurant in lower Broadway; her father is the proprietor. He is desirous that she marry Paul De Gaval, a clerk in an exporting house, but Nettette, who is of a romantic nature, sees nothing attractive in her suitor. Her father insists upon the union. The evening of the betrothal arrives and all is in readiness for the ceremony when "Kink" Colby, a denizen of the underworld, who frequents the restaurant, seeing an automobile standing outside the door, decides to steal it and invites Nettette to take a short ride with him. She consents and rides away with Colby to an uptown cabaret where her dancing is noticed by Falkner, a theatrical manager.

Leaving the cabaret, Colby—whom Nettette does not suspect is a notorious thief—is pursued by motorcycle police. He puts on all speed and the officer seeing he is being outdistanced, fires several shots, one of which strikes Nettette in the shoulder. Colby takes her to the private hospital of Dr. Kendall. The doctor is out, but his son, also a physician, enters at about the same time in a state of intoxication, his usual condition. He treats her.

Nettette, who has given an assumed name, passes a few days in the hospital, during which time young Kendall becomes infatuated with her, but with no idea of marrying her. When she learns the nature of his admiration, she leaves without notification. The Kendalls read in the paper of the incident of the shooting, also that a policeman was shot by an unknown man in company of a woman in an auto. They notify the police of their patient and detectives start on the trail. They locate Colby and endeavor to shadow him to where the girl is living. Failing in this they arrest him. They take young Kendall to the home of Nettette, who is again on the verge of pledging herself to Dr. Kendall, and decide to postpone the trial of the two takes place. Colby is sentenced for life and the girl given a suspended sentence.

Young Kendall in the meantime gives his services to his country and goes to France. While there he learns the true character of French women, and decides to return to America and seek out Nettette, this time for the purpose of marrying her. Upon his return he finds she has become a Broadway star and is collecting for the Red Cross. He bids a large amount of money for her neck-lace, and after a short talk, during which they explain each other, they had misunderstood each other, they marry.

Harvey Gates, the author, has not outdone himself in this attempt, rather he has written a weak story with little punch and very ordinary situations. If anything the theme is offensive both to the French and to Americans. How he came to assume American generalities and French morals is not explained. Joseph De Grassie's direction was as good as could be expected with the meagre material furnished him. The lighting effects were generally good, as was the photography.

Miss Myers, though sweet in the leading role, at times overacted. Andrew Robson as Nettette's father did some excellent work, as did Frederick Gamble, as the theatrical manager.

HIGH STAKES.

Ralph Stanning.....J. Barney Sherry
Inspector Culvert.....Harvey Clark
Ralph Stanning.....Jane Miller
Chaffin.....Edw. Lester
Lady Alice.....Myrtle Riball
Clyde Harrison.....Ben Lewis
Janitor.....J. P. Wide
Jimmy.....Dick Romeo

Nearly everyone likes a mystery, especially when it is explained to them. That is why detective stories always have a general appeal. In word-story form they are usually intensely interesting and in film form they can be made almost as engrossing. "Raffles" had a vogue, especially as a story in which the gentlemen "amateur cracksmen" was quite an alluring character. "High Stakes" is a sort of "Raffles" plot, but the central role, while along the same lines, is a man of middle age.

Ralph Stanning is believed by Inspector Culvert of Scotland Yard to have robbed the vault in Kensington Museum (London) and to have made off with famous gems, notably the "Southern Cross." Stanning, however, appears always to be on guard against being caught, and the "Raffles" is continually taunted Culvert with the ineffectuality of the police. He even has his own apartment robbed that he might have the opportunity of visiting Culvert's office. There a trap is laid for him, but the latter fails to fall for it, and as he never removes his gloves, the inspector gets no chance to finger print him.

On his way home Stanning helps in the rescue of a woman who has jumped from the docks. He takes her home and later offers her marriage. They live in a little English town happily for five years and a son is the couple's blessing. Culvert happens upon Stanning one day after church. A few days before, at an evening affair, a string of pearls were reported stolen. Culvert tells Stanning that his (Culvert's) son is under suspicion and begs assistance.

Standing goes to London for a week and returns with the replica of the missing pearls. When he turns them over to the inspector he believes them genuine and is about to place Stanning under arrest, he having sworn years previous to "get" the mysterious cracksmen.

At that moment Lady Alice, who had lost the pearls, arrives to tell the news that her gems have been found in a crack in the divan. Stanning explains his string are but paste and tosses them into the grate fire.

While "High Stakes" isn't a "Raffles," it is an interesting mystery story and should nicely fit into a program. That the scenes of action are laid in England mean little, as the feature has been made from the setting of the majority of American features. It is probable that England was picked because the greatest of detective stories were "located" there by A. Conan Doyle. There is no real attempt to go into Scotland Yard methods, but Arthur Hoyt has directed Andrew Robson, who plays the part of Elgin Leslie aided with good camera work.

Ibsen.

John Barrymore, engaged by Paramount company for pictures, will first appear in Willie Collier's success, "On the Quiet." Chester Withey will direct the picture.

PEG OF THE PIRATES.

A Fox release, with Peggy Hyland starred. The Fox people must have their film audience gauged to a low mentality to send this film on general distribution rather than to have it shelved. Although at times it suggests that Fox may have originally intended this "drama" of pirates for a comedy release, then changed about on it, trying for a straight picture, and again switching to comedy, but always comedy without a laugh and drama without any but laughable dramatics. Even the captions which try to be funny now and then are as woefully sad as the remainder. It's not wholly the fault of the scenario, but arises with the acceptor of it for Fox, then the director and lastly the players. The whole thing is wrong, insane and often ludicrous. It has the swash buckling run of the pirate of the old brig days, with the pirates made up to look like the low comedians of burlesque shows.

The film commences with a love story, with Peg under command of her father betrothed to one and loving another. The one cast off finally reaches her in another sailing ship, after his valiant crew has been defeated by the pirate gang of less than half the number, according to view shown of both.

But that was nothing at all alongside of Peg beating the pirate chief into insensibility by hitting him twice upon the shoulder. It was very considerate of Peg, but maybe the pirates carried their brains there in those days. There are scenes of Peg feigning death, ghostly talk and maneuvers and Peg carried to a hut on a deserted island, where through working upon the superstitions of the pirates she forced them to become her pupils at an immature school, teaching them "words," and these scenes are sickening in their creation for a picture supposed to be a picture. "Peg of the Pirates" may be classed as about the poorest regular release shown anywhere around New York in months. *Time.*

PAY DAY.

"Pay Day" is an odd picture and off-hand one would decide it is a bad picture. But there may be among the Sidney Drews' following many who will like Mr. and Mrs. Drew in this ridiculed melodrama.

Personally neither one of the couple fit the principal roles they are in. Perhaps nowhere before in picturedom has a melodrama been attacked in the manner that is employed in the "Pay Day" feature. It is the screen version of the play. Mr. and Mrs. Drew are credited with having adapted and directed it. Tom Brett is mentioned as having written the captions. The captions pan the play. They poke fun at it, they scoff, jeer and lambaste it, in between and while the action is going on, but the players take it seriously enough.

It's a Metro feature. A guess would say that after the film had been made someone decided it would never do for the Drews, and a bright mind suggested the method adopted. It would have been a splendid scheme, if perhaps thought of before and not after the picture had been finished. Now it jars, this comedy element in captioned dialog against the straight dramatics called for in the play.

Mr. Brett started in with high-brow captions, a few subtle bits that provoked the best humor of them all, but this, too, appears to have been changed, for almost immediately after, the caption writer goes in for broad and oftentimes coarse comedy, failing to secure any result in laughter excepting for one reading notice that spoke about a wife having an iceman for an ancestor. The film is made quite intimate opening and closing, with a piece tacked on at both ends, showing the Drews in their study. Mrs. Drew insists upon she and her husband trying "Pay Day" for the films. He objects, saying the public won't accept them in the drama, they want them in comedy. Mrs. Drew hands her husband the script for "Pay Day." He tosses it in the air and the film version of the piece then commences. At the finish the same couple are shown in the same set. Mr. Drew having finished reading the play when Mr. Rowland of the Metro calls him up. A scene showing the Metro executive office is displayed with Mr. Rowland there, also Mr. Engel (Joe) also nearby. The caption says you can tell them apart because Mr. Engel is the one with the hair on his head. Another means of identification was Rowland smoking a cigar and Engel a cigarette.

Mr. Rowland persuades Drew to go into the picture, because Mary Pickford gets \$300,000, but whether for one picture or one year the caption didn't mention. That \$300,000 is quite enough to flash upon a picture house screen. No explanation could help it. The Drews accept, and the picture closes, although the play itself had already been flashed upon the screen.

"Pay Day" itself wouldn't carry far, and whether the Drews will hold it up remains to be seen. The net total on the present scheme is quite small, but there may be excuses for that. Still the chances are a caption writer who could stand off a melodrama with enough laughs to make it a comedy would demand a price equal to what he thought he might win by authoring a successful book of the spoken play requiring comedy talk. This may suggest to Metro, however, that if they will travesty a melodrama on the screen, with captions that will then blend more easily than those in "Pay Day" could (even if they were worth laughing at), the result may be a worth-while comedy feature. The feature, though, will need no stars. "Pay Day," as a picture, only has the Drews. *Time.*

A MIDNIGHT MADNESS.

"A Midnight Madness" bears the Bluebird label of the Universal, with Ruth Clifford the principal feminine player. Rupert Julian is

the accredited director. After looking this one over and then drawing a mental comparison with Julian's "The Beast of Berlin," one wonders if Julian really had much to do with the general staging of the Bluebird special. If he did pay close attention then he had a mighty poor scenario, for it does not work with the smoothness and dispatch that some of Julian's recent pictures do. "A Midnight Madness" is away below the Julian standard.

There is every effort to make it as mysterious as mysterious can be, but the attempt is so palpably off color that it fails to hold the consistent tension aimed for by the story and director. A Mysterious Mr. Tiller does a lone wolf stunt in running down a gang of thieves and returning a brace of jewels to an

Italian count, and the way he is close to the jaws of death and escapes is not even told in the picture.

Tiller bears a charmed life and performs some miracles, according to one's imagination, and not only wins a girl who is enamored by the hand, but returns the bag of glittering glitters without a scratch on his fair skin. The picture looks like one of the first made by the U factory and had been held on the shelf for a long time until its present release could be set.

At the theatre where this film was seen, a woman sitting in the row just behind made several passing remarks to her male companion which just about sensed the whole thing. "Somebody tried hard to make this so mysterious that the mystery was lost

somewhere. . . . how did Tiller get out of the dungeon in the old church? . . . there is no sense to the way the thing jumps . . . an amateur Hawkshaw is that boy (meaning Tiller), etcetera."

When folks find time to fire such criticism then there is a shoe loose somewhere in the general production. The principals seem lost at times for the want of something to do, and one big climax is about to show some regulation speed when an old magical stunt is worked up so preposterously that the theme skidded and threshed around until "A Midnight Madness" was finally written by the script. "A Midnight Madness" is a fair feature, perhaps best used as a filler but lacking the b. o. strength to carry it alone as the "day's big feature."



WORLD-PICTURES




WORLD-PICTURES
present

MONTAGU LOVE
BARBARA CASTLETON
IN
"Vengeance"
CAST INCLUDING **MADGE EVANS**
GEORGE MACQUARRIE and **LOUISE VALE**
Directed by **TRAVERS VALE**

MOTION PICTURE NEWS:
"Lavishly produced
Plentiful supply of incidents."

MOVING PICTURE WORLD:
"Entertaining Well-
rounded story Action flows
smoothly."

EXHIBITORS HERALD:
"Out-of-the-ordinary picture,
one that should immediately at-
tract and hold interest."

SUNDAY TELEGRAPH:
"Exceptionally good cast."

SOCIAL BRIARS.

At the star "Social Briars" seems like a good pick for Mary Miles Minter. But before long the story goes all to pieces.

A country girl, abused, runs away to New York. The girl is Miss Minter. She becomes the soloist in a church. How that happened doesn't ring any too true, but how she became a star of a Broadway musical production over night without previous stage experience taxes the patience besides credulity.

But the worst is yet to come. Listen! A nice young fellow was stuck on the soloist. He fell so hard he went to church to hear her sing. His father had money and he had an automobile. All the girl had was a voice. That night she starred, her gentleman friend was elated along with her, although he was in front. He knew she had to dress after the performance. Feeling pretty good he took a drink while waiting around and felt better. Then he must have taken another.

Just how many drinks are necessary for a nice young man to become soused upon depends upon the nice young man and his past.

Slightly stewed the nice young man went around to the girl's dressing room. She expected him. He was going to take her home. But he was soused.

It must be awful at the height of a great career to be congratulated by a souse. She ordered him out of her dressing room; then she chuckled the job, stalling, and all else, including a star's small-time salary maybe, and she went back home, to cry upon the laps of the old folks because she had actually seen a man full of booze.

The young man felt remorse. He knew what he had done. It was something terrible. He vowed never to drink again and told his pop to put him to work.

The old man gave him a job at running a Ford around the country while trying to sell merchandise. He got \$25 a week to do that.

The first stop the young man made was at the home in the country of the ex-stares. So they forgave and probably forgot. After seeing this picture, if that young man doesn't go out and get plain drunk it will probably be because he is prohibition through practice.

And thus did M. M. Minter fade away in "Social Briars" and thus does M. M. M. seem to get the worst of it right along. She gets it in story and in direction, although usually receiving a competent company. In the direction, early, the country girl was in her bedroom addressing letters to earn extra money. She left the room with the table piled full of envelopes, taking her grip with her. Within five minutes after, according to the action, two people entered that room looking for her. She wasn't there, nor was there an envelope in sight although the remainder of the furnishings looked the same.

And when the nice young girl leaped out of an auto! That was some direction, kiddo, as much as when the story made her accept an invitation to ride at night with a strange man in a strange machine. That was some scenario, too. And the other string to the tale, of the country boob who married an actress in New York. Hey, rube!

And the title, "Social Briars." That never got in at all.

If Mary Miles Minter has a personal manager, she should get another whether she has one or not, unless she is perfectly satisfied to see herself snuffed out as a picture attraction. 'Tis a shame. *Sime.*

THE CABARET.

With June Elvidge, Carlyle Blackwell and Montague Love, the World Film has virtually an all-star cast for its latest production, "The Cabaret," which is an every day story of the denizens of Greenwich Village. The theme, although commonplace, is rather pleasing. It centers around a model who poses for four artists, all of whom are in love with her. She is quite a superior young woman and, like Caesar's wife, above suspicion.

The old comradeship which existed between the five is broken up by one of the artists becoming insanely jealous of the other three, so Helene decides to quit the studio for the stage, where as a dancer she immediately becomes popular. Meanwhile three of the artists receive notices their pictures will be hung at the next exhibition. The successful painters decide upon a celebration and ask Helene, but she inquires about the unsuccessful artist and then decides not to go. While the others are off on the spree, Helene calls at the studio and finds Darrel alone brooding over his failure. Then the clench and Helene's promise to be his inspiration.

It's a pretty little yarn, full of human interest. The various studio scenes are all interesting. Free from all morbidities and cheap melodrama, it should be a good program feature for the Dog Days.

THE RANGER.

A real breezy western, the third of a series of five-reelers, depicting the adventures of "Shorty" Hamilton as a Texas ranger, produced by the W. H. Clifford Photoplay Co.

"The Ranger" is a strong story and carries a message, it is superior to the usual run of this type of picture, inasmuch as the interest is sustained from beginning to end and the whole yarn is possible. The photography is unusually good, and care apparently has been taken in the matter of the smallest details.

"Scotty" is a Ranger in the lawless days of the "Wild and Woolly" on the Mexican border. Word comes from his chief that the editor of the Silver Creek News is a German spy and go-between for propaganda in

Mexico and the United States. "Scotty" is sent down there to get the "goods" on the proprietor of the paper, which he succeeds in doing, at the same time he falls in love with the editor's daughter, who, unlike her father, is loyal to the country of her adoption.

There is also a lawless character in that region known as "Red" Haggerty, with \$5,000 on his head. He is captured by "Scotty" and turns out to be the ranger's father. A number of interesting flash-backs give the history of "Scotty's" parents. It is a case of an heiress marrying her gardener and keeping the marriage a secret.

All through the picture there is a vein of comedy, and "Scotty," who is a sawed-off little cuss, is extremely likable. The other characters are also pleasingly portrayed. As

a state-rights proposition it should be a good seller.

THE BLINDNESS OF DIVORCE.

Our great grandmothers and fathers got along very well without divorce to a great extent, contenting themselves with cheerfully throwing the china at each other. Divorce, like diamonds and appendicitis, does not flourish in the tenement districts, because it is too expensive. But it thrives in elevator apartments with three or four baths and maid leashed to lap dogs. This is the message conveyed, after sitting through seven reels of "The Blindness of Divorce" seen on Monday night at the Claremont, 155th street and Broadway.

The picture from a mechanical standpoint

is good, but it is nothing more or less than a sermon against divorce, with the two illustrations which form the story being virtually impossible. There are a number of harrowing court room scenes in which there is a lot of "me child" stuff. There is no doubt that "The Blindness of Divorce" will appeal to a certain class of picture fans, but the average spectator will find it rather dull.

Each caption contains a message or text, but they are entirely too long and one has not time to read them before the picture is flashed upon the scene. However, there is generally plenty of action following these sermons which partly compensates. The photography is clear and there are many pleasing exteriors, while the interiors show numerous handsome settings.

SELECT SP PICTURES

An extraordinarily attractive five-reel photodrama presenting the cleverest creation of

ALICE BRADY

Directed by Emile Chautard

"THE ORDEAL OF ROSETTA"

Scenario by PAUL WEST

From the original script by EDMUND GOULDING



COAST PICTURE NEWS.

BY GUY PRICE.

Los Angeles, May 25.
William Russell, the American star, kicked in the head by a horse, was slightly injured.

It is reported that Franklyn Farnum and Alma Rubens are soon to marry.

Dick Donaldson, assistant director at the Triangle, who, with Raymond Wells, completed "The Heritage," has been appointed a Triangle director.

A young lady assistant, one day old, has been engaged by her father, Manager Ivan St. Johns, of the Triangle publicity department. Her name is Elaine St. Johns.

Fifty former employees of the Triangle are in the service of Uncle Sam. Subscriptions at this studio total \$53,000.

Joe King, Triangle leading man, has been cast for the first time with Gloria Swanson, in "Everywoman's Husband," a society drama.

Helen Eddy, who achieved her greatest success as co-star with George Heban, has been engaged by Director Elmer Clifton to support Monroe Salisbury in his next picture based on D. W. Ogden's novel, "The Rustler of Wind River."

The date of the dance and fair to be given by the Famous Players-Lasky Corporation at their studio in Hollywood for the benefit of the "Folks at Home" fund, has been set for June 8. Cecil B. DeMille has accepted the position as chairman of the fund, which is for the benefit of the families of men, who were employed by the Famous Players-Lasky Corporation and have gone to the front.

Thomas H. Ince, speaking of his proposed move to Paralta, says:

"My sole motive for wanting to move to Paralta is in order that I may have additional space and facilities for my productions. It would not in any way affect my cordial relations with Artcraft and Paramount, through which all pictures in which William S. Hart, Dorothy Dalton, Charles Ray and Enid Bennett appear will continue to be released. I will confine my personal supervision to the productions of the above-named stars only.

Fred Miller has signed a contract for the new Mary MacLaren photoplays to be shown at Miller's. There will be one play about every two months. Miller is now presenting a revue of six Farnum films.

Charlie Chaplin, famous comedian, is back in Los Angeles, after a lengthy Liberty Bond campaign. He intends to write a book on his haps and mis-haps while crossing the country.

Carlyle Robinson, Charles Chaplin's publicity man, has been ordered to report.

Edna Earle will leave shortly for New York to purchase a new wardrobe.

Mabel Condon has returned from Santa Barbara.

Fred Palmer is supervising the scenario submitted to Lyons and Moran of Universal. He was engaged last week.

Henry Woodward has been loaned by Lasky to the Lois Weber Company.

Theodore Roberts delivered an address at the Polytechnic High School at the request of the student body.

Douglass MacLane is playing leads opposite Mary Pickford.

Theda Bara visited her "Vampire Regiment" at Camp Kearney.

George Bellam, picture editor of the Seattle "Times," has returned after a brief visit to this city.

Following is a complete list of the guests on the Bill Hart special to the military ball at San Diego: Mabel Condon, Mr. and Mrs. E. H. Allen, Edna Earl, Mr. and Mrs. J. C. Jensen, Mary Hart, Col. and Mrs. Easton, Bessie Love, Geo. Bellman, Grace Kingsley, Mr. and Mrs. Guy Price, Mary MacLaren, Catherine McDonald, Gretchen Lederer, Ann Little, Mr. and Mrs. Sam R. Rork, Lambert Hillyer, Bessie Learn, Rhea Mitchell, Maud George.

George Heban has entered emphatic denial to the report that he would quit motion pictures and return to vaudeville. "It is true that I have been offered booking by the United Booking office, but I have no intention or desire to break away from pictures," said Mr. Heban.

Lamberg Resigns from Ivan.

Dr. S. Lamberg, vice-president of the Ivan Films Corporation, has resigned his position with that company to take effect on June 15. The Doctor's retiring from the firm is due to the fact that he is going into business for himself.

While his new company has not as yet been incorporated, most of those who will be identified with him have been engaged. His first picture has already been written, but not titled.

PERFECTION IN OPEN MARKET.

It is rumored the Perfection Pictures Corporation, the George Kleine organization, will distribute features in the open market and handle features made by independent producers.

I. Chadwick has sold his "The Unchastened Woman" and "Conquered Hearts" to Perfection.

Betty Moore's Breach Suit.

Betty Moore, a screen actress, has started suit against Charles. Higgin McNeill, a wealthy wholesale grocer in this city, for breach of promise. She asks for \$100,000 damages.

SHIRLEY MASON WITH TRUOX.

Shirley Mason has been assigned to the feminine leads opposite Ernest Truex, the latest acquisition to the Paramount's starring list. The Truex-Mason pictures will be written and directed by the John Emerson-Anita Loos combination. Truex will make his first Paramount in the east.


New Publicity Man for Pathe.

Justin Fair, formerly Managing Editor of the "Star-Eagle" of Newark, N. J., has been engaged by the Pathe as Assistant Publicity Director to Tarleton Winchester.

AGENTS WITH BIG PICTURE.


The closing of the regular legitimate season set many agents and managers at liberty, but the sending out of "Hearts of the World" exhibitions enabled some of them to obtain immediate employment.

Claude Sanders and Campbell Casad are handling the Chicago Olympic outfit. Fred Meek and Robert Edgar Long are with the Boston exhibition. John Daly is managing the Los Angeles show, while Tom Hodgeman is with the picture exhibition at the Pitt, Pittsburgh.



PARALTA PLAYS

PICK OF THE PICTURES



CURRENT ISSUE

LOUISE GLAUM

in

"SHACKLED"

WALLACE WORSLEY
Director

LAWRENCE McCLOSKEY
Author

ROBERT BRUNTON, Manager of Productions


It is a well known fact
that every theatre
needs a stimulus
once in a while to keep up
the public interest.
To furnish this stimulus
it is necessary
to give your patrons
a production of exceptional merit.
One that they will long remember.
We are producing pictures
designed from every standpoint
to create this stimulus.

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HENRY B.
WALTHALL

DISTRIBUTED THROUGH

"HODKINSON SERVICE"

AT ALL GENERAL FILM EXCHANGES



J. WARREN
KERRIGAN

SCRAP OVER "COAL."

Caroline Gentry, who with E. W. Hammons, is co-author of "The Romance of Coal," to be produced by the Educational Film Corp., last week brought into the preparation of the scenario Ferdinand Gottschalk, the actor, who will be a sort of dramatic collaborator.

With his years of legitimate experience at the Empire, Gottschalk promptly proceeded to inject a large number of drawing room scenes, with the result that there was a series of pitched battles at the Hotel Majestic last Saturday and Sunday between Miss Gentry and Gottschalk on one hand, and Director Fred A. Thompson and William Addison Lathrop on the other.

The organization has between \$50,000 and \$75,000 raised and the only delay to the making of the picture is occasioned by the non-agreement as to which scenario shall be approved. E. W. Hammons, vice-president and general manager of the Educational Corp., and Henry MacMahon, press representative, have been acting as arbitrators and have taken no sides.

An arrangement was entered into by which Gottschalk should write out his ideas in synopsis form and that Lathrop should pictureize such of them as were suitable for the screen. Meanwhile it is reported that Thompson has not approved of this plan and has resigned, and the company is at present negotiating with another producer of large reputation.

SCHULBERG CONTRACT EXPIRES.

B. P. Schulberg, vice-managing director of the Famous Players-Lasky Corp., who completed his five-year contract with that company May 28, has, it is reported, not yet signed with his concern for a new term. The contract just completed, as recently pointed out in *VARIETY*, is the longest arrangement for personal services ever fulfilled in the picture industry.

Schulberg is commonly said to have had the most varied experience of any one in the film business, having covered every sphere of activity in the ten years he has been engaged in the industry, including publicity, advertising, scenario, distributing, and more recently administrative work. He has headed more departments of his company than any other member of its force. The trade at large anticipates he will continue with the company.

GOODWIN RETURNS TO SCREEN.

Nat Goodwin is to return to the screen in a series of two-reel comedies to be produced by Aubrey M. Kennedy, the first of which will be titled "Married Again."

Some of the younger exhibitors may not be aware that Goodwin's original appearance before the camera was six years ago in a version of "Oliver Twist," one of the earliest star features. Goodwin played the role of Fagin.

DOBBS LEASES STUDIO.

George Dobbs, of the Palisade laboratory, has taken a long time lease on the Lincoln studio laboratory building in Grantwood, N. J., and is equipping it throughout. The building is a three-story structure of steel and concrete with floor space of approximately 15,000 square feet of floor space.

Frank Hall, counsel for the Corn Products Co., and some of his associates, are the financial backers for Dobbs, who recently severed his connection with the Triangle laboratories at Fort Lee, after eight years of service.

The interior of the building is being remodeled and hollow tile partitions will separate the rooms. It is owned by E. K. Lincoln, film actor and producer, and adjoins the studios.

NEW GRIFFITH-ARTCRAFT FILM.

The initial D. W. Griffith-Artcraft film has been named "The Great Love" and is now being finished. Many British notables appear in this picture and Queen Alexandria personally supervised the scenes taken at the convalescent hospital of Lady Diana Manners on the latter's estate in England.

Practically the same players that appeared in important parts in "The Birth of a Nation" are in the Artcraft picture, including Henry Walthall, Robert Harron and Lillian Gish.

"The Great Love," although concerning the war, will not feature battle scenes, but rather the patriotic activities of the butterflies of England.

Following this production five more pictures produced by the Griffith organization will be staged.

PAT POWERS WELL SATISFIED.

There is a rumor on Broadway that Pat Powers is so well satisfied with the prospects of his new raw stock enterprise that he is seriously contemplating leaving Universal to devote his entire time and money to the new project.

TRIANGLE WINS SUIT.

A decision in favor of Triangle was rendered last Thursday in the action brought against it by the executors of the estate of the late Richard Harding Davis.

The executors had brought an action, praying for an injunction against the company exhibiting "The Americans," alleging that the production had been taken from Davis' book, "White Mice," which book was copyrighted, and that in contradistinction to law the Triangle and the Triangle Distributing Corporation were infringing on the copyright.

Walter N. Selisberg, counsel for the Triangle company, asked the court to dismiss the case on the grounds that the copyright was invalid. After listening to the application the court, at the request of the Davis' executors, applied for leave to discontinue the case, which was granted.

Completing "The Safety Curtain."

The latest Norma Talmadge feature film, "The Safety Curtain," will be finished early next week.

It is to be released during the latter part of June.

BALBOA WILL START AGAIN.

Long Beach, Cal., May 29.

That the Balboa Amusement Corp., of which H. M. Horkheimer is president, is shortly to begin the production of a series released in five-reel parts for ten weeks, has had general discussion in film circles for the past week.

The serial, when completed, would total 50 reels, and be the longest of its kind ever offered. It is said that "Mona Lisa," the Horkheimer discovery, who bears a "remarkable resemblance" to the original of Leonardo deVinci's noted painting, is to star.

Zoie Ray Back With U.

There was talk recently that little Zoie Ray had severed connections with the Universal, but with her return to the Universal City camp the first of the week it was learned that her shift to the Essanay forces was only temporary, the Essanay borrowing the little actress for a film which has just been completed.

New plans are now being made for Miss Ray's summer work under her old director. Miss Ray was with Essanay seven weeks.

Damming the Current

You can't dam a running body of water.

Neither can progress in the Motion Picture business be dammed.

Triangle represents a stream of progress and profits to exhibitors.

This Triangle stream has swept aside high rentals and picture evils.

It has introduced fair and square, open and above board methods.

Trim your sails Triangleward. Watch your picture theatre show a larger profit.

Overwhelming evidence of the superiority of Triangle service to exhibitors is on hand in every Triangle exchange.

Sweep aside the dam to Success.

Wonderful pictures are now on the way for summer release. They're no higher-priced than formerly—and make Triangle a smashing-good proposition for every exhibitor.

Triangle Distributing Corporation

1457 Broadway

New York

MOVING PICTURES

GERARD NOT SUING JEWEL.

Executives of the Jewel Productions, Inc., producers of "The Kaiser, the Beast of Berlin," treat with small consideration the published report that James W. Gerard, former Ambassador to Germany, contemplates bringing an action against that company for the reason that he had been impersonated in their production.

As against the likelihood of the former Ambassador taking any such step, the Jewel company say, on the first presentation of the production, Mr. Gerard attended and expressed his opinion of the story as "It's a good picture and it will do a lot of good."

A singular incident in connection with the production and the rumored suit is the fact that the former Ambassador is portrayed in the picture by Joseph W. Girard. The similarity of names in a measure led to the belief that there had been some attempt at subterfuge.

SYRACUSE HOUSES INCREASE

Syracuse, N. Y., May 29.

The local picture houses have agreed upon an advance in admissions, from one to two and five cents, according to the grade of place, but all of the same class to be uniform on the price list.

BOOKING "CRUSADERS."

The report that George Bowles, who has charge of booking "Pershing's Crusaders" in the legitimate theatres, was routing the government film, exclusively in the Klaw & Erlanger houses, is unfounded. He is arranging time wherever he can.

The feature opens in Washington at Poli's June 2, and plays the Shubert, Boston, June 10.

RECURRING RUMOR.

The rialto is again excited over recurrent rumors of a hundred million dollar distribution amalgamation. Most of the exchange systems connected with the last rumor of this nature are again involved.

It is also said that John R. Freuler is one of the prime factors in the movement. A report associated with the talk on the subject is that veiled overtures were extended to Hiram Abrams, managing director of Famous Players-Lasky Corp., to head the enterprise, but that he refused to attend a solicited conference, stating he could have no connection with the proposed coalition, however remote, as long as he was associated with Paramount Artcraft.

AIRDOMES HARD HIT.

National reports indicate that the airdomes are having a hard struggle because of the daylight saving regulation and that fully two-thirds of the number operating by this time last summer have not yet opened. The closed theatres, however, are gaining attendance in proportion, and it is predicted that the summer receipts of picture theatres this season will equal the fall income of any other year.

Drury Lane Wants "Sporting Life."

The management of the Drury Lane, London, has cabled to New York to endeavor to secure the Tournier film production of "Sporting Life" with which to inaugurate a summer season of feature pictures at that house. The picture, however, won't be completed in time.

"Sporting Life" was originally produced in dramatic form at Drury Lane.

Myron Selznick, Talmadge Manager.

Myron Selznick, who has been acting as manager of the Norma Talmadge studio in East 48th street for the past two months, has been appointed general manager of the Norma Talmadge Film Corporation, succeeding Roland West, who retired after the completion of Miss Talmadge's recent release, "De Luxe Annie."

WILL FORM S. P. CO.

John Cecil Graham, general foreign representative of Famous Players-Lasky, sailed for Chili last week to form a corporation, to be known as the South Pacific Paramount Co., which will handle Paramount and Artcraft films in Chili, Peru and Bolivia.

The headquarters will be at Santiago, Chili, and a number of prominent local capitalists, including the Hon. Eduardo Suarez, formerly Chilean Ambassador to the United States, are interested in the enterprise.

"MY FOUR YEARS IN GERMANY."

The Gerard feature, "My Four Years in Germany," which went into the Forrest, Philadelphia, for a four weeks' run, closed after a fortnight there.

In the middle of the second week of its engagement at the Knickerbocker the management suggested to Klaw & Erlanger that the attraction pay rent instead of the original sharing agreement, which was agreed to, after which business began to sag.

An immense pipe organ has been installed in the Imperial, San Francisco.

"CUDDLES" IN FILMS.

"Cuddles," the protege of Mr. and Mrs. Gus Edwards, has been engaged for Lasky films. Mrs. Edwards and "Cuddles" will start June 7 for the coast.

In pictures the girl, who is now 13 years old, will be known as Lila Lee. She was last with Edwards' "Band Box Revue." Lasky intends starring her.

The latest film "buy" by the Frank Hall Productions is "Men," which the Backer Film Co. made, with Gertrude McCoy and Charles Walker among the principal film players.

When your
Mayor reads
this →



—will he think of
YOUR theatre?



CONSIDER the psychology of advertising. You read the national magazines such as The Saturday Evening Post, don't you?

When you see a motion picture advertisement in a magazine, you instinctively think of Paramount and Artcraft Pictures, for they are the nationally advertised pictures.

Thousands of persons in your community read these advertisements. Their thought is "Where can I see these Paramount and Artcraft Pictures?"

The advertisements tell them what and why. You must tell them where.

The folks in your community, the Mayor, the school children, the fathers and the mothers, the girl who lives across the street from you, the farmer at the edge of town—

they all want to see Paramount and Artcraft Pictures.

This advertising is yours if you make it so. Use the trademarks in your announcements. Display copies of the "ads" in your lobby. Announce "I show Paramount and Artcraft Pictures!"

Make them think of your theatre when they read the national advertising.

Thousands of theatres have increased their business by "tying up." How about yours?



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



STANLEY CO. CHANGES

Philadelphia, May 29. Changes, expected since the death of Stanley Mastbaum, in the directorship of the Stanley Amusement Co., were announced this week when Frank W. Buhler assumed charge, replacing J. E. Hennessy as general manager of the Stanley Co. houses.

These include the Stanley, Palace and other smaller houses. Hennessy will continue in the film business in New York.

Buhler has been general managing director of the houses controlled by the Central Market Street Co., which include the Globe, Victoria, Regent, Savoy, Princess, Ruby, Market Street and Auditorium, and will remain in general charge with William Goldenberg as assistant.

Although the houses of the two concerns will be under the one directing head, the interests will not be pooled, it is said.

The change in directors has resulted in a general shifting around of house managers. Arthur Forbes goes from the Victoria to the Stanley and Ed. Wolf moves from the Cross Keys in West Philadelphia to the Victoria, his place being taken by Charles Thomson, the comedy juggler, who blossoms out as a full fledged manager.

The selection of Buhler as general director of both combinations meets with universal approval as he stands high in the estimation of theatrical men here and is very popular. He began his career with Harry Davis in Pittsburgh, coming to this city in 1908. He is noted for executive ability and as an organizer and his new position will give him a place of importance in the motion picture world. He is only 37 years old.

All the Stanley and Central Market Street houses will remain open through the summer, including the Alhambra, which will play pictures only through the hot months, returning to vaudeville and pictures next season. The Broadway, managed by Sablosky and McGuirk, will close early in June for alterations.

GERARD FILM WORSTED

Philadelphia, May 29.

The mistake of bringing the Gerard picture, "My Four Years in Germany," into the Forrest against "Hearts of the World," which has been drawing strongly at the Garrick, has been proven and the Gerard film is scheduled to close Saturday. Business has been very light at the Forrest for two weeks. The picture was booked for a run of four weeks at a rental of \$1,500 weekly and the two weeks' rent will be lost. The four men interested considered this easier than keeping the house open and paying the additional rent for the picture.

Those who have seen it pronounce it a fine bit of filming and a good buy, but it had no chance against "Hearts of the World," with the big advance billing the latter received through the censoring which prevented it opening on schedule time.

SEQUEL TO "TARZAN."

Work is nearly finished on the new sequel to "Tarzan of the Apes," the title for the second edition to be styled "The Marriage of Tarzan," which will have Lincoln playing the original role of Tarzan. This work is being completed by the National Film Co. on the Coast, but no arrangements have yet been consummated for its distribution in any territory.

This planned to be exploited the same as the first Tarzan subject.

Will Feature Ben Alexander.

Ben Alexander, the child actor who has contributed such a remarkable juvenile characterization to "Hearts of the World," is to be featured by D. W. Griffith in his second Artercraft production.

INCE WILL ONLY USE STUDIO.

Fast upon the heels of the Paralta report, published in a trade paper last week, that the Anderson-Brunton company would in the future produce the Ince pictures comes the retort direct from Inceville that no such plan is contemplated and that the Ince organization as at present constituted will continue to direct, supervise, manage, guide and inspire the Paramount-Ince and Artercraft-Ince stars.

The only connection that he will have with the Brunton company, points out Mr. Ince, is the use of its studios for the production of his pictures until the new Paramount-Ince studios, which have just been planned, are completed.

"WORK OR FIGHT" AND FILM MEN.

Washington, May 29.

It was said here today by persons close to the War Department that Major-General Crowder's much discussed work-or-fight edict will not affect the men of draft age engaged in the picture industry who are in the deferred classes, as it is commonly recognized by the Administration, Cabinet and War Department that the motion picture business is decidedly a useful occupation and contributing seriously toward the successful conduct of the war.

Portland Strand Opens June 3.

Portland, Me., May 29.

The Strand, remodeled, reopens June 3 with pictures. It seats 2,200. William Reeves is manager.

HIRSCH HEAVIEST BUYER.

Nathan Hirsch, through several new deals lately has come to the front without much opposition as the biggest state rights buyer in the east. In addition to bidding \$100,000 for the New York rights to Griffith's "Hearts of the World," he purchased the negative for "Carmen of the Klondike" and is selling it sectionally and otherwise on the territorial basis.

"STILL ALARM" FOR U. B. O.

Arrangements were made yesterday for the U. B. O. to exhibit the melodramatic feature, "The Still Alarm," made by the Pioneer Film Co., for 71 weeks, with the Loew Circuit also contracting for 78 weeks. The theatres obtain the film through Nathan Hirsch.

Goldwyn Pictures



Another Splendid Mae Marsh Picture.

The authoritative critics of the important trade newspapers are more enthusiastic about Mae Marsh in "All Woman" than they have ever been about any Goldwyn Picture, including "Polly of the Circus," "The Cinderella Man," and "Thais." Exhibitors everywhere will recognize the ear-marks of a sure screen winner in these wholehearted criticisms:

MOVING PICTURE WORLD:

Hanford C. Judson: There is a pull at the heart strings in Mae Marsh's characterization in "All Woman." The humanness of this story and the character that Mae Marsh pictures for us makes the offering valuable.

It has a specially pleasing pull at the sympathetic emotions of spectators.

EXHIBITORS' TRADE REVIEW: George T. Pardy: Mae Marsh from the beginning to end carries insistent and sympathetic appeal. "All Woman" is a valuable picture.



MOTION PICTURE NEWS:

P. S. Harrison: This is about the best feature Mae Marsh has ever been in. It will please everybody. The story is full of human touches that appeal to the emotions.

N. Y. TELEGRAPH: Helen Pollock: "All Woman" is the type of story that has a general appeal. . . it is true to life and thoroughly human.

VARIETY: Ibee: Goldwyn has turned out an excellent production with Mae Marsh in "All Woman." It is as interesting as if presented in printed form which appears to be a capital test of its worth. Hobart Henley, as the director, has had considerable to do with the good result obtained.

MOTION PICTURE NEWS: Joseph L. Kelley: This Goldwyn offering is a smashing good picture a little ahead of anything Mae Marsh has done for Goldwyn.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN, President EDGAR SELWYN, Vice President
16 East 42nd Street New York City

AMONG THE WOMEN

BY PATSY SMITH

Carmel Myers makes a good showing in "A Broadway Scandal," as Nenette, a coquettish, adventuresome French girl. Behind the cigar counter in her father's table d'hôte cafe in the Manhattan-French quarter she has ample opportunity to meet men in various walks of life, who are always ready to give a passing thought to a pretty, piquant face. An escapade with an auto thief gets her in bad with her family and fiancé, but leads her to a career on the stage and to the right man. She starts on her "thrill" hunt in her betrothal gown of white muslin, flourishing narrow ruffles around upper skirt to panel front, all edged with lace and more lace edging trimming ruffles on bodice—a simple, pretty party frock for a middle-class girl. In fact, Miss Myers should be commended throughout for her appropriate dressing. A cape scarf, worn later on, was apparently of ermine, with broad bands of black fox on either side. With this she wore a fetching hat, half of the brim of mohair braid and half of lace. The crown was of the light braid, and sprigs of osprey curled lightly about the brim. A slumming party, given at the Cafe Bisson toward the end of the picture, gave the director an opportunity to flash some women with good-looking gowns. The appeal in this picture is purely Francois, and I should think would make a splendid film to send abroad.

Outside the portrayal of "Simonson," by John Sainpolis, in "Resurrection" (film), the redemption theme of Leo Tolstoy's beautiful story is completely lost. Instead of Katusha Maslova being a sweet, trusting country girl, Pauline Frederick made her a prude who pulled away haughtily from the first kiss of the boy sweetheart of her childhood. Prince Dimitri was the pet of his entire retinue and it is hardly likely a girl who had been brought up among them would doubt his sincerity. Robert Elliott, who essayed the "Prince," made it appear he was glad to leave the girl the next day, when according to the story he went in sorrow, his heart filled with boyish love—even though it was soon forgotten. Nothing whatsoever was made of the great jury room scene, the big thing of the play, with honest humor interpolated into the serious situation. All this may have been meant to benefit Miss Frederick, whose wholesome unsophisticated moments in the film drama are few and far between. She has lost her youthful figure, carried too much dignity for the care-free buxom Russian girl and was a rather heavy joy dispenser in the carousing debauch, clad in a motherly-looking flowered kimono. In the scene before the Police Magistrate receiving her "yellow ticket" she had an opportunity to display a showy hat and furs and a brazen seductiveness. Miss Frederick was miscast for this production. She preferred to pose and swagger rather than sink her identity in the unfortunate impassioned creature whose life knew no medium.

Jant and Katharine Lee (Jane in the smartest fitting lieutenant uniform imaginable) were splendid little workers for the Red Cross all last week. Friday they appeared at the New York singing reciting and smiling their prettiest to swell the fund. Jane even threw a kiss for good measure to the generous buyer of her badge.

Ruth Lockwood (Leavitt & Lockwood) was the most conspicuous woman on the Alhambra bill Monday night. Not just because Ruth possessed a rotund little figure that weighed in heavier than the others, but

because she had a really girlish appeal in her pretty face and was game, not only to solicit contributions for the Red Cross fund, but to give the "kiss" that her partner put up for auction. Miss Lockwood knows something about dressing that plump little figure of hers. Opening in a tea rose cloth dress, with ocean green girdle, set off with the green, falling carelessly down with a short black satin cape, lined her back (bag and hat of black and green) she changed to a bride costume. The bodice and front and back panels of the skirt were of satin while the sides were of ruffled net over a tucked chiffon foundation. She displayed a blue satin, fur-trimmed wrap, for a few seconds. With the bride costume she wore oxford ties instead of slippers.

Mrs. Yalto of the Dancing Yaltos and Nonette divided dress honors at the Fifth Avenue last week. An exceptional frock worn by the lithesome blonde dancer was of soft peach taffeta, cream lace and amethyst satin. The silk overskirt which parted in front showing the dainty lace and amethyst trimmed petticoat had garlands of infinitesimal flowers between its wide tucks. A narrow shawl collar of the satin and lace finished the top of the tight silk corset body and a full short peplum of the satin finished the bottom. A liberty blue spangled net worn at the finale, with an American beauty velvet girdle, revealed fleeting flashes of dainty underthings. Nonette's delightful gowns looked quite as fresh as when last reviewed. One of gold cloth seemed to be remodeled. It had peplums of black net and sequins.

May Elinore don't seem to get set with a partner. Miss Klare is lately new and from all appearances (especially make-up), new in the business. Miss Elinore's white jersey, marabout trimmed coat is too good to be funny and too funny to be good. If she would wear her hair some other fashion atop her head for instance, it might be better. The girl of Millard and Marlin was best in the tough bit she did. She opened as a bride and looked best in a skirt of blue, brocaded in bronze and gold and scalloped at bottom. A gold lace bodice had one sleeve only of same material and she wore a gold bustle hat, topped with tall blue plumes.

"Old Hartwell's Cub," featuring William Desmond, expounds the theory nicely, that "hate begets hate and love begets love." It opens in a small town filled with narrow-minded hypocritical human beings and a minister who really lives the life he preaches. Desmond is the blacksmith son of the village drunkard and because of the persecution of his childish old weakling, he hates them all. In a mob scene organized to railroad the old man out of town the son threatens the entire village with his sledge hammer, but the kind face of the minister and his sincerity subdues him. Mary Warren, who plays the minister's daughter (with city aspirations) in a well-made gingham gown, was a good small-town girl. Following the trail of the smooth-tongued young man who promised to invest and double some church money entrusted to her, she finds him married, of course. And also, of course, the blacksmith follows her, marries her and they both proceed to shake their feet clear of the dust and dangers of Arizona. Thank goodness the fade away was not a loving embrace, in this case that much at least was left to the imagination.

The remarkable Fauny Ward made a non-attractive Anna Mirrel in "The Yellow Ticket." Making up for the dark wig she used too much black on

her eyes, which had a tendency to age her, at times, as anyone who overdoes it. A smart, tight-waisted, full-skirted coat trimmed heavily with beaver was worn with a beaver turban. A couple of good-looking, long military capes were effective dressing for the role. Miss Ward's slight, youthful figure was a sympathetic appeal in itself. Anna Lehrs subdued, splendid handling of the role of Marya Varenka was most commendable. She made the small part of vital importance. Her thoughtful, quiet, determined face seemed to breathe a word of meaning that needed no title sheet to explain it. Helen Chadwick, who played Miss Seaton (the daughter of the U. S. Consul), wore pretty, fluffy, airy-fairy American gowns—and listened very prettily to Russian blarney. The jump and death of the pretty little sister left the same awful tenseness felt after the fatal leap of the little sister in "The Birth of a Nation."

Madge Kennedy is not as pretty as usual in "The Fair Pretender" for some reason or other, but is just as "cutely" attractive. Ambitious to get her name in the society columns, she poses to the wealthy Townsends as the widow of Capt. Milton Brown, only to have him, just when everything is running smoothly, show up in the flesh. Brown, a good sport, much amused at her dilemma, helps her out of the trying position without a scandal. A few entanglements follow, bringing eventually her beloved Don Meredith, a playwright, to her feet again and all ends well. Grace Stevens as Mrs. Townsend makes a charming matron. In an evening gown of lace and net over satin, the net caught in places with big tassels of beads and the waist trimmed with pear-shaped trimming, she is quite au fait. A necklace of some sort of pear-shaped semiprecious stones is effective.

Miss Kennedy was particularly

youthful in spot togs and in a fairy-like dancing frock of point d'sprite. Ruffles of the net showed up prettily on the skirt, from hip line to knee, and the baby blouse, shirred in at neck, had the tiny puff sleeve caps, shirred in the same manner. The ballroom scenes of the Goldwyn pictures are always well done—frocks were all quite up to date with sufficient variety of styles to make a pleasing ensemble picture.

A letter came this week from Mama and Papa Keaton. Buster has joined the submarine service at San Pedro, Cal., and Joe's "War Garden" at Long Beach is all shot to pieces. He can't even laugh at the practical joker who planted garlic among his sweet smelling vegetables and flowers. Back to Muskegon for Joe and Myra to join Jingles and Louise. Joe's mother died in Sacramento a few weeks ago and his heart is pretty full of sorrow just now.

The Pathe production, "More Trouble," featuring Frank Keenan, at the Rivoli this week, is full of amusing complications and properly exploits the man with the most expressive face in filmland. Roberta Wilson is a far prettier girl than she registers in the picture. I saw some of the scenes being enacted in the handsome library set at the Paralta-Pathe Studio. I can also vouch for the gowning to have been better in reality than in the picture. Helen Dunbar as a society snob was excellent and wore the most striking costumes of the cast, looking particularly well in her hats. It's a great picture for Keenan fans, and I'm one of them, but there is not any real "woman interest" in it. A remarkable thing, too, the young college hero goes through the story to the end without evincing any desire for smokes, drinks or skirts.

Supplementary Official Call

Eighth Annual Convention

OF THE

Motion Picture Exhibitors' League of America

AND

Exposition of the Motion Picture Industry
Boston, July 13-20, 1918

To all members of the National Executive Committee:

The by-laws of the Motion Picture Exhibitors' League of America providing that the members of the National Executive Committee shall be called into executive session three days prior to the opening of the annual convention of the league, I hereby call upon said members of said committee to meet at the Copley Plaza Hotel, in the city of Boston, on Tuesday, July 9, at 11 A. M.

To all State and Local Organizations:

And furthermore, as the said by-laws also provide that no state or local organization shall have representation in or shall be permitted to participate in the deliberations of the convention unless said state or local organizations shall have paid their per capita tax to the national treasurer;

And as it is a matter of supreme importance to have the attendance of full quotas of delegates and alternates at this, the most important convention in the history of the league;

I do hereby call upon all state and local organizations to put the amount of their per capita tax into the hands of the national treasurer, Ernest H. Horstman, of Boston, Mass., as soon as possible.

LEE A. OCHS, President
Motion Picture Exhibitors'
League of America.

WAR FILM BUREAUS CONFUSE INDUSTRY AS TO EXACT DUTY

Charles I. Hart, Head of the Division of Films Under Direction of Bureau of Public Information Explains Status of His Work—One-reel Official War Review Starts in June—Re-Distribution.

Within the last ten days the picture industry or some of its representatives have been considerably stirred up over the activities of two war work bodies. One of those bodies is the Division of Films, connected with the Department of Public Information, which, it is claimed, has been misinformed as to the profits made on the various "news weeklies," and the other concerns the picture activities of the Y. M. C. A. through the Community Film Corporation of Boston, said to have been formed through the efforts of the Y. M. C. A. to handle pictures for the cantonments.

Charles Hart, an appointee of George Creel, is at the head of the Division of Films. This committee handles the war films of the army made by the signal corps, and proposes the disposing of the output to the four picture concerns turning out "news weeklies." The price to the picture companies has been \$1 per foot, on war negatives turned out by the Red Cross with the stamp of the Department of Public Information, to Mutual, Gaumont, Pathe and Universal. It is now proposed each company split the output of the Creel bureau, and the stipulation is that each company must pay for its entire allotment, whether exhibitor or not, and each must print their positive prints as needed. It appears that last week a proposition was made to the four companies to pay the bureau \$5,000 weekly between them (the first suggestion was \$9,000 weekly).

This brought forth strenuous objections from the picture people, who insisted. Facts were presented which finally led to the bureau recalling the \$5,000 weekly figure, and for the present the price of \$1 per foot is now considered. Mutual offered to handle the entire output of the bureau, apportioning it off to the other companies and return all the profits to the bureau which was to be allowed to have an expert accountant go over the books.

There was objection to the bureau attempting to be arbitrary, and some picture men looked on the proposition as a governmental committee going into the picture business. This is the angle seen in the Community Corporation's activities. This company has been building up a large office and distribution force, and is understood to be establishing exchanges in cities near to cantonments. It is alleged that this business machine is being built with money donated to the Y. M. C. A., and objection lies in the fact that the office and exchanges can be continued after the war is over.

Picture men have no particular object in hampering any work that is for the amusement of the men in the service, but do object to the methods supposed to be in use, and they say last year the National Association of the Motion Picture Industry offered to give the Government one print free of every picture made, to be used for exhibition purposes in the cantonments. This offer, it appears, was never acted on.

The Committee on Public Information (Division of Films) will issue each week, beginning in June, a one-reel Official War Review, including official war pictures of the United States, Great Britain, France and Italy, for distribution to the public through motion picture theatres of the United

States and its possessions.

The Official War Review will show the latest pictures of the activities of the armies on the various fronts; the training and activities of American troops here and abroad, and the extensive war preparations being made by the United States in this country.

Bids for the release of the Official War Review will close at noon, June 4. As widespread distribution is the primary object of this committee, bids should state the distributing facilities of your organization. The following points must also be covered in bids:

1. Cash or percentage.
2. Advance of cost of prints.
3. Guarantee either of gross weekly business, number of bookings or number of days.

The committee will consider bids either for the distribution of the Official War Review by one company, or for the joint distribution of this release by two or more companies in combination, it being understood that in the event that two or more companies submit a joint bid, the identical film will be distributed by each of the companies.

Charles S. Hart, director of the Division of Films for the Committee on Public Information, isn't quite certain the four concerns at present issuing news weeklies are altogether guided by patriotism in their dealings with his department. They wrote letters to President Wilson and several cabinet officers, obviously designed for publication.

Mr. Hart states that every transaction he enters into is public property and that anybody is entitled to know the full details. He is perfectly willing to acquaint anybody sufficiently interested with the exact terms of any distribution agreement and will welcome any suggestions that will tend to improve the conduct of his office.

The Division of Films has just received the first 10,000 feet of film from the American army in France.

ABRAMS BUYING MORE STOCK.

Hiram Abrams, who last week purchased \$100,000 worth of Famous Players-Lasky stock from William L. Sherry, is reported to be buying more of this company's stock at a higher figure than that at which he secured the Sherry block.

The seller is said to be a prominent film man who has lost considerable money in real estate investments in California.

CONVENTION GOES TO CHICAGO.

According to those on the inside, there is little chance of the American Exhibitors' Association holding its 1918 convention in Boston, although recent activities by New England members indicated that such a thing was possible. The convention may be held in Chicago. Sessions have been postponed until August or around the first of September.

There is talk that the Association will once more become part and parcel of the Exhibitors' League, but there will be no amalgamation until the League's new officers are assured.

Jake Wells is president of the Association and some announcement regarding the fall meeting in Chicago is expected shortly.

There was some belief recently that the A. E. A. would hold its convention in the Hub at the same time that the League met there and that action taken whereby the Association would return to the League fold. Members of the Association will be in Boston for the Expo and what may happen there after the League elects a successor to Lee Ochs, who will not be a candidate for a third term, is all conjecture.

INJUNCTION STOPS METRO.

Chicago, May 29. Judge Stough in the Circuit Court May 23 granted an injunction to the Homan Amusement Co., restraining Metro from vending "Revelation" to local theatres other than the Century, operated by the Homan Co.

The firm had contracts for first run Metros, despite which, it was alleged, "Revelation" was sold to other houses. A motion to vacate the injunction is now pending.

Tsuru Acki Supports Hayakawa.

Tsuru Acki will once more support her husband, Sessue Hayakawa, in the latter's new series of pictures to be released by Pathe.

MAJOR FUNKHOUSER OUT.

Chicago, May 29. Major M. L. C. Funkhouser, second deputy superintendent of police and film censor for the city of Chicago, was suspended Saturday from the department by Chief of Police Alcock.

Two other attaches of the censor's office were included with their superior in the suspension order.

The firing of Funkhouser brings great joy to the men of the picture business. For his absurd censorship of pictures, Funkhouser has achieved national notoriety. His name had become synonymous with narrow-minded, carping criticism and deletion.

Recently he had the audacity to censor a statue in the Art Institute, called "The Sower." Because it was a nude figure, Funkhouser demanded that it be placed where the eyes of Chicago youth could not see it.

The reason for the suspension, however, was not directly the agitation of the film people, although this propaganda had the effect of making Funkhouser one of the most unpopular men in Chicago. It was known in the city hall that there had been a violent altercation between Chief Alcock and Major Funkhouser, when the latter refused to discharge or suspend one of the men under him, despite an order of the chief that he do this.

This was the reason ascribed for Alcock's move. William A. Luthardt, secretary to the chief of police, was appointed temporary acting second superintendent promptly after the suspension of Funkhouser was made public.

AN AMBITIOUS PROGRAM.

208 releases, comprising 156 new features and 52 re-issues culled from the greatest successes of Paramount and Arctcraft for the past five years, to be known as "The Success Series," have been finally determined to constitute the output of the Famous Players-Lasky Corporation for the fiscal year beginning Sept. 1.

This and other important matters affecting the distributing plans of the concern for next year were disposed of at the district managers' meetings which have been in progress throughout the week and which have just terminated.

The star series plan of distribution, inaugurated by F. P.-L. last year, will be continued, and this system will also apply to the distribution of the re-issues, which will be offered in star groups.

The Paramount and Arctcraft stellar force as it is practically now constituted, will be presented in the 156 new features, with many additional stars, notably John Barrymore, Fred Stone, Shirley Mason, Ernest Truex, and a new girl discovery, who is depended upon to introduce a new personality to the screen, an appropriate film name for whom is now being selected.

The visiting district managers were Harry Asher, New England; W. E. Smith, Philadelphia and Washington; James Steele, Pittsburgh, Cincinnati, Detroit and Cleveland; Max Goldstine, Chicago, Minneapolis and Milwaukee; A. D. Flinim, Kansas City, St. Louis, Des Moines and Omaha; C. E. Tandy, Atlanta, New Orleans and Dallas; Louis Marcus, Salt Lake, Denver and Butte; Herman Wolber, Pacific Coast.

The meetings were terminated by a luncheon tendered by Adolph Zukor at Delmonico's, which was attended by the district managers and all the officials of the company.

SUNDAY ILLEGAL IN OHIO.

Cincinnati, May 29. The Ohio Supreme Court has ruled in effect that picture shows on Sunday are illegal.

The decision was handed down in the case of William Stampden, of Medina County, who appealed from conviction in the lower courts for giving a show at Wadsworth on the Sabbath.

WILLIAM RUSSELL

IN
WILLIAM RUSSELL PRODUCTIONS, Inc.

(Released on Mutual Program)

Originals Continuation
JACK CUNNINGHAM
New Writing for Pathe
HOLLYWOOD, CAL.
Adaptations Editorial

NEW — NOVEL

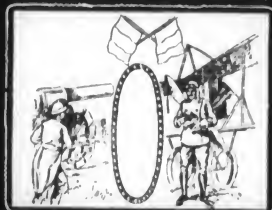
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VARIETY

LONDON BOARD OF TRADE ISSUES EMBARGO ON AMERICAN PICTURES

Exception Will Be Made Where Films Have Propaganda Value. Market Hard Hit, as 25 Per Cent. of Gross Returns of Feature Producers Come from British Mart. Will Curtail Production.

London, May 29.

The Board of Trade has issued an order prohibiting the importation of films from America, excepting by special permission.

Under its provisions American films will be cut off from the British market with all excepting a limited number of pictures for the importation of which special permission will have to be secured. Such exceptions will undoubtedly be confined to war films or pictures of a propaganda value, such as "Hearts of the World," "The Little American," "The Spy," "My Four Years in Germany," "The Kaiser," and other offerings of this nature.

How the measure will influence the American market can be gauged by the fact that the British film mart at the present time supplies nearly 25 per cent. of the gross returns to American feature producers and in the case of the smaller and less pretentious features actually covers the cost of the negative.

Such an embargo will therefore immediately curtail production on the part of all but the most strongly entrenched producing firms, and since it is presumed that the special permission necessary for the importation of any film will be extended only to meritorious productions, the total elimination of all pictures of secondary quality may be anticipated.

No official of eastern producing companies, queried as to their views of the results of such a measure, would venture an opinion, but all agreed it would solve immediately the problem of overproduction of mediocre film.

Sydney Garrett, president of J. Frank Brockhiss, Inc., the largest exporters of American films to Europe, when apprised of the ruling stated that he had predicted the embargo some ten weeks ago and has since then advocated permission on the part of American manufacturers to "dupe" in England.

Three weeks ago he sent to the trade papers an interview to that effect, giving his reasons, but these publications ignored it. "Those who ridiculed my plan," he said, "will now be compelled

to give the matter consideration if they expect to do business in foreign countries."

TRIANGLE'S BIG SHAKE-UP.

Los Angeles, May 29.

One of the biggest shake-ups in the industry in many years took place here last week, at Culver City, where Triangle holds forth. H. O. Davis, general manager of the producing company, left suddenly for the east, while G. Patterson, assistant general manager, his right-hand man, J. B. Woodside, chief of publicity, and 90 other employees were either dismissed or resigned. H. C. Aitken was immediately put in charge with Ollie Sellers as his assistant. The latter was formerly a Davis lieutenant.

When Davis left on Saturday he took with him the print of "The Servant in the House," which he will market in the east. It is reported that he received the picture as his interest in Triangle, but this could not be verified.

There has been friction between Davis and Aitken for some time and an explosion has been expected for some months.

EDUCATIONAL FILM PLANS.

While "The Heart of Mexico," the first of George D. Wright's series of "Mexico Today" is being presented at the Rivoli this week, Mr. Wright, the Educational Film Corporation's commissioner to our Aztec neighbor, arrived in Mexico City to begin another series of pictures on the same theme.

News has also been received of the safe arrival of the Educational's other foreign commissioner, E. M. Newman, in Great Britain, where he is at work filming war conditions throughout the United Kingdom. In about six weeks he will go to France, where he will spend an equal length of time studying the novel aspects of life behind the lines. His next and last visit will be paid to Italy. Releases of these pictures are promised next winter.

U. Buys "The Yellow Dog."

The Universal Film Corporation on Monday bought outright the motion picture rights to Henry Irving Dodge's magazine story, "The Yellow Dog," which appeared two weeks ago in the Saturday Evening Post. Work on the scenario is already under way

GETTING MONEY FOR "HEARTS."

Something in the neighborhood of "six figures" was paid last week by Sol Lesser, president of the All Star Features, Inc., for the rights for the western group of states for D. W. Griffith's "Hearts of the World." He made an advance payment of \$90,000 for the war film for Colorado, Nevada, Arizona, Washington, Oregon, Idaho, Montana, Utah, Wyoming and New Mexico, with additional calls on his exchequer to the amount of some \$200,000.

In addition Lesser invested \$50,000 more in the rights for the same states to a number of features including "The Still Alarm," "Nine-Tenths of the Law," "The Crucible of Life" and David Graham Phillips' "The Grain of Dust," making a total investment of a quarter of a million. This sum is probably the greatest amount of money ever invested in state rights at one time by a single buyer.

Another territorial transaction involving "Hearts of the World" was this week consummated in the purchase of the rights of that film for Kentucky and Indiana by Mr. Dollman, for \$75,000.

Negotiations for the rights to "Hearts" for other states, including the New England group, the 11 Southern states, and the Middle West, are now pending, the results of which will probably be ready for announcement next week.

C. C. Pettijohn, prominent recently as the guiding spirit of a producer-exhibitor movement, is at present negotiating for the rights to "Hearts of the World" for the Minneapolis territory. It is said he has a deposit up for the production on a short-time option, pending agreement on certain details of the transaction.

There has been a change in the management of "Hearts of the World," Elliott, Comstock & Gest withdrawing. The feature is now being handled by Mr. Gray, a brother of D. W. Griffith, who has his office at the 44th Street theatre.

WAR RELIEF BRANCH FORMED.

Los Angeles, May 29.

A Motion Picture War Relief Association has been formed, which includes every branch of the industry. At the recent meeting the following officers were elected: D. W. Griffith, chairman; vice-chairman, Cecil B. DeMille, Louis Weber, Charles Chaplin, Jack Pickford, Douglas Fairbanks, William S. Hart; Mack Sennett, treasurer; secretary, C. E. D. Taylor; directors, Jesse Lasky, Marguerite Clark, Maurice Tournier, J. Searle Dawley, S. Rothapfel, Henry McRae, Frank E. Woods, J. Gordon Edwards, W. F. Adler, Lee Ochs, W. D. Taylor and W. G. Bitser.

Membership cards were sold at auction for over \$65,000, the first fifteen brought \$2,500 each. The association will erect a hospital to cost \$185,000, in which there will be 1,000 beds.

EXHIBITORS WORRIED.

Chicago, May 29.

The "Work or Fight" draft order caused no particular concern to the theatres here. Speaking for the Theatre Managers' Association, Harry J. Ridings declared that practically all the non-essential theatre employments were already in the hands of women.

"Every loop theatre is employing girl ushers," said Mr. Ridings. "There is a likelihood that the order may affect a small number of box office men only."

But the order hits the film men hard. It is feared that practically all the picture houses in Chicago will have to be closed if Gen. Crowder's new order isn't modified.

Picture theatre managers and operators united in the opinion that unless the order is changed, all motion picture operators will be thrown out of employment.

Clarence R. Savage, secretary-treasurer of the Chicago Theatrical Protective Union, and Louis Frank, secretary of the Motion Picture Theatre Owners' Association, both declare that if the order stands it will mean the closing of at least 60 per cent. of the picture houses.

"At a low estimate I should say that at least 60 per cent. of the picture operators are within the draft age," said Savage. "If the order applies to operators and stage hands as well as box office men and ushers, it will wreck the business for the duration of the war."

"We will take the stand that stage hands and operators are necessary to the performances, and if the Government intends that theatres shall remain open, it must exclude theatre mechanics from the Crowder order. It would be impossible, in my opinion, to train women to operate motion picture machines or set scenery."

Frank called a hurried meeting of the theatre owners to consider the problem. Steps will be taken to notify the War Department of the effect of the order on the theatres.

Joseph Hopp, president of the Motion Pictures Exhibitors' League, said he believed the order applied to operators, and that if the Government thought such a step necessary, the theatre owners would willingly comply.

FINES FOR MINORS.


Montreal, May 29.

A fine of \$25 or 30 days in jail was laid against Manager Heller, of the Majestic, and Manager Talbot, of the Dominion, for permitting children under 16 in their theatres.

DIRECTING ELSIE FERGUSON.

Marshall Neilan has completed the George M. Cohan "Hit the Trail Holiday" feature and been assigned the direction of the new Elsie Ferguson pictures. Miss Ferguson is now reporting daily at the Fort Lee studios.

CAN YOU IMAGINE THAT?



DONT TELL NOBUDDY I TOLD YA, FOLKS; BUT WHEN MY MOM GOES OUT SHOPPIN', MY POP HANGS ME ON THE LINE TO DRY. MY POP AINT GOT NO TIME TO TAKE CARE O' KIDS, HE'S SO BUSY PRACTICIN' AN' STUDYIN' THATS WHY HE'S SUCH A GREAT BIG HIT AT REISENWEBER'S

Parish & Peru
... 4 VODEVIL - FRANK EVANS ...

The Pint Size Pair

JOE ALKEN
LAURIE and BRONSON

A MAN WHO WILL ACKNOWLEDGE AND CORRECT AN ERROR POSSESSES AN ASSET THAT MAKES FOR GREATNESS.

EDWARD MARSHALL
CHALKTALKOLOGIST
RIVERSIDE NOW - COLONIAL NEXT

JACK TERRY

and his troupe of famous milk list-
eners. We challenge.

Friars' Club will always reach me.

MAE ESTELLE
AUBREY and RICKE

Playing Tivoli Theatre, Sydney, Australia
RICKARD'S CIRCUIT

We have evidently passed the Australian board of censorship and feel honored to be the inspiration of this verse:
Changeless your purpose and thru all the years
To reach the top in play and work you've striven;
Nor turned aside dismayed by childish fears;
Nor once lost sight of the reward, the heaven
That comes to each who daily does and knows
That to the one persistent in the course
A sure reward is waiting, for the judge ne'er shows
Partiality, but to the one who perseveres, awards
the prize without remorse.

—JOHN T. WORSLEY.

WORK OR FIGHT

It appears to me that some actors who did not expect to work next season will work.

It also appears to me that some actors who did not expect to fight next season will fight.

Most of the double acts (especially husband and wife teams) will do both.


JAY RAYMOND
A Representative of the House of Mirth
Representative, FRANK DONNELLY
of the house of NORMAN JEFFERIES

Billy Beard
"The Party from the South"
as
Re-engaged
Principal Comedian
with
Al G. Fields'
Minstrels
Season 1918-19
(Past few weeks in Vaudeville; trying out material for next season.)
Hotel Astor, New York.
Now
PETE MACK
SIMON AGENCY

PAUL AND MAE
NOLAN
Playing down South for Jule Delmar
Week June 17 back to
Bushwick, Brooklyn
Booked Solid
by the Famous Philadelphia Agents
NORMAN JEFFERIES
FRANK DONNELLY
P. S.—It's a little warm down here; otherwise it's O.K.
New Act for Next Season is "One"

PAUL AND CHARLEY ARLEY
That's what they all say.
"A Regular Act"
Now with Barnum & Bailey's Circus.
Direction:
Western, **YATES & EARL** Eastern, **PETE MACK**

FRED DUPREZ



Did you see the picture of my young hopeful in this periodical a little while ago? Well, his little sister arrived on May 14. Oh, yes, we are doing well. Hope to have enough for my own troupe one of these days.


Representative **SAM BAERWITZ** 1400 Broadway New York

SUCCESS

Loew has Us.
United wants Us.
W. V. M. A. wired Us.
Pantages wrote Us.
Pat Casey sent for Us.

SUCCESS

DOLLY BERT
GREY and BYRON



Vincent and Carter
in
"POLITE NONSENSE"
W. V. M. A.
Direction, **HARRY SPINGOLD**

MORE MAHONIGRAMS
From the Pen of Bill Mahoney, of Brady and Mahoney.
American Actors who have graced the dressing-rooms in some of the small time theatres will feel thoroughly at home in the "DUGOUTS" OVER THERE.

There is no truth in the rumor that all the Chorus Men who are sent to France will be put in costumes at LILLIE and NANCY.

Bayonet wounds will never faze the ACTOR-SOLDIER. He is used to "CUTS."

Hello, Bill and Joe. We are on the bill with Fanny and Kitz, and they are doing an awful flop. At no performance have they taken more than ELEVEN BOWS!

Our idea of the best ad lib. trio in show business: **JACK MAGER, ALF GRANT and JACK KENNEY.**

JIM and MARIAN HARKINS
Direction, **NORMAN JEFFERIES**

During the
HOT WEATHER
We have to get used to
SMELLING SALTS!
Come out of your Hop, Son,
You follow this picture!
TOMMY RAY
"The Singing Fireman"
Moss Circuit. Direction, **LEVY & JONES**

No
CARD PLAYING
ON OUR SHIP!
The Captain is always sitting
ON THE DECK
DAVE THURSBY
Loew Circuit. Direction, **LEVY & JONES**

WM. NEWELL
and
ELSA MOST
"Two Bright Spots"
W. V. M. A. and U. B. O.

HARLEM OPERA HOUSE NOW
RETURN ENGAGEMENT
TWO HOBOS
ALEXANDER and FIELDS
Direction, **MORRIS & FEIL**

ROXY LA ROCCA
Wizard of the Harp
IS DOING A NEW ACT

"Cussedness"




At the early age of five months, Oswald started barking and cussedness while on tour with the act. His favorite pastime was chewing up powder puffs and rouge-paws. Once, when we returned to the dressing-room (after the fourth show, I believe), he had demolished a bunch of ostrich feathers from a hat, torn out the crown, and set grinning at us, with the brim of the hat around his neck.

"The dirty pup!"
RAWSON and CLARE
"Oswald's Folks"

Ted and Corinne
BRETON
"On the Boardwalk"
UNCLE SAM'S ACTORS
Direction, **Redpath Lyceum Bureau**

—AT LIBERTY—
"A1" Blackface Comedian
(MINSTREL SHOW Preferred)
Can Do End—Song and Dance—Specialties—Double Cymbals.

"A1" Material—Wardrobe the Best—Good Dresser on and off—No Cigarettes—or other habits—Salary your limit—State all in first letter or wire (prepaid) to
"JACK" ELLIOTT
Hippodrome, Youngstown, O.
Hello "55"
KNAPP and CORNALLA
Next Week—"Somewhere in an Atlantic Port"



Pauline Saxon
SAYS
I used to think I must get rich.
But now I'm getting more resigned;
I'm just as happy any way—I live so grandly in my mind.

Mr. and Mrs. EDDIE ROSS
Summering at
Hillsdale, Mich.

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
BRENDEL and BERT
in
"Waiting for Her"
Direction, **H. BART McHUGH**



HOLDEN GRAHAM
ARTISTIC BITS OF VERSATILITY
Moss Empire, England

ADELE JASON
Featured in PEPPLE & GREENWALD'S
"ALL GIRL REVUE"
Personal Direction, **M. L. GREENWALD**

GLADYS

CLARK

AND

HENRY

BERGMAN

IN

“A RAY OF SUNSHINE”

The act with the charm of “The Willow Tree” and the sweetness of “A Cinderella Man”

Keith's Riverside
THIS WEEK
(May 27)

NEXT WEEK
(June 3)
Keith's Alhambra

Direction, HARRY WEBER

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