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# VARIETY

VOL. LIII, No. 6

NEW YORK CITY, FRIDAY, JANUARY 3, 1919

PRICE 15 CENTS

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Variety

VIVIAN MARTIN  
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**B. F. Keith Vaudeville Exchange**  
**Palace Theatre Building, New York City**  
**CHICAGO BOSTON**

*Announcement:*

The UNITED BOOKING OFFICES has been changed to

**B. F. KEITH**  
**VAUDEVILLE EXCHANGE**

Hereafter all reference to the UNITED BOOKING OFFICES in advertising, letter heads, contracts, etc., will take on the new name.

At a meeting of the directors of the UNITED BOOKING OFFICES, it was decided, in order to commemorate the name of Mr. Keith, to change the name of the UNITED BOOKING OFFICES to "B. F. KEITH VAUDEVILLE EXCHANGE, B. F. Keith, E. F. Albee, F. F. Proctor and A. Paul Keith, Founders."

The President	will be	EDWARD F. ALBEE
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Artists are requested to refer to this institution as the B. F. KEITH VAUDEVILLE EXCHANGE in the future, and all business will be done under that title.

The United Booking Offices, Chicago, will be called THE CHICAGO BRANCH OF THE B. F. KEITH VAUDEVILLE EXCHANGE.

The Boston United Booking Offices will be known as the B. F. KEITH VAUDEVILLE EXCHANGE—BOSTON BRANCH.

# VARIETY

Vol. LIII, No. 6

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NEW YORK CITY, JANUARY 3, 1919

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22, 1905, at the Post Office at New York,  
N. Y., under the Act of March 3, 1879.

## KAHN REPORTED BACKING DIPPEL GRAND OPERA CO.

**Former Metropolitan Director Placing Touring Companies  
On Road—Has Signed Number of Stars—Will Have  
First Call on Met's Releases—Maybe Plan  
to Block Hammerstein.**

The long standing estrangement between Andreas Dippel and Otto Kahn, since the former left the managing directorship of the Metropolitan opera house, seems to have been patched up. During last week Dippel, it is understood, had a conference with the banker in the latter's downtown offices and as a result it is reported Dippel is to return to the grand opera field with the backing of Kahn. He will not, however, go to the Metropolitan, but may send a number of touring organizations over a route of the bigger cities.

The plan is to have several organizations each presenting a different opera and to give a number of cities one night of grand opera weekly for a season of 20 weeks. This would mean that practically each organization would have two performances weekly.

A number of contracts with artists at the Metropolitan are expiring this season.

Dippel already has under contract Titto Ruffo, Mme. Schumann-Heink, Ricardo Martin, Mme. Tetrazzini and Orville Harold. The greatest difficulty at present seems to be the securing of sufficient tenors for the organizations. Dippel, however, expects to go abroad in the spring and secure some talent there.

The entire plan, according to those who follow the moves in musical circles, appears to be directed at the possibility of the re-entrance into grand opera of Oscar Hammerstein. The Metropolitan directors do not wish to have the irrepressible Oscar obtain another foothold in the American operatic field and that may be the reason for the backing of the Dippel venture by Mr. Kahn.

The Hammerstein plan is to give grand opera providing he can have his institution subsidized by each local musical society. The Dippel scheme is

to have each night his organizations play guaranteed by a local subscription.

### AMATEUR MIDNIGHT SHOW.

Chicago, Jan. 1.  
Some thistle-brained promoters have hit upon a hitherto unexploited field of show business, and the premiere of the new venture is due to take place here this week.

The venture is to be known as "The Amateur Midnight Frolics." The promoters of the venture have made an arrangement with John R. Thompson, owner of the Pastime, a picture house on West Madison street, between Clark and Dearborn, to take over the house between 11:30 p. m. and 1 a. m. each day.

Ten "amateur" acts are to be offered each night, a complete change of bill taking place daily. The show is to be bally-hooped for the loop-hounds, advertised as "the worst show in town," and a gas mask is advertised to take the place of the traditional hook.

According to an announcement made, the show is given for the benefit of night-prowlers whose occupations prohibit their attendance at orthodox performances.

Admission is to be 25 cents during week night, with 35 and 50 cents Saturday and Sunday. The people behind the project are keeping discreetly in the background, but it has become known that one of those interested in the venture is Louis Maclooin, who recently took over the Rockford theatre.

The riddle is abuzz with gossip of the new trick, and the opening night is awaited with anxiety.

### ONUKEI IN OPERA.

Another vaudeville singer who is going to desert for grand opera is Haru Onukei, who joins the San Carlo Opera Company, now on tour in the west. Miss Onukei will sing the title role in "Mrs. Butterfly" in Seattle (her home town), Jan. 27, and continue with the company.

Recording scenes everywhere. CHAS. ALTHOFF.

### HOUSEMAN QUILTS WOODS.

Chicago, Jan. 1.  
Lon M. Houseman, for nine years Al H. Woods' Chicago representative, one of the greatest press-agents and showmen in Chicago's history and probably the most popular single individual in this town, parted with Woods upon the advent of J. J. Rosenblatt as the new manager here of the Woods theatre. In Chicago the story was regarded as important enough to hit the front page of every newspaper, and the papers made no secret of their belief that Woods had made a mistake.

Houseman, who had resigned on short notice, gave out a statement that he had put in nine years of "agonies" and was going to take a rest. Though Houseman has been very close to Woods, in fact their relations had taken on the character of affection rather than business attitudes, Woods is temperamental, and it is known that there was a breach at the time of the opening of the Woods, when the manager rushed on and canceled all of Houseman's advertised plans for the premiere, including an auction of seats. Since then there have been steady reports of differences between Woods and Joseph Snyderacker, the local banker who helped to float the realty deal, and whose name at first appeared as manager of the theatre. Woods and Snyderacker later joined in a picture deal and a musical comedy venture, and Snyderacker was quoted as saying he had gotten the short end of both deals. Houseman and Snyderacker are close friends, and Woods chose to regard Houseman as sympathizing with his partner in the difficulties that arose.

Houseman was largely instrumental in floating the Woods theatre deal, as Woods' agent, and has handled many large and important matters for Woods. He is an old-time sporting writer and manager of sporting events, and has been active in every line of theatrical endeavor for years. He announced that since news of his severance with Woods became public he has had many offers, including one to be dramatic critic of a local newspaper.

### NEW POLICY AT CLUNE'S.

San Francisco, Dec. 31.  
Ackerman & Harris, who recently completed arrangements for the managing control of Clune's Auditorium, Los Angeles, conducting the theatre in association with Clune, have announced a vaudeville and musical comedy stock policy for the house. The auditorium, which holds around 5,000, and was lately devoted to legitimate attractions, is expected to start its new policy some time this month. Popular prices will prevail.

### PREPARING LIBEL ACTION.

Chicago, Jan. 1.  
A \$2,000,000 damage suit on behalf of the Shuberts against the Chicago Evening Post and Charles Collins, its critic, is being prepared by Roy D. Keehn, attorney for the Shuberts, and was to have been filed this week.

This is the climax of a long battle which began when Collins was barred out of all Shubert houses for panning a Winter Garden show as being indecent. Since then the Post has for months been without Shubert advertising and has carried on an acrimonious and remarkably stubborn campaign against all Shubert houses and enterprises here and throughout the nation.

The specific charges will include libel allegations in that the Post accused the Shubert theatres of being "flu traps," and that the Shuberts were accused of illegal collusion with scalpers. The Post campaign has been responsible for breaking up the scalpers' ring here to a large extent.

Keehn is a libel expert of highest standing, the attorney here for William R. Hearst, and an official of the Hearst newspapers, one of which is also a direct competitor of the Post. The Post is owned by John C. Schaffer, a millionaire grain man who also owns the Indianapolis Star, the Denver News-Times, the Louisville Star and the Muncie Star, and these papers have joined in the onslaught against Shubert attractions. Schaffer is one of the big subscribers to the Chicago Grand Opera Company, as well.

### NO ALIEN ENEMIES FOR 3 YEARS.

London, Dec. 31.  
Since the signing of the armistice there has been agitation over the possibility of the entrance into England of enemy alien acts immediately upon the signing of peace.

The controversy and agitation seems unwarranted. A declaration made by the V. A. F. when it severed all connection with the I. A. L. enemy sections during the war stated the Executive Committee of the V. A. F. was empowered to oppose all licenses for any theatrical, circus or variety manager who employed any enemy alien within three years after the declaration of peace. That was the attitude in 1916 and it still is as far as could be learned within the last fortnight.

### DIVORCES JOHN BARRYMORE.

Los Angeles, Dec. 31.  
Mrs. John Barrymore has secured a divorce at Santa Barbara, charging desertion.

Mrs. Barrymore's name appears on the court records as Katherine Blythe and her husband's, John Blythe.

## IN PARIS

Paris, Dec. 15. A Theatrical Home for Girls has been founded in Paris by Rev. A. Cardew, to supplement the one managed by the Salvation Army before the war. It is a pleasant resort, run on modest conditions, with 50 frs. per week for board and lodging. There are at present about 45 girls living there. The majority being dancers from the Casino de Paris. It is at 12 Rue Deperre.

"La Maison de Danse" by the late M. Muller, in collaboration with Noziere and Paul Reboux, is being rehearsed at the Theatre Rejane, with Mlle. Polaire in the role she created before the war.

Objection is voiced to the proposal of the Comedie Francaise administration to raise the young actor Le Roy to the grade of societaire, whereby he will take a big share in profits. Le Roy obtained a first prize, with 100 frs. at the Conservatoire, and debuted Dec. 13, 1908. He was not mobilized, on account of poor health, in 1914 and it is thought the powers that rule the House of Moliere should wait till his companions now in the army return to their field of labors and prove their talent also, before any change is made. The matter will probably be arranged by the nomination of two new societaires. It has been the rule not to grant this position to the actors and actresses of the Comedie Francaise until they have served many years in the theatre.

A new show is due at the Grand Guignol, still under the direction of Choisy, and will comprise six acts by young and new authors—Jean D'Assol and Palau, an actor of the Palais Royal.

"Le Dit des Yeux du Monde" by Paul Merat, dances by G. P. Fauchonnet, music by A. Honegger, is the latest effort of the out-of-the-way Theatre du Vieux Colombier. It is a poor attempt. Moreover the production did not seem ready, and the prompter alone know the script.

M. Choisy is keeping up the reputation of the Grand Guignol by his new program. It is one of the most horrible, and highly recommended to those with weak nerves. The first blood curdler is a drama, "The Man Who Killed Pain." A physician has rendered his wife mad from suffering, and she has even no grief at the death of her child. Experimenting further and to be certain the poor woman can feel no corporal pain he strangles her. This horror is very mild for the house, but as a reaction there is a risky farce "My Foster Brother" which needs to be describing only in a corner. The third item is another drama in two acts, "Le Viol." An assassin has committed a rape and to escape justice feigns insanity. He is committed to a lunatic asylum, and placed in a cell with real madman, who is also blind. This maniac imagines someone has stolen his sight and repeats all the time "You have taken my eyes, I will have another." He knows his position can see and expresses his intention of appropriating one of his eyes. The criminal dare not call for assistance as he realizes he would thus expose his former pretence. The blind man follows him around the cell, armed with a piece of iron; there is a struggle and the two fall to the ground. The murderer being the weaker of the two, and afraid to raise an alarm, has one of his eyes torn out by the blind maniac. This sort of entertainment attracts a certain public, and there are even in these

days some folks who seek amusement amidst such atrocities.

The former co-director of the Opera Comique, M. Ghesi, whose resignation has not been officially explained, is credited with the proposal of forming in Paris a big lyrical enterprise.

The version of "Lysistrata" written by Maurice Donnelly many years ago is to be revived at the Marigny in January. There has been some trouble with the author and Jacques Richepin who is also preparing a version for his wife, Cora Laparcerie, for the Renaissance Theatre. Jacques' attempt will certainly be more risky than even that of Maurice, and therein lies the point of dispute. The Society of Authors has been asked to act as arbitrator, and its first step is to forbid the production of Richepin's version at the Renaissance because the author is husband of the manager. According to the treaty between that theatre and the society the manager cannot produce her own plays or those of her family. There is a precedent, for Jacques Richepin (son of Jean) has already had a somewhat risky play produced at this theatre. Donnelly cannot forbid his colleague calling his work of "Lysistrata" any more than he could prevent him use the title of Shylock, but there will be a difference between the two versions, which will be mixed up by the average playgoer. Donnelly alleges Richepin's policy is unfriendly and has cited him before the Society of Authors. The secret of this storm is that Mme. Laparcerie wished to revive Donnelly's version, which she once played, but the author refused, whereupon she commissioned her husband to prepare his version, with plenty of dress—or undress.

The Punch and Judy repertoire created by Gaston Guio is now accepted by the Society of Authors and Composers. Guio having been admitted a member of that big trust. The Society has for some time endeavored to control the scenario branch of the picture industry, and having so far failed is apparently content to increase its power by the Guio repertoire of the French guignol.

Among the societaires and members of the Comedie Francaise who are shortly to retire, in addition to Mme. Blanche Pierson (who has applied for her pension) are Mmes. Lara, Fayolle, Dussane, Faber, Lherbay, Bretty, de Chausseron and Mr. Falconnet. It is considered there are too many now employed and those entitled to pensions will be considered favorably. Mme. Dussane, however, is still too young, though connected with the House of Moliere for the past 15 years. Mr. Desjardins has been engaged for the roles held by Paul Mounet, who is very ill. Mlle. Vera Sergine has also been approached but at present does not find the offer to enter the Comedie Francaise sufficiently tempting, particularly as the administration cannot assure her speedy nomination as a societaire, and thus become entitled to part of profits.

## DEATHS IN PARIS.

Will Mayne, composer, died in London, Dec. 1, aged 48 years, of consumption.

Lou Romah, gymnase, (late of the Boisset troupe), died in London, from influenza.

Mrs. J. Athos (Boden and Bell) died at Liverpool, aged 25, from influenza.

Variety at Royal, Edinburgh.

The Royal, Edinburgh, is presenting a season of variety.

## NEGOTIATING FOR DRURY LANE.

London, Dec. 31.

There is an indication the J. L. Sacks management will obtain the managerial control of the famous Drury Lane Theatre. Sir Arthur Collins, who but recently celebrated his 21st anniversary as manager of the house, seems to be in accord with the plan of those at present negotiating with him for the theatre.

J. L. Sacks, Ltd. now has attractions at two of the most famous of the London theatres, the Gaiety, ("Going Up") and the Empire ("The Lilac Domino").

If negotiations for the Drury-Lane are finally consummated, Sacks take over the house there will be a period of renovation. The entire interior will be ripped out and a new stage and auditorium, replacing the one now standing. The Drury Lane is the oldest standing playhouse in London. It is approximately 200 years since the house was first opened. The current attraction is the Christmas pantomime "Babies in the Woods," which opened Boxing Day. The previous attraction there, was the Sacks production of "Shang-hai," one of the most artistic of the year, but not a financial success. It is believed, however, that the show will clean up on tour.

Associated with J. L. Sacks are two Americans, W. W. Wilson, the producer, who has scored tremendously here with the Hippodrome revues he staged and who produced the trio of Sacks productions to date, and Arthur Vogelin, formerly of the Hippodrome, New York, who acts as American representative for the company.

## LONDON'S DAILY MATS.

London, Dec. 31.

Most of the theatres continue giving daily matinees and business is enormous everywhere.

## "NIGHT WATCH" THRILLING.

London, Dec. 31.

Charles Corcoran, presented at the Oxford Dec. 23 Michael Morton's adaptation of "In the Night Watch," a melodrama with thrilling situations and a realistic naval engagement with a cruiser torpedoed.

Madge Titherage, Challard C. France, A. George, Dennis Wyndham and Harry Wenman are excellent.

## CAPITAL "CINDERELLA."

London, Dec. 31.

The Lyceum's "Cinderella," opening Boxing Night is a capital production with plenty of comedy, contributed by George Bass, Tom MacNaughton, Dave O'Toole, Arthur Nicholas, Brothers Shank, Nancy Gibbs, Slice Lloyd and Beckman.

## INCREASING MUSICIANS' CHARGE.

London, Dec. 31.

It is rumored a strike of musicians of the variety theatres is impending as a consequence of the action of the Right Society, which has increased the tariff to \$10 annually to each member of an orchestra for the right to play music controlled by the society.

## AT THE COLISEUM.

London, Dec. 31.

At the Coliseum the Russian Ballet is presenting "Children's Tales," arranged from fairy stories.

The other features are Arthur Prince, Paul Gordon, the Marcells, Alice O'Brien, Elvin Hedges.

This week's features at the Victoria Palace include Harry Tate, Albert Whelan, Talbot O'Farrell, Cruikshanks.

Trying High Class at Lyric.

London, Dec. 31.

At the Lyric, Hammersmith, Nigel Playfair is endeavoring to establish there a high class artistic theatre. He is presenting a child's revue pantomime, full of fairy lore, and adventures.

## IN LONDON.

London, Dec. 9.

A syndicate has been formed consisting of Norman J. Norman, Leon Zeitlin, and William Holmes to present a new musical play entitled "O. Don't, Dolly," an adaptation of the farce "Betsy," which had a big run long ago at the Criterion. The book is by Max Pemberton and Eustace Fossonby, with music by Georges Dorlay and Kennedy Russell. It will be "tried out" at the Pleasure Gardens, Folkestone, during the first week of the new year and the cast includes—Norman Williams, W. S. Percy, Phyllis Black and Miss Ethel Baird. The syndicate is called Musical Farces, Limited, and is adapting other famous farces into musical plays.

Grossmith & Laurillard will present "Oh, Boy," renamed "Oh, Joy," at Manchester on Dec. 16th. The cast includes James Power, Lucien Musiere, Tom Payne, Hal Gordon, Fred Russell, Billy Leonard, Helen Raymond, Diana Durand, Dot Temple and Beatrice Lillie.

Garrick, "By Pigeon Post" withdrawn fourteenth, theatre reverts to Charles Cochran.

Van Noorden of the Carl Rosa Opera Company, proposes building an opera house in London with a school for the training of young singers attached.

The highly patriotic children's play, "Where the Rainbow Ends," will be given at matinees at the Victoria Palace commencing on Dec. 21st.

George Robey is starting on his greatest begging campaign with the King and Prince of Wales heading the subscriptions. It is his intention to raise \$80,000 for the Sailors and Firemen's Union in addition to the \$20,000 he has already raised for this object, Robey contributing \$1,000 out of his own pocket. It is proposed to endow a completely furnished house which has been reserved to Robey's use of convalescent seamen and firemen, accommodating 100 invalids.

## PEACE PAGEANT IN "BABES."

London, Dec. 31.

The holiday production of "The Babes in the Wood" at Drury Lane, Dec. 26 (Boxing Night), is an old fashioned pantomime containing a pageant of peace. It is the most glorious spectacle ever presented, showing emblematic figures of the allied nations, accompanied splendidly by a harmonized fantasia of the Entente company anthems. There is a strong company.

## RENEE KELLY BACK.

London, Dec. 31.

Renee Kelly has returned to "Nothing But the Truth" at the Gaiety, after eight months' rest owing to a nervous breakdown.

## POLAIRE IN REVIVAL.

Paris, Dec. 31.

The Theatre Rejane management revived Dec. 24 "La Maison de Danse" by P. Reboux, Noziere and the late Lt. Muller (who was killed in the war). It met with a successful reception. Mlle. Polaire appeared in the role she created at the Theatre du Vaudeville some years ago.

## Harvey Goes Into Scala.

London, Dec. 31.

Unable to secure a West End house, Martin Harvey will present Maeterlinck's "The Burgomaster of Stillemond" at the Scala.

## Allan Aynesworth Recovered.

London, Dec. 31.

Allan Aynesworth has recovered from the influenza and joined "Tails Up" at the Comedy, appearing in several new scenes.

**Former United Booking Offices Takes Name of Vaudeville's  
Founder—Edward F. Albee, President—Perpetuation  
of "Keith" for Big Time Booking Agency—  
Other Officers Announced.**

### The B. F. Keith Vaudeville Exchange

The best bet of the year. CHAS. ALTHOFF.

The act opens Jan. 12, for a week, to break in into Chicago.

Other volunteers for the company are Harry Kelly, May Boley, Lon Has call and Boyle and Brazil. Julian Rose Mlle. D'Alba, Dick Whitting and Raymond Eagen (Detroit) have charge of the music and lyrics of the production. Jack Mason will stage the performance. Several theatrical firms have donated scenery and accessories. The show is due to open Jan. 11 out of town with a tentative date at the Vanderbilt, New York, for its Broadway showing.

# VAUDEVILLE

## MARCUS LOEW AND PANTAGES IN U. S. COURT IN KANSAS CITY

**Vaudeville Circuits Behind Legal Action to Secure Possession  
of Empress and Garden Theatres—Pantages Allowed  
to Play Garden by Court Order—Loew's  
Vaudeville at Empress.**

Kansas City, Dec. 31. Pending the decision of A. S. Van Valkenburgh, Federal Judge for the Western District of Missouri, regarding the ownership of leases on the Garden Theatre here, Pantages attractions will play that house.

The tangle which involves leases on both the Garden and Empress theatres in Kansas City is the result of alleged fraudulent methods adopted by G. E. Leonard, former field representative of the S. A. Lynch Enterprises, according to evidence submitted to the court by that company as plaintiff in the bill of complaint, the S. A. Lynch Enterprises, a corporation, against the McGee Amusement Co., a corporation; the Pershing Theatre Co., a corporation; G. E. Leonard, et al.

Evidence submitted by the plaintiff sets forth that G. E. Leonard was employed by them to travel about the country and acquire leases on theatres which looked to be profitable investments for the S. A. Lynch Enterprises. Learning the lease on the Garden Theatre was available, Leonard advised his office and they ordered him to form a resident corporation for the purpose of holding the lease for his company. He was to take 18 shares of the stock and the presidency of the local corporation was to be held by two more shares to two other residents of the state, the entire capital stock to be paid together by the incorporation fees by the Lynch Amusement Enterprises. T. B. Sparks, then assistant to Mr. Leonard as manager of the Empress Theatre, and F. E. Montgomery, later died here with influenza, then affiliated with the Lynch Enterprises, were obtained by Leonard as the other two resident directors, and the McGee Amusement Co. was incorporated.

About this time the Lynch Enterprises entered into an agreement with representatives of Marcus Loew in New York, to lease both the Garden and Empress theatres to the Loew Circuit, it being the intention of Mr. Loew, as he stated in Kansas City a short time ago, to use the Empress for pictures and the Garden for vaudeville, playing his attractions.

E. A. Shiller, representing Loew arrived in Kansas City to take charge of the houses for his company only to find G. E. Leonard in possession of the Garden Theatre under the name of the Pershing Theatre Co., which A. W. Gillis, in charge of the Pantages interests here, admits was formed at the instigation and capitalized by the Pantages Amusement Enterprises. Shiller wired his office regarding the refusal of Leonard to turn over the houses to him and the legal proceedings resulted.

While neither Loew nor Pantages has taken public part in the legal formalities it is evident both are determined to have houses in Kansas City. A. W. Gillis, manager pro tem at the Garden for the Pantages interests stated that in case the court decision was made in favor of the Lynch Enterprises it will be but a short time before his company will have a theatre here.

E. A. Shiller, speaking for Loew, stated definitely that if the decision of the court went in favor of the defendants his company would take the case to the highest court in the United States.

Meantime the Lynch Enterprises are

running the Empress with the usual vaudeville and pictures, while the Pantages people acting under court instructions have opened the Garden and are playing the usual Pantages show formerly shown at the Empress.

The court expressed the opinion a decision would be reached within two weeks.

At the Marcus Loew offices in New York Tuesday it was said nothing was known of the Kansas City matters excepting they were in the courts and that the Loew vaudeville bill, due to open in that town Dec. 29, is playing.

Chicago, Dec. 31. An ambitious project to take over the choicest corner in Chicago for a

## ARTISTS AND REPRESENTATIVES

New York, Dec. 26, 1918.

Editor VARIETY—

IN VARIETY OF Dec. 20 appeared an erroneous statement in reference to Willie Solar. The Vaudeville Managers' Protective Association made no decision in the case of Solar vs. Fitzgerald, his representative.

I issued a statement sometime ago, that artists booking through the B. F. Keith Vaudeville Booking Exchange could change their representatives as often as they pleased.

I have no jurisdiction over an artist making a contract with a representative, but I will say here, that if any representative of an artist in the B. F. Keith Vaudeville Booking Exchange insists upon holding an artist to a contract, providing he or she wants to change to some other representative, I will take it upon myself to see that the representative has no privileges on the floor of the B. F. Keith Vaudeville Booking Exchange.

My contention is, that if a representative cannot secure engagements for an artist, he has no right to hold an artist to any agreement, excepting for the time he has secured for them. My advice to the artist is not to sign any contract with a representative; then the artist is free to do business wherever and with whomever he or she pleases, and if any representative in this office refuses to interest himself in an artist's act, if the artist will notify me personally, I will investigate the same.

On the other hand, I will endeavor to protect the representative, providing he secures work for the artist and the artist refuses to pay for the same.

E. F. ALBEE.

theatre and hotel reveals unmistakable evidence of the desire of Alexander Pantages to become an active competitive factor in Chicago vaudeville.

The deal is in the nature of a triangular one, with a peculiar angle in it. Jimmie O'Neill (formerly of O'Neill and Walsley) is the Pan ambassador, it being the impression here he was so appointed as a reward for giving the booking franchise of the new People's theatre to Pantages, after negotiating with the "Association."

The People's, seating 2,800, with an announced policy of pop vaudeville, was promoted by O'Neill and backed by stockyards money. It is located back of the yards, and will open in the near future. When the Pan road shows come to the house it will mean the first entrance in Chicago of Pan vaudeville. The shows will play three and four days and then jump to Minneapolis.

The new project contemplates the taking over of the corner presently occupied by the Grant Hotel, at Madison and Dearborn streets. O'Neill has

(Continued on page 22)

## MORE RAT'S HEARINGS.

Referee Lewis Schuldenfrei has decided after reading over the minutes and briefs in the matter of the investigation into the White Rates, on the petition of Goldie Pemberton, that it will be necessary for one or two more hearings before he will hand over his decision to the Supreme Court.

During these additional hearings the referee will put certain questions to several of the witnesses. The date of the hearings will be set for this month. Mr. Schuldenfrei was recently discharged from an officers' training camp.

It had been supposed that J. J. Myers, the Rats' attorney, would not file a brief, but he later did so, bringing forth 14 points. A like number of points was in the President's peace program.

Myer's brief was a general denial save for the "fourteenth point" which set forth that "Goldie Pemberton and one De Vaux were not placed on the stand for fear of cross-examination."

The Actor's International Union in response and over Harry De Vaux's signature as president, sent a communication to Mr. Schuldenfrei, claiming such privilege because of property rights in light of the amalgamation of the A. I. U. and the Rats. The letter stated that De Vaux had several times requested Alvin T. Sapinsky, attorney for the petitioner to place him on the

## WATCHING SMALL TIME.

The following statement was made in the B. F. Keith Vaudeville Booking Exchange (formerly United Booking Offices) this week:

Marquard will not play any of the Keith time in New York as stated in Variety Dec. 20.

Negotiations were on in the Keith offices for time, but when it was learned Marquard had played Loew's Metropolitan, Brooklyn, the negotiations were called off.

The class of acts that play the Keith high priced houses in New York will be closely watched hereafter, and any act playing a popular priced house, no matter in what neighborhood, where a Keith high price house operates, will lose his or her time on the Keith Circuit.

An order has been issued for a booking man to cover all the houses and report every show. Any new act that expects to play the high priced houses can get a showing in the Keith theatres.

## SONG INFRINGEMENT ALLEGED.

Arthur Hammerstein has instructed House, Grossman & Vorhaus, his attorneys, to enter suit against the vaudeville act known as Arthur Smythe and Co., now on the Orpheum Circuit. The complaint alleges Smythe, an irishman (the latter a pianoplayer) infringed his copyright of the musical production "Some Time," by using a number of its songs in their act. Under the copyright laws the plaintiff is allowed damages to the extent of \$10 per song per performance.

The defendant answered with the following telegram:

"One verse and chorus played as piano solo and one chorus sung off stage by me of the song 'Some Time.' Have no intention of singing the song without Mr. Hammerstein's permission, which I shall ask for."

## AVON COMEDY FOUR BREAKING UP.

After three more weeks playing around New York in vaudeville the present group composing the Avon Comedy Four will be no more.

Recently a wordy combat resulted in Irving Kaufmann resigning his resignation to Joe Smith to take effect at the close of the New York engagements. Harry Goodwin does not know if he is going to remain in the act. Charles Dale and Joe Smith have not definitely decided upon an offer to appear in a midnight revue with a sketch of their own, of which Smith is the author.

The Avon Comedy Four has been a vaudeville act for 15 years.

## MADDOCK'S MUSICAL PLAY.

C. B. Maddock is to star Andrew Tomber in a musical play, next season, one of the first efforts by Mr. Maddock in the legitimate field.

Mr. Maddock may sail for London this month.

Before Mr. Maddock leaves, Charles Withers will sail, to be there with "For Pity's Sake," which Mr. Maddock is to produce for Albert de Courville in the Loew Hippodrome revue. Mr. Withers plays the leading (comedy) role of the skit.

## ASKS ANNULMENT.

Syracuse, Dec. 31. Mrs. Frances T. Schuyler, the wife of Frank T. Schuyler, in next session, is suing for an annulment of her marriage. She was married four years ago, when 15 years of age, after a courtship of 48 hours, during the time Schuyler was playing at the Temple theatre here.

At first she traveled with her husband, but since 1915 has received no word from him. Mrs. Schuyler has secured the appointment of her mother as guardian.

The case will be heard next month.

## NONETTE MARRIES ALONZO PRICE.

Nonette and Alonzo Price were married, without any publicity attending, in New York Jan. 30. Nonette is "The Gypsy Violinist," now with "Somebody's Sweetheart" at the Century, New York. Her husband wrote the book and lyrics of the production. Mr. and Mrs. Price met during rehearsals of the show.

## N. V. A. COMPLAINTS

Mort Fox (Fox and Britt) has complained against the Melnotte Duo. He claims the latter are employing a piece of business in their act which he has been using for several years. It concerns the entrance of the comedian at the opening of the act, carrying a lighted lamp post. Fox asks the Melnotte Duo be restrained from using it.

Johnny Wright and Herbert Walker have forwarded the original contract without a cancellation clause issued them by Boyle Wolfolk which called for a season's work of 30 weeks. They say the contract was made for the season of 1918-1919 and up until now Wolfolk has not notified them to report for work of any kind and that they have not sought any work elsewhere. They ask the organization to request Wolfolk to put the contract into immediate operation.

William Hallen (Hallen and Hunter) has entered a complaint against Willie Weston in which he claims he has the rights to a "gag" which concerns a small boy, a minister and an Irishman. The punch line of the joke is where the Irishman states he knows a word worth \$2.50. Weston states that this gag is incorporated in a vaudeville act he has filed with the N. V. A. protected material department and as he has used the joke first, wants it protected. He asks that Weston be requested to discontinue the joke.

Howard and Graf wired Dec. 17 from Geneva, N. Y., to Walter Plimmer confirming a contract for three days at Cornell, N. Y. Plimmer waited for the confirmation until 6 o'clock p. m. Dec. 18 and not having heard from Howard and Graf, booked another act in their place. Dec. 19 at 3 p. m. Plimmer received the original wire as sent from Geneva. Howard and Graf have asked the N. V. A. to inquire of the Postal the reason for the late delivery of the wire and also to demand the pay they were to receive for the engagement at Cornell which they lost through the tardy delivery of the telegram.

Earl Reynolds (Reynolds and Donegan) has entered a complaint against Athos and Read. He states he is the originator of the aeroplane whirl, the aeroplane nose dive and the arm swing as done in his act on roller skates. He states he first introduced this routine in 1914 and while he cannot ask dancing acts and acrobatic acts discontinue these tricks Reynolds thinks it is unfair for a skating act to do the tricks originated by him. He asks to have Athos and Read discontinue doing these feats on roller skates. The organization has communicated with Athos and Read and is awaiting their reply before taking any further action.

Jean Duval, with an act for several years known as "Gems Of Art" has asked the organization to stop Jean Bedini from using this title in connection with his act. Duval wants "Gems Of Art" joint arbitration board has asked Bedini to inform it as to exactly how he employs the title.

William Duval (Duval and Symonds) has complained against Jones and Greenlee, alleging the latter have taken one of the gags in his act which states he is "married four months—almost a year" and have changed it to "three months." Duval wants Jones and Greenlee stopped from using it. The committee has communicated with Jones and Greenlee.

Hadi Ambari Ben Liazred and his wife have entered a complaint against Slayman Ali claiming that they were working for Ali and were entitled to two weeks' notice of cancellation according to a clause in their contract. They say Ali notified them of the termination of the contract by registered mail and they received one week's actual notice. They ask for one more week's work before the notifica-

tion goes into effect or receive pay for the week.

Sweeney and Newton have sent in a complaint against George Shaffer, manager of the Steubenville theatre, Steubenville, O., stating they arrived late for the opening performance and that the manager would not allow them to appear. They add that they held a play or pay contract and that the jump they made to Steubenville was in accordance with the scheduled time on that circuit. The complaint has been referred to the joint complaint bureau.

Ben Lavine wired a complaint Monday, stating that when he arrived at the Liberty, Terre Haute, the manager notified him he could not appear. The manager stated the act was not booked nor billed. Lavine alleges to hold a play or pay contract for the date. The joint complaint bureau of the N. V. A. asked Lavine to forward his contract.

Minerva Courtney has complained against Ock Mack, out of the cast in the act claiming Mack left her without notice, and as a result she was forced to lose the engagement at Newport. She asks from Mack the sum lost by her through his failure to appear. Miss Courtney and Mack are members of the club, and the complaint bureau is endeavoring to locate Mack to ascertain his version.

Jack Symonds has filed a complaint against Adams and Guhl concerning the rights to a protected song entitled "The Dreams of Prominent People Going to Heaven." Symonds claims he purchased this song from Henry Fries for \$100 and first sang it at the American theatre Aug. 14, 1915. He wants the bureau to notify Adams and Guhl of the infringement of his rights, and demands that Adams and Guhl be restrained from singing the song.

### MARDO RETURNS TO BOSTON.

Fred Mardo went back to Boston the latter part of last week where he will again resume personal charge of his bookings for the houses he has had on his list for years.

Mardo temporarily deserted Boston for Broadway to assume the booking management of the Shedy houses. Six weeks later he resigned to handle his New England bookings temporarily from his New York address.

Mr. Mardo has arranged with Jack Potsdam to act as his New York representative, Mardo planning a weekly visit to Broadway.

### BOOKED FOR SOUTH AFRICA.

The South African Trust has booked (from London) for a tour of its theatres Eddie Martyn, Bessie Slaughter, Jack Whitford, Happy Atwood, Fyrene Banville, Carmen and the Flying Dutchman, and the comedy duo of Jack Boston and Co., Emerald and Dimple, Gertie and Daisy Haden, Lee Wroth, Sam Stern, Maide and Gent, Keystone Troupe, Clifford and Gray, Victoria and Ramoo.

### NOVA SCOTIA BOOKER.

Bob Hutchinson, in the B. F. Keith vaudeville Exchange, is temporarily handling Ade Nova Scotia towns and some in Maine, formerly supplied by Jeff Davis, who has been relieved because of pressure of other work and who is confining his efforts to "down east" bookings. Additions to Hutchinson's book are St. Johns (two houses), Halifax (two houses), Moncton, Sydney, New Glasgow and Amherst and also Bath and Lewiston, Me., and Quincy, Mass.

This month Fred Mack of Halifax will take over the bookings. He is to have a permanent desk on the fifth floor of the Palace building. Mr. Mack has an interest in most of the houses concerned.

Playing returns everywhere. CHAS. ALTHOFF.

### EPIDEMIC STILL AROUND.

Although the degree of severity is not so great, the influenza epidemic still sways in many sections of the country and additional closings are reported in the Northwest. In that section, where closing have not been ordered, general theatrical business is decidedly off.

New England is suffering from a second influenza wave. There is talk of closing theatres in that region, but because of the low death rate, managers do not expect quarantine conditions as with the epidemic's first visit. Texas points are again within the grip of an epidemic scare and closing of the one-night towns is reported daily. San Antonio named last week and all of the Interstate Circuit cities are free of quarantine. Oklahoma City, Okla., however, was reported in bad shape on Tuesday and the authorities there may order the town "shut" through January.

In the eastern portion of the South conditions are much better, but in spite of Savannah, Mobile and Roanoke lifting quarantine last week, there are still a group of cities under the ban. They are Anniston, Ala., Macon, Ga., and Greenville and Sparta, S.C. The latter city lifted quarantine and immediately set the lid down again. Hamilton emerged from its second long quarantine last week and Canada appears free of the disease at this time. In the Central West regulations regarding the attendance of children at theatres are still in effect.

Restrictions as to number of people to be admitted and seating space have been generally removed in middle-west. Milwaukee lifted the restrictions last week.

### SOLDIERS RETURN.

When the Santa Claus ship U. S. S. Mongolia docked at Hoboken, N. J., Dec. 20 with its Christmas presents in the shape of returning Pershing warriors there were a number of theatrical and vaudeville men on board. Among them were Harry Green (Fenton and Green), Lewis Lehr (of "Mother Goose"), Blackface Eddie Quigley, Harry Storey (song writer), Hughie Charles (Laurie Skiff), Alvin Edwards Borrell, William Edmondson and Harry Schaffer.

The boys, while attached to different regiments of artillery, 138th Field and 74th Railroad, combined on the ship to entertain the men and officers on the way back.

This outfit in conjunction with their regular army duties performed throughout France for the soldiers, wounded and otherwise, and played many one night "dugout stands."

The Mongolia crew, with Joseph Kelly as one of the main arrangers of the entertaining act, were guests at a naval ball in the Hotel Astor Thursday night when many theatrical friends were entertained as well as the boys who returned on the boat.

### KANSAS CITY CAR STRIKE.

Kansas City, Dec. 31. The street car strike in progress here for more than two weeks is seriously affecting theatricals, since there are no cars in operation after 5 o'clock in the afternoon.

Theatres had not fully recovered from the severe epidemic regulations when the trolley men added to their troubles.

Matinees have been hurt and night business is very bad.

Lady Constance Richardson at Palace.

Lady Constance Richardson will headline the Palace, New York, program next week. It has been several months since Lady Richardson appeared in vaudeville, then in a classical dancing act. Of late she has been residing in Washington, D. C.

### REVENUE BILL'S CLAUSES.

Washington, Dec. 31. The Revenue Bill passed the Senate last week and the tax of ten per cent. made on theatre admissions stands.

The ten per cent. tax stands on all admissions sold at the box office and includes season tickets or subscriptions. The only exception of the ten per cent. rule, as now formulated, regard to passes, is that bona fide employees, municipal officers on official business or men in the uniform of this country are free from all taxations.

The ten per cent. tax on the first 50 cents over the original cost of the ticket when sold outside of the box office stands, as also does the 50 per cent. tax on all excess in price above the first fifty cents. This is in addition to ten per cent. on the original price of the ticket. This excess price tax is to be paid by the seller of the tickets. Permanent holders of seats or boxes at opera houses shall pay ten per cent. of the price for which those seats would be sold at time of the performance.

No tax shall be levied when the performance is given for the benefit of religious, educational or charitable institutions, societies or organizations, to quote the bill: "Or organizations conducted for the sole purpose of maintaining symphony orchestras and receiving substantial support from voluntary contributions, or admissions to agricultural fairs, none of the profits of which are distributed to stockholders of the associations conducting the same."

The term admissions as used includes seats or tables, reserved or otherwise, and other similar accommodations and charges made therefor. This takes in all cabarets and roof gardens at the ten per cent. rate.

That each ticket must be plainly written or stamped with the price, exclusive of the tax to be paid, is another feature set forth in the Bill and also states that the name of the vendor must also appear on the ticket when sold outside of the box office. The penalty for this last feature, if not fulfilled in case of conviction is a fine of \$100.

An amendment by Senator Trammel is that the tax officer in the service after Nov. 11 receive a bonus of one month's salary.

The Bill now goes to conference.

The clause in the Revenue Bill which reads the name of the vendor of a ticket must appear on the ticket itself when sold outside of the box office, would give managers a line on every seat sold by speculators and enable them, if so disposed, to refuse admission on all seats so handled.

### Larsen Elected President in Boston.

Boston, Dec. 31. Robert G. Larson, of Boston, Dec. 31. Keith and Boston theatres in this city, was elected president of the Association of Theatre Managers of Boston at their annual meeting held last week. David E. Dow, manager of the Tremont theatre, was elected vice-president; John Lyons, manager of the Majestic theatre, secretary, and Thomas B. Loran of the Colonial Theatre, treasurer. The following were elected directors: Edward D. Smith, Charles J. Rich, M. Douglas Flattery, Charles Waldron and Fred E. Wright.

### THEATRE IN BROOKLYN.

Brooklyn is to have a theatre at the corner of Flatbush and Rogers avenues, sold by Johnston Rapp to the Jules Realty Co. Seating capacity, 2,100.

### Low Not Booking Dorchester.

After this week the Franklin Park theatre, Dorchester, Mass., will not receive its vaudeville from the Marcus Low agency.



# VAUDEVILLE

## ARTISTS' FORUM

Confining 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 confidence, if desired.  
Letters to be published in this column must be written exclusively to **VARIETY**.  
-Duplicated letters will not be printed.

Youngstown, O., Dec. 23.

Editor **VARIETY**:  
It was with considerable interest that we read the article concerning the Drama League in your last week's issue, and can readily say that our club, which has been in existence for six years, considers our success due entirely to the fact that we have not tried the high-brow or classics, preferring presentations like "The House Next Door," "Paid in Full," "Fine Feathers," "The Heir to the Hoorah," etc.

At the inception of our organization we read "Mollers," "Pineros," "Wildes" and others, and, without meaning anything disparaging to these authors, considered them better reading than production.

We wonder if there is any other amateur organization can boast of six years' continuous work with practically the same cast and whose plays have always been received by the regular dramatic critics of the local papers.

We agree with the Drama League, that the people prefer regular plays than those supposed to elevate.

Sincerely,

*The Strollers Dramatic Club,*  
Per Myron B. Ozersky.

Newport, R. I., Dec. 30.

Editor **VARIETY**:  
The Moore-Holliday case was absolutely settled two weeks ago at Lowell, Mass., when Mr. Moore signed for and accepted \$105.00 instead of \$300.00 attached for.

Mr. Moore had simply made a mistake in his figures, and as honest and positive statements were produced by Mr. Holliday the case was settled.

The statement made by Moore after he had accepted settlement is as far foreign to the case as the fall of the German Empire.

Moore's childish statement about my telling any one of his affairs is wrong and I will ask the editor to read the letter he mentions.

I thank my many friends in Lowell for the kindly interest shown.

With me the case is ended and forgotten.

J. Frank Holliday.

### ILL AND INJURED.

Venita Fitzhugh is ill at her home in New York with influenza.

Ned Wayburn is confined to his home at Bayside, L. I., with influenza.

Mae Fisher ("Reel Guys") recovering from influenza in Chicago.

George LeGuere recovering after a severe siege of influenza.

Bertha Noss, ill in Dallas with tonsillitis, may have to undergo an operation.

Frank P. Donovan, director of Vitagraph, ill in Bellevue Hospital, New York, for four weeks, is recovering.

Leona Thompson, with "Take It From Me," is confined to her hotel in Washington, D. C., with influenza.

Fannie Donovan at Dad's Hotel, Philadelphia, with two broken ribs, would like to hear from her friends.

Benjamin Fuller, advance man William Kibbles' "Uncle Tom's Cabin" show, convalescent.

Jack Lait is walking about once more, after piling up a damage suit against a Chicago street car company via his auto.

Julia Nash has sufficiently recovered from her recent attack of influenza to resume her tour, appearing at Canton, O., this week.

Billy Bellday (The Belldays) is

undergoing treatment in the hospital at Montgomery, Ala. He will be confined there three weeks.

Enrico Caruso sustained severe abrasions when he accidentally fell during the performance of "Samson et Dalila" at the Metropolitan O. H., Dec. 27.

William Waldron is at present ill at his home at 548 Fox street, Bronx, and would like to have some of his friends call on him.

Harry Crull, manager of the Prospect, Brooklyn, is ill at his home with influenza. Arthur White is acting as manager of the theatre until Mr. Crull returns.

Thos. McGrath, doorman of the National Vaudeville Artists, is at Bellevue Hospital, where he is undergoing treatment for excessive blood pressure. He will be away from his regular duties about two weeks.

W. C. Burns, son-in-law and general manager for Rev. Thomas Dixon's amusement enterprises, came out this week after a siege of the influenza, whereupon his wife collapsed and was removed to a sanatorium, similarly afflicted.

Joseph Warren Jefferson, eldest son of the late Joseph Jefferson by his second wife, is dying of cancer in the New York Hospital, where he was operated upon Dec. 27. Mr. Jefferson has been in failing health for some time.

George B. Newland, dramatic editor of the Cincinnati Post, is seriously ill with influenza. Joseph H. Mayer, dramatic editor of the Commercial Tribune (Cincinnati), was able to be out for the first time Sunday, after an attack of the same disease.

Desmond Gallagher, who returned from military service quite ill from pneumonia aftermath, has recovered sufficiently to join the Evelyn May Co. for weeks. Gallagher was critically ill. He has been honorably discharged from the Army.

John E. Coutts (Coutts & Tennis), while convalescent from a recent operation for appendicitis, undertook to personally rehearse some new acquisitions to the Coutts & Tennis shows with the result that he received a setback. Coutts is up again but still suffering from the rehearsal strain.

### IN AND OUT.

Armstrong and James out of 5th Ave. last Friday; illness of Armstrong. Replaced by Ford and Goodrich.

Yvette and Saranoff out of Orpheum, St. Louis, next week; illness. Replaced by Pops Moran.

Oliver and Oip, out of Shea's, Toronto, Monday, illness. Replaced by Cockey and Dunleavy.

New York: Phelps out of Garrick, Wilmington, Monday. Confusion in bookings. Replaced by local act.

Peggy Worth ill, out of Columbia, St. Louis last week, replaced by Keane and Walsh ("Maid of America").

Al Ricardo replaced Marshall and Covert at South Bend, Sunday, on account of illness of one of the team.

Mary and Anna Clark, out of Colonial after Monday matinee; illness. Replaced by Frank Crumit, doubling from the Alhambra.

Gasper and Sinclair out of 125th Street, Tuesday, illness of Miss Gasper's father. Replaced by Sherlock Sisters and Foley.

Richards and Kyle out of Keith's, Lowell, next week. Harry Richards ill with pneumonia. Replaced by Frank Gaby.

### Y. M. C. A. STATEMENT.

Editor **VARIETY**:

My attention has been called to an article in this week's issue of **VARIETY** in which Miss Blanche Bates states that "the Y. M. C. A. denied the Stage Women's War Relief the right to participate in the funds that were received." The Y. M. C. A. stated that there was no necessity for the Stage Women's War Relief.

In view of this statement I think it only fair that a statement should be made covering the above points.

Firstly: When the Stage Women's War Relief on November 1 made application to Mr. John R. Mott, Director General of the United War Work Campaign for participation in the funds that were received, he as Director General and not as official of the Y. M. C. A., replied as follows:

My Dear Miss Crothers:

Your important communication of November 1st reached me a few days ago. I have delayed answering it until today, because only today has there been an opportunity to hold a meeting of our Campaign Committee. I read your letter to them very carefully, and the committee instructed me to communicate with you and express their sincere regret that they are unable to respond favorably to your important suggestion. We are absolutely limited by the Memorandum of Agreement, which led to the United Campaign and by the approval of the War Department and the President, which prevents our including any other cause or object among those who are to receive money contributed to the United War Work Campaign. We have received a number of requests similar to yours to which we would gladly have responded favorably, as we would do to yours, were we in a position to do so. I am sure you will appreciate sympathetically the circumstances.

With deep gratitude for the invaluable work which you have been accomplishing.

Very sincerely yours,

JOHN R. MOTT.  
Miss Rachel Crothers,  
Stage Women's War Relief,  
366 Fifth Avenue,  
New York City.

Secondly: No one in the Y. M. C. A. has ever stated that "there was no necessity for the Stage Women's War Relief," and the work of this organization has been followed with interest by those of us who are particularly interested in the entertainment of the soldiers, and its successful work encouraged in every way possible.

P. S. McLane.

Chairman Overseas Entertainment.

### MARRIAGES.

Estelle Byrne to Charles Morey (Harris and Morey) in Brooklyn, Dec. 21.

Ruth Gordon to Gregory Kelly in New York, Dec. 23. Both members of "Seventies."

Abe Shapiro, formerly connected with theatricals in Toledo, and since retired from theatricals, to Ray Levy, non-professional, at San Francisco, Dec. 14.

### BIRTHS.

Mr. and Mrs. Jerome D. Kern, last week, at their home in New York, daughter. Mr. Kern is the composer.

### Good Report on New Carus Act.

Chicago, Jan. 1.  
Emma Carus' new act, with Walter Leopold (formerly Leopold and Lewis) at the piano and cutting in on the chorus and "fade" was reported into the local offices from Springfield, Ill., as a smashing hit, and was booked to come to Chicago, Jan. 6.

The report from out of town was highly encouraging.

### REBER HEADS CAMP COMMITTEE.

J. Howard Reber who has been acting as New York representative for the Entertainment Committee of the Commission on Training Camp Activities, has been elected chairman of the Committee succeeding Malcolm L. McBride, who resigned Jan. 1. Mr. Reber will remain actively at the head of the Committee affairs in New York but will spend a portion of his time in Washington each week. Tuesday Daniel Frohman tendered a dinner to the Committee in New York.

There were several additional changes but they affect other branches of the Commission and the Entertainment Committee continues its functions as in the past. Harry O. Stubbs remains as booking manager. De Hull Travers has stepped out of the publicity division of the Liberty theatres, which department has been discontinued. The Commission contemplates certain changes in the management of cantonment theatres and will appoint officers to take charge of the houses. That in no way disturbs the civilian management of the Entertainment branch however.

Exact data on the number of men in each camp is now at hand weekly. Mr. Reber advising managers upon request. Sudden depletions have been made in some camps, but returning men are quickly filling them at present. The rule is that men are kept in debarkation camps for about one week and then sent to camps nearest their homes for demobilization. Many freshly returned men have little money, because of the considerable delay in paying the men overseas. The various debarkation camps supply their back pay quickly on an affidavit of the amount due them.

Camp Mills, L. I., opened as a regular debarkation camp Thursday, with a new Liberty Theatre in operation. There are 30,000 men there at present. The additional house known as the Franklin Theatre, was also ready for opening next week.

Mr. Reber has decided no bookings will be entered until the Commission is certain enough men are at the Camp to support both theatres.

### GREAT LAKES REVUE IN DETROIT.

Detroit, Dec. 31.  
The Great Lakes Revue opened at the opera house on the Campus (Shuberts) to an enormous advance sale, and the production is to remain two weeks.

The show got over very big and the notices raved over it.

It will leave here for an eastern tour. Many professionals among the sailor lads of the station near Chicago are in the company.

### AUSTRALIAN ENGAGEMENTS.

By arrangement with Ethel Hope Williams, now representing the Red and green, Australia (Hugh McIntosh, general governing director), in New York, Bert Clark (Clark & Hamilton) is now en route on the Niagara and "fade" where he will produce "The Better Ole" for the Rickard theatres.

Mrs. Williams also has Walter Weems under contract but the latter may find it impossible to return to Australia where he formerly appeared. She is also negotiating with Harry Johnson for revue work, with the latter yet to consent.

American jazz music has become intensely popular in Australia. Mrs. Williams getting a jazz band ready for a tour of the circuit.

McIntosh intends to produce "The Little Domino" in Australia, a time made productions in two Australian towns of "Chu Chin Chow."

Mrs. Williams has engaged Arthur Aldrich, vocalist, now at the Palais Royal, New York, and Nell Revel, dancer, for revue work in Australia. The Kurylos, dancers, and Marie Le Varr, sobret, have already sailed from Vancouver.



# VARIETY

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The matter of artists who have been in the service wearing their uniforms upon the stage appears to be unsettled among many of them who contemplate a return to their former profession. Some say to wear their uniforms upon the stage after mustered out of service is an unquestioned bid for applause on the strength of the uniform and they imply in this that the uniform would be a mute but sympathetic appeal to the sentiment of the audience.

While perhaps a matter of personal opinion among artists themselves, to the outsider it appears more of a matter of showmanship, under certain conditions. The regulations of the Army provide that a soldier may wear his uniform for four months after honorably discharged. They do not specify where he may wear it. There is the probability semi-officially confirmed through VARIETY having put the question some weeks ago, to an Army official who would be in a position to make the proper recommendation, that a theatrical man, having left the service and wishing to wear his uniform for business reasons for a longer period upon the stage, could obtain that permission from the War Department, if his record warranted it being granted.

The Army and the Navy now distinguish by service stripes the men who have seen duty abroad and at home. The public at large is aware of the distinction made in the stripes. They know at sight who were on active duty in the war and who were not. Men of the service not wearing any service stripes as several are doing are naturally placed among those who remained at home.

It will be the feeling of Americans that those boys who served abroad or at sea should have everything that may be legitimately gotten from that service. As far as the stage is concerned it also appears to be a matter of showmanship. If an artist may advance himself through the service rendered his country in time of need, there remains no good reason why he should not take advantage of it. He took all the chances that went with the active service and is entitled to his reward in a business way, if going through the fray and left in a condition to resume his former vocation or profession. Those in other lines of endeavor will reap all the benefit that may be theirs through their connection with the Army or Navy; why not the show people? The matter of red fire applause does not appear to enter into it—it's a simple commonsense proposition, of business vs. showmanship.

Unfortunately for some of those in the Service who remained at home, those abroad or at sea will secure a preference. It may be that only those who saw active service (and by active service is meant the soldiers in France or the sailors on the high seas) as indicated by their sleeve chevrons will be favored by a theatre audience. Those at home but who were anxious and only too willing to be sent to the front cannot well be distinguished among the masses of the stay in the Service from those who sought service berths on this side in the knowledge that such berths would keep

them permanently over here while the war raged over there. But there is no apparent solution to this condition and those unfortunate who were active enough in heart and spirit but through the fortunes of war could not take an active part will have to blame the aftermath upon their initial misfortune of remaining over here.

But for those who went to the front and those who saw service on the seas, we say wear your uniform upon the stage, at all times when the picture will allow and as long as you may be able to obtain official permission to do so. You are entitled to that and all that goes with it.

Willie Holt Wakefield expects to sail from New York this week, for an engagement in the South African halls.

Martin Herman left New York last Friday for a trip to Cuba and thereabouts.

Harry Weber, after a week's stay in San Francisco, left there last Saturday for the East.

Muriel Window sails from Vancouver Feb. 7, for Australia, where she is booked.

Jane Evans is considering an offer from J. C. Williamson, Ltd. to go to Australia.

Salvatore Jamella is managing the Majestic, at Haverhill, Mass. The house plays split vaudeville and pictures.

Eddie Mack, formerly of the "Six Jolly Tars," which he owned, is now stage manager for "Listen Lester" at the Knickerbocker.

Martin Beck and Mort H. Singer, on a tour of inspection of the Orpheum circuit, were due to reach San Francisco Dec. 31.

Lloyd and Wells, with "Gloriana" in New York, have signed for London, opening March 1 at the Empire, London.

The Strand (formerly Smith Opera House), Geneva, N. Y., will have five acts on a split week sent it hereafter, booked by Bill Delaney of the Keith booking office.

Proctor's 58th Street is undergoing extensive alterations, expected to be completed by Feb. 15. Six more rows of seats will be installed in the orchestra.

David Catlin, who has been with Jos. Leblang in the Public Service ticket office, has been engaged as assistant to Lester Sager in the box office of the Bijou Theatre.

Deeds were recorded last week in the transfer of the Grand Opera House, Lowell, Mass., property, by George E. Lathrop to the Grand Opera House Co. The property is valued at \$156,900.

The new auditorium at Camp Holobud, Baltimore, was opened Dec. 20, with vaudeville and pictures. Lieut. T. W. Caraway and Sergt. Clarence Robinson, formerly of the Boston Theatre, are in charge of the house.

Helen Goff, playing with the Leo Donnelly unit in France for four months, and who was slightly gassed, during a performance given under fire in the Argonne forest, is returning to New York.

The desk of Bill Delaney in the Palace building is now segregated, there having been a partition erected which separates his desk from Arthur Blondell's

and both now have their own little offices.

John A. Himmelstein, owner and manager of the Sandusky (O.) theatre, has purchased the Elyria, at Elyria, O. The policy of the house will be road attractions during the week and vaudeville, Sundays.

Floyd Gibbons is now in Paris. The former Chicago Tribune war correspondent, who had his U. S. lecturing tour stopped by the epidemic, has been appointed manager of the Paris office of the Chicago Tribune.

Gem Pisano, the sharpshooter, leaves for Italy at the end of the month to visit his mother, who has been seriously ill. From there he will tour in France and England, later going to South America, using his shooting act. He will be away for about two years.

Officers of the Water Rats of England chosen for the current year are: William Banquer (Apollo), King Rat; Henry Cash, Prince Rat; John B. Barton, Test Rat; Alf. Leonard, Musical Rat; R. Protti, Bait Rat; Forrest Tell, Collecting Rat.

Eugene Walter's resignation from the Friars Club, which was to have taken effect New Year's Day, has not been accepted by the Friars' officials, and the playwright will continue his membership and his place on the Board of Governors.

When the Alhambra bill assembled for the week, the management discovered that two acts were of similar construction, Martin and Conrad and Juliette Dika, both "French acts." Both acts are played in with the Martin and Conrad turn placed in the opening spot.

Pearl Sekir will sail for London on the Lapland Jan. 15, but not to become general manager for Gilbert Miller as was announced. Just what Miss Sekir will do in London is being made more or less of a secret by the young woman herself who was for six years Henry Miller's private secretary.

The International Alliance of Theatrical Stage Employees' mid-winter executive session will be held Jan. 6, in New York. Benjamin Harrison of the Philadelphia local, will fill the fifth vice-president's chair in place of Louis Kraus, resigned. President Charles Shay expects to personally preside at the session.

For the present the booking of the shows through the Selwyn offices heretofore handled by the late Charles W. Hayes are being assigned by Affie McVicker, who was Hayes' private secretary. Miss McVicker during Hayes' illness disposed of the routing at hand so efficiently that she was permitted to continue the work indefinitely.

Les. G. Dolliver and Stephen Newman, who have been assisting the president of the I. A. T. S. Stage Employees union on conditions on the Pacific Coast where they have been located for several months, returned to New York this week. The main purpose of the trip west was in reference to the unionization of the film studios.

The New York Globe has started after extra advertising for its Saturday afternoon edition, joining the several other afternoon papers in the field. The first "try" last week had a number of special articles and the pictures of some of Broadway's best known producers. Some of the photos dated back 15 years.

The Wizard's Club, an organization for the professional and amateur magicians, with headquarters at 1577 Third avenue, New York, has started a drive for new members. The aim of the organization which was founded in

1916, is to put magic where it was years ago on vaudeville bills. George Schutt, 231 Grave avenue; Seacucus, N. J., is the secretary.

Mme. Chilon-Orhan, taxiing to the depot in Chicago Sunday night on the way to St. Louis, figured in a spectacular accident. The machine, running on a very slippery ground, leaped out of an ice rut, skidded in a complete circle, then turned over on its side in a snowbank. The songbird was not even scratched, but was scared into hysteria.

Jerome H. Remick has been elected to the Board of Directors of the Parke Davis & Co., Detroit's widely known drug and chemical concern. Mr. Remick is president of the large music publishing establishment bearing his name (Jerome H. Remick & Co.), also president of the Detroit Creamery Co., one of the most extensive milk handlers in the country.

After reserving decision for several days, Justice Cohan, of the Supreme Court, granted a complete separation to Laura (Hamilton) Atteridge in her suit against Harold Atteridge. The complaint alleged adultery for respondent unknown, asking for \$100 weekly alimony. The separation, only was granted. Arthur Sidney Rosenthal represented the plaintiff. Leon Laski acted for Mr. Atteridge.

"Everything" at the Hippodrome will shortly include as a feature another condensed Gilbert and Sullivan operetta, "Mikado," which will replace the current "Pinafore" bill. Mabel Brownell was originally with this show as "End of the World," the color effect used at the opening. This may not be replaced since the ballet is believed sufficient in that line. Kajiyama has not yet entered the show, although tried out in two matinee performances.

Olive Tell, scheduled to head the Shuberts' "Eyes Of Youth" show on its western coast tour, is announced as with the George Tyler company. Mabel Brownell was originally with this show when it started its road tour but later declined the Coast trip. When Miss Tell failed to show for the continuation of the trip Christmas Day, Miss Brownell was persuaded to play out several immediate dates, the show calling off its California route.

Jim Toney, of Toney & Fay, has returned from the Orpheum circuit and taken charge of the firm's office in the Cornell Building which was being occupied by Harry Fitzgerald. The Fitzgerald office was occupied by Burton & Dudley, who were compelled to seek other quarters temporarily and they moved to 1568 Broadway, occupying a suit formerly used by the Wm. B. Friedlander Company and which are under lease to Sullivan & Buckley.

At a recent meeting for the election of officers to serve through the coming year of the association of theatre managers of Boston, Robert G. Larsen, manager of Keith's was made president; David E. Dow, manager of the Tremont, vice-president; John Lyons, manager of the Majestic, secretary; and Thomas B. Lechman, Colonial, treasurer. Edward D. Smith, Charles J. Rich, M. Douglas Flattery, Charles Waldren, Fred E. Wright, directors.

The Willie Solar-Harry J. Fitzgerald matter has been settled out of court. Fitzgerald started an action against Solar to recover alleged salary due him for obtaining engagements for the dancer. With the settlement the contract for five years Fitzgerald held to book Solar was nullified. Rose & Curtis are now Solar's representatives, and he has advanced the date of his opening on the Pantages time for about six weeks, to play bookings around the East.

# LEGITIMATE

## NEW TRANSPORTATION ORDER HANDICAPS ONE-NIGHT SHOWS

**Railroad Administration Rules Purchase of 50 Railroad Tickets Necessary to Secure Baggage Cars Free—Former Regulation Called for 25—In Effect Jan. 1—Legit Managers See No Prospect of Money Making with Road Companies.**

Railroad rate increases mostly affecting baggage car usage and seemingly affecting theatrical movements exclusively went into effect Jan. 1, without previous announcement, as has been usual with the workings of the Railroad Administration.

Instead of further concessions predicted, the new regulations increase the rates. The ruling now calls for a minimum of 50 fares to secure a baggage car free, as against 25 fares, the former regulation. Also to secure a baggage car free, the minimum jump must equal \$50. When the half-cent per mile on sleeper and Pullman travel was removed, there was cause of relief, and with the new order suddenly thrust forth producers were inclined to doubt the provisions. But the circular with its rather intricate details was digested by the rate experts of the various roads and sent to road representatives Tuesday.

The new order does not mean that every theatrical company must purchase 50 tickets. That is the minimum for a free car. But the regulation calls for the purchase of 10 full fares in excess of the number of passengers in the car, the number where the company numbers more than 40.

Thus, if a company of ten persons travels with a car, 20 fares must be purchased. If there are 25 members or any number to 40, then 10 additional fares also must be obtained to secure a car. If there are over 40 then the extra fares to be purchased is the difference between the number carried and 50. If the company carries 43 persons, 7 extra tickets must be purchased. These regulations obtain only for one car. Where a company of 40 persons carries two cars an extra 10 fares must be obtained for the second car, or in other words, 20 additional fares.

The new order appears to affect the larger companies more than the smaller ones. Heretofore it was only necessary to buy 25 tickets to secure a car free. Now such companies must buy 35 tickets. The smaller companies have been paying 20 cents per mile for a baggage car, where the company numbers less than 17. Over that amount it is generally cheaper to buy 25 tickets. But since the smaller companies have been paying for the car, the new increase is not so great in percentage.

For instance, a company of 10 persons traveling from New York to Buffalo cost \$13.70 (10 times \$1.37), plus 20 cents per mile for the baggage car (411 miles) was \$88.78, including the tax. The total cost, therefore, was \$225.78. The new order calls for the purchase of 20 tickets, or an expenditure of \$274, which is an increase of \$48.12.

The actual increase of a 10-person company going to Chicago is \$12.60, which is the difference between the 20 cents per mile plan (907 miles) and the cost of 10 fares which is \$294.

For those companies now using 25 fares or more but less than 40, the increase in movement to Chicago is the full cost of 10 fares or \$294. Where two cars are needed the increase is double or \$588. In no case where two cars are necessary is the movement to cost less than \$100 to secure two baggage cars without extra cost 100 fares

must be paid for.

The new regulation includes clauses particularly hard on vaudeville acts, which carry but few people but for which a car is necessary, as, for instance, animal tams and feature attractions. The regulation calls for a minimum of 14 fares to be paid and in addition tickets must be obtained for the actual travelers. An animal act necessitating use of a car and carrying four persons, would be required to secure 14 tickets and 4 tickets in addition. That at least is the statement of rate men who have analyzed the new regulations and who even now are not sure of the meaning of some of the clauses.

In addition to the other increases all special trains will be further subjected to increases over those in effect up to Wednesday.

Regulations issued by the Railroad Administration in the past have been effective for all classes of travel up to now with the new order is practically confined to theatrical movements. The three cents per mile rate which has been charged since last July caused managers to shut down on one night's routing with the new regulation of the new order, it will mean the practical elimination of one nighters altogether and a further curtailment of road attractions.

Several managers went on record in the matter of curtailment, among them W. A. Brady and Gus Hill. Both stated the margin of profit would be more than wiped out on the one nighters by the new baggage car regulations. Mr. Hill immediately called off rehearsals of a new one nighter. Mr. Brady stated that one of his small town companies ("The Man Who Came Back") was not yielding \$100 and any cut from that profit would not pay him to keep the show out.

Every booking agent and producer in New York Tuesday prepared for some line of immediate and most emphatic protest to the Government.

New Year's Eve the New York bookers were planning to send wires to Broadway with the industry theatre manager expected to use all of his power in holding create a public opinion that would result in the measure being repealed. Also to the Director-General in Washington will go wires and letters pointing out the result of the new baggage car requirements.

It's figured out that there are some 4,000 shows in the United States and Canada (the rating affects all roads traversing Canada that are owned or controlled by the United States). A percentage receives its amusement on what is styled week or more engagements. The large majority must obtain their show wherever they can.

This further figured these producers furnish work for 75,000 people. According to one veteran road producer the operation of the new rate means their deathknell unless rescinded.

A Broadway producer says that the \$40 baggage car rate up in New England practically shut out hundreds of shows. Another thing that has confronted the traveling shows, especially those moving six nights a week, has been the shortage of baggage room

(Continued on page 22)

### FUND BENEFIT DATE SET.

President Daniel Frohman of the Actors' Fund has set Friday, Jan. 24, as the date of the 38th annual benefit for the Fund which takes place in the Century, New York. Arrangements have also been made for a series of benefits to be given throughout the country with cities ratified by the Fund officials.

All of the biggest legitimate stars playing New York and Brooklyn during the week of the 24th will take part in the Century benefit, with a designed souvenir album now being gotten up by Oliver Jones, personally representing Mr. Frohman in this phase of the Fund work.

While tentative dates have been outlined the only positive date is for the Philadelphia benefit which occurs Feb. 7, with the third to take place in Washington in February.

In succession will follow shows in Pittsburgh, Cincinnati, Cleveland, Detroit, Chicago, St. Louis and Boston, with the performances all finished by May 1.

The benefits are solely arranged to revive the depleted treasury amount, this year having drawn heavier on its treasury than in any other season. The war, epidemic and other contingencies have exhausted the Fund's finances until the chain of benefits was planned to help out the treasury.

The Fund is doing a splendid thing which heretofore has not been heralded along the street. Returning soldiers and sailors from overseas in need of immediate financial assistance are being helped by the Fund. The injured members of the profession as well as those becoming sick and destitute since mustered out are looked after by the Fund. Quite a number of men have already been assisted.

### AGITATING FOR "SUNDAYS."

Sunday opening for legitimate houses throughout the country is being strongly agitated, firmly supported by the Shuberts, who take the stand that if other forms of entertainment are permitted on the Sabbath, the legitimate houses should be accorded the same privilege.

Immediately on the convening of the New York State legislature a bill to be introduced legalizing the opening of picture houses in all sections of the state. It is understood the New York State League of Exhibitors has secured the written pledges of a large majority of the legislators and also that of Gov. Albert B. Smith, in support of the movement, and when it comes up the legitimate managers will be on hand to petition for similar privilege on the ground of equity.

### "SLUMBER PARTY" COMING.

"Slumber Party" is the title for the new musical play to be produced by Arthur Hammerstein, a musical version of the Selwyns' "Seven Days." The piece goes into rehearsal next week. It will give Mr. Hammerstein three shows on Broadway starting with an "S," the other brace being "Some Time" and "Somebody's Sweetheart."

The music for "Slumber Party" is by Rudolf Friml and the book by Otto Harbach. The Selwyns may become interested in the musical version.

### Philadelphia, Dec. 31.

A new musical show, "Slumber Party," to open here sometime next month, will be jointly presented by Arthur Hammerstein and the Selwyns, but it is reliably reported it may open here in a "syndicate" house.

### "Tea For Threes" Going Across.

Captain Bairo, who represents the British Government here for the distribution of official war films, has secured the English rights to "Tea For Threes" and will promote it in London with Gerald Dumaier starred.

### "SPEC" LAW AT WORK.

Tuesday afternoon at one o'clock the Kilroe-Brynmawr ordinance licensing the New York City speculators in the theatre tickets and limiting the premium to 50 cents became a law. The Mayor signed the bill Saturday afternoon and it was returned to the Board of Aldermen and recorded by the City Clerk at the hour mentioned.

For several days the agencies were at sea regarding the law. They did not know whether they were violating the law Saturday night by charging in excess of 50 cents advance on the tickets, as the Mayor had signed the bill that afternoon. Late Monday they were still in doubt as to what course to pursue for New Year's Eve. Monday evening seats for the following night for one of the houses that was charging \$5 were bringing \$10 and the men were trying to unload as fast as they could so as to be from under on New Year's Eve tickets as soon as they were informed when the law became effective.

Several of the brokers had under consideration the formation of an individual theatre-goers club for their business. They would charge an annual fee of \$10 for membership and the patron would pay the club at the legal advance. Leo Newman said he intended to form a club that would have three grades of membership: A, B and C, with a monthly membership fee, \$30 for the A class, which would give a first call on seats, \$20 for the B class, which would have second call, while those of the third class would pay \$10. The agencies also thought out the club plan. One spec stated he would charge \$100 a year as a fee for all of his charge accounts.

Assistant District Attorney Edwin Kilroe announced Monday when asked regarding the legality of the proposed club plans the law stated brokers were "prohibited from charging more than 50 cents premium on a ticket either directly or indirectly," and this he was certain covered the club membership fees.

The district attorney mentioned that immediately after the law became effective Tuesday any one of the tickets of the ticket speculating fraternity who charged more than 50 cents for New Year's Eve tickets was violating the law and liable to prosecution, though not immediately.

The brokers are up in the air regarding the matter of licenses. The only advice they have had is that one license fee will cover the main office and all of the branches any one firm might conduct. This at least will be the status until such time as the Corporation Counsel's office hands down a decision on this particular phase.

The District Attorney's office announced it was advisable for the brokers to enter applications for licenses in short order. While the licenses will not be issued immediately, an application will be accepted with permission to do business will be given until such time as the actual certificates are issued. Those who do not place their names in the afternoon will be regarded as selling without a license.

Immediately after the law went into effect Tuesday the agencies started in charging a 50-cent premium on all tickets. At four o'clock and after that they were practically cleaned out, with only about 2,000 seats left all along the street for the evening performance.

The brokers stated that they could have cleaned up in the last couple of hours had the law not been in effect. Monday morning the Tyson Company charged big ads in all of the dailies notifying the public that New Year's Eve seats were available at the offices at a 50-cent advance over the box office price. The upstairs office of the Joe Leasing agency did a land office business with first and second balcony stuff at a 50-cent advance.

The regular premium agency men stated they were going to go along quietly and obey the law.

# LEGITIMATE

## SOME OF B'WAY'S LATE FLOCK DEVELOP INTO REAL BIG HITS

**"Listen Lester" and "Somebody's Sweetheart" Among Leaders in Musical Division—"East Is West" and "Dear Brutus" Top the New Dramatics—Older Shows Fall Off in Receipts.**

The holiday card of Broadway attractions held no more than the average number of hits and the two musical plays among the influx lead in business. They are "Somebody's Sweetheart" at the Central and "Listen Lester" at the Knickerbocker. Both shows went well over \$12,000 for their first week. The "Somebody's Sweetheart" got \$12,800, and will beat that mark this week, though the house capacity isn't a lot more. "Lester's" pace is strong, and its takings point to a gross of approximately \$18,000 for this week. The John Cort show came in on the wings of some excellent publicity work, receiving no less than 28 pages before the show hit Broadway.

Among the straight plays, "East Is West" at the Astor is faring among the leaders, getting \$14,000 and above nightly, and "Dear Brutus" at the Empire is looked on as a winner. "A Prince There Was" at the Cohan was doomed for failure until George M. Cohan suddenly decided the play could be saved and entered the cast himself. His precipitate return was not as widely advertised as it might have been, but the takings immediately jumped, with no indication, however, that the attraction would pull capacity. It is probable Mr. Cohan will remain in the piece until the Cohan & Harris musical production, "A Royal Vagabond," is ready, that show having opened in Baltimore Monday without Mr. Cohan being at the premiere.

Arthur Hopkins' "The Gentile Wife" failed to arouse much interest at the Vanderbilt, but the piece is to remain for a time. "A Little Journey" at the Little theatre was awarded excellent notices, and is drawing capacity for the present. "Back to Earth" has little chance at the Henry Miller. This week every house on Broadway was open except the tiny Punch and Judy.

Some of the older attractions have started slipping, and are due for the road. "Under Orders" leaves the Eltinge next week to make room for "Up in Mabel's Room." The stay of "Remnant" at the Morosco will soon be discontinued and replaced by "Cappy Ricks" with the Boston hit "Gloriana" has dropped off at the Liberty, getting around \$7,500 last week. Eleanor Painter is out of the show, her role being given to Dorothy South, who was the original. "The Velvet Lady" was figured to displace "Gloriana" this month, but the new K. & E. piece is such a hit in Philadelphia it has been booked to remain there at the Forrest for six weeks. "Roads of Destiny" at the Republic, in spite of its good impression, failed to beat \$7,200 for Christmas week. "The Big Chance" has dropped off too. "Sinbad," with Al Jolson at the Winter Garden has the edge on the balance of musical plays, but "Some Time" at the Casino drew around \$16,000 last week. "The Little Brother" at the Belmont is drawing lustily, while the early hits continue to capacity in this holiday week.

### HILLIARD OUT; COHAN IN.

One of the quickest changes in a star and the ownership of a play occurred in New York Saturday when George M. Cohan bought "A Prince There Was" while at lunch in the Knickerbocker and played the star role

for the afternoon performance. Robert Hilliard, who was in the role, had for some time that the part was not suited to him and wished to retire from the cast. William Elliott, who owned the production, did not know who to secure to replace Hilliard, and related his troubles to Cohan, stating he felt he would close it.

Cohan, who incidentally rewrote the piece as a favor to Elliott, immediately stated that he would take the piece off Elliott's hands rather than see the company close down, and the deal was made. Cohan walked into the theatre and played the role without a rehearsal.

The business of the show, which was nothing to speak of during the first days of the run, has picked up this week and there seems to be considerable interest in the fact that Cohan is acting again.

### BREAKFASTING WOODS.

A. H. Woods is to have a farewell breakfast prior to his sailing for London on the Mauretania. It is proposed to hold a banquet in Child's at the circle for him until a regular place opens up for feeding purposes. Accompanying him when he sails will be Aaron Hoffman and Jack Hughes.

Woods is engaging all-American companies to support Marjorie Rambeau in the four plays in which he will present her in London. Miss Rambeau may sail for England about the middle of February.

There is a likelihood William A. Brady will sail Saturday to combine business with recreation. He was due to go to Washington Thursday to secure a passport and if it could be issued in time wants to sail Saturday, taking with him the manuscripts of "The Man Who Came Back," "Too Many Cooks" and several other of his plays, with a view to producing them in London.

### McINTYRE AND HEATH OPEN.

New Haven, Dec. 31.

"Hello Alexander," the new musical piece, starring McIntyre and Heath, opens here tonight (New Year's Eve). Plans call for the stars to remain out about five weeks, with the 44th Street Theatre, New York, mentioned for its Broadway berth.

The show has a number of routine bits, used by comedy teams years ago, but which now seem funnier than ever. At least so members of the cast think. If the bits don't get over on the road they'll not be presented on Broadway.

### Waiting for Frances White's Recovery.

Chicago, Dec. 31.

Messrs. Sugarman, business manager, and Dillon, advance man of the Rock and White reeve, got tired of waiting for Frances White's recovery at the Michael Reese hospital to become a cure, and departed this town for New York this week.

Mr. Rock is left in Chicago, spending his time alternately between the Sherman house and the hospital, bewailing the fate that cheated him out of untold holiday profits, and planning for a resumption of the most checked-out tour in his 30 years as a showman.

Rock disbanded his company, sending his colored Clef Club back to New York, as Miss White will not be able to work for at least four weeks.

### SHOWS IN CHICAGO.

Chicago, Jan. 1.

Despite every manner of legal maneuver to strangle ticket scalping here (and New York, which is ducking over its initial victory against the brokers will have a lot to learn before it gets past the myriad squirmings that they can put up) the New Year's eve choice seats for the choice shows all got into the scalpers' clutches. Seats for "Hitchy-Koo," "Follies" and the other favorites sold high. The two named drew an average of \$50 per pair at the outside windows, and "Going Up," Laurette Taylor, Ethel Barrymore, "Business Before Pleasure" and Lionel Barrymore cost an average of \$10 per seat. These are the reigning successes here.

"Experience," back for a two-week fill-in at the La Salle, opened to little and, excepting on the holiday nights, drew little. The house policy did not fall in with this show. "The Long Dash" leaves, a financial weaking, succeeded by "Old Lady 31." "Three Faces East" has held up well, but is being replaced by a bankroll, succeeded by Mary Ryan. "The Little Teacher," which has been hovering around this territory waiting for a vacancy. The notice is up for "The Crooked Hour," which slipped fast lately, and "Business Before Pleasure," the Woods show next door in a Shubert house, may move into Woods' house to follow it.

"Hitchy-Koo," booked for only four weeks, departs while doing \$20,000, and Mitzi goes in next week at the Illinois. Lionel Barrymore's business has not been as big since he moved to the Studebaker, but is holding up. "Going Up" is a sell-out, as is the Bernard-Carr comedy.

Ethel Barrymore pushes Laurette Taylor out, though Ethel disturbs a great run for only a fortnight's booting of her own, and Laurette will seek to break the Blackstone hoodoo. "The Birth of a Race," the weird film which, through many private manipulations, managed to get into the Blackstone, moves to the Playhouse for two weeks, succeeding "Under Four Flags."

Walked in Her Sleep" is getting some money, though not phenomenal. "The Follies," absolute capacity.

### BOSTON 'SPECS' OVERLOADED.

Boston, Dec. 31.

The "specs" were caught cold here Christmas night. Business at the houses had been splendid during the first two days of the week, as it had been for several weeks past, and it looked as though Christmas night would be a world beater.

Then came the flood and the "specs" were caught. Theater curtains went up loaded with speculators and no takers. Evidently the public had been frightened away by the talk of increased prices and their inability to secure seats. The box offices also turned to other forms of entertainment on that evening.

### TRANSCRIPT SLIPS OVER A PAN.

Boston, Dec. 31.

Those who keep in touch with the theatrical world in this city are wondering if the "war" between the Shubert interests and the Boston Transcript will be fanned into life again as a result of the "panning" of Oh, Mamma" received at the hands of "H. T. P." last Thursday. "H. T. P." is H. T. Parker, dramatic editor of the Transcript. He covered the opening of the Shuberts' latest musical offering at the Wilbur. In a most dignified manner he tore the show to pieces, with most expressive adjectives he described the chorus men and paid his respects to the qualifications of Justing Johnson and Frank Fay.

The Transcript had repeatedly hinted that the show was not up to the standard and said it was a combination of "Over the Top" and "Girl of Mine."

### SHOWS IN PHILLY.

Philadelphia, Dec. 31.

Everything indicates a most auspicious advent of the new year in theatricals here. The year 1918 will close as one of the most successful financially enjoyed in many moons. Fewer failures have been recorded here than in recent seasons and nearly all of the new shows have done very well. The Shubert houses have done remarkably well in holding over shows for long runs, getting big financial returns.

"Maytime" at the new Shubert is the one exception. This piece held up to big business for five weeks, but has dropped off considerably, especially the last two weeks. It moves at the end of this week to be succeeded by the McIntyre & Heath show, "Hello, Alexander." "Eyes of Youth," now in its third month, is drawing strong at the Adelphi. "Oh, Lady, Lady," which played to five weeks of big business at the Lyric, moved over to the Chestnut Street opera house and opened to a well filled house Monday night. "Friendly Enemies," with Lew Fields and Charles Wininger in the principal roles, followed "Oh, Lady at the Lyric," and got a splendid start this week. The piece has been well advertised and promises to do well here, but would have had a much better chance for a long run with the Number One company here.

All the other legitimate shows in town, are holdovers. "The Velvet Lady," which opened to capacity last Monday, held up finely all week. The piece has made an excellent impression here and is showing steady improvement. It is a musical version of "A Full House," also originally titled "Taking a Chance." The roles originally played by May Vokes and Herbert Corbitt are now played by George O'Ramey and Howard Langford. There is no room for comparison as the original was straight farce while the present is musical comedy. The future looks very smooth for "The Velvet Lady."

Nothing more enjoyable than "Polly With a Past" has been seen here in a long time. Opening Christmas matinee to a filled house, the Belasco production has pulled steadily at the ticket and promises another big holiday week. Cyril Maude in "Saving Grace" is doing splendidly at the Broad. This is his second and last week, George Arliss in "The Mollusc" and "A Well-Remembered Voice" following, Jan. 6.

Only two of the legitimate theatres announce extra matinees this week, the new Shubert and the Adelphi doubling up for the holiday crowd. The extra matinee for "Maytime" at the new Shubert was probably suggested by the success of the one held last Thursday for "Seven Days' Luck" at the Chestnut Street opera house. The extra "Dollar Matinee" Thursday was proposed by Robert Campbell, manager of the show and cried down by the Shubert management, but the war play drew a \$800 house at the "pop" price on Thursday and the idea has been adopted to give the sagging "Maytime" business a boost.

There will be three shows New Year's Day at Keith's, an extra matinee being started at 4.30. The Globe, playing pop vaudeville and situated on the busiest corner in the city, will give a midnight show New Year's eve, and all the principal picture houses including the Stanley, Victoria, Palace and Arcadia.

Midnight shows will also be given by "The Speedy Girls" at the Tivoli, and "Puss Pass" at the Casino.

"The Garden of Allah" is playing at "pop" prices at the Walnut. Last week the show drew fairly good business with the Christmas rush and will probably do as well this week with the New Year crowd to help.

### THE MELTING OF MOLLY.

disenchantment accomplished by the aid of a spiritual communication is more or less original, the nearest approach to which in recent years was "The Tibetan Book of the Dead." The Hackett piece is the villain, brilliantly handled by Percy Margmont, who does not make of him an old-fashioned, but a new-fashioned, villain. The villain is a personage who will let nothing stand between his ambition. J. H. Glimmer or old Brannby, as he is called, is a very good villain, a very fine personation. Dr. Cooper Cliffe is the physician with a bent for spiritualism. Flora MacDonald, as the daughter, grows to be a very good person. The very well-bred English girl who is spiritually in tune with her departed pater, and Robert Barratt makes a innocent brother. The piece was well staged by Bartley Cueding.

"The Hackett piece" was well received by the first-night audience. Jolo.

Judy Carter Mrs. Charles G. Craig  
 Mrs. Carter Mrs. George S. Galt  
 Mrs. Carter Mrs. Gloria Goodwin  
 Mollie Carter Isabelle Lowe  
 Edith Carter The Lorraine  
 Ethel Morgan Marjorie Dunbar Pringle  
 Judge Wade Frank Kline  
 Mrs. Wade Mrs. J. C. Kline  
 Athletic Instructor Vera Roach  
 Mrs. J. C. Kline Mrs. E. Norton  
 Miss Chester Allison McEain  
 Guest George S. Trimble  
 Mrs. J. C. Kline Mrs. J. C. Kline  
 Miss Pearl Gladys Miller  
 Miss Pearl Gladys Miller  
 Miss Pearl Gladys Miller  
 Dorothy Donnelly and Harold Orlob supplied  
 a musical version. Later this was discarded,  
 and the new version was brought to the stage  
 with music by Sigmund Romberg and lyrics  
 by Cyrus Nowak. The new version was  
 a success. It ran for 80 six days. That city is said  
 to have liked the show, but it is highly doubtful

Lee and J. J. Shubert present the piece, which was a radio program, was produced under the personal direction of J. J. Shubert, who did not evolve as attractive a piece of stage merchandise as "Maytime," for which he was also personally responsible.

Maytime is a very draggy affair in its musical form. Those that saw it as a comedy state that it is about 100 per cent improved. If that is the case then it must have been a sorry comedy indeed. The day after the show was at the rear of the orchestra floor mighty friendly disposed, as was evinced by the applause they gave. This applause was so drawn out that those who wanted to really see the show did a little

"Back to Earth" is "different." Having for a plot the coming back to earth of an angel, in male form, it couldn't be anything else but different. True, the plot is not new, but the purpose of the drama brought back to earth what are accepted celestial celebrities, but Mr. Le Baron brings forth a common or garden variety of heavenly inhabitant—an angel. In the olden days, the angels were a sort of popular conception of the appearance of the visitors, that through age old paintings and such. But the common impression of an angel is either a winged cherub or a beautiful maiden with a heroic spread of wings.

Naturally when for Mr. Le Baron's purpose an angel in cheese-cloth robe and sandals, as is Wallace Eddinger adorned when he suddenly stalks forth from the recesses of a reversed arm chair, it is a shock. Had the audience in the Henry Miller Theatre been less polite, it might have giggled enough to embarrass the serious pose of the angel. But it didn't, not only because of the preposterous situation but a desire to learn what such a "visitor" had to say for himself.

Young Mr. Angel calmly spoke forth, saying he had secured a two weeks' leave of absence from heaven, that recalling the army or labor unions or something out of the picture. He explained he dimly remembered about 70 years ago when he was a young man he had remembered nothing of human customs. Charles Cherry, his self selected host, demanded why the angel had picked on him, and the angel replied that John (Mr. Cherry) could well afford to finance his two weeks' stay on earth. He also said that he had been raised in a spiritualism, which brought in a connotation of "mediums" and angels not before suspected.

John gave the angel a name, that of Ambrose Strango, and Ambrose forthwith entered John's little social set, ending up by falling in love with John's fiancée (Kuth Shepley). At the conclusion of the two weeks' visit, Ambrose decided he would not return to his home in Rome, but with such a girl as Kuth was certain it could be done, saying he would test it out by telling the secrets of heaven. That disclosure would forever ban him, he said. So he receded into the arm chair and started telling of the opening of the pearly gate. As he was about to describe the night his voice failed. The clock was quick to note the change, and the angel was gone. He was 75—the human form of Ambrose was dead. He departed this earth, cut down to a 35-year-old angel up above.

[illegible]

Gloria Goodwin and Ted Lorraine were given the task of furnishing the juvenile interest and they sang and danced their way into favor. The only voice, other than that possessed by Mr. Purcell, was revealed by Marjorie Dunham Jrigle. She was charming in appearance and can sing and dance.

Mr. Charles G. Craig, as a colored mammy, cornered practically all the laughs outside of the Molly role. Mande Turner Gordon, as the mother of Molly, gave a neat portrayal of the role, as did Frank Kingdon as an old friend of the family.

Then there was Vera Roehm, with all her shapeliness displayed as an athletic instructor for the ladies. She had one number at the opening of the gym scene that she put over effectively by talking it. The figure dancer, being a young actress, stole the show, and the other girls were full of pep. Incidentally, that gym scene as to costuming of the girls suggested a Mack Sennett comedy. It contained the real "pep" of the whole show. Also held another little film touch, the introduction of a series of fade-ins illustrating two of the numbers which were bandied by the dancing couple, a feature that was very clever.

The score of "Molly" contains nothing that will be whistled to, achieve any great popularity.

The show has a chorus of 13 girls, although there are 16 on the stage at times. The additional are listed as principals, two of them being professional dancers. They are Gladys Miller and Gladys Walton.

The two interior sets of the show are not expensive, although adequate, and that of the exterior is "hanging stuff." It is a hanging of a lot of great trees about the same size as the Carters. There is a particularly effective hack drop for this set. The dressing of the girls is pretty in the first and last acts, but the costumes in the second act are "taken from the bag." The wardrobe is a little worn by some of the girls that had as head gear a particularly tight cap with great feigning wings of silk.

Taken as a whole, "The Melting of Molly" does not look as if it will do for Broadway.

Frye

Charlie .....	Dallas Weford
Dr. Dubels .....	Robert Low
Benjamin .....	Albert Brown
Madame Chumet .....	Edwin Nickander
Dr. Ferdinand Brodard .....	Alphonz Ethier
Amelle Brodard .....	Elthiz Standaer
Marie .....	George Hall
Francois .....	John Barlow
Marguerite Chumet .....	Ellen Holmes
.....	Macy Harlam

A man, ....., subject to hypnotic influence, a couple on a honeymoon trip, and the former's mistake in bedrooms, and you have the three component parts which make up Mark Swan's farce, which had its premiere at the 29th

Street, Dec. 30.

On the program Mr. Swan states the groundwork of the piece was taken from the play by Karel van Nieuw, "The Statement," an almost superfluous, after the first few minutes of the first act, as the farce is Frenchy—very Frenchy—and it is hardly to be recommended to those who object to the portrayal of delicate situations on the stage. But the situations are treated in a very proper manner they are usually amusing instead of offensive.

The first scene opens in the bridal suite of a hotel which for the time being is occupied by the hypnotic oae. With the sudden arrival of a bride and groom, he is asked to vacate to an adjoining suite, which he does. From there

A physician calls upon the "subject," who is suffering from insomnia, and puts him under the "influence" and orders him to retire when the clock strikes ten. Unfortunately, he does not know of the switch in apartments and the arrival of the honeymoon couple. Punctually, at the time stated he becomes a victim of the physician's stronger will and starts to carry out his instructions to the latter. The bridegroom leaves the room to go and look after his wife's jewel case, which she had left at the station.

Naturally complications arise. The study of the subject is not a simple matter. The student must be able to handle the material in a logical and systematic manner. The student must be able to handle the material in a logical and systematic manner. The student must be able to handle the material in a logical and systematic manner.

Charles Martin.....	Robert Hilliar.....
Bland.....	Ernest Staller.....
Jack Carruthers.....	George Pearson.....
Comfort.....	Marie Vernon.....
Miss Vincent.....	Wanda Carlyle.....
Gladys Prouty.....	Ruth Donnell.....
Mrs. Prouty.....	Jessie Ralph.....
Short.....	Ralph Sippl.....
Katherine Woods, M.S.C.....	Phoebe Hunt.....

"You've missed the greatest thing in life—rogue—it's fighting your way through. You're born rich and have always been successful. Then when you received a crushing blow, you were unable to recover from it." In some ways, such a story is the life of George M. Cohan, and it is the theme of George M. Cohan's comedy, "A Prince There Was," adapted from a story by Darragh Aldrich, opening at the Colonial Dec. 24, in which Robert Hilliard stars.

Charles Martin (Mr. Hilliard) is a middle-aged millionaire who retired from business 14 years previous to the opening of the play. He is a miserly old fellow who likes to drink to drown his sorrow over the loss of his wife and child by death. He travels about the country aimlessly with his valet, usually quite intoxicated, but always stonped with liquor.

He is revealed in his sumptuous apartment at the Plaza Hotel, having just returned from California. An old friend, a magazine publisher, calls and analyzes his condition as above indicated. While the publisher is doing this the phone rings and it is announced that a child is downstairs seeking the publisher. The magazine man tells the water-





# BILLS NEXT WEEK (JAN. 6)

In Vaudeville Theatres

(All shows open for the week with Monday matinee, when not otherwise indicated.)  
The bills below are grouped in divisions, according to the booking offices they are supplied from.

\*Before name indicated is new, doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

Booked Through

B. F. Keith

Vaudeville Exchange

Palace Theatre Bldg., N. Y. City.

## NEW YORK CITY.

Keith's Palace

Nan Halperin

\*Lady C. Richardson

Leon Errol Co.

Josephine & Brooke

Joe Jackson

Mile Nita Jo

Lions & Yocco

\*Fenton & Fields

Edwin George

\*Flop Vio Yank-

ers

Keith's Alhambra

Leon & Ladinos

Krass & LaBelle

Tarzan

Maude Coleman

Klein Bros

\*Swadlow

Madison & Win

Lockett & Hild

Morris & Campbell

\*Larry Kelly Co.

Keith's Colonial

Rose & Ellis

Weber & Redner

Mr. & Mrs. J. Barry

Geo. McFarlane

Mrs. G. Hughes Co.

Toto

Ben Bernie

Muriel Worsh

Rooney & Bent

Charles Wilson

Keith's Riverside

B. & L. Walton

Krass & LaBelle

Hyams & McIntyre

Milo

L. Errol Co.

Prili Sobek

H. & A. Seymour

Monson Bros Co.

Collins & Hart

Keith's Royal

The Pickfords

Harmon & O'Connor

Toney & Norman

\*Crosby's Corners

Prisco Co.

Rico & Werner

Bella Baker

Leola's Duo

(One to fill)

H. & H. Co.

3d half (2-6)

Ellis & Carleton

Harriet Rempe

Anthony & Rogers

Aolt Duo

Orion & Drew

1st half (2-5)

Earl & Sunshine

Grendel & Ether

\*Hudd Sanbelle Co.

(Others to fill)

3d half (3-12)

B. & L. Walton

H. Rempe Co.

Ward & Fryer

(Others to fill)

Proctor's 123th St

2d half (2-6)

Leigh & LaGraso

Roth & Roberts

Willing & Jordan

\*Motor Boaters

Toney & Norman

Melinda Duo

1st half (2-5)

Lillian & Equille

Alexander & Fields

Cross Payton Co.

Ward & Fryer

Billy Gleason

3d half (3-12)

\*Jas. Norcross Co.

Geo. Jesse

(Others to fill)

Proctor's 88th St

2d half (2-5)

Wheeler Bros

Jeannette Childs

Burt & Rosedale

B. & L. Ford

Stan Stanley

\*Vim Beauty & H'

1st half (2-5)

Phyllis Keeders

May Gradow

Taylor Gratton Co.

Robby Heath Co.

Anthony & Rogers

Arnold & Florence

3d half (3-12)

Earl & Curtis

Carlita & Lewis

Simpson & Dean

Ed Lee Wright Co.

(Two to fill)

## ATLANTA, GA.

Lyrie

(Birmingham Split)

2d half (2-5)

The Signioris

Golden Bros

Linton's Jung Girls

Loney Haskell

Gordon & Rios

3d half

AUGUSTA, GA.

Grand

Bessie Clifton

DeDelridge 3

\*Flashin' & La Carte

Arthur Whitelaw

Alfred Farrell Co.

3d half

Two Spanners

Steele & Edison

Long Westin

Are Sisters

Pauline Welch Co.

(Others to fill)

1st half (2-5)

\*Flop Vio Yank-

ers

Keith's Alhambra

Leon & Ladinos

Krass & LaBelle

Tarzan

Maude Coleman

Klein Bros

\*Swadlow

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Lockett & Hild

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Mrs. G. Hughes Co.

Toto

Ben Bernie

Muriel Wor

**Hit**  
3 Manning Sisters  
Moore & White  
Evelyn May Co  
Birme & Wilson  
Dial  
Hayward

**TRENTON, N. J.**  
Taylor  
2d half (1-11)  
The Freemans  
Hobson & Beatty  
J C Lewis Co  
Hoey & Lee  
"Recollections"

**TROY, N. Y.**  
Proctor's  
El Cota  
Gray & Old Rose  
Montgomery & Allin  
Fred Ardath Co  
3d half  
Reynolds & White  
Marion Murray  
"Pretty Baby"

**UNION HILL, N. J.**  
Lincoln  
2d half (9-11)  
Neff & Murray  
Pearl Abbott Co  
Dural & Symonds  
Yvonne Co

**UTICA, N. Y.**  
Colonial  
Nichol & Wood  
Cook & Hamilton  
Francis Renault  
Cooper & Ricardo  
(Three to five)

3d half  
Frank Harley  
Rhin & Pith  
"Everyman's Sister"  
Y & B Stanton  
(Others to fill)

**WASHINGTON, D.C.**  
B F Keith's  
Romano Sisters  
Hallen & Fuller  
J Couchroe  
Gouldinger & Meyers  
"Muriel Window"  
Williams & Wolfers  
Ruth St Denis

**WILMINGTON, Del**  
Dockstader's  
Nadollon Co  
Story & Clark  
"Fictional Minstrel"  
Denton & Hach  
Armstrong & James  
Ruth Royce  
DeWitt E & T

**WOONSOCKET, R I**  
Bliss  
Fred Allen

**BRIDGEPORT, CT.**  
Polle  
Three Alce  
Archie & Carr  
Mistic World  
3d half  
The Van Celles  
Harry Meehan  
Wilson Bros  
Orville Stamm

**Scranton, Pa.**  
Polle  
(Wilkes-Barre  
split)  
Niel Kline  
R & L Clark  
"Oh Auntie"  
3d half  
Joe La Fleur  
Dick & Helen Rice  
Chas R Sweet  
"Broadway Today"

**SPRINGFIELD, MASS.**  
Palace  
Emmett & Letty  
Harris & Mannon  
Three Alce

**HARTFORD, CONN.**  
Polle  
York's Dogs  
Harry Meehan  
Gallert & Son  
Stanley Reue  
The Sharracks  
Euch Bros

**Dick & Helen Rice**  
Frank Wilson  
Gilbert & Kinney  
Geo & P Hickman  
"Some Baby"

**NEW HAVEN, CT.**  
Bliss  
Stewart Sisters  
Dick Knowles  
"Girl Who Knows"

**WILKES-BARRE, Pa.**  
Polle  
(Three split)  
Belmont & Moore  
Ward & Cullen  
Helen Ware  
Wilson Bros  
Chas McDooms Co

**WATERBURY, CT.**  
Polle  
Van Celles  
Gilbert & Kinney  
Quay Pons  
Geo & P Hickman  
Orville Stamm

**DES MOINES, IA.**  
Palace  
(Sunday opening)  
"Street Urchin"  
Cameron Davis Co  
Walters & Walters  
Winson's Lions  
Lupton Pava

**KANSAS CITY, MO.**  
Bliss  
(Sunday opening)  
Eddie Borden  
Oakie & Taki  
Harr Tying  
Ames & Winthrop

**ST. LOUIS**  
Lillian Russell  
Yvette & Saranoff  
Kilmer & B  
Gilbert & Friedberg  
3 O'Connell Girls  
Eddy Duo  
Mill Collins  
H Bedford Co

**ST. PAUL**  
Orpheum  
(Sunday opening)  
Hollins & B  
Hunting & Frances  
"Heart of a Wood"  
Westcott & Lorraine  
Ball & West  
"Futuristic Revue"  
Brenck's Models

**SALT LAKE**  
Orpheum  
(Sunday opening)  
"Petticoats"  
Helen Tris & Sis  
Walter Brown  
Laughlin & West  
"Futuristic Revue"  
Bennett & Richards  
Merian's Dogs

**STOCKTON, CAL.**  
Orpheum  
(Same (6-7)  
Same (11) plays  
"Frans 10-11"  
Westcott & Lorraine  
Fox & Ingraham  
"Somebody in P"  
The Littlehorns  
J & R DeMarco  
Kivala & Kida

**VANCOUVER, B. C.**  
Orpheum  
(Only Girl)  
J & M Harkins  
Elsa Rogers  
Josephson Troupe  
Jennings & Mack

**ALTON, ILL.**  
Rig  
College Quintet  
Collins & Wilmet  
3d half  
Owen Moore  
Stan & Max Laurel  
BENTLEY, ILL.  
Washington  
Thompson's Pets  
Owen & Moore  
Rockless Duo  
Maybelle Phillips  
Rough & McCurdy  
Walley & Lewis Duo  
BLOOMINGTON  
The Altkins  
Jean Barrios  
Evelyn & Baldwin  
Hufford & Chain  
Col Palty Co  
New Grand  
4 Mart Bros  
Cedar Rapids  
Majestic  
Herberta Beeson  
Emerson & Baldwin  
Panama Trio  
Valentine Fox & Co  
Fred Bosman  
Kirkminster Sisters  
Grace Decker  
F & M Britton  
Hudson Sisters  
Larry Comer  
Herbert's Dogs  
3d half  
Bessie Clifford  
Harrington & Mills  
"Heir for Night"  
(One to fill)  
Kedzie  
Harry Taud  
Fred Howard  
Edward Edmond Co  
Mack & Maybelle  
Frear, Baggett & F  
3d half  
Tyler St Clair  
McCormack & W  
Mack & Maybelle  
Rockwell & Fox  
4 Castors  
Willow Ave.  
Tyler St Clair  
Hans & Rued  
Emma Carus  
Glenn & Jenkins  
Etha & Kemp  
Hugh Harris  
Emma Carus  
Christie & Bennett  
Bell Troupe  
(One to fill)  
Sam & Lou Lambert  
Lots & Lots of It  
Hary Rose  
(Three to fill)  
Jerge & Hamilton  
Zeno & Mandel  
(Four to fill)  
Lincoln  
Enos Hall  
Harr & Kemp  
Raymond Bond Co  
Poly, Os & Chio  
Chas Kenna  
(Four to fill)

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Merian's Dogs

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Collins & Wilmet  
3d half  
Owen Moore  
Stan & Max Laurel  
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Washington  
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Owen & Moore  
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Walley & Lewis Duo  
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# CABARET

The "Fairmont Follies," in "Rainbow Lane," on the Norman Floor of the Fairmont Hotel, San Francisco, opened last week. The revue produced and staged by Winfield Blake, marks the first of San Francisco's leading hotels to present this form of entertainment. The show has five principals and a chorus of eight. It is presented in front of a beautiful backdrop representing the blue sky, with a set moon, on a balustrade and a stairway of about seven steps, with several of the numbers presented on the dance floor. Of the novelty numbers, the newspaper bit, led by Grover Frankie, and assisted by four girls, gown to represent the four leading newspapers, was the prettiest feature. Muriel and Arthur Vail contributed some magic, cartooning, and songs very effectively. Sadie Vanda Hoff, in an Egyptian dance, is the class of the show. Halley Nestor displayed the best voice. Eva Clark, another of the principals, is in nicely, rendering several songs pleasingly. The costumes were designed by Winfield Blake, and for novelty and elegance surpass any seen here in a cabaret. The show lacks speed, and is in need of a principal or two with a name. "Rainbow Lane" will be a success. It is one of the most elaborate rooms in the city. The dance floor and jazz orchestra assure that, regardless of the inconvenience of Fairmont hotel location, on the hill.

The elegantly of the Washington Heights section are opposed to the "shimmy" dance as one in some of the dance halls, academies and cabarets in that part of New York. They are about to call a meeting at which they will endeavor to pass a resolution calling on the Mayor to have the police supervise some of these affairs. Rev. Herman L. Martin is the prime factor in the movement to abolish the dance which is described as follows: "The Shimmy" is the latest dance in the cabarets succeeding the fox trot in popularity. It is supposed to be an Indian dance, the real name being "Shimmehawaw." It came into vogue with a jazz song called "Indianola," a wild sort of a tune. The shimmy is danced more with the body than the feet. Almost every muscle in the body is used, and couples when doing look as though they were afflicted with some nervous ailment, which causes them to hop, jump, squirm, twitch, shiver and shake. The head, arms, shoulders, chest and whole body shiver and shake in time with the wild syncopated jazz music. The partners hold each other in embrace, much the same as in other dances, and proceed to shimmy slowly around the dance floor."

If no leniency is shown the cabarets by the city officials in the matter of the all-night or two o'clock license, some of the restaurants may take up the "club" plan once again. The "chartered club" scheme was invoked for late hours some winters ago when the one o'clock closing order was made preemptory. That was before the war. The new Bal Tabarin (formerly Montmartre) which has Paul Salvin chiefly in its directorate, intends providing a club of this nature on the top floor of the Winter Garden building, where the Bal Tabarin has opened as a restaurant cabaret on the second floor. It is said Salvin will invite about 400 members to join with annual dues of \$25, and none but bona fide members allowed the privileges of the clubrooms remain continuously open. The new Salvin place is spending around \$25,000 for redecorations.

Sophie Tucker is high, low, Jack in the game now at Reisenweber's Jazz Room. Sophie does three turns during the evening, three songs each turn, and her boys' band, otherwise modest-

ly named "The Five Kings of Syncopation," play for the dancers, also Sophie, and besides there is a jazz combination. Miss Tucker thought the place noisy the night she opened, but that was because there was a crowd there, and the jazz musicians blew hard for more. Now Miss Tucker doesn't think it's so noisy, because she wants the crowd there all the time. Sophie has an interest in the gross receipts. This isn't Miss Tucker's first cabaret experience as an entertainer. She was at Atlantic City for a spell, and before that maybe. But she's a good entertainer in the Jazz Room and a pleasant hostess, which, with her very wide acquaintance, is bringing real business to Reisenweber's.

Clarence E. McLeer, assistant manager at the local express office and grand inner guard of the Knights of Pythias, domain of New York, at Ogdensburg, N. Y., has written his pending a compromise to develop into one of the most peculiar cases of litigation ever staged in the state. McLeer is a lover of dancing. He recently attended a cabaret in the town hall, advertised to continue from 8 o'clock in the evening until 2 o'clock the next morning. The dance managers closed the cabaret at midnight. Mr. McLeer has served notice on the managers, Edgar Toy and Frank Durand, to recover the 50 cents he paid, claiming the advertisement was in the nature of a contract to all who attended and that as the dance was discontinued before 2 o'clock, the receipts should have been returned to the patrons.

New Year's Eve, gay, even than the past few former years, larger crowds and more money for the restaurants. The hotel men saw 'em coming early, and were ready. Some of the places charged a cover up to \$5 a plate. Without food, just that much to sit down. In other years the price per plate included something to eat. But, with the menu prices now so high, how could a restaurant afford to give away food with a paltry \$5 or \$5? To make the cover charge look more regular most of the places had a special menu card printed for the New Year's Eve affair. For anyone of their three daily menus would not fit.

Joseph C. Smith has obtained judgment to the sum of \$169.20 against Harry Engel, said to be a late importer. The judgment is the result of an assigned claim made to Smith by Gertrude Georges, who at present is in Chicago, Ill. Miss Georges formerly appeared in Smith's direction in December, 1917, she loaned Engel \$200, receiving on account \$50, but he neglected to refund the balance. His written agreement was that he would repay with interest, and on that ground Smith sued for recovery through Herman L. Roth.

Abe Wolpin has sold his personal interest in his restaurant on 47th street and Broadway, to his nephew, A. R. Wolpin, and an Eighth avenue baker, M. Abbott. The transaction was concluded last week. The former owner received a large money consideration. Abe may sell the Everard's baths as well. He intends to open a large bakery and restaurant on 34th street, near the McAlpin Hotel. The rental of the 47th street eating place is said to be \$20,000 a year. The original rent when the place first opened was \$8,000 on a lease granted by the Peter De Lacey estate.

Grace Fisher and Joseph Lertora, with Dan Casler, are arranging a vaudeville turn, with Max Hart booking it for an opening at Fisher's now at the Great Northern Hotel. Mr. Lertora is with "Gloriana" at the Liberty, but does not want to go on the road with

## NEW ACTS.

Gerald E. Griffin & Co. (4) in a sketch with songs.  
Pauline Welch, with Naval (Pelham Bay) Quartet.  
"The Singing School" by Fred Ardath. (Thos. J. Fitzpatrick)  
Wm. J. (Salor) Reilly returning to vaudeville with new pianologue.  
"Broadway Today," musical, with seven people (Rose & Curtis).  
Dave Jones, Oliver DeGrant, Irving Bodie, Hazel Regan, sketch, opened on Loew Circuit (Mast Grau).  
Lieut. Armstrong and Lieut. Schlam of the Tanks Corps. The Tank Corps Band of 22 pieces. (Burton & Dudley)  
Will Cressy and Blanche Dayne in a new act at Manchester, Mass., Feb. 10. Cressy and Dayne are on their way home after spending four months in France entertaining for the A. E. F.  
After a tour of the cantonnments, Liane Carrara, the daughter of the late Anna Held, and who will hereafter use her mother's name of Held on her future stage appearances, may return to vaudeville in a new act with a supporting troupe.  
Edmund Hayes is returning to vaudeville in "The Moonshiner," the dramatic playlet which he purchased from Arthur Hopkins after its Lambs' Gambol showing and which he showed at the Palace early in the season. After the Palace appearance the act remained idle due to a difference in the salary asked for it. (W. L. Lykens)  
H. B. Marinelli has received a cable from Long Tack Sam, who is shortly leaving China, where he has been since the entry of the U. S. in the war. Long Tack Sam has arranged a new act, and has engaged a company of eight performers, who will make the trip to America with him. He is due to open on the Orpheum Circuit in one of the coast cities early in April.

## PRODUCTION ENGAGEMENTS.

Johnny Burke—"Monte Cristo" (Shuberts).  
Jack Coogan, formerly Coogan and Co., with the Annette Kellermann act, replacing Ted Doner.  
Beatrice Curtis, daughter of Jack Curtis (Rose and Curtis) with the Gus Edwards (himself) act, opening at the Orpheum, Memphis, Dec. 30. Others in the turn besides Mr. Edwards are Alice Furness and Vincent O'Donnell.

## 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.  
Silvio Hein—M. Morrison, \$272.10.  
Universal Film Mfg. Co., Inc.—Gimbel Bros., \$123.75.  
Antonio Scotti—Union Ry. of N. Y. City, \$105.50 (costs).  
Harry Cooper—E. H. Terp, \$208.12.  
R. B. Adams—Commercial Trust Bank, \$612.46.  
Edw. L. Blom—J. J. Wyle & Bros., Inc., \$17.20.  
Flora Finch Comedy Film Corp.—Chalmers Publishing Co., \$200.  
Allan Lowe—J. B. Martin, \$225.71.

## SATISFIED JUDGMENTS.

Frank Gerstein—N. & H. Amusement Co., \$1,067.90 (June 28/19).  
James Nease—M. and Felix Imanan—M. Margulies, \$1,881.25 (Dec. 11/14).  
Belle Baker—Fidelity & Casualty Co. of N. Y., \$42.62 (April 12/18).

that show. Mr. Casler has been mustered out of the army, where he was bandmaster (Camp Utney). For the present Mr. Lertora will play in "Going Up," having joined the show in Chicago this week.

Grunwald Hotel, New Orleans, put on a new revue in 1. The company engaged in New York includes Ward DeWolf, Dausen Sisters, Ethel Marie Gray, Charlotte Taylor and a chorus of ten girls.

Andre Grey is at the "400 Room" in Reisenweber's. She also is appearing with the French Players at the French Theatre on West 35th street.

## CRITICISM.

**SOMEONE'S SWEETHEART.**  
Musical play, Book and lyrics by Alonso Price, music by Antonio Bafano. At the Central, Dec. 23.  
"Someone's Sweetheart" is one of the most delightful musical comedies of the season—World.  
The piece is charmingly staged and costumed and the music is tuneful though light—Sun.

**DEAR BRITISH.**  
Comedy in three acts, by Sir James Mathew Barrie. At the Empire, Dec. 23.  
There was about it the supreme merit of freshness and novelty there was beneath its surface of changing moods, in which gentle whimsicality was always emphasized, the unrecurrent of a philosophical purpose—World.  
All that is most precious in Barrie is there; and the finer spirit of the whole is riper, richer, and deeper than ever before—Sun.

**A PRINCE THERE WAS.**  
A comedy in three acts, by George M. Cohan, based upon a story by Darragh Aldrich. At the George M. Cohan, Dec. 24.  
The romantic comedy play is delayed until dangerously late and is rather weak when it does arrive.  
The title intimates that it is all a fairy story. A Prince there was. \* \* \*—Times.

**BAST IS WEST.**  
A comedy in a prologue and three acts, by Samuel Sholer and John B. Hyman, at the Astor, Dec. 25.  
"Bast Is West" is of the stage, not of life. And it is the oldest story of the theatre, all skillfully manipulated—Sun.  
The play is good in all the rapidity, variety, and overwhelming success of a story, but picture scenario—and also the verisimilitude—Times.

**LISTEN LESTER.**  
A comedy with songs in three acts, by George Stoddard, with music by Harold Orlob. At the Knickerbocker, Dec. 25.  
A success with the first night audience—Herald.  
Lester will linger with us a while at the Knickerbocker and musical comedy will not vanish from the face of the earth—Times.

**ATTA BOY.**  
A musical comedy by the enlisted men of the Aberdeen (Md.) Floating Grounds, at the Lexington O. H., Dec. 25.  
The troupe of musical Christmas entertainers wasn't all of it, by any means—Sun.  
Judging from the welcome it received in the Lexington it will hold many audiences in a state of ease during its stay—Herald.

**BACK TO EARTH.**  
A comedy in three acts, by William Le Baron, suggested by a story by Oscar Greave. At the Henry Miller, Dec. 25.  
The impression left at the end of the performance is of an unimportant job well done, and there is a certain sense of disappointment and that technical skill and much more of a story should have been employed to so slight an aim.  
Amid the many shortcomings of William Le Baron's new play, Mr. Edgerton's celestial equipment, with a stellar radiance—World.

**THE VOICE OF McCONNELL.** \* \* \*  
A comedy with songs in three acts, by George M. Cohan. At the Manhattan O. H., Dec. 25.  
It was a good, cheerful Christmas entertainment, and a large audience enjoyed it—Herald.  
It is a mere shell of a play, of no more weight than a feather, but for O'Connell it is a perfect vehicle—World.

**THE GENTLE WIFE.**  
A drama in four acts, by Rita Weiman. At the Vanderbilt, Dec. 25.  
In the course of the play there cannot be said to be anything which is new, and some of its characters are behind the times.  
"The Gentle Wife" was as unusual as its producer could have wished, but was marred in its dispiriting dreariness, in its heavy monotony, in its lack of real warmth, in its shifting, unstable argument, in the complete absence of contrasting light and shade, in the irritating repetition of the same theme and in its excessive length—World.

**A LITTLE JOURNEY.**  
A comedy in three acts, by Rachel Crothers, at the Little Theatre, Dec. 25.  
It is a simple, moving story deftly and very convincingly told. Thanks to the incidental comedy it held the audience from start to finish, and bids fair to have a thoroughly merited success.  
Compared with the novelty of the opening the second became somewhat forced. The audience began to lose interest when its interest should have increased. But the third act brought with it a new and more potent play in the end gave a good measure of satisfaction—World.

**MEETING OF MOLLY.**  
A musical comedy by Martin Thompson, based on her novel of the same name. Musical adaptation by Edgar Smith, music by Edmund Romberg, lyrics by Cyrus Wood. At the Broadway, Dec. 30.  
The production is justly pleased the first night listeners—Herald.  
The jumble is enjoyably in a number of spots because of what the principals are and do—Times.

# NEW ACTS THIS WEEK

"Not Yet, Marie" (14).  
Musical Comedy.  
42 Mins.; Full Stage (Special Set).  
Riverside.

C. B. Maddock turned his attention again to the producing of big acts this season, "Not Yet, Marie" being the second effort of the kind. The first was "The Sirens." Both acts are on the same plane, which means that "Marie" is a high class offering—of a kind that vaudeville hasn't been getting enough of lately. "Not Yet, Marie" is a little musical comedy that cost its sponsor \$9,000. The words and music came from Ballard McDonald, Nat Osborne and Henry I. Marshall, while Frank Stammers wrote and staged it. There is a cast of five, a chorus of eight and an orchestra leader. The cast is worthy of mention though it isn't specified on the programs (because of the limited space allotted this season). Present are William Edmunds (formerly Edmunds and Ledoom), Eddie Buzzell and Peggy Parker and Mary Donahue. The latter is a sweet singing girl who has been doing a single role where she spoke lines by voice. She made a pleasant impression, though not given quite enough to do. The action takes place in the art photographic studio of one Bambino, with a "Wop" dialect played by Edmunds, who has made a hit by pictures of lingerie and such, posed by models. This gives the chorists a chance to show some fetching effects in "lighting" and bathing suits. Bambino asks one girl what the idea of lace pajamas is. She answers they are to sleep in and Bambino replies they would keep him awake all night. The girls are arrayed in several other changes, all the clothes being in excellent taste, and it was those costumes which consumed the major portion of the production expenditure. There is a plot in fact, a bit too much and if cutting can be effected there, it ought to help in the general result. Buzzell and Parker have several numbers together. They are "Oh, Those Pictures of 50 Years Ago" and "Broadway Blues." Buzzell duetted with Miss Donahue in "When I Marry You." All of the music is pretty, with Miss Donahue's "Red Riding Hood On Broadway" sounding the best. Edmunds takes care of most of the comedy, Buzzell not being quite so successful in the portions allotted to him. The title is oddly arrived at and furnished a laugh when explained near the finish. An old man entrances early, goes to a picture that looks like Marie Antoinette and mutters, "Not Yet, Marie." He returns, does the same thing, and when the girls ask the reason he explains that 50 years ago he loved Marie. But she refused to marry him, saying he should call around when he got tired of wine and women. So he is still telling his old sweetheart, though she is gone, that he isn't tired yet. The setting is in fine taste with the rest of the production. Mr. Maddock is going very thoroughly into his vaudeville efforts for he is "training" for an entrance into the legitimate field next season. If his three-act pieces are as carefully done, he should do much as well with the bigger work. *Ibs.*

Harry and Anna Seranton.  
Wire act.  
7 mins.; One and Two.  
American Roof.  
The opening in "one" leads the audience to believe acrobatics and things running to neck-breaking stunts on a tight wire were wholly out of the category of this pair. In "two" the man-and-woman, singing and doubling, go in for some clever and difficult work on the wire. One of the best acts of its kind now playing around New York. Has youth and the pair go into their routine with pep and energy. *Mark.*

Hyams and McIntyre.  
"Maybloom" (Comedy).  
27 Mins.; Full Stage (Studio).  
Palace.

"Maybloom" is a trifle but John Hyams and Leila McIntyre make it an entertainment. No author is announced. Therefore Hyams may be suspected, in collusion with Miss McIntyre, to have written in the Hyams style. Frank Stammers staged the comedy playlet, with Alexander Seden mentioned in caps as the musical director. Both principals were greeted upon their entrance at the Palace Monday evening. First came Mr. Hyams, stumbling into a dark room, supposed to be an artist's studio, and he impersonated the artist when Miss McIntyre arrived as an emergency model. During the rippling dialog, mostly on sharp crisp points, along the latest developed vaudeville idea of "comedy taking twisting straight remarks in humorous surprise, a far distant relative of "punning," Mr. Hyams secured the impression Miss McIntyre was to pose for an incomplete painting of an undraped figure, that stood upon an easel. Miss McIntyre retires to dress for the posing, with the customary work by Hyams while waiting, and the audience anticipates a "model scene" of the undraped figure, but when the young woman returned she was fully clothed in colonial style for "Maybloom," another painting that remained concealed up to that moment. Hyams' humorous surprise of delight, and in proof of both, insists that they be married, after a song and dance, which should have brought him more fondness for Miss McIntyre than her clucking dress. They exit in arm. The time of the turn seemed a bit lengthy. They can take it in a faster tempo with the same results; in fact, this couple can do almost anything they want to in vaudeville with the same results, for they are sure and fast favorites there. *Sim.*

Emily Smiley and Co. (2).  
"Her Great Grandmother" (Dramatic).  
12 Mins.; Three (Interior).  
American Roof.  
Two women and a man comprise the Emily Smiley Co. presenting "Her Great Grandmother." A rich man—the uncle of one of the women—has made his wealth through an invention of the niece's father; the niece by-the-way also having married the son of the rich girl. The old man reels off quite a clatter about the family tree and would have nothing to do with his daughter-in-law, who was a mill girl. The other girl is the favored chick of the Oliver household. The poor girl puts over a nifty on the old man and by a subtle stage trick obtains a signed statement that will make the man's son herself rich. The work of the women was heads and shoulders above the man's. There is some very smart dialog; some of the best that has been heard in the pop houses in many a day. The sketch was effective, with the work of the women saving it from falling from grace. *Mark.*

Diana Bonner.  
Songs.  
13 mins.; One (Special Drop).  
Colonia.

In front of a blue silk drop, in "one," Diana Bonner, billed as "formerly with the Chicago Opera Company," sang five songs in a mellow soprano voice. Miss Bonner is of the blond type, of stately bearing, and her vocal efforts were enthusiastically appreciated. Her opening song was a Spanish number followed by a musical comedy number which also found favor. An operatic aria was followed by a ballad, which slowed up the entire act. Miss Bonner could easily eliminate it: As a closing song she used "Rainbows," effectively sung in a spot light. Miss Bonner possesses a pleasing personality and a voice. As a vaudeville single act of the straight singing kind, Miss Bonner will do. *Mark.*

Llora Hoffman.  
Songs.  
12 Mins.; Two (Parlor).  
Palace.

A single singer, of the straight variety and perhaps from the concert stage, Llora Hoffman appears to have a better defined opinion of what should constitute a vaudeville act in her class than many of the same class, as George Price preceded her. With a cultured soprano, she "soars" but in one number, playing for the others from the lyrical end as well, and Miss Hoffman may do this, for she is one of the very few prima donnas who has understood enunciation's importance sufficiently to divide her vocal study on it. That not alone adds a pleasurable value to her voice but permits Miss Hoffman to take on numbers which with other trained voices might mean nothing. Accordingly her repertoire seems more adaptable to a vaudeville audience, and it's the clarity of the lyrics that make them so. Especially true is this of her final number, a poem dedicated to the French mother and set to a melody. Miss Hoffman is a wholesome looking woman who appears to have her hair bobbed. That forces out her features in relief and aids the picture she presents. At the piano is Charles Lurvey, who acts as accompanist. Miss Hoffman does not leave the stage, but she does give expression to her songs by repressed little gestures, and displays by suggestion more so perhaps in animation while singing that places her in firm favor. As a straight single singer in vaudeville Miss Hoffman will pass along. She is not sensational, but she is substantial. *Sim.*

Murray Vogt and Co.  
Songs and Talk.  
15 Mins.; One.  
Harlem Opera House.

Murray Vogt, dressed in street clothes, starts the act singing "Rainbows," a spot-light, and is interrupted by loud hammering back of the drop. He stops long enough to lift the drop and drags forth what appears to be one of the stage crew. The stage hand looks the "booby," and is interrupted in fastening his belt so as to support his trousers. Some cross-fire talk, with several pushes by Vogt, bring miffed laughs, as the trousers are about to drop at each push. The comedian is asked to sing, and takes some of the lyrics of a popular ballad, which he later sings straight in a delightful tenor voice. A double "nut" song is followed by a double comedy number. Another ballad in double style, with several interruptions by the comedian, and then a harmonious jazz rendition of the ballad closes. The act is called "Who Is He?" evidently meaning the stage hand, and the answer is that he is one of the most natural comedians with a good voice seen in vaudeville in some time. The act needs work, but it cannot fail to entertain on the big time. *Mark.*

Watkins and Williams.  
Songs and Talk.  
13 Mins.; One (Special Drop, Exterior).  
American Roof.

It has been a long time since Gladys Watkins and Billy Williams have been doing a "double," the old act dissolving through the advent of a little son in the private life of Watkins and Williams, who offstage are Mr. and Mrs. Williams. The absence of Miss Watkins from the calcium has not harmed her voice in the least and if anything has improved it. She looks well and dresses neatly becoming. Billy Williams has a coking good voice and with a pleasing personal appearance his vocal numbers are sure winners. There are solos and duets, with the voice-blending sweetly harmoniously. The talk isn't tiresome and some sections were especially well received Monday night. The songs are of a musical comedy nature, with the results sure to keep the new act working consecutively. *Mark.*

George Price and Co.  
Piano, Songs and Talk.  
19 Mins.; One.  
Harlem Opera House.

George Price was formerly a member of one of the Gus Edwards' acts, in which he played opposite to "Cuddies." Since "Cuddies" went into pictures, George has found another partner who is just a pianist, and remains so throughout the act, although a trick opening would indicate otherwise. Price steps out and sits down at the piano, while his youthful appearing assistant dressed in an eton suit tries to sing a song, only to discover he forgot the words. Price then announces he has forgotten the music, and they change places, with Price starting things off in a showman-like manner with a jazzy song. This he follows with a humorous recitation about his handkerchief. He then takes a brief impression of Eddie Leonard, Eddie Foy, Raymond Hitchcock, Al Jolson and George Cohan. He then offers a short announcement about the management asking him to impersonate Fannie Frieri Club and viewed of the audience, he changes his shoes and other wearing apparel to impersonate Miss Brice in a comic Oriental song and dance. Price has a good idea, and with a little more work his act will be ready for the best. The dressing bit, however, lacks class, but this can be moderated, especially the speech about the time for Price's talents in big-time vaudeville. *Sim.*

Darrel and Edwards.  
Songs and Dances.  
11 Mins.; One.  
Royal.

Maebel Darrel and Jack Edwards have a comedy skit in the form of song and dance entitled "Tid-Bits." Miss Darrel resembles Charlotte Greenwood at the opening, and with Edwards, sings a song. Edwards does an eccentric solo dance, using a book and large horn-rimmed spectacles, as done by Lew Brice. The dance shows Edwards to be a versatile stepper. Miss Darrel returns and sings a "nut" song, to which she adds awkward gestures and dance steps. Several gags, with Edwards taking the slap in the face to emphasize each point. Here it is a little rough. A double song and dance at the finish permits Edwards to do some acrobatic work, and Miss Darrel does a little stepping. The act is fast moving, and went big. A little toning down of the slapping stuff and other little rough spots should make this turn sure fire. *Mark.*

Jack Ingalls.  
Songs and Talk.  
11 Mins.; One.  
Harlem Opera House.

Jack Ingalls opens his act with a song about his former partners, mentioning Al Hawthorne and Jimmy Duffy. Dressed in the same old Palm Beach suit, opera hat and with corn cob pipe in his mouth he starts in with a familiar line of chatter. The remainder is the same material he had last season, with Duffy, excepting the situation dance bit in which he announced a dance by Pat Rooney, which he fakes, and as an imitation of Eddie Leonard he shows a mechanical doll doing the steps in a spot light. The same instant the doll is caught out with each bow, but the placing of his fingers to his nose is new in the act. Ingalls is too good a showman to spoil his good work with so foolish a piece of business. He did score big, and he should have no trouble in convincing people that he possesses an individual brand of "nut" comedy. *Mark.*



# BILLS NEXT WEEK. (Continued from page 18.)

## Booked through the MARCUS LOEW Agency Putnam Building, N. Y. City

### NEW YORK CITY

Marshall & Walton  
Alexander & B  
Holley & Noble  
Jack Arnold &  
Harry First Co  
Ryan & Lee  
(Three to fill)  
24 half  
Kittie Duo  
Burt Sheppard Co  
Fenton & Cecil  
Carlo & Noll  
Barlowe & Hurst  
Big Punch  
Ryan & Lee  
(Two to fill)  
24 half  
Victoria  
Weston & Morlin  
Jean Moor  
Barry McC Co  
Kenny & Hollis  
Weiss Group  
(Two to fill)  
24 half  
Marshall & Walton  
Jeanie Reed  
Robt H Dodge Co  
Sam Hearn  
Huffert Dyer Co  
Lincoln Square  
3 Walters  
T. & E. Elliott  
McCormick & J  
Robt H Dodge Co  
Harris & Morey  
(Two to fill)  
24 half  
Manning & Hall  
Estelle Sully  
C & S McDonald  
McCormick & J  
Weiss Group  
Greeler Square  
Homer & DuBar  
Henry & Moore  
Burns & Kelson  
Lieut H Barry Co  
(One to fill)  
24 half  
Allen & Arvitt  
Jean Moor  
Barry McC Co  
Kenny & Hollis  
3 Walters  
Delaney set  
Kittie Duo  
Knower & Hurst  
McCormick & J  
Ed F Reynolds Co  
Jeanie Reed  
Hubert Dyer Co  
(Two to fill)  
24 half  
Clayton & Clayton  
O'Neill Sisters  
Homer & DuBar  
Les Merchants  
Frank Bush  
Lieut H Barry Co  
National  
Clayton & Clayton  
Allen & Arvitt  
Les Merchants  
Frank Bush  
Prince Charles  
(Two to fill)  
24 half  
E & E Elliott  
Hudson & Jones  
Candied & Rose  
Roy & Arthur  
(One to fill)  
24 half  
Orpheum  
O'Neill Sisters  
Arnold & Taylor  
Big Punch  
Lola Wentworth  
Roy & Arthur  
(Two to fill)  
24 half  
White Steppers  
Fenwick Girls  
Henry & Moore  
Ed F Reynolds Co  
Harris & Morey  
John F Clark Co  
Boulevard  
Martini & Fabrin  
Fenwick Girls  
Canfield & Rose  
Wolf & Stewart  
Sam Hearn  
(Two to fill)  
24 half  
Knowles & Hurst  
Grundy & Young  
Gill & Veak  
Ait Grant  
6 Stoppers  
Avenue B  
Oxford Trio  
Ryan & Juliette  
Josephine Davis  
Paul Patching Co  
(One to fill)  
24 half  
Prawley & West  
Vinolinsky  
(Three to fill)  
24 half  
BROOKLYN  
Metropolitan  
John F Clark Co  
Barlowe & Hurst  
Ait Grant

Submarine F 7  
(One to fill)  
24 half  
Alexander & B  
Holley & Noble  
Jack Arnold &  
Lola Wentworth  
Submarine F 7  
De Kaib  
Romana  
Grundy & Young  
Cardo & Noll  
Hank Brown Co  
6 V Stoppers  
(Two to fill)  
24 half  
Weston & Morlin  
Arnold & Taylor  
Harry First Co  
McCormick & J  
Montambo & Nap  
Palace  
Frawley & West  
Bertram & Saxton  
Chaifonte Sisters  
Vinolinsky  
(Two to fill)  
24 half  
Aronty Bros  
Lou & O Harvey  
Josephine Davis  
Paul Patching Co  
Burns & Kelson  
White Steppers  
Estelle Sully  
C & S McDonald  
Hudson & Jones  
Burt Sheppard Co  
(Two to fill)  
24 half  
Belmont & Grovlin  
Wolf & Stewart  
Hank Brown Co  
Martini & Fabrin  
Wawrick  
Williams & Francis  
3 Romans  
(Three to fill)  
24 half  
Wright & Earle  
Fatsy Doyle  
Bertram & Saxton  
(Two to fill)  
24 half  
BALTIMORE  
Malva Sisters  
R. & H. Hickley  
Carlisle & Roemer  
Geo M Roemer  
Big Bang Troupe  
BOSTON  
Orpheum  
Rosalie Archer  
DeVoy & Dayton  
M Brian & Widows  
Ward & Egan  
Lieut H Barry Co  
National  
Clayton & Clayton  
Allen & Arvitt  
Les Merchants  
Frank Bush  
Prince Charles  
(Two to fill)  
24 half  
Hudson & Jones  
Candied & Rose  
Roy & Arthur  
(One to fill)  
24 half  
Orpheum  
O'Neill Sisters  
Arnold & Taylor  
Big Punch  
Lola Wentworth  
Roy & Arthur  
(Two to fill)  
24 half  
White Steppers  
Fenwick Girls  
Henry & Moore  
Ed F Reynolds Co  
Harris & Morey  
John F Clark Co  
Boulevard  
Martini & Fabrin  
Fenwick Girls  
Canfield & Rose  
Wolf & Stewart  
Sam Hearn  
(Two to fill)  
24 half  
Knowles & Hurst  
Grundy & Young  
Gill & Veak  
Ait Grant  
6 Stoppers  
Avenue B  
Oxford Trio  
Ryan & Juliette  
Josephine Davis  
Paul Patching Co  
(One to fill)  
24 half  
Prawley & West  
Vinolinsky  
(Three to fill)  
24 half  
BROOKLYN  
Metropolitan  
John F Clark Co  
Barlowe & Hurst  
Ait Grant

Frank Farron  
Billy King Co  
24 half  
Devalle Archer  
DeVoy & Dayton  
M Brian & Widows  
Novins & Brown  
Norvill Bros  
HAMILTON, CAN.  
Loew's  
Hullin's Seals  
Jenks & Allen  
Tom Davies Co  
Adele Oswald  
"Reel Guys"  
HOBOKEN, N. J.  
(One to fill)  
24 half  
Hall & O'Brien  
Exposition 4  
Selbini & Grovlin  
(Two to fill)  
24 half  
Duffy & Montague  
Flake & Fallon  
Sylvester Schaefer  
(Two to fill)  
24 half  
MEMPHIS, TENN.  
Lecum  
Bob Mills  
Louise Brocade 5  
Allen & Francis  
Russell & DeWitt  
N ROCHELLE, N. Y.  
Loew's  
L & G Harvey  
Aronty Bros  
(One to fill)  
24 half  
Oxford Trio  
"Honor Thy Child"  
(One to fill)  
24 half  
PROVIDENCE  
Emery  
LeClair & Sampson  
Nelson & Castle  
Denny & Tyson  
Allen Clifford & B  
Barry & Layton  
(Two to fill)  
24 half  
Walsh & Edwards  
Lillian Watson  
V & C Avery  
Frank Morrell  
Corelli & Gillette  
SO BETLEHEM  
Loew's  
Sylvester Schaefer  
(Three to fill)  
24 half  
Olive  
Archer & Belford  
Exposition 4  
Howard's Bears  
Curry & Graham  
Muskogee, OKLA.  
Walsh & Edwards  
Patsy Doyle  
V & C Avery  
Frank Morrell  
Corelli & Gillette  
Delmont & C  
LeClair & Sampson  
Nelson & Castle  
Denny & Tyson  
Allen Clifford & B  
Barry & Layton  
(Two to fill)  
24 half  
Young set  
Geo & Lily Garden  
V & C Avery  
"Evyn's But Truth"  
Delmont & C  
Allen Channing  
Carberry & C

## Booked Through the PANTAGES Circuit New York and Chicago Offices

BUTTE, MONT.  
Pantages  
(Same bill plays  
Anconida 3; Mis-  
souri 3; and  
Lelloy Palma & B  
G Vandye & Bro  
Will Stanton Co  
Santucci  
Francis & Wilson  
CALGARY, CAN.  
Pantages  
Four Moykors  
Senator Murphy  
Regal & Moore  
Murphy & Klein  
Love & Wilbur  
DENVER  
Pantages  
Spanish Dancers  
Adele Panthe & P  
Sandy Donaldson  
Kenny & Hollis  
Phil LaToska  
EDMONTON, CAN.  
Pantages  
Golden & Herron  
Pekinese Troupe  
Skenner & Wilson  
Little White  
Weir & Temple  
Dancing Tyrells  
GR. P. & H. MONT.  
Pantages  
(Same bill plays  
Helena 9  
"Tulio Girls"  
Jack Rose  
Burke & Burke  
W. & L. Gordon  
LaToska's Dogs  
KANSAS CITY, MO.  
Pantages  
(Sunday Opening)  
On Charmed  
Sherman Van & H  
Nokal & Mick  
Whit & Potter  
Kremka Bros  
LOS ANGELES  
Pantages  
The Cow  
The Youngers  
Rever & Gaynor Sis  
Tom Edwards  
Manning Feeney & K  
MINNEAPOLIS  
Pantages  
(Sunday Opening)  
"Nagating Girls"  
McConnell & Simp

SPOKANE  
Pantages  
O'Div  
Noodles Fagin Co  
Berina Sextette  
Hugo Lawrence  
Tybell Sisters  
TACOMA  
Pantages  
Cannibal Maids  
Jones & Sylvester  
Stephens & Brunelle  
Eldridge Barlow & K  
June Mills Co  
"Act Beautiful"  
VANDERBILT, N. Y.  
Pantages  
Royal Dragons  
Rives & Arnold  
Hodkins-Pantages Bookings  
DALLAS, TEX.  
Jefferson  
Kramer & Gross  
Pennell & Tyson  
Red Fox Trot  
Chelsie Bros  
Delma & Minut  
MOUSTON, TEX.  
Heras & Preston  
Anderson & Rean  
Jackie & Williams  
Tom Mahoney  
McLellan Carson  
MUSKOGEE, OKLA.  
Jefferson  
Orpheum  
Rekomo  
Jackie & Shelly  
Joie Flynn's Min  
Empire Comedy 4  
Kuma  
Booked Through  
the  
B. S. MOSS  
Circuit  
720 7th Ave., N. Y. City.  
NORRISTOWN, PA.  
Frank Terry  
Stable & Ribbeck  
Rich & Lenore  
Dave Roth  
Paul Earl  
Hollo Tokio  
Broadway Duo  
Phina & Plicks  
John T. Doyle Co  
PHILADELPHIA  
Broadway Duo  
Spencer Charters Co  
Will Oakland Co  
(One to fill)  
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Haystack Jags  
OGDEN  
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Loana Graham  
Revue Bouquet  
Holmes & La Vere  
Wm Fleming Co  
Hill Tivoli & Hill  
PORTLAND, ORE.  
Pantages  
Inter 9  
Jack Goldie  
5 American Girls  
F. Tinney's Players  
Fields & Wells  
Henry & Adelaide  
SALT LAKE  
Pantages  
Swan & Clifford  
Job That Melody"  
Kinzo  
Mr & Mrs N Phillips  
Nan Gray  
BUFFALO  
Olympic  
Violet & Lewis  
Hunter & Brown  
Stewart & Olive  
Melody Henshaw  
Bullet Proof Lady  
CHILLICOTHE, O.  
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Wilson Aubrey 3  
"Long Way Wray"  
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(Two to fill)  
24 half  
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Ruth Croft  
Arthur Sullivan Co  
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Priscilla  
Dressler & Wilson  
Zelma  
La Graciosa  
(Three to fill)

Neal Abol  
Walter Fighter Co  
DeWitt  
Samoya  
VICTORIA, B. C.  
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"Candider Girl"  
Belle Oliver  
Hills C Circus  
Colossal Duo  
Porter J White Co  
WINNIPEG  
Pantages  
World Wide Revue  
Provel  
"Old Time Darkies"  
Solma Bratts  
Hodkins-Pantages Bookings  
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Kramer & Gross  
Pennell & Tyson  
Red Fox Trot  
Chelsie Bros  
Delma & Minut  
MOUSTON, TEX.  
Heras & Preston  
Anderson & Rean  
Jackie & Williams  
Tom Mahoney  
McLellan Carson  
MUSKOGEE, OKLA.  
Jefferson  
Orpheum  
Rekomo  
Jackie & Shelly  
Joie Flynn's Min  
Empire Comedy 4  
Kuma  
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the  
B. S. MOSS  
Circuit  
720 7th Ave., N. Y. City.  
NORRISTOWN, PA.  
Frank Terry  
Stable & Ribbeck  
Rich & Lenore  
Dave Roth  
Paul Earl  
Hollo Tokio  
Broadway Duo  
Phina & Plicks  
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Priscilla  
Dressler & Wilson  
Zelma  
La Graciosa  
(Three to fill)

## Booked through the ACKERMAN & HARRIS Circuit San Francisco

LOS ANGELES  
Hip  
DeRoche & DeLee  
Gordon & Jolice  
Laforn Bros  
King Sisters  
(One to fill)  
24 half  
Wray's Manikins  
"End Perfect Day"  
Laforn Bros  
Walter J Hayes  
SACRAMENTO  
Hip  
Ed Armstrong Co  
Eleanore & Roberts  
Wm & Rose Cody  
Pinch  
Rea & Nye  
Arlosa Troupe  
(Two to fill)  
24 half  
Orville & McKnight  
Frick & Adair  
Polliano  
Moore & Elliott  
Vms & Hayward  
Dedie Velde Trio  
SAN DIEGO  
Hip  
Frank Gordon  
Laforn Bros  
"End Perfect Day"  
Belmont Canary Op  
(Two to fill)  
24 half  
American Opera 3  
King Sisters  
Wray's Manikins  
SAN FRANCISCO  
Hip  
(Sunday opening)  
Two Keelers  
Nat & Pio Albert  
Wara & Marvin  
"Pinch"  
The Dellyona  
Arlosa Troupe  
(Sunday opening)  
24 half  
Viola Napp Co  
Dot Marcell  
Juno Salmo  
Urbansno's Cocko-  
Gartles Bros

## LOEW-PANTAGES.

(Continued from page 6)

been dictating to lease the ground at the expiration of the present lease held by Leonard Hicks for the hotel, which is said to expire in 1921. It is not known whether O'Neill has actually secured an option or not, but the venture has progressed to the point where the promoter is carrying around plans of the proposed structures. Leonard Hicks of the Grant Hotel, however, has had plans of his own in reference to the site. He has himself planned, it is stated, to build a hotel and theatre on the ground, when the lease expires. His plan was to finance the deal with his father by organizing a stock company and selling stock to the public at large. The location has a peculiar strategic value. It is located within half a block of McVicker's, within a block of the Palace, and a short distance from the new State Theatre. O'Neill just returned from a hurried visit with Pantages at Seattle, and Pantages will soon be here to handle the deal in person. "WOMAN IN 13" SHOWN. Providence, Dec. 31. A. H. Woods' newest melodrama called "The Woman in Room 13," opened here last night. The play is the joint work of Samuel Shipman and Max Marcin. The authors had many wordy battles before the show reached production. The piece was presented in a prolog, four acts and two "sub-divisions," including a "flash-back" court room scene. The cast of 15 is a notable one, including John Mason, Janet Beecher, Lowell Sherman, Will Deming, Gail Kane, Catherine Tower and DeWitt C. Jennings. SHOW GIRL CONFESSES MURDER. Elmira, N. Y., Dec. 31. Confessing to the murder of her sweetheart, Leo Martin, at Youngstown, O., last September, Mildred Gunderman, 16 years old and a show girl, was taken to that city from here, charged with murder in the first degree. She may be shown leniency through her youth. The Youngstown police say the girl repented her confession to them.

## KOLB AND DILL OPEN.

San Francisco, Dec. 31. Kolb and Dill in a new military dramatic farce entitled "As You Were," had a premiere Sunday at the Curran Theatre.

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# GEORGE WHITE

of WHITING and BURT

NOW WITH

**MCCARTHY & FISHER, Inc., Music Publishers 224 WEST 46TH STREET, NEW YORK**

"Liberty Girls" 6 Star Cleveland 13 Empire Theatre Toledo.

"Lily Litters" 6 Gayety Philadelphia 13-15 Casino Chester Pa 16-18 B'way Camden N. J.

"Maids of America" 6 Gayety Detroit 13 Gayety Toronto.

"Majorities" 6-8 Bastable Syracuse 9-11 Lumber Ulica N Y 13 Gayety Montreal.

Marion Dave 6 Empire Toledo 13 Lyric Dayton.

"Merry Rounders" 6 Gayety Buffalo 13 Gayety Rochester.

"Midnight Maidens" 6 Victoria Pittsburgh 13 Foca Circuit.

"Miles a Minute Girls" 6 Star St Paul 12-14 Gayety Sioux City Ia.

"Military Maids" 6 Olympic New York 13 Gilmores Springfield Mass.

"Mischievous Maids" 6 Empirewood Chicago 13 Crown Chicago.

"Monte Carlo Girls" 6 Cadillac Detroit 13 Empirewood Chicago.

"Oh Girls" 6 Orpheum Paterson 13 Majestic Jersey City.

"Orientals" 6-7 Wheeling W Va 8-9 Steubenville 10-11 Canton O 12 Victoria Pittsburgh.

"Face Makers" 6-8 Broadway Camden N. J. 9-11 Casino Chester 12-14 Bristol 15-16 Empire 17-18 Wilkes-Barre Pa.

"Parisian Girls" 6 Crown Chicago 13 Gayety Milwaukee.

"Peasant Winners" 6 Majestic Scranton 13-15 Armory Binghamton 16-18 Hudson Schoenectady N Y.

"Pirates" 6 Worcester Worcester 13 Howard Boston Mass.

"Puss Fuss" 6 Hurlig & Seamon's New York 16-18 Park Bridgeport.

"Rattle Dancers" 6 Lyceum Columbus 13-14 Wheeling W Va 15-16 Steubenville 17-18 Canton O.

"Record Breakers" 6 Trocadero Philadelphia 12-15 B'way Camden 16-18 Casino Chester Pa.

Reeves A 6 Empire Brooklyn 13 Empire Newark.

"Roosevelt Girls" 6 Gayety Montreal 13 Empire Albany.

"Right Boys" 6 Casino Philadelphia 13 Misper's Bronx N. Y.

"Social Follies" 6 Gayety Minneapolis 19 Star St Paul.

"Social Maids" 6 Gayety Toronto 13 Gayety Buffalo.

"Speedway Girls" 6-8 Casino Chester Pa 9-11 B'way Camden 12-15 Camp Dix Wrightstown 16-18 Grand Traction N. J.

"Sporting Widows" 6 Gayety Omaha Neb 13 Gayety Kansas City Mo.

"Star & Garter" 6 Gayety Pittsburgh 13-15 Grand Akron 16-18 Park Youngstown O.

"Step Lively Girls" 6 Majestic Jersey City 13 Peoples Philadelphia.

Sydney Rose 6 Gayety Boston 13 Grand Hartford.

"Tempters" 5-8 Camp Dix Wrightstown 9-11 Grand Traction 12 Empire Hoboken N. J.

"Trail Litters" 6 Empire Cleveland 13 Cadillac Detroit.

"20th Century Maids" 6 Colonial Providence 12 Casino Boston.

Watson Billy 6 Warner's Bronx New York 13 Empire Brooklyn.

Welch Ben 9-11 Park Bridgeport 13 Colonial Providence.

White Pat 6 Star Brooklyn 13 Olympic New York.

Williams Mollie 6 Olympic Cincinnati 13 Columbia Chicago.

"World Dancers" 6 Howard Boston 13 Gayety Brooklyn.

## CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Aaron Jones Atlantic City last week, wooing the links.

Ed Talbert, formerly of the act known as Rector, Weber and Talbert, has rejoined the act.

Mary Garden made her first appearance of the season on Friday in the title role of "Mona Vana."

Daisy Dugan has replaced Dixie Harris in the act formerly known as Dixie Harris and the Variety Four.

"The Long Dash" has left the Cort for Washington. "Three Faces East" will com-

From present indications it looks as if Laurette Taylor may break the hoodoo at the Blackstone. Business is good with "Happies." If she puts it over, it will be the first successful run at the house in many a season.

Victor Trumbull, former assistant to Cal Griffin, dressed into Chicago from West Baden, Ind., this week, exhibiting his Croix de Guerre, his French Foreign Service stripes and the American overseas V.

The annual benefit of the Chicago Herald and Examiner, for its Christmas Fund, broke all records at Cohen's Grand last Saturday, netting nearly \$4,000. Practically every star and headliner in the city appeared.

## CORRESPONDENCE

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

pleto a satisfactory run at the Olympic about Jan. 15.

There were only 53 deaths from flu reported in Chicago Christmas, the lowest since the epidemic. It is thought the cold wave was the cause of the diminution of mortality.

Last Tuesday was "professional night" at the Winter Garden. Invitations were sent to all stage stars, legitimate and vaudeville, who happened to be in town.

Business has been so good with Raymond Hitchcock he "blew" his entire troupe to a Christmas dinner at Knott-Hummel's. Seventy participated in the feed.

"The Girl He Left Behind," the Kettering play which has been night-standing in the west, blew up last week. The members of the cast are domiciled in Chicago, looking for work.

Ruth B. Fischer, said to be a find of Al Laughlin's, is to be the prima donna of the new revue prepared for the Winter Garden. Miss Fischer is a local girl. She attracted some attention from the musical critics by her work in Ravinia Park.

George Meno, formerly with Beehler & Jacobs, has gone into the agency business on his own account. He has opened offices at Consumers Building. Meno, who is one of the youngest agents in town, will be independent, booking with Mathers, Holmes and other outsiders.

Ralph T. Kettering issues the following statement:

"Aaron Jones, in behalf of his firm, Jones, Linick & Schaefer, has presented Ralph T. Kettering with, a most bounteous Christmas remembrance. Mr. Kettering has been the gen-

eral representative for Jones, Linick & Schaefer for six years, and to show the appreciation of his firm, Mr. Jones presented him with an increase of \$1,500 per year, added to his present handsome remuneration. This makes Kettering one of the highest salaried and most prominent theatrical managers in the middle-west.

"In addition to his occupation with Jones, Linick & Schaefer, Kettering is also a writer of much renown. His most recent success is a play called "The Girl He Left Behind," which has smashed all records for big business in the 41 theatres this season. Incidentally, Kettering has never written a flivver, and he has to his credit five full size plays and over 200 vaudeville sketches. This is the record of which to be proud."

One of the most remarkable circuses shows ever held took place at the West Baden Springs Hotel Christmas Day.

The hotel, one of the most palatial in the world, has been transformed into a United States General Army Hospital, and is occupied by about 1,200 wounded soldiers. On Christmas Day an entertainment was planned which embraced a circus and vaudeville show.

One of the most prominent citizens of West Baden is Ed Ballard, owner of the Hagenbeck-Ballou circus. Through the courtesy of Charles Bedford, owner of the hotel, the stand court of the hotel, said to be the largest room in the world, was transformed to a circus, with real rings and tanbark.

Tom Sanger, the clown, came on to Chicago with his boxing dogs. From the winter quarters of the circus in French Lick there were recruited four of the largest elephants, a boxing kangaroo and five lions. The latter were put through their act by Emil Behrwer, the Hagenbeck animal trainer. The Cottrell family of equestrians, who live in West Baden, were called upon, and they gave a horse act.

The only departure from strict circus atmosphere was the substitution of doughnuts for peanuts. That happened because there were some Salvation Army girls present.

After the circus several vaudeville acts, which had been brought on from Indianapolis, entertained the wounded men. The performance was topped with a splendid Christmas dinner.

When is a cabaret? Again the question arises on this much explored question, and upon the ruling of the Government depends whether or not the management of the Lexington Hotel will have to pay Uncle Sam several thousand dollars in war taxes upon the receipts of the various cafes and restaurants in this hotel.

It was only in an incidental way that this question came up. Two internal revenue officers came into Manager Hermann Mack's office about dinner time last Wednesday to see that the provisions of their office were properly handled by the Saturday night dance and make suggestions for the New Year's jubilee. While the conference was on a voice, accompanied by an orchestra was heard through the doorway of the office.

"That sounds like a cabaret," said one of the officers.

"Sure," concided his partner.

"Nothing like it."

"Come down to the Federal Building tomorrow and explain," said the other officer.

Here's how it all came about. The Government claims that instrumental music in hotels and cafes does not come under the head of cabarets, but if a singer sings it's a cabaret.

### WANTED IMMEDIATELY

**LIGHT COMEDIAN, Who Can Play Piano and Sing, for Big Time Vaudeville Act**  
**TRAMPOLINE ACROBAT, as Principal**  
**in BILLY BOUNCER'S Act**

Write or Call any day after 5 P. M.

**E. K. NADEL**

PAT CASEY AGENCY 1435 BROADWAY

# FAMILY SMILEY and Co.

IN HER NEW PLAYLET

**"THE FAMILY TREE"**

WRITTEN BY MAURICE STANFORD

LOEW CIRCUIT

DIRECTION, ARTHUR HORWITZ

# WILLIAM KENT

BROADWAY'S FIRST  
1919—STAR—1919

AS DECREED BY THE PRESS OF NEW YORK CITY

## "WORLD"

William Kent Carries Honors Offhand  
William Kent made the hit of the first performance. Exhibiting over with good nature, with a critical smile and a funny walk, he was called back every time he appeared on the stage.  
It was one of those complete triumphs; the audience was in a permanent state of laughter. It may be added that he depended solely upon clean, wholesome, funny, yet had no trouble in winning a typical Broadway gathering.

## "MORNING TELEGRAPH"

William Kent. He then, proves a comedian of

**"SOMEBODY'S SWEETHEART"**  
BOOKED BY ALONZO PRICE

and the establishment must pay two per cent. war tax on all foods and drinks served in the cafes and restaurants within hearing. But here is the peculiar situation at the Lexington. Miss Kathleen MacGraw, pianist, is leader of an orchestra which plays at noon and night for the entertainment of the guests of the hotel. Miss MacGraw has an attractive soprano voice and she has been a singer in grand opera. This was discovered by the guests, and many made special requests for her to sing. And she sang, although not engaged for that purpose, and had not at any time been requested by the management. Consequently the Government tentatively says the Lexington is running a cabaret, and Miss MacGraw's good nature and attractive voice may cost the Lexington some thousands dollars, as she has been singing, off and on, for nearly two months. Incidentally, the voice has been stilled until the internal revenue office issues a ruling on it.

**COLONIAL** (Harry J. Powers, mgr.)—"Follies" turning them up in border. Over new every performance (2d week).  
**CORT** (J. J. Herman, mgr.)—"The Long Dash" closes after five weeks dear business. "Old Lady 11" due next week.  
**COLUMBIA** (Frank G. Parry, mgr.)—"Don Ton Girls."

stealing men, and the a Broadway actor, extracts his full quota of laughs from his every critic. He also tries the light fanaticism on comedians and does a first dancing number—that demanded for several minutes to hold up the show.

## "GUM"

Mr. Kent, to a soul beauty for nine months, to live a drink of sweet soup in that London. More on much more! He is the comedian's art, indeed, is what a mist takes will when the black clouds have their will and the forty-fifth states become as good as dead. Mr. Kent is a genius because Mr. Kent knows how to be a perfect son. They say

that this constitutes the very essence of his genius. He is a true son, not a ready to believe it when the little man, after so much of misbehavior, so much of stink and scolding, is in his twenty corners from the stage in a dance like nothing on earth except the quivering and quivering of the many light upon a motion picture screen.  
He is a laugh-maker—a real one—and for such Allah be praised! He alone could "carry" the show.

## "EVENING JOURNAL"

"Somebody's Sweetheart" Makes Immediate Hit and Kent Bless to Stardom  
It presents to Broadway a lab-and, first-war

comedian-star of the first magnitude in the person of William Kent, the man with the electric feet who, the usually red-eyed critics declare, will have won his name in electric lights long before the present dramatic season has passed into history.  
As for Kent—well, there's simply no describing him. He is here, there and everywhere, fairly exciting him and frolics every moment he is on the stage, and within those "electric feet" until you feel sure they will either map like twigs or develop locomotor ataxia within the next ten seconds. And the best of it is that his entertainment is as clean as it is spontaneous and as wholesome as it is irresistible.

**CENTRAL THEATRE, Broadway, New York**  
MANAGEMENT, ARTHUR HAMMERSTEIN

**CROWN** (Ed. J. Rowland, mgr.)—"Innocent Maids."  
**BRONXWOOD** (E. M. Semon, mgr.)—"Parlour Follies."  
**GARRICK** (J. J. Garrity, mgr.)—"Business Before Pleasure," with Barney Bernard and Alex Carr. A sure-fire hit (2d week).  
**HAYMARKET** (Irone & Change, mgr.)—"Stock Brothers."  
**ILLINOIS** (Harry J. Powers, mgr.)—"Hitchy-Koo," with Adele Rowland as an added attraction (4th week).  
**IMPERIAL** (Frank A. P. Gasolo, mgr.)—"Hearts of the World (Picture)."  
**LA SALLE** (Nat. Snyder, mgr.)—"Limited engagement of 'Experience,' limited in many ways, including pictures (2d week)."  
**NATIONAL** (Frank A. P. Gasolo, mgr.)—"Fair and Warner."  
**OLYMPIA** (Abe Jacobs, mgr.)—"Three Faces East" closes (8th week). Mary Ryan in "The Little Theatre" will succeed.  
**PRINCESS** (Wm. Slinger, mgr.)—"She Walked in Her Sleep" (4th week).  
**POWERS** (Harry J. Powers, mgr.)—"Ebbel Barrymore in 'The Old Chance'; limited engagement (1st week)."  
**STAR & GARTER** (Richard Browne, mgr.)—"Maid of America."  
**STUBBINS** (Nat. Snyder, mgr.)—"Lionel Barrymore moved over from the Garrick to 'The Copperhead,' and is doing well."  
**VICTORIA** (J. J. Herman, mgr.)—"Bird of Paradise."  
**WIDGES** (J. J. Rosenbalm, mgr.)—"The Crowded Hour" (6th week).  
**MAJESTIC**—Annette Kellermann turned them away Monday, extremely rare at this house on that day, and sale indicates tremendous for the week. Annette looks gorgeous, and her new posing, too dancing, wire work and stinging impersonation came as a surprise, and went with crashes of appreciation. Jack Coogan joined the act here. Did his familiar signal. Emergency pianist was loaned by music publisher and permitted to do a number as courtesy to the house. Kellermann turned out in this town originally, first showed her drawing card here, and is still a rave. The water in the tank number was punned, but she kidded about it as she did about everything, and Miss Kellermann created most lovable impression throughout. Could and should be held over, but Eva Tanguay booked to follow, so impossible.

Regay and Sheehan closed. Tough spot because of their show start but when Pearl Regay got moving she was a riot. Nellie Nixon and her sister went out to the Ollbert and Friedland, this time using girl assistant sprung as maid, Marie Nordstrom, bit, Claude and Fannie Fisher, in the too oft repeated sketch, accepted with patience where formerly unheeded with enthusiasm. Three O'Gorman Girls. Three Kitaro Brothers.

**PALACE**—Cecil Lean and Cole Mayfield took honors in bill, which averaged well but without high-light. They are among vaudeville's best singers. Others can sing better, others can act better, but none can act songs better. The ship song with prop and telephones number are among the best in use today. "Somebody's Sweetheart," from "Ode and Ends," well received, but nobody can play the tough doughboy as did Jack Norworth himself in the show. "Follies and Sorrow" went huge. Surprise of bill female impersonator in act called "Gloria Fashion Plate" in character of light brown girl. New twist in character causes surprise at finish when wig comes off. Sing in straight and male attire, with good male voice for finish. Eddy Due, great wire act, opened. Frank Gorman, Reverend, No. 2, pleased with good voice and gags directed against Billy Sunday. Charles Benson, a riot in scintillating act. Miss Benson, in allegorical "Maid of France," well received. Robert Brevort's "Gunny Monkey" closed close. **GRAND** (Harry J. Ridings, mgr.)—"Dancing Up" opened with a bang on Christmas night (1st week).

surrounding Los Angeles and thereby did the "Five ones" an overwhelming favor, is to have a new hotel at Grand and Seventh. The baron is now opening the Van Noy.

Alex Pentages has decided to make this city his headquarters.

The opening of the California was postponed from Dec. 20 to Dec. 24.

Charles M. Fyke, formerly advance man for the Mission play, has written a song on peace, which was played and sung in the churches of this city on Christmas day.

Walter Hearn will return from his ranch near Blythe to resume his work as press agent for the Mason.

Joe McCloskey, who manages prize fighters among film stars, has returned from San Francisco.

There is a likelihood that Ackerman and Harris, of San Francisco, will take over the Auditorium, now controlled by W. H. Clune. It is understood that the deal for the Majestic has fallen through.

Henry Warnack is doing only a small portion of the reviewing for the Times. Anthony Anderson filling in the greater part of the time.

Robert M. Tye, Jr. is back at the Morocco publicity desk after a few months' service in the Navy Intelligence Department.

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No other fur shop in this city can offer as extensive a selection as ours.

We sell everything in furs—handsome fur coats, beautifully matched sets, graceful stoles, scarfs and the newest fur novelties—at prices that are only possible because we are manufacturers and sell furs only, direct to you.

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**LOS ANGELES**  
VARIETY'S  
LOS ANGELES OFFICE  
PANTAGES THEATRE BUILDING  
Phone (Automatic) 1913

Fred Block has returned to New York after seeing the Billings show safely launched at the Mason.

Aaron Hoffman left Los Angeles with a pretty good impression of the film colony—at least he saw everything there was to see.

Baron Long, who put the jazz in the towns

**SAN FRANCISCO**  
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**ORPHEUM** (Fred Henderson, western mgr.; agent, direct)—Satisfactory show but poorly arranged to give later positions to names, getting bad start through opening and second nights (holdovers), proved big success. Bart Fitzgibbon (holdover), duplicated previous week's result. "Gloria Fashion Plate" in next to closing spot, scored, preceding the Fitzgibbon turn, which closed the show.

**PANTAGES** (Burt Myers, mgr.; agent, direct)—Finishing bill. "Here Comes Eva," all-girl tableau, highly diverting. "The Haystacks," opened nicely. Sampson and Douglas, very good. Happy Jack Gardner, won laughs. Morris and Shaw, scored. Bart Barrett, added attraction, hit, with monolog. **CASINO** (Lester Fountain, mgr.; agent, direct)—"The Haystacks," opened nicely. Eldora and Co. opened good. DuBois and Miller, well liked. Fields and Wells, laughing success. Military Dancing Trio, very good. Rogers and Jones, hit. Roy O'Connell, Comedy (stock), eclipsed previous efforts, closing very good.

**ALCAZAR** (E. D. Price, mgr.)—"A Pair of Sixes" (stock).  
**CURRIER** (William F. Curran, mgr.)—"You're in Love" (2d week).  
**COLUMBIA** (Gottlieb & Marx, mgr.)—"Have a Heart" (2d week).  
**HYPODROME** (Edwin A. Morris, mgr.)—Will King Co. (stock) and A-H & W. V. A. vaudeville.  
**PRINCESS** (Bert Levey, lessee & mgr.)—Bert Levey vaudeville.

**CLAYTON The Mystic**  
Proctor's 23rd Street Theatre NOW  
4 P. M. 7 P. M. and 10 P. M.

Closing the show NOW invites offers from any circuit or agency. A different mental experiment that has taken many house records in the east.

**Don't say you did not see it**

# Ada Mae Weeks

In John Cort's Musical Comedy Hit at the Knickerbocker Theatre, New York

## "LISTEN LESTER"

THE PRESS OF NEW YORK SAID

Miss Weeks is a delicate, pretty type of girl who dances excellently. —"Evening Sun"

Ada Mae Weeks can sing as well as Mary Garden—and dances better. —"Morning Telegraph"

There is dancing—much of it—and that of Ada Weeks is graceful. —"New York Times"

Miss Weeks seems to be a prize, for apparently she can do everything anybody else can. —"Morning World"

Miss Weeks, in the character of Miss Mary Dodge, labeled as a sweetheart, had Act I all to her graceful self. —"Evening Mail"

Ada Mae Weeks flittered on tip-toe right into the hearts of the audience. —"Evening Globe"

Ada Mae Weeks is a real joy when she dances. —"Evening World"

Miss Ada Mae Weeks—sweet, winsome and pretty—with a good voice, dances charmingly. —"Evening Telegram"

Ada Mae Weeks is a dainty, shy little personage with winning ways, and when she was dancing nobody cared much whether "Lester" was listening or not. —"New York Herald"

MAJESTIC (Res Muller, mgr.).—Del Lawrence Stock Co. WIGWAM (Joe F. Bauer, mgr.).—A-H & W. V. A. vendible.

Bernard L. Bailey, scenario writer, was arrested here last week for passing a \$100 check.

Several changes were made in the personnel of the Roy Claire Musical Comedy Co., appearing indefinitely at the Casino. F. Lee Fields, Hazel Lake, Walter Spencer and Phillips Gordon closed Saturday. The new principals are Jack Sheehan, Jack Rollins and Jack Jaquet.

The engagement of the Mendel-Rose combination, presenting farce comedies in conjunction with the regular vaudeville bills at the Wigwam, has been extended.

Next week the Meloland Players will present the St. Francis Little Theatre "The Cat and the Church," "Lost Sheep" and "Her Secretary."

J. Wharry Lewis, violinist, is the new orchestra leader at the Rialto.

Jack La Follette, formerly coast manager for the Porter-Musile Co., and now a mariner, left for Chicago last week, on a wire from his wife (Georgia Howard) that she was seriously ill.

Mervin Levy, formerly of Levy and Cooper, has returned to San Francisco. Young Levy will re-appear vaudeville when a suitable partner is found.

Ruth Barrett, with Fred Irwin's "Majestic" for the past two seasons, was a special attraction at Techna Tavern last week.

Herbert S. Goewey, president of the Goewey Investment Co., swore out a warrant last week charging his brother, Charles M. Goewey, with embezzling \$5,000. According to Herbert Goewey, he gave his brother \$5,000 to deposit in a bank in two separate accounts which had been overdrawn. The money had not been deposited. The Goewey Investment Co. formerly owned the American Theatre, now the Rialto.

**BLANCHE ALFRED**  
and her SYMPHONY GIRLS, assisted by "GERANT"

Conductor  
Featuring the RAINBOW GIRL  
in Novelty Dance  
Direction, HARRY SHEA

## DIANA BONNAR

PRIMA DONNA

Late of the Chicago Grand Opera Co.

COLONIAL, THIS WEEK (Dec. 30)

Management

GLADYS BROWN and WM. HENNESSY.

Belated, But None the Less Hearty  
HAPPY NEW YEAR TO ALL  
"GROWN UP BABIES" CO.  
BILL VAIL, Manager

Warren Ellsworth will produce a girl show, without comedians, at the Liberty. The show is scheduled to open shortly.

Toby Wells arrived on the Sonoma from Australia, Dec. 13.

"Have a Heart," laying off a week here before opening date, which was scheduled for Dec. 22, opened at the Columbia, Dec. 21, instead.

Clyde Cooper, of Levy and Cooper, has left the act, and is now musical director at the Canyon Inn, Oakland.

Wholes Dryden, English comedian, has arrived here from the Orient.

The costumes designed by Mme. Keder for "Up-in-the-Air" and used by that production during his brief experience, were purchased by Mike Berger, amusement manager of the Fortino-Louvre. Nearly all of the local producers were among the bidders.

A short but lively fight took place on the steps of the Hippodrome here last week. The participants were Edward Battrell, of "End of a Perfect Day," sketch, and a juvenile of the "End of the Kaiser," another sketch which appeared at the Casino recently. The latter was waiting the stage. Battrell accused the juvenile of "talking too much," because the latter imparted the information of the marriage of Signa Andrea, of the Andrea Sisters, and Frank Coker, both on the Hipp bill.

The parties to the alleged marriage would neither deny or confirm the report of their marriage.

Phil Rock will be the principal comedian and producer of a miniature girl show, scheduled to open a season of stock at Victory, San Jose, this month. Theatres at Salina and Waterville will also be visited by the company. The sponsor for the show is Glenwood Crawford.

Uda Waldrop, organist, has been signed by the Tivoli Theatre here for one year.

The Lyceum, in the Mission District, will install a stage and present musical tube in conjunction with the picture program.

### PHILADELPHIA.

KEITH'S (H. T. Jordan, mgr.).—No dancing act—or any other act, for that matter—has proved so good a repeater here as Bessie Clayton's new production, in which she has associated with her the Casino, Tom Dingle, John Guilan and Frank Hurst. This is the second week, and it was just as big a hit with Monday's capacity audience as it was on the opening of the engagement. Miss Clayton has rarely received all the credit due her in this her home-city, but she has just made them recognize the merit of her new offering and is reaping the reward she deserves.

The New Year's week bill runs strong for light stuff which caught the initial audience with a whirl of favor. Every act on the bill drew down a liberal share of the honors, and with the speed it is sure to pick up when working a show or two, it ought to stand the New Year reviews on their ears from the middle of the week on. Next to the headline, Artie Meltinger and George Meyers carried off the big applause hit. The boys were next to closing and following a lot of comedy and color, but Meltinger's free-and-easy style of singing his songs landed them in solidly, and the melody of Meyers' hits proved a veritable hurrah hit. Artie tried a gag about a soldier being short-changed ten cents by a French shopgirl. The same was told by Harry Hines here a week ago, and Keith audiences have very good memories, especially that Monday crowd that every one who has played this house more than once ought to know. It's a good gag, too. It did not go for Meltinger, but it did not hurt him at all. Little Muriel Windsor put over a great hit with the "End of a Perfect Day" sketch, and also made the women gasp over her costume. The girl has a dandy lot of songs, with one excellent number which gives her a chance to imitate birds, and she worked this up. The dressing behind sort of dived adds just a bit of risqueness to the offering, and Miss Windsor closed with a number for which she wears a costume which gives a

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BERT

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### BOSTON.

By LEN LIBBY.  
KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—The bill was strengthened by Arnold and Altman, a couple who have a very good act. They were added apparently after it was seen the show was going to run short on time, and that it was not as heavy as expected. As a result the entire program was revamped. Fayella Linnberry was the surprise. It appeared as though three-quarters of the house imagined her act would be of the old dramatic sketch, but it turned out to be a singing turn almost entirely, and she can sing. For an entire she gave two dramatic war poems. Her entire act is without any personal accompaniment, the orchestra furnishing the music. Johnny Singer and his dancing girls opened the show. All that is needed to make this act about 300 per cent. better is to teach the two girls to dance in union. Harmon and O'Connor, two heavy-weight girls, follow, and their act is of the pleasing comedy sort, and got over.

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"What Girls Can Do," which was billed to close the show, came next, and it turned out to be a really fine act. It is a condensed female vaudeville show, the material being taken from various, a very well staged and well handled sketch, went Mr. Fred Allen got the house with his "nut" act. Bryan and Broderick put on a slugging dancing show, one of the slugging variety in which a great deal is crowded into a short time. Jimmy Hasey closed the show, a strange place for him. Some of the audience were so mystified by the changes in the program they did not realize the show was over until the pictures were flashed.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Featuring "Wives of Men" in the films, with the vaudeville offerings topped by Mullin and Conger. Rest of the acts include Ed Lowry and Irene Prince, Bowman and McKee, Jessie Morris and the "Musical Echoes."

BLOU (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—Featuring "Wives of Men" for the leading film to his business. Also five vaudeville acts on the program.

ORPHEUM (Victor J. Morris, mgr.; agent, Leew).—There are three acts on the bill at this house which are in the feature class. They are Cardie and Nell, singers of comic opera, Roy and Arthur in their act, "Fun in a Chinese Restaurant," and Frank Merrill and his company. The other acts on the bill include Patsy Doyle, monologist, and Walsh and Edwards. "Quickness" being used for leading film.

PARK (Thomas D. Soriero, mgr.).—Pictures. Capacity business.

ROSLARY OLYMPIA (Ralph Ripley, mgr.).—Going big with Evelyn Nesbit "I Want to Forget." Vaudeville consists of Meddows and Lane comedy singing skill, Frank King, the Two Verdis and Edwards Brothers.

GORDON'S OLYMPIA (Frank Hookallie, mgr.).—Vaudeville, topped by Francis and De-mott. Others on bill are Miss Murray, the Paroliers, the Coot and Stevens Four. For leading film using "All the World to Me."

ST. JAMES (J. R. Somers, mgr.; agent, Quisley).—Miss Martin and company to bill, which has also Henry Fox with "Personality," the Williams Sisters, Simons and Webb, McCarthy and Jones "Branding Broadway" feature in film lists.

GLOBE (Frank Magner, mgr.; agent, Leew).—Pictures.

COLUMBIA (Joseph Brennan, mgr.; agent, Leew).—Pictures.

SHUBERT (E. D. Smith, mgr.).—Closing week of the Winter Garden show. Additional

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Under direction of H. & J. Susskind

matinee scheduled for Friday gives an idea of how big this show has gone here. They were also extra matinee last week. It is said this show broke all records for itself during the stay in London.

PLYMOUTH (A. D. Smith, mgr.).—"Lombardi, Lulu," the goods: low. Known here by reputation for many months. Leo Carillo scoring personal hit. Closing.

WILBUR (E. D. Smith, mgr.).—"Oh, Mamma," the goods: low. Known here by reputation for many months. Leo Carillo scoring personal hit. Closing.

TRIMONY (D. D. Smith, mgr.).—"Closing week of 'Fiddlers Three,' which has been at this house for several weeks, and which was always well received."

MAJESTIC (E. D. Smith, mgr.).—"One of the hits of the season and which has grown more popular every week, 'Leave it to Jane.' Drawing big from the military patronage."

PARK SQUARE (Fred S. Wright, mgr.).—"It is announced 'Up in Mabel's Room.' It is now the last week. Show has broken house records since playing here. Is billed to enter New York at conclusion of Boston engagement."

COPLBY (H. W. Patton, mgr.).—"Presenting for the first time in America R. C. Car-ton's 'The Bear Leaders,' a comedy which was a sensation in London in 1912."

CASTLE SQUARE (George Clark, mgr.).—"Reviving 'Romance,' a show well fitted to the talents of the stock company."

GAVERTY (Thomas Henry, mgr.).—"The Golden Crook."

HOWARD (George R. Lobrow, mgr.).—"French Frolics," with the house bill topped by Arthur Rieby, Lane and Plant, George Mur-

phy and Wells de Vaux.

Councillor Daniel W. Lane called the attention of Mayor Peters to the action of certain theatres in this city which "impose on the public by making an unwarranted increase in the price of seats for Christmas and New Year's Eve performances," and requested the mayor take necessary action to stop this profiteering.

Mayor Peters announced that he had called a conference with Managers Lothian, Smith and Rich of the Colonial, Lothian and Hollis Street theatres, he received no more satisfaction than to have "pointed out to him that in New York the same thing is done, and that hotels and cafes are known to boost prices in the holiday season."

Leon Gordon, formerly a member of the Henry Jewett Players, the popular, is booked to return to this city in "The Better Ole." He was very popular when a member of the "Man Who Sings" company and played the principal part when the company had the record breaking run of several months.

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The Colonial has been chosen as the house in which to stage the annual New York City actor's fund of American this season. It will be held on the afternoon of Jan. 24.

John Carney, well known as Boston correspondent of a New York theatrical magazine, is now in the box office at Charlie Waldron's Casino here.

Mayor Peters has said his little say about what shall be what in the theatre of this town, and the regulations laid down by the mayor contain nothing very drastic.

They are: "Performance of every kind must always be governed by the dictates of propriety and refinement. Obviously among other things such features as the following would be thus excluded from performance: (a) Excess that may be construed as vulgar in their conception or execution; (b) the wanton exposure of the female figure; (c) the portrayal of moral perversion; (d) the portrayal of the use of drugs."

"All performances must be confined to the stage of the theatre. Exceptions to this rule permitted only on authority of the mayor."

A glance at the new regulations, general as they are, leads one to the belief that they are not as drastic as the ones laid down by ex-Mayor Currier. That official ruled among other things that there should be no such things as "bare legs" in performances on Boston stages.

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Developments came fast for the Butte showmen Dec. 17. Good news alternated with bad. Early in the forenoon the health board lifted

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ARTISTS can secure long engagements by booking direct with us

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We are handling more talent houses than any  
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the influenza ban, figuring that danger from  
the epidemic was past in this city. Theatres,  
cabarets and dance halls prepared to open  
with a rush. However, the musicians were on  
strikes and the picture operators joined in  
sympathy, so managers had to operate projec-  
tion machines for two hours, and there was no  
music at most of the houses. At the end of  
that time a compromise was reached, the musi-  
cians going back at the old scale until the  
last week in January, when the higher salary

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# THURSTON

THE MAGICIAN

plan becomes effective. The new scale provides for \$4 for three hours work in the evening, with leaders getting more. Those playing two hours in afternoon and three at night will receive \$6 per day. The Empress, where stock players, and the People's, the local Hippodrome house, agreed to the musicians' scale earlier and were not involved in the strike.

Business is picking up slowly in Butte and will soon be back to normal in the opinion of local showmen. The usual holiday dullness was experienced.

"Little Peggy O'More" was the vehicle with which the Empress stock company opened the Empress Theatre Dec. 17, playing to a week of fair business.

Dec. 31 Montana went dry and local cabarets

entered on a new phase of their careers. Strong drink is banished and in its stead are near-beers, near-whiskeys and soft drinks. The Butte, Helena, and Helena all expect to continue to operate, but the managers look askance at the future. It is expected that under the Montana law beer under two per cent alcohol may still be served. This is practically the same as that served at present. The near-whiskey is a new camouflage, and its introduction is awaited with curiosity by the cabaret men, as well as the consuming public.

The Philon cabaret after the first of the year will introduce another innovation for Montana—women entertainers as well as a ladies' orchestra. No women were permitted to be employed at cabarets heretofore, due to the serving of intoxicants.

The local health officials, after exhaustive investigation, including trips to the east, have concluded that the best system to check the spread of influenza is a strict quarantine at the source, and not the intermittent and indeterminate closing of business. Great Falls, Lewistown and other towns have found the quarantine method effective.

"Daddy Long Legs," with Alice Haynes and Robert Phillips at the Broadway Jan. 1-2, is the first big attraction at the house since the second influenza ban was lifted.

## DES MOINES, IA.

The Princess Theatre, in continuous operation as a stock house, closed its doors last week after a poor slotted week's season. No plans announced for remainder of season.

George D. Waters, house manager of the Princess for several seasons, and Frederick Sullivan, dramatic director, leave for Los Angeles the first of the year to engage in the manufacture of feature films under the title of New Art Film Co. Waters has organized a \$400 company, enlisting Iowa capital. Sullivan, former director for Reliance, Danhauser and Vitaphone, will no production chief. First picture, according to plans, will be finished by April 1.

The Empress, after several weeks with no-the show shows, reverts to original policy of

# FRED MARDO

has taken charge of his

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split weeks Jan. 1. New show every Sunday and Thursday. Empress plays five-act show booked through W. V. M. A. Four shows daily.

Sam Abrahamson, released from army service as lieutenant instructor at Towson University, has returned to press agent Orpheum, replacing Chester Copwell.

Casino, long a ten picture house, has reduced its price to ten cents for first run pictures.

Mortimer Weldon, former comedian at the Princess here, joined "The Heart of Annie Wood," playing role of Mr. Black.

Richard Carle in "Furs and Fritill" New Year's offering. Carle's first local visit in four years.

Daniel Finch, scenic artist, and Harry Hollingsworth, leading man of the recent Princess Stock Co., have taken over the Toodle at St. Joseph, Mo., for the balance of the season and will operate stock here. Balance of Princess company have left for Broadway and new engagements.

The old Elite Theatre in East Des Moines, after dark for ten months, has opened with table and travelling companies at popular prices. Business fair.

Art Hayes has been made general musical director of the Garden and Palace theatres.

## PITTSBURGH.

By CHAS. A. COOK.  
"NIXON (Harry Brown, mgr.)—"Riviera Girl." 6 "Rainbow Girl."  
"ALVIN (J. B. Reynolds, mgr.)—"William Hooper." 6 "Why Marry?"  
"DUQUESNE (Bob Evans, mgr.)—"I'm So Happy." 6 "Thurston." 6 "The Star." "Johnny Get Your Gun."

PERSHING (D. A. Harris, mgr.; stock): "First half," "Under Cover" last half, "Rolling Stones." 6 "The Star." "Johnny Get Your Gun."

VICTORIA (J. Jones, mgr.)—"Aviator Girl."

ACADEMY (Geo. Jaffe, mgr.; stock burlesque): "New Year's Girl."  
GRAND (W. Mason, mgr.)—"Plima."

Jan. 13 the Pitt will reopen with "The Birth of a Race" (film) under the management of a Birth of a Race Show Co.

Every act on this week's bill at the Harris is new to Pittsburgh.

## PORTLAND, ORE.

By JOSEPH GRANT KELLEY, JR.  
STRAND (Walter Armstrong, mgr.)—"Pop vaudeville and pictures."  
HEILIG (W. Fange, mgr.)—"Business Before Pleasure," four days.

BAKER (Milton Seamon, mgr.)—"Baker Players in 'The Speller'."  
ALCAZAR (C. V. Everett, mgr.)—"Alcazar Players in 'Mother Carey's Chickens'."  
LYRIC (Larry Keating)—"Musical comedy stock."

The Public Auditorium, recently converted into a hospital, will shortly reopen to house road shows.

The Hippodrome and Strand theatres gave five shows Christmas, the Pantages and Lyric gave four.

Frank Shaw has left the Armstrong Policy Co. to play leads for Jim Post Post is now playing an indefinite engagement at the Star, Astoria, Ore.

"The Liberty Theatre," at the Vancouver Barracks, announced that it has been decided that a number of soldiers will organize a society which will present attractions.

## ROCHESTER, N. Y.

LYCEUM (M. E. Wolf, mgr.)—"Ole Skinner in 'The House of the Family'." First half; 3-4, Fiske O'Hara in "Marry in Haste."

GAYETY (Charles H. Yale, mgr.)—"Masterpieces."  
FAY (Fred J. Barr, mgr.)—"Hily and Napoleon, Isotta, Hove and Allman, Green and North, Chief Tenderfoot, Roy and Co."

FAMILY (John H. H. Penney, mgr.)—"Rowland's 'Pom-Pom Girls' in musical comedy repertoire."

PICCOLI (Edward W. Shannon, mgr.)—"Sporting Life," first half; Irene Castle in "The Second Half."

REGENT (William A. Caliban, mgr.)—"Marguerite Clark and Eugene O'Brien in 'Little Miss Hoover.' Made Kennedy in 'A Perfect Lady,' second half."

The Gordon will be specially reopened this week to show "Under Four Flags," the Government war film.

D. W. Griffith's "Hearts of the World" will return to the Lyceum for a week, starting Sunday. This film was seen at the Lyceum early in the fall, at which time it ran strong to the usual top post.

Christmas night was observed in local theatrical circles in accordance with established custom. Bert Calley, stage manager of the Temple, staged his annual festival, which has come to be looked forward to as a red-letter day among stage people. Refreshments were available in unlimited quantities, and stunts were staged under the direction of Frank Debon, of "The Sirens." It is safe to say no child ever had a happier Christmas at home.

At the Family another celebration was staged. The management had sent word behind the curtain that the stage people were to be their guests and that they were at liberty to invite friends from any of the houses where so parties were being held. The fun began just as quick as the makeup could be washed off and continued far into the night. The event was especially appreciated by members of the profession who were hard hit by the epidemic layoff.

Albert A. Penney, general manager of the Theatres Operating Co., announces that, as is the usual yearly custom, the company will entertain the employees of its houses about Jan. 3 or 4.

## SYRACUSE, N. Y.

BY THEATRE B. BAHN.  
EMPIRE (Francis P. Martin, mgr.)—"30-2, dark; 3-4, Otis Skinner."  
WINTING (James Barnes, mgr.)—"All week, Robert D. Mantel in repertoire, excellent opening Monday with 'Ridiculous'."  
BASTABLE (Stephen Bastable, mgr.)—"First half," "The Roadland Girl." Solly Ward and Harry Coleman took part in the show, which shows lack of talent. Chorus decidedly off and entire production needs new dress. Last half, "Sue." 3-4, "The Roadland Girl."  
TEMPLE (Albert A. Vanaken, mgr.)—"Vanderville."  
CRESCENT (Wm. Brown, mgr.)—"Vaudeville."

Leon H. Lempert & Son, Rochester theatrical architects, have completed plans for a \$100,000 playhouse, which the Gilmors will erect in Oswego. The new theatre will be known as the Star and will have a seating capacity of 2,000. The work of construction will not begin until spring. The Strand will be built over and around the present Hippodrome in W. Second street, Oswego. With the completion of the theatre, the Gilmors have been obliged to enter into a large auditorium for conventions, skating and dancing. The Strand will have a 50 by 75 foot balcony. There will be one large balcony but no gallery. There will be 20 boxes.

The City Opera House, Watertown, N. Y., by "Lillian and Earl" as "Wendy" "Follies of Pleasure," burlesque, followed, 31-1.

"The Unmarried Mother," which held sway at the Bastable the last half of last week,



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showed under handicap at the opening matinee. The railroad obligingly put off the show's scenery at Utica, and the Eastable house staff was used. All in all, "The Jeannet and Mother" proved to be not so bad as it was painted. While it's not and just propaganda, it has the punch that a "miser" demands and the cast was far better than the average.

The Saranac Lake midwinter carnival has been postponed until the season of 1930-31. No suitable attractions were available, the Carnival Association decided at a meeting late last week.

The West Side Athletic Club of Binghamton has signed a lease for the Army Theatre and will stage fights two nights monthly, beginning with January. The club has just been incorporated. As one of the provisions of the lease, members of the fight club cannot smoke in the theatre. Frank Gittelman, sport promoter, is the secretary of the club and will handle the fight cards.

"The Off Chance," in which Ethel Barrymore appeared last week at the Empire, is by far the most artistic thing that she has done in years. Miss Barrymore's action throughout carried that subdued, repressed marriage of which she is complete master. And her gown was a marvel of delight. As for the play itself, it might have been written by George Bernard Shaw himself. Miss Barrymore is ably supported on her recent tour with the honors going evenly to William Boyd's Duke of Dorchester and Albert Gran's Sir George.

Robert B. Mantell will be the special New Year's week attraction at the Windsor.

The Roseland Girls, burlesque, came to the Buxtable for the first of this week. A midnight show was held New Year's Eve.

"Seventeen." Booth Tarkington's play, is slated to open a week's stand at the Visting. Monday, Jan. 6. Gregory Kelly and the original New York cast are advertised.

"The Girls from Joyland," with Billy Gilbert, is the current burlesque offering at the City, Watertown.

The movie thief—so-called, because he apparently selects his victims from the motion picture fans—is Binghamton's latest. In the latest raid, Harvey G. Goodrich and Edgar Van Alstine, of Binghamton, lost jewelry worth \$500. Their residences were ransacked during their absence.

Action was taken on the proposition of allowing Sunday motion picture entertainments in Ithaca, presented at the meeting of the Common Council recently, when the resolution submitted was deferred by the aldermen until the February session of the Council. This means that the Ithaca houses must remain closed for the present.

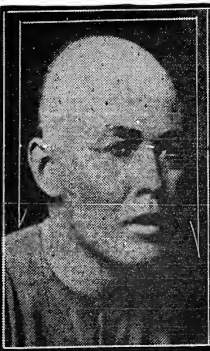
Harry A. DeLarsa, vaudeville artist, has returned to his home at Watertown with a discharge from the army. DeLarsa was a master signal electrician in the Aviation Section, Signal Corps. He enlisted in St. Louis on March 11 last and went overseas in August. His most thrilling experience is best told in his own words.

"We left Manchester at midnight the night of Oct. 22, seven o'clock and four months. The night was dark and we could see, far in the distance, the lights of the battle front. When we were 15,000 feet in the air, we were suddenly attacked by a German fleet of fighters. The gunner in our plane, half asleep, but was in action in a second, and his stream of lead directed the fire of the enemy on us. We shot one round from my revolver when our pilot took a nose dive and almost took my breath away. Our machine was shot through the lungs and died the next day. The convoy lost one Hindley-Page and a scout machine, but we got several of the German. The three men in the Hindley-Page that we lost were burned to a crisp in the ruins of the machine.

"I made five or six trips across the channel in this way, and there certainly nerve-racking. The day that the armistice was signed, Nov. 11, I found myself in a position. We had loaded six ships to their full

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## ART PHILLIPS

### MAJESTIC THEATRE

**EL PASO, TEXAS**

capacity of bombs and mounted machine guns on the ships until they fairly bristled with guns. Then came the news that the armistice had been signed and that trip to unknown parts was cancelled. It wasn't until we reached Boston that I learned that we were to have been part of a convoy to bomb Berlin. I am sorry that we couldn't pull off that stunt, although I believe that none of us would have come back."

George Fremont Hadley, burlesque reviewer for the Syracuse Journal until he entered the service, and since then attached to the District Draft Board here as military clerk, is under orders to report at Camp Upton, L. I., where he will be mustered out of service. Perkins will not return to the Journal.

Henry John Blossom was victorious in his legal battle to set aside the will of the late John Blossom, of Binghamton. The case was heard before Surrogate Baker and a jury. Notice has been served of a motion for a new trial. The professional is a grandson of the Binghamtonian.

Adelina O'Connor, who a few weeks ago became the bride of Col. Henry D. Thompson, commanding officer of Fort Ontario, will not retire from the stage despite her marriage. This became known when she announced this week that she had accepted a contract to appear in a new play the Shuberts will shortly send into rehearsal at New York. Miss O'Connor signed the contract with the expressed understanding that she would be permitted to remain in Oswego until after Jan. 1. She had the leading role in "The Climax," produced at the Richardson, Oswego, New Year's Eve, for the benefit of the Fort Ontario post activities. Sergt. Glenn Hunter, Sergt. Jay Strong and Sergt. Edward Goodman, all formerly of the Washington Square Players, were also in the cast of "The Climax."

Once more Syracuse has been stung by New York theatrical producers and the tactics employed by their press agents. The winning of "The Kiss Burglar" to the Windsor for four days, starting Christmas Day, was widely heralded, with special stress being laid on the fact that the production boasted of the original Peacock Alley beauty chorus. In addition, it was said that the show was "coming direct from the George M. Cohan Theatre," inferring that it was the original company, which was carried to appear here the week that the influenza epidemic closed the theatres. The top

price of \$2 also indicated that a metropolitan company was slated. Theatrical Syracuse responded nobly Christmas Day and was delightfully stung. The Peacock Alley chorus would have made Billy Watson's "Beet Trust" blush with shame. The famed Peacock Alley scene was nothing but a drop in "cos." The sort of thing one deplores in even burlesque. With the exception of Patricia O'Hearn, Henry Coote and David Andrade, the cast was practically devoid of talent. Miss O'Hearn carried the show on her shoulders, and brought the little applause that it received.

Incidentally, Syracuse later learned that the original company, forced to close by the flu, roomed at Newark, N. J., Christmas Day. After the frosts of "Ritchy Koe," "Half Past Eight" and "The Kiss Burglar," coming almost upon the heels of each other, Syracuse dramatic critics and theatre fans have but little faith in the promises of musical comedy press agents. This season so far has been one highway robbery after another, at least in Syracuse.

While the actors and house attaches of the Crescent and Temple theatres were enjoying a Christmas spread on the stage of the Temple Wednesday night, some sneak thief stole a seat skin coat belonging to Vera Griffin, appearing at the Crescent. Pat Moriarty, superintendent of the Temple building, now lost his coat by the same route.

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THIS SEASON

## "THE CROWDED HOUR"

Selwyn Theatre

New York City

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Representative, HARRY WEBER

**A HAPPY NEW YEAR TO YOU**

Manager Edgar Wolf of the Strand played Santa Claus, and every employee of the house received a \$5 bill. Even the critics were not forgotten, coming in for much appreciated "smokes."

Pvt. Henry J. Gurnea, Battery D, 807th Field Artillery, formerly motion picture operator at the Standard, came through the war without a scratch, he has written home.

The return of "Fedora," shown in pictures at the Stone Opera House at Southampton, recalled to the minds of the older Farley City thestrugers the fire on the morning of Jan. 2, 1884, which wiped out the old Academy of Music. "Fedora" was scheduled for the Academy the night following the conflagration. Fanny Davenport was starred in the production. The cause of the fire was never established.



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**TACOMA.**  
PANTAGES (Direct).—Capacity business: Grant Leon, Barney Williams and Co., King and Harry, McShane and Hathaway, Ruth Hurley Duo, Chu Wang Lio.

HIPODROME (A. & H.).—Mr. and Mrs. Albert, Mr. and Mrs. Kelly, Dot Marshall, June Salmo, Vida Napp and Co., Edward and Saville.

Pussy Brennan and Bro. left bill at Pantages Tuesday; unable to get satisfaction about contract, Ruth Hurley Duo replacing them.

The Government has cancelled all rights of the Green Point Amusement Co. at Camp Lewis and has taken over full control. This in no way affects the A. & H. bookings at the Green Park Theatre.

Ben. J. Fuller, Government director of the Fuller Circuit of Australia, will sail for the United States immediately after the opening on Xmas Day of the new Fuller Theatre in Sydney. While here Mr. Fuller will engage many vaudeville musical comedy and dramatic people and will secure the rights to some of the new dramatic and musical successes.

Ted MacLennan, who has been in Australia for the last two years, has returned to the states. Mac speaks in the highest terms of the Fullers and their houses, and advises acts who can play the time.

### VANCOUVER, B. C.

By H. P. NEWBERRY.  
AVENUE (Vic. Scott, mgr.).—"Out There," current. 6, "Business Before Pleasure"; 8-11, San Carlo Grand Opera.

ROYAL (Chas. E. Royal, mgr.).—First week of the Broadway Musical Comedy Co. in "45 Minutes from Broadway." Company has a cast of 50 including a chorus of 30. Three shows daily, with 50c. top.

IMPERIAL (L. A. Rustein, mgr.).—Dark. REX (W. F. DeWeese, mgr.).—Norma Talmadge in "The Safety Curtain" and "Fatty Arbuckle in 'The Cook'." Hime.

DOMINION (J. Muir, mgr.).—Billie Burke in "In Pursuit of Polly." COLONIAL (H. MacGillott, mgr.).

GLOBE (W. P. Nichols, mgr.).—Dolly Sisters in "The Blue Hairs." MAPLE LEAF (W. P. Nichols, mgr.).—Fannie Ward and Sessue Hayakawa in "The Cheat."

Clara Orden opened with the Empress Stock Dec. 18.

Henry Green, of London, is organizing a symphony orchestra in this city.

Theatrical business in this city is very good at the present time.

With the opening of the Broadway Musical Comedy Co. at the Theatre Royal, another circuit is represented in this city, known as the Columbia Circuit, operating musical comedy companies. The Lewis Amusement Co. has taken a five years' lease on the house and will present musical comedies. The cast is headed by Marjorie Lake and George Sumner, while the company is the same recently at Levy's Orpheum, Seattle. Robert McCreesh will be resident manager of the house.

### WASHINGTON.

"Take It from Me," presented last week by William Moore Patch at Poli's, was severely criticised by the press here—the principal complaint being the lack of humor. The libretto and lyrics are accredited to Will R. Johnston, and the music to Will R. Anderson, with one or two numbers seemingly getting over.

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### "NOT YET! MARIE"

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WM. EDMUNDS, BUZZELL and PARKER  
and MARY DONOHUE

A chorus of clever and pretty girls  
**RIVERSIDE THEATRE, THIS WEEK**

Andrew Tombs  
Charles Withers (in a new production)  
"Rubeville"  
"For Pity's Sake"  
"Crosby's Corners"  
Frank Dobson in "The Sirens"  
"The Soul of a Song" (In preparation)

## C. B. MADDOCK

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MAX HART, Booking Representative

# OBITUARY

Charles M. Fellows, former Onondaga Valley Theatre and hotel owner, was found Sunday in a clump of bushes 30 rods from the home of Mrs. Junie Fuller at Whitelaw, north of Canastota, which was destroyed by fire Saturday. Fellows, who was thought to have perished in the fire, shot himself. A pistol barrel was between his teeth and the handle was clenched in both hands. Prior to taking his life, Fellows fired at Mrs. Fellows, who had been his housekeeper for some time. She had a warrant issued for his arrest, but he was thought to have met his death in the fire, which, it was reported, he had set. Sunday, boys found his body. Fellows amassed a fortune through his ventures at Onondaga Valley, a Syracuse suburb and summer resort.

Frank Kemble Cooper died at his home in New York, Dec. 30, of pneumonia, after a few days' illness. The

## ANNOUNCING THE DEATH

of  
My Sweetheart and Wife

**FRANKIE SIEGEL**

(MRS. WILL M. ELLIOTT)

deceased was 62 years of age and had been on the stage since 1873. He was related to Mrs. Siddons and to the theatrical Kemble family, of England. He first came to America with Mrs. Langtry in 1882, and in recent years had made many appearances in this country and abroad. Mr. Cooper contracted the cold, which was followed by pneumonia while playing in Trenton a week ago, in "East Is West."

Almora H. Hallam, prima donna, died Dec. 26 at her home, 393 Central Park West, New York, age 36. She made her debut about 26 years ago. She retired two years ago, and was last in vaudeville as head of a company known as "The Song Birds." Her father, Henry Hallam, who survives, was a well known tenor in his day. Services were held at the Campbell Funeral Church, Dec. 27.

Ernest Aldwell died of pneumonia resulting from influenza Sept. 28 at St. Luke's hospital, New York, after a brief illness. Mr. Aldwell was 35 and had appeared for several years

## IN LOVING MEMORY of My Departed Husband **MORRIS CRONIN**

Who passed away  
January 8th, 1916

His Devoted Widow  
**MME. M. CRONIN**

as a singer, mostly in vaudeville. He was very popular. His recent appearances in vaudeville were with Frank Combs (Combs and Aldwell) and May Bronte (Aldwell and Bronte). A widow survives.

Charles Coogan, died in the St. Lawrence Hospital, New York, Dec. 29 of pneumonia. The deceased was treasurer of the Hudson and had previously been connected with the Fulton theatre, New York, and had been associated for many years with the finan-

cial department of the late Henry B. Harris productions.

Mrs. Caroline Tynan, wife of Brandon Tynan, died at her apartments in the Hotel Richmond, New York, Dec.

IN AFFECTIONATE REMEMBRANCE  
of  
MY BELOVED BROTHER  
**JOSEPH A. SMITH**  
WHO DIED IN FRANCE  
For Humanity and Old Glory,  
October 26th, 1915.  
There is a gold star in my heart for him.  
**JACK FRAZER**

27, of pneumonia. The deceased was known professionally as Carolyn White, before her marriage she appeared in many of the Charles Frohm productions.

Mrs. William M. Elliott, known professionally as Frankie Siegel, died at the home of her father at Wilmington, Del., Dec. 21, of pneumonia following a prolonged attack of la grippe. Prior to her illness the deceased was with "The Maid of Melody Lane." Her husband and parent survive.

Robert Abram, a prominent member of the San Francisco Lodge of T. M. A., and a charter member of Local No. 16, I. A. T. S. E., died at his home in that city Nov. 28. The deceased was the father of Mr. Abrams (Abrams and Johns).

John Charles Durnall, aged 32, unmarried, leading man, for some seasons with Henry W. Savage's attractions, died Dec. 10 in St. Boniface Hospital, Newark, N. J., of pneumonia. The remains were cremated at Durnall's request by the Actors' Fund.

Samuel S. Barkman died at his home in Chicago, Dec. 25. The deceased was

IN LOVING MEMORY  
of My  
BROTHER  
**TOM MULLANEY**  
Who died December 21st, 1915.  
**ROSE MULLANEY**

26 years of age and had been identified with vaudeville for the last ten years. He recently appeared with his wife in a singing and dancing act.

The wife of Simon Gest, brother of Morris Gest, died of pneumonia at Mt. Sinai hospital New York, Dec. 28. The widow came here from Russia some months ago. By profession he is a civil engineer.

The A. A. Powers, who died in Winston-Salem, N. C., early in December was the Powers associated with Elmer Walters in the road production of "The Man Who Came Back." He was best known as a carnival advance man.

Charles P. Stevenson died Dec. 27 at his home in Trenton, N. J., after an illness of six months. The deceased was stage manager of the State Street Theatre, Trenton, where he had been for many years.

Hatridge Whipp died at his home, 1921 Madison avenue, New York, Dec. 27, of pneumonia. The deceased was a baritone concert singer, and had appeared many times in New York the past year.

Howard Kelly died in Toronto Dec. 24, after a few days' illness of influenza. The deceased was 31 years of age, and was the straight man in Billy King's Co. for the last seven years.

Helen Clarke, Helen Barnes and Miriam Collins made up a smartly gowned trio. The girls were dressed in Comstock & Elliott's best style, always the best in the art of dress-making, and the same may be said of the two attractive stage sets.

Emily Stevens in "The Gentle Wife" as indistinct as ever but she wears some lovely clothes. A house gown of yellow satin had a flowing overdress of chiffon in the same shade. Still another house-dress of old blue was made on similar lines. A dinner gown of gold cloth fitted the figure perfectly and was without trimming.

Vera Gordon in the same play wore a handsome gown of black and gold brocade.

Friends of Charlie McNaughton will be glad to know he has at last landed on his feet on the stage. Mr. McNaughton as Bert in "The Better Ole" at the Cort is the highest hit of any Englishman over here in years. Mr. Colburn as Old Bill is a dear and you have to love him, but the real part falls to Bert. Mr. McNaughton also sings and dances in a way that should land him a starring role in days to come. "The Better Ole" should run at least until every man in the Service sees it.

Juliette Day carries most of the honors in "Oh! My Dear," that delightful musical play now at the Princess. Miss Day wore in the first act a peacock blue taffeta dress opened in front, showing a lace underskirt. A pretty frock in the second act was of lace.

Ivy Sawyer becoming nicely Americanized was in pink chiffon and also

Mrs. Minnie L. Morrissey, wife of T. Edward Morrissey, associated with the Players' Club, died at her home, 40 West 54th street, New York, of pneumonia, Dec. 29.

Charles Swift (Charles Van Orden), of the Four Swifths, died of influenza at Salford, Eng., Dec. 1. The deceased was a native of Paterson, N. J.

Mrs. Harry Ash, sister of Sam Shepard (Corbett, Shepard and Dunn), died at her home at Atlanta of pneumonia Dec. 18.

The father of John Kenney (Kenney and Hollis) died Dec. 30 at Worcester, Mass., age 80.

The mother of Reece Gardner, juvenile of the Will King Company, died suddenly Dec. 16.

The wife of Ward Morris, manager of the Hippodrome, Fresno, Cal., died in that city Dec. 30, of influenza.

The father of William (Billy) Fitzsimmons (Fitzsimmons and Normand) died Dec. 27.

Ade Melrose (Mrs. E. J. Moore) died in Chicago Dec. 26 of pneumonia. A husband and two children survive.

The father of Charles O'Donnell (O'Donnell and Blair) died at his home at Bridgeport, Conn., Dec. 20.

The sister of Mrs. DeWitt Young died at her home in Detroit, Nov. 27. The deceased was 31 years of age.

Tom Mullane, brother of Rose Mullane, died suddenly Dec. 21. He was 28 years of age.

The mother of May Belle, died at her home in Freeport, L. I., Dec. 23.

Samuel S. Barkman, who had been in vaudeville, died in Chicago Dec. 25.

# "THE SKIRT" SAYS—

(Speaking of Women—mostly)

By THE SKIRT

wore a lace dress. Georgia Caine wore two matronly made gowns, one of all grey and an evening gown of yellow satin veiled in brown chiffon.

There is an act at the Riverside this week called "The Yea, Marie." It is one of those big girl production acts vaudeville is so badly in need of. The program say, only "C. B. Maddock presents 'Not Yet, Marie,' by Frank Stammers." There are two female and three male principals, and eight girls. The clothes displayed by the girls brought many Ah!s from the audience. Over dainty lingerie different colored cages were thrown. Each girl appeared in costumes usually worn by a bride. One number was in yellow. The dresses were in tiny ruffles with black velvet shoulder straps and yellow sashes. Huge hats matched. Still another entrancing set of costumes were in black and white. The skirts of white satin were embroidered in black jet, yet the bodices were in solid black. The girls had small feathers in black and white. The girl leading this number wore a short soubrette dress of black net trimmed in silver. A small tight fitting had had an abundance of osprey. The same young woman wore a peacock blue velvet dress that boasted chiffon sides ruffled from hem to waist line.

Another appeared in a pink frock. The foundation was of satin with an over-dress of chiffon ruffles. She changed to a silver dress veiled in mauve net.

Ethel Hopkins in the second position on the bill was draped in a blue velvet cape showing a blue satin lining. Underneath was a gown of solid crystals. At the corsage was a bunch of rose feathers.

Lillian Berry in that clever skirt "Sweeties," was over dressed in pink tulle and silver. Her second gown of white chiffon was in better taste. The chiffon in ruffles was over a plain satin skirt. The bodices were in ruffles as were the edges of the elbow sleeves.

The woman of the Pickfords was sensibly dressed in dark blue satin and white shoes.

Changes have been made in Al Reeves' "Beauty Show" at the Columbia this week, but they are hardly noticeable. The two Helene comedians, Stewart and Fox, are in evidence too much. Their twisted English becomes monotonous. The best of Mr. Reeves' show are the women.

Maybell Gibson, a large blonde, is a nice figure of a woman if she only could use her high notes. Miss Gibson's extensive wardrobe consisted of one black satin draped over silver; a white satin under and tight fitting; also a deep pink velvet over silver lace petticoats, followed by a cherry red satin with one gold sleeve. A sapphire blue sequin gown had a black eridie. There was also a racoon motor coat.

Another smartly gowned woman is Rene Cooper. For her specialty a blue cloth coat was trimmed with white fur. Underneath was a pink and blue net having a long crystal bodice.

The girls of the chorus appeared for the opening and finale of the first act in especially good looking party frocks. A lingerie number procured the usual number of laughs. There were several soubrette costumes in the velvet along the familiar burlesque lines.

Names of Holders in March. The names of the show franchise holders on the American Circuit will not be known until March.

Meanwhile the executive offices in the Columbia Theatre building continue to receive applications from producers seeking the privilege of putting a show on the circuit next season.

## MOVIE PICTURES

## NEWS OF THE FILM WORLD

Adolphe Ouse plans a flying trip to Europe this month, to be gone but a short while.

The Riviel, New York, last week celebrated its first anniversary with a special program.

Starting Feb. 1 World will begin the publication of "Kinograms" a twice-a-week news reel.

Goldwyn will distribute Zeno Grey's "The Border Legion," in which Blanche Bates and Robert Bosworth are starred.

The Exhibitors' Mutual have moved its headquarters from Chicago to 1900 Broadway, New York.

George Fleming has been added to the publicity staff of Fox. He was formerly with the Globe.

Robert McKim has been engaged by Goldwyn to appear in Rex Beach's new production, "The Brand."

Pat Kearney, formerly editor of the Famous Players house organ, has been transferred to the West Coast studio in Hollywood.

Eight companies of "The Hearts of the World" have had new road routes laid out for them.

Jack Abrams is back on Broadway. He has been in Texas with one of "The Birth of a Nation" companies.

J. J. Pegler is now the general publicity representative and advertising manager for the W. L. Sherry Exchange.

Sam Cunningham has joined the Couits & Toms show, "The Kiss Burglar," as manager.

William Desmond's first release made by Jesse D. Hampton for the Exhibitors' Mutual will be Jan. 12. The title is "Life's a Funny Proposition."

The Academy of Music, New York, installed two feature pictures last week in its regular program. Three hours is consumed with the full show.

Charles Gilbin closed a contract this week by which he is to direct eight pictures in which Olive Thomas is to be starred in the coming year.

"The End of Time" will be the first of the film features to be made by the newly organized Crow-Super Film Co. of Des Moines, Ia.

Violet de Biocary has been engaged to play a leading part in "The Spirit of Lafayette," soon to be released by the Division of Films, U. S. Government.

A trade showing of "The Married Virgin," a Joe Maxwell picture, written by Hayden Talbot, will be held next week at the office of the General Film Co., which is releasing the feature.

Forrest Stanley, on the speaking stage for the last two years, will return to pictures in the leading male role of "The Bird of Paradise," a Paramount feature, in which Thelma Mason appears.

Edith Hedden, formerly a soprano of the Actors O. Co., opens a week's engagement at the Strand during the month of January. She is ending at the Strand at Long Mead, this week.

Mary E. Shea and her sister, Mrs. Ellen T. Brower, both of Brooklyn, were appointed Dec. 20 by Sirragato Ketcham as administrators of the \$500 estate left by their brother, William James Shea, the picture player.

After the first of the year the Baumer Film Co. plans to release the first of its series of education and instructional films, with the distribution of the announced inter-Carl Krasada is looking after the publicity.

My Thurman, formerly a Mack Sennett star, has been engaged to play the principal lead in the forthcoming Paramount production of "Poor Bob" in support of Bryant Washburn.

Lola Wilson, who has been J. Warren Kerrigan's leading woman in his pictures for the past two years, may shortly be seen in a new all-star company which is about to film a big feature picture—the interior made in Los Angeles and the exterior in New York.

Douglas Fairbanks has already started work on his picture that will be devoted to the Fifth Liberty Loan. The picture is some weeks away yet. Doug finding the time has put it to good use without waiting for the time to roll around and then do a hurry up job.

The Allen Theatrical Enterprises have taken over another picture theatre in North Toronto, the third to be operated under the supervision of the Allen organization. Another is nearing completion in the west end of the city and a large house has been started in the east end of the same town.

After three months of preliminary organization, the war time film week completed its plans for the formation of a new picture producing company by joining forces with Jack Gleason, army, navy, Gleason will look after the business end of the new concern.

William Fox gave five of his employees a Christmas gift in the form of an assignment to scout the State of Connecticut to place films and negotiate any other business they can lay their hands on. Addoro Schoritz will head the quintet, included in which are the Messrs. Mielefin, First, Rudner and Herman.

At New Brunswick, N. J., even the pictures have been stopped from showing over there Sunday. Feiler & Shaw have two houses in N. B., the Opera House and Bijou. At the former they have been playing pictures and vaudeville, with film used on Sunday. The Bijou is a straight picture house.

J. L. Johnston, Minneapolis director, for the University for 14 months, is at the New York City office. He is in the present publicity manager. Before he went into the film Mr. Johnston was editor of amusements for a Minneapolis paper, previous to which he was various sporting posts with the St. Paul Pioneer and Daily News.

Jim Corbett left Sunday for Los Angeles where he is to do several no title selections for the Universal. He is expected to arrive at the Hollywood studios Jan. 6. Ben Wilson, who appeared in the "Mystery Ship," is in New York on a short vacation. Dorothy Phillips, star of "The Heart of Humanity," leaves for the coast to make a new picture shortly.

Isaac W. McMahon, picture man, and William John, lost owner of the 62 acre near the Government nitrate plant at Ancor, near Cincinnati, have been in the city. They purchased the land with the intention of building a picture theatre and other business enterprises. When the nitrate was mined, Uncle Sam stopped work on the nitrate plant, and the projected theatre vanished like a dream.

When Laurette Taylor makes her next appearance in New York—in the fall of 1919—it will be in a play not written by J. Hartley Manners, unless, of course, she has decided to realize. Immediately following their marriage in 1912, Miss Taylor announced that she would appear only in plays written by her husband, but now word comes from Chicago—where Miss Taylor has been working for his success in "Happiness"—that hereafter she will choose her plays wherever she finds one that fits her.

Immediately after the first of the year the principals in the first three companies which will appear in photoplays under the Maxwell-Gleason banner will appear for Los Angeles. Among them who will make the trip will be, besides Maxwell and Gleason, E. K. Lincoln, Lewis S. Stone, Kathleen Clifford, William Jerome and Hayden Talbot. Jerome, who has had experience as a scenario writer in Mack Sennett studios, will furnish comedy ideas for a series of two-reel comedies in which Little Billy, the diminutive comedian, is to be starred by Maxwell. Talbot will write original stories and contribute for the new concern.

## LOVE IN A HURRY.

Charles Clayton Carlyle Blackwell Lady Joan Templar..... Evelyn Greasley Lady Dartridgo..... Isabel O'Madigan Lord Dartridgo..... John MacQuarrie John Murr..... William Bechtel Shorty..... Kid Broad Captain..... Dick Collins Gardner..... Louise Greasley Secret Service.....

Carlyle Blackwell and Evelyn Greasley are the stars in this new World five-reeler exhibited at a trade showing. The picture was adapted from a Saturday Evening Post story, "A Thing of the Past," by Wallace C. Clifton. The Hammer. Wallace C. Clifton wrote the scenario, and Dell Henderson looked after the directing.

The story does not lend itself readily to pictorialization in the film version. It is not nearly as interesting as the yarn. Carlyle Blackwell takes the part of Charles Constant, a young American college graduate, who is acting as a mute on board a tramp carrying horses to a foreign port. He had previously had a row with his father, who had threatened to cut him out of his inheritance his ways, and this is how the young man is getting even.

On his mother's side he is related to Lord and Lady Dartridgo, so he deserts from the ship and looks up his relations. From then on he is taken as a German spy, and has many narrow escapes. All the time he is working in conjunction with U. S. Secret Service men, and is assisted by Lady Joan Templar (Evelyn Greasley), the daughter of Lord Dartridgo, who helps him put off all sorts of scrapes, but she, herself, is doubtful that this is the way to do her father's mother's estate. But she takes it for granted that everything is all O. K.

They fall in love with each other, and she renounces her English title to come and live in America with her husband. Young English women, even if their mothers were born

in the States, do not give up their birthrights so easily.

There are interesting scenes, some quite humorous. At the same time there are numerous aquila. One is particularly noticeable. There is an old English village which is a large recruiting station. The scene resembles some of the locations at Fort Lee, N. J., and some of the British Tommies are dressed in American uniforms. And under no conditions do English privates salute their superior officers with their left hand. There are a number of other details of direction being overlooked, however, may not be noticed by the average film fan.

## THE SCARLET TRAIL.

"The Scarlet Trail," shown for the first time at the 38th Street Theatre last week as a G. & L. Features production, is a highly seasoned propaganda picture, the making of which is said to have been inspired by the booklet, "Don't Take a Chance," by Charles Larned Robinson, of the Social Hygiene Division of the American Defense Society, of which 2,000,000 copies have already been distributed throughout the army and navy by the Y. M. C. C.

The picture is the work of John Lawrence, who also directed the making, and shows the betrayal of two apparently pure and healthy young people. The girl's father suddenly forbids his daughter seeing the boy any more because the latter's father is the subject of a newspaper expose wherein his fortune appears to have been made by selling patent medicines for the cure of venereal diseases. Confronting his father, the boy learns the charges are true, and rather than let the girl be leaves home. His father immediately visits the woman who has started a campaign against these fake doctors—a prominent reformer. She refuses a bribe he offers her and insists upon continuing her campaign against these quacks, as well as her work among the poor and ignorant classes who suffer because their transgressions are committed without knowing the consequences.

The boy soon decides to enlist, and the girl is still in love with him. They meet clandestinely on the day he is to receive his appointment. The big scene of the picture shows the boy's visit to the medical examiner while the girl waits for him outside the building. He is suddenly confronted with the knowledge that although he has led a pure life, he is unfit for the army because of the hereditary taint in his blood. He realizes he is unfit to marry, goes home, and after a long period of reflection to his father, commits suicide.

Another strong episode in the picture shows the reformer being interviewed by a reporter, who is shown the misery of the ignorant classes because of the diseases and the bring-

## CALIFORNIA THEATRE OPENS.

Los Angeles, Dec. 31.

The California theatre opened here Christmas Eve with great eclat. Hundreds of picture people were in the audience. The house is modern, beautiful and has done a nice business since the start.

Fairbanks in "Arizona," feature of opening bill.

Fred Miller, Harry Leonhardt and Seattle instruments built the new house, one of the most attractive picture theatres on the Coast.

## MAUDE ADAMS RESTING.

The tour of Maude Adams, suspended in the south owing to the epidemic, came to another abrupt close a fortnight or so ago, due to the illness of the star, who has been ordered to take a much needed rest by her physician. She is now in Boston with some friends and the company is being held together in the expectation Miss Adams will be able to resume early in the new year.

When the tour is resumed Miss Adams will probably play both "A Kiss for Cinderella" and "The Little Minister."

## "OH JOY" REHEARSING.

Contrary to the reports that the Shuberts did not intend to produce "Oh Joy," that piece is rehearsing with Moll King, Charles King and George Hassell the principals.

The Kings will continue their engagement on the Century Roof.

ing into the world of blind and crippled children by parents who have other victims of the disease or who have inherited it. The picture was made in a clean way and suggests in theme the subject as it was handled in "Damaged Goods." Jolo.

## Exhibitors Mutual

WILLIAM DESMOND  
in  
"Life's a Funny Proposition"

Made by Jesse D. Hampton

Released January 12

BESSIE BARRISCALE  
in  
"All of a Sudden Norma"

Made by B. B. Features, Inc.

Henry B. WALTHALL  
in  
"And a Still, Small Voice"

Made by National Film Corp. of America

RILLIE RHODES  
in  
"The Girl of My Dreams"

An Affiliated Distributing Corporation release  
Made by National Film Corporation of America

Robertson-Cole Company  
Bankers and Exporters  
For the Producers

RELEASED BY

Exhibitors Mutual Distributing Corporation

# MOVING PICTURES

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## THE CAPTAIN'S CAPTAIN.

Louise Greyling.....Joyce Cap'n Abe.....Arthur Donaldson Cap'n John.....Ferry Standing Aunt Euphemia.....Julia Swartz Gordon Betty Gallup.....Belle Jean Layford Tapp.....Cottello

In spots this Vitaphone feature hits the mark, but it will not attract the film world. The story, adapted from the novel, "Cap'n Abe—Storkkeeper," accredited to James A. Cooper, is not half as interesting as the all-around acting of Alice Joyce and Marjorie Costello. So far as Tom Terriss was concerned, he did as well as he could under the circumstances in directing the picture. The scenes picked out for the eye, because most of the action took place behind closed doors, whereas a fine villa and those rippling ocean swells were tossed in once in a while for an appetizer.

Cottello gets scant attention. The frivolous dogs keep him in the background. Miss Joyce helps to pep up for the thing, and saves many a situation. She is the whole work. It tells the story of an old fraud of a henpecked storekeeper in a fisher village named Captain Abe. He is a trick captain, never having sailed the seas; in fact, he faints every time he sees salt water. Not able to impress the villagers, because he hasn't personality, he tells on them a tale that he has a brother by the name of Am'zon, a pirate, who is the terror of the seven seas. He tells so many lies it finally gets on the nerves of his friends. Louise Greyling, a niece, who has run away from a strict-laced aunt in the city to seek refuge with Uncle Abe, hears of these tales.

Her discomfit further tells her that these yarns are fabrications, and, when she confronts him with the deceptions, he is forced to admit them. Straightaway she digs up the bright idea of having Am'zon put in an appearance.

Am'zon being a myth, it is, of course, up to the old aunt, and he is obliged to disappear and return as Am'zon. And the ruse works well. She has a lot of fun making the wealthy storekeeper live up to his role, until some shipwrecked East Indians land, hear the story of the pirate and convince themselves that here is the man who some years before, bent on a practical experiment, desecrated their temple. They vow that he must die.

From thence on Louise's task is a much serious one as she harnessed for. She must extricate Uncle Abe from the dilemma. And she does, but without the aid of a new-comer, whom Fate sends to her at that crucial time.

Tapp, a millionaire's son, who spends all his time fishing, takes Louise on two trips on the water. They fall in love and all that, and he overcomes the old man's objection, but just as the thing gets interesting the picture comes to a close.

## VIRTUOUS WIVES.

Amy Forrester.....Conway Tearle Andrew Forrester (her husband).....Hopper

Irma Delahare.....Mrs. DeWolf Hopper Maurics Delahare (her husband).....Edwin Arden Monte Bracken.....William Byrd Mrs. Teake, Jr.....Virginia Norton Mrs. Teake, Jr.....Katherine Lewis Jap Lacey.....Carmen Mortner Tully Vandergrieff.....Harold Gwynn Kitty Lightbody.....Gwen Williams Miss Hushkin.....Lucille Clayton

Anita Stewart's initial release under the management of Louis B. Mayer and released via First National is a screen version of Owen Johnson's story, "Virtuous Wives," which appeared in the Cosmopolitan. It was directed by George Loane Tucker. It will appeal to exactly two kinds of people—those who understand it and those who don't.

The story is that of a young steel engineer earning \$25,000 a year and living happily with his wife in New York in a 14-room flat "with three baths." He receives an offer from a millionaire to go to Colombia to take charge of a steel mill at \$50,000 a year and an interest in the company and to take his wife to their country home for the week-end. Engineer and his wife accept, and are dazzled by the magnificence of their princely surroundings. By comparison the engineer felt like a piker.

He decides to take the offer, and tells his wife he is going West for a couple of years, at the end of which time he can give her kindred royal surroundings. She wants to go with him and rough it, but he won't permit her to, and she lets him take the wife of the millionaire's wife. Engineer works like a slave, and accomplishes two years' results in one.

Meantime his wife has learned the society method of living, and flirts with a host of men with nothing else to do. Millionaire's wife has conceived a passion for the engineer, and, while encouraging his wife to carry on, writes the husband a letter telling him about it.

He rushes East, confronts his wife, and says to her: "You are coming back with me tonight." She protests she cannot leave that quickly, as invitations are out for an affair she is giving that night. He is persuaded by the wealthy man's wife to take her for a motorboat night ride, and she then reveals her desire to annex him, which he indignantly rejects. One of his wife's admirers is already in love with her, and tells the husband that

to the train in an hour. If you are not there I will understand, and you can take proceedings for a divorce."

She goes to the dock to cool her fevered brow, and sees the millionaire's little son alone in a boat which has become unmanageable. Jumping into another boat she goes to the rescue, and dives overboard to save him. As a result she hasn't time to go back with her husband, but follows him later, after hearing the millionaire and his wife together for a better understanding.

The point to Mr. Johnson's story is that husbands who wrap themselves up in business to the neglect of their wives must expect them to seek affection elsewhere. This is a ride "highbrow," and will be unwatched only by the patrons of the higher priced picture palaces. When the picture plays the chapter

places it will appeal to the lesser developed mentalities through the visual depiction of "well society." This is admirably portrayed in "Virtuous Wives" through the perfection of atmosphere and the selection of a cast of elegant actors and actresses. As a production it ranks with the best.

A fact worthy of mention is that the first Anita Stewart release does not furnish her with a role that "bores" the picture. She has the part of the wife, and there are at least three others of equal prominence. The husband, played by Conway Tearle, might readily be utilized for a male star, while the part of the millionaire, as enacted by the late Edwin Arden, dominates the feature most impressively. The adventures part of the millionaire's wife also stands out prominently, and is admirably handled by Mrs. DeWolf

Hopper.

If Miss Stewart is equally self-effacing in her future releases she will prove to be a remarkable exception to the general run of stars, either in the legitimate or pictures.

Jola.

Isaac Wolper, president of the Mayflower Film Co., which is screen adapting the books and stories by Thomas Dixon, has been south for the past week attending to the taking there of the scenes in the second of the Mayflower's pictures. The second subject is taken from Dixon's "Comrades." Holly Knowles is directing the second film. The third and remaining pictures are to be done on the Coast and handled by George Loane Tucker.

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Presented in a story of youth and love wherein the frank exposition of a father's transgressions depicts the evils that threatens our future race.

## Read What the New York Critics Think Of It

### N. Y. "Times"

"The producer has excluded anything that might be repulsive. The subject should be discerned here with hammer blows of reality."

### N. Y. "Tribune"

"The subject was brought before the public when 'Damaged Goods' was put on the screen."

### N. Y. "Telegraph"

(Louis G. Parsons)  
"The Scarlet Trail" is a story founded on social hygiene and much like 'Damaged Goods,' though it is very much better done than the pictureization of Dreiser's play."

### N. Y. "Evening Telegram"

"It is a warning fashioned somewhat after 'Damaged Goods' in that it advances the danger of contamination and it provides for the leading of pure lives."

### N. Y. "American"

"A very frank statement of fact with regard to the evils that follow unclean living. It can be seen to profit by old and young alike—its message is to all humanity."

### N. Y. "Evening Journal"

"They say children never listen to advice! 'The Scarlet Trail' shows to the brain through the eye that which the tongue is reluctant to tell."

### N. Y. "Herald"

"Discloses the suffering incurred by youthful indiscretion, and aims at purity among young men and women for the welfare of the coming race."

### "Motion Picture News"

"It's a pertinent message—the effects of indiscretion between the sexes. Its moral lesson is driven home without the slightest offensiveness. It has been produced clean."

### "Wid's Daily"

"The Scarlet Trail" is free from the nauseating details apt to accompany the presentation of a subject of the kind. It should be beneficial, in that it points a warning to youth, and never by any inference makes vice attractive."

## G & L FEATURES

729 7TH AVENUE, N. Y. CITY

N. R. GREATHOUSE, Gen. Mgr.

**INTER-OCEAN FILM CORPORATION**  
PAUL H. CROMELIN  
PRES. & GEN. MGR. 218 W. 42-ST.  
NEW YORK CITY

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## COAST PICTURE NEWS

By GUY PRICE.

Los Angeles, Dec. 27.  
Hale Hamilton has started his new picture.  
Darrell Foss is working opposite Nazimova.  
Babe Daniels has fully recovered from her recent attack of "flu."  
Dustin Farnum has been in Arizona hunting big game.  
Rex Beach is here to supervise his next Goldwyn picture.

Metro has built a specially attractive bungalow dressing room for Nazimova.

J. A. Barr, of United, is in the city for several weeks.

The assistant directors in the studio colony have organized a club.

Nina Byron, an Australian girl, is playing leads with Lasky.

Nat Spitzer is now making his home in Los Angeles. Spitzer is manager of Billy West.

Maxwell Karger is to have elaborate offices in the new Metro plant.

The Brunton studios want stories—original stories—and want them badly.

Jessie Booth is now at the head of the Brunton literary department.

Marjorie Daw is about again after two weeks' illness.

The National has completed three new stages.

B. C. Steele, manager of the Symphony, has gone to Cleveland for the holidays.

Lee Lazelle is now house manager for Ray's Garden.

William Piggett is now scenario editor at Universal City.

Denson Clift is now a scenarioist fixture at the Fox Studio.

Winsford Sheehan is making a tour of the West. He will be here several weeks.

Vic Scherling, scene director, writes many of his own stories.

Frank Lloyd is busy preparing his next Farnum picture for Fox.

Jack Pickford begins his new picture—the first since his discharge from the Navy—within a few days. First National will be it.

H. H. Van Loan, the photoplay author, will go to New York shortly after the first of the year.

Ruth Roland, working in a serial for Pathé, is able to be out again after a quite serious illness.

Al Jennings spoke every night for two weeks at the Mason, where his picture, "The Lady of the Dugout," was shown.

Olen MacWilliams, who assisted Hugh McClung in photographing "Arizona," is a victim of the "flu."

Fred Miller, owner of the California, has signed for the Arbuckle and Billy Farnous comedies.

Gardner Bradford has been appointed Los Angeles manager of the Hearst International News Weekly.

Reed Houstis, the Evening Herald news jangler, is devoting his spare time to writing scenarios.

The Tace Company is practically installed in the new studio at Culver City. Several companies are working.

The new Metro studios, occupying an entire block in Hollywood, are completed. Four companies already are at work, including Viola Dana, Nazimova and May Allston.

William Russell is undecided whether to sign with First National or United. It is understood that both firms are angling for the former American star.

Louise Lovely may not go to France after all. She has been offered a splendid position with a local company and she is now trying to make up her mind to stay at home.

Charles E. Whitaker, the writer, was taken ill soon after his arrival here, but is able now to use his typewriter. He came west to write exclusively for Maurice Tourneur.

The First National Exhibitors' Circuit will hold an executive session in this city on Jan. 2. T. L. Tally is preparing a big program for the visitors.

Mrs. O. Houghton, mother-in-law of Tod Browning, the director, has completely re-

covered from her serious illness following the "flu."

When the Superba presented "Danger—Go Slow," Manager Bridge had a big semaphore placed in the lobby. It attracted much attention.

Sid Gramman now has a trailer. Which is recorded simply to show that D. W. Griffith and Mack Bennett are not the only fish in the picture brook.

Henry Woodward, the Paramount lead, is playing a big role in the new picture being directed at the Brunton studio by Robert Thornby. It is called "Are You Really Wed?"

Everyone will admit that the producing game was quiet a few weeks ago, but things are livening up now, and the studios are presenting a picture of real activity.

Clarke Thomas, representing B. A. Rolfe, has arrived. Rolfe comes after Jan. 1. Although Thomas does not admit it, it is understood that Rolfe will engage a separate studio for Houdini.

S. L. Rothapel has returned to New York after seeing the local sights, with Samuel Goldfish as official guide. Rothapel stated

to a Variety representative that some day he would build a theatre in Los Angeles.

Hampton Del Ruth hasn't given up the idea of having a company of his own, but for the time being will take a scenario editor's job with one of the local producing firms. In the spring he says he will have the financial end fixed up, and then the camera will start grinding.

Harriet C. Higbee is new personal representative of Frank Keenan. Keenan's new producing organization has taken offices at the Brunton studios, and Ernest G. Ward, director, and Jack Cunningham, special writer, are daily in conference with the star over the first of the productions to be made for Pathé. Production will begin within a few days.

Adolph Zukor presents

# WM. FAVERSHAM

## in "THE SILVER KING"

*A Paramount-Artcraft Special*

"When We Say It's  
A Special, We Speak  
Webster's Language"

THAT'S what we told you about  
Paramount-Artcraft Specials before  
the first one was released.

We have kept our word. You know  
that and so does the public. Every  
special is a special in quality as well  
as box-office value.

"The Silver King" is one of those  
productions you have sought to fill  
that spot of your program that you  
have saved for something unusually  
big.

It's the sort of picture your people  
will thank you for.

"The Silver King" was written by  
Henry Arthur Jones. Burns Mantle  
made the scenario and George Irving  
was the director.



FAMOUS PLAYERS-LASKY CORPORATION



## MOVING PICTURES

## AMONG THE WOMEN

By PATSY SMITH

Harry and Anna Scranton at the American early in the week, for pep and real ability, have it on any act of its kind I have seen in many a day. They are not only versatile, but cleverly versatile—have voices, can dance, and know how to read lines, along with their acrobatic and wire walking stunts. First in opal spangled net and floppy crownless hat, followed by a black net and jet abbreviated costume and a peach silk soubret dress. Anna Scranton demonstrated her ability to choose becoming clothes, though pink or black tights should replace the white ones.

The woman of Watkins and Williams has a splendid opportunity to wear a smart traveling suit at the opening of their act, but does not embrace it. Her frock of pink silk prettily embroidered, is too short or too long and thoroughly unreasonable for the 1st garb. Even an elaborate suit would be a better contrast to the gold sequin bodice and net skirt with its showy pink panels.

The women of "The Days of Long Ago" were in the same crotone hood skirt columns trimmed with black ribbon, as when previously reviewed—with Mother's black lace dress too modern and still a trifle too short to harmonize with the picture.

Miss DuBar (Homer and DuBar) is working overtime with her smile and eyes this season. She is far more attractive naturally. She wore a good looking black and white striped box plaited gown cut on princess lines.

Emily Smiley wore a twine colored, one piece dress, black cape, with twine collar and trim. The other woman in the sketch was in a lace dancing frock with pink sash drapery at sides.

They were crowded in the Palace like sardines Monday afternoon and the show was just chuck full of laughs of many kinds and varieties. The women were all demurely clad, unless Lucille Cavanagh's chic frocks may not be so considered. At any rate her manner balanced things for her sweetly assuming, frank personality is more conspicuous than her clothes. She flashed a new opening outfit for the regulars. A geranium velvet sleeveless short jacket with full ruffled bottom, was lined with lavender and worn over a diaphanous dress of same shade, girdled with lavender. With this she wore a small silver hat. The only woman on the program not reviewed before this season, is Lora Hoffman. A clinging trailing gown of iridescent, caught up at the hem on one side with a couple of roses, good voice, and specially nice enunciation, put over an act heavily handicapped on appearance at the opening, by a piano that looked as if it might have served duty in the trenches.

Miss O'Meara of the Gliding O'Mearas, for her opening, wore a pretty turquoise and orange silk draped combination. A large diamond sunburst was conspicuous adornment on Mrs. Le Grou's simple black satin brocade.

Leila McIntyre, one of the sweetest women on the stage, put the fact right over the foot lights in "his bloom." An unprogramed young lady was a Red Cross nurse in the Lydell and Macy act and Aleen Bronson (Laurie and Bronson) was also present.

If George N. Brown has the right to the national emblem emblazoned on his chest—where did he get that English accent? We can't blame everything on Boston.

A most delightful Yuletide fantasy "The Revolt of the Toy-makers," shared honors at the Strand last week. It cleverest "live" dollies presented at included nearly a score of the daintiest

metropolitan theatre in many a day. Wee, Rhin-Tin-Tin and Nanette (Belgian babies) clever Jack-in-the-box, the lovely Bestie Clayton, adorable Goldlocks, and the smartest Frenchy's all scored individual hits.

"The Greatest Thing in the World" lifts Lillian Gish quite out of the class of just "pretty young film stars."

Nothing short of actual experience among terror stricken peoples could depict such speechless horror and dumb fear as Jeanette Peret, the little French girl registers on the screen. There is no big scene for the star, calling for explosives simulation—it's all big and real in this Griffith picture. The "punch" scene falls to Robert Haron. The photographer appeared to be trying something new in cut backs or "memory flashes." Some closeups of Miss Gish looked like spirit pictures, in their hazy ethereality. A gingham dress made Norfolk style was worn by several scenes by Miss Gish. A large hat with velvet crown, its light trim having a crocheted edge, was most becoming.

Weepy self sacrificing roles are no more in Evelyn Nesbit's line in Finland than in real life. In light merry moods, she is at her best, as witness in "I Want To Forget." If her sponsors really want to continue featuring her, they should cut the "sympathy pictures" and secure scenarios suitable to her personality not just suggestive of the highly colored chapter in her life.

What a delightful lesson "Mirandy Smiles" should be to the weary cosmopolitan individual who struggles along on a mere \$25 a week say. Mirandy scrubs the opary house, helps her mother, who takes in washing, supports four little brothers and one little sister acknowledges "she aint pretty 'cept when she's dressed up" and smiles all the time. Mirandy knows nothing of Broadway but if she did she would smile, just the same for there isn't any envy in her makeup and she wouldn't want things she couldn't afford. Vivian Martin is pretty and lovable and wholesome like her sister are her forte. Paramount should be commended for this realistic presentation of simple unashamed honest poverty.

Geraldine Farrar as Panchita O'Brien is a blending of Spanish and Irish, which, when properly aggravated, entitles her to the sobriquet of "The Hell Cat" in the Goldwyn feature of that name. With her hair prettily dressed and arrayed in a showy brocade or flowered crotone made in a double flounce skirt, with plaited panel back and front, she is a picturesque character that might beguile covetous glances from other than ranchmen. The photography is delightful and so is Miss Farrar's playing. "Stage liberty" has been taken in the way of elaborate apparel, like shawl for instance, a long fringe trimmed cape, and a trailing robe de nuit, were possible but not probable possessions of the sheep-ranch owner's daughter. An error that could hardly pass unnoticed was the donning of her pretty flowered costume, fresh as ever, after it had been torn from her the night before.

Victoria Cross' book of naughty little episodes, entitled "Five Nights" was shown at the Stanley last week. Undoubtedly an English picture, with an ordinary English cast, censored beyond recognition it was hopelessly void of thrills or interest. Great economy in the matter of scenery appeared to have been exercised—no more than a small corner of a room being shown

and the action of the principals was necessarily cramped. The Gold Night was the most effective, but it was hard to reconcile the Alaskan night with the light clothing worn by the principals. Suzee might have made a cute little Jap girl, had she been satisfied with one pair of eyebrows. Viola showed some good looking furs, but Veronica the model was by far the smartest woman in the pictures. The propriety that married Viola and the artist reduced the story to commonplace. The continuity is thoroughly bad, despite the episodes are closely, too closely, connected. What a chance this story would have been for one of our popular picture heroes, properly directed!

Eugene O'Brien must feel popular with all our charming screen actresses clamoring for him as leading man. It appears they are all going to get a trial picture with him at least, for he is now seen supporting the most diminutive of them all—Margaret Clark. "Little Miss Hoover" is all about chicken raising and a slacker suspect who turns out to be a wounded hero. Miss Clark is fascinating, in working smock and bloomers in a trailing Juliet nightgown, in which she does a short balcony scene, and in a voluminous wrap, in an auto on a moonlight night.

Juanita Hensen played the title role in "The Sea Flower," a hunky blond Norwegian type set down in the South Sea or Hawaiian Isles. Miss Hensen does look to be in these days of frail delicate heroines and it must be a novelty for a man to feel great strong feminine arms around him when he needs them most. Her kind chaparon must indeed have been a trifle shocked, calling to take her for a drive, to find her in the sheerest of net, lace

ruffled evening frocks—to say nothing of the camels she stopped in Golden Gate Park to look at. She was an aluring picture.

There is much opportunity wasted in "Wives and Other Wives" featuring Mary Miles Minter. What a chance for comedy in the bed room and dressing room mixup, and yet no real laughs developed. A big cast and a good one, but the director evidently let the comedy value of the production pass right over his head. Some comical title sheets might inject a lot of humor in the production even now. Miss Minter was as charmingly doll-like as usual. She was dressed like a fairy for a kid's fancy dress ball instead of a properly married young person already nearly in the divorce courts. Great possibilities in this production for comedy. Splendid photography and a good cast should have set it quite above anything Miss Minter has appeared in for a long time.

**28TH CENTURY COINCIDENCE.** By a chain of coincidence the 28th Century, Jan. 2, will carry Hiram Abrams, B. P. Schulberg, John D. Williams, Harry L. Garson and Charles Giblin, all headed for Los Angeles. All, when seen, protested there was no significance to the simultaneous departure. Williams is going to attend the annual meeting of the First National, which will be held in California this year as a compliment to Talley Abrams and Schulberg say they are going on their own private business; Giblin goes to pave the way for future Olive Thomas features which he will direct for Myron Selznick and himself, while Garson, who came on here to adjust alleged differences with Select, returns to resume his various production activities.



AMERICAN FILM COMPANY Inc. Presents

**MARGADITA FISHER**  
in *Fair Enough*  
AN AMERICAN "FLYING A" PICTURE

By L. ANTHONY ROACH Directed by EDWARD SLOAN

A five-reel comedy-drama that you can admire strongly, it's light and frothy—but a special appeal for the younger folk—and also to a surprising extent that will set them all laughing. Margadita Fisher never had a more heavenly role.

Other Fisher subjects now heading: "Money Isn't Everything," "The Mantle of Charity"

Produced by AMERICAN FILM COMPANY, Inc. BUREAU OF HUGHES, CHASE AND CO. Distributed by PATHE

## DIVISION OF FILMS MAY BE RETAINED BY WAR DEPARTMENT

**Anxiety Felt By Employees Over Report of Resignation of George Creel—Now Awaiting Return of Chas. S. Hart—His Branch of Committee On Public Information May Continue.**

The cabled report from Europe that George Creel has resigned as chairman of the Committee on Public Information created much concern among the many men and women on the Bureau's payroll, especially that branch of the committee handling the Government films.

The return of Charles S. Hart, general director of the Division of Films, from Europe, is awaited with unmistakable anxiety around the picture department where no one seems to be able to tell just what is going to happen.

The belief is current here that notwithstanding any action of Creel's the Film Division will remain a reality and that its work will be directed by Hart under supervision of the U. S. War Department.

Creel is reported as headed toward the States and it is also thought Hart will reach the States the latter part of next week.

Some of the older heads do not think the Division will be abolished.

### SUNDAY BEST FOR SERIAL'S START

At a recent rental sale of a new serial of 15 chapters to exhibitors the question arose as to the best way of starting the picture. The press agent for the film concern, told the exhibitors it would be advisable to issue enough free passes for the showing of the first installment to pack the house several times.

The manager of the Dyckman theatre, in the Inwood section of New York, informed the P. A. he would do nothing of the kind. He stated his house was crowded every Sunday and that he would give the serial the needed start next Sunday, getting the benefit of the crowd, and that he would continue it thereafter every Wednesday. The P. A. acknowledged this was a better plan and instructed the exhibitors to go to it first on Sunday and thereafter on any week day.

### CHAPIN SUITS SETTLED.

The suits of the late Benjamin Chapin against the late Mitchell H. Mark, president of the company which operates the Strand Theatre, in this city, for the recovery of damages in the totaling \$125,000, and the suit of the Charter Features Corporation against Mark for \$1,000,000 damages for breach of contract, were discontinued last week by settlement between Dittenhofer & Fisher, the defendant's attorneys, and O'Brien, Malenivsky & Driscoll, counsel for the plaintiffs.

Both actions concern the exploitation of the Chapin Lincoln Cycle features, and were based on a contract entered into by the plaintiffs, Mark and Lucille A. Chapin, sister of the late picture star. The suits were begun in 1917.

The disputed contract was executed May 21, 1917, by which the Lincoln Cycle Features, for which Chapin posed, wrote and directed, and produced by the Charter Features Corporation, of which he was the president, became the joint property of Chapin and Mark, for a consideration totaling \$125,000.

Two checks, of \$50,000 and \$100,000, were handed Chapin by Mark to bind the agreement, the total to apply on a certain number of shares of the stock of the proposed new corporation, to

be known as Chapin & Mark, Inc. One week later Chapin received a letter, dated May 28, canceling all contracts. Co-incident with this both checks came back to him with the notation, "payment stopped." The contract further called for \$40,000 to be applied upon the payment of 500 shares of the corporation stock \$150 payable within 90 days from the signing of the contract, and two sums of \$10,000 and \$45,000 to be applied toward expenses. The sum total of moneys involved was \$125,000 for which Chapin entered suit, charging breach of contract.

The Charter Features Corporation's suit for a million dollars was also on the ground of breached contract alleging it had been damaged to that extent.

The Estate of Benjamin Chapin, through his sister, Lucille, who was to be secretary and treasurer of the proposed corporation, prosecuted the suit up to the time of settlement.

### FILMS FOR GERMANY.

The future of films in the Central Empires of the European continent is very much on the mind of the exporters in this country. A brief survey within the last few days finds the majority of the men handling the output for foreign countries doubtful regarding the future in Germany and Austria and not any too cheerful over the present prospect in Russia.

From one source it was learned already is considerable activity underway regarding the importing into the German market of American made films, however, through what were formerly neutral countries.

Through an underground channel advances have come from this side that former agent of Germany is supposed to be on her way across to secure film for Switzerland, but that the price she is going to pay for the material will mean that she will have the right to show in Germany. Immediately upon the signing of the armistice the foreign brokers are said to have made ready for an invasion of the German and Austrian territory with film barred from the enemy zone during the war. It is believed several million feet of film are now waiting on the Danish and Scandinavian coasts ready for shipment into both of those former Empires immediately after the final signing of the peace papers.

### ROGERS LEAVING "FOLLIES."

Chicago, Jan. 1. Will Rogers, it was announced this week, will leave the "Follies" at the expiration of his contract July 1, and will proceed at once to Los Angeles to start on his two-year picture contract with Goldwyn.

Rogers is to appear in six pictures the first year. The second year of the contract is optional.

### "Read That Last Line Over Again."

The Inter-Ocean Film Co. tendered its office staff and employees a beef steak dinner at Healy's last week with about 150 plates laid. Bert Adler, general publicity representative, made the main speech and goodnaturedly "kidded" nearly everybody connected with the firm.

Paul H. Cromlein, president of the I. O., gave each employee an extra week's salary.

### C. K. YOUNG'S CONTRACT WORDING.

Harry I. Garson and his attorney were closeted with Morris Kohn at the offices of Select Monday, as a result of which there is a likelihood there will be no attempt to break the contract Clara Kimball Young has with the Clara Kimball Young Film Corp., controlled by Select.

Under the terms of the agreement Miss Young receives \$35,000 as salary for each production and is allowed \$30,000 to cover further cost. In the event these productions average less than \$50,000 in cost, Miss Young is to receive the difference. Garson's allegation is understood to be she has not received such "differences" saved in production costs to date.

The whole thing seems to hinge on the word "average" contained in the production clause.

Garson doesn't agree with the stand taken by Select and states the picture Miss Young is making at the present time will be the last one he will turn over to Select for distribution. Mr. Garson will not return to Los Angeles this week as he originally intended.

### GOLD COIN CO. FORMED.

A new picture company opened offices in New York this week capitalized at \$100,000 under the title of the Gold Coin Motion Picture Co., Inc. (New York), with the following officers: President and treasurer, M. Resnikoff; vice-president and director general, Sidney M. Goldin; secretary, M. May. The board of directors includes Frank M. Wandell, of Wandell & Wandell, 251 Broadway, and James A. Farrell, of James A. Farrell Real Estate Co., 826 Nostrand avenue, Brooklyn.

Features from five-reelers up will be manufactured, with Goldin personally supervising the direction of each—the first, a problem play, with Broadway stars.

Goldin has been west for some time, where for years he was associated with the Universal, Essanay, etc. Among Goldin's U features of multiple-reel length were "The Robbers," "Petrosino" and "Bleeding Hearts."

A three years' lease has been taken on an eastern studio.

### Tendering Zukor Presidency.

Although no success has been named to William A. Brady as president of the National Association of the Motion Picture Industry, the feeling is prevalent Adolph Zukor will be offered the executive chair at the meeting of the executive board next week.

If Zukor declines, owing to the pressure of business, the choice lies between Walter Irwin, Arthur Friend and Pat Powers.

### SYDNEY COHEN RESIGNS.

Sydney S. Cohen, president of the New York State League of Exhibitors, has tendered his resignation as chairman of the Board of Directors of the units associated with the Affiliated Distributors' Corporation. He gives as his reason, differences over matters of policy and changes in the manner of the formation of the organization.

Mr. Cohen expresses his faith in the ultimate development of co-operative booking.

### WILLIAMS TRAVELING.

J. D. Williams, general executive manager of the First National Exhibitors' Circuit, who has been devoting nearly all of his time to the establishment of the permanent New York quarters of the Circuit, started on his first tour of inspection this week.

Williams leaves New York for a month, visiting most of the exchanges on the First National list and also attending to important business matters in the West.

### FILMS FOR SAILORS.

What is claimed as the largest picture booking made at one full scoop was engineered and successfully made possible by Walter E. Greene, vice-president of the Famous Players-Lasky Co., New Year's eve, when 161 reels were gratuitously supplied the sailors aboard the U. S. fleet now anchored in New York waters.

Twenty-three complete shows were arranged for 23 boats, the pictures being laid out so that an entire evening's entertainment would be furnished for the boys unable to obtain shore leave for the night.

### "MOTHERS OF LIBERTY" SUIT.

William C. Thompson, owner of the world's rights to a film entitled "Mothers of Liberty," has entered suit against the Trans-Atlantic Film Corporation and Ernst Mattson, for the recovery of \$4,000—a balance alleged due the plaintiff on a written contract agreement. The contract calls for the transfer of Thompson's rights to the film to the defendants for \$5,000.

The contract was executed June 25, 1918, at the signing of which the plaintiff was paid \$1,000 to bind it. The remaining \$4,000 was to be paid at certain intervals ranging from a month to 90 days. Thompson entered suit through his attorneys, Henry J. & Frederick E. Goldsmith.

### BABY OSBORNE PICTURES.

Baby Marie Osborne and her father, Leon T. Osborne, were in town, last week, to settle some legal affairs. They concern the release of Baby Marie's latest picture, "The Coming of the Law." Heretofore, Pathe channels have carried all Osborne productions to the exhibitors.

Mr. Osborne and William A. S. Douglas, the stockholders of the Diando Film Corporation, producers of the diminutive one's films, are at odds over certain matters and Douglas is against releasing the film until the matters are settled.

### PEARL WHITE BUYS HOME.

Pearl White has purchased a home on Long Island. The estate is Los Alamos, owned by the late Clay M. Greene, the playwright.

After his death the place was secured by Messmore Kendall, who in turn disposed of it to Miss White through her attorney, Nathan Burkan.

### ELTONHEAD'S VENTURE.

Ted O. Eltonhead is to open offices in Acolian Hall this week. He is resigning the post of director of publicity for the N. A. M. P. I. and embarking as a free lance director of publicity and general film business advisor.

### DARRELL FOSS

LEAD WITH  
**NAZIMOVA**  
in the Stupendous Chinese Tragedy  
"The Red Lantern"

### IRVING BROOKS

"FLINT"  
HOUDINI SERIAL  
Direction, BURTON KING

### JACK CUNNINGHAM

Staff Writer Robert Brunton Studios,  
Los Angeles  
Recent Releases for Barbecue, Kewan,  
Glam and Kerrigan

# VARIETY

## PARAMOUNT AND FIRST NATIONAL REACHING WORKING AGREEMENT

**Big Film Factions Reported as Agreeing Upon Distribution With Stanley Booking Corporation of Philadelphia to Act as Distributor for Both—Comprehensive Plan Amounts to Amalgamation.**

It is now a reasonable certainty that the antagonistic interests in the film industry will reach an understanding for the betterment of trade conditions.

Already Famous Players-Lasky and the First National Exhibitors' Circuit have reached a tentative understanding whereby the Stanley Booking Corporation of Philadelphia will act as their distributors throughout the United States, with Jules Mastbaum, Harry Schwalbe, J. D. Williams and several others conducting the booking office for films and charging exhibitors a fee of five per cent. for supplying their needs.

This plan is to be put into operation as soon as final papers have been drawn and will include the Select corporation.

F. B. Warren, of Goldwyn, in the absence of Samuel Goldwyn, says Goldwyn intends to play "lone wolf" in the game, but those on the inside of the alliance express themselves as confident that Goldwyn will join the movement when shown the advantages to be derived. A similar situation exists with Metro.

As at present outlined, the manufacturers will have 50 per cent. of the stock in the booking corporation and the present Paramount exchanges will probably be utilized as distribution centres. The respective manufacturers are, however, not debarred from having their own sales force on hand to boost their product.

The advantages to be derived from such an alliance are claimed to be manifold. An understanding will be reached whereby there will be no cut-throat bidding for the bigger stars, while a number of the smaller, non-paying stars will be eliminated. Wherever an important star demands an exorbitant salary, he or she, will be offered a percentage based on the actual earnings. In other words, they will be paid on the basis of drawing power.

Exhibitors will thus be permitted to secure stars at a rental proportionate to the drawing value. Booking circuits will not be dealt with as a unit. The owners of circuits will have their rentals gauged by receipts of the individual houses. For instance, the Loew circuit will not be given booking for a feature at a flat rental of so much per day, but an equitable price will be set for each house.

It is estimated that the elimination of competitive exchanges throughout the country and the gradual dispensing with individual sales forces, will alone result in a saving of millions of dollars a year, which if deducted from the rental charges to exhibitors, would result in their benefitting to that extent and still yield the manufacturers the same gross.

The booking office is not designed as a money making proposition, but as the primary move to the establishment of a equitable distribution amalgamation. All pictures handled through the booking office exchanges will be taxed the same percentage, so that all will derive equal benefit from the combined saving.

It will be some time, necessarily, before those associated in the scheme will derive the full benefits owing to present leases and the gradual elimination of sales officials.

### PARAMOUNT'S DEPT. CHANGES.

Perhaps the biggest changes made in the Paramount offices at the beginning of the new year was in the general publicity department. While John C. Flinn and Peter Smith retain their former positions with the advertising and publicity branches, rearrangement of the inner works of the press agency is under way.

Arthur Moyer, severed connections this week, reported going back to Reading, Pa., with Smith taking over his work of out-of-town publicity for the present in addition to his former press work.

A new editor of the Progress-Advance is to be named now that Patrick Kearney, its former chief, is associated with Adam Hull Shirk and is already coast publicity work and is already in California. One of the boys now on the P-A will likely be assigned to the c-i-c job.

Hector J. Streckmanns, formerly of the publicity department (Smith's branch), has been permanently placed in charge of the cutting of the films with the New York laboratories.

Final announcement of the New York office rearrangement is expected to be made upon the return of Mr. Flinn from his present western trip with Adolph Zukor, of the Famous Players-Lasky Co.

### CENSORING PRESIDENT FILM.

The Evening Journal Thursday of last week carried a lengthy story eulogizing the Hearst News Weekly for its enterprise in securing about 900 feet of film showing the arrival of President Wilson at Brest and getting it into America ahead of its competitors. It is understood the film came into the country wrapped about the body of the messenger.

The Hearst people reckoned without the U. S. Government officials, who, upon learning of the stunt, seized the film and sent it to Division of Films of the Committee on Public Information to be censored before public showing.

It is not known how soon the film will be passed upon by Washington.

### MORE FILM IN PARIS.

Paris, Dec. 15. The quantity of films released in Paris for the first week of December reached 4,045 metres of French origin, compared with 2,617 the preceding week.

20,503 metres of foreign films were shown the same week (Agence Cine 4,510, Eclipse 3,450, Harry 3,003, Pathé 1,990, Gaumont 1,400, Aubert 700, Dathis 1,500, Van Goitsenhoven 1,980, Petit 1,970), compared with 22,609 metres the preceding week.

### PLUNKETT STRAND'S MANAGER.

Joseph Plunkett is now the managing director of the Strand, filling the position vacated by the untimely death of Harold Edel.

Mr. Plunkett took the reins Monday and the first production under his managerial direction is the Anita Stewart picture "Virtuous Wives."

Plunkett and Edel were the closest of friends for a number of years, and it is doubtful had the late managing director had the naming of his successor, if he would have chosen anyone else. Mr. Plunkett while a young man has had a tremendous quantity of experience in producing and theatre management. He was associated with Liebler & Co. and with George C. Tyler for a number of years and also managed the Century theatre for two years.

Mr. Plunkett has been in the picture producing field with the Victor Moore comedies and lately been handling the production of "The Unknown Purple." Plunkett & Carroll also made a successful film, "The Woman the Germans Shot," based on the Edith Cavell murder. The feature is now showing.

### GOLDFISH NOW GOLDWIN.

Under an order of Supreme Court Justice Donnelly, Samuel Goldfish has been authorized to adopt as his legal name Samuel Goldwyn, which was coined a couple of years ago when the Goldwyn Pictures Corp. was organized, of which he is the president.

### SUNDAY CLOSING CASE REOPENED.

Syracuse, Dec. 31. As the result of a decision of Justice George McCann of Binghamton, vacating the injunction restraining the police of Binghamton from closing picture theatres Sunday the matter may be carried to the Court of Appeals for the final fight. If the highest court sustains the Appellate Division decision on which Judge McCann's order is based, all theatres must close Sundays. The Binghamton decision puts the whole question back to the status quo existing before the injunctions restraining the police from closing, were obtained in Binghamton, Syracuse and other cities.

The ruling was rendered upon the application of the corporation counsel of Binghamton, to have the injunction secured by the Symphony Theatre Co., of that city and which restrained the city authorities with interference of Sunday picture exhibitions, vacated. Members of the Anti-Sunday show movement headed by the Rev. J. E. Knappenberger are working actively to have the picture houses throughout this part of the state closed on the Sabbath.

### PRODUCERS AFTER THEDA BARA.

Theda Bara may leave the management of William Fox next May when her contract expires. The general belief is that the star is unwilling to remain with the company that first exploited her.

Just what she is going to do in the future is not settled but several managers have made offers for her service.

Fox has lately taken director J. Gordon Edwards away from the Bara scripts, placing him with William Farnum, another Fox star. Edwards has directed the majority of the Bara pictures within the past two years.

Miss Bara was the first film "vamp" who achieved stardom. She was a "vamp" character star pure and simple, first stepping into the role of the vampire woman in "A Fool There Was" and she has been the "vamp" of the screen ever since.

### SAMUEL GOMPERS NEXT

The McClure Company's Theodore Roosevelt picture, directed by William Nigh, will be released by the First National.

The concern will start work immediately on a big labor feature, starring Samuel Gompers, president of the Federation of Labor, directed by Harry Reiver.

### VOLK PICTURES, NEW.

A new picture corporation is on the market. It is called the Volk Pictures. The president is Jacob Volk, a house wrecker. The firm will put on the screen several pictures.



**PARISH AND PERU**  
ECLIPSING THEM ALL IN VAUDEVILLE'S  
CLASSICST, CLEVEREST, CREATIVE ACTS

THE ACME OF VERSATILITY

**EDWARD MARSHALL**  
CHALKOLOGIST  
CAPITAINE AMERICANE  
Direction, GEN. DIAZ

The Pilgrims landed in America Dec. 22, 1620, on the "Mayflower."  
**THE GABBERTS**  
America's Ingenious Athletes  
landed in New York one time on the B.O.G. But what a change Time hath wrought. Reason—Originality and Ability.

EL FLO  
**BRENDEL AND BERT**  
"Waiting for Her"  
Direction, H. BART McHUGH

**PERCY HELTON**  
SOMEWHERE IN FRANCE  
WISHES A HAPPY NEW YEAR TO ALL

My daughter, Rita, although only 3 1/2 years old, was the happy recipient of many beautiful Xmas presents. To the following she wishes to express many thanks for their lovely gifts:  
Miss and Mrs. Young  
Mrs. Betty Gordon  
Mrs. D. V. Flato  
Mr. Wm. Doyle  
Mabel Doyle  
Sam Newman  
Freddie Goldsmith  
Leon Rosenbach  
Hugo Morris  
Murray Fell  
Chris and Jim Maxwell  
Sumner Winkler, Noodle Soup King  
On New Year's I decided to forgive all of my enemies—except 9,999. It is now too late for Xmas and too late for New Year's, so I wish you all a Happy Lincoln's Birthday.  
**STAN STANLEY, New York Actor**  
THE AUDIENCE PLANT WHO GREW INTO SUCH A FUNNY FLOWER  
Cable Address: "Morristellagents"

PAUL and MAE  
**NOLAN**  
Opening on the Orpheum Circuit  
circuit January 5th and going  
right along.

**FRED DUPREZ**  
Representative  
American:  
SAM BAERWITZ  
1493 Broadway,  
New York.  
European:  
JULIAN WYLLIE  
6, Little St.,  
London, W. C. 2.

DOLLY  
**GREY**  
and  
BERT  
**BYRON**  
The Creator of  
JIM

**SCOTT MOORE**  
in  
"WHERE THINGS HAPPEN"  
Orpheum Circuit

Christmas Week—and we were in Winnipeg.  
CAN YOU DEAF IT?  
And New Year's Week in CALGARY—and—and—but, after all, that's better than LAYING OFF in the HOME TOWN.  
For the real answer to it all is: To  
**COLLECT**  
and when we collect, we're HAPPY. So—  
JIM and MARIAN  
**HARKINS**  
Orpheum Circuit. Direction NOR. JEFFRIES

**ROXY LA ROCCA**  
Wizard of the Harp  
Care of Daw's, 17 Green St.  
Charing Cross Rd., London, W.C.

LES MORCHANTS  
Loew Circuit. Direction, MARK LEVY.  
A Vaudeville Agent  
**MOTURING HOME**  
From a Brooklyn Theatre  
Stopped at a Bakery  
to Purchase a  
**10c. -- COFFEE -- 10c.**  
RING  
Arriving Home, the Chauffeur  
Handed it to the Doorman,  
Doorman to the Elevator Boy,  
Elevator Boy to the Bell Hop.  
With Tips said Coffee Ring  
Cost said Agent 45c  
Moral—  
Never Carry it Home, then Eat it  
Eat it first, then Carry it Home.  
**NIXON and SANS**  
Moss Circuit. Direction, MARK LEVY.

**BILLY DALE**  
AND  
**BUNNY BURCH**  
BOOKED SOLID  
ORPHEUM CIRCUIT

**HAPPY NEW YEAR**  
to  
**BILL WILSON**  
May your new venture be a "bawling" success. It's for you—first, last and always. Go to it. You know what holds all these big circuses around here!  
**OSWALD**  
P. S.—If you want more of his wild words of pluck, send for one.

**KNAPP AND CORNALLA**  
Kings of Hoke Acts Written Written  
By Day, Night or Week—Bath in Connection  
Phone and Taxi Service  
This Week (Dec. 30):  
Cosmos, Washington, D. C.

THE  
"3"  
**ARLEY'S**  
WILLY  
FERNANDEZ  
CHARLEY  
NEW WITH:  
GRUBBS, BARTLEY SHOW.  
(22 SANSON)  
CAPTAIN  
CRAS; BORN NAUPT.

"A Hit of Music"  
**Little Jerry**  
The Biggest Little Singer  
In Vaudeville Direction, C. H. Nelson

**GEORGE HARADA**  
WORLD'S FAMOUS  
CYCLIST  
1710 Clifton Ave.  
Chicago, Ill.

**Pauline Saxton**  
SI  
**PERKINS' KID**

**THE FAYNES**  
Fuller Tour, Australia

**Billy King's Exploits In Africa**  
"A MINIATURE COMIC OPERA"  
11 People, Greatest Singers in "Vod"  
Comedy 100 Per cent plus Harmony  
Gorgeous Costumes and Scenery  
American Roof, January 13-14-15

Personal Direction,  
**HENRY SHAPIRO**  
**FRANK BROWNE**  
—AND HIS XYLOPHONE—  
Touring  
**ORPHEUM CIRCUIT**

# UNANIMOUS VERDICT FOR JOBYNA HOWLAND

Expressions by New York Critics on Her Tremendous Hit

IN

## "THE LITTLE JOURNEY"

Now Playing at the LITTLE THEATRE (Indefinitely)

John Corbin in  
"The Times":

"Among the comedy characters, Jobyna Howland was easily queen in her impersonation of a middle-western vulgarian who poses as a New Yorker 'in right' with the life of the metropolis. Bland selfishness, commonplace pretension and stupid arrogance have seldom been more amusingly revealed. Really it was a little masterpiece of characterization—and not so little at that, for Miss Howland shone as a comedienne in every one of her seventy-odd inches."

"The Evening Globe":

"In Miss Jobyna Howland, as the large woman with diamonds, who is suspicious of everybody and persistently interested in everybody's affairs, 'A Little Journey' has a most skilled and brilliant worker. Miss Howland's comedy is always a delight, and the part of Mrs. Welch in the new play fits her to perfection."

Louis DeFoe in  
"The World":

"The humor of Miss Howland was most conspicuous."

Burns Mantle in  
"The Mail":

"Jobyna Howland, given a bit of character to work with in place of the statuette nobodies for which she is usually cast, proves her ability to act as well as pose."

Alfred Head in  
"The Herald":

"Nothing more wonderful in character accuracy has been seen in years than the amusing worldliness of the venerated society type evolved by Miss Jobyna Howland. Miss Howland attained her most emphatic character comedy success as a hard, sophisticated traveler from New York, who, like the other occupants of the wrecked sleeper, were quite different persons after the ordeal of unexpected inconvenience and suffering and tragedy resulting from the accident."

Alan Dale in  
"The American":

"Miss Jobyna Howland as the cabaret damsel cornered all the laughs. She has never done anything better."

J. Ranken Towse in  
"The Post":

"A word of kindly reference is due to a clever bit of acting by Jobyna Howland."

Frank Pope in "The  
Journal of Commerce":

"Jobyna Howland, who 'knows her New York,' gives a capital portrayal of the selfish, suspicious woman who, nevertheless, has a warm heart and is not ashamed to admit that she has been wrong in her views."

E. J. Harvey in "The  
Evening Journal":

"Last and greatest fun of all, Mrs. Welch, a New Yorker by conversion, vulgar, arrogant, but very kind and chummy underneath it all. One has the feeling of listening to amusing and revealing conversations that were not meant to be overheard, and chuckles over the usual train annoyances, that are very funny when perpetrated by Mrs. Welch. Comedy is amply supplied by Jobyna Howland as the vulgarly funny Mrs. Welch. Her train selfishness and her top-of-the-mountain-selfishness were both funny, but not funnier than her way of conveying to Julie that 'people were talking' about her. But she, too, was reformed (almost spoiled) by the train wreck."

Lawrence Reamer in  
"The Sun":

"The most successful comedy characterization was supplied by Jobyna Howland as a cynical New York woman who proved to have as good a heart as any one."

George Wetherspoon in  
"The Telegram":

"Miss Jobyna Howland, in a character that gave scope for comedy of a new kind for her, that of a woman of the ordinary type in middle class society, wealthy, yes, but lacking polish, played with a relish for the audience, which enjoyed her performance thoroughly."

Heywood Brown in  
"The Tribune":

"Jobyna Howland was very amusing as a gatty, vulgar and fundamentally kind hearted woman. Her regeneration seemed the most deplorable of all, for in her meddling moments the character was not only delightfully written, but splendidly played."

Charles Darnton in  
"The Evening World":

"Jobyna Howland scored a decided hit as a sophisticated traveler from New York, and gave the performance a humorous flavor that stirred the laughter of the audience."

Playgoer in  
"The Evening Sun":

"Jobyna Howland made a popular hit as a vulgar, prying New York matron."

"Christian Science  
Monitor":

"Miss Howland gave a keenly humorous interpretation of Mrs. Welch."

"The Review":

"Jobyna Howland scored a screaming comedy hit as a cabaret queen, who is reformed before the final curtain."

15 CENTS

# VARIETY

VOL. LIII, No. 7

NEW YORK CITY, FRIDAY, JANUARY 10, 1919

PRICE 15 CENTS



The central image is a black and white portrait of Cecil B. De Mille, a man with a serious expression, wearing a suit and tie. The portrait is set within a highly decorative, classical-style frame. At the top of the frame is a pediment containing the word "Pictures" in a script font, with a small circular logo below it that reads "ARTIST'S CHOICE". On either side of the portrait are two columns. The left column has a shield-shaped plaque with the word "Drama" and the right column has a similar plaque with the word "Variety". Below the portrait, within the frame, is a rectangular box containing the text "CECIL B. DE MILLE" and "DIRECTOR GENERAL FAMOUS PLAYERS-LASKY CORPORATION". The entire frame is adorned with intricate carvings and scrollwork.

Pictures

ARTIST'S CHOICE

Drama

Variety

CECIL B. DE MILLE

DIRECTOR GENERAL FAMOUS PLAYERS-LASKY CORPORATION

# THE GOLDEN FIND OF MUSICAL COMEDY

SAY  
The NEW YORK - BOSTON and CHICAGO CRITICS

**GOING UP' HERE  
FOR A LONG STAY**

**NEW MUSICAL SHOW AT THE LIB**

**LIBERTY THEATRE A SUCCESS**  
Whenever George M. Cohan comedy one may be assured of lively entertainment. "Going Up," which was presented in "Liberty Theatre," Tuesday night, for no musical show of this season has been more successful. One of the features of the performance was the appearance of a new musical comedy star in the person of Edith Day. She has been in two or three of the musical shows that had recently, and before that, in the very brief careers of her most successful, she seems to have come her own. She is prettier than most prima donnas, can sing well and dance well. She is a great personal hit. Perhaps not quite as well as some, but she made a great personal hit. She made a great personal hit. She made a great personal hit.

NEW-YORK JOURNAL OF COMMERCE

## GOING UP' OPENS AT THE LIBERTY

A troublesome problem has been solved for those who cannot choose between farce and musical comedy. "Going Up," seen for the first time last night at the Liberty Theatre, is both. What could be better war time economy?

MORNING TELEGRAPH

The new Cohan & Harris play is quite the most spirited, easy running and entertaining piece of its particular style seen here this season. The title, "Going Up," is a thin disguise of the original, "The Aviator," a comedy written by James Montgomery. Edith Day made an emphatic hit. Miss Day sings and dances, both very well. The above mentioned song, "Tinkle Too," must be credited as her success. The lyrics are all about a Mormon girl and the dance she taught the tourists who came out to Utah. If Miss Day has gone and started a craze for Mormon dances to supplant the late unlamented Hawaiian wave, let the blame be on her own head.

COMMERCIAL ADVERTISER N.Y.

Edith Day, a delightful, surprising young woman who can dance so well, "Tinkle Too," number she nicely. She has a great personal hit. She has a great personal hit. She has a great personal hit.

Edith Day, pretty, successful and winsome. No false airs about her, is a real clown who sings and dances very nicely, especially in "Tinkle Too," a really good number.

EVENING WORLD N.Y.C.

## GOING UP' IS A LAUGH PRODUCER

One doesn't have to be in the right frame of mind to show that "Going Up" is the right frame of mind. Edith Day, as the charming daughter, was fascinatingly vivacious. Day is fortunate in having such good looks to mix with her clever talent. She sang with such ease and dexterity, with such enviable grace, especially in the "Tinkle Too" number, that she won the Henry Deane award.

BOSTON TRAVELER



## DELIGHTFUL YOUNG PLAYER IS EDITH DAY

**"Going Up" Breezy and Amusing, with Pretty Music and Frank Craven.**

Mr. Harbach and Mr. Hirsch may be under the impression that they wrote "Going Up," an elaboration of Monty's "The Aviator," all bound together with jingles and glee. But Edith Day wrote the whole thing as divulged at George M. Cohan's Very Grand Opera house last night. She wrote it with her flying feet, her charming beauty and loving feet, her charmingly youthful voice and a gloriously vicious humor and a delicate touch of talent. Miss Day is a refreshingly animated and intelligent siren with a firm, delicate, any of the more recent beauties to qualify and a talent which is obvious. Her voice is clear, sweet and quick, vigorous and unawakened. Her voice is perfect tone and ex- ceptantly sympathetic. Moreover, this play with poetic, flowery grace and aban-

COMMERCIAL DAILY NEWS

The name Edith Day may mean nothing to you this morning, but before the words are much older and colder it is likely to be as familiar as your favorite breakfast food. She is the golden find of musical comedy. Miss Day acts, too. She has "got something" as they used to say when something was a pastime. She's got baseball was a pastime. She's got everything for musical comedy: warm, true, their voice that is poured out with a sense of humor; a dark beautiful eye that burns under bright brown hair (faith, she has two!); and a face that is good looking rather than beautiful and is so redemptively intelligent and modest that it means more than good looks. Besides all this, the lady dances like a dream.

I sat to Edith Day for the first time last night, when she immediately became my favorite singing actress. Should I should say she is?

HERALD EXAMINER CHICAGO.

On the Harbach and Mr. Hirsch may be under the impression that they wrote "Going Up," an elaboration of Monty's "The Aviator," all bound together with jingles and glee. But Edith Day wrote the whole thing as divulged at George M. Cohan's Very Grand Opera house last night. She wrote it with her flying feet, her charming beauty and loving feet, her charmingly youthful voice and a gloriously vicious humor and a delicate touch of talent. Miss Day is a refreshingly animated and intelligent siren with a firm, delicate, any of the more recent beauties to qualify and a talent which is obvious. Her voice is clear, sweet and quick, vigorous and unawakened. Her voice is perfect tone and ex- ceptantly sympathetic. Moreover, this play with poetic, flowery grace and aban-

BOSTON GLOBE

# EDITH DAY

PRIMA DONNA OF  
"GOING UP"

UNDER PERSONAL DIRECTION OF CARLE E. CARLTON  
TIMES BUILDING, NEW YORK.

# VARIETY

Vol. LIII, No. 7

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NEW YORK CITY, JANUARY 10, 1919

Entered as second class matter December  
22, 1905, at the Post Office at New York,  
N. Y., under the Act of March 3, 1879.

## "THE FIGHTING ROOSEVELTS" TELLS LIFE OF COL. ROOSEVELT

**Picture Completed Before the Great American Died. Will Be  
Exhibited Shortly on Broadway. Feature Is in Six  
Reels. Pictures Colonel's Life from Cradle  
to White House and Recent War Times.**

Within the fortnight the recently completed six-reel picture depicting the life and work of Colonel Theodore Roosevelt will be shown in a Broadway theatre now under consideration for the exhibition. The picture will be shown for a "run," with the First National Exhibitors' Exchange handling the general screen distribution.

The picture was fully completed before the Colonel became too ill for camera activities and up to two weeks ago Frederick L. Collins, who produced the pictures, had been in constant communication with him regarding the film.

Mr. Collins has a series of letters from the Colonel, showing the right for Collins to make the film; that he approved of the screen script as submitted and that the arrangement for the distribution of his royalties among the Red Cross and other charity organizations was authorized accordingly.

Mr. Roosevelt never saw the picture in its completed form, his illness preventing that, but he named a jury of friends and relatives who did and approved of its presentation, with the Colonel then sending Collins a written memorandum as to certain things he desired personally changed so as to conform with his personal wishes. This Collins has done.

The picture running through six reels tells a complete story of the deceased ex-president from the cradle to his arrival at the White House as President, with subsequent incidents of his life worked up as well as scenes touching with the war career of his sons.

The film has been entitled "The Fighting Roosevelts" and as such will be distributed throughout the country.

The death of the Colonel has made the Collins film all the more notable.

The picture was directed by William Nigh, who directed the feature, "My Four Years in Germany." It bears the trademark of the McClures Production, Inc.

Firms having film with pictures of

Col. Roosevelt in the flesh are resurrecting them up for reissues.

The feature held by Mr. Collins, however, is said to have been the only photoplay in which the Colonel posed for a completed story of which he was the central figure throughout.

### SHOW BY PRISONERS.

For the first time in history, prisoners of the Portsmouth Naval Prison will appear in a performance before the public, arrangements having been completed by Lt. Com. Thos. Mott Osborne, commanding the prison, to have 31 naval prisoners appear in a Portsmouth theatre to offer a piece called "Creatures of Impulse," the proceeds of which will go toward the Naval Auxiliary of the Red Cross, of which Mrs. Josephus Daniels is the head.

The piece was written by W. S. Gilbert, with some music and verses supplied by Osborne.

### MANY GERMAN ACROBATS GONE.

A direct message from Berlin to a theatrical manager in New York brings the news that of over 200 German acrobatic acts, formerly prominent in International theatrics, only two have survived the war.

The others were all subject to call for their country and were either killed or permanently disabled during action. Of the two survivors, one is a three-act and the other a team. Of the three-act, the principal member has suffered from shrapnel, but not enough to render him unable for future stage work.

### CRANE CLOSING SHOW.

Los Angeles, Jan. 8.  
William H. Crane in "The Very Idea" at the Mason is drawing poorly. The company has not fared well since opening in San Francisco and notice to close this Saturday is posted.

It is understood Mr. Crane refused to play the one-nighters and the show's backers refused to proceed further with a losing proposition.

Not a motion picture, CHAS. ALTHOFF.

### BRYAN IN VAUDEVILLE.

It looks settled for William J. Bryan, the best booster grape juice has ever had, to tell what people want to know before the vaudeville footlights.

Nebraska's continuous spotlight is expected to start the vaudeville tour early in February at the Palace, New York, receiving for his twice daily lecture \$2,500 weekly. About 30 weeks have been gathered together by Evangeline Weed, Mr. Bryan's theatrical representative, if Mr. Bryan concludes to go right through the big time circuits.

Miss Weed but lately invaded New York as a vaudeville promoter. Although Bryan has made chautauqua tours and lectured generally, he has up to this time steadfastly declined to consider a vaudeville offer. While he remained away, however, he was present on the variety stage through monologists there often referring to him, having made much capital out of Bryan's successive and unsuccessful runs for the presidency, among many other Bryan items.

A year ago Miss Weed sounded Mr. Bryan on the stage proposition and he promised her that if he decided to accept the proposition following his arranged tour then he would notify her. A few weeks ago Miss Weed resumed negotiations.

If the arrangements are completed Bryan will limit himself to about 22 minutes, talking upon subjects of current events and discussing some ideas as to what line of rehabilitation the world may assume now that the war is ended.

### "SCANDAL" FOLLOWS FILM.

Walter Hast has placed in rehearsal the Cosmo-Hamilton four-act play, "Scandal," with Charles Cherry and Francine Larrimore in the principal roles.

The piece has been running for some time in London at the Strand, with Arthur Bourchier starred.

In America it occupies the unique position of having received a film production before being shown in the legitimate. It was used as a screen vehicle for Constance Talmage.

### VAUDEVILLE PROSPECTS.

Chicago, Dec. 8.  
Willette Kershaw and Robert Edison, before leaving here with their respective legitimate organizations, indicated definitely they are preparing to offer themselves again to vaudeville in the near future.

Ethel Barrymore also is not far-fetched as a probability for a return to the golden haven.

### SHOWS WITH OVERSEAS MEN.

A Service show has been laid out to be equipped with soldiers and sailors, to the number of about 75, all of whom have seen service overseas.

It will be called "Home Again," and virtually a reproduction of the original "Atta Boy" show as produced in Washington. Lieut. Ballard MacDonald and Nat Osborne, who wrote that production, have been placed under contract by the Home Again Producing Co., of which Jack Relether is manager. Lieut. MacDonald and Mr. Osborne will rewrite into the new piece. It is going to feature Capt. Frank Tinney, now with the second "Atta Boy" show at the Lexington, where it is to remain for another week.

"Home Again" is expected to take to the stage around Feb. 1.

### DOUBT ABOUT CRITICS.

A leading comic in a Broadway show sent boxes of cigars to all of the critics as a holiday greeting and gift boxes were also given several press agents. The cigars were in Carona boxes, but without the usual labels.

One of the publicity men who prefers cigarettes asked a cigar store to trade in the fancy smokes and the answer was "sure." When the clerk lamped the cigars he remarked they weren't Caronas and that he wouldn't trade them for "Home Run." The substitution of nickel cigars was then noticed in other of the flimsy boxes given out.

Whether the comic treated the critics similarly or whether the critics knew the difference hasn't come to light yet.

### CHICAGO LICENSES HELD UP.

Chicago, Jan. 8.  
All applications for renewal of theatre licenses are being held up until James W. Breen, an assistant corporation counsel, has submitted a report on an investigation of the alleged activities of theatre managers with scalpers.

### ANNA HELD, JR., IN ACT.

Anna Held, Jr., the daughter of the late Anna Held, who was professionally known as Liane Carrera, will be starred in a vaudeville production by Evangeline Weed. She will use the name of Anna Held, Jr., to which she was granted the right prior to her mother's death.

Miss Held will start rehearsals of a new act at once, with Leonard J. Victor directing the general production.

# CABLES

## DRURY LANE, LONDON, MAY GO UNDER SIR ALFRED BUTT'S SWAY

**Baronet Offers Terms for 60-Year Lease. Arthur Collins, Retiring Manager, to Receive \$75,000 Cash. "Babes in Woods" Now There, Doing Phenomenal Business.**

London, Jan. 8. Sir Alfred Butt has made an offer for a 60-year lease of the Drury Lane, which is understood to have already met with the approval of the directors and which now awaits the confirmation of the shareholders which meet Jan. 17 to pass on the proposition. The amount to be paid is about \$500,000. By its terms Arthur Collins will be compensated for surrendering his position as managing director by a cash payment of \$75,000.

The recent conduct of the house has not been very successful, no dividends having been paid for the past four years. Sir Alfred plans expending \$125,000 reconstructing the interior and to keep the house open all year round with big spectacular productions.

The J. L. Sachs Co. was after the house. Business at the Lane with "Babes in the Wood" is phenomenal.

The Drury Lane is probably the oldest and best known playhouse in the world. It is about 200 years old and although its present location is some distance from the fashionable section of London, that has not interfered with its popularity whenever an attraction of importance was housed there. Holiday pantomimes and Drury Lane are synonymous for the festive generation. It was for years the home of mammoth spectacular melodramatic productions, written by Henry Arthur Jones, George R. Sims, Henry Hamilton, Cecil Raleigh and other writers of note.

### ASCHE-HACKETT PALACE PIECE.

London, Jan. 8. Sir Alfred Butt has commissioned Oscar Asche and Walter Hackett to write the next piece for the Palace. The music will be by Fraser Simpson, composer of "The Maid of the Mountains" and "A Southern Maid."

The latter piece, after an enormous success in the provinces, will be produced at Daly's next September with Jose Collins in the principal role.

### OBJECTION HOLDS ACT OUT.

Paris, Jan. 8. Grock, the Belgian "musical clown," who has been so successful in London the past few years, and was extensively billed here to appear at the Olympia, has not opened.

It is understood his non-appearance is caused by the objection of the management of the London Coliseum. Grock was contracted to play there but was excused when he presented a doctor's certificate. When it became known he intended to open in Paris Oswald Stoll objected, alleging that if he was well enough to perform in Paris Grock should have remained in London to fulfill his engagement there.

### BAIRNSFATHER'S "WAY OUT."

London, Jan. 8. The success of "The Better 'Ole" in America has led to demands from New York managers for another play by Captain Bruce Bairnsfather, who is now completing a piece in which American soldiers are the principal

characters, the title of which will be "The Way Out."

### ELSIE JANIS COMING HOME.

London, Jan. 8. Elsie Janis leaves "Hullo America" at the Palace in April, returning to New York. Her place will probably be taken by Eva Claire at the same time a new edition of the revue is presented, with a part specially interpolated for Raymond Hitchcock.

### BARRIE PIECE FOR DuMAURIER.

London, Jan. 8. J. M. Barrie is writing a new play for Gerald DuMaURIER's reappearance after a brief spell of soldiering with the Irish Guards.

### LONDON'S HOLIDAY SEASON.

London, Jan. 8. Nearly all the London theatres gave performances twice daily for the holidays, the season constituting a record in theatrical business here. Practically all played to capacity.

"Babes in the Wood," the Drury Lane pantomime by Frank Dix and Arthur Collins, averaged \$7,500 daily; "Peter Pan" is beating its own record; "Charley's Aunt" is doing \$10,000 a week (half of which is net profit); the advance booking for "Chu Chin Chow" at His Majesty's exceeds \$10,000 a week, and last week's gross was over \$24,000.

### RENTAL PROFIT OF \$25,000.

London, Jan. 8. H. B. Irving has let his theatre (Savoy) to Gilbert Miller for a year, at a profit rental of \$25,000.

### "THE BANTAM" OVER HERE.

London, Jan. 8. Harold Brighouse's new farce, "The Bantam, V. C.," will first be produced in New York, a license having been refused for Terry's theatre here until some structural alterations have been made.

### BUTT'S "GOVERNOR'S LADY."

London, Jan. 8. Sir Alfred Butt has secured the English rights to "The Governor's Lady," produced on your side by David Belasco. The leading part will be played by Mary Perroll.

### PLAYLET INFRINGEMENT ALLEGED.

London, Jan. 8. Legal proceedings have been begun against Gilbert Miller and Charles Hawtreby by Henry and Hartley Milburn. They claim "Nothing But the Truth" is an infringement of their rights in a one-act play written by them entitled "The Truth for an Hour."

### ENGLISH DRAMA—3D.

London, Jan. 8. Of the 34 London theatres, 15 are playing revues and musical comedies, 10 have successes from American and only five playing modern English drama.

### Palace, Battersea, Playing Variety.

London, Jan. 8. The Palace, Battersea, entirely redecorated, has reverted to variety.

### LONDON'S BILLS THIS WEEK.

London, Jan. 8. The London Shoreditch this week features Scott and Whaley, The Martinis, Four Kids, Phil Kaufman, Eddie Grey.

At the Palladium are Wilkie Bard, Neil Kevon, George Mozart, Ella Shields, Maide Scott.

The Middlesex is offering "Here and There," a bright Albert deCourville revue featuring Jack Gallagher. The New Cross Empire has "Odds On" as the week's attraction, featuring W. Kirby and Gwen Clifford.

Vesta Tilley heads the bill at Finsbury Park Empire. Lucille Benstead is also there.

Stratford Empire features Joe Elvin in "Cheering Him Up"; also J. Rickaby and Roxy LaRocca.

### BUTT SECURES DRURY LANE.

London, Jan. 8. Sir Alfred Butt has secured a lease of Drury Lane from the directors, subject to confirmation by the shareholders' meeting to be held Jan. 17. The J. L. Sachs Co. was after the house. Business at the Lane with "Babes in the Wood" is phenomenal.

### "OH JOY" BIG HIT.

London, Jan. 8. "Oh Joy," renamed "Oh Joy" was a huge success at Manchester and Newcastle. Tom Powers, the American comedian, scored the hit of the piece. Grossmith & Laurlaird intend an early London presentation.

### COMEDIE FRANCAISE INCREASES.

Paris, Jan. 8. The Comedie Francaise is increasing the prices of its fauteuils and balcony by 20 cents. The present tariff is alleged to be insufficient to pay the troupe adequately. The Francaise is rehearsing Henry Bataille's new piece, "Sisters of Love," with LeRoy and Madame Cerny.

### NOVEL AS OPERETTA.

London, Jan. 8. Gilbert Miller is completing arrangements for the production of "Monsieur Beaucaire" as an operetta, book by Frederick Lonsdale, lyrics by Adrian Ross, music by Andre Messager, who will conduct the opening performance.

### "Us" Draws in Small House.

London, Jan. 8. The new "song show" at the Ambassadors, entitled "Us," with Lee White and Clay Smith, is packing the house. The Belair Twins' ragtime boxing match is one of the best numbers. The Ambassadors at a converted church, seating about 300.

### "Carnet Dudiatle" Revival.

Paris, Jan. 8. The Varieties Theatre is giving the operetta "Carnet Dudiatle" after the termination of the present operetta "Rhodope."

### Australian Girl Successful in London.

London, Jan. 8. Dorothy Brunton, an Australian girl, has successfully replaced Winifred Barnes in "Soldier Boy" at the Apollo.

P 4

### Thinking of "Silvia" Ballet.

Paris, Jan. 8. The Grand opera house may possibly revive Delibes' famous ballet "Silvia" shortly.

### Herbert Woodin Obligated to Retire.

London, Jan. 8. Herbert Woodin, comedian, who met with an accident a year ago, has been discharged from the hospital as incurable. He is incapacitated for professional labor.

### IN PARIS.

Paris, Dec. 20. The storm which has been raging behind the Comedie Francaise did not abate when it became known the authorities had maintained the nomination as societaire of the young actor Le Roy, with six-twelfths as his share and priority to his comrades, Dessonnes and Brunot, who are still serving in the army. Other societaires are also announced in addition to those already reported, including Mme. Dux with three-twelfths and Mme. Devoyod with three-twelfths. The actor Ravet, though a member of the Comedie Francaise troupe for a number of years, has not been admitted as societaire, and it is reported he has sent in his resignation, together with Lagrenne. Political influence is said to be still at the bottom of the recent movements, as indeed in the past. However, it is a certainty the House of Moliere needs further rejuvenescence.

"Le Cochon qui Sommeille" (the pig which slumbers) is the curious title of an operetta of Hindoo life due at the Theatre Michel to replace "Saison d'Amour" by Edmond See, which has proved a flop. The authors are Rip and Dieudonne, the music by Claude Terrasse, with Mlle. Spinelli Yvonne Reynolds and Raimu. Trebor & Brigne announce the production later of another work by See, to be probably called "Metier d'Amant" (the business of lover).

The "Souvenez Vous" league gave a matinee at the Theatre Sarah Bernhardt last week, at which the French Secretary of the Treasury attended and spoke feelingly of the crimes committed by the Huns during the war. This society "Remember" has been founded with the object of reminding us, later on, what the Germans were capable of during hostilities. The gala was officially recognized, the band of the Garde Republicaine being present, with a monster list of legitimate talent.

The Nouveau theatre, at Lille, is open, now in British hands. Leslie Henson is offering entertainments nightly (Sundays excepted) by a troupe billed as the Gaeties.

### DEATHS ABROAD.

Mrs. Richard M. Macgrath, wife of the director of the Palace Theatre, Cork, Ireland, is reported to have recently died.

Lieut. Bernard J. O'Connor, brother of Jack and Evelyn O'Connor, was killed in action in France early in November while with the British forces.

### Lighting Restrictions Held to.

London, Jan. 8. The lighting restrictions continue unabated. The management of the Kingsway Theatre was fined \$25 last week in the Bow Street police court for using too much current for advertising.

### Teddy Gerard Looking for Partner.

London, Jan. 8. Teddy Gerard in "Tails Up" at the Comedy is making arrangements to visit New York in April. Miss Gerard will seek a singing and dancing partner when she arrives on your side.

### Elizabeth Hyde Is There As Single.

London, Jan. 8. Elizabeth Hyde, late of the Femina Quartet, made a successful debut in a single-turn at the "Willesden" Hippodrome.

### Fairbanks Reported Going to France.

Paris, Jan. 8. It is reported Douglas Fairbanks, with 12 players, is coming to the south of France to produce pictures.

Negotiations are pending between H. B. Marinelli and the big-time circuits for Gaby Deslys and Harry Pilcer to appear here late in the spring. At present they are in a Paris revue.

# VAUDEVILLE

## WILSON AVE. CHANGES POLICY; WILL PLAY HEADLINERS AGAIN

**North Side Chicago House Reverting to Former Policy to Play Biggest Acts in Vaudeville. Emma Carus Initial Feature. Jess Libonatti Supervising House.**

Chicago, Jan. 8. The Wilson Avenue theatre has reverted to its original policy of presenting a big time headliner weekly for the full week, splitting on the supporting bill. Emma Carus was the initial herald of the change, with Marx Brothers following, and the same plan to be retained indefinitely.

Only during the regime of the late Mitchell Licalzi, who was able, somehow, by discriminating selection, to do business with acts recruited off small time bills, has the house paid under that system. Since his death trade was decimated, and it is planned to rejuvenate.

Several years ago the house was considered one of the best neighborhood hood propositions in the country and through some sagacious real estate deals Licalzi had the district tied up so that the invasion of opposition was practically impossible.

Jess Libonatti, a former vaudevilian and a popular resident of the North Side, has been selected to supervise the booking and management of the house.

### U. S. NAVY—INDEX.

A number of former professionals in the navy are finding it rather difficult to procure their releases from active service because of their ratings.

When the demobilization of the Naval Reserve force was declared an official order many of the entertainers holding "soft" jobs in the service were promptly released. Shortly after a second order came through to hold all hospital apprentices, yeomen and clerical workers, and although many of the professionals had their futures planned and in some cases engagements ratified, they were held in and may not be able to obtain permanent liberty until next April.

Bryan Foy, elder son of Eddie Foy, cannot secure his release, nor can Jimmie Fox, Bert Hanlon and many others. Among those released early were the entertainers aboard the "Louisville," including Mack, of Miller and Mack; Jack Squires (McIntyre and Heath show); Violini, Brazil, of Boyle and Brazil; Lynn, of Burns and Lynn; "Tubby" Garrison, of Adams, of Adams and Kraft.

Johnny Ford was among the first to receive discharge, closely followed by George Lane and Frank Westphal. Harry Downing returned to vaudeville last week. Those mentioned, excepting Westphal, were all trained at Hanlon and conducted entertainments under the supervision of Chief Boat-swain Phil Dunning. Dunning later went on the President's ship to handle the entertainment for the Bryan Foy. Under the direction of Bryan Foy and Hiram Brazil the former Pelhamites are arranging to present Dunning with a loving cup in honor of his services in directing their professional work while in the service.

Mr. Westphal has a commercial proposition before him he thinks very attractive. It is in connection with the automobile in which he is practical, but it involves a visit and stay on the Pacific Coast.

Because of Mr. Hanlon's inability to secure a release he was forced to give up his contemplated engagement with the new Winter Garden show.

Instead Hanlon will collaborate with Ben Ryan in the construction of a new revue which will be staged in

the spring by Arthur Pearson. Hanlon is doing shore duty at present and the nature of his detail makes it essential to his service. He may not be released until after peace has been officially declared.

Lieut. M. S. Bentham was appointed by Admiral Usher to supervise the salvage work for the Northern Pacific, which went aground last week on a sand bar off Fire Island. This was considered one of the biggest tasks assigned the naval officials. Lieut. Bentham was selected over many naval officers of higher rank.

### SCHROEDER PICKED OUT.

Although William Schroeder, band leader of the Pelham Bay Naval Station, is still at the station and may not be metered out for another six weeks or so, he has arranged his future stage work. Schroeder has been offered the musical direction of a number of revues (office acts) that will be staged at the B. F. Keith Vaudeville Exchange.

Schroeder wrote the music for "Lady Luxury" and his arrangement of the Hungarian Rhapsody played by the band on its appearance at the Palace drew his work to the attention of J. J. Murdoch, who is desirous of having further compositions presented in vaudeville acts now being outlined by the exchange.

All of the professionals in the Pelham Band revue at the Palace have been released from the Navy. Sydney Phillips is back in vaudeville with a new act, feeling almost 100 per cent. physically better from his naval life. Dell Chain is back with his former partner, Nick Hufford. Violini is under contract to appear in a new Winter Garden B. Friedlander act, now in rehearsal.

### LIEUT. RICE'S BROTHER.

Lieut. Robert Rice, a brother of Lieut. Gitz Rice, is contemplating a debut into vaudeville either as a single on the style of his brother, or as a two-act with him.

Lieut. Gitz Rice is at work on a musical comedy, scheduled for production late in the spring, and that may serve as the medium to bring his brother into the public's eye.

### BAYES' SUNDAY SHOWS.

Sunday night concerts started at the Nora Bayes theatre (44th Street roof) Sunday with bills being booked by Ed Davidson.

The Sunday shows will continue during Miss Bayes' tenancy of the house. She will be the perpetual headliner during the run there of "Ladies First."

### FORTNIGHTLY CLUB STARTS.

The Fortnightly Club, which the vaudeville fraternity started during the height of the dance craze and which grew so quickly it rivalled and then dwarfed the "Sixty Club," had its first meeting in about two years at the Claridge Saturday night. The club met in the ballroom. It has been decided to continue the dances at least once monthly for the rest of the season.

### Chicago Agent Coming to New York.

After March 1 Lee Kraus, the Chicago agent, will be associated with Arthur Horwitz in the latter's New York office.

### INJUNCTION STOPS PANTAGES.

Kansas City, Jan. 8. A federal injunction, effective at once, was granted Saturday by Judge Van Valkenburgh restraining the Pershing Theatrical Co. from exhibiting vaudeville at the Garden. The injunction was granted to the S. A. Lynch Enterprise company of Maryland, attorneys for the company, depositing a bond of \$100,000 as an assurance damages will be paid should the case be decided against them in a subsequent hearing. The theatre was ordered turned over to the Lynch concern. The Empress is playing vaudeville and pictures supposed to be supplied by the new circuit.

Back of the court action is a fight between Marcus Loew and Alexander Pantages, the former interest being represented by the Lynch company and the Pantages by the Pershing company. The Lynch company recently ousted Pantages from the Empress and the injunction apparently leaves him without a place to show here for the time being.

The Garden returns to the Donnelly & Timmony Amusement Co., which held the lease of that house prior to the entanglement.

J. P. Corbett, representing the Lynch Enterprises left the Empress in the charge of Fred Wise, Mr. Corbett having been called to Atlanta to attend to other matters for the Lynch Co. Mr. Wise, it is said, will later become the Loew representative for this city.

### PAN BOOKING REGENT, DETROIT.

The Pantages Circuit is booking the Regent, Detroit, and the Miles, Cleveland, with the eventuality the Miles string may all more or less be routing its vaudeville shows through the Pan channels.

At present Marcus Loew is booking the Orpheum, Detroit, but with Pantages routing the Regent there the Pan bookers are now opening their regular show in that house instead of in Minneapolis as heretofore.

Walter F. Keefe, in New York, may make Detroit the first stop for Pantages booked acts, instead of Minneapolis, as at present.

### GORDON BOSTOCK PRODUCING.

Gordon Bostock is no longer a vaudeville agent, having withdrawn from the booking agency heretofore conducted by him. Mrs. Bostock, Claude W. Bostock. Gordon intends to produce vaudeville acts and productions. Arrangement has been made for the Gordon Bostock acts to be booked with the B. F. Keith Vaudeville Exchange through the Claude Bostock agency. Gordon will retain his office in the Putnam Building.

### SHANNON PRODUCING.

Sam Shannon has started the production of a number of vaudeville acts, all with special settings.

First to be put on is Marjorie Tempest in a new act, "The Girl of the Tempest" is an English actress, having sung light opera roles abroad. Lawrence and Devarney will also be supplied with a new turn, and Earl Miller, a new dancer, will appear with a partner.

### Joan Sawyer in Another Act.

Joan Sawyer is returning to vaudeville in a new act, played by Arthur Ashley. The run is described as a novelty sketch into which dancing is introduced.

Miss Sawyer until lately, was an attraction at Keisewebber's.

### Corse Has Sketch Around His Dog.

Corse Payton is back in the good graces of the B. F. Keith Vaudeville Exchange and is now playing the 123th Street Harlem house this week.

His sketch is now "All on Account of the Kaiser." The Kaiser referred to is a dog Corse uses in the act.

### LOEW'S OUT OF TOWN TIME.

The Marcus Loew Booking Agency is now giving 13½ weeks outside New York City. The route starts at Baltimore for a full week, then Augusta and Atlanta (split), Birmingham and Memphis (split), New Orleans (full), Kansas City and St. Louis (split), Chicago, Detroit, Cleveland, Pittsburgh, Montreal, Toronto, Hamilton (all full weeks), Boston and Fall River (split), Providence and Springfield (split). The Loew New York time includes Manhattan, Brooklyn and suburbs.

### BENEFIT FOR EMPLOYEES.

Ottawa, Can., Jan. 8. It remained for a Canadian theatrical manager to establish a precedent in the way of generosity and appreciativeness as a result of the recent epidemic.

Manager W. J. Hanitch of the Dominion theatre staged a midnight New Year's Eve performance of ten acts, giving the entire proceeds to his employees to recompense them for the loss of five weeks pay they were forced to sacrifice through the closing order.

Because of the late hour it was necessary for Hanitch to make arrangements with the street car company to provide extra cars to handle the crowd, which reached a capacity figure.

### RATS' INVESTIGATION HEARING.

Additional hearings in the matter of the investigation of the White Rats, as ordered by Supreme Court Justice Mitchell upon the petition of Gordon Bostock, will be held in the office of Referee Lewis B. Schindler, Friday afternoon last, the referee having decided to call certain witnesses in an attempt to clear up testimony not made clear to him through the hearing of last time.

Dennis P. O'Brien of former counsel for the Rats was the sole witness, though the examination was not completed. The referee put all the questions, save one or two submitted by the counsel for the petitioner, and J. J. Myers, attorney for the Rats.

During the majority of the session there was constant feuding between the witness and the referee. Mr. O'Brien stated that he was not a prosecutor and was not an inquirer. Retorts and replies between them became almost continual. The witness declared that comparatively little money of the Rats' Union money actually went into the building of the club house. He figured that the Mutual Bank supplied more than half the sum (\$102,000). The Realty Company bonds and Rats securities as collateral, and that the members of the Rats purchased bonds to the extent of some \$60,000. Therefore, said the witness, what Rats' money did go into the club house was the difference between the total cost and that loaned by the bank plus the bonds bought by members. Mr. O'Brien thought the club cost \$170,000. Towards the end of the hearing Mr. O'Brien and the referee reached a better understanding.

Before the witness proceeded there were several points taken up, left unsettled at the last session. Mr. Myers asked that the referee summons Goldie Pemberton. Mr. Schindler answered that he must drop the motion since there was no power vested in the referee to call the petitioner.

Touched on was the respondent's side of the investigation given publicity at the instance of Mr. Myers, who in the hearing "leaked" and which was never submitted in the form of a brief to the referee. The "leakage" set forth the fact that the setting of the case did not place on the stand either Harry DeVaux or Val Franky.

Turning to Mr. Myers said that both men had been present throughout the investigation and could not be called on the stand. He stated that Myers could now call them if he wished. Mr. O'Brien stated that he would call them by facts behind, and that Mr. Myers should cross examine them. The Rats' counsel dodged the issue, stating that he was not anxious to give the inference that he wasn't so anxious to have either man on the stand.

He was then asked by the referee what would question DeVaux if the referee would call him and Mr. O'Brien stated that he would do so. The examination and cross examination of DeVaux are listed for the next session (there are to be several more). Mr. O'Brien, after the first question, objected to a question on the stand. The referee replied that the witness should have a chance to cross examine and was forced to matters of confidential nature, and there was nothing in the investigation of that kind. Mr. Myers stated that the Rats there would have no objection against Mr. O'Brien stating the facts. But there was plenty of wrangling.

Referee: Mr. O'Brien, did you know that the respondent's union is the "Player" that no organization money were to be expended in the building of the club house?

(Continued on page 24)

# VAUDEVILLE

## N. V. A. COMPLAINTS

Harry West has complained against Wells and Crest, west at present. Last year in Chicago he rehearsed an act with one of them, entitled "Nearly a Citizen" of which West says he is the author and sole owner. He was compelled to abandon the project temporarily. Since then Wells and Crest formed and they have received bookings with "Nearly a Citizen" through Tom Powell, the Chicago agent. Mr. West also alleges the act is his property and wants Wells and Crest enjoined from further working it. The complaint bureau notified Wells and Crest of West's claim.

The case of Sid Townes against the manager of Tower's Theatre, Canada, for loss of a part of his salary, deducted as a fine through lateness for a show on account of being stranded on ferry boat, has been settled. The joint bureau ruled it was no fault of Townes' and requested the manager of the theatre to refund the difference in Townes' salary.

Julius Newark, at one time the comedian with Paul Conchas and now doing the act with another man, has entered a complaint against Robert Dohn and company. Newman claims that twenty years ago he originated the trick of slapping two sticks together to the "Hycanth" music, and nine years ago originated the comedy bit of losing one boot, while tripping across the stage. The bureau has requested Mr. Dohn to explain.

Mitt Collins has entered a complaint against Bert Bertrand, a member of Charles M. Baker's "High Flyers" (burlesque). Collins alleges Bertrand has taken the major portion of the monolog he is now doing in vaudeville and has interrupted into the performance given by the burlesque show. Collins asks for immediate action as the show is playing the same middle western territory he is.

Joe Jackson complains that Reno, on the Orpheum Circuit, is doing his identical comedy acts and tricks. Jackson claims he originated all the business used in his act. He says Reno was employed by him, but discharged after a few weeks. The bureau has notified Reno of Jackson's complaint. Janette Martine and Con Conrad appeared before the arbitration board of the N. V. A. Tuesday to settle some differences as to the ownership of the property in the act they recently played. The scenery was jointly owned and Conrad put in a bid for Miss Martine's interest, with an option for the purchase, which runs out this week. The business and talk were written by E. K. Nadel and will be used hereafter by Miss Martine.

Joe Kane charges Ben Deesley dismissed him without proper notice. Kane says he was entitled to two weeks' notice under his agreement, and Deesley dismissed him with but one week's salary. Kane asks that the other week's salary be collected.

The matter of the Herbert and Wright complaint against Boyle Woolfolk on a contract came up Monday when Woolfolk appeared and gave his version. Herbert and Wright have been advised as to Woolfolk's defense, and the complaint bureau is awaiting the team's decision in the matter.

### LAUDER EXPLAINS.

Montreal, Jan. 8.

The much predicted and expected trouble at His Majesty's, where Harry Lauder opened Monday night, failed to materialize. Managers Edwards and Driscoll took every possible precaution to prevent an outbreak, having policed both inside and outside the auditorium.

A capacity audience attended and Lauder was given a rousing reception. The trouble was expected because

of a statement made by Lauder during his previous tour of the Dominion, when in a speech from the stage, he made some reference to the French Canadians which they misinterpreted and became rather excited about. They assumed Lauder's speech to infer their race was not in the war as it should be, and considering the many enlistments and casualties they felt somewhat aggrieved.

Prior to his opening Lauder addressed a signed statement to Mayor Martin, which was given publicity in the daily press. This statement was given despite two former claims of Lauder's that he would make no statement whatever as a result of his former speech. The statement will be formally presented to the population of Montreal by the mayor and it is expected this will discard any existing feeling which the Scotch comic. The statement follows:

"We have made my statement, racial condemnation was never in my mind and I do not wish that any statement of mine should bear any such interpretation. The shirker and slacker of whatever nationality was my objective. As a matter of fact everything that is loyally national has my sincerest admiration. The French-Canadian fighter is my friend and I am his with my whole heart. Harry Lauder. (Signed)

### EPIDEMIC STILL SCARING.

Influenza conditions throughout the country show considerable improvement, though a second wave continues to alarm the smaller towns in scattered sections and to affect business.

Epidemic conditions have again broken out in Rhode Island, forcing the closing of Westerly, South Kingston and several other small towns. Providence reported an unusual number of new cases and theatre managers there feared another ban. Mayor Gainer decided against such action after the ground was fully gone over at a general meeting Monday. Over 10,000 children are absent from Providence schools this week.

In the south four towns booked are still closed, Macon, Anniston, Spartanburg and Greenville. The closed condition of Anniston is awkward for vaudeville bookings because of its geographical position in breaking the jump to New Orleans.

Second waves of the epidemic continue to bother the smaller coast towns. Fresno, Cal., closed Sunday and Santa Barbara is also closed for a second time. General business on the coast is off because of the scare. Many of the northwestern one-nighters are reopening, with business about normal.

### JAP CHILDREN HELD.

The two boys of the Royal Ueno Japs, 11 in all, were taken out of the De Kalb, Brooklyn, last week, by the Brooklyn Children's Society, and held in \$1,000 bail each for examination Jan. 16, charged with appearing professionally while under age and without a permit.

Leopold Friedman, the Loew Circuit attorney, has assumed charge of the defense for the Japs. Nicholas Schenck furnished the bail. The Loew booking office gave consent to the turn continuing to appear without the boys up to the date of the hearing, although it is impossible through their absence.

The claim is made the boys were born in Tokio 16 years ago. They could not produce a birth certificate. It is privately known among booking agents and acts the boys are 16 and the turn is not looked upon in vaudeville as one attempting to evade any society through the ages of its members.

Critics all praise CHAS. ALTHOFF.

### BIDDING FOR "NOSE" MENTION.

Considerable agitation has been stirred up recently because of a controversy between Harry Cooper and Ben Bernie, the latter being charged with making comedy references from the stage about the size of Cooper's "beez." Cooper resented the statements wherein Bernie promised anyone who would aid in the rendition of a song an autographed copy of Cooper's awning.

Upon the matter becoming public several other prominent nose owners began making propositions to Bernie if he would substitute their names for Cooper's. Among those were Al Shayne and Herb Ashley, both possessors of exceptionally healthy sniflers.

Ashley insisted Cooper should have the prior right of mention advancing the claim that one day a cop, standing in front of the Automat began swinging his club and he just grazed Cooper's beak who was standing outside the Palace theatre.

Meanwhile Bernie has eliminated the nasal references from his routine and apparently realized financial possibilities is awaiting the highest bidder for the mention, since it is one of the best laughs in his act. This week Cooper was quietly inquiring about having his "snork" copyrighted so that he could have sole rights of all comedy derived therefrom.

### LETTERS

It is important that Variety's professional readers look through the Letter List weekly to see if mail, packages or telegrams are being held for them at any of Variety's offices.

### MORE ENTERTAINERS SAIL.

America's Over There Theatre League has sent overseas two more units within the week. One unit goes intact, while the individuals of the other are to be assigned to units by the Y. M. C. A. headquarters in Paris. As reported last week, the League has discontinued the method of forming units on this side.

Calls from Paris state that 1,000 professionals are needed to entertain the E. F. (now the Army of Occupation) in addition to the strictly "Y" list of entertainers. The number of professionals sent over by the League approximates 200. The departures were: "THE HARMONY FOUR."

Ernest Gamble

May Galey

Eileen Kuhn

May Sybert

ETACLED

Marion Shupe

Carmon Scalco

Jack Carter

Ray Herbert

Cathie Weiss

Kate Condon, of the league's overseas forces, returned last week.

Sailings by the "Y" overseas bureau this week were Mrs. Florence Potter, Elizabeth Waddell, Eleanor Washburn and Edward Havens.

### THEATRE CONSTRUCTION RUSHED.

With four theatres under construction in or around New York and plans prepared for six new houses to be built in cities in the middle west, according to a representative of Thomas W. Lamb, the architect, theatre construction is recovering from the effects of the war more quickly than any other branch of the building industry.

In several cases the request for plans from the architects were made immediately following the signing of the armistice, while in other instances the projects were started before the war, then abandoned and now will be completed as soon as possible.

### OLD BAGGAGE RATES STAND.

The issuance of a new transportation regulation last week calling for a minimum of 30 tickets for a free baggage car and a minimum of \$50 for jumps caused a great flurry among legitimate and burlesque managers. That was partially mitigated by reports from the Railroad Administration in Washington that the order was immediately revoked upon receipt of a deluge of protests from members of the United Managers' Protective Association.

While the revoking order was sent out to many points from the Capital by telegram and phone, the return to the former regulation (25 tickets for a car) was dated to become effective Thursday last. This left the new scale effective for one week, thus imposing the heavy baggage car tariffs for the while.

The revoking order itself was not signed and sent out until Wednesday afternoon last and Saturday none of the railroad agents were officially aware of it. All stated movements made over the week end must be according to the new schedule, which calls for 10 additional tickets, no usage for passengers, however, for all companies having less than 50 persons. A company of 25 persons and less than 50 had to pay 10 additional fares to secure a car. Where two cars were used 20 additional tickets had to be purchased to the minimum for two cars free was 100 persons). Also a company of 10 persons had to purchase 10 additional tickets instead of the privilege of paying 20 cents per mile, as with the old order.

When the movements started to be arranged managers and agents were amazed on being told that the new regulation was effective. Routing men in New York again hastily appealed to Washington, and although Gerrit Fort, Assistant General Freight Agent, said a revocation had been sent out, it was too late to affect this week's movements.

One attraction moving to Chicago from New York Friday was compelled to pay \$294 (the equivalent of 10 extra fares) to make the jump. All movements throughout the country were attendant to the same extra expense. One New York firm stated the order entailed an extra railroad expense of over \$4,000 for its attractions alone, and the minimum amount of such extra charges saddled on moving attractions is placed at no less than \$25,000. Some of this extra tariff was paid under protest, receipts so stating being demanded. But whether there ever will be a refund is a question, since there is no machinery in the Railroad Administration providing for such refunds.

Director McAdoo and Mr. Fort are credited with the canceling of the burdensome regulations, the revocation coming on the U. M. P. A. through Ligon Johnson and also individual members of the association appealed to Washington. Mr. Fort wrote Mr. Johnson under date of Jan. 2, 1919, confirming the cancellation of the order. It read:

Dear Mr. Johnson, referring to our telephone conversation of December 31, 1918:

The baggage car rules advancing the minimum requirements for free car were framed so many times as a war measure when it seemed necessary and desirable to conserve the use of such requirements as the Government was demanding all the available baggage cars for the transportation of troops. The proposed rule did not go into effect at a time when it would have been justifiable, and candidly the fact that it was proposed to put it in as a post-war measure was overlooked until you brought the matter to our attention.

We agree that it would be unwise at this time to advance the baggage (Continued on page 22)

## IN AND OUT OF THE SERVICE

## SERVICE CASUALTIES.

Sergeant Warren J. La Coste, 5th Regiment Marines (formerly of MacKinnons and La Coste), was wounded for the second time in the last few days of fighting. He had the biceps muscles of the right arm shot away, and is now confined in Base Hospital No. 5, A. E. F. France.

Lieutenant D. B. Burtis, 89th Div., A. E. F., was killed in action Oct. 25. The deceased was prominent in theatrical circles in New England, and was a brother of Sergeant Weston Burtis, stationed at Camp Gordon, Ga.

Lieut. Thomas C. Jefferson, professionally known as Jack Ashby, a prominent cabaret singer, died Dec. 15 of meningitis in France.

## SERVICE.

John J. O'Connor (Wynn) released from the navy, back with VARIETY, New York.

Frank Goldie mustered out and preparing to return to Goldie and Ayres. Lewis J. Rosenberg, discharged from the army, will resume publicity work. Ben Kramer, discharged from the army, will return to vaudeville.

Harry Downing, released from navy, has returned to vaudeville.

G. Elwood Schlottler has charge of a 22-piece orchestra at Base No. 7 (Naval Air Station), Pauillac, France.

Frank Westphal, released from the navy, is returning to vaudeville.

Captain Frank L. Halls, discharged from the army, will return to vaudeville.

Jack Jackson, discharged from the army, is attached to Levy's Orpheum, Seattle, Wash.

Leo R. Miller (Leo and Edna Miller) discharged from the Army Jan. 5. The act will reform immediately.

Tom Ward, formerly of Tom and Dolly Ward, discharged from the Army, will return to vaudeville.

Frederick Dunham has joined the Naval Reserves, assigned to Pelham Bay, New York.

Lieutenant M. S. Benham was in charge of the salvage work on the grounded transport Northern Pacific down the bay.

David A. Hoffman, recently returned from France, is at Camp Dix. He expects his discharge in a few days, when he will return to vaudeville.

Arthur McKinnon, inadvertently reported injured on the fighting line in France, is back in the States and was mustered out of the army. McKinnon was formerly with a vaudeville quartet.

Warren O'Hara, former manager of the Hathaway, Brooklyn, Mass., and the New Bedford, New Bedford, Mass., released from the navy. He will resume theatrical work.

John H. Conway, a Bronx boy, who was in the army as a sailor, is back in New York. (Jack) Conway of VARIETY's staff, who is in the navy and now assigned to the U. S. Battleship Ohio.

Lieut. S. M. Burbank, who enlisted in the Regular Army July, 1917, as a private, has been promoted to Adjutant G. M. and assigned to headquarters at Camp Greene.

Ivan Bankoff, the dancer, drafted after the armistice because he had been abroad during the original mobilization, was discharged at Camp Grant after ten days' detention.

Private Bush Burrichter, Headquarters Co., 212th Engineers, Camp Devens, discharged. Private Burrichter was attached to the Dramatic Department as assistant director to George V. Brooks.

Calvin Keith Thomas promoted to sergeant in the Medical Department, and assigned to the Medical Examining Board for the mustering out of overseas troops. He will be stationed

at Camp Upton, L. I., for the next six months.

With Sulz, recently discharged from the army, was omitted from VARIETY's list (anniversary number) of show people in the service. In place of Mr. Sulz's name was that of his brother, John Sulz, Jr., who was rejected for the service on account of a weak heart.

Sergeant W. M. Murray (Murray, Harrison and Gerard) returned to this country from France aboard the Northern Pacific, around off New York, last week. He had part of his right heel shot away and received a machine gun bullet in the same leg at the front. He reports that Gerard of the trio was killed in action.

The stage contingent of Pershing troops who returned to New York last month and which has been billeted at Camp Mills is scheduled to be mustered out at Camp Zachary Taylor, Louisville. In the group were Harry Green (Fenton and Green), Lewis Lehr, Blackface Eddie Lehr, Harry Storck (song writer), Hughie Clark, James Riley, Slim Gant, Edward Burrell, William Edmondson and Harry Schaffer. Most of the boys have their theatrical return planned.

## VOLUNTEER SERVICE SHOWS.

Henry Chesterfield, secretary of the N. V. A., on Jan. 2 had five "volunteer shows" to fill for local hospitals where there were wounded soldiers and sailors. Mrs. Walter F. Keefe had charge of a vaudeville program given Thursday afternoon, Jan. 2, on the Waldorf Roof, for wounded soldiers.

During the past year the War Hospital Entertainment Association, which is now under the direction of the Atlantic Division of the Red Cross, has supplied over 1,200 acts, representing 20,000 persons, to the various debarkation camps where the wounded soldiers are being received. The association is a voluntary organization and the talent in every instance has donated its services. With the almost daily arrivals from France of wounded soldiers, the scope of the association has become greater, and it is now giving considerably over a dozen entertainments a week. Mrs. L. S. McClellan is managing director, and the association is supported solely by contributions. It was found many of the base hospitals had no pianos. One of the members gave Mrs. McClellan carte blanche to secure all the instruments she needed. Five were immediately ordered.

The following artists lately appeared at the various hospital theatres for the War Hospital Entertainment Association:

U. S. Army Embarkation Hospital, No. 1, Hoboken, N. J., Dec. 31: Matty Levine, De Angelis Trilla, Betty Donn, Ryan and J. J. Sullivan, Sam and Johnny Dady, Wallace Bradley, Arthur Collett, Carrie Lillie.

Depot Hospital, Air Service Depot, Garden City, L. I., Jan. 1: The T. K.'s, Violini, Beverly Stigrev, Wallace Bradley, Mae Hunt, De Muth and King, Jim Trainor.

U. S. General Hospital, No. 1, Dec. 27: Two Musical Wops and Co., Mildred Del Monte, Dunham and O'Malley, Betty Doan, Wallace Bradley, Anna Held, Jr., Dan J. Harrington, Crossman, Sylvia & Co., Carrie Lillie, Jack McGowan, Mae Melville, Billy Cripps, Leo Kistner.

U. S. Debarkation Hospital, No. 2, Fox Hills, S. I., Jan. 2: Joe Gross and J. D. O'Brien, Florence Meredith, Victor V. Vass, and J. J. Sullivan, Wallace Bradley, Mae Melville, Marie Salisbury, Two Musical Wops, Jack McGowan.

U. S. General Hospital, No. 3, Rahway, N. J., Jan. 2: Sammy Wilson, (Continued on page 23)

## THE MACHINE GUN CLICK.

By Sergeant Frank (Jazz) Welch (Siegel and Welch).

Jazz tuned up that great click! It was jazz—the pep of the ragtime synopsizing the zip of the Brownings—that stimulated the spirited machine gun click for our machine gunners are famous.

At Chateau Thierry the American, Emma Gees, clicked out a song of battle which reverberated into a paean of victory.

There, stemming the tide to Paris, the machine gunners of the Iron Division, the famous Twenty-eighth, chanted a chattering hail of lead which rolled the gray gushing torrent back.

Below the Mason-Dixon Line, down in Camp Hancock, near Augusta, Georgia, these masters of machine guns got the training which made history in France.

At Camp Hancock, which is now the only machine gun training center in the United States, they peeped away with their deadly Brownings, before they went overseas to glory.

Thousands of other machine gunners followed them to the trenches, getting their training in Camp Hancock.

All were inspired with the click. They possessed that snap and speed which marked machine gun crews at the front. They went into action with a lightning rush that amazed. The "Suicide Club" was unhesitatingly quick and fast. It moved with the click of the machine gun itself.

Composers of popular, swinging, tingling tunes will be surprised to learn they helped produce that click. Ragtime took its place as part of the military training in camp. Ordinary music wouldn't do, it had to be tantalizing, teasing, brisk and live—a song with a punch. The song had to be a hit which would make the boys hit harder.

Down in Camp Hancock the raggiest of raggy airs raged. The rat-at-tat of machine guns mingled with the compah, compah of the latest catchy melody.

Breakfast, dinner, supper! At drill, at games! From reveille to taps the bands blared, the pianos tinkled, the boys whistled and sang. Life was just one rollicking, palpitating rush of harmony.

In the morning—morning at camp means shadowy hours even before the sun rises—when the bugler blew a harsh, unpleasant series of uncompromising shrieks, the band awoke with gleamsome, lively, stirring songs that soon had everyone stirring. How could anyone sleep with a ragtime band smashing out a ripping, roaring tune outside of the tent, as if it were gaily leading the boys up the street.

Nearly to returned the singing: "Oh, How I Hate to Get Up in the Morning!" and getting up at the same time. You just couldn't help it. It was revelry at reveille.

Days began with a song and a smile. But that wasn't all. In the mess hall the piano, not the played kind, but one with some musical soldier pounding out

(Continued on page 22)

## ENTERTAINING AT THE FRONT.

Leo Donnelly and Will J. Kennedy of America's Over There Theatre League's "The Shamrock Five" unit, in the first group to go overseas, arrived in New York Tuesday, after six months' service. Mr. Donnelly was filled with enthusiasm with the work of the League's units, which is one branch of civilian war work that didn't fall down. In addition to Donnelly and Kennedy the "Shamrock" unit held James F. Kelly, Emma Pollock and Helen Goff. Miss Goff was gassed and is now also returned.

"We were lucky to have been in both of the great American drives," said Donnelly in relating just a part of his experiences. "We were with the 77th Division, composed of all New York men in the famous battle of the Argonne Forest and we were with the 33rd Division, made up of Chicago troops, in their brilliant clean-up of the St. Mielle salient." "And let me tell you we weren't in the back areas during the big doings, but right up with the first line men. Here's an instance that I'll never forget. We were advancing past the town of Haricourt on the way to Sedan. Kennedy, Kelly and myself had raided the "V" store of cigarettes and chocolate and were passing them out to the men, telling stories on the way. Suddenly an officer gave the order to deploy and I knew from previous military experience that that meant we were right on the battle line and nothing stood between us and the Huns.

"I yelled to Kennedy and he asked what was up. I replied that I didn't want to return to Broadway a 'potted ham,' and we both ran pell mell down the hill. I collided with First Lieutenant Philip Klein, son of the late Charles Klein, the playwright, and whom I had been looking for ever since landing in France. Lieut. Klein was setting up his sanitary supply unit, a vitally necessary thing and which unit is directly supporting the front lines. Lieut. Klein enlisted in the British army, you know, when his father was lost on the Lusitania but was transferred when the A. E. F. arrived. "Up in the Argonne we had occasion to come across the now famous 'Argonne Players' made up of actors who are in the 77th. In the company are Jack Waldron, Harry Cahill, McManus and McNulty and Percy Hilton. Their show which they call 'A Revue of 1918' was written by Al Dubin, one of Witmark's song writers and Fred Rath. The show is a sensation and is now traveling. It was sent to Paris for a time and is now appearing in all the rest areas, traveling with Margaret Wilson, the president's daughter. It was my good luck to press agent the Argonne players, and they recognize they deserve it. The players were first handled by Maurice Revenues, well known along Broadway and formerly manager of the Princess. Revenues is a Lieutenant and was in the famous lost battalion, made up of East Siders, and led by 'go to hell' Whitesley." The men were surrounded for four days and when the Huns asked them to surrender, Colonel Whitesley sent back the message in the most short words. I understand that Revenues lost a foot in that fight (he was reported as injured in the leg).

"They need a lot of professional entertainers over there now more than before. It's a wonderful trip for anyone. One gets to all the wonderful resorts and the beautiful watering places both in France and in that portion of Germany now occupied. With the fighting over, it's a trip that every one ought to jump at. And with the allotments amounting to \$6 per day and all traveling expenses paid, it's a service and a pleasure that opportunity will never bring again."

## SOLDIERS SCREAM AT CHAPLIN.

The Liberty at Camp Mills (L. I.) opened last Thursday playing almost entirely to soldards.

A vaudeville show started with the Chaplin "Shoulder Arms" comedy as the attraction. The men went wild over the Chaplin picture.

Sunday a bunch of fellows who landed the day before filled the house and so insistent were they that the Chaplin film, with which the show started, had to be run over a second time before the show was over. The men started screaming when the picture showed a frog jumping from Chaplin's toe.

The bill appeared under the management of George Sammis.

## 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 confidence, if desired.  
Letters to be published in this column must be written exclusively to **VARIETY**.  
Duplicated letters will not be printed.

Plattsburg, Bks. N. Y., Jan. 4.

**Editor VARIETY:**  
The men back from overseas in this hospital are going to produce a show and are in need of old scripts, jokes and songs.

May we kindly expect them from anyone, addressed to

*Carlton I. Meeker,*  
Entertainment Committee.

The Green, Statham,  
Norfolk, Eng., Dec. 16.

**Editor VARIETY:**  
Could you inform me of the whereabouts of my son, H. Douglas, of Douglas and Coleman, society dancers? With all the influenza around I naturally feel nervous and want to know if he is safe.

*Mrs. W. Read.*

New York, Jan. 6.

**Editor VARIETY:**  
The item in **VARIETY** last week mentioning two French acts on the Alhambra's bill might leave the impression Martine and Conrad were in the opening position for the remainder of the week after Monday.

In a shifting of the program we were later placed to close the show.

*Janette Martine.*

### DAZIE STOPS ON STAGE.

Cleveland, Jan. 8.  
While Mlle. Dazie was going through her dancing turn on the stage of the Hippodrome here last Thursday night she collapsed. It was found her temperature was 103 and she had been working with a severe attack of influenza. Dazie is recovering at her hotel here.

The act finished out the week without its premiere.

The physicians pronounced Raze's ailment as a severe attack of rheumatic fever. Though suffering, much pain the fever has subsided, and if no complications set in, the dancer will again appear Jan. 20. Her act was obliged to cancel this and next week at Columbus and Chicago.

### ILL AND INJURED.

Mrs. Ballard MacDonald is recovering from pneumonia.

H. Bart McHugh, his wife and sister-in-law, all in Philadelphia, suffering with the second attack of influenza.

Joe Tihou (Tihou and Ward) ill with pneumonia, at the Portland Street hospital, Haverhill, Mass.

Billy Hart, with influenza in a Bridgeport, Conn. hospital, recovering and expected to appear next week.

Maud Amber (Blake and Amber) is recovering from influenza at San Francisco.

Etta Mitchell (Aerial Mitchell) left the act in Rochester to go to her home to be operated upon for appendicitis.

Joseph W. Jefferson expects to be able to leave the New York Hospital this week for his home.

Edgar Dudley, of Burton & Dudley, ill at his home Wednesday with influenza.

Edie Mack (tailor) continues quite ill at his New York home, although showing slight improvement.

Belle Williams (Devine and Williams) is at the Woman's Hospital, New York, where she will undergo an operation for tumor.

Gladys Arnold is at present receiving treatment at the Neurological Hospital, 149 East 67th street, New York City, and asks that her friends call.

Eddie Nelson, of Bobbe and Nelson, with influenza last week. The turn was compelled to cancel. She's Buffalo, this week, though expecting to resume in a few days.

Ralph Farnum, of the Lewis & Gordon ones, after three weeks in the Roosevelt Hospital, New York, expects to go to his home in Dayton for a rest of three weeks.

Lon Haskell, who admits to some tough breaks during the current season, topped them all when he broke his wrist at the hand joint after slipping on the sidewalk on West 45th street.

Mrs. Mary Proulx, sister of P. F. Mott, Joe and Jack Shea, is seriously ill with influenza in Holyoke, Mass. The brothers were notified the latter part of the week their sister was in a critical condition.

Anna J. Peters, assistant treasurer of Loew's Seventh Avenue theater, was run down by a motor truck Jan. 4 at Seventh avenue and 125th street. She was removed to Bellevue Hospital in a serious condition.

Dorothy St. Clair, one of the dancing girls in the George White act, became ill at the Bushwick Monday afternoon and temporarily withdrew. The act played out the week without any one replacing her.

Edie Hines was ordered to the hospital Wednesday with a touch of pneumonia.

Harry Weber, the agent, was informed while in Chicago, returning from a five weeks' trip to California, that two of his children were ill with the "flu" in his Mount Vernon home. Mrs. Weber left at once, and he followed next day.

Ruth sustained a dislocated shoulder when she fell to the stage from her wire at the Bijou, Savannah, Monday evening. The accident resulted from the wire breaking. Miss Rudd was obliged to retire from the show.

Valeska Suratt appeared at the Palace, Chicago, last week in "The Purple Poppy" while suffering tremendous pains and under the constant care of a physician. She was treated with ice packs during the entire week and had a nurse in attendance in her dressing room daily.

Levy Golden, the agent, returned to his office this week, announcing he had recovered from diphtheria, pleuro-pneumonia, gripe, influenza and a cold. Harry Rapi, his booking partner, says Levy framed the stay-at-home to make him go to the booking floor for a change. Otherwise the partners appear quite friendly.

Dian Deutschy, private secretary to Fred Warren, of Goldwyn, is in a local hospital recovering from the effects of an accident. Miss Deutschy was going home last Saturday night, and on an uptown street was knocked down by a milk bottle which fell from an apartment ledge. An ugly wound was inflicted.

The following patients have been treated at the American Theatrical Hospital, Chicago, within the fortnight: Ben F. Fuller, former advance agent for Kibbles' "Uncle Tom's Cabin"; Mrs. Dora Ascher, pneumonia; Florence Dupont ("Bowersy Bureyners"); Stephen Ricardo, flying in Ricardo, now secretary and new treasurer of the Actors' Inter-National Protective Union, Local No. 4; Amy De Groff (Aerial DeGroff); Flo Harris, (Ziegfeld "Follies"); and Roy Mohler (Trainer and Mohler).

### SCENIC STUDIOS MATTERS.

Work in the scenic studios is at a low ebb, with the men again claiming a "lock-out." Since the men went out a few months ago and became unionized, joining brotherhood of house painters and paper-hangers, they have increased their minimum scale 50 per cent. It was agreed between the contractors and the men that a minimum wage for artists should be \$44 weekly. The men now ask for a minimum of \$66.

Only men working at present are those earning in excess of that figure and each studio has several of such artists now handling what work is to be done. The contractors state that the minimum figure set is not objectionable for high grade men, but say that the union is an arbitrarily classifying men as artists, includes some who are not expert enough to command the higher figure.

The contractors have dissolved their association and sided with the Master Painters and Decorators' Association, a branch of the Building Trades. This body is fully acquainted with procedure in union matter and is at work on arbitrating the difficulty between the artists and scenic operators.

### PRODUCER'S CLAIM ON TRIAL.

Before a gathering of professionals, some of whom had been called as witnesses in a damage action for \$1000 for alleged breach of contract was heard Tuesday in the Third Municipal Court between Frank Hale (Hale and Pater-son) and Emma Haig and Lou Lockett.

Hale alleged he was to have received that sum for staging, directing and looking the Haig and Lockett act. The allegations were denied in total and when Hale became excited on the witness stand, the case was adjourned until Jan. 16. Lockett stated Hale did not put the act on, but that he "sat in" at rehearsals, also that there was no mention of remuneration in any way until two days before the act opened.

No written contract was produced. Robert C. Moore appeared for the defendants and Abram Goodman for Hale.

### ADDED TAX DETAIL.

The new revenue bill in providing men in uniform be admitted to places of amusement without requiring them to pay tax, brings up a problem in selling tickets. Theatres may be forced to establish a refund system like that in use at the Hippodrome for the returned percentage on children's tickets.

The ticket seller by law must collect the tax at the time tickets are sold. It would be impossible to determine by whom the tickets are to be used, regardless of the purchases of them. The Hippodrome plan is that full tax on all tickets is required. At the door the ticket taker gives the full tickets to the adult with what children may enter and the taker presents the ticket at a refund booth inside the lobby, where the coupon is detached.

### BRIGHT OUTDOOR SEASON.

The impending outdoor amusement season looms up very handsy, and preparations are already in full swing.

Last week no less than three carnival men engaged offices in the Putnam Building. More carnival shows are in sight than ever.

Up to now it has been the practice of the management of such shows for agents to promote the "stands," but at present local committees are sending letters suggesting dates far in advance.

The carnival men therefore look forward to a "clean-up."

### Watson-Princeton Engagement.

Lillian Watson and Jack Princeton are engaged to be married and have been routed on the same bills over the Pantages circuit.

### KELLY FIELD ACT.

When the demobilization order strikes Kelly Field, Tex., where the Aero Squadron headquarters, vaudeville will find another soldier act open for booking, composed of 17 former professionals. The turn will probably be condensed, as it now runs as a complete show called the Kelly Field Players and has been touring the camps.

Christmas day the outfit gave a show at the Liberty, Corpus Christi, Tex., under the direction of Gen. Gabell and Governor Hobby. A capacity audience attended, the proceeds going to the War Camp Community Service.

The personnel of the cast includes Charles O'Connor, Francis LaMare, Joe St. Pierre, Sid Keyes, Chud Blough, Howard Nelson, Bob Carrick, Baron Betty, Jack Erickson, Jimmie Unger, Harry Mack and Alex Hamel.

### IN AND OUT.

Bobbe and Nelson out of Shea's, Buffalo, Monday; illness. Replaced by the Texas Comedy Four.

"Color Genie" out of the Royal Midway; illness. Replaced by the International Five.

Millie Dazie and Co. out of Keith's, Columbus; illness. Boyar Troupe and Marit Notstrom substituted.

Pat and Peggy Houlton did not open at the Jefferson Monday, Holiday and Neville replacing.

Jean Duval in Gems of Art out of the Royal Midway; international five, acrobatic, substituting.

Janet Adair and Co. out of Proctor's, Yonkers, Monday; illness. Replaced by Edith Clifford and Co.

Fenton and Fields out of Palace, New York, to start tour in the west at Pittsburgh this week. Replaced by Lew Dockstadter.

The baggage of the "Home Guards" act, scheduled to play at Columbus last Sunday, failed to arrive and the turn had to cancel.

Kramer and Morton out of Proctor's, Elizabeth, N. J., Monday; illness of Dave Kramer. Replaced by Felix Adler.

Lillian Fitzgerald, out of Keith's, Washington, next week through illness; not having recovered from a recent heavy cold. Helen Eley will replace Miss Fitzgerald.

Clifford and Wells were ordered out and placed back in the bill at the Princess, Montreal, Monday and Tuesday, following a "no show" to appear because of a noise back stage. The act was cancelled Monday afternoon, but following satisfactory explanations, reopened Tuesday.

### MARRIAGES.

Bennie Rubin to Mildred Sanborn, both of New York, at Columbia.

Lou Butler, manager, Chicago professional department Watson, Berlin & Snyder, to Sadie Geisel, at Chicago, Dec. 26.

Clifford Ryan (Ryan and Joyce) and May Lingvall, non-professional of New York, announced to wed in Montreal Jan. 9. The Ryan-Joyce act is playing that city.

Arthur Boucher, the English star, who is appearing at present in "Scandal" at the Strand, London, was married Dec. 24 to Myrle Bellaw, a member of the same company. His former wife, Violet Vanbrugh, divorced him in 1917.

### BIRTHS.

Mr. and Mrs. Jack Marcus, at their home in Springfield, Mass., Jan. 1, son.

Mr. and Mrs. Prosper Heirman (Prosper and Maret), at Columbus, Dec. 11, daughter.

Mr. and Mrs. James Conlin (Conlin and Glass), at their home in Chicago, Jan. 6, daughter.

Mr. and Mrs. B. F. Brennan, at their home in New Orleans, daughter. Mr. Brennan is the New Orleans agent.

# ALL BURLESQUE RECORDS NOW HELD BY COLUMBIA, NEW YORK

**Burlesque's Leading Theatre Smashing Big New Year's Week—Gross Goes to Unthought-of Amount by Burlesque Men of Years Ago—House Record Also Broken by Over \$1,500.**

The Columbia, on Broadway, New York, threw burlesque into a state of paralyzed astonishment with its gross receipts ending last Saturday night. It was New Year's week and an extra performance was given by the Al Reeves show New Year's Eve. Without increasing the scale at any performance the theatre broke its own record by over \$1,500, the extra show drawing \$1,000.

The Columbia gives 12 performances weekly as its regular program, with a vaudeville concert Sunday that is not included in the weekly show's gross. Its admission scales up to one dollar, night and holiday prices, with the Saturday matinee at the night scale.

Old-line burlesque managers never believed during the days when J. Herbert Mack and Sam A. Scribner were fighting with them to "put on better shows" that burlesque could reach the point where it is just now. When in 1895 a burlesque show traveled complete at a total cost of between \$650 and \$700 weekly it is now more often that a Columbia wheel company costs its management \$2,000 each week since the star is the owner of the show.

In 1895 the top gross on the old burlesque wheel was \$3,000, then obtainable at the Lyceum, Philadelphia. Around 1900 the Standard, St. Louis, became the "life-saver" for the traveling burlesque manager. Harry Morris, since deceased, made the burlesque world sit up when he played to \$2,200 in a week at the Standard with "A Night on Broadway," in 1902; but the record never commenced to be touched before that time or after it until years following the opening of the Columbia, New York.

Morris had the first elaborate variety "Living Pictures" in his "Night on Broadway" show, also a travesty on "Trilby." Besides the pictures, Leila Trimble played Trilby and Dave Genaro Little Billie.

Burlesque around that time ran in gross from \$2,200 weekly to \$3,600. The last was the top figure. In 1894 the Olympic, New York, then at Third avenue and 130th street, played to a gross of less than \$1,000 on the week; \$854 was the exact amount with one show that season. Minnie Bowery, New York, did around \$1,800 weekly; the Eighth Avenue around \$2,500. In Boston the Palace played to around \$1,800, with the house taking the first \$400 before giving a 50-50 split. In New York the Minnie houses took the first \$300 before splitting, and the London, New York, that got about \$1,800 gross, likewise retained the first \$300 that came in by itself. In Brooklyn the Unique did \$1,100—all in the same year (1894). Cincinnati went to \$2,000; Buffalo, same; Louisville, \$1,400; Cleveland, \$1,500, and the Lyceum, Philadelphia, \$5,100. In Chicago the weekly gross then was around \$1,000.

Burlesque men merely say when the difference is mentioned that it required 25 years of experience and constant plugging to do it. They point to other burlesque attempts that were failures to verify their statements, not excepting the American Burlesque Wheel, controlled by the Minnie, which is not reaping any decided profits for any but a very few American shows. Burlesque managers claim that a patronage in burlesque must be established and it requires years to do it;

that the present business of the Columbia wheel theatre grew with the circuit and the shows.

## SUMMER STOCK CIRCUIT.

A stock burlesque circuit for the coming summer, has been formed for the summer, with Charles M. Baker swinging the deal last week which will include the Olympic, New York; Trocadero, Philadelphia; Star, Brooklyn, and the Bruggeman house (Empire), Hoboken.

Four companies will be organized, each house opening at the same time, probably about May 19, and after a week's stay in the starting house will move around the stock circuit.

When the first company has swung the circle for four weeks another new piece will be offered for its second tour. Baker plans to have 24 girls in action shows with each show, 12 remaining at each stand, while another dozen will move along with the traveling company.

Baker will have the pick of the American Circuit shows, for principals and choristers following the end of the regular wheel season. Baker will also be producer.

While individual burlesque stocks have been tried out from summer to summer this is the first time the stock circuit plan has been adopted by one of the wheel managers. A stock trial by independents didn't pan out owing to the inferior grade of burlesque offered.

## HELPING RUSH AND SHOW.

Owing to the continued illness of Ed. F. Rush and his inability to devote personal attention to his new American Circuit, "Paris by Night," the American Burlesque Association has taken over the show and will direct for the remainder of the season. Rush is at present taking special treatment for his condition.

A few weeks ago the American Circuit delegated Charles M. Baker to go west and make certain needed improvements in the show. It is due for its New York premiere some time in February.

Morris Wainstock, in town with his show, "Military Maids," states and makes a number of changes and improvements in the company, now playing a local date.

John Black and Sue Milford have been engaged for "The Pirates." Black is to promote Mary Maids and appear in it. He started the reorganization Jan. 6. The new show will be produced on the circuit at the Howard, Boston.

## SUNDAYS AT WRIGHTSTOWN.

Sunday burlesque shows are running uninterrupted at Wrightstown, N. J. It needed some persuasion and a clarified explanation as to just what course the burlesque would take when playing the Dix theatre there on the Sabbath. The Mayor owns one of the local hotels and dining rooms. He, with other townsmen able to operate Sunday are benefitting by the presence of the soldiers who come to town for the Sunday burlesque.

## Clem Bevins is Nearly Well.

Clem Bevins, who has been ill in Columbus, O., with influenza and pneumonia, expects to return to New York by next week fully recovered.

## THE MILITARY MAIDS.

Last summer the American wheel producers held a general pow-wow, and a thoroughly discussed point was the elimination of raw material and "overdone" acts. The result was that the usual succession of hit and number would hardly be in some of the objectionable matter cropping in. That is, unless the manager did not keep a parental eye upon the show.

Morris Wainstock believed that was so, and in introducing a vaudeville for the year's "Military Maids" got away from an average burlesque formula. Wainstock asked Dave Kraus for the Olympic, thought of the show and Dave started kidding, saying that the first act was melodramatic, resembling "The Bowery After Dark." That sent so, but of course. The first section is talky, much more so than burlesque calls for, but there were plenty of laughs. And there isn't any question about the way the 14th strikers liked the "Maids." Not one person walked out of it; but a better test is the capacity house at the Olympic on Tuesday night. That was the highest. Tuesday night there this season, having the advent of a holiday. And the "Maids" have been doing good business all along the time.

The first act is called "A Gay Old Boy." It is actually in "My Boy," which Harry Montague put on for Charles Waldron 20 years ago and which was for many seasons the money-making number. "Trocadero Burlesques." Billy Watson used it in part last season, but not so fully as the "Maids." The current version was put by Frank Graham, the featured member of the cast. It was been away from burlesque for the past eight years, playing vaudeville. The story is familiar enough, that of the boy who is sent away from his home when he is a child, and the west to see his nephew whom he had never seen. The boy, who is named, never existed. The table scene is retained, with the chinaware smashing, the frolicsome waiter and the throwing of imitation fruit. And because of the good crew of players, the scene has been changed. Numbers at the fall also helped. That portion was increased by the troupe, but not regularly held over from last week and not regularly with the show.

A military burlesque, called "The Spy," and programmed as a comedy, dramatic, scenic and musical, was the second act. Called "The Hold-Up Man," made up the second act. Between the "Maids" and "The Spy," out of vanderbilt and in burlesque for the first time, did some comedy confections, and not only held the house, but got a healthy return. Martini does a barrel of tricks that is funny and he has one or two facial tricks in his broche scene. Working through the second part of the show as second comic, he is a success.

"The Spy" was a short affair, mostly in to keep up the name of the attraction. It was not without merit. The choristers had an ending with a drill number. Some of the girls were in some of the short and on the others, but on the whole the girls did well, getting a hand even from the uniform men in the house. The "Hold-Up Man" was done in the interior of a woolly hall. The "Maids" were the "Hold-Up Man" and is all about one Bess and handi. The second act brought out the players in their last relations. The first was the principal comic, doing Hebrew, but Graham in the "Maids" had the house. Eddie Hall, just returned after three months in the service, looks like a conqueror. He showed up nicely in the first section and later on was a "Greaser," also making an excellent appearance as an officer in the military scene. Martini and A. Ellsworth completed the male end of the cast.

Caroline Warner, the soubrette, is the only number retained from last season. She is of good appearance and displays plenty of "poo." She was allotted most of the numbers, of which there were not a great many. Miss Warner's wardrobe was ample save in one instance, when she wore a most unbecoming and ancient dress. In broche scene, she otherwise dresses too well to take such chances. The "Maids" is a very good show. A crowd's showmanship standing her in good stead now as before. She also handled several numbers for earned success. The "Maids" is a good show. The other female members, neither were much to take notice of.

The chorus was a fair bunch, and though called on the stage often enough, were sort of a "sideshow" and not a part of the show, however, to it. One girl was a particular success, and she was with the rest many a laugh. She was on with the rest in tight under Miss Randall's singing of "French Kiss" and she ended a number of times to get another peek and some more laughs. The number did not mind at all, and she advertised her own show.

There has been no cheating in the way of production. Mr. Wainstock has made a legitimate try at advancing the class of his show, and it looks like he has succeeded. "The Military Maids" of this year looks good enough for at least two seasons over the American circuit.

## GROWN-UP BABIES.

This company found a business was last week at the Olympic. The first three days it got nearly \$2,000, with a \$4,000 week practically assured. The first three days gross receipts included the midnight show, the first act at the Olympic—on New Year's Eve. At 11:25 the house was capacity, again the show running without intermission. The show was a successful experiment on the part of the Kraus brothers. There was no rough-house, a thing that in the management was not to attempt late shows. A block further

up the street in the Union Square, the stock burlesque there also tried to give a midnight show, which, however, was not so successful. The performance started than rowdiness broke out, and although guards were present for the middle of the show, they were forced to stop the show at 12:30. The actors on the stock show then trooped over to see the "Grown-Up Babies."

There is practically an entirely new cast and show that will be new "Grown-Up Babies" show. Thursday night the company was in anything but form, for in addition to the trouble of the previous night, when they all appeared to be hearse from the show's "Grown-Up Babies," the management had engaged them necessitating them using their full lung power. They appeared not to have gotten over the shock the Olympic, everybody shouting the lines.

Of particular interest was the appearance of Jack Callahan, the only member of last year's organization. Callahan had just been discharged from the army. He served overseas, and last week was his first with the show. He sure must have been in excellent shape when released, for he went through his many acrobatic antics with no apparent tiring. Callahan shined up as an excellent second comic, getting many laughs with Frank X. Silk, the first comic this season. One of the sets chosen for the show was a "Grown-Up Babies" set, indicating that another in addition to Callahan was in the service.

Harry Mansel played the straight, with much to do, in fact he seemed the hardest working actor in the show. He was a very good actor, but he was not so much as so often. Among the men Dan McCarthy and Yio Vassilopoulos. There may have been done an eccentric dance and dope hit, which wasn't the best of the show.

There were three female principals, the good looking Jean DeLisle being prima donna and the former Rose Kelly being second. Misses DeLisle and Johnson worked together with a good specialty, ending with a yodel number. There were evidences of number changes, to make it with the show. The first act called for "Fight for America," "The Molting Put" being substituted. That number was a very good one, of the same emblematic costumes.

The second act, "The Spy," was a very good one, with the assistance of Miss DeLisle, to stand out included a Shakespeare affair and a baby-feeding bit. A very rough and ready hit exposed to obtain a theatrical booking office appeared to please the house.

The dressing of the show was in and out, some of the girls being all in order. But "Grown-Up Babies" is one of the same show which doesn't empty a chorus number. As regards to the girls, the front line holds over from the previous season. The girls (who may be sisters) especially drawing attention. Nature never intended that their legs be located in tight for public display. The general effect of the show is helped by the use of spot-lights.

## CHEER UP AMERICA.

Chicago, Jan. 8. Packed houses greeted the best burlesque show which has ever come to the local Columbia.

It was Max Spigels' "Cheer Up America," produced by Private William H. Smith, book and lyrics by W. H. Smith and the music by Nat Osborn, directed by Lew Morton, and arranged and staged by Albert Barbour.

All these names are here set forth because each deserves credit for contributing to the construction of a great burlesque show.

There are ten scenes, each one worthy of a Broadway musical show. The costumes deserved to be credited on the program, which was not. The Letter Shop leading material was magnificent.

Edward Lambert, Leo Hayes, James Hall, Francis Noble, Betty Power and Lucille Ames were the principals, with Lambert, Hayes and Noble being the comedians. The comedians are typical burlesque comedians, satisfactory as such and will always remain in that line. The Noble brothers are a very good team, they beyond burlesque. She has a fine, sympathetic voice and a very good sense of humor. Were she to be characterized in her billing, she might well be termed the Sophie Tucker of burlesque.

One number that she sings is entitled "It's a Men's World." It is a very good one, and she sang it with all the seriousness and feeling of the "Rosary."

## BURLESQUE CHANGES.

(Miss) Bennie Friedman, closing last week with "Frolics of the Night," joined the Pat White Show, Jan. 6, in Hoboken.

Arthur Mayer has joined "Paris by Night," replacing George Walsh.

## "PUSS PUSS" SELECTED.

According to report along Broadway Jean Bedini's "Puss Puss" show has been selected by the Columbia theatre, New York, as its next summer's attraction.

The summer show at burlesque's leading house is taken from the Columbia wheel shows of the previous season, settled upon for various points of merit.

# VARIETY

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The letter concerning artists and artists' representatives, written by F. Albee and published in *VARIETY* last week, has created a big time vaudeville situation that can stand discussion, also suggestions as regards the artists. The letter mainly dealt with the act dissatisfied with its representation on the big time booking floor, and wishing to select a new representative or agent.

While the Albee letter seems to have been inspired by a spirit of fairness toward artists in their booking relations in so far as big time is interested, the danger remains that big time acts may so liberally interpret its contents confusion will result among acts and agents, and there is the possibility if this should happen the artist will be the one to suffer.

An agent renders an act most important services when the act is new or "breaking in." "Breaking in a new act" is oftentimes a tedious process, calculated to test the patience of an act to the limit. With "regular time" not forthcoming, the act may surmise, question, guess and deliberate, all about what its agent is doing. The act will ask "Why?" many times perhaps. He may be conditions confronting the agent. He does not always deem it advisable to go into detail with the act. But it is a fact that an agent can not secure his commission unless booking the act. Therefore the agent wants to book. He has other acts to look after. The act seeking engagement is thinking of no other act. The early process of placing a new turn takes time. The agent must convince the booking manager of the act's talent, its worth, etc. The manager may want to see the act. One manager might have seen it under adverse conditions and delivered himself of an opinion accordingly. The agent did not care to inform the act of that opinion. In the agent's estimation the act was all right and he knew that under proper auspices a favorable managerial verdict would be registered. There are many other things, the wrong house, "the money" (very, very often). Meanwhile time speeds on and the act, at the moment when the agent had about reached the point of closing for time, abruptly seek another agent, the whole thing might have to be gone over again. The first agent likely had interviewed all the managers he could, told them everything, had all the intimate points at his finger tips—then comes another agent with the same rigamarole. The manager will want to know about the change, why the act didn't get booked, if it were not a good act and why other managers had not played it, and so on. Result: more wasted time, more discouragement for the act, discouragement for the first agent, who will wonder the next time he will take care to spend only his time on a likely prospect; discouragement by the second agent for having taken on something another agent ahead of him did nothing with, and again, so on. With the act getting the worst of it—the act doesn't get work. Or if the second agent should walk into the successful path laid out by the first agent, and secure immediate time, which the first agent would also have gotten had

he been left on the job. Result: that the second agent may be afraid that since the first agent, he might leave the second as well, so why waste too much time, with the first agent repeating the circumstances to other agents, and the act being set down as "agent jumper." No agent wants a "agent jumper" who may give it proper attention.

It sums up that the act must be most considerate before leaving its agent, not because of the booking office, manager or agent, but because of its own welfare in the future. Many acts believe in agents for vaudeville turns. We believe in them. If any artists in vaudeville who don't believe agents may be of aid to them and want to know why we believe in them, we will tell them. But we don't love the agents—they are necessary, that's all. We know the agents. Some are better, some are worse; some do what they do best, they are no others; others do the best they can, and all the agents are working all the time for themselves, as others are, whether managers or agents or anyone else. And we also know what many an act could tell about its agent. But that does not alter the fact that a good agent is a good thing for the artist, if they are working together without friction.

And if an act which had become known as an "agent jumper" should find difficulty in securing conscientious representation thereafter from another agent, the act should be left in a predicament brought on itself innocently through not giving enough thought before making the change. The first agent might have a friend or two as well among the booking men. That would not assist the act or the second agent for it in obtaining time from that particular booking man for the turn.

There are two other phases to this: the act that wants the big time and won't get it, no matter what agent represents it, through not having arched the big time managers want, and the act that should change agents. The first is simple. If an act persists in believing it can get the big time and its agent won't tell it the truth, someone or somebody may, or the act sooner or later will discover it. The other is not so simple. The act that loses confidence in its agent should change agents; the act that knows within itself for some special reason that the agent it has is not inclined to give it his best efforts should change; the act having an agent it knows does not properly attend to his business should change; the act with an agent who does not employ a competent office force and through which office force the act must be submitted for bookings should change agents, and the act that feels it and its agent having made a stand from which neither could well recede while the same agent represents it, would be justified under those circumstances in securing another agent through whom a different proposition could be placed. But acts should be positive upon all these points. They should do nothing hasty, not forgetting acts must work and that many must be held to the fact that they are connected with companies of two or more, some of whom depend upon a weekly salary.

The change of agents by a vaudeville act is a business move, for it is of the utmost importance. If it is done is not for the better in every way the act suffers by far the greater. The agent he leaves or the one he goes to loses commission—the act loses salary. Always remembering the agent who claims can get the act more money, to get the act (whether he gets more money or not) and the agent who has always gotten the act work if he did not get more money. Besides, the

agent who tells an act what is what and does the best he can, putting it up to the act for the rest.

We would like to suggest to artists that they listen more to their own common sense in these matters than to the advice of friends, or others, including ourselves. The best-meaning friends may offer advice and express an opinion of relative merits of agents based upon other acts; their own may be. That opinion may have been set through a different situation. Every act in vaudeville is booked and stands by itself.

Acts that have been in doubt about their agents, or dissatisfied for no extraordinary reason, should not accept the Albee letter as an invitation to change agents. They should view a change dispassionately; not allow it to be inspired by envy through some other act securing time at a cheaper rate more money through another agent, or even the act's own agent. That is not an extraordinary reason—it's a very ordinary one.

Artists' views on Mr. Albee's letter will naturally vary, since few thoroughly coincide on a matter of this kind. Therefore it is imperative the artist consult with himself or those he or she knows have their interest at heart, consulting only those able to sensibly advise them an act can not settle the agent's question for itself.

This open door for artists to change agents on the big time at their pleasure and as often as they please seems going to the other extreme, almost making it as difficult for an artist to be properly set with its own selected agent as the other extreme made it difficult for the artist to change, without consent. It's a freedom in booking the artist should not mistake for an open door. If no middle ruling is to replace it the big time artist must be conservative in his use of the privilege, always figuring himself only, as the others do.

The New York Times Monday had a cable story concerning the Y. M. C. A. and its work abroad. The story assumed to set forth why the Y had fallen into disfavor with the soldiers of the A. E. F. But as it stated, the facts that are now equally familiar here, the article instead sounded in part as though it were an explanation, not a defense, of the Y's shortcomings; in other words, when the crucial test of its career came, why the Y fell down. In the article was mentioned as the single item the Y in France had done to please the soldiers—entertainment—and this was so worded as to leave the impression the Y was solely responsible for the "widespread" opinion of the uselessness of the professional entertainer, at home and in the ranks, who contributed the specific entertainment alluded to. The Y. M. C. A. has been doing a great deal of explaining of late. It sees its position in this country threatened by the Salvation Army, that has always labored in behalf of the fallen masses, without press agents or imposing cloudbuses. And the Y has still to satisfactorily square its attitude toward the volunteer entertainer who labored in France, for its credit.

At the foreclosure sale of some of the late Eugene O'Rourke's property at Stonybrook, L. I., Fred Niblo, who had a second mortgage for \$1,000 on the property, purchased it to protect his interest. Nellie O'Rourke, the vaudevillean's wife, survives him.

Joe Glick has temporarily abandoned "trouping" and is back on Broadway. During Christmas week he came upon three other Friars in Milwaukee. Lew Holtz, Eddie Foley and Henry Dixon, he of the voice, and the quartet repaired to the grille of the Wis-

consin hotel. They started discussing club matters and the noise drew the attention of the hotel officials. The manager approached them and stated that unless there was less noise, they would have to be out. Glick explained that Dixon had been barred from the club for the same reason and that he had been punished enough.

The Junior Officers' Hospitality House, 344 Lexington avenue, New York, maintained by a number of prominent women, including Mrs. Anson W. Burchard and Mrs. Irving Brakow, in conjunction with the War Camp Community Service, has housed over 600 young officers who have passed through this Port of Embarkation on their way overseas. During their short stay in New York, prior to sailing, the officers were frequently the guests of the various theatre managers and everything was done by the theatrical profession, according to John F. Parker, the Hospitality House director, to make their last few days at home enjoyable.

"A wild man with rubber hair" is the description given to the New York office by the Bridgeport authorities, in their quest for the alleged abductor of Framtwaarboosh, sometimes called W. D. Bushman. The "wild man" is a South African, age 55, and brought over here by the Bushman, whose name he is known by. About three weeks ago while in their room in Bridgeport, Bushman left it for a moment and upon returning found his wild man had gone. He thinks someone stole him. The "wild man" is able to show track and unable to talk. The metropolitan police have not been able to trace him. They believe he has gone south or west with a street carnival or circus.

Expert accountants have brought to light an alleged double set of books in the matter of the estate of the late Jacob Kahn and have caused a revision of the sharing of the bequests. The deceased was the head of a copper smelting plant in Brooklyn. His estate was willed to five sons and two daughters. One of the daughters is Sarah K. Spaulding, in vaudeville at one time as Minnie Spaulding. The sons have been conducting the plant, but the daughters, suspecting there were hidden assets, called in Perley Morse, a New York City attorney, & Mooney. Mr. Morse, in a lengthy report, alleges the presence of the two sets of books, through which the estate was valued at \$800,000, although its real value was set around \$150,000. About \$200,000 of the estate has been distributed, but through the accountant's discovery there will be a new schedule. The Guggenheims offered the elder Kahn \$1,000,000 for the plant alone several years ago.

In the suit of the Shuberts as owners of the property adjoining their theatre, the Winter Garden, against Dell's candy store, in which they filed a petition for the precept to be issued requiring the defendant to show reason why he should not be dispossessed for the violation of the city ordinance. David Davis of the Municipal Court, found the defendant—Dell's—wrote the provisions in the contract that the candy store would be conducted as a first-class establishment. It was proven that the equipment was unclean and the service inadequate. Although exacting first-class prices, it was also shown that the candy was not of an equal grade. The judge ruled that the plaintiff's only course in breaking the contract was to institute a suit for damages for breach of covenant, with the addition of having the Health Department on the case. On the occasion Dell's was tried by the Board of Health on the charge of unsanitary conditions, and pleaded guilty. This prompted the Shuberts to endeavor to break the lease, which has a number of years to run. David Podell represented the plaintiff in the legal proceedings.

# SPECS ORGANIZE TO FIGHT CONSTITUTIONALITY OF LAW

**Meeting Held Last Week—Defense Fund Subscribed—Belief New Spec Ordinance Will Not Hold in Courts—Refuse to Take Out Licenses for Test—Houses Boast Admission Rates to Get Commissions.**

There was a meeting of the reputable theatre ticket brokers in New York held last Friday night, to discuss their future action in regard to the new Kilroe-Williams ordinance, which became a law Dec. 31. All of the larger brokerage firms were represented with the exception of McCabe.

As a result, Guggenheimer, Untermyer & Marshall have been retained to test the constitutionality of the new law. Louis Marshall will have charge of the test for the brokers. A fund is said to have been voted at the meeting for the legal expenses.

Meantime the brokers will not take out licenses, although they will obey the letter of the law in the matter of charging only 50 cents advance on the tickets they sell. In not taking out a license they believe an arrest will be made and a test case made of the matter.

W. J. Fallon (Tyson Company) after the first week the law was in effect, stated the only difficulty his company was experiencing was the fact they could not get a sufficient number of tickets for the big hits in town to supply their regular customers. Prior to the new law one broker could "shop" among the other brokers to obtain seats for their regular clientele. But now each broker is fighting for himself in the belief if a patron cannot get what he wants at one establishment he will go to another and there may be a switching of charge accounts.

The Tyson Company in the past has, on occasions where a regular client wanted seats for a hit, gone out and purchased tickets for him from other brokers and paid as high as \$8 for a pair of seats, which in turn have been sold to its regular customers at \$5 for the pair or only 50 cents in advance of the box-office price. The various brokers now figure that as long as a 50-cent advance in all that may be secured the public might just as well do their shopping among the brokers themselves.

With the theatres now prohibited from accepting over the box-office price for tickets, cutting off the 25-cent premium they formerly received from the brokers, two of the houses have raised the price of their regular \$2 seats. The Helldorff is charging \$2.25 for its orchestra seats to brokers and public alike, and the Hudson, with "Friendly Enemies" as the attraction, is now scaled at \$2.50 for the orchestra floor instead of \$2 heretofore. At the Hip the general tax is a quarter above the regular box-office charge, and at the Hudson an extra half dollar is taken from the public as well as the speculators.

Several of the other theatres in town are to follow suit next week providing the Hip and Hudson get away with the increase.

This week there were nine buys still running for the houses. They were for "Somebody's Sweetheart" (Central), with the buy having two weeks more to run; "There Faces East" (Cohan and Harris); "Lighted Windows" (Gaiety); "The Canary" (Globe); "Tea for Three" (Elhiott); "The Girl Behind The Gun" (Amsterdam); "Oh My Dear" (Princess); "Listen Lads" (Knickerbocker) and "The Crowded Hour" (Selwyn).

There was to have been a buy of 400 seats for "East Is West" at the Astor

before the show came into New York but William Harris, Jr. insisted the brokers pay him 25 cents commission on each seat. The brokers turned down the order which covered a period of eight weeks and now the seats are being handled by them as regulars with the house not getting any commission under the new law and the attraction being without the guarantee of the buy.

One effect the new law has had is the wiping out of the small broker who would jump into a store adjoining the theatre that housed a hit and do business there. Whether or not it would pay to get out a license for each of these by-night ventures the cost of \$250 per license is the thing that has stopped them.

The Sunday night brokers working around the Winter Garden and other houses, however, are going to take out licenses, for the Winter Garden is always pretty much of a sure thing and the Sunday nights alone will turn in enough to make good.

One development since the law became effective is a number of the smaller agencies using "diggers" to work on the big agencies so that the former can get enough stuff to supply the demand of their regulars.

During the middle of this week it was stated no notification had been received by any of the brokers regarding their licenses and they were expecting an arrest for the trying of the test case.

## TELLEGEN'S DAMAGE SUIT.

Through his attorneys, A. L. & S. F. Jacobs, Lou Tellegen has commenced an action against VARIETY to recover \$50,000. Mr. Tellegen alleges he was damaged to that extent through the publication in VARIETY, Oct. 18, of a story stating he had taken up his residence at the Lamb's Club.

The complaint states the story created an impression he and his wife, Geraldine Farrar, were living apart, which is denied.

## HARRIS' MUSICAL SHOW.

Charles K. Harris has written the book and music of a piece he has named "Autumn Leaves." It will be produced in March, with Frank Smithson staging.

## Rogers Tells What the Kaiser Can Do.

Chicago, Jan. 8. Will Rogers is using a new "gag." A local paper has been conducting a "What Shall We Do With the Kaiser?" contest. Rogers demands the prize with the entry: "Let him come over here and manage Frances White."

## Charges Chicago Theatres Are Lax.

Chicago, Jan. 8. At the annual meeting of the Iroquois Memorial Association, which holds services in memory of the disastrous theatre fire in 1903, Dr. S. H. Regensberg, the newly elected president, charged the Chicago theatres are lax in fire protection. He declared that in recent visits to loop theatres he had noticed many violations of important regulations.

Theatre managers indignantly denied his charges, and challenged him to make them good.

## CATHOLIC GUILD MEETING.

The Catholic Drama and Its Relations to the Parish House" was the subject of discussion at the regular monthly meeting of the Actors' Catholic Guild, held at the Astor, Jan. 2. It was the first conference of the new year, with 75 members present.

In the absence of Brandon Tynan, the president (who recently lost his wife) Father John Talbot Smith acted as chairman. The latter, the author of the Actors' Prayer Book and other religious works suitable for members of the profession, has interested a number of prominent playwrights who have promised to contribute short Catholic plays, suitable to be presented at the various parish houses throughout the city where they have amateur dramatic societies.

In the past members of the guild have assisted the various dramatic clubs connected with the churches in producing a number of Broadway pieces. In some instances these have not been successful, as they have been at variance with the teachings of the church. Father Smith's idea is to have plays peculiarly adapted to Roman Catholicism.

Among the other speakers on the same subject were Peter McElliot, Father O'Keefe, Frederick H. Timmons and James Hogan.

## "LATER" SHOW IN CHI.

"See You Later," the last musical play which A. H. Woods put on, and which he quickly disposed of to Elliott, Comstock & Gest, has been played in rehearsal by the three-firm. The show will be taken to Chicago next week, finish rehearsals and open there at the La Salle. "Later" was booked for the La Salle instead of "Oh, Lady, Lady," which continues in Philadelphia.

In the cast are T. Roy Barnes, Victor Moore, Frances Cameron, Katharine Stewart, George Graham, Ralph Nairn, Robert O'Connor, Marguerite Zender, Evelyn MacVey, Emma Irving, Leonora Hughes.

## MANAGING SINGING STAR.

De Hull Travers who has been handling the publicity for the Liberty theatres, has resigned from the office of the Entertainment Committee of the Commission on Training Camp Activities, his department having been discontinued.

Mr. Travers will manage Frances Ingram formerly of the Chicago Opera. Miss Ingram starts on a three-weeks appearance in the cantonnments next week, her third trip in the camps.

It is said she has sung before more soldiers than any other artist. Miss Ingram will go to the Coast after the camp dates and return East in the spring for concert appearances.

## DINNER TO CARUSO.

The Society of Arts and Sciences will give a dinner to Enrico Caruso Sunday evening at the Biltmore, in appreciation of his services to the cause of the Allies.

Among those expected to attend are Geraldine Farrar, Augustus Thomas, Antonio Scotti, Gatti-Cazazza, Romolo Tritoni and Otto Kahn.

## Curran Representing Shuberts.

San Francisco, Jan. 8. Homer F. Curran, manager of the Curran Theatre returned from New York last week, where he booked a number of attractions for his theatre here.

During his visit East, Mr. Curran was appointed Pacific Coast representative for the Shuberts.

## Los Angeles, Jan. 8.

Homer Curran, of San Francisco, is here negotiating for the lease of the Majestic. If secured he will play the Shuberts' attractions in it. Oliver Morosco's lease on the house expires this month.

## "BETTER" OLE" DOING NEAR \$14,000

Despite the predictions of several London managers "The Better Ole" is established as one of the season's sure hits and in spite of the Coburns' exceptionally heavy royalty bill of 15 per cent of the gross, it is turning its producers an excellent profit. The show is drawing from \$12,000 to \$14,000 weekly.

Its arrangement for the Cort is a rental, not the 70-30 split as first reported. The Coburns have the house for 10 weeks at \$23,000, with an option of two successive 10-week periods, the rental for the final period being reduced to \$20,000 weekly.

This rental nets John Cort about \$1,000 weekly profit, for he supplies only "bare walls." Figuring the operating expense with light and advertising, the cost to the management about approximates what a 70-30 split would be. The show splits even on \$8,000 weekly.

## ORCHESTRA'S MIDNIGHT CONCERT.

Montreal, Jan. 8. Max Hirsch, director of the current tour of the Paris Symphony Orchestra, staged a unique stunt last week in this city when he discovered he could not lease a theatre or music hall sufficiently large to have his organization play a concert.

Hirsch arranged for the lease of Loew's theatre, and gave a concert after the regular nightly performance. Three hours after the seats were placed on sale a capacity house was registered. The concert began at 11.30 p. m., and ran until 1.45 a. m.

The success of the initial concert prompted Hirsch to repeat the stunt Sunday night when another capacity house attended. The organization left by special train for the Battle Cruiser "Espagn" on which they will return to France.

## DEATHS IN THE LEGITIMATE.

Samuel Meyers, associated with the Charles Froman office for over 25 years as advance agent and manager, died in New York Jan. 5 of a complication, at the age of 65. In recent seasons he was "back" with Maude Adams' companies.

William Patrick, father of Jerome Patrick, died in New Zealand according to advices received here. The elder Patrick's death is reported to have taken place about a month ago.

Daniel O'Sullivan, known on the stage as Charles Sanford, died Jan. 2, after a brief illness, in the Selton Hospital, New York. The deceased had appeared in both drama and light opera.

## "JANE" CLOSED.

"Leave It to Jane" closed in St. Louis last week and the company was brought back to New York. The show was found to be unprofitable and it will be reconstructed and again sent on the road at the end of the month.

## LOOMIS LOCATED.

George Loomis, treasurer of the Cort, who mysteriously disappeared last week, was found wandering along Broadway late in the week. He could give no explanation of his wanderings and is at his home.

## Cort Putting on Clark's Play.

Eddie Clark's "Bruised Wings" is again to be on, this time under the name of "Cosette" which John Cort will present with Josephine Victor starred.

The piece was tried out last summer by Mr. Clark and Barney Gerard but the latter recently gave up his ambition to enter the legitimate field. Mr. Clark too apparently has had a substantial interest besides that as author, in the Cort production of his play.

## LAST WEEK MADE RECORDS IN BROADWAY BOX OFFICES

**No Such Business Ever Remembered As During New Year's Week. All Show Lines in New York Fared Equally. Increased Prices on Big Night Helped Many in Gross Takings. Out of Town Also Big.**

All records for show business went by the boards last week. Managers are hoping that it is an indication and omen of what the entire new year is to be. There was no let down in the demand for shows following the Christmas holiday and with the coming of the New Year week the rush for seats was tremendous.

Monday night found the shows doing practically capacity and New Year's Eve there was hardly a house in town not jammed to the doors. That night alone found almost a quarter of a million dollars in the coffers of the legitimate theatre box offices in New York. New Year's day with its matinee and night performances at the legitimate theatres banked \$250,000, this being the biggest gross taking ever on a single day's business in New York City, not even barring the huge takings that the box offices had during the Hudson-Fulton celebration.

From Sunday on the picture theatres in the Times square section were the indication that the show houses were in for a big week's business. The Sunday night shows at several of the houses substantiated this prediction. The vaudeville houses had a record Sunday and the burlesque theatres started Monday with terrific audiences. The Palace, New York, broke its house record on New Year's Eve. The first show of the evening was given with a \$3 top scale. The second performance, which began at midnight, brought \$2 top.

The legitimate houses that night were scaled at \$3 for some of the musical shows; \$4 for two of the legitimate hits and the balance trailed with \$3 top.

The musical plays, of which there are a dearth, in spite of there being a dozen such at the theatre (not counting the Amsterdam and Century roofs) fared best in the big takings. Topping the newer attractions was "Sinbad" at the Winter Garden with Al Jolson, which got over \$200,000 with five matinees, two at night prices (without the Sunday performance).

"The Canary" at the Globe prospered with over \$170,000. Arthur Hammerstein's two shows, "Somebody's Sweetheart" at the Central and "Some Time," at the Casino, gathered nearly \$35,000 together. "Miss Simplicity" at the 44th Street jumped to \$140,000, more than it ever won before. "The Little Lester" at the Knickerbocker maintained its great start with around \$18,000. "The Better Ole" fared equally as well, comparatively, at the Cort. "Gloriana" at the Liberty was perhaps the weakest of the musical attractions.

Of the three new plays of last week "Keep It To Yourself," Broadhurst's new farce at the New Street, looks the strongest, with the opening act said to be the funniest of seasons. "The Melting of Molly" at the Broadhurst gathered good holiday business, but is not looked on as a show. "The Invisible Foe" at the Harris is a gloomy play, although interesting, and the management will try to widely advertise it, though the show doesn't look strong enough.

A number of straight plays are ready to exit now that the holidays are over. Last Saturday "A Place in the Sun" quit the Comedy. "Back to Earth" quietly withdrew from the Henry Miller, as forecast, and this week saw a successor in "Tillie," a new

comedy which won good notices. This week "Under Orders" will leave the Edging to make room for "Up in Mabel's Room" and another A. H. Woods' play, "The Woman in Room 13," will enter the Booth Monday, succeeding "Be Calm Camilla," which stops. The Punch and Judy opens for the first time this week next week with Stuart Walker's Portmanteau Players.

Saturday "Remnant" leaves the Morosco, followed by the new Oliver Morosco production, "Cappy Ricks." "Remnant" was the only attraction in New York that did a flop during the big week. It played to \$6,000 in a house that could hold \$13,000. It starts out next week on a road tour opening in Springfield, Mass., for three days.

The new group of plays holds two assured hits with "East is West" getting \$15,000 at the Astor last week, and "Dear Brutus" doing capacity at the Empire, while "A Prince There Was" at the Cohan jumped close to capacity through George M. Cohan heading the cast. Both the Belasco plays, "Daddies" and "Tiger Tiger," are going strong but there are a number of other straight plays due to go out as soon as successors are in sight.

The big takings of last week were in many cases helped by school vacations, which boosted gross in vaudeville and picture houses. The Hippodrome was one exception to attract the youngsters and reports a record breaking gross of over \$78,000.

The subway circuit houses reflected the big business of Broadway. At these theatres, where \$1 top is the rule, business last week averaged between \$9,000 and \$11,000. David Warfield in "The Auctioneer" at the Bronx opera house got \$15,000 and "Maytime" pulled \$15,300 in Newark.

Road conditions in the small cities is also said to have been tremendous and in Chicago there were also some record takings. "Business Before Pleasure" got a gross of \$26,000 and the "Follies," in its second week, hung up a mark of \$33,000.

Boston, however, was the exception, business being off at all of the \$2 houses during the holiday period. New Year's Eve barely normal business was registered in the point of attendance at least. This was due to the public's fear the "specs" had cornered the seats and their demand of exorbitant prices kept the public away from the theatricals.

Monday of this week business was off but Tuesday night picked up very well. Three shows that had seats for the upper portion of their houses with the Leblang agency called all seats in after Tuesday night. They were "Listen Lester," "A Prince There Was," and "Tea For Three." "Three Wise Fools" cut off its Leblang assistance two weeks ago.

This week the cut rates were carrying orchestra seats for "The Melting of Molly," "Under Orders," "Little Simplicity," "The Riddle," "Woman," "The Invisible Foe," "Nothing But Lies," "Remnant," "Ladies First," "The Gondoliers," "Forever After," balcony seats were to be had for "The Little Brother," "Sleeping Partners," "Be Calm Camilla," "Some Time," "The Big Chance," "Roads of Destiny," "The Betrothal," "Keep It To Yourself," "The Gentle Wife" and "Sinbad."

## TRIO OF DISAPPOINTED HUSBANDS

It is understood, Joseph J. Garrity (brother J. J. Garrity, Shuberts' western representative), who has been a former advance agent and manager, has started suit for annulment of his marriage with Katherine Ward, a former chorus girl.

The Garrity-Ward marriage was an event that caused considerable surprise among the friends of the pair at the time, they going to Crown Point, Ind., March 13, 1916. Since then they separated, J. J. having a nervous breakdown last February and taking a rest away from show affairs.

Garrity was doing press work in Chicago for "Experience" at the time of his marriage. He, Ernie Young, the Chicago ticket broker, and Mark Lachman, former assistant treasurer of a Chicago theatre, were all married within a month and each of the trio, Garrity, Young and Lachman, is now separated from his wife. Lachman was first with the nuptials, Young second and Garrity third.

Ernie Young sued his wife, a non-professional, for divorce and Mrs. Young filed a countersuit.

Lachman is on record as saying after his separation his wife was "money mad." He is also on record as saying she wanted \$5 a month from him.

## ELMIRA STUCK AGAIN.

Elmira, N. Y., Jan. 8. Hereafter readers of this paper will take gas masks with them when attending local theatres that advertise musical comedies. It's sort of a preparedness measure, inspired by the odor that is attached to the musical comedies that have played the city so far this season.

First came "Hitchy Koo," or rather the production which was alleged to be that Raymundo Hitchcock vehicle. Now we have "The Little Pink Devil," also at the Lyceum at \$1.50 top price. As an aggregation "The Little Pink Devil" proved even worse than "Hitchy Koo."

It did not pass without at least one person in the audience manifesting his or her sentiments, for during the last act, a well-aimed shot nearly struck Comedian Grover on his camouflaged bald spot.

"The Little Pink Devil" was evidently a vaudeville act that had been elaborated upon to make an excuse to charge \$1.50. The show had few exceptions, apparently was composed of folks who had failed to make the vaudeville circuits. Leonard Grover, the satirical comic, was credited with writing the show.

The redeeming features came in Jeannie White and the Milroy Sisters.

## NEGLECTFUL ADVANCE MEN.

A number of complaints have been made lately to the Actors' Equity Association from members of traveling companies in regards to the posting on call boards of incorrect data on hotel accommodations for the next stand.

It appears advance agents are picking up printed slips with hotel prices, found in theatres instead of actual inquiry as was formerly done. The complaints state that in some cases they find the hotels closed or out of existence and in all cases the rates have advanced considerably more than the printed slips announce.

The incorrect data is particularly hard on one night stand players, who have little time to hunt around for quarters but have been compelled to do so many times.

## Rest Ordered for Frances White.

Chicago, Jan. 8. Frances White's appendicitis operation was complicated with other intestinal disorders, but she is rounding back to health nicely at the Michael Reese Hospital, and will be on her feet in two weeks, ordered, however, to rest for a month thereafter.

## SUGGESTING "\$1 CIRCUIT."

Some conferences have been held of late looking toward the formation of a one-dollar (admission) legitimate circuit for next season. Its promoters are of the opinion that with the International Circuit, the former Gus Hill-George Nicholas similar chain, entirely out of the field, there is a place left for the proposed formation.

According to accounts producers approached have been somewhat wary. The plan of playing and reproducing musical comedies only has been broached and some of the producers appealed to have been managers in the \$2 production field. They apparently take the stand that \$1 show production is not their regular line of business, and if they produced a show good enough for a one-dollar sale, they would elaborate upon the production to charge \$2. The promoters answer there are a number of musical shows that do not quite come up to the \$2 standard which could be switched to the \$1 circuit, but this line of reasoning so far has failed to leave an impression, through the prevailing belief of the show people that "a flop is a flop" whether at two dollars or one. Another side is for old prices to be recast with the production ends taken from the store rooms of large producing centres like the Hippodrome or Winter Garden and to go out as part of the possible popular priced circuit.

The claim is made that there are a number of theatres which could be turned over to the dollar chain, including those \$2 houses now doing business with the high class attractions, but which might find it difficult to profitably continue when they return to the former normal state. Washington with five and Baltimore with four houses of this description at present are cited as examples. One, two and three-night stands are figured upon to fill in a full season, for any shortage of regular week time.

It has been but "conferences" so far and the idea is still in nebulous form.

## CENSOR HOLDS SAILING.

The reason the "Friendly Enemies" company, scheduled to leave from New York on the Muratania last week, did not start for England is because the English censors have not as yet given their consent to the presentation of the play in London. It is certain at this time that they will not permit of the title, "Friendly Enemies." For the English who have returned from the trenches a "friendly enemy" is a "scoutie."

Last this week it was about settled, the sailing would be deferred until Jan. 22 on the "Lapland." This sailing date would of necessity postpone the opening of the show at the Haymarket, which has been announced for Jan. 27.

In the press announcements in London relative to the opening of the piece, there the impression is given the company will be under the wing of Louis Mann and Sam Bernard.

## COHAN'S EXPERIMENT.

Although he refuses to acknowledge it, it is understood George M. Cohan will remain as the lead of "A Prince There Was." Business at the Cohan has steadily picked up. The latter end of last week saw the piece drawing close to capacity and it is said that Mr. Cohan's bar against publicity is one of his experiments, he having contended when he took on the play that it could be made successful if rightly played.

Sam Harris was as much surprised at Mr. Cohan's sudden return to the footlights as any one. He asked his partner to hold off until their new show, "A Royal Vagabond" opened. That piece started in Baltimore last week.

## LEGITIMATE

## NEWS OF THE DAILIES

Friends of Mrs. Vernon Castle, now in England, authorize the denial of the report she is engaged to Tom Powers.

Ray Comstock has a new comedy, "Adam and Eve," by George Middleton and Guy Bolton.

Stuart Walker has secured the Comedy for his season of short plays which will open there Jan. 30.

Cyril Harcourt is writing a new comedy of the earnest variety. The plot will be built around a union suit.

William Courtney and Thomas A. Wise will appear as co-stars at the Morocco Jan. 13, in "Cappy Ricks," by Edward E. Ross.

Milford Vincent has been added to the cast of "Three Wise Fools," the Austin Strong comedy at the Criterion.

Mrs. Oscar Lewinsohn (Edna May) sailed for England Dec. 30. She intends to make her home in London in the future.

James Cullen and Lewis Brown are the authors of a new farce, "Please Get Married," which Oliver Morosco has accepted for production.

"Please Get Married," a farce by James Cullen and Lewis Brown, has been accepted by Oliver Morosco, who plans to produce it early next month.

A number of English producers have been after the British rights for "T for T," but the Selwyns have decided to produce it themselves in London.

Irvine S. Cobb has been made a chevalier of the Legion of Honor conferred upon him in recognition of his writings in behalf of the French people.

Walker Whiteside and Tyrone Power are writing an after dinner play, "Picnic Day," the Selwyns have decided to produce it themselves in London.

Negotiations are virtually completed whereby London producers secure the rights to "Little Journey" for English production. It will have its London premiere in the spring.

Marie Cahill will shortly be seen in a new musical comedy by George W. Hobart and Herbert Hall Winslow entitled "Just Round the Corner."

Yvette Guilbert will play for the first time in English when she appears in "Gulbert," a French musical play, Jan. 15, at the Neighborhood Playhouse.

Edith Wynne Matilek, Ellsabee Sherman and Paul Jalloux will give a joint dramatic and musical concert program in the People's House, Jan. 10.

Mrs. Chauncey Olcott sailed for France Jan. 8 at a representative of the Stage Women's War Relief. While abroad she will organize and manage a chain of Jumble Jins in French cities.

The British convict ship "Success," said to be more than 100 years old, was wrecked in a flood of the Ohio River, at Wheeling, W. Va., Jan. 8. The "Success" lay off Coney Island two seasons ago.

Orders have been issued by Charles Dillingham to the officials at the Hippodrome to name all the boxes at the big playhouse after the principal figures in Managers' lives. There will be 18 boxes and 61 loges titled.

The War Relief Commission of the Elks, of which John K. Tener, former governor of Pennsylvania, is chairman, Dec. 26 presented a check of \$40,000 to the Salvation Army as a contribution to the war relief work of the organization.

The 28th annual benefit for the Actors' Fund will take place at the Century Friday afternoon, Jan. 24. The entertainment, planned by Clara Kummer will be among the events. Nearly all of the stars now in New York will take part.

Debaration Hospital No. 5 in the Grand Central Palace is to have a theatre, built, equipped and maintained by the Stage Women's War Relief. Managers, actors, actresses, musicians, electricians and stage hands are donating their services.

The reconfirmation feud between Harry Leichenbach and Billy Farness over the disposition of certain funds of the National Film Corp. appears to have been satisfactorily adjusted before Farness left for the coast this week.

Claude Macdonald, who has for some time been general manager of the Universal under Carl Laemmle, is said to have been returned to his former post as auditor of the concern, with Henry Borman succeeding him as general manager.

Jack Goldsberg, an agent, and Polly Hermann, a prostitute, were arraigned Jan. 4 in the West Side court on a charge of disorderly conduct. Goldsberg alleged Hermann

threw a full bottle of ink at him. The latter denied the charge and was discharged by Magistrate Groehl.

The Shuberts opened their new theatre in Washington, the Shubert-Garrick, with "The Dash," in the 10th Street Shubert house in the capital.

Sam Bernard and Nora Daries will do "Romance and Juliet" at the All Star Actors' Fund Benefit to be held at the Century Jan. 24.

With the withdrawal of "A Place in the Sun" at the Comedy last week, Norman Tamm of the cast started rehearsals for John D. Williams' new production "Toby's Bow," and Patsy Hooking will appear next in "The Dancer," by Edward Locke, a Shubert production.

Barrio Caruso has received a commission as honorary captain in the Police Reserve. The commission was granted in recognition of Caruso's interest in police affairs, evidenced by the honor's performances without charge at police benefits.

Richard Gordon, John Flood, Grace Henderson, Ruby Haller, Arthur Barry, William Bowling, John Ravid, Melton Coady, Beatrice Riet, are in the cast of "Cosette," a new comedy which has been prepared for production by John Cort.

"Yesterday," an opera comique by Glen McDonough and Reginald DeKoven, was put in rehearsal at the Shubert. The company includes Vernon Stiles, Ruth Miller, Guy Graham, Emile Lea, Harry Lester, Joe Herbert, E. Stevedent, and Edward Temple, who staged "Maytime" and "Little Simplicity," will stage the production.

A. H. Woods will produce "The Woman in Room 10" at the Shubert. The play, by Sam March, at the Booth next Tuesday. Janet Beecher and Lowell Sherman will head the cast. The following evening, Wednesday, the mysteries of "Up in Mabel's Room," at the Shubert, will be produced. The cast includes Hazel Dawn, John Cumberland and Walter Jones. Wilson Collison and Otto Harbach authored the piece.

## CRITICISM.

A comedy by Helen L. Martin and Frank Howe, Jr., founded on "Tillie, a Menominee Maid," now being played at the Henry Miller, Jan. 6.

As to the success of the production some doubt may have been entertained even by those who felt most deeply its many fine qualities—indeed, even by those who in the past act such doubts were thoroughly dispelled.

Obviously written for the very reason it might have been improved by some spirit in the acting—Guns.

## ENGAGEMENTS.

Alleen Poe, "The Big Chance."  
Robert Taylor, "The Little Simplicity."  
Roland Young, "Be Calm, Camilla."  
Patricia Collier, "Tillie."  
Dorothy Maynard, "Clorinda."  
Roland Young, "Be Calm, Camilla."  
Helen Lowell in "Cappy Ricks."

Allen Karle, for the Goodhue stock at the Central Square, Lynn, Mass.  
Grace Carlyle has joined James Thatcher's cast at Polli, Hartford, opening with "A Sissy in Time." The current attraction.

Danny Davis and Lieut. Robert Bunsell, both recently leaving the Army for the Emerson Players, Lawrence (Mass.) company.

## JUDGMENTS.

Judgments filed in the county Clerk's office. The first named in that of a judgment debtor, the second the judgment creditor, and the amount of the judgment.  
Van Keltom Ames Corp.—E. Shields, \$61.05 (costs).  
Brook Exposition, Inc.—E. H. Mount & W. C. Demorest—Ames Bldg. Material Co., Inc., \$588.14.

Harry G. Koehn—Lincoln Trust Co., \$35.45.  
Kenney Theatre, Inc.—Dramatic Mirror, Inc., \$150.50.

Victor Hyde—Pleasant Restaurant Co., Inc., \$47.20.  
Clark K. Jordan and Harry M. Applbaum—Pelix Iman, Inc., \$2,607.78.

James P. Kerr—American, Inc.—G. Neville, \$116.85.  
Joseph E. Shea—A. Dryer, \$50.20.

Lincoln & Parker Film Co.—T. A. Edison, Inc., \$20,710.

## Signs Stager of Soldier Show.

Michael Ring, who staged the numbers and ensemble for the Camp Merritt soldier show, "Good Luck Sam," won a job through the work with the camp production. George M. Cohan arranged for Ring to sign a Cohan & Harris contract. Ring had done a number of shows in New York before entering the service. Until a new show is available for Ring he has been sent on the road "Going Up" to attend to stock improvements slated by the C. & H. office.

## PEARSON'S MUSICAL SHOW.

Arthur Pearson is going to indulge in another bit of \$2 producing in the musical way. He has the book and may call the show "Seeing It All."

The piece will be in the nature of a revue, having a full complement of principals and chorists. The latter department will be a special attraction. The Pearson show is aimed for Broadway around Easter and intended for a summer run.

Mr. Pearson's last venture in the mart of class productions was a musical comedy that Tom Barnes was chiefly principal of. It set Mr. Pearson back about \$20,000, but his "Step Slightly, Girls," on the Columbia Circuit, has kept right on helping to balance his books.

## WITHDREW BARRYMORE BILLING.

Chicago, Jan. 8.  
A gratuitous slam at Ethel Barrymore appeared this week in the editorial columns of the Tribune. A first page story telling of the loss of some jewelry by the star called her "The First Actress of the Land." Next day the same paper in an editorial retracted this "biling," questioning rather bluntly its justification.

## WYNN WANTS 1% OF GROSS.

Ed Wynn, featured in "Some Time" at the Casino reported through his physician to Arthur Hammerstein he was ill and unable to appear at the matinee Wednesday. There was no understudy and without Wynn the matinee was scheduled to be cancelled and the night performance also.

Wynn appeared in the Century roof show Tuesday night but the report of his illness was not surprising to Mr. Hammerstein who stated that Wynn's attorney had called him on the telephone recently and declared that unless Wynn receives one per cent. of the show's gross he would not continue. Wynn claimed the percentage right because of his having "written" his role in "Some Time." Mr. Hammerstein stated such was not so, the role having been presented before Wynn joined the show and although the comedian's character was changed from that of a door-tender to that of property man, Wynn's contribution consisted in the "gags" used.

Wynn has been drawing salary both in "Some Time" and on the Century Roof and he also received \$350 for appearing in the Century and Winter Garden bills on certain Sundays.

Last week "Some Time" at the Casino played to \$17,000.

Kugel Rehearsing "In a Net."  
Lee Kugel has placed in rehearsal "In a Net" which was tried out last season with Letitia Jewel in the lead. Cathleen McDonald is now in the role. Others are Charles Millward, Charles Dalton and Frances Byrne.

## Another Group of Spanish Players.

Eulogio Velasco, impresario of "The Land of Joy," leaves for Spain about April 1 to organize a new company of native players and will bring them to America in the early autumn to present here the last revue written by Valverde, composed of "The Land of Joy," who died recently in Mexico City.

The American tour will be under the management of E. A. Weil.

## W. H. Gilmore Reported Ill.

W. H. Gilmore, the stage director, is reported to be seriously ill at his home in New York.

The last production he made was "Roads to Destiny."

Thomas with Coast "Maytime."

John Charles Thomas has abandoned his proposed coast tour, to rejoin "Maytime" (Coast bound company).

## TIFFANY ESTATE FOR DAUGHTER.

Syracuse, N. Y., Jan. 8.  
Rose Tiffany McEllan, adopted daughter of Annie Ward Tiffany, the most famous dramatic actress Syracuse ever gave to the stage, and whose death occurred here on Dec. 31 last, will receive her entire estate, the probate of the will today disclosed.

Born Annie Ready, Mrs. Tiffany had been on the American stage over 50 years, playing nearly every female character in Shakespeare's excepting comedy parts. Mrs. Tiffany retired from the legitimate stage 15 years ago, seeking the seclusion of her home on Buzzards' Bay, Mass.

There she lived for two years alone, with the exception of a servant. She became acquainted with Mrs. Theresa Gootstein of this city and nine years ago removed to her old home in Syracuse. Two years ago she went to the home of her adopted daughter, also an actress, at White Plains, but after a brief stay, returned here.

Mrs. Tiffany appeared last time on the stage in 1907 at Hartford in her old part of Biddy Ronan in "Shadows of a Great City." That was in the revival of the famous New York drama. At that performance she noticed that her fingers twitched and the next day she consulted a doctor. He advised her that she had the creeping palsy.

On the stage, Mrs. Tiffany was popularly known as the leading lady for Joseph Jefferson. She had also played with the elder Sothorn, with Lester Waller and with the famous and other famous actors and had counted them among her friends.

One of her early successes was in "The Irish Washerwoman." She played "Mary Gow," "The Two Orphans" and other noteworthy melodramas of days goneby.

In the height of her successful stage career, she married the oldest son of the famous New York lawyer, Tiffany. Objections on the part of the boy's father separated the couple, but Miss Ward, as she was then called, still retained the right to the Tiffany name. Later she married Charles G. Greene, her manager, also an actor, and they lived happily together for many years. In 1904 she left the stage suddenly, giving no reason. In the following year, her husband sailed for South America. Subsequently she secured a divorce. Greene returned to the United States in 1909 and it was reported they would marry, but Mrs. Tiffany announced that she would not remarry him.

The will revealed that Mrs. Tiffany had realized death was near and that she had arranged for the funeral, naming her pallbearers and giving instructions as regards her shroud.

## KOLB &amp; DILL OPEN IN SHOW.

San Francisco, Jan. 8.  
"As You Were," a military play, with Kolb and Dill as stars, opened last night at the Curran last night. It is in three acts and written by Max Dill, lyrics and music by Harry Williams and Leo Flinders.

While the play lacks many essentials, the popularity of the stars will carry it on the Coast. The lyrics and music are above the average, and the supporting company with one or two exceptions does very well.

## FEATURING LUCILLE MANION.

Through Chamberlain Brown arrangements have been made to feature Lucille Manion in a London revue which is to be put on there by Hughes and Massie. The show is being written with Miss Manion in mind, but it will not be put on until June.

## Rena Parker Announces Engagement.

Cincinnati, Jan. 8.  
Before leaving Cincinnati Saturday Rena Parker of "Flo-Flo" announced her engagement to a Paymaster John Walker of the U. S. Navy.



# BILLS NEXT WEEK (JAN. 13)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)  
The bills below are grouped in divisions, according to the booking offices they are supplied from.  
The manner in which the bills are printed does not denote the relative importance of acts nor their program positions.  
\* Before name indicates new bill, doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

Booked through

B. F. Keith

Vaudeville Exchange

Palace Theatre Bldg., N. Y. City

## NEW YORK CITY

Keith's Palace

Jack Norworth

Hessie Clayton Co

Nan Halprin

Jimmie Hussey Co

Bob Hall

Toto

Olympia Desvalles

(One to fill)

Keith's Alhambra

Joe McElear

W. G. Archer

Eva Taylor Co

Muriel Window

Wood & Wyde

Muriel Frank

Fenton & Fields

Flying Millelles

Keith's Colonial

14 Boles

Clinton & Rooney

Moran & Wiser

Fenton & Fields

Harry Green Co

Harry Green

Marguerite Sylvia

Williams & Volturn

Bradna & Derrick

Keith's Riverside

The Duttons

Peronne & Oliver

In the Dark

The Sharrocks

Marmion Sis

Lyell & Macoy

Phyllis N. Terry

Rooney & Bent

Geo. N. Brown Co

Keith's Royal

The Van Cellos

L. & J. Fryer

Norton & Nicholson

Geo MacFarlane

Halg & Lockett

Kitner & Reaney

Triste Frigante

What Girls Can Do

Keith's M. O. H.

2d half (12-13)

F. L. Walton

Julian Hall

Foolia of T. Ball

Ward & Pryor

Boyle & Brazil

Andy Rice

1st half (13-15)

L. & J. Fryer

H. Berns

H. Sambooli Co

2d half (16-19)

A. & L. Lamb

Meinotte & Ledum

Devore & A. Wall

Geo. Jennell

Frederick's 125th St.

2d half (9-12)

Concha Jr. & Co

J. M. Norcoroso Co

Jack Conroy Co

Bobbie O'Neill Co

George Jessel

"Corner Store"

1st half (13-15)

Earl & Sunshine

Dan Ferguson Co

## NEW YORK CITY

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W. Welch & Co

The Home Guards

Ward Bros

Color Gems

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2d half (12-13)

F. L. Walton

Julian Hall

Foolia of T. Ball

Ward & Pryor

Boyle & Brazil

Andy Rice

1st half (13-15



## NEW ACTS THIS WEEK

**Lady Constance Stewart-Richardson.**  
**Classical Dances.**  
 6 Mins., Full Stage.  
**Palace.**

The program, under her ladyship's billing, carried an announcement that "following this engagement she goes to Siberia for the Russian War Orphans' Relief Fund." After sitting through the three "classical" dances (three others had been deleted following the matinee), one feels it a war duty to tip off the Russian kids and induce her ladyship to try some other method of patriotic work than the stage route. Just what the dances meant can hardly be guessed. They were not programmed, perhaps because no one could think of a name for them. She glided out from behind a cyclorama setting and started right for ground work, twisting her arms awkwardly and making funny faces at the audience. Much of her person was exposed, much! There was neither grace nor rhythm to her gestures, and finally after apparently getting arm-weary, she dropped over, smiled, arose and exited. The same thing happened in the two succeeding dances. It was really amusing and the majority of the audience accepted it as such, but why mis-bill a comedy act? Lady Richardson should permanently retire from vaudeville in favor of some good act now that Hammerstein's is a thing of the past. It was first at Hammerstein's Victoria some years ago. Lady Constance gave indisputable proof in her act that her only possible value to a variety bill was contained in her pre-fx of "Lady."  
*Wynn.*

**"Yip Yip Yaphankers."**  
**Comedy and Acrobatic.**  
 14 Mins., Full Stage (Special Set).  
**Palace.**

A combination of former doughboys that looks suspiciously like a former variety acrobatic troupe. It seems obvious at least that one or two, perhaps more, have been on the rostrum before America's entry into the war. The scene shows a camp, an apologetic announcement preceding the initial curtain, while a slide informed the audience the company all wore service stripes. Some comedy is derived from a short drill manual, without guns, and this is followed by a guitar solo and a guitar and violin duet. Then came the main portion, a gymnastic routine. Pyramid and shear, topped with some corking good ground tumbling brought them a raft of applause. Sergt. Meline getting in the bulk of the trick work. The turn finishes with spins and whisks around the stage, the boys alternating in some excellent solo tricks. In the opening spot it pulled a terrific hit, has been carefully timed and should continue. The applause continued after "lights out," requiring the Sergeant to come before the curtain for a final bow.  
*Wynn.*

**Ward and Raymond.**  
**Comedy.**  
 16 Mins.; One.  
**Columbia (Jan. 5).**

Formerly of burlesque, this couple have constructed a convincing comedy affair, in which Ward shoulders the bulk of responsibilities and manages to keep the laughs at a high tension. He assumes a role that might be termed an eccentric German in nat dress, but occasionally wanders from the character to demonstrate his versatility. He handles scutches of various dialects in a masterly manner, and topped the turn off with a double dance that scored the pair a bright hit. Their method of concluding the act by means of the letter of cancellation "From the front of the house has been done to death, but they may be credited with brightening up the 'bit' to some extent. It's a good turn for any house, and they should have little or no trouble in connecting around the Fast.  
*Wynn.*

**Frank Conroy and Co. (1).**  
**"The Doctor Shop" (Comedy).**  
 20 Mins.; One and Full Stage (Special Set).  
**Fifth Avenue.**

Frank Conroy looks to be all set with his latest "straight man," Harry Murphy. Mr. Murphy is a heavy fellow and stands up well alongside the little bent-over, funny darkey of Mr. Conroy's. Both are blackface. They are doing "The Doctor Shop," opening with the insurance talk in "one," before going into the setting. They secured plenty of laughs and once or twice had to laugh at one another. They have not been working long enough as a team to overcome that. Mr. Murphy has a colored twang and it fits in with Conroy's dialect. Some of the old insurance talk of Conroy and Lemaire's was omitted, probably accidentally, and a couple of fine new lines inserted. In the doctor scene, after Murphy gives Conroy a physical examination—thumping all over, besides banging his arm up and down—Murphy says: "You need glasses." At another time when Conroy is on the table and Murphy is sharpening a large knife, after asking Conroy's home address, and being queried by Conroy for the reason, says: "While I am operating that phone (pointing to a phone) may I must answer it." Mr. Conroy cut the "hell" out of the finish, substituting "devil"; but it seems since the war and what it brought to the stage in the form of forcible exclamation at a "hell" where it legitimately belongs isn't going to shoot any one any more. When Frank Conroy and George Lemaire dissolved their stage partnership, in which they ranked very high among blackface comedians, it was agreed between them either might use any act they had done together, but neither could give permission for any act in which they did not appear to do any of them. Mr. Lemaire, with a comedian name, Crouch (Mr. Lemaire still doing the straight), went west, and are now on the Orpheum Circuit, where they are scoring very strongly. Mr. Conroy experienced some trouble in locating a straight man who could replace Lemaire. The latter had a commanding personality contrasted with Conroy's meek coon characterization, and it was not an easy matter. Fred Stanton and Sam Bennett were tried by Conroy, but apparently did not satisfy, since Mr. Murphy now has the former Lemaire role. Mr. Murphy was a member of an act or so some time ago, but latterly has been in the executive department of the Vaudeville Managers' Protective Association. He was induced to go back to the stage with Mr. Conroy, and in him the act appears to have secured just what it needed. For the short time together Mr. Murphy did remarkably well. On the present tour, Mr. Conroy and Mr. Murphy are now a standard vaudeville number, for if any one can watch and listen to Frank Conroy without laughing then there isn't a laugh left in him.  
*Sim.*

**Scanlon and Danno.**  
**Dancers.**  
 9 Mins.; One.  
**American Roof.**

Opening with a song, with the pair dressed in conventional evening attire, with the knowing ones out front "Oh" that one of the duo is a woman disguised in the male layout, they finish their song with a dance, showing where the real merit of the act lays. The woman returns in feminine attire, with the remainder of the time devoted to dancing, mostly of the soft shoe variety. Scanlon and Danno have tried hard to get away from the stereotyped way of getting on and off as dancers and succeed admirably well for the pop houses. Their dancing routine found favor.  
*Mark.*

**George Murray.**  
**Two-Act Comedy and Songs.**  
 14 Mins.; One.  
**5th Ave.**

George Murray, billed single, is probably the comedian of this two-act, so programmed to aid the opening of it. The straight man enters singing "Rainbows," to orchestral accompaniment. The comedian is interrupted by knocking behind the drop. Lifting it he drags out what looks to be a stage hand. Following some dialog and awkwardness the pseudo stage hand attempts to sing in a squeaky voice, afterward suddenly swinging into a ballad in a lyric tenor of fairly good quality. Intermined is comedy business by the comedian with his trousers, which are always in danger of falling down. Later they sing what sounds like a parody. The greatest fault with the present turn appears to be the straight man. The act looks western. The comedian does a sort of Hebrew comedian, and gets it over very neatly. He has a voice of sufficient calibre to make it largely count over certain conditions. An Al straight wouldn't hurt the comedian into relief and make him much more valuable than the present act does. The straight hurts the turn at the opening when entering alone, singing. It doesn't appear to be on the level and suggests that something else will follow. Allowances might be made for this particular matter for an act coming into New York, but if it elects to appear at the Fifth Avenue it should be right or remain out of a big time "show" house until it is. No. 2 Monday evening the turn did very well. It amused and secured enough applause, but the present frame up can't get them the best big time. If the comedian is Mr. Murray it might be worth a 50-50 arrangement for him to procure a straight man who could boost the turn and the salary, if a good straight may be obtained in no other way, unless the turn is going to be content with what it can secure in the way of bookings. The proper straight might also draw attention to the comedian, for he seems to have fun possibilities not now sufficiently brought out.  
*Sim.*

**Claudia Coleman.**  
**Character Impressions.**  
 13 Mins.; One.  
**Alhambra.**

Claudia Coleman is billed as "The Smile Girl." Her act consists in giving impressions of various types of women, with the aid of several hats. Among the bits is an idea of a bride at the market for the first time in her life. Then there is the girl who sells music in the ten-cent store, followed by impressions of a number of women at a Wednesday afternoon ladies' club. Some were funny, the "manish" woman being best. But a telephone bit was far above most of the others. It had a bride to be calling up her sweetheart and the same girl, now a wife, handing it to her hubby. There was a song finish. All of Miss Coleman's bits are brief. Her work holds more appeal to her sex than the sterner one. She dressed effectively in a blue jet gown. On fourth she went fairly well. *Idee.*

**Belgium Trio.**  
**Alhambra.**  
 10 Mins.; Full.  
**Harle O. H.**

The Belgium Trio had the task of closing what was almost wholly a small time show, and incidentally they followed the biggest hit on the bill. The trio comprises two men and a girl, the latter being the big applause winner of the turn, through the fact that she is the understander in the majority of the handstands which it is about all that the act does. The girl goes into the trills after one of the men fails and she makes good. It is a good small time closing turn.  
*Prod.*

**Emma Carus.**  
**Songs, Dance and Talk.**  
 24 Mins.; Full Stage.  
**Wilson Avenue, Chicago.**

Not since she belted "Make a Noise Like a Hooop" across the plate has Emma Carus worked as wholeheartedly and as smashingly as she does in her new act with Walter Leopold (formerly Lewis and Leopold) at the piano. Leopold is a cross between a "partner" and an accompanist, just the right combination. When Miss Carus worked with only an orchestra, in the old days, in "one," she failed to cameo herself as she can with her own pianist to play for her, to be talked at and to help dress the stage. When she divided with a full-fledged partner she took away from her own individuality and personality, as it was natural that she could not engage a male Carus for support, and, therefore, had to mold her own almost unlimited talents with the sparse possibilities of some bush-league male. Standing out to the utter perfection of spirit and aplomb which Miss Carus has regained, is her "line of talk." She now uses not less than 8 minutes of monolog convulsing as well as convincing. She gets away from the line-for-line gagging, with a cracker at each pause for breath. It is consecutive and consistent, grammatical and respectable and it is psychological of the moment, dealing in whimsical serio-comics with the prospects ahead of the nation when it goes dry. Jack Lait wrote it, as she proudly announces. To a flip house the monolog will prove only of the vaudeville tid-bits of the season, and its skillful maneuvering to get Leopold off on a laugh which starts her talk and bring him back on a scream which rams back into her songs, is a bit of craftsmanship which makes of the talking feature a smooth elision instead of the interruption. Wardrobed to the queen's taste, Miss Carus opens with "Your Home Town" then into the talk, then into a number in which she does a "shimmy" so well one cannot say whether she is kidding or taking her dancing seriously. She exits for change and Leopold sings a ballad in a voice of caliber, masculinity and appeal. Then comes the Irish number, with the "business" which Miss Carus originated and made hers alone, despite numerous imitations. For an encore a new song by Leopold, "You're Killin' Me," goes for a bang. A duet dance with Leopold, who is a versatile party, lets her down to the brief calisthenics, with laughs, which she has made familiar since she became nationally famous as a reducer and gave point to her discussions of embonpoint. And the higher she takes this act the more will she get back, as it is essentially and opulently in flavor, atmosphere and expressions.  
*Swing.*

**Harry Dixon.**  
**Piano and Songs.**  
 12 Mins.; One.  
**23rd St.**

Harry Dixon, in evening dress, specializes in character numbers, opening with a "house" song, killed through the present of a "souse" character in the preceding act. However, the condition wasn't essential for the death of the song, for it's useless, poorly rendered and badly placed. An operatic melody on the piano followed. Then came an Italian number, a comedy Jewish song and finally a "rag" which he utilized for some comedy, the song getting practically no returns because of Dixon's style of delivery. Dixon urges the married men, single men, etc., to aid in the chorus. It has been much overdone. "Dixon may have some" ability, but the construction of the present vehicle has buried it. He looks like a cabaret possibility, but for vaudeville will never graduate from small time with his present speed and style of act.  
*Wynn.*

**Lieuts. Schram and Armstrong.**  
Piano and Songs.  
14 Min.; One.  
Alhambra.

This is the second act, which, according to billing, has been sent into vaudeville under the presentation of the U. S. Tank Corps, but it is the first time commissioned officers have appeared, either under service auspices or without. The Tanks also presented Sergeant Bowman and Corporal Shea, which act delivered a punch. First Lieutenants Schram and Armstrong may shape up well enough for service entertainments, but their act has not the strength for the big bills, unless it be for the novelty of having commissioned officers appear. Both are husky, very neatly dressed in regulation khaki and puttees. One is seated at the piano for the most part, although he joins with his mate in singing several of the numbers and also has solo. The opening number, "Every Girl Wants a Soldier," following with "When He's All Dotted Up" and "Can You Tame Wild Women." A comedy hit was the singing in Yiddish of a popular song chorus, the lieutenant, however, announcing that it was an imitation of a French girl. For the finish they did "A Packard and a Ford," about the best thing offered. One of the officers gives good imitation of a claxon auto horn several times during the song. A bit of a near dance takes them off. *See.*

**Dave Ferguson and Co. (3).**  
"The Rounder of Broadway."  
26 Min.; Two (Special Drop).  
Harlem O. H.

Dave Ferguson, who for the last couple of seasons has been on tour with "Very Good Eddie" has returned to vaudeville as the central figure of "The Rounder of Broadway," the playlet that was the vehicle of the late Bobby Matthews at the time of his death. Mr. Ferguson makes good with the turn in a more or less Cohanesque sort of manner and at the Harlem opera house it was one of the hits of the bill. He has three people assisting him, a girl and two men. The former plays the pickpocket role, and one of the latter is the White Way copper. The third doubles as the "cookie" and actor, who has broken down and displays a very pleasing voice in one number. Ferguson's biggest applause winner was the now rather time worn souse song "Never Again." The latter hasn't been heard around the circuits in the couple of years and is almost new enough to pass again. The big feature of the act is the transparent drop of Longacre square looking north from the corner of 46th street. It is a faithful reproduction of the section and won applause when first shown. *See.*

**John F. Clark and Co. (1).**  
Comedy Acrobatics.  
6 Min.; Three.  
American Roof.

John F. Clark does all the work, i. e., he has a sort of rough act, routine that is the main prop of the act. He effects a drunk throughout, and takes some rough bumps prior to going into his table-high back hand-spring to the bottom table for the feature. The comedy is a woman, who fits in and out more as a helper than anything else. Clark goes after his table work roughly, making it a thrill, but doing it entirely different from Bert Melrose, Diopy Diers and others using the table-on-table stunt for a closer. At the American Clark's work was greatly enjoyed. By making his tables balance a little might enhance the comedy and hold greater suspense, but Clark has tried to keep away from the Melrose-Diers stuff by using the back somersault, with outstretched hands used only at the stage floor, when they strike the edge of the bottom table for an instant. *Mark.*

**Julian Rose.**  
Monolog.  
18 Min.; One.  
5th Ave.

Julian Rose has a new make up and monolog. The talk was written by Aaron Hoffman, and may be titled, "A Kind Hearted Gentleman." There is no line upon who suggested it, the man who gave it to Mr. Rose. Mr. Rose enters in clergyman dress, a funny little derby, spectacles and holding his hands before him while speaking. The old "Levinsky" thing Mr. Rose held to for so long has entirely disappeared, though there is a trace of the dialect. At times are some very bright points made in Mr. Hoffman's dialog, on marriage and love.

In the "love" section, where the talk aligns courtship and marriage with warfare, it sounds quite some suggestive in spots, running naturally so, however. The act is opened by a comedy verse setting for a catch line, "It made me cry." For exit music, Mr. Rose has the "red, white and blue" strain, and although he came back for a bow he gave no encore. The new Rose monolog depends upon an audience. Some will think it more funny than others, and it is certain of a few laughs from all, but while the talk runs quite brightly on the whole, even if along thoroughly familiar lines, it can't be said Mr. Rose, who stands motionless throughout, helps it either by his character or delivery. In a small time house the turn will be a decided laugh; on the big time it will be a question until tried there. *See.*

**Willings and Jordan.**  
Piano and Songs.  
12 Min.; One.  
23rd St.

Man and woman whose forte is dress and double singing, the latter showing the latter showing possibilities as a sort of refined comic shouter. She looks wonderfully well, dresses with rather good taste and knows how to handle a light "rag" but should eliminate much of the arm gestures which only draw attention from herself and the number. The man makes a good appearance and they harmonize well in patter songs, he playing piano. The opening song is the best of the repertoire and gives them a flying start. They should begin to build on that immediately for this turn has unquestionable big time value if it is properly nourished. The English version of one number should be taboed. It doesn't fit and the girl's dialect isn't there. But can be safely classed with some of the best of the modern singers and she looked like class from the front. They can go along nicely as the turn stands, but for their own benefit should commence to improve, for the possibilities are well worth the try. They scored nicely with the crowded house. *Wynn.*

**Bob O'Connor and Co. (3).**  
Comedy Sketch.  
13 Min.; One (Special Drop).  
Columbia.

In a cross-fire talking turn done before a drop of the exterior of an apartment house, Bob O'Connor is aided by two women who, while capable readers, lack the essential light and shade to get the proper value from the points. The act is similar in style to the several skits formerly shown in vaudeville by Searl Allen and the latter may have written and staged it. It's built on the mistaken identity theme, with the trio exiting and entering until a string of complications have arisen leading up to some funny situation. The opening number, a comedy strength for it is exceedingly "gabby" in its present form. O'Connor has some good laughs near the finale, and this carried the piece through. It might be built into a good talking act, but as it stood up at the Columbia it's just a fair sketch. *Wynn.*

**Frederick W. Carberry.**  
Song Leader.  
14 Min.; One.  
American Roof.

While the name Carberry is best known to vaudeville perhaps through the dancing lads of that name, Frederick W. is no relation; but, on the other hand, is of the song directing type, most familiarly seen hereabouts when Director Roder of the Billy Sunday meetings was in action. Carberry is a big fellow with a splendid voice. He uses it but little, as he invites the audience to join in singing some of the old songs, and he does the directing with a little wooden wand. Carberry works the stunt up well. He opens by announcing that the world's war brought out one very important thing, and that was the soldiers could "sing." To make the audience feel at home with the soldiers sprinkled throughout the house Carberry uses a picture sheet and has the verses of the songs used flashed on it. There was a mixture of folk-lore numbers, patriotic war and several of the more topical numbers best liked by the soldiers everywhere. Carberry sang the chorus of one of the sheet numbers alone, and it seemed a pity that he wasn't heard more often. The house Carberry song service with the audience in for at least 15 minutes, is great stuff for pop houses. Carberry doesn't overdo it; slams in sufficient comedy to help enhance it, and make it worth while to attend any spot. Not a true vaudeville classification, but in the smaller houses it's the popularity, "let's get together" spirit that catches 'em. A hit at the American, with Carberry capable of being held over by changing his line of songs. *Mark.*

**"Sports At The Club" (4).**  
Comedy Acrobats.

10 Min.; Full Stage (Special Set).  
23rd St.

Three men and a woman, the latter doing about nothing, in a comedy tumbling act. The feature is a double somersault from the ground by one of the men. This comes at the finale, preceded by an announcement by the woman it has never before been accomplished. That is incorrect. One of the men essays a souse character, does rather well, but he goes to extremes in his reach for laughs, particularly with the sloppy handling of paste and his work with the nude statues. The scene is the interior of a club and among the props are a collapsible stool and another which throws the occupant high in the air, both antiques in vaudeville. The men are capable of growling and and with their ability, minus the greater portion of comedy should be able to construct a much better act. The woman begins her announcement in French, but at a cue from the comic catches the English, her dialect suggesting Alsace-Lorraine rather than French proper. It's a foreign act apparently and should begin to improve along American lines, for a "double from the ground" is something strong enough to build on. They opened the show and did well. *Wynn.*

**Devoy and Dayton.**  
Songs and Talk.  
11 Min.; Two (Special Settings).  
Hamilton.

A drop of a railroad station with a candy and cigar stand in the center offers the setting for the act done by Devoy and Dayton. The woman is the stand tender and the man is a "book" sort of comedian. He works out puns for laughs and adds a few dance steps. The woman endeavors to sing several songs. She has looks, but her dancing isn't a donkey. A double song without a laugh opens and they go into cross-fire gags, pointless and old. *Mark.*

**Herbert and Wright.**  
Rural.

16 Min.; Full Stage. (Special Drop).  
23rd St.

Man and woman working before an exterior cottage set, the former essaying a rube kid with the girl endeavoring to handle a country miss of minor years. There is much childish talk which doesn't coincide with the appearance of the pair, the woman's mode of dress, her manner of reading and her general stage looks far "out-aging" the years of the character she attempts. The man's forte is a cackling laugh, generally good for a point, but overdone. Later the woman scores with a ballad. The pair have given the act a liberal dressing, probably overbalancing their expenditure in this section to the detriment of the material. They could consistently invest to better advantage in a good routine, retaining only the more valuable section of the current script. If Herbert and Wright are ambitious enough to go through with the essential reconstruction of the female member should play a natural role and not try a kid impersonation. She would be far more acceptable as a grown-up, seems thoroughly capable to play such a role in contrast to the rube kid part. The man and should make a better "feeder" as such. They deserve credit for aiming at something worth while and while, unfortunately, they have fallen a trifle short, this should not discourage the pair, for they have the ability and need only the proper course and some strengthened material with the same idea to bid for better time. *Wynn.*

**Weston and Elaine.**  
Talk and Songs.  
16 Min.; One.  
Columbia (Jan. 5).

This couple have a rather good comedy turn, but spoil a good impression by the semi-suggestive antics employed by the young woman at the finale. This was introduced with a French number, and while it seemed to amuse a portion of the Columbia gathering, it would not be tolerated in polite vaudeville. The pair open with the girl arrayed as a Red Cross nurse. She is selling buttons. Some good stuff is built around a bank-rolled script, followed by a rather good number, probably titled "Oh, Susie." A cafe scene is next shown, in which a goodly amount of comedy patter scores a string of laughs. The scene is good because it is natural. Then came the song above mentioned, in which the near-cooch was staged. With this eliminated Weston and Elaine have a neat comedy turn. *Wynn.*

**Montambo and Nap.**  
Acrobatic.  
8 Min.; Two.  
American Roof.

One man works in whiteface and baggy trousers. Straight does most of ground acrobatics. Routine goes in for some rough and tumble stuff, the man makes it look dangerous on both sides of the man below and which he balances for a minute and then swings backward, chair tilting high enough to clear man's head, with chair and comedian going to the floor, "passes" through mid-air. The pinning of the man some feet above the stage by the chair arrangement and a wooden support makes it look dangerous without him. The clown is through with his antics above him. Effective. *Mark.*



After Philadelphia, Mr. Gumble will take in Washington, Pittsburgh, Baltimore, arranging the route to help square his expense account. Next week for the full week Mr. Gumble will be at the Traymore, Atlantic City, also in business, and may be addressed here under his right name.



# CABARET

"Prince Ranji Smile of India, Culinary Expert of the Charming Dish; East India Dishes and Curry." This is the leading announcement on a special menu card issued at the Hotel Majestic, New York. The Prince is there himself to supervise all orders for the Indian kitchen, but he belies his name, for there is no smile, excepting when one speaks to him in the Magadhi language. The "Smile" in the Prince's title has been modernized from his native name, but Prince Ranji is the portion given him when born, by his royal father, a Rajah of India, and the wealthiest noble of Punjab, a province at the foothills of the Baluchistan mountains. The Prince at the Hotel Majestic is picturesque in his costume of an East Indian. He is swarthy in coloring, with a mustache tightly rolled to either side, and his turban has just the least of a military tilt to it. The Prince speaks English, but prefers to remain quiet when not suggesting dishes on his menu. He left his home when a boy, wandering into the hills, becoming lost and finally picked up by bandits, who held him for a ransom approximating \$100,000 in American money, when learning who he was. Hearing of the large forces sent by the Rajah to recover his son, the bandits fled, and the boy arrived and fled. Having carried the Prince by this time far into the mountains, the youngster led a wild life for several years, until at about 16 he was taken in by the color of an English regiment sent to Burma; but, having forgotten his name and residence while the fears of the jungle were forced upon him in his wanderings, the Prince could furnish no information regarding himself. The English at Burma developed a fondness for the boy and sent him to Calcutta. He eventually left there and traveled until 22, when reaching London. Here some folks interested themselves in him and through their efforts memory of his home was restored; illustrations of the scenes and the mention of his family name bringing back his early youth. Writing to his father, who had spent over \$2,000,000 attempting to locate his lost son, the father replied, saying he believed the letter to have been written by an imposter. It embittered the Prince, who has never returned to India. Embarrassed in London by his family's repudiation, the Prince came to America. The instinct to prepare Indian dishes was inherent with him and he turned to commercial account what had been a fad with him in London at private affairs. The Prince is said to be the most proficient East Indian chef in Europe or America, but says the honor was thrust upon him by his guests. During his ramblings the Prince has married three times, and still often wears the native costume he landed with in London. He is said to have sold to the Indian estates, the Prince would have to go home to claim them, and mentions that the terror left upon his young mind when he awoke one night in the jungle to find a 10-foot tiger softly pawing his face has never been removed. He slightly shivers now when speaking of India, although the tiger did not injure the boy. The Prince said he had not been eating regularly in the jungle and that he might have decided he was indigestible. The Prince also says that in India he would have to live in state, whereas he prefers the boldness of a tiger who has carved out for himself, and now thinks a well-cooked curry is preferable to wealth. The Prince was offered \$250,000 at one time by a colored prize fighter for his right arm, but the prize fighter offered to throw his own title as champion into the bargain, but Prince Ranji rejected the offer with royal disgust. The Prince came to New York with the idea of starting a dancing cabaret on Broadway, wholly built of glass and cupoled. He thought

it would be an attraction. A conservatory effect he saw at Port Said suggested it to him. He found glass too expensive during war times, and friends told him there would be people outside watching those inside and those inside would not dance because the people outside would be looking in. By the time the Prince had figured this out the war was over.

Sophie Tucker has certainly jazzed up the "Jazz Room" at Reisenweber's. It's a popular place in New York's night life now. That Miss Tucker is drawing business to the Jazz Room is self evident, since the complexion of its patronage since she commenced reigning there has altogether changed as well as bettered when compared with the bunch that frequented the room before she assumed the entertaining control of it. Miss Tucker is singing about twelve songs nightly, in three different turns, accompanied by her own orchestra that also plays for the public dancing. The songs Miss Tucker has used since going to Reisenweber's are "Everybody Shimmies Now," "After You're Gone," "I Ain't Got Nobody," "Where Have You Been Hiding All These Years?," "What Do You Mean by Loving Someone Else When Our Love Will Never Die," "I'm Glad I Can Make You Cry," "A Good Man Is Hard to Find," "You'll Find Old Dixieland in France," "Please Don't Take My Heart Away," "If We Had Emotions, I'd Give Them to You," "There's a Jazz Baby," "You Can't Shake That Shimmie Here," "Everything is Hunky Dory," "I'm Glad My Daddy is in a Uniform." Since starting in the Jazz Room, Miss Tucker has sold over twenty numbers on the Aeolian records, receiving an advance and ten per cent. of the gross sales of each. She also has had offers to appear Sunday nights, and other business propositions. Her agreement with Reisenweber's is one-half the cover charge at night and ten per cent. of the gross receipts, with a guarantee her weekly salary shall not be less than \$1,000. Her share New Year's was \$812, and likely reached \$2,500 on the week. Miss Tucker's percentage has been over \$1,500 weekly since opening in the cabaret. The afternoon cover charges goes to her in full. Her Reisenweber engagement is indefinite. Miss Tucker has suggested to the management it engage for all the rooms in the establishment. Lieut. Jack Merlin, the magician and palmer, who can do some very fine table work. He did it in a restaurant in San Francisco, going from table to table, exhibiting a few difficult tricks that could only be gotten at close range (work in stage work), leaving the diners mystified. In Frisco the cabaret there often received letters asking if it could be arranged for Mr. Merlin to do some of his tricks at a table they would engage for some evening later in the week. It's something new for restaurants around here and would give patrons something to talk about. It requires someone of appearance like Lieut. Merlin to do the stunt. The Reisenweber people are considering it, though they think Miss Tucker is everything that the Jazz Room requires.

"Nix on the Shimmy" is the order handed to the sharpshooters hoofing it in the regular places along the Alley. The police warning has had its effect, but it's some time before the police can resist a little "shiver and a quiver" at the finish of a particularly shimmying jazz. At Reisenweber's, New Year's night, the head waiters had the fear when Mr. George Schultz appeared on the floor of the Sophie Tucker room and

waded right in among the dancers, singing out dancing couples, telling them to either cut the wiggle or quit the floor. For the rest of the evening two of the captains stood on the edge of the dance floor and played hide-and-go-seek with the dancers. The latter, while dancing demurely by the watchers, would break out with a shimmy twice as wild as what they had been doing prior to the time warned. But this was only until Mr. Schultz again appeared. Somehow the "shimmy" dancers appear to select certain resorts where that kind of dancing is made more prominent than others during the public playing of the band. In other places the dancers do not seem to care to shimmy, or if they do, to do it with moderation and in a manner that brings no adverse notice or comment.

Cabarets in Providence, R. I., are suffering loss to a great extent because of a recent ruling by the local police commission, which has ordered a campaign to clean up the city. The reason given is that action is taken on the advice of the War Department and as a result of the recent investigation of hotels and restaurants by Federal officials. The new order has to do with the practice of unaccompanied women and unaccompanied men eating or drinking, or both, in the same room. The board has placed restrictions on fifteen places, many of which have cabarets. A protest by owners followed, and there is a movement to unseat one member of the police commission when he is nominated for other term by the mayor within a few days. Licenses have been refused to some places. The Commercial Hotel has closed its bar and restaurant. The hotels and restaurants thrived on the business while the commission seeks to abolish. A total of 104 young women have been arrested in the crusade against vice to date.

New Year's Eve in the New York restaurants was better in a general way and gross receipts than the year before, although the high cost of wine per quart (in but few places under \$10) kept many a party inhibiting only an mixed drinks. Table seats ran from \$5 to \$10 per plate. It was a pretty lightly-attended restaurant that did not do a gross business of \$8,000 at least that evening. All the Broadway restaurants but Healy's held an all-night license. According to reports, that did not interfere with Healy's business so that anyone there noticed it.

The dance hall proprietors of Harlem were summoned Jan. 6 by the Police Department and ordered to eliminate "shimmy" dancing. A conference of the proprietors was held and they announced a willingness to abide. The owners of the various dance halls have had large signs placed in conspicuous places about the dance floor. The police intend sending out a squad of plain clothes men to see that the order is obeyed.

Immediately after New Year's Eve all of the cabarets were informed that despite the lenient manner in which the police overlooked violations of the closing order on that night, they would be expected to close on time. Several of the places tried to "sneak by" for an extra hour late in the week, with the result that the men walked into the places after the second night and announced the closing hour.

New Year's Eve, Charles Cornell produced for the first time his new edition of the Churchill restaurant revue, in which Irene Howard, Ruth Wheeler, Del Easter, Madge Ward, Cortez and Peggy, dancing, Marvellous Millers and but it's some time before the "Cornell Girls" is the name of a new 4-people miniature musical comedy. Mr. Cornell will put it on next week.

Joel's has started off the New Year with what seems to be a new lease on

life. During the latter part of last week the place housed crowds again that seemed like the old days when the place remained open until late each morning and caught the overflow from the other restaurants as they closed down. Joel has started a new cabaret with seven singers.

The new show at Farnham's Restaurant, Albany, N. Y., opened New Year's personally produced by Will Roehm. It is called the "Roehm and Richard Zig Zag Revue," with music by Charles Evans, Harry Walker, Bob Worth, Arnette Greigott, Jean Cook and Beatrice Osgood are featured.

Joe Spagat, manager of the Green Mill Gardens, Chicago, and former director of Marigold Gardens, has gone over to the Edgewater Beach Hotel, also in Chicago, the toppy place where no liquor is sold and where only the most polite type of entertainment is offered.

The "400 Room" in Reisenweber's (formerly presided over by Joan Sawyer) will have Vera Maxwell featured as its star attraction. The room will be closed for a few days, reopening with Miss Maxwell, who is to have an orchestra of her own selection.

Rector's on Broadway has been renamed the Cafe de Paris. Under the agreement with George Rector, who left the restaurant some months ago, a change supplanting "Rector's" was necessary by Jan. 1.

Ray Miller's Black and White Melody Boys have been booked for Hotel De France (formerly Hotel Van Cortlandt), New York, for an indefinite engagement by Jos. B. Franklin.

Arthur Aldrich, singing at the Palais Royal, has been engaged for an Australian tour by Ethel Hope Williams, who represents him in the cabarets in New York. He expects to leave shortly.

The St. Andrew's Hotel, at Broadway and 72d street, is rehearsing a revue for its restaurant, something of a departure for hotels in New York. Julian Alfred and Lee Herrick are putting on the show.

## VOLUNTEER SHOWS.

(Continued from page 8)

Abyssinian Trio, Joel Golden, Gladys Buckridge, Vera McKenna, Private Solly Cutler, Betty Donn, Margaret Kadel, Jim Trainor.

Entertainments under the auspices of the Entertainment Division, Jewish Welfare Board, were held recently at Hoboken, N. J., Ellis Island, Governor's Island, Picatinny Arsenal, Ed St. Army, Pelham Bay, Fort Slocum. The following artists volunteered: Dick Stewart, Ross Silbert, Ella Laska, Bob Sterling, Hotha and Francis, Prof. Lee, Lang, and Swift, Chas. Bayless, Rhinehardt, Ross Fowler, Joe Edmonds, Brandon and Taylor, Jack Denon, Neil and Everett.

The Argonne Players of the 77th Division, A. E. F., recently gave a revue at the Theatre Camp Elysee, Paris. The Players are a group of soldiers, formerly connected with the front lines and now, recruited from the front lines and gun pits, forming a permanent unit to furnish the men in and near the front lines with entertainment. The title of the show was "The Amer. Revue of 1918" originally produced at the Argonne Forest front. All the parts were taken by enlisted men.

Toto gave a morning performance at the Colonial Wednesday for injured soldiers. The show consisted of several reels of pictures, in which Toto appeared, and he did his act. The performance started at 11 and finished at 12:30.



## VOLUNTEERS OVER THERE

Gus Johnson, saxophone soloist with the Hotel St. Francis, San Francisco.

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Adams Leo	Bates Blanche
Ahl Chang James	Battle Norma
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Allen & Gray	Bays & England
Allen Leri (F)	Beck Fred
Allen Mary	Beck Fred
Almquist M	Belcher George
Almquist Mrs J	Beltriffe George (C)
Alma & Merriman	Belford Lester (C)
Alm & Withnour	Bell
Anderson Ble	Belmont Murray (C)
Anderson B	Belmont Faith
Anderson Claude	Bennett Perry
Anderson Howard (P)	Bennett Nellie
Anderson M	Benson (F)
Andrews Mabel	Benson Ben
Andrews Cecil	Benson Bernice
Angell Bill	Bergman
Anthony Mildred	Bergue B
Anthony Mildred	Bernhard Rath
Arnold	Berry Marie
Arnold Fred	Berman Geo
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Armin Walter	Bernard Jane
Art Anna	Bernard Murray
Arthur	Berrick Betty
Atkinson Daisy (C)	Berns Walter
Atwood Carleton	Big City Four
	Blime Chas (C)
	Blane B
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B

Bachelor Miss M	Burned
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 William Cunningham  
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 Charles C. Cushing  
 Mary Cushman  
 Teresa Dale  
 Mary Dallen  
 Gertrude Dallas  
 Marion Dana  
 John Darrach  
 Elizabeth David (Mrs.)  
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 John De Lodge  
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 Minnie Dupont  
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La Rue Evelyn	Ball Russell
Leibhold R M	Banks George
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McGowan James	Burns Pearl
Trendell Joe	Burns Hatlie
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Alma & Winthrop (P)	Bel Grace
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Anderson Carl	Belmont Faith
Anderson Edward	Bellamy Harry
Anderson Howard (P)	Bennett Nellie
Andrews Fred	Bennett Fatsy (P)
Andrews Mrs	Benson Mrs
Andrews Cecile	Benson Bernice
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Anthony Rita	Berger Ruth
Armstrong Buckle	Berger Mrs
Armstrong Fred	Berman Gus
Armstrong Frank	Berman Herman
Armstrong Margaret	Berman Mrs
Arnold Walter	Bernard Jane
Arnold Mrs	Bernard Lou
Art Anna	Bernard Murray
Asch Sam	Berick Betty
Asch Mrs	Berick Mrs
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Texas Four  
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Ward Pecky Miss  
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Warren & Conally  
Warren Fred  
Warren M  
Warren Mr & Mrs H  
Watkins Mr & Mrs B  
Watkins & Williams  
Watson Clarence (C)  
Watson Walter G  
Webb Hazel (C)  
Weber Betty  
Weems Frier Walter  
Weiner H M  
Welch Ben  
Welch Lon  
Wetmore (C)  
Wetmore Billy Billie  
Wetmore Rita V  
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White Geo M  
White Oliver  
Whitley Dave  
(Spt) (C)  
Whitaker Geo  
Whitman Clarence  
Whitman Bert  
Wilbur Emmy  
Wilbur Frank  
Wilkes Ruth (P)  
Wilkins Marie (Spt)  
Williams Ethel

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 Arthur Behin, Fantasy Theatre Bldg.  
**MINNEAPOLIS**  
 Richard Revere, 218 Loeb Arcade  
**NEW ORLEANS**  
 Addy Britt, Planters' Hotel

**PITTSBURGH**  
 Geo. Olcott, 445 Cameraphone Bldg.  
**ST. LOUIS**  
 Billy Downs, 711-12-13 Holland Bldg.  
**RUFFALO**  
 Murry Whitman, 351 Main St.  
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Williams Constantine  
(C)  
Williams Ruth Morrey  
Wilson Betty  
Wilson Billy  
Wilson Dale (C)  
Wilson Knox (Reg)  
(C)  
Wilson Maude  
Wilson Betty (C)  
Wilson & Dupree (C)  
Wilson Lullie (C)  
Wilson Thos M  
Wilson Tony  
Wilson William  
Wilson Sue  
Wilson L. A.  
Wood Delphia  
Wood Marie  
Wood Mrs Merton P  
Wood Eats Thos  
(Spec) (C)  
Woods Mrs F  
Woods Helen  
Woods Thos E  
Woods & West  
Worth & Waldman  
Werthington Louise  
Wryns Maxine (C)  
Zucker Dave

Wright J. F.  
Wright Olive (C)  
Wynn Elmore  
Wynn Rosa (C)  
Y  
Yaeger Margie  
Yamada Joe  
Yamada Joe  
Yater & Reed  
Yest Harry  
Yorka Burt  
Young Albert  
Young C. B.  
Young Edna  
Young Ethel  
Young Lillian  
Young M. A.  
Young Mr & Mrs O  
Young P. H.  
Youngers Thos (C)

"Grown Up Babies" 13 Worcester Worcester  
20 Howard Boston Mass.  
Hastings Harry 13 Olympia Cincinnati 20  
Columbia Chicago  
"Hello America" 13 Casino Philadelphia 20  
Miner's Bronx New York  
"Hello Paris" 13 Star Brooklyn 20 Olympic  
New York  
"High Flyers" 12-13 Grand Terre Haute 14-  
15 Majestic Indianapolis Ind 20 Gayety  
Louisville Ky.  
"Hip Hip Hurray" 13 Orpheum Paterson 20  
Majestic Jersey City  
Howe Sam 13 Gayety Pittsburgh 20-22 Grand  
Akron 23-25 Park Youngstown O.  
"Innocent Maids" 13 Gayety Minneapolis 20  
Star St Paul  
Irwine's "Big Show" 12-14 Berchel Des Moines  
14 20 Gayety Omaha Neb.  
"Jolly Girls" 13 Standard St Louis 10-20  
Grand Terre Haute 21-25 Majestic In-  
dianapolis Ind.  
Kelly Law 13 Palace Baltimore 20 Gayety  
Washington D C  
"Liberty Girls" 13 Empire Toledo 20 Lyric  
Dayton  
"Lido Lifters" 13-15 Casino Chester Pa 16-18  
B'way Camden 10-22 Camp Dix Wrights-  
town 23-25 Grand Treston N J.  
"Maid of America" 13 Gayety Toronto 20  
Gayety Buffalo  
"Majestics" 13 Gayety Montreal 20 Empire  
Albany  
Marion Dave 13 Lyric Dayton 20 Olympic  
Cincinnati  
"Merry Rounders" 13 Gayety Rochester 20-22  
Bantable Syracuse 23-25 Lomburg Utica N Y.  
"Midnight Maidens" 13 Penn Circuit 20 Gay-  
ety Baltimore  
"Mile & Minute Girls" 12-14 Gayety Sioux  
City Ia 20 Century Kansas City Mo.  
"Military Maids" 13 Gilmore Springfield 20  
Worcester Worcester Mass.

"Million Dollar Dolls" 13 Gayety Boston 20  
Columbia New York  
"Mischief Makers" 13 Crown Chicago 20 Gay-  
ety Milwaukee  
"Monito Carlo Girls" 13 Englewood Chicago  
20 Crown Chicago  
"Oh Girls" 13 Majestic Jersey City 20 Peoples  
Philadelphia  
"Orientals" 13 Victoria Pittsburgh 20 Penn  
Circuit  
"Pace Makers" 13-14 Bristol 16-18 Easton 17-  
18 Majestic Wilkes-Barre 20 Majestic  
Scranton Pa.  
"Paris by Night" 13 Trocadero Philadelphia  
20-22 Casino Chester Pa 23-25 B'way Cam-  
den N J.  
"Parlous Flirts" 13 Gayety Milwaukee 20  
Gayety Minneapolis  
"Pennant Winners" 13-15 Armory Bingham-  
ton 16-18 Hudson Schenectady 20 Akron 21-  
23 Watertown 23 Oswego 24-25 Inter Niagara  
Falls N Y.  
"Pirates" 13 Howard Boston 20 Gayety Brook-  
lyn  
"Roses Puss" 16-18 Park Bridgeport 20 Ca-  
lifornia Providence  
"Rattle Dazie" 13-14 Cort Wheeling W Va  
15-16 Stamboullia 17-18 Canton O 20 Vic-  
toria Pittsburgh  
"Record Breakers" 13-15 B'way Camden N J  
16-18 Casino Chester 20-21 Brietel 22-23  
Easton 24-25 Majestic Wilkes-Barre Pa.  
Reveries Al 13 Empire Newark 20 Casino Phila-  
delphia

"Rosebud Girls" 13 Empire Albany 20 Gay-  
ety Boston  
"Right Beers" 13 Miner's Bronx New York 23-  
25 Park Bridgeport  
"Social Politics" 13 Star St Paul 19-21 Gayety  
Sioux City Ia.  
"Social Maids" 13 Gayety Buffalo 20 Gayety  
Rochester  
"Speedway Girls" 12-15 Camp Dix Wrights-  
town 16-18 Grand Treston 20 Empire Ho-  
boken N J.  
"Sporting Widows" 13 Gayety Kansas City Mo  
20 L O.  
"Star & Garter" 13-15 Grand Akron 16-18 Park  
Youngstown 20 Star Cleveland  
"Step Lively Girls" 13 Peoples Philadelphia 20  
Palace Baltimore  
Sydney Rose 13 Grand Hartford 20 Jacques  
Waterbury Conn.  
"Tempters" 13 Empire Hoboken 20 Star Brook-  
lyn  
"Trail Blitters" 13 Cadillac Detroit 20 Engle-  
wood Chicago  
"20th Century Maids" 13 Casino Boston 20  
Grand Hartford  
Watson Billy 13 Empire Brooklyn 20 L O.  
Welch Ben 13 Colonial Providence R I 20 Ca-  
sino Boston  
White Pat 13 Olympic New York 20 Gilmore  
Springfield Mass.  
Williams Mollie 13 Columbia Chicago 10-21  
Berchel Des Moines Ia.  
"World Busters" 13 Gayety Brooklyn 23-25  
Camp Dix Wrightstown N J.

### BURLESQUE ROUTES

(Jan. 13 and Jan 20.)

"American" 13 Gayety Louisville 20 Lyceum  
Columbus  
"Auto Girls" 13 Akron 14-15 Watertown 16  
Oswego 17-18 Inter Niagara Falls N Y 20  
Star Toronto  
"Aviators" 13 Gayety Baltimore 20 Lyceum  
Washington D C  
"Beauty Revue" 13 Star Toronto 20 Garden  
Buffalo  
"Beasty Trust" 13 Casino Boston 20 Em-  
pire Newark  
Bohman Show 13 Columbia New York 20  
Casino Brooklyn  
"Best Show in Town" 13 Hurlig & Seamon's  
New York 20 Empire Brooklyn  
"Blue Birds" 13 Lyceum Washington D C 20  
Trocadero Philadelphia  
"Bon Ton" 13 Gayety Omaha Neb 20 Gayety  
Kansas City Mo  
"Bostonians" 13 L O 20 Orpheum Paterson  
"Bovvers" 13 L O 20 Gayety St Louis  
"Broadway Bolter" 13 Gayety Philadelphia  
20-22 B'way Camden N J 23-25 Casino  
Chester Pa  
"Burlesque Review" 13 Gayety St Louis 20  
Star & Garter Chicago  
"Burlesque Wonder Show" 13 Star & Garter  
Chicago 20 Gayety Detroit  
"Cheer Up America" 13 Gayety Detroit 20  
Gayety Toronto  
"Dion's Big Revue" 13 Century Kansas City  
Mo 20 Standard St Louis  
"Follies of Day" 13 Gayety Washington D C  
"Follies of Pleasure" 13 Garden Buffalo 20  
Empire Cleveland  
"French Follies" 10-18 Camp Dix Wrights-  
town N J 20 Gayety Philadelphia  
"Frolics of Night" 13 Majestic Scranton 20-  
22 Armory Binghamton 23-25 Hudson  
Schenectady N Y  
"Girls de Louvre" 13 Star Cleveland 20 Em-  
pire Toledo  
"Girls from Follies" 13 Lyceum Columbus  
20-21 Cort Wheeling W Va 22-25 Stambou-  
ville 24-25 Canton O  
"Girls from Joyland" 13 Empire Cleveland 20  
Carlinio Detroit  
"Girls of U S A" 13-15 Bantable Syracuse 16-  
18 Lomburg Utica N Y 20 Gayety Montreal  
"Golden Cross" 13 Jacques Waterbury 20  
Hurlig & Seamon's New York

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## CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Shepard Butler has succeeded Burton Ran-  
coe, who pinch-hits for Percy Hammond as  
dramatic critic for the Chicago Tribune.

The Shubert "subway circuit," comprising  
the Imperial, Victoria and Lyric, is re-  
ported to be playing to satisfactory business.

Harry Arschner, well known as a local com-  
poser and song writer, has been appointed  
musical director of "Hitchy-Koo 1918."

The interior of the Strand Theatre, which  
last season played English opera for a pro-  
longed run, has been dismantled. The house  
is now being used as a storage house for lum-  
ber.

ENGLEWOOD (R. M. Semes, mgr.).—"Mis-  
chief-Makers." (J. J. Garrity, mgr.).—"Busi-  
ness Before Pleasure," with Bernard and Alex  
Carr. Capasely (5th week).  
STANDARD (Harry J. Bridgman, mgr.).—"Going  
Up," wonderful business (2d week).  
STAYMARKET (Irons & Cline, mgr.).—  
HOCKEY (Harry J. Powers, mgr.).—"Mittie  
in 'Heck' (Over 1000," opened 1st (1st week).  
IMPERIAL (Frank A. P. Gatzole, mgr.).—"The  
Fair and Warmer."  
LA SALLE (Nat Boyster, mgr.).—"Dark."  
"See You Later" opens Sunday.  
NATURAL (Frank A. P. Gatzole, mgr.).—"The  
Bird of Paradise."  
OLYMPIO (Abc Jacobs, mgr.).—Mary Ryan

## CORRESPONDENCE

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

The greatest of successes have their point of  
diminishing returns. The two weeks' engage-  
ment of "Experience" at the La Salle was a  
climactic run in the hitherto prosperous  
career of the house under the Elliot, Connick  
& Gest management.

COLONIAL (Harry J. Powers, mgr.).—"The  
Follies of Day" (1st week).  
CORT (U. J. Hermann, mgr.).—"Old Lady  
31" opened, 1st (1st week).  
COLUMBIA (Frank G. Parry, mgr.).—"The  
Cheer Up, America."  
CROWN (Ed J. Rowland, mgr.).—"Parlous  
Flirts."

In "The Little Teacher," opened fair (1st  
week).  
PRINCESS (Will Singer, mgr.).—"She  
Walked in Her Sleep," fair (5th week).  
POWER (Harry J. Powers, mgr.).—"Ethel  
Barrymore in 'The Old Chance,' limited en-  
gagement."  
STAR & GARTER (Richard Brower, mgr.).—"Irish  
Big Show."  
STUDIOS (Mabel Mayhew, mgr.).—"The  
Lionel Barrymore in 'The Copperhead.'" En-  
joying success (8th week).  
VICTORIA (J. Barone, mgr.).—"Eyes of  
Youth."  
WOODS (J. J. Rosenthal, mgr.).—"The  
Crowded Hour" (10th week).  
WILSON (J. J. Rosenthal, mgr.).—"W. V. W.  
M. A."—The new play of playing downtown

**We Hate To Talk About Ourselves, But When the  
Rest of the World Is, We Just Can't Keep Still—**

BERT

**SAVOY** and

JAY

**BRENNAN**

NOW WITH

**ZIEGFELD'S "FOLLIES OF 1918"**

**We Have Cancelled All European  
Contracts As We Never Want It  
Said that King Emanuel Had Any-  
thing To Do With Our Success.**

**DEAR ELSIE: Love to You and Ma; and Tell George and Mary  
To Have Patience. We're Learning To Dance**

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BEECHER

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## "A NUT RIOT"

NEXT WEEK (Jan. 13-14-15) FIFTH AVENUE THEATRE, NEW YORK

Direction, HARRY WEBER

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Special discount to the profession

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furnishing store. Zeno is a straight with a complication of light comedy, and Miss Mandel is all comedy and far from light—about 200 pounds. She is cheery, though rough, and points a voice of force, clarity and penetration which suggests that if at some stage of the unbroken clowning she would do a ballad legitimately she would stand up stronger and come nearer her ambition to tour the big circuit. In this she may take example of Miss Carus, who is at least as funny as she is, and who has, throughout her career, made herself conspicuous by always contributing one romantic or dramatic number without rag or mug. Miss Mandel needs direction and routine; she has much natural talent to work with. Bert Wheeler and partner tangled in eccentric makeup and worked some mechanical effects and props for laughs. This is a great act for the little folk, and belongs in family vaudeville theatres.

The reform which Libonati may work without adding any to the overhead, yet immensely advancing the entertaining value of his shows, would be to clean out his orchestra pit and get a new shuffle from the musician's union. Neither tempo nor melody were observed.

Loit.

## LOS ANGELES

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G. M. Frye, former agent, who wrote the piece song called "Ponce," has received written congratulations from many celebrated composers.

William A. Garwood has been engaged by the Morocco for stock.

Eddie Sutherland, Blanche Ring's nephew, has returned after wearing the uniform of the Royal Flying Corps for several months.

Martin Beck is said to have improved his golf game while at Pasadena.

Charles E. Whitaker, the film author, has fully recovered from the serious illness, the result of flu complications.

## SAN FRANCISCO

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ORPHEUM (Fred Henderson, western mgr.; agent, direct).—Attractive show. Gus Edwards' Animal Song Revue, closing position, very good. George LeMaire and Clay Crouch, big laughs. "Babeville" went big. Four Buttercup, opening spot, good applause. Leo Bern, scored next to closing. Grace Nelson, selections, well received. Sarah Padon in "The Eternal Barrier," emotional efforts appreciated.

PANTAGES (Burton Myers, mgr.; agent, direct).—Excellent bill. Leon and Co., myrtling stunts cleverly presented, closed exceedingly well. King and Harvey, scored hit. Joe Quon, hit, elegant costumes, vocal versatility won hit. The Lovers, opening position, good. McShane and Hathaway, classy style appreciated. Barney Williams and Co., received laughter.

GRAND (Lester Fountain, mgr.; agent, Ackerman-Harris).—Snow above the average. Viola Napp and Co., nicely presented, artistic dancer. Dor Marcell, scored hit. Edmunds and LeVette, did well. Nat and Flo Albert, well liked. Two Kellers, opening spot, good. June Salma, appreciated. Roy Goss, musical comedy (stock), held closing position nicely.

ALCAZAR (H. D. Price, mgr.).—"Grumpy" (stock).

CURRIAN (Robert F. Curran, mgr.).—Kob & Dill in "As You Were" (lot work).

COLUMBIA (Gottlieb & Marx, mgr.).—Julius Erlinge Road Show.

HIPPODROME (Edwin A. Morris, mgr.).—Will King Co. (stock) and A-H & W. V. A. vaudeville.

PRINCESS (Bert Levey, leese & mgr.).—Bert Levey vaudeville.

MARSH (Ben Muller, mgr.).—Del Lawrence Stock Co.

WIGWAM (Joe F. Bauer, mgr.).—Mendel-Rose Stock Co. and A-H & W. V. A. vaudeville.

The trial of the suit of Mrs. Herman Lewis against Alfred Hertz, conductor of the San Francisco Symphony Orchestra, for \$3000 alleged to be due under a contract to secure engagements, was continued until April 7. According to the complaint, Mrs. Lewis made a trip here from New York which resulted in Hertz being engaged at \$10,000 a year, of which she was to receive 10 per cent, of his first year's salary. Mrs. Lewis asserts that only \$100 has been paid.

Thurston Hall completed his brief starring engagement with the Alcazar Stock Co. last week, and will re-enter picture.

Under the stage name of Colette Berry, Mrs. T. K. Clarke, widow of the late clubman, made her professional debut as a member of the "Fairmount Follies," at the Fairmount Hotel, last week.

Ackerman and Harris provided the annual entertainment for the primary at St. Quentin prison New Year's day. The program consisted of pictures and eight vaudeville acts.

Lee Barth, who has been employed in the shipyards for several months, has returned to vaudeville.

Billy White, assistant manager at the Hippodrome here, was in Fresno last week, where he assisted Ward Morris in his managerial duties there at the Hip.

Earl Curran and Art Cody sailed for Shanghai on the steamer China last week.

W. B. Edwards, who has been appearing in pictures at Sacramento for several months, and lately stage manager at the Hip there, has accepted the post of business manager for the "Very Idea" (Cost company).

Business at the leading picture theatres is very discouraging, and a few of the outlying houses are considering adding vaudeville.

Ben Levin, at present Hippodrome manager at Stockton, will be in charge of the New Hippodrome at San Jose, which is expected to open next week.

Sam Harris made a trip to Los Angeles this week to complete arrangements for the opening of the Auditorium there with vaudeville and a musical comedy stock policy. The Auditorium is expected to start under the new management Jan. 27.

Burton Myers, connected with the Pantages Theatre here in various capacities for about five years, and for the past two years resident manager, has sent in his resignation to take effect immediately. No successor has so far been announced. Clinton, personal representative for Pantages, with headquarters here, will personally take charge until a successor to Myers is selected.

Back Thiel, scenic artist, has been engaged by Ackerman and Harris, and will supply all scenic equipment for the various musical comedy stock now appearing in the Hippodrome theatres.

Joseph A. Trosel, musical director of the "You're in Love" show, which closed a two-week engagement here last week, announced that a Chicago syndicate will finance him in the production of a musical opera for a cast New York Broadway theatre, for which a cast is now being engaged. Miss Elmer Andre, at present with "You're in Love," will be the prima donna.

John Conditine was here over the holidays.

headliners each week for the full period and splitting the rest of the bill, opened auspiciously with Emma Carus as the first of the drawing stars. The business, of course, topped anything seen on a Monday there in weeks. A strong advance sale kept the lobby thronged. Libonati may yet rescue this sweetly located house from the slump it took, and if he combine this system will make it the nearest thing to an outlying theatre with representative vaudeville that Chicago has. The supporting bill was not powerful, probably held down to allow some of the difference paid in the Carus' salary. The Wilson gives seventeen shows weekly, two each night, with matinees Wednesday, Saturday and Sunday. The admission is up to 50 cents.

Frye and St. Clair spend. The act played conventional melodies, but got by grimly. Glem and Jettie took Number 2 in "one," with low comedy blackface stuff in the characters of white wings. Their shuffling got something and their songs were snappily done, though "Strutter's Ball" is pretty mofidy now for a climax. Miss Carus and her new partner (Walter Leopold) came midway in the bill (New Act). Zeno and Mandel went to closing before a special drop depicting a

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# A New Star Upon the Vaudeville Horizon

# YVETTE RUGEL

## "THE MINIATURE PRIMA DONNA"

Opened last week (Jan. 2-5) at Newark, N. J., and scored an instantaneous success in the sixth position.

The papers of Newark were unanimous in their praise. The foremost paper, "The Ledger," said:

"Yvette Rugel fills the place on the bill of the 'single' singing female turn without which no vaudeville program is complete nowadays. In justice to Miss Rugel, it must be said that each of her offerings was decidedly new and novel and with an appealing and winning manner of delivery she easily earned the most plaudits of the evening."

AND

\* \* \* "A beautiful girl with wondrous gowns and a glorious voice, making Miss Rugel the only logical successor to Miss Trentini."

## ALBERT HOCKEY, Accompanist.

MATERIAL BY CREAMER AND LAYTON STAGED BY WILL STODDARD GOWNS BY KAY AND WEISS

## Management, H. BART McHUGH

Walter P. Richardson arrived from the east this week to join the Almar Stock as leading man. Richardson will open next week in "Noting But the Truth."

### ATLANTIC CITY.

By CHARLES SCHUEER.  
Workmen are rapidly pushing the improvements on the Globe Theatre, local producing house for the Shuberts, being changed to make the acoustics better and the stage capacity larger, incidentally reducing the seating capacity to about one thousand.  
Originally built for a popular priced vaudeville house, known as the Nixon, the building has distances which would be handicaps in an opera house. It is to overcome these handicaps in the offering of drama and musical comedy that the present structure is being moved out into the auditorium and the main floor is being replaced on an entirely new level.

Conflicting stories have been current regarding the improvements once announced, then abandoned and an opening date set, with that in turn cancelled. The operations of workmen in the theatre finally have set at rest all speculation as to the successful operation of the theatre during the coming season, when Jules Aronson will continue as manager of the house for Messrs. McKurt and Soboloff, Philadelphia. Reiter Brothers, of Philadelphia, are the owners.

A new Cort production is to open here next week. "Cosette" is the title, a drama written by Edward Clark, which is to feature Josephine Victor. It will play the entire week and is listed as a comedy drama.

"Tillie," the new comedy from the book "Tillie," the "Mamoulin Maid" of Helen R. Martin, played a full week's engagement last week at the Apollo. From the standpoint of the box office the production seems fair to be a second "Polyanna" or "Rebecca." It is a play of elegant wit in the Dutch Pennsylvania town of "Salsedeville," with rural characters of the close-dated type for "Tillie" to rebel against.

As a play—constructively speaking—little can be said in favor of the new drama, which is more in the way of four episodes connected with the life of the main characters. Patricia Collins, as the heroine, is the centre of the audience's interest. Her portrayal of the Mamoulin maid won their unbounded enthusiasm.

"Under Four Flags" will be shown here by the Colonial and Virginia theatres on the same four days, starting Saturday, Jan. 4. Both houses are Stanier booked, and the latter controlled by them. The joint showing is being widely advertised with outdoor billing.

The engagement of Leman's Symphony Orchestra on the Steel Pier from Christmas day to New Year's day has been fairly successful—many of the audiences being above last year in attendance. Soloists—most—at all concerts in the evening and afternoon has been a new innovation.

### BOSTON.

By LBN LIBREY.  
KEITH'S (Robert G. Leman, mgr.; agent, B. P. Keith Vaudeville Agency).—One of the best bills of the season is seen at this house this week, a bill that contains "variety." There are several acts in the program that savor strongly of burlesque features, but they proved conclusively that even a so-called "high brow" Boston audience can really enjoy "slap stick" and "low brow" comedy when it is served up to them correctly. Incidentally it is the first time in many weeks that the advertised star act has come across in the manner hoped for and really held the lead position. Eddie Lohard carried off this honor on Monday evening, and the house couldn't get enough of him. He was there from 8 to 11, and he kept them up and at it until the finish of his act. He took several bows. Ted Decker was forced to open the show in a single. He did surprisingly well, though his act could be improved. Cole, Russell and Davis followed Decker in a rough force. It would have stood up well in a better position on the bill. Dorothy Toye and sister went very nicely.

Her double range of soprano and tenor makes the act a well worth while novelty. Princess Radjah has an act that resembles greatly the old-fashioned Original dancing numbers. It savors of the old days of burlesque, even to the extent of bare foot and a glimpse of bare portions of the torso, something unusual for this city, and most unusual for the Keith house. It is quite a daring act, but then it went big and the frigid Bostonians accorded it welcome. Lydell and Macy cleaned up big. J. C. Mack and Co. have one of those specialties that in a few minutes had the audience in spasms of laughter. Mack and his company were put to it in the act caused by the non-appearance of Strauss's Animals, this act failing to show. Bob Hall, who is regarded locally as one of the nerviest men on the stage, went over well at the Monday night show. He is using the same act, but when he combined "Roosevelt, Smiles," and "Over There" he picked out a real timely feature, and closed his act in a burst of applause. Boyer and Augusta closed. Boyer held the audience from their regular walkout by announcing the act would be confined to a six-minute period and letting them in on a secret to the effect that he had made a wager that he could hold a Boston audience on a Monday night. It worked! The house was packed, not an empty seat in view after the show was well under way.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—J. C. Mack and his company of dancers top the bill this week. Other acts on the bill include Mack and Veltman, Fraser, Bunker and Harding, the Gilling O'Mearas and Chinks and his troupe, Mabel Normand in "Mickey" is featured in the films.

ELGIN (Gilman, mgr.; agent, U. B. O.).—Pictures.

BOWDOIN (Al Sorenbee, mgr.; agent, U. B. O.).—Pictures and vaudeville.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—Ball and Jive are the headliners here for the first of the week. On the same bill are Devoy and Dayton, singers, Rosalie Archer, Sam W. Norton and Erwood. "Her Four Widows" (film).

PARK (Thomas D. Soriero, mgr.).—Pictures.

SCOLLAY OLYMPIA (Ralph Ripley, mgr.).—Drawing cards with the women folk in "Why I Would Not Marry," the Fox film. For vaudeville, house is using Willard's Pandemonium, a musical novelty, Fred Webster and Co., Chappelle and Olympia, Caesar and Co. and the Gordons' Olympia.

GORDON'S OLYMPIA (Frank W. Hockrath, mgr.).—Harry P. Kelly and Co. in "The Dreamer" is the vaudeville headliner, with other acts, including Rhoda and Crampton, the Steiner Duo, Nelson Waring and Norwood and Hall. "Victorious" is the film feature.

ST. JAMES (J. R. Gomez, mgr.).—Charlotte Andrews and girls in a comic musical square, headliner. Others are Edwards Bros., Paul Fletcher, Mr. and Mrs. Coley and Sedas and

Ward. "String Beans," film feature.

GLOBE (Frank Magner, mgr.).—Picture.

COLUMBIA (Joseph Brennan, mgr.; agent, Loew).—Picture.

SHUBERT (E. D. Smith, mgr.).—The business of the "Fading Show" was so good during the week that an arrangement was effected whereby the show stays here another week. It is table booked to move into Providence. This makes six weeks the show will run here, although it was booked here for but a month.

PLYMOUTH (E. D. Smith, mgr.).—One of the hits of the season here is "Lombardi, Lad," which is doing a pretty little business. It is now on the third week.

MAJESTIC (E. D. Smith, mgr.).—Leave it to Jane" still going big. On the fourth week and it looks as though the show would stay here for a long run.

WILBUR (E. D. Smith, mgr.).—The final week of "Oh, Mamma!" which hasn't gone very big here. It will be succeeded by "Age of Youth." Alvin Ford and the New York cast is billed for this show, described as a dramatic success.

TREMONT (David F. Dev, mgr.).—Had the big opening on Monday night when Cyril Maude opened in "The Saving Grace." It is the first time Maude has been seen here in any character except that of "Grumpy." Society turned out for this opening. "Fiddlers Three" closed the engagement at house on Saturday night.

HOLLIS (Charles J. Rich, mgr.).—Following a most prosperous two weeks of Henry Miller and Ruth Chatterton in "A Marriage of Convenience" house opened Monday night with "The Better Role." Received good notices for the evening and should draw well. Strange that the house music is to be housed at this theatre, even a "comedy with music," as this.

COLONIAL (Charles J. Rich, mgr.).—Third week of Fred Stone in "Jack of Lanterns." Good sell out at every performance and seats are selling two weeks in advance.

COPYLEY (H. W. Fettes, mgr.).—For the second week the Henry Jewett Players are using "The Bear Leaders," which has gone

CASTLE SQUARE (George Clark, mgr.).—Parading party of changing bill every week and sell out at every performance and seats are selling in stock this week "The 31st Chair."

GAYETY (Thomas Henry, mgr.).—Rose, Sydell's "London Belles."

CARING (Charles Waldron, mgr.).—The "Jivens" show.

HOWARD (George E. Lethrop, mgr.).—"World House" with burlesque, vaudeville consists of Crying Brunettes, May Ward and Thornton, Dave Thursday, Aster Sisters, Harrell and Blanche McHenry.

Betty Barnicot, one of the most prominent members of the newly organized Casino Square stock company, released the company Monday night after an illness of two weeks. She



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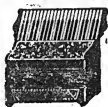
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took the principal part in "The 15th Chair," that of the Spiritualistic medium.

"Bob" Larsen, manager of the Keith and Boston houses, is a busy individual as outside of his regular duties the task of arranging the Sunday performances for the benefit of the soldiers and sailors has been taken over by him. They are under the auspices of the Boston War Camp Community Service, and the entire program is given by acts that play the Keith houses.

The Boston Evening Record, which is the only evening paper in this city that publishes on Sunday, is devoting considerable space to theatricals and other matters connected with the stage. A recent issue had four pages devoted exclusively to music, musicians, the theatres and the motion picture houses. M. Douglas Fittler, well known as the Boston representative of Marcella Lee, is the president of the company that publishes this paper.

The ranks of the Henry Jewett Players were swelled this week by the addition of two members to the cast. Mary Hamilton, a young musical actress, joined the company, and Cameron Matthews returned after a six month's absence.

Three new attractions are on the card for the coming week. "The Kiss Burglar" comes into the Shubert, "Eyes of Youth" into the Wilbur and "The Crowded Hour" into the Park Square. "Eyes of Youth" was obtained by the Wilbur when the engagement of "Oh, Mamma!" came to a rather unexpected ending. It is believed the show is to be revamped by the Shuberts before it is seen again.

Frank H. Vine, formerly office manager of the William Fox office, has been appointed manager of the United Cities Theatres of America, Inc.

Joe Raymond, formerly associated with the Gordon circuit of theatres here, is now at the head of the Waldorf Amusement Co. This company controls the new theatre in Waltham.

With the arrival of some fine, clear, cold weather the "flu" epidemic here took a decided dip and there was a general feeling of relief among the theatre managers. When the cases were daily on the increase there was considerable talk about the possibility of closing down the theatres, but now it is believed that this danger is passed for the time being.

"Up in Mabel's Room" is due to leave here next Saturday night and will open in New York. It has done record breaking business during the run of several weeks here, and is being recommissioned for the "big city" premises. Since the show opened here much attention has been given it and the play has been revamped. The comedy lines have been brightened and some of the "risky" scenes tempered down. While losing none of its attractiveness in the comedy line the show is now a much better one.

In the program of the Keith Theatre this week there is a full page devoted to means of prevention against the "flu." It was written by nearly every patron of the house Monday night, and couldn't help but have a good effect.

The joy which reigned in the hearts of some of the managers of the movie houses in the suburban cities and towns, when the schools were closed down because of the "flu" and the theatres allowed to remain open was considerably modified when a request was received by them from the City Fathers asking them to deny school children admission to the theatres during the quarantine period.

Frank Quinn, a well known personage here, was fined \$5 by Judge Sullivan in the Municipal Criminal Court for "obscuring a sidewalk for the sale of merchandise, without being licensed," which is the law under which speculators are prosecuted. Attorney Walter Leary appeared for the prosecution and said the Keith and Boston management were trying to break up the speculating evil, and that the patrons objected to the presence of the men outside the theatres. Quinn had 35 \$1 tickets for last Saturday's performance on him when arrested.

**BUFFALO, N. Y.**  
By L. R. SKEPPINGTON.  
SHUBERT-TICKET (John R. Gabel, mgr.)—"The Kiss Burglar."  
MAJESTIC (Peter C. Cornell, mgr.)—"Flicks O'Hara in 'Merry in Haste'."  
SHUBERT (Henry "Gey" Gey)—"Edith Cavagnagh, Stampedie Riders, Orth and Cody, Comedy Four, Kimberly and Page, Birds of a Feather."  
GAYETY (R. E. Patton, mgr.)—"Merry Rounders."  
GARDEN (William F. Graham, mgr.)—"Girls from Joyland."  
LYRIO (Charles Bowe, mgr.)—"Fred Web-

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ster and Co. in "Roof Garden Frolics," Harry Lawson, Bert and Paige Dale, Giulietta Monks, Irene and Ryan, Three Robins. OLYMPIA (Al Beckerick, mgr.)—Clara Royal Hawaiiana, Stewart and Olive, Hunter and Brown, Melody Maids, The Bullet Proof Lady. SHEA'S HIPPODROME (Harold B. Franklin, mgr.)—Adria Stewart in "Virtuous Wives," first half; Charles Ray in "String Beans," second half. STRAND (Earl L. Crabb, mgr.)—Florence Reed in "Wives of Men."

Miss Anna L. Harlow, editor of the Women's Department of the Buffalo Courier, has called for France to become associated with the Community Picture Bureau. The bureau has charge of distributing film among the army stations. Miss Harlow will occupy an executive position, which her knowledge of the exhibiting end of the picture business will qualify her for.

Palke's new serial, "The Lightning Raider," will get under way here this week. With the usual before Christmas slump in theatre business now a thing of the past, managers are banking on heavy trade without interruption until Lent at least. The war of car strike and the epidemic Buffalo has been hard hit. The abolishing of war restrictions is expected to considerably help theatre conditions.

With the death of Theodore Roosevelt people here did not forget that this city that Teddy assumed the office of President of the United States of America, upon the death of William McKinley. In several of his official likenesses of Teddy were thrown on the screen and the audience usually stood up as a mark of respect to his memory.

The long heralded and much vaunted War Expo is now under way in Buffalo, being

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opened last Saturday by Newton D. Baker, Secretary of War. The show fills the Broadway Auditorium and Elmwood Music Hall. It portrays the work of the United States and the Allies in the war.

Millie Foulkner, a 20-year-old girl, is the manageress of an amusement arcade in Market street, but probably many of the people of Buffalo have never patronized her place of amusement. She calls "The House of Cards" and is doing a big business, thanks to publicity that was even better than usual. Millie is an expert pistol shot, and she never forgets a face. She saw Christian Yvanoff on the street the other day. She called "Hello, Christian Yvanoff!" and said: "That man swindled my boss, Jim Andrews, out of \$3,000 through his money making scheme. I am a reward of \$500 for his arrest, and I can see the money." Quilgan arrested Yvanoff and at police headquarters they searched him. Wrapped around each leg they found \$1,000. Another \$1,000 was found in each cuff of his shirt, while he had more than \$5,000 in diamonds on his person. The police accused him of selling his victims a machine that would make perfectly good counterfeit ten-dollar bills. Millie is a heroine. Newspaper photographers and photographers people read the papers, and many just naturally strolled into the place. No one would really say a pillar and walk out without spending some money, so Millie is piling up a lot of money to lay away with that \$500 reward.

## BUTTE, MONT.

By DAVE TREPP.  
Captain William Calk, Montana showman, is back in Butte after having been mustered out of the aviation service at Vancouver, Wash. Mr. Calk managed theatres in Butte and served in the Legislature from Silver Bow County.

Monday night was the final night for the serving of strong drink in Montana. Local cabarets experienced the biggest business of their careers. All had special entertainers. Every night during the closing week people had to wait in line to gain admission. Jazz music featured.

H. B. Mayers of Harlowton, manager of the New American Theatre, and Miss Marie Will, were united in marriage Dec. 26 at Lewistown.

Phil Levy, former manager for Pantages through Montana and head of the Arizona Amusement Co., operators of a half dozen large houses in the state, has sold all his interests here and gone to Los Angeles to make his home.

Butte theatre managers look for at least a 25 per cent. increase in their box office receipts for the first time in a dozen years. Except where soft drink establishments have been installed in saloons, the bar rooms have been closed and dimmed.

"Bill" Lang, well known through his connection with the famous "Juvenile Bootleggers," was in Butte several days the past week. For the first time in a dozen years the "Bootleggers" have not gone on the road this fall, but Mr. Lang is to re-organize the company in Seattle soon, preparatory to going out about March 1. The influence has kept the company off the road this far this season.

"Private Murphy, C. B.," after having done fair business in Canada, came to grief at Great Falls, the company disbanding. The play presented the funny side of army life, minus a German spy and war's gore.

Theatre managers look to the future with a feeling of confidence and relief, in view of the serious obstacles that had to be contended with the past few months. Business is approaching normalcy, and the influence of the situation such that the public seems to be no longer in constant fear.

## SYRACUSE, N. Y.

By CHESTER B. NAY.  
EMPIRE (H. B. Wolf, mgr.; Francis P. Martin, rep.).—The "Beauty" dark, Friday-Saturday, "Come Out of the Kitchen." WISTING (James Barnes, mgr.).—All the

week, "Seventeen." Opened to excellent business Monday night, and a satisfactory advertisement for remainder of engagement. With one exception, the metropolitan company makes the presentation, and the cast is wisely adequate. If any criticism might be directed at the performance, it is that the "older" people read their lines too deliberately. There is an amateurish touch here, although the actors and actresses are by no means amateurs. The production shows careful staging, and is a real theatrical treat.

BASTABLE (Stephen, mgr.).—Bastable, first half of the week. "The Majestics." Didn't exactly know just how you were going to do it, but I will say we went to the Bastable Monday night to see Fred Irlan's "Majestics" present his all new "Review" with Florence Bennett featured. I never solved the problem and presents the idea (which he shows) but why he incorporated it in "one" handled by a member of his altogether capable company.

Here's how it was done. Chap from Kalamazoo—what would burlesque comedians do if Kalamazoo were wiped off the map?—wants a drink in the New York City after hours. He tells his troubles to a white wing. Presto! the "one" close's cast becomes a new stage bar, producing a glorious Bronx cocktail. Just to make the patron feel at home, savant is scattered on the pavement, the cast becomes a foot rail, and even a cuspidor is scaled from the roomies of the cast. It's an idea worth careful attention.

But that's only one of the many bright spots in the first show. According to the program, the entire production was written and staged by Paul Cunningham, who he it created, is the husband of Miss Bennett. Cunningham deserves credit for introducing much that is new, but why he incorporated the old bit about the lost pocketbook is a deep question that only Paul can answer. It has been regularly served up to Bastable patrons by every show this season. To the average Miss Bennett and Paul sing the latter's latest song, "Have a Smile." It should soon become popular. The chorines have good voices, are fair to look upon (especially the first on the right, front row) and have a pleasing wardrobe. But some "on air" have "grown up" since the costumes were built.

The principals are clever, but the woman leads would never, never capture prizes in a beauty show. Miss Bennett does well, and the same can be truly said of Valerie Trice and Flo Emery. Miss Trice is perhaps the fairest of the principals. And her voice charms as well. Her Indian Love Song is a pleasing number. Miss Emery shines as a comedienne. She can almost be forgiven for attempting "Katy."

Rebecca and Doc Dell are the featured male comics, with Lyle La Pine assisting. Alts and Dell have a brand of fun all their own, but their times at times are highly episodic and some are out and out ruff. That they bring laughs is no credit to the comedians or the audience, but the show should be omitted.

From a scenic standpoint the show is weak. Perhaps that the reason Fred insists that his chorines remain on the stage while the principals are doing specialties. The length of the show makes the final curtain after 11 minutes. The show is a good one, but the book, but the film, "Idle Wives," will hold away on Friday and Saturday.

TEMPLE (Albert A. Van Auken, mgr.).—First half of the week, vaudeville. It's a rattling good bit of vaudeville that the Temple is offering its patrons for the first half of the week, witness the applause that demanded encores of some of the acts and the opening matinee on Monday afternoon.

Unless we're mighty mistaken, at least two of the numbers in the program have been offered in Syracuse before, the same being "Solitaire," presented by the Greys. Gwendoline Pates and Henry Gurvey, and the staging of "Oklahoma" Bob Albright, assisted by Mary Lee. "Solitaire" is as sparkling as the diamond itself, and is a named. It's called a smart society comedy, and that's no misnomer. Martin Webb in "Cousin Giuseppe" utilized a plant in the audience and kept the house in an uproar. The Four Ortons, Jane Cook and Sylvia, and Bud Snyder-Joe Melino and Co. CHESTER (William Brown, mgr.).—First half, vaudeville.

The "Girls of the U. S. A." come to the Bastable here for the first half of next week. The last half of the Bastable will have "A Night in Honolulu."

"Pag o' My Heart," with Olive Moore as "Pag," is slated to show at the Wisting the first half of next week.

"The Better 'ole," with Thomas Hackett, will fill an engagement at the Empire here the first half of next week.

Just to find out what Young Syracuse thought of Book Tarkington's "Seventeen," the Syracuse Journal staged a letter writing contest with seats to the show as prize. And young Syracuse, judging from its letters, accuses Booth of misrepresentation. It was a very much panned crowd of youngsters who penned the missives.

The Richardson, Oswego, had "Miss Blue Eyes" once at the 22nd Street Theatre, New York, for Tuesday night. "The Beauty Rest," on Thursday, was the only other legitimate booking of the week.

Low Medlow, here with "Seventeen," is a cousin of Mrs. Will A. Peck of Warner. He was the guest at several events arranged by friends.

Reports circulated more or less persistently for the last few months that the old Grand Opera House here, once home of Keith vaudeville, would be reopened by New Yorkers. But now, instead, the Grand has been taken over by Syracuse's new light club, the Olympia, and opened on Monday night.

This is another off-color week in Syracuse. The Empire is dark from Monday to Friday, when "Come Out of the Kitchen" is slated to show. Two-day engagement. The Bastable has no booking for the last half of the week. The Wisting is offering "Seventeen" for the entire week.

Saturday of last week was a Jonah for local theatres. "The Honor of the Family," at the Empire, Robert Mantell at the Welling and "Sweet Insultation" at the Bastable all failing to draw worth-while audiences.

News of the awful fiasco perpetrated by a band of theatrical men at the Lyceum Theatre in Elmira, that the Empire in Syracuse and the Lyceum at Rochester, when an alleged production of "Hitchy Koo" was given apparently with the sanction of Raymond Hitchcock, and the offending performers were pelted at Elmira, can almost be forgiven for having reached the ears of Hitchcock. Elmira raised the worst row over the stinging, and it is Elmira that Hitchcock has promised to arrange it, to bring his big show, to square the affair.

Dan Darleigh, the man who first presented Elmira May the last week for 20 years played "Old St. Stebbins," may never talk again about a whiplash as the result of injuries received when he was caught in the elevator at the Swift Packing Co. plant here.

The Mahalia Estelle Block Co., which is now holding forth for an indefinite stay at the Elmira, Elmira, want the Elmira Reformatory on Sunday to entertain the inmates with a presentation of "Johnny Get Your Gun." This week Miss Estelle's company is giving "A Stitch in Time." Business continues most satisfactory.

The Savoy Theatre management here entertained the children of the Onondaga Orphan Asylum and the Holy Rosary School at special performances last night.

Two out of the three of the men who will represent Broome County in the State Legislature at Albany this winter have gone on record as opposed to any attempt to injure Sunday motion pictures. They are Clayton H. Lusk at Cortland, the newly elected Senator, and Edmund B. Jenks of Watkinson Point, member of Assembly. Foreman E. Whitcomb of Redoutt has made no public declaration, but it is expected he will take the same attitude as last winter, when he opposed Sunday motion. Incidentally, Lusk and Jenks favor prohibition and oppose Sunday baseball. Jenks says

he might change his stand on the movies if the film were censored by a state board.

Because City Passenger Agent O. E. Jenkins of the New York Central has received no official notice that the new rates placed in effect Jan. 1 by the Federal Railroad Administration had been repeated, productions playing Syracuse last week were required to pay new rates, with a promise of refunds, if ordered.

## WASHINGTON, D. C.

By HARDIE MEAKIN.  
KNITERS (Richard S. Robbins, mgr.).—Ruth St. Denis, wonderful hit; Marguerite Sylva, scored; Muriel Windsor, chie; Williams and Wolffe, big; Mahinger and Meyer, Ban; Jane Southrop and Co. liked; Hatten and Fuller, good; Three Romanos, good.

NATIONAL (William Fowler, mgr.).—Cohan and Harris' "The Royal Vagabond," by Anselm Beebe; Stephen Ivor Sinsay and William Gery Dunne, opened Monday night. SHUBERT-BELASCO (L. Stoddard Taylor, mgr.).—William Hodge, in "A Cure for Curiosity," Sunday night opening, which attested his popularity had not waned one iota.

LOIS (G. J. Harris, mgr.).—The second record breaking week for "Chu Chin Chu." SHUBERT-GARRICK (L. Stoddard Taylor, mgr.).—Opening of Washington's drawing room theatre with Robert Edson in "The Long Dash," each play and house favorably commented upon.

COSMOS (B. Brynawall, mgr.).—Six Yonatan Grapes, Corcoran and Moshe; Three Herbert Sisters, Jimmie Lyons, Billy Bowers, Circe and Harvey de Vera Trio.

GAYTY (Harry Jarrow, mgr.).—"The Butterflies of Broadway."

LOVE'S PALACE (Lawrence Beatty, mgr.).—"Little Women" (films).

LOVE'S COLUMBIA (Fred Kline, mgr.).—William Faverham in "The Silver King."

LYCEUM (P. Themasheek, mgr.).—"Paris by Night."

ROBERT'S RIALTO (Robert Long, mgr.).—Films.

## CLEVELAND.

By TOM SAWYER.  
OPERA HOUSE (Geo. Gardner, mgr.).—"The Honor of the Family," the Oita Sisters.



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This Week (Jan. 6)—Keith's Bushwick

Next Week (Jan. 13)—Baltimore (return date)

Direction, FRANK EVANS

**KEITH'S HIPPODROME** (John F. Royal, mgr.).—Manager Royal offers a funny, palpitating bill this week, with Mrs. Thomas Whitin in a fine little skit, "Papa Grandpa," to give it zing. This fun old lady shares the head-line position with Frank Dobson and his nearly full-time musical comedy called "The Sirens." The story, credited to Frank Stammers, is much more than one usually gets at some two dollar attractions; snuggly staged, pretty girls and attractive costumes and settings. It seems to have been put on with a great deal of show-sense.

Cecil Cunningham, the third of a trio of headliners, offers her classy act. Cockley and Dunleavy, with their burlesque french skit "Over There," is funny, but a few more good jokes would extract more laughs from audiences already weary with "war stuff." James H. Cullen, monologist and singer, made his usual hit. Elkins, Fay and Elkins make good. The Gardner Trio opened very nicely.

**MILES** (William Gallagher, mgr.).—A clever, original and spicy bill, featuring a musical comedy show, "Temptation," presented by Bobby Vail. Clara Keating and Ralf Walton go over well with the audience. Tommy Payne and Babe afford some catchy music. Beth Chellis is good in her character selection. Lewis and Leona, Famous Australian Woodchoppers and Jackson and McLaren round out the bill.

**PROSPECT** (Lang & Dykeman, mgrs.).—"The Unmarried Mother," Margaret Ridge and John Kingston in principal roles. Mata, women only; capacity.

**LIBERTY** (W. J. Kellam, mgr.).—Topped by "Cheerful Days." The act carries ten people, ropers, riders and comedians, including the cowboy quartet and seven horses. It is a big act for a house of this kind and stopped the show. The Liberty girls, Clara Keating and Ralf Walton, comedienne; Hugh Waite and Co.; Grant Gardner, comedian, and Chas. Mack and Co. round out an unusual bill. Capacity.

**STAR** (Drew & Campbell, mgrs., lessees).—Jack Conway, with Drew & Campbell's own show, "The Liberty girls," opened in a packed house. Conway is supported by an exceptional chorus.

**EMPIRE** (Col. John J. Roche, mgr.).—"The Trail Riders," with Vio Plant and Elmo Bostel. New scenery and well-costumed chorus. Big house.

## DENVER.

By EDWARD T. GAHAN.

**BROADWAY** (William Hene, mgr.).—Charlotte Greenwald in "The Long Lefty." **DENHAM** (Ben Ketchum, mgr.).—Wilkes Players in "The Barrier."

**TABOIR GRAND** (Eddie Diamond, mgr.).—"The Land of Joy," Aleko & Co. Philistines, Sandy Donaldson, Green and Pugh and Taber Weekly.

**ORPHEUM** (Max Fahlis, mgr.).—"On the High Seas," Walter C. Koller in "The Virginia Judge," Billy Dale and Runny Burch, Officer Yokes and Don, Reno, the Rio, Bill and Whittaker, war review and travel weekly.

**AMERICA** (George Talbot, mgr.).—First half, Julie Arthur in "The Cervell Case." Last half, Alice Joyce in "The Captain's Captain."

**RIALTO** (Homer Sullivan, mgr.).—All week, Dustin Farnum in "The Light Knight Stage." **STRAND** (George Meszian, mgr.).—"All week, Harold Lockwood in "The Web of Intrigue."

**PRINCES** (Thomas Sullivan, mgr.).—First half, Ed Bennett in "Pipes and Feathers." Last half, Vivian Martin in "Jane Goes A-Wooling."

After the most disastrous late fall and early winter seasons in the history of the city, Denver playhouse managers are looking forward to an increasing and prosperous season. The city is rapidly freeing itself from the influenza epidemic, and immediately after Christmas business took a noticeable turn for the better.

Denver suffered two setbacks, so far as playhouse managers are concerned, as the result of the epidemic. First, every theatre was closed for five weeks last December by the epidemic. The reopening was closely followed by a period in which a modified ban was placed. These patterns were followed upon wear masks, and naturally this reduced attendance at all houses.

Now, however, the ban is lifted, and with the reopening of the Broadway this week, all houses are in full swing again.

Stranded here as the result of the epidemic, four British fighting men earned sufficient to reach "home." They were taken to a local restaurant and sent a performance in the ballroom of the Grand Hotel. The members of the out of the allied to appear at a local vaudeville house, were just invited to this country from the front, and were rather low on finances. Learning of their plight, Frank Dutton, owner of the hotel, lost no time in supplying them the use of the hotel's big ballroom.

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Boston, Hotel Brewster—Charley Lang

The quartette included Sergeant-Major Robert Hiteblum, of the first Canadian Expeditionary Force; Gilbert Buckley, Fifth Canadian Mounted Rifles; William Stitt, H. M. N., and Charles Brown, of the Canadian Artillery.

Closed since the second influenza outbreak, the Denham reopened last Monday night, the Wilkes Players producing "Good Gracious, Anabelle."

The National Film Company, which has been the object of several court suits and money demands filed since its affairs became entangled several weeks ago, has "picked back" in a series of eleven suits filed by the Commerce State & Savings Bank v. unfulfilled stock involving pledges. The notes involved in the transaction were turned over to the bank for collection by the film company. They total \$2,650.

The Lux is closed, undergoing a number of interior repairs. Manager Eddie Day has not announced the date of reopening.

Signor Cavallo's orchestra of eighteen musicians is attracting considerable attention at the newly renovated Rivolt.

To handle the musical end of "So Long Lefty" at the Broadway this week, Manager Hene has augmented the big orchestra by several musicians.

For the first time since the death of Harold Lockwood, a picture featuring "the late star" was shown at a downtown house this week. He was billed to appear when the epidemic closed the houses, and out of respect to his memory, the production was temporarily canceled.

George Barnes, the new leading man with the Wilkes Company playing at the Denham, has captured his audience. J. Aubrey

Smythe, his predecessor, is with the Wilkes Company in Salt Lake City.

The Oratorio Artists' Quartette appeared on Monday night in the second concert of the Denver municipal series at the Auditorium. Irvin Cobb will be the next attraction.

James McCluskey, former manager of the Isis, has taken over the management of the Rivolt.

Local theatrical business was hindered last week, when, on no less than three evenings, the weather hovered at the "B below" mark.

## DETROIT, MICH.

By JACOB SMITH.

**TEMPLE** (C. G. Williams, mgr.; U. B. O.).—Robt. T. Haines and Players, Regay and Sheehan, Kate Leasing, Helene Davis, Cook and Savoy, Howard's Animals, Arthur Havel and Co.

**ORPHEUM** (Tom Ealand, mgr.).—Froccott, Kitting's Animals, Weber and Elliott, Annette Divo, Givlin and Thornton, Dure and Pender.

**REGENT** (Tom Ealand, mgr.).—Krazy Kat Revue, Trevitt, Four Birds, Dean and Deblow.

**MILES** (Gus Greening, mgr.).—"Hoosier Girl," musical, Rob. Lutz and Virginia, Sol Burns, Novelty Trio, Emma and Boyd.

**GAYETY** (J. M. Ward, mgr.).—"Maid of America."

**CANTHAC** (Sam Levey, mgr.).—"Monte Carlo," musical, Rob. Lutz and Virginia, Sol Burns, Novelty Trio, Emma and Boyd.

**GARRICK** (Richard H. Lawrence, mgr.).—"Dah, Dah, Dah." Next, "Purloin, Bedroom and Bath."

**OPERA HOUSE ON CAMPUS** (Ross Hubbard, mgr.).—"Under Four Flags" (Government film).

**NEW DETROIT** (B. C. Whitney, mgr.).—"Tiger Rose." Next, Gus Shiner.

It is common rumor that Marcus Loew will get the Campus Opera House Feb. 1 despite all reports to the contrary.

John H. Kunskey, operating ten theatres here, expects to build three more in the residential sections.

Capt. J. O. Brooks has been transferred from the management of the Liberty Theatre, Camp Sherman, to the Liberty Theatre, Camp Custer.

Charles Branham, former manager of the Strand, Minneapolis, has been appointed manager of the Majestic, Detroit, succeeding M. W. McDev. The Majestic has entered a contract for first-run Goldwyn pictures.

## MONTREAL.

By ARTHUR SCHALLER.

**HIS MAJESTY'S** (Edward and Driscoll, mgrs.).—Starting Tuesday night with matinee every day, Harry Lander and Co. next week, "Turn to the Right." Second time this season.

**PRINCESS** (Abbie Wright, mgr.; agent, K. V. E.).—Headlined by Beatrice Herford, Jack Wyatt, Scotch Laid and Laid, Elmore and Williams, Clifford and Wells, Paul Kleit, Wm. Seabury and Janette Hackett, Harry Haden and Co., Ryan and Joyce, Deana and Clifton. Business at this house has been very big this season.

**LOEW'S** (Ben Mills, mgr.).—Headlined by "What Women Can Do" Delmore and Moore, Donahue and Fletcher, Wm. Dick, Wain and Bern, and Wm. S. Hart in "Branding Broadway." film.

**ST. DENIS** (Fred. Crow, mgr.; agent, K. V. E.).—Headlined by Remondini, Solose, Girard's Monkeys, Herman and Clifton, Gayard and Mack, "The She Devil," film. Last half, Brocade Quintet, Allen and Fraude, Bob Mills, Russell and Linn, "Good-Bye, Bill," film.

**IMPERIAL** (H. W. Conover, mgr.).—"Sporting Life," film, and Mile Pico, baritone.

**GAYETY** (Bob Simons, mgr.).—Solly Ward and "The Roadland Girls."

**ORPHEUM** (Edgar Beaman, mgr.).—Edgar Beaman's French Sketch Co.

**FRANCAIS** (Fred Howorth, mgr.).—"Birth of a Nation."

## NEW ORLEANS.

By O. M. SAMUEL.

**TULANE** (T. C. Campbell, mgr.).—"Turn to the Right."

**LAFAYETTE** (Jas Oppenheimer, mgr.).—"Fair and Warner."

**PALACE** (Sam Myers, mgr.).—First half, Beaumonts and Crockett, Helen Davis, Cook and Savoy, Howard's Animals, Arthur Havel and Co. Second half, Eugene Emmet, Ruff and Ruff, "Trent N' Rough," film. Last half, Brocade Quintet, Allen and Fraude, Bob Mills, Russell and Linn, "Good-Bye, Bill," film.

**CRESCENT** (Walter Kattman, mgr.).—First half, Louis Hart, Al Carpe, Charles Rice and Co., Herman and Clifton, Gayard and Mack, "The She Devil," film. Last half, Brocade Quintet, Allen and Fraude, Bob Mills, Russell and Linn, "Good-Bye, Bill," film.

**STRAND** (Foster Orford, mgr.).—Marguerite Clarke in "Little Miss Hoover."

Archie Lloyd returned from New York Sunday.

The Tulane will have "Some Body" next week. "His Brattling Nigger" will be shown at the Lafayette, concurrently.

Arthur Shattuck appears here in concert shortly.

The Lyrio closed last week. McCormick and Winchell were recently added to the company, and had been appearing there in musical comedy, and the management to boost the receipts some, but not enough to justify a continuance.

The impresario at the Dauphine this week is called "Bedroom, Parlor and Bath."

Sam Myers, manager of the Palace, has recovered from the grip.

Valencia Suratt established a record for this season at the Orpheum last week.

Both the Tulane and Lafayette have decreased their matinee prices.

When the local managers checked their inventories at the end of the year, Lew Rose was the only one who had stock on hand.

"Turn to the Right" follows Alexandra Carlisle at the Tulane. Tom Kane is ahead of the show, with George Kingsbury back.



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feature, "Underworld Terrors," of the "Lightning Raider" serial.

**NIXON** (H. A. Smith, mgr.).—Split both halves with the Colonel.  
**WILLIAM PENN** (G. W. Metz, mgr.).—First half, "Kinked Kitties"; James, "Fay Thompson and Al Peattie"; Howard and Sadler; Strand Trio, and the film feature, Geraldine Garrow in "The Hot Cat." Last half, "Melody Garden" and four other acts, and the film feature, "The One Woman."  
**BROADWAY** (Chas. Shuler, mgr.).—First half, Billie Burke's "Fango Shoes"; Car McCullough; Morgan and Gray; Brainer, Barton and Spaulding; film feature, "The Romance of Tarsan." Last half, "Oh, What a Night"; Ed Healey; Four Nelsons; James Thompson & Co.; film feature, Will Rogers in "Laughing Bill Hyde."

**CROSS KEYS** (Chas. Thomson, mgr.).—First half, "Oh, What a Night"; Ben Smith; Ashroy and Rich; Weston and Kilian; Ed. Henley, and pictures. Last half, Billie Burke's "Fango Shoes" and four other acts and pictures.  
**KNICKERBOCKER** (Jas. Greeley, mgr.).— "Meadowbrook Lane," a musical comedy; Ruth Jessette; Barber and Jackson; Ed. Gardon & Co.; Grace DeWinters; Minnie and Sidelite; film feature, Dustin Farnum in "The Light of Western Stars."

### PORTLAND, ORE.

By JOSEPH GRANT KELLEY, JR.  
**HIPPODROME** (Bill Ev., mgr.).—Pop vaudeville and pictures.

**STRAND** (Walter Armstrong, mgr.).—Pop vaudeville and pictures.

**HELIO** (W. Fangle, mgr.).—"Twin Beds," 10.

**BAKER** (Milton Seamon, mgr.).—"20, Baker Players in "Blue Jeans."

**ALCANTARA** (C. V. Everett, mgr.).—"20, Alcantara Players in "The High Cost of Loving."

**LYRIC** (Larry Keating, mgr.).—Musical comedy stock.

The Novelty and Circle picture theatres have increased the admission fee from five to ten cents, leaving now only one five-cent theatre in the downtown district, the Nye Grand.

Curly Henson has arrived from Camp Lewis. He will go to the "Princesses" to join some musical comedy troupe.

The Rose Festival will not be given here next year. This is an event always looked forward to by showmen because of the extensive business done.

What was termed a "Discovery Night" was given New Year's Eve at the Globe Theatre,

where a number of good amateurs were discovered. Some contracts from Ed Fisher may be given to a couple of the acts.

Three thousand dollars is expected to be raised from a morale fund by two performances to be given on Jan. 9 and 10 at the Helio Theatre by a troupe of professional vaudeville performers from the soldier population of the Camp Lewis cantonment.

### PROVIDENCE.

By KARL K. KLARKE.  
**SHUBERT MAJESTIC** (Col. Felix R. Wendenhoefer, mgr.).—(Henry Hill and Laura Walker in "The Man Who Came Back." This was substituted for "The Passing Show of 1919," scheduled for this week, but postponed until next week because Boston has not yet tired of the latter show and desired to hold it there for another six days.

**OPERA HOUSE** (Col. Felix R. Wendenhoefer, mgr.).—"Knock-N-Gow," by Irish wine Company of America (film). After several weeks of legitimate, drama once again held down the boards.

**KEITH'S** (Charles Lovensberg, mgr.).—Fayella Nelson-Terry heads bill. Others are Jeremiah Delahay, with Costa Valente and Princess Olga; Harry Langdon and Ross and Cecil, Frank Crumit, Booth and Leander, McNally, Dinna and DeWolfe; Lew and Jean Archer, Samson and Sonia, Sue Clifford, Barry, Barry and Clayton, Clifford Nolo and Jane Castle, LeClair and Sampson. Last half, Frank Morrell, Van and Carver Ayres, Correll and Gillette, Lillian Watson, Marie Walsh and Irving Edwards.

**FAY'S** (Edward M. Fay, mgr.).—Heading the bill are Harry Kirby and Ray Law. Others are the Black and Tan Four, Joe Krane and Irene Dover, the Hardy Trio, the Four Borden, Films.

**COLONIAL** (Robert J. McDonald, mgr.).—"The Twentieth Century Made in 'All for Fun."

A Jewish mass meeting was held last Sunday afternoon at Fay's Theatre, when Col. Harry Cutler of this city, one of the few representatives of the Jews of America selected to attend the peace conference at Versailles to look out for the interests of the Jews of the world, was the speaker. In the evening Col. Cutler was tendered a banquet at the Narragansett Hotel, where he was presented a sterling silver plaque.

Charles L. Ruddy, who has arranged music for various vaudeville sketches and numerous legitimate artists, has returned from Camp Jackson, B. C., where he was called by the army and senior instructor of army bands at the

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U. S. A. Band School, and has again taken up work here.

Mrs. Frances Alda, soprano of the Metropolitan Opera House, will be heard at the Shubert Majestic next Sunday afternoon under the auspices of Albert J. Heinst, president of the M. Steinert & Sons Co.

Mrs. Florence Miller Beresford, wife of Arthur Beresford, a son of Lord Deedes of British aristocracy, and brother of the present Lord Deedes, who several years ago married Miss Vivian Gould, daughter of the late George Gould, is suing her husband for divorce on the Rhode Island courts. She also takes the custody of four children. Cruelty is understood to be the grounds on which the divorce is brought. Mrs. Beresford, under the name of Florence Miller, is well known in the nursing branch of the district, as the Carlinas of Russia in "Rasputin," and having taken leading parts in several other big films last winter while her husband was serving with the British Army Service Corps overseas. Mr. Beresford is now in London and it is understood that he will not contest the suit. He was in this city Thanksgiving, being a suitor of a well known English family, leaving shortly after for England.

The petition has been filed on him in London. Date of the trial will be determined. It is expected, during the present term of the Superior Court, when the divorce is to be called.

Mrs. Beresford, daughter of a well known Providence physician, was born in Putnam, Conn., in 1881, and her marriage to Mr. Beresford took place about five years ago. Coming to Providence, Mr. Beresford entered the brokerage business.

The news of the divorce suit has caused much interest in society circles here, where she is very well known. It is understood that Mrs. Beresford has quit pictures for good, and that she will devote her time now on her four children.

Raymond M. Fresse, soloist for some time at Hotel Erny cabaret, died in a hospital here last week of pneumonia following an attack of influenza. He was preparing to enter the musical comedy field in New York when taken ill. He was 32 years of age and a native of this city. Father, mother and three brothers survive.

A fire starting in the furnace room damaged the Imperial, Parkhotel, on New Year's Eve and provided a lively time for firemen for several hours. The damage did not exceed \$500, and the house was reopened the next day.

Work on finishing the interior of the new Keith theatre headquarters to be opening, is proceeding rapidly. The date of opening has not been announced.

A picture theatre, the first in the town, was opened last week at Passaic, near Woonsocket, at least 500 and named the Star. Because of increased carfare rates to the nearest city, Woonsocket, it is believed the house will pay there being a large population of mill workers there.

Social, a French district in Woonsocket, has again agitated a theatre in that section of that city. The Social Chamber of Commerce has become interested.

Johnny Kelloher, a Putt Hill boy, is to represent the winners of the Harriss Foxgush & Belle Bros. Circus, where he will begin rehearsing with a troupe of flying ring artists.

### ROCHESTER, N. Y.

By L. B. SHEPPINGTON.

**LYCEUM** (M. E. Wolf, mgr.).—"Hearts of the World."

**TEMPLE** (J. H. Fin, mgr.).—"Hands Across the Sea." Marie, Harriss, Chet, Capoullan, Kelo and Lillian, Kitney and Henney, The Million Ring, Henry, the Merry and Florence, Official Red Cross picture.

**GAYETY** (Charles E. Yale, mgr.).—"The Girls of the U. S. A."  
**FAY'S** (J. J. Barr, mgr.).—Fay's Tropical Revue, Catherine Crawford's 1919 Fashion Show, Wreathing Daisy, Mr. and Mrs. William O'Donnell, Paul Brady, Marton and Hohart, "The Arionians."

**FAMILY** (John H. H. Fuenyvessey, mgr.).—Rowland's "Fom-Fom Girls" in musical comedy repertoire.

**PICADILLY** (Howard W. Shannon, mgr.).—Elliot Dexter in "The Squaw Man," first half; Private Harold Post in "Private Post," second half; William A. Callahan, mgr.; Norma Talmadge in "The Heart of Wexona," first half; Tom Moore in "Go West, Young Man," second half.

The only midnight show in Rochester on New Year's Eve was Fred Irwin's "Majestic" at the Gayety. The entire house was sold out and the limited amount of standing room available was quickly disposed of.

New Year's Eve witnessed the return of joy to the cabarets in this city. Laboring under the restrictions of the Fuel and Food Administrators and many other handicaps due to war conditions, these places have been literally dead. With all restrictions now lifted and the people ready to respond to a joyous after-the-war celebration, every place in town stretched their accommodations to the limit and packed them in.

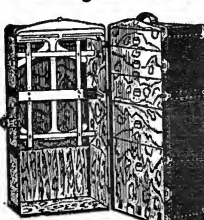
A novel contest is on at Fay's this week. Catherine Crawford's act, "The 1919 Fashion Review," is short one girl. A contest has been started to fill the vacancy with local talent. According to the announcement the girl who is adjudged the best looking blonde in the city will be guaranteed an engagement with the theatre, on the balance of the season. Quite a number of girls have entered the contest.

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# To Managers and the Profession:

We wish to call the ATTENTION of the THEATRICAL WORLD to the BUSINESS METHODS of MR. OLLIE MACK, who played in our act for the past two years, without trouble of any kind; to whom we have shown personal and financial kindnesses and who LEFT us WITHOUT REASON or NOTICE, while "en route" from Trenton to Newport, Dec. 29th, causing heavy expense and loss, as we had gone on to Newport, also having our entire season's route set back.

We wish to thank the B. F. Keith Vaudeville Exchange, Mr. W. B. Sleeper, Mr. Harvey Watkins and Mr. Jeff Davis for their offer to re-route the act as soon as our new member is ready; for the support given us by our representative, Mr. Gene Hughes, and kind attention of Mr. Henry Chesterfield (of the N. V. A.).

Sincerely yours,

## MINERVA COURTNEY and HARRY IRWIN

test and it is proving a lively attraction at the theatre.

### SEATTLE, WASH.

**By WALTER BURTON.**  
Ethel Clarke, a chorus girl, had a narrow escape from cremation at the Galax Hotel Monday, when a cigarette is supposed to have set her bed on fire after she retired for the night. She was in flames and shrieking in agony when hotel attendants rushed to her enveloped in flames. Fragments of the burned garments were stripped away from the victim and she was rushed to the Sacred Heart Hospital, where it was found that she was severely burned about the arms, legs, feet and breast.

John Hamrick, of the Rex and Gem theatres, left Monday for a month's trip to the home of his mother, who lives in Ohio. House Manager Ritchie, of the Rex, will look after both houses while Hamrick is in the east.

The Lewis and Lake Musical Comedy show, which has been playing Levy's Orpheum for the past few weeks, completed their engagement there Saturday and are now at the Royal in Vancouver. B. C. Levy has an organization at the Orpheum under his personal direction and the house is getting splendid patronage. Edith Williams is prima donna with the newly organized company. George Reban and Jack Clifton are the comedians.

Mme. Schumann-Heink will appear at the Metropolitan in concert this month, with the American War Veterans' Band and the Barre Ensemble to follow.

The second "flu" epidemic quarantine here has now passed, and while there are still a great number of cases in the city, theatres and other public meetings are not hampered to any great extent by the disease. During the second ban in Spokane the health authorities allowed theatres and churches to remain open, but required that every other row of seats be barricaded so as to prevent crowding.

A number of men who were serving Uncle Sam in various capacities in the army and navy, have returned, and taken up their former jobs in the theatre of the city.

### TORONTO.

**By R. O. LEE.**  
**ROYAL ALEXANDRA** (L. Solman, mgr.).—Current, "The Masquerade," with Guy Bates Post, 15. Old. Bar. with original Princess Theatre cast including Ann Wheaton, Elaine Wilson, Haye Pond, Clara Compton, Edna May Oliver, Augusta Heyland, Harry Quayle, Jack Raffel, Stephen Maley, Ethel Ford, Jack Merritt, Ralph O'Brien, Helen Francis and Margaret Mason.  
**PRINCESS** (A. R. Lendon, mgr.).—"The Better 'Ole," with Sam Hadden. The heavy demand for seats is responsible for the original booking of one week being extended another week, 13. Booth Tarkington's "Peared," with original cast and production.  
**GRAND** (A. L. Small, mgr.).—"Pag o' My Heart," with Olive Moore, 14. "Sweet Intuition," with Herman Hare.  
**SIBIA** (A. Shaw, mgr.).—"Triste Frigiana, Erwin and Jane Connelly," "The Midnight Rolkies," "Some Hiding," "The Death Dance," "The Hippopotamus" (W. Thomas, mgr.).—"Evelyn May," "The Aerial Gods, Moore and White, Doran and Wilson, Martin Moore, Thelma Manning, Girls, special, M. P. Fox film, "The Frustrated Cur," featuring Capt. Horst Von der Goltz.  
**MASSEY HALL** (N. Withrow, mgr.).—Re-

tal of Mrs. Huston-Carrington and George Copeland under auspices of the Samaritan Club, 9. Dr. Bromberg's Oratorio Society presents Mabel Beddo, New York contralto; Helen Astell, Chicago soprano; Mervin Davies, New York tenor, and Frank Oldfield, Toronto bass, in "Messiah," 14. Mischa Elman, 17. Leopold Godowsky, pianist, 23. The National Chorus, Dr. Albert Ham, conductor, with Eftom Zimbalist as assistant artist.

**GAYETY** (F. Buscy, mgr.).—"Social Maids," 13. "Maids of America."  
**STAR** (D. Pierce, mgr.).—"Borrowed Pleasure," 13. "Beauty Review."  
**REGENT** (Wm. Elliott, mgr.).—"Borrowed Clothes," film, 15. "Romance of Tarran." The Regent is constantly being improved. The plans in the rotunda are being replaced by cages with canaries, numerous side lights have been installed, and the curtains at the rear of the house have been repainted by

plate glass so that the patrons will not suffer from the draughts.

**ALLEN** (C. B. Cronk, mgr.).—"Sporting Life," film, 18. first pictures of "Wilson in France."

**STRAND** (C. Robson, mgr.).—"His Bonded Wife," Chaplin in "A Dog's Life," 13. "The Lesson," 16. "The Girl from Bohemia."

Harry Lauder, after his reception in Montreal next week spends a week here at the Royal.

### VANCOUVER, B. C.

**BY H. P. NEWBERRY.**  
**EMPERESS** (Geo. B. Howard, mgr.).—Edythe Elliott appears to excellent advantage in the comedy, "The Blue Envelope," the offering of the Emperess Stock for New Year's Week, Capacity, Next, 6. "The Road to Happiness," AVENUE (Vic. Scott, mgr.).—"Out There," war play by J. Hartley Manners, staged by

local players under direction of Harold Nelson Shaw. Proceeds go to the Great War Veterans' Association. Production very well presented. Cast included Jessie Pennington in the Laurette Taylor role, Harold Nelson Shaw and Vera Dunham, a number of the players being professionals. Next, 6. "The Fighting Boys of Gungahra," returned soldiers' band, who are leaving for a tour of the United States, 5-11. "Business Before Pleasure."

**ROYAL** (Robt. McInnes, mgr.).—2d week of the Broadway Musical Comedy Company's offering of Geo. M. Cohan's "Little Johnny Jones," featuring Merjorie Lake. Company receiving good patronage, and are presented by the Lewy Management Co. Next, 6. "The Time, Place and Girl."

**IMPERIAL** (L. A. Rosteln, mgr.).—Chas. E. Royal and J. A. McMillan promoted the Championship Wrestling Match for New Year's Day between Martin Frostina, of Chicago, and Jack Taylor, champion of Canada. Prices, \$1, \$2 and \$3. The match two weeks ago between Flestin and Myvale drew a capacity house to the Royal.

**ORPHEUM** (J. Pilling, mgr.).—"The Forest Fire" makes good headlines. Played here two years ago. Santos and Hays, hit; Caroline Kohl Co. very good; Maile King and Marshall Hall, Clara and Emily Barry, Brifere and King, Stanley and Hines.

**PANTAGES** (Geo. B. Fantage, mgr.).—"Hill, Company Circus tops bill. Porter J. White & Co., Neal Abel, Belle Oliver, the Calendar Girls, the Celestial Duo, "Fight for Millions" (serial).

**COLUMBIA** (F. McQueen, mgr.).—1st half, "The Mystic Garden" headlines. Taketa Bros., Wells and Flester, Bob Milliken, Larrabee, "Vengeance and the Woman" (serial), feature film, and pictures of the surrender of the German fleet, 22 half, 2 acts Hippodrome vaudeville and feature films.

**DOMINION** (J. Muir, mgr.).—"D. W. Griffith's" film, "The Great Love," with Dominion Symphony Orchestra. Prices raised from 25 cents regular admission to 35 and 50 cents.

**REX** (W. P. DeWeese, mgr.).—Constance Talmadge in "Good Night, Paul."

**COLONIAL** (H. Quasthoff, mgr.).—June Hildebrand in "A Woman of Redemption."

**GLORIA** (W. P. Nichols, mgr.).—Bryant Westburn in "Skinner's Dress Suit."

**MAPLE LEAF** (W. P. Nichols, mgr.).—Wallace Reid in "The Searcher."

**BROADWAY** (H. Gow, mgr.).—Norma Talmadge in "The Sacred Spring."

The professional hockey season opened the first of the year. The games will take place at the Arena, which also has ice skating.

On New Year's eve the Orpheum gave two performances, at 8 and 10-20. Pantages, the Royal and the Columbia also had a midnight performance.

Lucy Gates and the Trio DeLancey will appear at the Vancouver Hotel in concert Jan. 4. Josef Rostewitz will appear at the same place Feb. 11.

Minnie Armstrong is with the company at the Emperess, opening 23 in "Mother Carey's Chickens." Marie, who played the leading role in the play, giving a fine performance. Edythe Elliott, the leading woman, and Robert Altou contributed several fine dancing numbers, making an immense hit. The production was a success, houses, being sold out for a number of performances; extra seats having to be put in.

H. Sheridan Bickers, motion picture writer of Los Angeles, and Victoria, Dec. 20, with the Siberian Expedition. Mr. Bickers was well known both here and in Victoria. At one time he was dramatic critic here for the Daily Province, also the Daily World.

Julian Hayward, who recently returned to this city, is now organist at the Broadway. He was formerly at the Rex.

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# MOVIE PICTURES

## NEWS OF THE FILM WORLD

43

Bold Bennett's new Paramount picture has been entitled "Happy Though Married." It will be released early next month.

Bert Schenck is playing the title role in "The Spirit of Lafayette," which will be released in New York early next month.

Yvonne Delva has been secured to take the part of Helen O'Neill in the screen version of "The 13th Chair." Leonore Peret will be the director.

"Breed of Men" is the title selected for William S. Hart's new Aircraft. Soons Owen is the leading woman. It will be released early next month.

H. M. Berman, for the past eighteen months sales manager for the Jewel, has been appointed general manager of Universal exchanges.

Famous Players will renovate the 56th street (New York) studio. New floors are to be put in and better lighting facilities; a new ventilating system is also being installed.

Marguerite Clark on a new Paramount production entitled "A Honeycomb for Three." John Robertson is directing.

The E. K. Lincoln film, "The American Spirit," is scheduled for release with the Haskins film, "has been retained 'Fighting Through'."

Baron Miburo Hirata, Japanese Ambassador to Russia, accompanied by Gen. T. Matsuda and Y. Yonemura, are in the United States studying the pictures.

George G. Fraser, San Francisco photographer, announced the incorporation at Reno, Nev., of the Fraser Studio Pictures, Inc., capitalized at \$500,000. Fraser is president of the new company.

Art Accord, broncho buster, last seen on the cinema in the "Rodeo Brawl production of 'Geopatra,' returned last week from France. Accord enlisted from the California studios with the artillery.

Jack Cunningham is writing the continuity for "Fratello Love," the comedy-drama by Capt. Leslie T. Fawcett, which will be Kitty Gordon's next picture for the United Picture.

Jacques Jaccard, a former serial director of Universal forces, was in New York the first of the week; back from service in France with the Pacific Coast troops. He will be mustered out next month on the Coast.

"Her First Knight," the latest Sunshine company, to be made under the personal supervision of Henry Lehrman and directed by Fred Fishback, will be released through Fox Films Jan. 30.

Lila Lee, who has just returned to Hollywood, starts work at once on a screen version of Grace Miller White's story, "Judge of Regue's Harbor," which will be seen after the "Secret Garden," to be released Jan. 22.

The Exhibitors' Mutual, in addition to their four regular releases, will offer on Jan. 26 "The Eleventh Commandment," starring Lucille Lee Stewart. It was written and directed by Ralph Ince.

The next picture to be directed by Cecil De Mille has been supplied by Edgar Selwyn. The latter intended to shoot the film in New York as a play, but was induced to turn it over to the Famous Players' national director.

The work of filming picture snow scenes has started near Truckee, Cal. Several companies have sent troops of actors of from 15 to 20 persons each. A number of pictures from Alaska and British Columbia scenes are photographed within a few miles of Truckee.

The second Henry Walthall subject will likely have its premiere under the title, "A Long Lane's Turning," chosen before it reaches screen. This is the first picture that has Mary Charles as a principal since her recent marriage to Mr. Walhall.

As a result of the work of Billie Rhodes in multiple-reel subjects it is doubtful if the National Film Co. will be able to return to the one and two-reel subjects any more. Her second subject will be entitled "Hoop La," a five-reeler, that is being made.

Louie Lawrence Grounch has recovered from the grippe, and is back in on "A House Divided."

Billie Rhodes' film, "Girl of My Dreams," is having some trouble in passing the Pennsylvania State Board of Censors, who express shock at some of the scenes in it.

Bessie Barriscale is now on her third picture for Exhibitors' Mutual. All released through the Exhibitors' Mutual. Miss Barriscale's second picture, which she is now making, is a title, will be ready for release Feb. 8. The third one is being filmed. Howard Hickman, Miss Barriscale's husband, is directing her.

Howard Estabrook, who in turn has been leading man and star of the legitimate stage,

featured player in a serial, star of a couple of five-reel pictures, and more recently director of productions for the Famous Players, has selected his present last picture. He has accepted an appointment with the Vacuum Oil Co. of New York.

For some time it has been the custom of picture executives from the high mongrels down to the strenuous press agents to send out the statement "Busy in conference" when the inner works were not to be disturbed. The latter works like a charm.

Wheeler Oakman was in New York this week, having returned last Friday via the Atlantic and expects to return to picture work when mustered out of service around Feb. 1. Oakman, who enlisted with the California "Grizzlies," is with Battery A (handling 6-inch guns). Oakman's battery is under Capt. Paul Krav, the area "Cappy Rick," which Oliver Morosco is producing on Broadway. The battery was in France for about seven months.

The third of the Peret productions, "A Soldier's Girl," is scheduled for release Jan. 27. The star, has been completed by Leonore Peret. Under winding up the Cassinelli film at the Metro studio Peret and "Cappy Rick," the Peret studio, where they will "do" the production of "The Thirteenth Chair," with Mlle. Yvonne Delva as the star. The latter picture will be marketed by the Acme Film Corp. but exploited in the office of Adolphe Oms.

Capt. Frederick Steelman Bain, U. S. A., started out Dec. 2 in the Supreme Court through his attorney, Arthur Butler Graham, against John J. Giesberg. The former alleges he is owner of the picture, "When the Bugles Call," and has entered into an agreement with Giesberg which provided that the latter should provide funds for the promotion of the picture. Giesberg, according to the plaintiff, neglected to perform his share of the work, and he asks for \$25,000 damages.

The owners of "The Scarlet Trail" at the 38th Street for one week are putting the film in the hands of the public. The film is a picture that was written and directed by John S. Lawrence, being based on the pamphlet, "Don't Make a Chance," which was distributed among the men of the Army and Navy by the Y. M. C. A. The picture is the endorsement of the Social Hygiene Division of the American Defense Society. At present the picture is being distributed through the G. & L. Features, Inc., N. E. Greathouse, general manager.

General advertising from billboards to the monthly publications for films has gone up a few cents since the closing of the old year, according to the new schedule of prices that have been collected by the film exploitation and advertising departments on which to base the appropriations for the current year's advertising. The price of each copy of the bill that has sent up the advertising expenditure immeasurably. One ad. expert has advised his clients to establish its own cut-making department. Another ordered only type copy to be sent out.

John W. Gray, formerly with the B. A. Rolfe film company, and Arthur B. Reeve have formed a permanent association to write screen serials, with the Gray-Reeve combination making its first picture from the Craig Emery story by Reeve, which the Oliver Film Co. will produce. The picture will have Herbert Rawlinson and Margaret Marsh as its stars. When Gray left the Rolfe office he was offered a position with the company at present is handling the press work for the Rolfe office. He is now working as a general manager for the Ocean Film Co. formerly assistant manager of the Rolfe and Rolfe office. He is now working for Harry Grossman as executive manager.

### OPERATORS IN BUSINESS.

Some members of the M. P. O. Union 306, Harry and A. Mackler and Ross Roseman (the Mackler brothers were owners of the union, Harry being business agent) have taken over the offices of the Film Renovating Co. While the trio retains its membership in the union, the officership connection has been resigned.

Miss Clifford and Salisbury Featuring. Ruth Clifford and Monroe Salisbury are together again in feature making, with Rupert Julian designated to do their directing.

### S. A. Lynch Returns to New York.

S. A. Lynch, president of Triangle Distribution, is back in New York after a sledge of influenza in Texas. He is taking things a bit easy until he is fully restored to normal strength.

### BOOKING CIRCUIT PROGRESSING.

Material progress is being made in the formation of the booking circuit for the distribution of the release of Famous Players-Lasky, First National and Select, with the strong likelihood of the other important film organizations joining.

The Stanley Booking Corporation, through which it is proposed to book the features of these concerns, has already taken New York offices in the McCreery building on Fifth avenue and with the return to New York of Adolph Zukor and the First National officials the plan is to be put into operation.

### PICTURE DEATHS.

Joseph T. Mullally died in Philadelphia, Dec. 29, of influenza. The deceased was with Lasky forces until he enlisted in the Navy. He was 30 years of age and a native of New Orleans.

Matt Barr died recently at Calgary after contracting influenza. He was vice-president of the United Theaters of that city. As a mark of respect both the Dominion and Rex theatres were closed until after the funeral.

Joseph (Pop) Byrnes, moving picture operator, employed at different houses, aged about 35 years, unmarried, died Dec. 7 in New York of pneumonia.

The father of Julian Saenger, head of the Saenger Amusement Co., died at Shreveport, La., Dec. 27.

Mrs. Luray Long, wife of Walter Long, died suddenly in Los Angeles of influenza. The deceased has appeared in pictures, and her husband, who survives, is also known in that field.

### PETE MARRYING.

Pete Smith of the Famous Players-Lasky publicity department is about to take unto himself a wife.

Pete always wanted to live in New York.

The date is in February and the apartment is now being selected.

### Chaplin on Belated Honeycomb.

Los Angeles, Jan. 8. The picture colony here stopped rumormongering about the Charlie Chaplin when it was learned the couple had gone to San Francisco for a belated honeymoon.

### Elsie Hammerstein Remains.

The deal by which Elsie Hammerstein was to have been connected to make features for Famous Players-Lasky, was not consummated and Miss Hammerstein will remain under the management of Harry Rapt for a series of features.

### THE BLUFFER.

Bybill (Miss Elridge) is supported by Irving Cummings, Frank Mayo and a capable cast, but the work of the star easily outshines that of her support in role free from piousness and lacking in sympathy. Bybill (Miss Elridge) and her husband spend all cards and paid guests in one place they visit. They are always in love and get in a squeeze. As the result of one of these squeezes the husband is killed and the way opened for the heroine to marry a man she loves, who is on the level.

There are a number of striking settings in the usual five reels. Two ballroom scenes are attractive and many of the "extrars" are handsomely awarded. Miss Elridge wears many extravagant costumes. The photography is clear and there are many interesting outside locations.

In spite of these advantages it is doubtful if "The Bluffer" will ever be a popular crowd feature. The story and continuity are by Clara B. Beninger, Travers Vale was the director, and Philip Haskins the cameraman.

### VAUDEVILLE NOTES.

Heary Clark, who has been appearing in Bert Lamont's "The Beach at Waikiki," has left the act and gone to Honolulu, where his father, recently died and bequeathed him the entire estate, valued at \$50,000. Clark has a brother, Charles (Clark's Hawaiians). Henry Clark's wife, also in the Lamont turn, is a niece of Harry Singer. She is known as Princess Lila, and is a pupil of Doraldina.

The New York Theatrical Protective Union No. 1 (I. A. T. S. E.) is now holding its meetings once a month instead of twice monthly as heretofore. The annual election of officers does not occur until next May. 21 members with the Army and Navy have returned. Of the number who enlisted and were drafted only a few remain in the hospitals in France. The sixth annual ball of No. 1 takes place March 1 next at Yorkville Casino.

The French orchestra, composed of members of the Paris Conservatoire, sailed from New York Tuesday. The French artists arrived here aboard a war ship last fall and have been appearing under the auspices of the American Red Cross. The orchestra was to have given a farewell concert at Carnegie Hall on Wednesday, but through a change in sailing dates of the boat which held their reservations the concert was cancelled.

When fire broke out at the Cafe de Paris, 48th street and Broadway, Saturday midnight, destroying \$200 worth of costumes, the presence of mind of Manager James Thompson in keeping the band playing continuously while the bell boys, waiters and bus boys fought the fire with extinguishers prevented a panic among the diners at the former Rector's restaurant. It is believed that the fire started in one of the dressing rooms.

The Collingwood opera House Poughkeepsie, will not play vaudeville next week, having the Chicago Stock Company as the attraction. Hereafter the theatre will only play vaudeville the last three days of the week, but the first three days for travelling attractions. The vaudeville bill of six acts will be supplied by the Keith booking office. Starting next Monday the Strand, White Palace, N. Y., will play four acts and pictures. Arthur Blondell of the same office will book the acts.

The Jack Shea road show is back in New York after playing Norwich, Cortland, Oswego and a repeater at Cortland. Shea's outfit had some excellent experiences on its holiday trip, which ended near New York at Cortland. Business was pretty good everywhere but Cortland, which Jack says is dry, and that the real doings are on at Truxton, six miles away, where the gin rummy is played. Even the traveling salesman pass up Cortland. Shea is booking the Cortland Theatre, Cortland, N. Y., the last half of each week with vaudeville through the Sheedy office.

### AN EDEL WITH FOX.

Lionel Edel, brother of the late Harold Edel, who was the manager of the Strand, has been appointed managing director of the Academy of Music for William Fox. Edel took over the house this week.

### REED ON WAY WEST.

Luther Reed, former scenario writer for the Metro, and more lately a lieutenant in the U. S. Army, is on his way to the coast to resume writing for the screen. He will again be associated with Metro.

His discharge from the Army came last week and Mr. Reed left Wednesday for Los Angeles.

## THE HOPE CHEST.

Shella Moore Dorothy Glush  
 Lew Moore George Fawcett  
 George Fawcett George Fawcett  
 Ballantine, Sr. Sam DeGrasse  
 Mr. Ballantine Kate V. Torney  
 George Fawcett Carol Danvers  
 Dorothy Lounsbury Bertram Grassby  
 Dorothy Glush is in her happiest vein in this five- reel Paramount feature taken from the novel by Leo Rosten, published as "The Women" by the Women's Home Companion, Inc. M. Stearns wrote the scenario. Elmer Clifton was the director. The picture was shown at

Miss Glush as Shella Moore is a happy-go-lucky young girl who works as a waitress in a restaurant. She is in love with a fellow worker, a long line of up-to-date slang, a passion for "hoofing" and a wicked right book, which she had occasion to use once, "when a guy got on her a taxi."

Shella lives with her father, who is a variety

performer. The part is played by George Fawcett. There are two or three sentimental scenes, but they are not too many, and both are seen to advantage. They do not appear to be acting in front of a camera. These are not "weepy bits," but rather illustrate the good fellowship which exists between the old and the young. This young daughter, both of them, are wonderful.

Richard Barthelmess is the hero (Tom Balantyne), son of the millionaire chocolate manufacturer, and gives a very likeable performance. He is a good looking young chap, and his performance is very good.

Other members of the cast supporting Miss Gish are admirable. The picture has been produced in the best Paramount style, with

## THE GOLD CURE.

Annie Palsch.....	Viola Dana
Edna .....	Elsie MacLeod
Doctor Palsch.....	Howard Hall
Vance Duncan.....	Jack McGowan
Robert Curt.....	Fred Jones

In placing this Viola Dana feature on the market, Metro has supplied the exhibitor with an amusing picture in five reels which gives the star many opportunities of which she takes full advantage. Miss Dana is a vigorous girl with a purpose, mainly the annexation

the story of "Oh Annie," written by Alexine D. Campbell and published in the "Woman's Home Companion." It was directed by William C. de Mille, who, at times, always consistency to lapse in the film. The story concerns the yearnings of an up-to-date euboean girl who wants to "help herself and her people." They are bridesmaids at one of the dances in the village and become a Benedict.

Annie is struck with the idea of planting a garden. She goes to the village and finds a house, and in doing so contributes to an accident which results in the death of a worker, from his car into the road. Duncan is followed by Robert Cort, a private investigator, who is looking for a man who lives in Annie's house, where his broken leg and arm were found. He is looking for a man who is a worker. During the convalescent period in the village, Annie meets a man who is a worker. He tells her "Uncle Mike," telling him of his whereabouts. He tells her that he is a worker, but only has an opportunity to tell Annie that he is a worker. He is a great friend of the village. He is a worker. He is a worker. He tells him what she has learned, but he de-

## WHAT LOVE FORGIVES

Meantime Cort wires to Michael O'Connor, Banbury, that his nephew has been hurt, but that he will take care of him. Duncan, who arrives at this time and starts a flirtation with Euna which terminates in his proposing to Annice. The next two reels tell of Cort's attempt to capture and keep Duncan a prisoner in Dr. Dumbell's Sanitarium for Drunkards, where the inmates are kept pilloried and receive no food as punishment.

Annice gets into some male clothes, and with the help of one of the villagers, goes into the sanitarium as a patient for drugcases.

The scenes in the sanitarium are well handled from a comedy angle, but are too far-fetched. The picture is a good example of a captive of the head keeper and breaks away from the attendant in time to get home, only to find the head keeper has been killed in a good pounding. The arrival of the other uncle on the scene and the denunciation of the denunciation of the head keeper is a good scene on the wrong fellow. Bring the picture to a kissing climax where Edna loves Duncan and Duncan loves Edna.

The picture shows plenty of action and a good sense of humor by the producer. While the story is a trifle corny, consistency and the continuity is a most commendable. The comedy effects, the types are well chosen and the characters give excellent support to the star. The picture is a good one and is well worth against the effectiveness of the story, which is good, wholesome fun, some humor and some sentiment. The picture is a good one. "The Cure" is five reels of entertainment.

**MARIE ALICE**  
Recruited from the French Theatre by  
Famous Players-Lasky as one of their feature  
players.

**REICHENBACH'S CONTRACT.**  
Harry Reichenbach closed a contract on Tuesday that will keep him busy for the next three months with a propaganda proposition that will deal much with the future affairs of the world at large according to the publicity pusher.

## THE HEART OF WETONA.

There is a wealth of detail and direction in the latest Norma Talmadge screen vehicle, "The Heart of Wetona," a version of George Scarborough's play of the same name, the scenario for which was written by Mary Murillo, directed by Sidney A. Franklin, photography by David Abel. It is faithfully Western, and the Indian reservation atmosphere is depicted in a manner to give it a sense of reality. A number of fine photographic "shots" are to be commended.

These modern casting directors have developed a genius for selecting stars to play the different parts in high-class photoplays. When a well chosen cast is on exhibition in a legitimate play the critics spend themselves in ecstatic praise of the rare assemblage displayed. Time and time again a legitimate producer makes an egregious error in casting a play, but one seldom sees such a mistake in the higher grade of film features.

This is especially called to mind by the casting of the principal and minor roles in support of Miss Talmadge. There is Thomas Meighan as the manly Government agent, Chadden James as Tony, the cowardly youth, who dedies the Indian maiden, and so on. The man who played Quinsah, the Indian chief, and whose name could not be caught in the flashing of the cast at the opening, was as faithful a delineator of a red skin character as can be imagined. The cowboys are not of the idealized "kiss variety" with fancy "chaps" and the usual theatrical regalia. They are just human looking "pouchers" without being caricatures.

As to the story, it is hardly a star part for Miss Talmadge. To be sure she is the pivotal character about which the plot revolves, but the role is purely a receptive one, and she is called upon to do little but pose as the bearer of the heavy burden.

The story is that of a half-breed Indian girl who had been deceived under promise of marriage by a white youth. Her father is chief of the Blackfoot tribe, and when she is selected as the "Vestal Virgin" for native festivities she cannot drink from the sacred cup, deciding to her father that she had been defiled. The chief declares the man must die. Wetona rushes off to the Government agent, Hardin, to tell him to warn her lover. Her father follows, sees her with Hardin, and believes he is the culprit. He tells Hardin he must marry Wetona on penalty of death. Hardin does so, and later, when the chief finds out his mistake, he shoots the villain as he is trying to escape, leaving Hardin and Wetona to live happily thereafter.

One of the most impressive scenes is the departure of the chief and his people, who are frightened out. He mounts his steed, and his braves fall in behind in double file, riding off for a solemnly majestic cadence. Right here is where the picture should end, but the director found it necessary to cut back to a conventional "climax."

There is one grave error in the photoplay. It is explained at the opening that Wetona had been educated in a seminary, yet throughout the story the subtitle and her talking in the stilted manner in which Indians speak English and with a partial dialect.

Wetona is not the best kind of a Norma Talmadge role, as she is at her best when animated, and the part calls for very little of this kind of screen acting. However, she made the most of her limited opportunities. Jolo.

## I'LL SAY SO.

George Walsh is featured in a five-reel comedy picture supposed to bring laughs more from the title by Ralph H. Spence than from the actual comedy work or situations. The titles tell one that the story concerns the activity of a young man who cannot get into the war and cannot stay out of it. The information concerning the "tax on seats," "barber's private who work under lieutenants with bars on their sleeves," a trip to "The House Sea Isles," the need for a "German hunting license" and several other old jokes complete the work of the title maker. The scenery is nothing to rave about, and the photography is ordinary. The star has many opportunities for actual comedy work, but overlooked them or the director failed to take advantage of the situations.

The story is that of an active young man who is never at home, wanting to enlist in the navy, and is rejected for having flat feet. He hears a street corner orator tell the U. S. cannot win the war and starts a fight. A girl (Barbara Quinn) in a taxi sees the scarp and sees him arrested.

A police court scene is the biggest laugh. He gets discharged, and the girl, whose guardian is a German propagandist, wants her to marry another German mouthpiece. She returns, and the German goes to Texas to see some Marxian raids on one of the border towns. The hero hears of it, and goes to the town of the same name in Ohio, and through the discovery of a letter wrongly directed, locates her in Texas. He hears of the raid in time to rush off for assistance to the Texas cowboys, who route the "greasers." He returns to New York, is caught by some rascals in the girl's house, gets away, and goes to the church in his V. D.'s in time to be the bridegroom. The name of the picture has no relation to the story, the continuity of which is spoilt by too many cut-ins. The production as to types is fairly good, but the acting may be deplored. As a feature for George Walsh it is a poor effort by the scenario writer.

The big laugh to those who know is the judge of the police court, by Ed. Kealey, formerly booking representative for a small time vaudeville circuit.

"I'll Say So" means nothing to either George Walsh or the exhibitor.

## JANE GOES A-WOOING.

James Neill.....Vivian Martin  
Monty Lyman.....Niles Welch  
Micky Donovan.....Clayton Ferguson  
David Lyman.....Spotlightwoods Altken  
Mrs. Arliss.....Helen Dushar  
Nita Arliss.....Byrdine Zuber  
Harron.....Clyde Benson  
The Twins.....McKenna Twiss  
Derondo.....Herbert Standing

"Jane Goes A-Wooing" is another vehicle for Vivian Martin, of the "Cladwell" kind, in which she is at her best. It gives her opportunity to be winsome, pathetic, praiseworthy and eventually to win for herself a true and devoted husband. The story itself is not only

highly improbable, but at times inconsistent and impossible.

Jane's father, a shiftless individual, decamps, leaving her with two little twin sisters and a lunch wagon. She secures employment as a stenographer to a millionaire, who is writing a play. Micky runs the lunch cart and loves Jane, but she leans toward Monty, nephew of the millionaire. The old man is seized with a fatal attack, and before passing away writes a "last will," bequeathing all his property to Jane. This is unforeseen and there is no attempt on the part of Monty, who doesn't know to whom the money has been left, to see the will sealed. Monty is weak enough to be lured into a betrothal to an ambitious young girl, and when Jane sees how vacillating he is she turns him down,

burns up the will so Monty will get the millions and is content to take Micky and the profits on the play which Monty so generously assigns to her.

Paul Perry contributes excellent photography and George Melford gets a lot out of so silly a scenario, which was written by Edith Kennedy. Miss Martin exhibits her usual screen personality—that of a sweet little innocent, and her admirers will be as satisfied with her in this as in most of her film appearances. Supporting players of ability are Niles Welch as Monty, Clayton Ferguson as Micky, Spotlightwoods Altken as the old millionaire and Herbert Standing as a play producer. Paramount has provided an accurate production.

Marian Sals is with the Scene Haystack company.

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# MOVING PICTURES

## AMONG THE WOMEN

By PATSY SMITH

The irony of chastity as applied to modern society matrons is illustrated in "Virtuous Wives," featuring Anita Stewart. The hard-working money-getter who has never learned how to "play," marries a doll who has never done anything else. Not new even to the screen, it nevertheless always makes a pathetic appeal. The story is rather picturesquely exaggerated and elaborated upon for popular picture fans, but any keen intellect can reduce the whole thing to the old triangle—husband, wife and consoling friend. In this case, however, the consoling friend has been tied to another "virtuous wife's" apron strings, and in trying to break away, skidded with her right into the heavy part of the plot. A surf moonlight party around a bonfire, and a prehistoric scene were both cleverly handled, and the estates used for the settings of the homes were magnificent.

Various abbreviated bathing suits and evening gown worn by the lesser lights of the cast were in better taste than Miss Stewart's own. A simple, pretty dancing frock of net with wide velvet girdle, accompanied with an ermine scarf, was worn on three occasions. Several ugly negligees were worn. One looking like a lace curtain had a garland of flat flowers across the chest. An eon suit of wool material had a vest of silk that ran down in the skirt, giving an apron effect, and finished with deep bead fringe. A jersey with a plaited skirt and a suit with beaver neckpiece were good looking. The smooth, catty cleverness of Irma Delabarre, the society model the young wife tried to pattern after, was ingeniously depicted by Mrs. De Wolf Hopper, who, in the manner of gowning, stuck to simple, graceful, unadorned modes. The most impressive character, and there were many, was the strong, subdued portrayal of the Delabarre husband and father, by the late Edwin Arden; quite the saddest role, I should say, he ever had on the screen.

"Wife or Country," ostensibly just another spy picture, is an exposé of German propaganda that might have stilled many political critics had it an earlier release. The story is plausible and despite the familiar lines of the plot, entertaining. Gloria Swanson is featured, but aside from that she is registered as a slim, youthful, distinct American business girl type, and is pretty, she still is a mere detail of the story. Gretchen Lederer, a womanly type, unearths a derelict and brings him back to an appreciation of manhood and self-respect. Miss Swanson's neat, well-fitting tailored suits were all that could be desired, but a couple of Miss Lederer's gowns were clumsily draped. A long, trailing house gown was utterly old-fashioned. She was at her best in a dark wool dress, made with a double skirt and panel back; girdle, small sailor collar and folds at wrists of striped silk were the only trimming. Large sailor shapes and flaring brim hats bespoke a worldliness in keeping with her character.

"The Cabaret Girl" may pass in the less important picture house, but it is too ridiculously improbable to leave anything but a bad memory with the more enlightened masses. Ann Reid, a gingham-gowned country girl, dons a city bathing suit and goes swimming near her home. She expresses no great concern when her clothes are stolen and a prosperous young motorist gets a blanket from his car to wrap her in. Her wet hair hangs straight about her face, yet the young man goes away and later sees her in a memory cut-back, smiling in a mass of curls. Some imagination!

A society mother, devoted to cash and class, and "Polly," a daughter of the city, did much to support the little star, but male support did little else than handicap her with their insipid, unattractive acting. Miss Clifford and Carmen Phillips look prettiest in their worsted plaid and check everyday frocks. A plain cloth with broad patent girdle was smart, and a baronet satin-belted blouse, worn with a large figured sport silk skirt, was becoming. A panne velvet, cut very low in back, very long in skirt and caught up in tiny bustle at back, was as vampish as the lace gown she had cut down to shock society with.

Much realism was effected during the Rivoli Animated Pictorial presentation of the sailing of the S. S. "Geo. Washington," with President Wilson and party aboard, by the orchestra's tooting of a wild assortment of whistles simultaneous with the showing of various sort of sea and river craft, surrounding the great ship as she backed out of her wharf.

Whether Norma Talmadge appears as a Jap girl, an Indian girl or just a girl, she always registers as about the most beautiful woman on the screen. "The Heart of Wotona" is simply another vehicle to bring her before the eyes of her adoring public and, in my opinion, "The Heart of Mary Flynn" would have been as big a draw, featuring this charming star. That great almost unmanageable mob that hit the Rivoli Sunday night were all for Miss Talmadge.

There are only four women on the Riverside bill this week. Leila McIntyre, sweet in her quaker like garb and lace, founded 18th century panter. Fritz Scheff with her 18th century figure swathed in a 20th century tax silk bizarre creation sparkling with brilliants and two youthful modern vaudeville "types" were there. Miss Scheff makes it quite apparent to the audience at times that her big smile is only a fixture. One or two looks at the orchestra and at some one back stage, gave an inkling of the cold steel temperament underneath the smiling exterior. She is still wearing the ugly old fashioned turban. The Mosconi Brothers now open their act with pretty sister Verna. By correct timing, the act ran seven minutes Monday afternoon, with one minute for applause, not a second wasted in stalling.

Anna Seymour (with brother Harry) in ocean green georgette without trimming of any sort, reminded one of springtime. Her "suggestions" of stars, together with her ingenious pleasing "types" were there. Miss Scheff makes it quite apparent to the audience at times that her big smile is only a fixture. One or two looks at the orchestra and at some one back stage, gave an inkling of the cold steel temperament underneath the smiling exterior. She is still wearing the ugly old fashioned turban. The Mosconi Brothers now open their act with pretty sister Verna. By correct timing, the act ran seven minutes Monday afternoon, with one minute for applause, not a second wasted in stalling.

Quality and quantity at the American this week—nine acts all superior to the usual running—there of late. The tall slender girl in the opening act (Marshall and Walton) she of the wondrous hair (quite to her knees) wore a turquoise georgette hat, with her taffeta bloomer dress that was much too large. Jessie Noble of (Halley and Noble) displayed a gold lace hat too small for her and a larger gray one faced with sage blue that cried out disapproval of the honey-brat blue velvet bodice. The girl in the Pack Arnold Trio flashed what might have been a first effort at home millinery of black net and sequins. Caroline Meredith, a showy burlesque style of wired frame sparkling with brilliants and Henrietta Lee never did think much of her hats, for she always wipes up the stages with them. Grace Harvey (Lou and Grace Harvey) demonstrated careless indifference by not bothering to change her slippers for the Chinese number. Miss Noble in neat gray satin street frock showed gold hose and evening slippers betraying her next change to gold lace and metallic cloth. Miss Meredith wore flesh stockings at the opening with her crystal bead gown, that looked as if she had the black ones underneath worn with her black spangled robe. Miss Meredith has a splendid song for her maiden setting, but didn't put much personality in it. Florence Hadley supported Harry First in "The Good for Nothing." Her white net dinner costume was prettily embroidered in delicate colored beads. A blue velvet evening wrap with deep ermine collar clashed with a semi tailored hat.

Viola Dana as Annice and Elsie McLeod as Edna, after the only live man in the town has been booked by another girl, decide their case is desperate and concoct a plan to meet someone regular in the masculine line. It starts out interesting, but the sanitarian business is silly. There is something exceedingly interesting about this little screen actress. Her face is as changeable as a chameleon—sometimes remarkably pretty and always intelligent. There are also great comedy possibilities for her. White organdie bridesmaid dresses with great fishu collars encircling their waists and tying at the back were becoming as were lingerie garden frocks. With a white satin sport skirt, Miss Dana wore a knitted slip on sweater, too tight for an uncorseted figure.

The Larry Reilly Players and Mable Burke shared the singing honors of the program at the 5th Ave. the first half. The Reilly Players includes two women with very fair voices, a fine

## WORLD DISTRIBUTING UNITED'S.

Almost any day now an agreement may be signed whereby the World will take over the distribution of the features controlled by the United Theatres Picture Corp. In addition the World will join in the manufacture of big special features to be produced by the United.

The United will retain its individuality, but the World will work with it for mutual profit. This arrangement will give the United the use of the World's studio at Fort Lee. The World will continue the production of its own pictures.

Ricord Gradwell, head of World, leaves for the coast today (Friday) on business connected with that concern.

character woman and a mighty pretty little dark haired miss. The latter was in an ivory satin Empire gown with high crowned poke hat and long curls. Larry Reilly forgot his brogue occasionally and affected "laund" for land, "grand" for grand, etc.

The lights went up just long enough for "In the Dark" to note the young leading lady was in a blue negligee over a pink satin petticoat with a rose satin cape over all. The "maid" was in dark gingham. The slender little "Reed" of Athos and Reed, had a cork plaster on her knee indicating a bump of some sort. More individuality in the dressing of this act will help it materially. The man possesses finest and showmanship and the pair are as speedy as any skaters before the public.

Rumor has it that Adolph Zukor has taken investigation into his own hands—since the Caruso film was taken off the Grauman bill in the middle of the week in Los Angeles.

## Ask the EXHIBITORS MUTUAL

### About

SESSUE HAYAKAWA in  
"Bonds of Honor"

BESSIE BARRISCALE in  
"All of a Sudden Norma"

WILLIAM DESMOND in  
"Life's a Funny Proposition"

and

Martin Johnson's "Cannibals of the South Seas"  
Billie Rhodes in "The Girl of My Dreams"  
Henry B. Walthall in "And a Still Small Voice"

Robertson-Cole Company  
Bankers and Exporters  
For the Producers

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EXHIBITORS' MUTUAL  
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## PROSPECTIVE PROFITS DECISION.

The Court of Appeals at Albany handed down a decision Tuesday in the case of Broadway Photoplay Co. vs. World Film Company that establishes a landmark in court actions inasmuch as its finality is something away from previous proceedings hinging on developments and contractual matters in the film world.

The opinion reversed the decision of the lower courts awarding the Broadway Company judgment against the World and ordered a new trial.

The Broadway Co., operating the Broadway Theatre (picture house) at 103rd street and Broadway, New York, entered into a contract with the World for the latter to show first run subjects at that house under what was termed a territorial arrangement, the house to get pictures for the initial showing in the area covered from 96th to 108th street. Some dispute arose through a Fox house being in the territorial layout, and the Broadway sued the World for \$5,000 for an alleged breach of contract. The lower court awarded the Broadway \$4,500, in February, 1916.

The World through its attorneys, Nathan & Didaver, appealed.

The Albany decision in allowing the retrial stated the profits were so indefinite and speculative to the exhibitor he was not justified in receiving judgment for prospective profits that might have been derived from pictures entitled to under the contract.

## ENGLISH PEOPLE SUE.

Los Angeles, Jan. 8. Harl McInroy, who alleges the Pekin Feature Film Co. brought himself and Gloria Ray from England to star in and produce pictures, has sued the company for \$30,000, claiming they failed to live up to the agreement.

## BEECROFT SAILING.

Chester Beecroft, who since last August, when he closed the affairs of the Trinity Trading Corporation, has been in charge of the exporting division of the Famous Players-Lasky, resigned this week to go abroad. He expects to sail for England sometime next week and while abroad will also visit France, Denmark, Norway, Sweden and Russia.

Beecroft formerly had a connection with a firm that supplied the entire Scandinavian territory with film, this lapsed last August and because of the war was not renewed. The ending of hostilities, however, gives promise of reopening the European field for American film and he has formed a connection with Robertson-Cole, the United Motion Picture Theatres and several smaller companies whereby he has the rights for their output in the foreign markets. Of the smaller companies there is the Billy West comedies.

The Famous Players-Lasky executives finally agreed to accept Beecroft's resignation of the position which he held under a two-year contract, providing he would not enter the employ of another producing-distributing concern, but undertake to re-establish his own business.

## Mary Pickford Ill—Not Dangerous.

Los Angeles, Jan. 8. Mary Pickford is ill with influenza, but her physicians say it is not dangerous.

## INCORPORATIONS.

Great Authors' Pictures, Inc., Manhattan, \$50,000; C. A. Weeks, M. Hicks, H. L. Geller, 359 Kelly street, Bronx, O. & H. Enterprises, Inc., Brooklyn, pictures, \$5,000; Oostrecher, W. A. Bramson, S. R. Honnoller, 216 St. Johns Place, Brooklyn.  
Fenwick Feature Film Exchange, Inc., Schenectady, \$25,000; L. K. Keipper, S. Mours, A. H. Holzhauser, Schenectady.  
Madara Amusement Corp., Manhattan, \$12,000; S. & A. Schulman, J. Rovenger,

## BRANDT WRITING SCENARIOS.

The former general manager of the Universal exchanges, Joe Brandt, is going or has gone to the Coast to try writing serial scenarios for the U. Harry Bannay has succeeded Brandt as general manager of the exchanges.

## KELLY OUT OF NAVY.

Anthony Paul Kelly, author and scenarist, for the past year a chief petty officer in the Navy, assigned to the Photographic Division of the Bureau of Navigation, has received his release and returned to civil life.

## RUSSIAN MARKET OPENING.

During this week there have been signs that the Russian film market is opening up for American product. One of the representatives in this country of a Russian distributing organization received cable advices to buy a number of features he had queried them on.

The Russian producers are stopping producing entirely as the present Government restricts the amount of the earnings of the manufacturers and takes all profit for the Government.

## SERVICE MEN GET BACK.

The Famous Players-Lasky Co. is making a place for all of its men returned from service. Those from the army or navy slated for their old jobs are Louis Loebl, A. M. Botsford, Harry Day, B. P. Fineman, Ensign James Hood MacFarland and Lieut. Wm. J. Moore.

The latter is a wearer of the Croix de Guerre which he had conferred upon him while a member of the famous 165th (old 69th) regiment. He is to return to the firm within the next few weeks. The others have already been

# Paramount-Flagg Comedies

## They Speak Right Up

WHEN James Montgomery Flagg starts making fun of folks, the newspapers say things like this:

"We went over to the Strand and saw the best bit of satire, without any exception, that we ever have seen on the screen. James Montgomery Flagg did it, and he calls it 'Perfectly Fiendish Flanagan.' It is worth at least the price of admission, even if you sit in the loges."—*New York Tribune*.

"Yesterday's Strand audience did nothing less than howl at the Flagg humor in 'Hick Manhattan.'"—*New York Evening Mail*.

"Tell That to the Marines," a comedy by James Montgomery Flagg, is bright, as most of Mr. Flagg's works are, and well calculated to delight the public."—*New York Times*.

Paramount-James Montgomery Flagg Comedies are business builders. Start showing them and watch them work for you. They're produced by Town & Country Films, Inc., Jack Eaton and Eltinge F. Warner.

FAMOUS PLAYERS-LASKY CORPORATION

INCORPORATED IN NEW YORK CITY

150 NASSAU ST., NEW YORK CITY



# MOVING PICTURES

## COAST PICTURE NEWS

By GUY PRICE.

Los Angeles, Jan. 4.  
Al Jennings departs this week for the east.  
Owen Moore has come west again.

Adolph Zukor has arrived.  
Mabel Norman has recovered and resumed work at Culver City.

Bessie Epton, off the screen much too long, is now with the Mitchell Lewis Co.

The Chaplins ate their New Year turkey at their home here.

Blanche Sweet is back with a lot of new gowns.

Tully Marshall was loaned to Goldwyn by Lasky for one picture.

The new California is booking the Billy Pursons comedies.

Bill Kneet is in charge of the local First National Exhibitors' Exchange.

King and Florence Vidor are now parents. A boy.

Oscar Apfel is to be entertained by the Vandarbills. This is not press agent humbug.

Florence Ryerson, a local writer, has been commissioned to write stories for Sidney and Mrs. Drew.

Col. Sell is again on route east. The colonial days had a few jiffies in one place, it would appear.

Emil Kehrlein, manager director of the Kleemas, has recovered from a long stage of sickness.

Winfield Sheehan, general manager for William Fox, returned east after several weeks spent at the west coast studio.

Alma Ruben is appearing in her first picture at the Brunton studio since leaving Tri-anglo.

B. A. Rolfs has arrived in this city. He may be expected to start something within a few weeks.

Ray Smallwood, connected with Metro's photographic department, is here having been sent out to handle the local studio's work.

Madge Kennedy's husband is here, and they had a most happy holiday, celebrating it together in a beautiful Culver City home.

Ed O'Neill, formerly manager of Cinesud Broadway, is finishing with the Fox Exchange. He will go north in the spring.

James Corbett is due to arrive to make a series of pictures for Universal. Freddie Block completed reservations for him before returning east.

The studios are getting back on full rations again. Activity is increasing and the wise ones are declaring that things will be booming by spring.

Dustin Farnum must have his periodical hunting and fishing expeditions or something is wrong. He just returned from the mountains where he obtained the limit.

Metro built two bungalows, one a dressing room, the other a residence, for Narivova. The star's contract also called for an enclosed car and chauffeur, which she got.

The reason back of the recent movement of certain film producers to transfer their activities to San Francisco was not so much of a pro-Frisco movement as it was an anti-Hollywood movement. Many filmers have been complaining that Hollywood is not treating them correctly—that since Hollywood is on the film map the citizens are inclined to overlook them; in other words they are biting the hands that feed them. Players complain that they have trouble in renting houses, landings on more than one occasion asking applicants whether they were picture actors, and when the reply was in the affirmative the answer invariably came back, "We don't permit movers or dogs." However, there has come a change of attitude in many places, and it would appear that the troubles will be gratified out satisfactorily.

The advertising campaign in the dailies conducted by Griffith, "The Greatest Thing in Life," playing the Auditorium, has been varied and unique. Page upon page has been taken by the Hamburg, who says the printed word isn't like of advertising methods. Griffith personally put "The Greatest Thing in Life" on here, leasing the house from W. H. Glueck. An amusing incident arose while arrangements were being made for the exhibition. Griffith sent his manager to the Paramount-Artcraft Bookstore to ask the price of the film. "The rental will be so-and-so," the manager said upon his return.

"Well, those people certainly have a monu-

mental nerve, asking that much for my picture; tell them I won't pay it," said the director here. "Go back and see if you can't Jew them down."

The exchange stood pat. "Suppose I'll have to pay it," exclaimed Griffith finally, "but it's a tough price to plank down for a film."

Later the master director said, with a smile, "It's different when the shoe is on the other foot."

### STOP MEXICAN PROPAGANDA.

The Film Division of the Committee on Public Information has abandoned the campaign of distributing American propaganda in Mexico via the picture route. The picture producing concerns which have been co-operating with the Government bureau in this work were so informed this week.

During the war period, when the German propagandists were particularly active over the Rio Grande, the Film Division entered into an agreement with the film manufacturers to take over a certain quantity of film at 4 cents a foot for each copy and then to split on the proceeds on a 50-50 basis with the producer. At that time practically all American film was barred from Mexico because distributing companies in that territory were maintained either by either Germans or Austrians. American firms could not deal with them because of the Alien Enemy Trading Act. The Committee on Public Information's Film Division, knowing of the scarcity of film in the territory, used the pictures made here as a lever with which to obtain representation for the American propaganda film which they were distributing.

The splitting out of the Division of Films leaves the distributors in a rather peculiar position, for their films are now in Mexican territory and they have no way of checking up the bookings on them. The Famous Players-Lasky sent a representative south this week to look after their interests.

### A PEKING PROGRAM.

A program for the week ending Nov. 30 at the Empire, Peking, China, lists the following (all films):

November 24-25—Blood Circulation; "A Leap-Year Tangle" (Nestor); "The Mechanical Man" (Joker); "A Girl Like That" (Irene Fenwick and Owen Moore) (five reels).

November 26-27—"A Verdant Nook" (Droitevich); "Sin of the Sabbath" (L-Ko); "Unlucky Loney" (Vitagraph); "The Quest of Life" (Maurice and Florence Walton) (four reels).

November 28-30—"The Lamb" (Lonesome Luke comedy); Lighting sketches (cartoon); "Ultus" (Gaumont serial) (seven reels under two sub-titles).

### Pleads Guilty to Employing Minor.

Fall River, Mass., Jan. 8.  
Louis M. Boas, manager of the Bijou, last week retraced his former plea of not guilty in the second district court to a charge of violating the labor laws of Massachusetts by employing a minor under the age of 16 years after six o'clock at night.

The case arose out of a speech Madge Evans, a child picture star, made from the box office in the Bijou a couple of weeks ago when a picture was shown in which she was starred was being shown.

### Woonsacket Against Sunday Agitation

Woonsacket, R. I., Jan. 8.  
An organized movement to oppose Sunday pictures in this city and Sunday baseball throughout the state is being footed in this city. It was started Sunday by the First Baptist Church here, following a sermon by the pastor, a committee was named to consider what action should be taken. Sunday baseball has been a political football in Rhode Island for some few years. It is likely to be taken up by the Legislature at this session.

### MISS STEWART OBEYED DIRECTOR.

The obedience given by Anita Stewart to the instructions of her director in "Virtuous Wives" surprised the men of the First National when they saw the film last week. George Loane Tucker directed the picture for Louis B. Mayer, who has Miss Stewart under contract.

As it was the first Stewart-Mayer film for the First National, Miss Stewart was asked to implicitly follow Mr. Tucker's directions. This she did. When the film was run off, no one looking at it could have told who was the star had not Anita Stewart been so billed.

The First National exhibitors are expectant this adherence to their request by Miss Stewart, while it did little to aid her in the "Wives" production, may be turned to much account in her next film. Just who secured the benefit of Miss Stewart's retiring playing none of the First National bunch care to say, though they seem to have settled that among themselves.

The cost of production of the Stewart picture is reported at \$100,000.

### 1ST NAT'L'S SECOND MEETING.

Los Angeles, Jan. 8.  
The First National Exhibitors is holding its second annual meeting at the Hotel Alexandria. It is reported the assembly will consider several stars submitted for the organization.

The convention may vote to hold all future meetings here owing to the proximity of the studios. The session will last three days.

The following directors and stockholders are attending: Aaron Jones (Chicago), William Hayes (Grand New York), Robert Leiber (Indianapolis), A. C. Johnson (Seattle), J. D. Williams (New York), H. O. Schwabe (Philadelphia), H. H. Halsey (Dallas), H. Kinsky (Detroit), E. V. Richards (New Orleans), Fred Dahlgren (San Francisco), David Howells (New York), Bert Escher (Chicago), H. Blank (Des Moines).

### R. I. MANAGERS ORGANIZE.

Providence, Jan. 8.  
Theatrical managers throughout the state have formed what is to be known as the Theatrical Association, the object of which is to protect their interests in matters relating to the future, such as have arisen during the war and recent influenza epidemics.

At a meeting held at Fay's in this city Sunday afternoon officers were elected as follows: President, Edward M. Fay, manager of Fay's Providence; vice-president, Max Nathanson, Modern, this city; secretary-treasurer, John Boland, Casino, Providence; board of directors, A. A. Spivey, Bijou and Empire, this city; W. Hartford, Imperial, Pawtucket; Martin R. R. Toohy, manager of the Emery, this city; James Donovan, opera house, Woonsacket.

### P. A. SICK CREW BACK.

At the Famous Players-Lasky press department the "sick crew," consisting of Gwen Sears, Sam Plamer and C. Gyer, all little helpmates of Peter Griddle Smith, are back on the job again. Last week they all stepped out of frame to give battle to "flu" which they all nipped in the bud and now have fully recovered.

John C. Flinn rushed back to New York from the coast immediately on arriving there with Adolph Zukor. He arrived Monday much exercised over the illness of his wife and two children with influenza.

When he left they were in good health. The wife of John C. Flinn, also having recovered the latter stepped into the office on Wednesday.

### "TIDAL WAVE" TITLE IN SUIT.

Darcy & Wolford, owners of a play entitled "The Tidal Wave," being produced in repertoire by a number of companies in New England, have entered against William S. Storer, producer of a feature film of the same name, which has been extensively advertised and is now awaiting release.

Although Dittenhoefer & Fishel, the plaintiff's attorneys, assume the cases are entirely different, the action is for the enjoyment of the picture's producer from using the same title.

The complaint also asks for damages to be determined by an accounting.

### PITTSBURGH CATASTROPHE.

Pittsburgh, Jan. 8.  
Between 15 and 20 people, mostly girls and women, were killed and over a score injured here late yesterday afternoon, when an explosion wrecked a building, at 804 Penn avenue, which houses a number of film exchanges. Of the estimated dead, eight bodies have been removed from the wreckage, the firemen asserting many others were buried under the debris. The injuries were mainly caused by the inmates jumping from the floors of the building, six stories high.

The first sign of the calamity are declared to have come from the lower floors. The explosion followed soon thereafter. A number of firemen were injured by falling ladders and glass. The fire department estimated the total loss at a million dollars.

### RAINEY RETURNS.

San Francisco, Jan. 8.  
Paul J. Rainey, explorer and the man who took pictures of animal life in Africa, returned here last week from Asia, with pictures of the life of the Czech-Slovak troops guarding Trans-Siberian Railway, as well as of the damage done the Russian Stations by the Bolsheviks.

Rainey is on his way to New York.

### SCENIC, PROVIDENCE, SOLD.

Providence, Jan. 8.  
The Scenic Theatre property on Matheson street, containing 9,028 square feet of store and a picture theater, assessed at \$175,000, was sold by the Opera House Co. last week to James Bartley of Seekonk, Mass.

### ALBANY'S STRAND NEW.

Albany, Jan. 8.  
Work will shortly start on a new picture theater to cost upwards of \$170,000.

According to the plans of Henry M. Kramath the house is to be at 6-10 Monroe street and an additional piece on Chapel street, which will give the theater a frontage on three streets.

Max Spiegel is at the head of the corporation, and the theater will be called the Strand.

### DARRELL FOSS

Lead With  
**"NAZIMOVA"**  
in the Stupendous Chinese Tragedy  
"The Red Lantern"

### IRVING BROOKS

"FLINT"  
HOUDINI SERIAL  
Direction, BURTON KING

### JACK CUNNINGHAM

Staff Writer Robert Brunton Studios,  
Los Angeles  
Recent Releases for Barrisale, Koman,  
Glamm and Kerrigan

## EARLY FILM'S SINGLE REELERS FULL OF PRESENT DAY STARS

**Universal May Reissue Its First Imp Releases, That Had Mary Pickford, King Baggott, Tom Ince, Geo. Loane Tucker, Lottie and Jack Pickford, Owen Moore and Others, Now Well Known in Filmdom, Among the Stock Players—May Be Used As "Comedies," to Follow Regular Pickford Pictures.**

The Universal is contemplating reissuing the 40 or 50 single reel pictures made by its Imp stock company at the old Columbus avenue and 101st street studio about 1909. Among the stock company are many now famous picture players and directors, principally Mary Pickford.

The single reels were taken in the old style and seem very funny when now run off. There were no close-ups in those days nor any of the modern improvements picture makers have since incorporated into longer reel films.

The "U" men have an impression the comedy aspect to the Imp one reels place them in the comedy class, and they could be run as such following a Mary Pickford picture of the present.

Miss Pickford when with that Imp company received \$40 a week. Her husband, Owen Moore, was also a member, then receiving \$5 daily. They were married just before the Imp company sailed for Cuba, and it was three months after that before their marriage became known.

King Baggott was the highest salaried Imp player in 1909, receiving \$50 weekly. Thomas H. Ince, then Tom Ince, received \$5 daily. He is now reputed to be worth \$5,000,000. George Loane Tucker, also at present famed as a writer and director, was a \$5 a day man in the Imp. Lottie and Jack Pickford were also members at the regular \$5 a day. Florence Lawrence, since retired, resigned with Baggott for "big money," also receiving \$50 weekly. William Robert Daly was another fiver, along with Joseph Farrell McDonough. The company held other players graded for pay about the same.

When Miss Pickford left the Imp to go with the Majestic company it was looked upon as a big promotion for her. Miss Pickford's salary at that time being increased to \$70 weekly.

### ROTHAPFEL REMOVS.

The theatrical and film mart was agog Tuesday afternoon when Samuel L. Rothapfel announced his resignation as managing director of the Rialto and Rivoli theatres, effective Feb. 1. All sorts of rumors were afloat regarding his future plans, but Rothapfel, other than stating he was taking up a project of significance, the nature of which he could not discuss at this time, declined to talk.

The general impression prevails Lawrence A. Walsh, in charge of the finance for both houses, would assume the business management of the Rialto-Rivoli, with Hugo Reinsefeld putting on the stage and orchestral performances.

There is no successor in sight at present, although those who are financially interested in the houses say there are four possibilities in the country directing other houses outside of New York who may be considered for the vacant position.

Charles Stewart, business manager for the two houses since they were

opened, resigned several weeks ago to become general manager for the B. A. Rolfe productions.

The reasons given for the Rothapfel resignation is laid at the door of the failure of the Rivoli to show a profit in the first year of its operation. That house has been reported a constant loser. The Rialto on the other hand has been turning in a steady profit. During the first year the house was run the weekly taking averaged \$15,000, which netted a profit of approximately \$3,500 weekly for 1917. For the 1918 year just closed the average weekly for that house was \$14,500, with the profit cut in proportion.

Among the reports was one to the effect Rothapfel would assume the management of the new Capitol at Broadway and 51st street, but there was no foundation for same.

Another was that he had formed an alliance with Hiram Abrams and B. P. Schulberg to organize an exhibitioners' alliance, which Rothapfel definitely denies.

Although denied by F. B. Warren, of Goldwyn, the strongest rumor is that "Koxy" will join the Goldwyn forces in the dual capacity of consulting director of productions and to work with exhibitors throughout the country in the building up of their houses.

### GARSON SERVES NOTICE.

Harry I. Garson, acting as personal representative for Clara Kimball Young, through Miss Young's attorney, Robert M. Brownson, Jan. 2 served notice on the C. K. Y. Film Corporation of the termination of all contract relations and demanding an accounting of all moneys.

"Cheating Cheaters," which Miss Young had just completed, will be the last of her pictures to be distributed under the present arrangement, according to Garson. Miss Young is still in California.

Select Pictures Corporation Sept. 17 last sent out a notice to the trade papers alleging the C. K. Y. Film Corporation has an exclusive contract for the services of Miss Young for a period of several years and is the exclusive distributor of pictures starring Miss Young.

The Select now refuses to discuss the controversy in public print, but intimates it proposes to enforce the terms of its agreement.

### United's First at Ziegfeld, Chicago.

The United Picture Theatres makes its first release this week with "The Light of Western Stars," with Dustin Farnum in the principal role. It commences an indefinite run Jan. 26 at the Ziegfeld, Chicago.

United's second release will take place the latter part of the month, with Kitty Gordon in "Adele," adapted from the novel "The Nurse's Story."

### Mabel Normand Recovering.

Los Angeles, Jan. 8. Mabel Normand is recovering from a severe attack of pleuro pneumonia that at one time was critical.

### FILMS IN FRANCE.

Paris, Dec. 20. At the recent meeting of picture operators' syndicate in Paris the following scale of salary was fixed as union wage:

For one performance.....	20 frs.
Two performances.....	40 frs.
Three performances.....	60 frs.
Four performances.....	70 frs.
Five performances.....	80 frs.
Six performances.....	90 frs.
Seven performances.....	95 frs.
Eight performances.....	100 frs.
Nine performances.....	105 frs.
Twice daily (seven days), per week,	140 frs., with two hours' rest between the shows.

The carriage of films by flying machines is now an accomplished fact, having been initiated by the American Y. M. C. A. in France. On the occasion of the signing of the armistice reels showing the manifestations in London were brought to Paris through the Handley Page and shown to the troops the same evening. A regular weekly service between London and Paris for transportation of films for the Y. M. C. A. use has now been established.

The landing of President Wilson at Brest was filmed by concerns from all allied countries. The pictures taken by the American operators were shipped the same day to New York on a destroyer, the negatives being developed and positives prepared on board, so that the reel was ready for exhibition immediately on arrival.

Four thousand and forty-five metres of French films and 20,563 metres of foreign films were presented in France during the first week of December; for the second week the barometer of production was 5,535 metres of French and 15,242 metres of foreign films.

### CHARGE TITLE LIFT.

Harry Rapt has informed the N. A. M. P. I. that a firm located in New York is using his title of "Wanted for Murder," and is issuing a patched up picture under that title.

Rapt has received an affidavit from the manager of the Auditorium, Perth Amboy, N. J., to the effect that H. Ferguson, of 110 West 40th street, New York, offered him a picture for rental under the title of "Wanted for Murder," and that he represented it as being the original production that had played at the Broadway, New York.

### WORLD RESUMES.

The World has resumed the making of pictures, after a shutdown of a couple of months.

World's future producing activities will be confined to special releases, abandoning its former program service.

### CHANGES IN ROBERTSON-COLE.

Several changes have been made in the foreign department of the Robertson-Cole Co. during the last week. James T. Solomon, formerly in Washington with the War Trade Board, where he had charge of the exports of film from this country, has been engaged to look after the exporting end of the firm's business. David Mountain, formerly with Fox and more lately with Robertson-Cole, has severed his connection with the latter company.

### IRWIN'S WORK.

It is understood that a considerable portion of the duties of Walter W. Irwin, elected a vice-president and member of the executive committee of Famous Players-Lasky, will be in looking after Federal legislation and such local enactments that may crop up from time to time.

### PASSPORT REFUSED MARIE DORO.

Up to date all attempts made by Herbert Brenon to secure a passport for his film star, Marie Doro, for England, have been refused by the American authorities. The reason given, that Miss Doro is to make a feature film in England, is not considered essential work at this time.

Meantime, while the efforts to secure the permit to sail are going forward, Mr. Brenon's plans are temporarily disarranged.

From accounts only English people over here are securing passports, to go to England, without encountering large sized difficulties.

There is more than a likelihood that Lewis J. Selznick and Brenon will again be associated in business. Selznick is considering a proposition to finance a new Herbert Brenon film producing company to make features to be released through Select.

### FLORENCE MILLER HAS DIVORCE

Providence, R. I., Jan. 8. Mrs. Florence Miller Beresford (Florence Miller in pictures), sister-in-law of Lord Devlin, who several years ago married Vivian Gould, daughter of George Gould, was granted a divorce in the Superior Court here last Friday from her husband, Captain Arthur S. H. Beresford, of the British Army Service Corps, and a figure among English aristocracy. Mrs. Beresford also gains the custody of four children. The grounds on which the decree was granted was cruelty. The husband, who carries the title of William de la Pour Horsley-Beresford, was an officer in the Coldstream Guards and saw service in the Boer War. The suit was uncontested. Capt. Beresford now being in England, Mrs. Beresford told of repeated attacks made on her by her husband during the course of her testimony before the court. The matter of alimony was temporarily passed.

Mrs. Beresford is the daughter of George L. Miller, a prominent physician in this city, and it was under the name of Florence Miller that she acted in pictures. Her best work was probably done as the Czarina of Russia in "Rasputin, the Black Monk," released last winter. She is a sister-in-law of Kitty Gordon.

The couple were married in this city 17 years ago. Mrs. Beresford was born in Putnam, Conn., in 1881, and has lived in this city for many years. Her family is prominent socially.

It is understood that Mrs. Beresford has given up pictures and intends to devote her time to the care of her four children.

### EXPLOITING HEALTHY GIRLS.

Columbus, O., Jan. 8. Mary Cranston (Lee and Cranston) signed a contract here with Youth-Craft, a Chicago concern for exploiting commercial films as program features, to star in a series of two-reelers having to do with physical development, feminine beauty culture, etc. The series will be a condensed curriculum on how a girl may become a beautiful, healthy woman, and will have the romantic element to color it with love interest, showing that sound and pretty girls get the "breaks" in courtship and matrimony.

The contract calls for wide advertising of the little ingenue, and she is to draw a salary and a division of the profits.

### "BETTER 'OLE' AT STRAND."

World Film, which controls the American rights to the film production of the English made feature, "The Better 'Ole," has arranged with Joseph Plunkett to show the picture at the Strand week of Feb. 16.

# VARIETY

## WAR PROFITS MAY BE SPENT ON PURCHASE OF FILM STOCK

**Men With Pockets Bulging With Surplus Money Made on War Contracts, Amounting to Millions, Cast Envious Eyes on Picture Industry—Plan to Invest Profits May Materialize Soon.**

During the past ten days there have been several quiet inquiries into the affairs of a number of the larger picture companies instigated by several corporations which have cleaned up in war contracts and are looking for a field in which to invest a portion of the tremendous surplus now on hand.

One of these companies is said to have netted something like \$400,000,000 since 1914. Now that its war work is cut off they do not wish to leave any of the capital idle and have been looking at the picture field as an outlet for some of the money.

An investigation of two of the larger film companies and one smaller one has been made. The smaller company, it is understood, could be bought and carried for \$750,000, but after a brief inspection of its affairs the proposition was permitted to slide into the discard.

The purchase of the larger company, which operates its own exchanges throughout the country and abroad, would involve something like \$3,000,000. It is at present under consideration. The home company of this organization is capitalized at \$2,000,000, of which all but \$400,000 has been issued. An indebtedness of \$300,000 is being carried, while the film stock on its shelves is listed at \$1,200,000.

The conferences regarding the sale of the property have been continued through the current week without any definite bid or offer being arrived at as yet.

### CORBETT'S FIRST A SERIAL.

The initial picture that James J. Corbett is to appear in under his contract with the Universal is to be a 20-episode serial called "The Adventures of Gentleman Jim." It was under that "ring de plume" that he obtained the greatest publicity when he was heavyweight champion.

Later Corbett is to be starred in a seven-reeler which is to be a pietization of the famous melodrama "Human Hearts," written by Hal Reid.

### F. P. WOODS DEAL DELAYED.

The deal between Famous Players-Lasky and A. H. Woods was not consummated before last Saturday, which

necessitated the latter postponing his proposed sailing on the Mauretania.

Several clauses in the contract are being reframe and it is expected the papers will be signed this week.

### SUNDAY CASE APPEALED.

Binghamton, N. Y., Jan. 8. Attorney Rollin W. Meeker, representing the Star and Symphony theatres, of this city, in their fight for permission to open on Sunday, has filed notice of appeal to the appellate division of the Supreme Court from the adverse decision of Supreme Court Justice George McCann.

### BILL HART "DRESSED UP"

William Grossman, of House, Grossman & Haus, has returned East from a short visit to California as a member of the board of directors of the William S. Hart Picture Corporation. He reports that the officers of the corporation are very much surprised at the financial returns of the Hart feature, "Branding Broadway." They believe its success is largely due to the novelty of seeing Hart without his western regalia, in evening dress.

### MRS. CHAPLIN NOT WORKING.

Mildred Harris (Mrs. Charles Chaplin) is laying off at present. The Universal star is refusing to work because she believes that the Universal cleaned up on their production of "Borrowed Clothes," in which she was exploited under the name of Mrs. Charles Chaplin, the release having been made immediately after her marriage to the comedian. She thinks that the added value as a draw she made to her name by marriage should bring her a greater return. The Universal heads state "a contract is a contract," and that when they hired her, they did not know whether she was going to marry or not.

At present the Universal have three completed negatives on their shelves in which Miss Harris is starred and they will undoubtedly be released with the name of "Mrs. Charles Chaplin" prominently a part of the advertising matter.

### F.P. SPEEDING UP.

In the eastern and western studios of the Famous Players-Lasky Corporation there have been signs of enlarging activities during the last few weeks. During the past week several improvements have been made at the 56th street New York studio as well as in the Hollywood and Los Angeles plants.

Jesse L. Lasky during the past few days has engaged three new directors and secured four plays. The directors are George Fitzmaurice, Kenneth Webb and Irvin Willat.

Mr. Fitzmaurice will direct in the east. His first picture will be "The Witness for the Defense," in which Ethel Barrymore appeared at the Empire, New York eight years ago. Elsie Ferguson will be starred in it. Mr. Fitzmaurice starts work the end of the month.

Mr. Webb will also direct in the East, probably at the 56th street studio, although it is not known as yet what star he will direct. Mr. Willat has just left New York for California, where he will stage a picture with Lila Lee entitled "Judy of Rogues' Harbor," an adaptation from a novel by Grace Miller White.

Other plays purchased by Mr. Lasky are "Come Out of the Kitchen," the comedy by A. E. Thomas, "Girls," Clyde Fitch's play, and "The Malefactor," one of E. Phillips Oppenheim's novels. For the first time, Famous Players-Lasky will present John Barrymore in a heavy dramatic subject, "The Malefactor," purchased for his next film. John S. Robertson will direct.

This, it seems, is the beginning of a drive which Famous Players-Lasky is about to make in getting new blood and material for the studios. Several negotiations are pending and an announcement may be forthcoming shortly outlining an enlargement of its studio personnel.

### \$20,000 FOR "KITCHEN" PLAY.

Famous Players-Lasky has purchased the film rights to "Come Out of the Kitchen" for \$20,000 and will use it as a screen vehicle for Marguerite Clark.

The deal was effected through David Gerber, acting for Henry Miller and Klaw & Erlanger.

Myron Selznick wanted the piece for Olive Thomas and had an offer in of \$15,000.

### ROTHACKER BUSYING UP.

Chicago, Jan. 8. Mysterious plans are afoot at the Rothacker Film Co. plant to start producing. Several directors have been engaged and players are being quietly signed, putting up in the aggregate an imposing scale for the forthcoming work.

Waterson Rothacker left for California this week, admitting he had new plans under way, but declining to discuss them before his return.

### TRIANGLE SALE OFF.

It was rumored this week that Percy Waters (and his attorney, MacDonald) had secured control of the Triangle Distributing Co. through a deal made with S. A. Lynch Enterprises.

Investigation failed to disclose any verification other than that Messrs. Waters and MacDonald had agreed with the Lynch people, whereby they were to take over the management of the Triangle Distributing Co. upon furnishing satisfactory security for the payment of the \$500,000 (still due the S. A. Lynch Enterprises from the Triangle Film Co.) at the rate of \$10,000 a week. Failure to furnish the securities put a quietus to the negotiations.

The Lynch Enterprises advanced to the Triangle Distributing Co. over a million and a half, of which two-thirds have been repaid. They came into the distributing corporation about a year and a half ago as bankers, buying all the securities of that company and have been, since that time, working out the indebtedness. It has been known for more than a year that the Lynch interests have not been satisfied with the Triangle Film Co., which is the producing corporation. They agreed to finance it for the making of big productions and star features and being unable to come to a proper understanding have been steadily reducing the indebtedness.

It is understood the Triangle Film Co. is planning to take over its Culver City plant next September, at the expiration of the Goldwyn lease, and it is to be re-financed by people of ample funds to carry out any ideas it may care to undertake. The plan is to abandon all program pictures in favor of stars and big special features.

### LOEW BOOSTS CIRCLE 2.

After having spent about \$10,000 in redecorating the Circle theatre, Marcus Loew has boosted the price of admission at the house from 17 to 28 cents.

During the first week it seemed to hurt the business to a slight extent, which is principally neighborhood.

### A Selznick as Film Producer.

The name of Selznick will once more make its appearance in the realm of film production. It was abandoned when Lewis J. Selznick became president of Select over a year ago and is now being projected into the industry via Myron Selznick, his son, who heads the Selznick Pictures Corporation.

Myron's first star will be Olive Thomas, who is to be presented in a series of productions directed by Charles Giblin.

### Writer for Fairbanks.

Frank Condon, an author of fiction stories whose stories have been appearing in the Saturday Evening Post, has been engaged by Douglas Fairbanks as special scenario writer.

See our new advertisement in Herbert Lloyd's New Vaudeville Guide.

# PARISH AND PERU

# EDWARD MARSHALL

CHALKOLOGIST  
CAPItaine AMERICANE

Direction, GEN. DIAZ

Fort Riley, Kansas, is the geographical center of the United States. Indians is the center of population.

# THE GABBERTS

America's Ingenious Athletes

are speedily and unanimously the center of public endorsement as two fast, classy entertainers.

# BRENDEL AND BERT

"Waiting for Her"

Direction, H. BART McHUGH

# BLANCHE ALFRED

and her SYMPHONY GIRLS, assisted by "GERANT"  
Featuring the RAINBOW GIRL  
in Novelty Dances  
Direction, HARRY SHEA

# PERCY HELTON

SOMEWHERE IN FRANCE  
WISHES A HAPPY NEW YEAR TO ALL

# STAN STANLEY

NEW YORK ACTOR

The audience plant who grew into such a funny flower

MORRIS & FEIL—Ah—Jents

PAUL and MAE

# NOLAN

Opened on the Orpheum Circuit  
January 5th and going  
right along.

# FRED DUPREZ



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DOLLY

# GREY and BERT BYRON

The Creator of



SCOTT  
MOORE  
in  
"WHERE THINGS  
HAPPEN"  
Orpheum Circuit



GEORGE  
HARADA  
WORLD'S FAMOUS  
CYCLIST  
1716 Clybourn Ave.  
Chicago, Ill.

This Week (Jan. 6)—Orpheum, Vancouver, B. C.  
Next Week (Jan. 13)—Moore Theatre, Seattle, Wash.  
Week Jan. 20—Holly Theatre, Portland, Ore.  
Week Jan. 26—Orpheum, San Francisco.  
Week Feb. 2—Orpheum, Oakland.  
Week Feb. 9—Stockton, Sacramento, Fresno.  
Week Feb. 16—Orpheum, Los Angeles.  
Certainly do feel sorry for you folks who are booked in the Arctic regions. Sure it's great out here right now.

JIM and MARIAN

# HARKINS

Direction, NOR. JEFFERIES

# ROXY LA ROCCA

Wizard of the Harp

Care of Daw's, 17 Green St.  
Charing Cross Rd., London, W.C.

A Vaudeville Agent, One Cold Winter's Day

Drank seven hot chocolates to keep the Frost away.

No more about acts, will this little chap rave,

For the Snow is now melting on his little Grave.

JACK MERLIN

Moos Circuit. Direction, MARK LEVY.

Yes, I've Been Out of the

# NAVY NOW

about 3 Weeks.

Glad to be Back in

CIVILIAN CLOTHES

In Uniform, Everybody

KNOWS YOUR SALARY

LES MORCHANTS

Loew Circuit. Direction, MARK LEVY.

BILLY

# DALE

AND

BUNNY

# BURCH

BOOKED SOLID  
ORPHEUM CIRCUIT

"I DEFTY COMPETITION"

Little Jerry—Little Jerry—Little Jerry

A MITE OF MIRTH

Little Jerry—Little Jerry—Little Jerry

Little Jerry—Little Jerry—Little Jerry

The Biggest Little Singer

U. R. O. of Vaudeville W. V. M. A.

I. KAUFMAN—Ent. C. W. NELSON—West



"MORE  
OFFERS"

Received an offer from Lou Marshall and Harry Kelly to join the "Over Seas Revue." Will consider same, if allowed to carry Lisa's gipsy.

"ROMEO"  
OSWALD  
WOODSIDE  
KENNELS

MR. HARRY JORDON'S Christmas Party, Supper and Dance—Gold Room, Hotel Adelphi, Philadelphia, Pa., December 31, 1916: Sam Welch, Treatmaster; Bobby Health, Staging Instructor; Al White, Dancing Master.

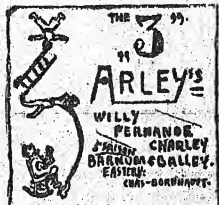
SPECIALITIES:  
MR. HARRY JORDON—Two-minute speech. Wonderful.  
MR. BART McHUGH—Comedian dance. Good.  
JOE WOOD—Song "Katy" sung. Best.  
JOE FLANNAGAN—His last fight with Willard. Very good.  
RON KATZ—Poem, surprise punch line. Good.  
HERBERT WILSON—Rock hammer. Solid hit.  
ALICE MORLEY—Song. Good.  
WINNET DA FEE—Parody on Bart McHugh. Funny.

AMONG THOSE PRESENT:  
All owners and managers of vaudeville. All girls and boys playing in vaudeville. Shreebop Christmas.

On record: MR. HARRY JORDON, "THE DADDY OF VAUDEVILLE"  
Thurs. A. M.—Home, Jan. 1.

KNAPP and CORNALLA

Next Week—Maryland Theatre, Hagerstown, Md.



Pauline Saxon  
SI  
PERKINS'  
KID

# DELLBERT E. BENN

INVITES OFFERS

for the balance of season—

Straight and Character Straight Men

First 14 months manager and playing the part of the Lord in B. D. Barry's "The Chances to Broadway," closing with Mr. Benn Jan. 30 for strictly business reasons and with the best of mutual good feelings. Address

DELLBERT E. BENN

Miller Theatre, Milwaukee, Wis.—Jan. 15 to 20  
City Hall Square Hotel, Chicago, Ill.—Jan. 20 to 27

# RUTH FISCHER

PRIMA DONNA

Watch this space!

HENRY WARNER, Manager

# THE FAYNES

Fuller Tour, Australia

Personal Direction,  
HENRY SHAPIRO

# FRANK BROWNE —AND HIS XYLOPHONE—

Touring  
ORPHEUM  
CIRCUIT

VARIETY

EVANGELINE WEED  
presents  
**ANNA HELD, Junior**  
in a  
**"FAIRYLAND FANTASY"**



† Evangeline Weed has added another big star to her list of Broadway celebrities—the latest fair one being Anna Held, Junior.

† Miss Held, Junior, will be starred in a fantastic act specially conceived for her by Miss Weed and written by Miss Sophie Resnick. Miss Held, Junior, will be assisted by ten beautiful ballet toe dancers.

MR. LEONARD C. VICTOR  
GENERAL MANAGER

**EVANGELINE WEED'S PRODUCTIONS, Inc.**

Knickerbocker Theatre Building, 116 West 39th Street, New York City

15 CENTS

# VARIETY

VOL. LIII, No. 8

NEW YORK CITY, FRIDAY, JANUARY 17, 1919

PRICE 15 CENTS

Pictures

Paramount

Drama

Variety

LINA CAVALIERI  
STAR IN PARAMOUNT PICTURES

THREE NEW SONGS BY THE WRITERS OF

# "SMILES"

LEE S. ROBERTS—J. WILL. CALLAHAN

# "AFTER ALL"

After all the Tears, Kisses, Laughs, Winks, etc., this is the only song for you to follow, "Smiles."

# "YOU DON'T KNOW"

An Inspiration. You can't afford to overlook this song.

# "A Little Birch Canoe and You"

WASHINGTON "TIMES":  
D. F. Keith's Washington—Mme. Marguerite Sylva's charm is infectious. Her songs, "My Little Birch Canoe and You" and "You Don't Know" are great.

## JEROME H. REMICK & CO.



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# VARIETY

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## LIQUOR SELLERS INVADING PICTURE EXHIBITING FIELD

**Rush to Theatres to Escape "Bone Dry" Closing. House  
Prices Go Skyward as a Result. Brokers Pulling  
Deals. Regular Exhibitors Clean Up  
as a Result.**

Right at present the buying and selling of picture theatres in Greater New York and the small outlying towns in the vicinity is undergoing one of the greatest booms that it has ever experienced. The reason is that there has been an influx of money from the retiring liquor store dealers and the saloon men, who are all fearing that they are to be wiped out as far as their present business is concerned and are heading for the exhibiting field immediately.

During the past few weeks sales have been made rapidly as far as a number of small houses are concerned. The demand, according to a certain broker who formerly handled nothing but corner saloons, but who lately added picture theatres to his list, for the greater part is for the 600-seat houses.

A big sale was recorded about four weeks ago when a couple of former liquor men took over the Burland, in the Bronx, from David Picker. This house is out of the usual run of theatres the liquor men are looking for. The purchase price paid was \$35,000, and after running the house for two weeks and finding they were losers of \$1,400 on the first two weeks as theatre managers the liquor men decided to call in outside assistance. A big interest in the house was given to the Marcus Loew Circuit, and the theatre is now being run as a link in the Loew chain.

There seems to have been considerable active dealing in Brooklyn during the last few weeks, and a number of the exhibitors who have unloaded their houses are quietly smiling and are becoming brokers now.

The Cedar Theatre in that section was bought for \$600 about 9 months ago. Last week it was sold for \$8,000. A house in the Broadway section, which had been run for six months by a man that obtained possession for \$1,000, sold for \$5,000.

The Central Theatre on Central avenue inside of four months jumped in

sales valuation from \$4,500 to \$7,000. It was sold at that price last week.

The liquor men are extremely anxious to get into business of some kind, and figure that catering to the public is one thing that they are suited for, and the idea of the profit that they have heard of in pictures seems to have been the lure. In the meantime the smaller exhibitors are cleaning up by accepting the offers that are made under the boom. They figure that after things settle down again they will be able to get back into the game again at bargain rates.

### ALL OFF FOR BRYAN.

The negotiations for the appearance of William Jennings Bryan did not proceed beyond their preliminary stage, which amounted to Evangeline Weed submitting Bryan's name to the big time managers, who rejected it. It is said the managers concluded Mr. Bryan would find it difficult to refrain from commenting upon the present Administration at Washington. As his early departure from the Wilson cabinet seemed to presage his comment would not be in a laudatory vein, the managers were not long in reaching their conclusions.

### ALBEE IS NOT RETIRING.

Current rumors anent the proposed retirement of E. F. Albee from his office as president of the B. F. Keith Vaudeville Exchange were smothered for all time this week.

Street gossip had Mr. Albee retiring, but at the Palace Building it was denied.

Closely following the death of A. Paul Keith the natural changes in the personnel of the Keith staff led to the report, which gained headway.

**Act Combination for Former Favorites**  
It is reported Eva Davenport and Pauline Hall are estimating their value to the managers as a vaudeville act, appearing together.

### MADE IN AMERICA.

Several scene sets for Albert de Courville's forthcoming new revue at the London Hippodrome (due in April) are being made in New York by the Robert Law studios. Herbert Ware is due to sail for London soon, remaining abroad about a year representing the Law studios, with which he is now connected. Some scenery was made in this country last year for London productions but there was great difficulty in getting it shipped over.

Some of the costumes for the new de Courville show are also being made here by Mahieu. Mrs. Mahieu is also going abroad and may open a London branch.

### THE WAY OF "THE FOLLIES."

Chicago, Ill., Jan. 15.  
The troubles of us "Follies" girls is sumpin' horrible. Viola Ford left Flo Ziegfeld flat in Chicago (the show, of course) last Sunday and hurried to Toronto to marry a Canadian army officer. Saturday a girl chum in the show got a wire: "I've married my officer, but his mother's raising so much hell we're on our way to New York."

As Will Rogers says, "They get married and then in about six weeks they come back, and away we go again."

### CHAPLIN GOING TO ENGLAND.

Los Angeles, Jan. 15.  
A notice was posted this week at the Charlie Chaplin studio the establishment would be closed in seven days. Chaplin will leave immediately for England, the reason given, a breakdown in health.

It is not known whether the film comedian will take his wife with him.

### "CHU" WILL MAKE \$200,000.

Pittsburgh, Jan. 15.  
People who seem to know the internal business affair of Morris Gest's "Chu Chin Chow" say that Mr. Gest will have a net profit this season on the production of \$200,000.

It is here this week and next, with a gross estimated for the engagement of \$55,000, at \$2.50 and \$3.

### FEDERAL HEARING SET.

Washington, D. C., Jan. 15.  
The matter of the Federal Trade Commission against the Vaudeville Managers' Protective Association and others has been set for a hearing Feb. 3 in New York City.

John Walsh, chief counsel for the Commission, has advised the attorneys for the defendants of the date.

### SHYING OFF TEXAS.

Legitimate producers controlling traveling organizations are cutting out the routing of their attractions through Texas.

They find they are unable to book consecutive dates in the better houses in that state for two reasons. One is that the Loew circuit has been making flattering inducements to local managers to adopt a vaudeville policy and the other is the prevalence of "tabs," which are booked on a 50-50 percentage. When a regular traveling attraction comes along and asks 75 per cent. of the gross the proposal is not favorably received.

### DONNELLY'S WAR ACT.

Leo Donnelly is to appear in vaudeville for a few weeks with a "turn" which is to be a humorous recital of his experiences while he was entertaining in France with the Shamrock Unit. During a great part of his time in France Donnelly was with the 77th Division, which is the National Army Division from the vicinity of New York. Later he was in the sector of the 33rd Division, composed of troops from Chicago and vicinity. The idea is to have Donnelly relate the "close-up" stuff of the home boys in each town as far as he met them or at least relate incidents which the boys have undoubtedly written home about.

### I. R. INSPECTION.

The Internal Revenue office for the Times Square district appears to be devoting early attention to securing reports of personal income in the early years of the war and shortly before.

Letters were sent out this week by the Internal Revenue men to the producers, picture manufacturers and music publishers, asking for the amounts of royalty paid writers during 1913, 1914, 1915 and 1916.

### BOSTON TICKET BILLS.

Boston, Mass., Jan. 15.  
Representative Feinberg has filed in the House two bills in regard to tickets to places of amusement.

One bill provides that every ticket to a theatre or other place of amusement shall state thereon the price at which it is to be sold. The bill carries a penalty for each offense.

The second bill provides that the applicant for a theatre license shall file with his application a schedule plainly showing the prices to be charged, together with all conditions, limitations and regulations.

See RUBE ALTHOFFS rural free delivery.

# CABLES

## BIGGEST BUSINESS IN HISTORY IS LONDON'S CLAIM FOR 1918

West End Theatres and Music Halls Break Records Despite Epidemic and "Drive" Slumps—Many Extraordinary Long Runs—"Chu Chin Chow" Passes 1,000th Performance—Many Nearing 500 Mark.

London, Jan. 3.

Never in the history of the London stage has business at the West End theatres and music halls been so prosperous as during 1918. There have been occasional short slumps as when things were going badly at the front at the end of March and again for a week at the height of the epidemic, but the general rule has been packed houses all the time. There never has been so many established successes with extraordinarily long runs to their credit. The following table shows the number of performances up to Dec. 19, at the leading London theatres:

His Majesty's—"Chu Chin Chow"—1,065.

Daly's—"The Maid of the Mountains"—792.

Adelphi—"The Boy"—531.

Hippodrome—"Bob" Tricks"—490.

Savoy—"Nothing But the Truth"—407.

Alhambra—"Bing Boys on Broadway"—384.

Empire—"The Lilac Domino"—386.

Garrick—"By Pigeon Post" (withdrawn Dec. 14)—380.

The Playhouse—"The Naughty Wife"—320.

While the following are well over their second century: Apollo, "Soldier Boy"; Comedy, "Tails Up"; Criterion, "You Never Know 'Y' Know"; Dnke of Yorks, "The Man From Toronto"; Gaiety, "Going Up"; Globe, "Nurse Benson"; Prince of Wales, "Fair and Warner"; Shaftesbury, "Yes, Uncle"; and looks like running indefinitely. Several of the later productions including Lyric, "Roxana"; London Pavilion, "As You Were"; Palace, "Hullo, America"; Prince's, "Jolly Jack Tar" are playing to packed houses and look like having long and prosperous careers.

This happy state of affairs extends to the variety houses, the Coliseum and Palladium having record years, and there is no reason why this prosperity should not continue for several months at least, as it is estimated that there are over a million more strangers in London than in normal times. All have money and many are at a loose end and but for places of amusement, time would press heavily on them. Of the high class variety houses most have reverted to theatrical programs, the only two houses giving real old fashioned variety are the Palladium and Holborn in the West End; the Coliseum programs chiefly consist of theatrical stars in sketches, concert singers and instrumentalists, and ballet. A few years ago the Palace, Alhambra, Empire, Oxford Pavilion, Hippodrome, Coliseum, Holborn and Tivoli were all playing variety.

Another sign of the times is that Charles B. Cochran announces that the Oxford and Pavilion will in future be run as legitimate theatres at West End prices, while Terry's and the Scala, which have for years been devoted to cinema shows, have reverted to their old status as West End theatres. There never was such a demand for London theatres and people seem to be prepared to pay any price for them. One is now let at a profit rental of \$60,000 per annum; but when the

slump comes, as come it must, it will be on a corresponding scale.

### PROFESSIONALS DEMOBILIZED.

London, Jan. 15. The demobilized professionals include Gerald DuMaurier, Robert Lorraine, Edmund Gwenn, Kenneth Douglas, Hunley Wright. Others to be shortly discharged are Henry Ainley and Godfrey Tearle.

### HARVEY'S TRAGIC WAR PLAY.

London, Jan. 15. Martin Harvey, after a successful provincial tour with "The Burgomaster of Stilemonde," gave a matinee of the piece at the Scala Jan. 10, in aid of the Belgian charities.

It proved a tragic war play, forcibly acted by Harvey and a strong company.

### K. OF C. ENTERTAINERS.

Paris, Jan. 15. Jere Sauntry, Thomas Lee and Leo Whalen are leaving Paris, under the direction of James Fearon, of the Entertainment Department of the Knights of Columbus, to entertain the American troops in the Verdun districts.

Fearon is also organizing a company of minstrels, recruited from the overseas forces, who will appear shortly in Paris prior to touring the hospitals.

### LONDON STAGE BALL.

London, Jan. 15. The Stage Ball held at Albert Hall Jan. 8 was a brilliant success. A pageant of plays included every popular player, who presented a gorgeous spectacle.

A large sum was collected for the blinded soldiers. The children's fund boxes realized more than \$1,500 a piece.

### EDWARD LAURI DIES.

London, Jan. 15. Edward Lauri, a clever comedian, died Jan. 9, after a second operation. He leaves a widow, May Beatty, professional, and a young family.

### Lawson Playing "Hamlet" in the Halls.

London, Jan. 15. John Lawson is shortly presenting "Hamlet" in abbreviated form for the variety stage.

### Merson West Demobilization Dust.

London, Jan. 15. Billy Merson and Will West have introduced a new demobilization dust in the Palace show, "Hullo America."

### Maori Soldiers Dance.

London, Jan. 15. At Queens Hall Jan. 13 the Maori soldiers of the Pioneer Battalion presented a series of Maori war dances and a pageant in aid of St. Dunstan's Hotel.

### Spring Tour Ahead of Time.

London, Jan. 15. Julia Neilson and Fred Terry have started a spring tour at the Grand, Nottingham.

### Playing Barrie Playlet.

London, Jan. 15. Hilda Trevelyan has secured the rights to Barrie's playlet, "The Old Lady Shows Her Medals," and is booking an extensive variety tour for it.

### FIVE BIDDERS FOR DRURY LANE.

London, Jan. 15. There are five aspirants for the purchase of the Drury Lane and their bids will be acted upon at a meeting of the shareholders late this week. The five are Sir Alfred Butt, Charles Cochran, Oswald Stoll, Charles Gulliver and Frank Curzon.

The original capital of the Drury Lane corporation is \$25,000, three-quarters of which is paid in. Sir Alfred's offer is 60 cents profit, Gulliver \$125 and Curzon has formed a syndicate with a quarter of a million capital (pounds or dollars not stated in the cable) to enable him to swing the deal if his bid is accepted.

### CALVE REAPPEARS IN LONDON.

London, Jan. 15. Emma Calve reappeared in concert at Queen's Hall Jan. 11, after 14 years, to a packed house.

Her voice continues fresh.

### ROBEY MADE COMMANDER.

London, Jan. 15. George Robey has been created Commander of the Order of the British Empire for having raised over \$300,000 for war charities.

### LADY BANCROFT IS 80.

London, Jan. 15. Lady Bancroft has reached her 80th year, retaining her full faculties.

### AT THE COLISEUM.

London, Jan. 15. The Coliseum bill includes the reappearance of Seymour Hicks and Elaine Terriss in "After the Honey-moon," Coram, Ninon Grey, Penrose and Whitlock.

### Brousson as Director at Strasbourg.

Paris, Jan. 15. Brousson, formerly manager of the Paris Opera with Messager, has been nominated for the post of director of the opera at Strasbourg.

Gael Tene is assuming the management of the Club Theatre.

### "Enemies" Abroad in February.

London, Jan. 15. J. L. Sacks, in conjunction with Frederick Harrison, will present at the Haymarket early in February an American play—probably "Friendly Enemies."

The company organized by A. H. Woods to present "Friendly Enemies" in London, which was to have sailed with him Jan. 5, is still in New York. Report on Broadway has it that Woods proposes to sail with them Jan. 22, although that is far from certain.

Mr. Woods has a representative, Frank Payne (a New Yorker), in London, who will advise Woods will cable Payne when the company leaves.

### Revue Supplanting "Zig Zag."

Paris, Jan. 15. The Beretta management is mounting a new French revue to be presented at the Folies Bergere March 9. Albert de Courville's production of "Zig Zag" consequently terminating its engagement there early in that month.

### PINERO'S NEW PLAY.

London, Jan. 15. Sir Arthur Pinero has nearly completed a new play in which Irene Vanbrugh will make her reappearance.

### RESTAURANT AFTER DJELLI.

Paul Salvain is negotiating by cable with Djelli, for an engagement at the 3al Tabarin, atop the Winter Garden. Djelli is at present in Paris. It is understood she is looking favorably on Salvain's offers. Another restaurant is also understood to have made cabled overtures to her.

### IN LONDON.

London, Jan. 3. Albert de Courville announces that he has secured three musical comedies composed by Jerome Kern. De Courville is starting work on the new revue by no means strong but the star is. Miss Keane has secured the English rights of Edward Knoblock's four-act play "Tiger, Tiger."

Doris Keane's production "Roxana," at the Lyric, is a great success. The play is by no means strong but the star is. Miss Keane has secured the English rights of Edward Knoblock's four-act play "Tiger, Tiger."

Now the war is over the Green Room Club resumed its annual dinner, suspended for five years, at the Criterion Restaurant for Sunday, with Major Robert Loraine in the chair.

The great stage ball which is in active preparation by the committee consisting of Gerald du Maurier, André Charlot, C. B. Cochran, George Robey, and James B. Fagan, should be a most attractive affair, rivaling the recent Victory Ball. It takes place Jan. 8, at the Albert Hall. The proceeds go to Sir Arthur Pearson's Pension Fund for the children of blinded soldiers and sailors.

Charles B. Cochran's next production will be "A Certain Livelihood," a satirical comedy by Basil Macdonald Hastings. This will be presented at St. Mark's in February. In March Mr. Cochran will present Major Robert Lorraine in "Cyrano de Bergerac" at the Garrick, which then reverts to him. Charles B. has also secured the Holborn Stadium and the Aldwych theatre. The former will be used for sports until such time as building operations can be undertaken, while at the Aldwych, which is at present used as the headquarters of the Australian M. C. A. he proposes to present light operas and musical comedies.

The Motor Transport Volunteers, who have conveyed 1,300,000 soldiers on leave across London in the night, when no public conveyances are running, must continue their work for at least another year. To aid the maintenance fund Lieuts. Haddon Cove and Percy Linden have arranged an "All Star" matinee at the London Coliseum on Sunday Jan. 12.

Owing to the demobilization of the Army, Sir Alfred Butt has discontinued the Sunday concerts at Victoria Palace. Ninety-two concerts have been given before 300,000 soldiers, sailors and nurses. Throughout the run of these entertainments the orchestra, staff and 500 artists have given their services free. The Sunday concerts for American soldiers and sailors at the Palace have also been discontinued.

Miss Billie Brown, recently with George Edward's "Betty" company, has been secured by the I.V.T.A. on behalf of the African theatres to play leads. She sails in January and will appear in "The Boy," "Yes, Uncle" and "Going Up," returning in August to resume her George Edward's engagement.

The marriage of Captain H. G. F. Bellamy, D. S. M., C. Lake Royal Flying Corps and the Gaiety Theatre, and Dorothy Tetley, niece of Sir R. Tetley Bart, is to take place on New Year's Day at the Chapel Royal, Savoy.

The success of the Stoll opera house as a picture palace has been so great that a debt of nearly £50,000 incurred in running revues and other theatrical enterprises has been wiped out. Incidentally Sir James Barrie has refused £20,000 for the film rights of "Peter Pan."

## BENEFITS MUST BE BONA FIDE TO GET KEITH OFFICE ACTS

**Big Vaudeville Exchange to Make Inquiry Into Benefits Before Permitting Artists to Take Part—Names Committee to Investigate Worth of Proposed Shows For Charitable Purposes and War Funds—No More "Flim-Flaming" of Acts by Independent Solicitors.**

The Keith Keith office this week inaugurated a system of inquiring into and investigating each benefit for which it might be solicited to furnish attractions, before complying with the request. It will only act upon the favorable recommendation of the Keith committee appointed for that purpose. The committee is composed of Frances King, William J. Sullivan and Edward Renton. At the Keith agency this week it was stated any player individually solicited to appear at a benefit and desiring to secure more information it could apply to any member of the committee.

The Keith office which has been extremely liberal in the past in acceding to requests for benefits, and of Service benefits especially, have been annoyed of late through slight investigations made and information coming to it regarding certain benefits the office became interested in.

The Keith people say they have found a number of workers in behalf of entertainment for soldiers or sailors, and wounded men of both branches of the Service, while posing as charitable workers, are in reality receiving a salary of a considerable amount, dependent as well upon their furnishing entertainment, which they secure through procuring artists who do not ask nor receive remuneration. The office also learned there appears to be independent solicitors of talent for these Service benefits, who either through knowledge or in disregard of the solicitation of the Keith office, attempt to secure a bill for an evening at the same place the Keith office was asked to furnish a show.

So many angles have passed them that the Keith office, while despising them over while the war was on, has decided now to find out what there is to and may be behind every benefit it is asked to assist.

### NICK HUFFORD'S SQUARENESS.

Chicago, Jan. 15. It was Hufford and Chain before the war. The team played the Orpheum for years, doing a comedy talk and singing act. Del Chain enlisted in the navy and Nick Hufford went out as a single.

Last week Hufford was routed over the Orpheum tour and \$200 single. He accepted the time. After the contracts had been signed he learned his pal and partner, Chain, had been mustered out. The two got together and immediately renewed a double act. The team as such could get only \$225 for their act. Realizing that Chain needed work Hufford sacrificed his \$200 as a single for half of \$225 as a double with Chain; and that's the way the act will work.

It will cost Hufford \$87 a week to carry out his interpretation of a square deal.

### ORPHEUM WIDE OPEN.

The Orpheum Circuit's booking quarters in the Palace theatre building, inclusive of Martin Beck's private office at the west end of the suite, is now a wide open space.

Under wire instructions from Mr. Beck, while he was on the Coast, all parties were knocked down, leaving the several booking men in one large room, all having a clear field of

vision into Mr. Beck's office, without any obstacle intervening. Previously the room had been spaced off into three offices.

Mr. Beck returned from his trip Monday. While away Mr. Beck looked over conditions on the Orpheum circuit and stated that things, despite the "flu," were bright. He intimated he had appointed a well known showman as manager of the new Statewide theatre in Chicago, scheduled to open March 4.

Upon Mr. Beck's return to New York this week he is reported to have said there was an error in the wire transmission of his message; that he had directed only certain repairs for his private office instead of the sweeping changes made. Wednesday it was still a matter of doubt whether the Orpheum's booking suite would be restored to his former plan.

### ODETTE MYRTIL BOOKED.

One of the first of the foreign engagements for the next season, to be entered since hostilities ceased, is that of Odette Myrtill, to appear on the B. F. Keith time over here next September.

The booking is reported having been completed between Eddie Darling and H. B. Marinelli, the latter representing the French girl, who appeared on this side several seasons ago.

### EDNA GOODRICH'S REVIVAL.

A revival of "The Mannequin" will be made by Edna Goodrich. The "dress show playlet" will be reproduced for its clothes effect, and start off at the Palace, New York, Feb. 3. Franz Bendator will again take the leading male role.

It will be the first of several pretentious vaudeville productions headed by stars to be made by Carleton Hoagland, recently released from the Navy. Hoagland had been an executive in vaudeville for several years before enlisting.

### LIEUT. STRATTON ENGAGED.

Lieut. C. Lester Stratton, U. S. A., formerly in the Keith booking office, is expected to return to New York with a bride, the daughter of the mayor of Coblenz, France.

Writing over here Lieut. Stratton has expressed a matrimonial intention and says, if not ordered home in time, he will apply for a leave of absence for a honeymoon tour.

### MARRIAGE TANGLE SUIT.

Claire Gimble was granted a divorce last week. Her husband is in the picture field under the name of Ten Eyck. Miss Gimble married him without securing a divorce from her first husband. When the latter died, she sought an annulment of the second marriage, the first case on record where the guilty party commenced such a proceeding. The court decided there was an error and no annulment could obtain, suggesting she might sue for divorce. This was done, the decree being granted on statutory grounds.

Herman L. Roth appeared for Miss Gimble.

Laff and grow fat with CHAS. ALTROFF.

### "PRODUCER" IN TROUBLE.

Lester Jerome, an elderly man, claiming to be a producer of vaudeville acts, was arrested last week charged with grand larceny. It is alleged he obtained a considerable sum of money from a Grand Rapids woman, whose daughter he was to place on the stage. Jerome secured bail, but when the case was called in the West Side Court Tuesday he failed to appear.

The man arrived here last summer with Jane Howard and Edith James, both of Grand Rapids, and both of whom he was to produce acts for within six weeks. He went so far as to order stage settings from P. Dodd Ackermat at a cost of \$700, paying \$200, but never asking for delivery. The trio stopped at the Hotel Endicott, the Howard girl posing as Jerome's daughter and receiving many gifts from Jerome, who was securing backing for the girl's stage debut from the James girl's mother. The latter came to New York recently to find out how her money was being spent, and the arrest soon followed.

Attorney Louis Ehrenberg represented several parties whom Jerome had "gotten to." The man is said to be a skillful worker in spite of his years. Jerome had an office in the Hudson Theatre building and let it be known that he would produce a musical play called "Miss Eleanor," with "Dainty Jane Howard" featured. He was also known as Harry Howard Harlem.

### FRISCO ACTING.

Frisco, the jazz dancer, tossed to Broadway from Chicago's "Loop," only to gain Broadway "fame" by tickling the big street with his unique "steps," is going in Arthur Hammerstein's musical version of "Seven Days" called "Slumber Party." The role he is to play in the "Party" calls for him speaking but one word. He is supposed to emerge from the dumb waiter, start to pilfer some silverware but instead he spies a box of cigars, grabs them and says "heaters." He uses the latter term for cigars because he stutters and cannot easily say "segars." Frisco will do his jazz dance in the show.

Others in the cast are Peggy O'Neill, Billy Halligan and Dana Sykes and Charles Legumite. The play started rehearsals this week.

### NAN HALPERIN EXITING.

This will be Nan Halperin's last season in vaudeville, according to the current plans of her husband, William B. Friedlander. The Halperin contract with E. F. Albee expires during the summer months and will not be renewed.

Friedlander proposes to place his wife in a light musical piece and from there to drama. Miss Halperin will aim at heavy parts, getting away entirely from the singing branch of theatricals.

### RETURN OF FIELDS AND WARD.

The former variety team of Fields and Ward may rejoin for another tour. They have been separated some years, during which Field Ward has given most of his time to bookings in an agency sort of way. Al Fields continued on his course of stage merry-making.

A suggestion recently made to the two men that they produce a revival of the old act is said to have met with the approval of both, who are now awaiting assurances of booking.

### Emily Stevens Listening.

Emily Stevens, at present in "The Gentile Wife," is said to be angling for vaudeville dates, and may be seen there if the figure offered is acceptable.

### CHIC SALE'S OPTION LAPSED.

It appears a matter of doubt just now whether "Chic Sale" will appear in the new Winter Garden show, at present in rehearsal, "Monte Cristo, Jr." The Shuberts neglected to advise Mr. Sale before the prescribed date, Jan. 1, concerning the optional clause in his contract with the managers.

It is said Claude Bostock, who is Mr. Sale's representative, has prepared other plans for him. The matter of the lapse is reported having been brought to the attention of the Shuberts when they received a two weeks' notice of quit from Sale.

Lucile Chalonte, also listed among the new show's principals, has retired from the cast, intending to go to California.

The "Monte Cristo" production may not have its premiere until about March 1, held out of the Winter Garden by the heavy business being drawn there on the return date of Al Johnson in "Sinbad."

J. C. Hewitt is staging the new show, Frank D. Thomas has furnished it with two special ocean spectacles with effects.

This week it was arranged for Mr. Sale to stop in the "Midnight Frolic" on the Amsterdam Roof (Flo Ziegfeld).

### ROCK AND WHITE ACT.

Chicago, Jan. 15. Billy Rock and Frances White are negotiating with the Keith booking office in New York for a big time vaudeville route, that they seem likely to obtain.

The start by the couple as an act will occur, following Miss White's recovery here and a few weeks of rest in Florida.

The team will probably receive \$1,500 weekly on their vaudeville trip, \$500 more than when they left it some time ago.

Harry Weber, of New York, the agent, is looking after the routing.

### PLAYLET FOR HILLIARD.

Negotiations are on for the immediate appearance of Robert Hilliard in vaudeville, the matter of terms not having definitely been settled. W. L. Likens is representing Mr. Hilliard. The legitimate star has in mind a playlet.

Mr. Hilliard opened recently on Broadway in "A Prince There Was" but withdrew suddenly when Geo. M. Cohan bought out his interest and went into the leading role without rehearsal.

Mr. Hilliard has not been in vaudeville for ten years.

### JAZZ ACT PREPARED.

A number for vaudeville, composed of Ted Lewis and Jazz band, Vi Quinn, Jack Murray and La Sylphe, is to open Feb. 3 at the Colonial, New York, booked by Harry Fitzgerald.

The principals are from either the Palais Royal or Bal Tabarin (cabarets). The act is asking \$1,250 weekly as its regular salary.

### BERLIN SOUTH.

Irving Berlin is going south, to Palm Beach, for a rest. Up to now Mr. Berlin has not associated himself with any publishing house, nor has he made known his future business plans. Nearly all the firms in the music trades tendered him an offer following his withdrawal from Waterson, Berlin & Snyder.

### New Clubhouse Opening Next Month.

It is now expected that the new clubhouse of the National Vaudeville Artists will be in readiness to have its formal opening Lincoln's Birthday.



COMING: ORCHESTRATION SERVICE, INC.

# VAUDEVILLE

## ACTS PLAYING "SUNDAYS" TO LOSE BIG TIME BOOKINGS

**Two Acts Canceled This Week for Appearing in Shubert Houses Sunday Nights. Keith Office Issues Order Against Any of Its Booking Men Visiting Theatres Not Booked by It.**

Two acts were taken off the books of the B. F. Keith Vaudeville Exchange Monday. Each act had appeared in a Shubert theatre for a vaudeville performance the night before (Sunday).

Natalie and Ferrari were booked to appear at Keith's Palace, New York, this week. Sunday night they play at the Central and New York Bay theatres. Willie Solar appeared at the Winter Garden Sunday night and Monday morning his name disappeared from Keith's Colonial Feb. 3.

Early this week the Keith booking office issued an order that any of its booking men who visited a theatre not booked by the Keith agency would be immediately dismissed, if the fact became known. It was reported about the same time that an act which had appeared at one of the Fox Circuit theatres and held a big time route, had suddenly received notice of cancellation of its entire route, without any reason assigned.

It is said that Edward Renton of the Keith office is one of the Keith men delegated to visit all theatres around New York not booked by the Keith office, to ascertain if any acts holding or applying for big time are appearing in them, under their own or assumed names.

The playing in Shubert theatres on Sunday nights has been considered sufficient cause of cancellation on the big time for quite a while, though not always invoked against a turn in the past. Acts on the small time appear in these performances without any notice taken of it by the circuits booking those acts.

The Keith office issued a statement a couple of weeks ago referring to acts appearing in other than big time theatres and at the time of the statement vaudevillians believed it referred to the frequent appearance up to then of big time turns in the Fox houses. It had grown to be a custom to play in Fox theatres, with the latter's bills usually not made up until late in the week for the following Monday, they being held back to obtain material.

It is reported the big time bookers think if acts will appear more cheaply for Fox than on the big time, there is no reason why they should not play the big time at the same salary.

Monday there were reported a couple of last minute withdrawals from Fox theatres by big time acts, presumably upon the suggestion of their agents.

### ASTORIA "OPPOSITE"

Astoria, Long Island, as good for a laugh to those who know as Corona or Carnarsie, seems to have been declared opposite to Proctor's 58th Street Theatre, after seven miles away from it by an air line. Though anyone wanting to get to New York by the quickest route from Astoria will paddle across the 59th street bridge, but a block away on the New York end from Proctor's 58th Street.

In Astoria somewhere, which means the main street, is the Steinway theatre. It plays vaudeville and pictures, seats 1,000 on two floors, does as much business as any theatre could do in Astoria, and uses six acts, booked through Allen & Green.

Formerly it was known as the champ highway of the metropolitan district but the booking men have discovered

its existence, and now there is a "report" on the Steinway shows twice weekly.

One turn looking for big time booking, that went to the Steinway last week to "break in" said to have encountered a storm of trouble when returning to New York for further time. In "opposition" circles they say that the manager of Loew's Greeley Square, at Broadway and 33d street, once complained against Keith's Jersey City, as "opposition to his house."

### IRRESPONSIBLE AGENTS.

A number of complaints have reached the Vaudeville Managers' Protective Association from acts claiming to have signed for Cantonment shows and after working, failing to receive salaries.

A number of "turkey" managers are working the Cantonment proposition to death, tacking shows on a "shoe-string bankroll" and standing off the acts for salaries after a losing engagement. The V. M. P. A. have not been in a position to take action on complaints since it does not include agents in its membership roster.

About the only protection for the act is to insure itself as to the responsibility of the manager. Most of the former ten percenters who were listed in the "piker's" class have dropped their former occupation to tackle the cantonment shows.

### NEW KEITH HOUSE DELAY.

Syracuse, N. Y., Jan. 15. Owing to unavoidable delays it is unlikely the new B. F. Keith theatre here can open before the late spring.

Providence, Jan. 15. The new B. F. Keith theatre needs but to have its interior decorated. It is expected the house will open during March.

### UNIONIZING NEGRO THEATRES.

The unionization of the New York theatres playing negro attractions was accomplished last week when the New York Theatrical Protective Union No. 1 placed a union white crew at the La Fayette theatre, uptown.

The local also installed a union crew in the new Clinton Street theatre (white) downtown, which opens with vaudeville and pictures Jan. 15. The Clinton is controlled by a Jewish corporation.

### CHANGED DOUGHBOY.

Sam Shiman has a new one-act play in which the principal character is a "doughboy" who has had his face shot away and whose voice and general appearance have changed so that his friends and pictures of his identity. Upon his return home he assumes the role of a stranger and learns who are his friends.

It is dramatic with a comedy touch here and there.

### HART-FRIEDLANDER ACTS.

The first of a series of big acts to be produced jointly by Max Hart and W. B. Friedlander is described as holding one of the most elaborate fashion displays ever shown in vaudeville. That is in addition to the act itself, which is musical comedy. Hart and Friedlander intend putting on about six big turns.

### ACT "CUT" \$5.

Some interesting three-cornered litigation is shortly expected as the result of De Witt Mott, of the Cohoes Amusement Co., attempting to induce Marcella Craig and Co. to "chop" \$5 from her salary of \$67.50 for a three-day stand at the Empire, Glens Falls, N. Y. The other figure in the deal is Walter Plimmer, who, after being wired by Mott, advised the Cohoes, Miss Craig advising her to accept the cut.

The turn was booked in the house of a Plimmer, which carries the cancellation clause. After the initial performance Mott addressed the following letter to Miss Craig:

"Dear Madam: You are in here for three days at \$67.50. You can stay for \$62.50, otherwise I shall accept your cancellation after the first show as per your contract."

Very truly,

De Witt Mott.

Miss Craig wired Plimmer, who answered by wire: "O. K. Amsterdam. Why don't you take five less Glens Falls."

Miss Craig refused to accept the cut, canceled the engagement and returned to New York, filing a complaint with the National Vaudeville Artists Association. She states suits against both Plimmer and Mott will be started. Upon taking the matter up with the Vaudeville Managers' Protective Association Miss Craig was advised the house was not represented in that organization and no action other than that contemplated by the N. V. A. would be taken.

De Witt Mott was prominent in the White Rate strike and walked out on the Gordon Theatre in Boston. He was always recognized as an advocate for the so-called "equitable contract" and his action in this instance comes as a rather big surprise. Miss Craig has indisputable proof of his move, exhibiting his signed letter and the wire bearing Plimmer's name.

Pat Casey when questioned as to the V. M. A. stand against her, would make no move and added that "if acts would first make sure of the standing of the various small houses throughout the country they would be properly protected in such instances."

### AGENCY FOR COLORED FOLKS.

Bob Kemp and George Caldwell have started the organizing of an agency to be conducted by them exclusively for the bookings of colored people.

It is quite probable permission to book may be given them in all book-ings in New York, with the understanding colored folks only are to be submitted. If this permission is obtained the agency will occupy a unique position, being the only one to openly book colored players.

The plan sounds quite feasible as laid out by its promoters. Messrs. Kemp and Caldwell are going to do a general booking business among their race, placing colored players of all kinds wherever there is a call.

### CLAYTON ACTS "WAR SCENE."

Bessie Clayton's dancing specialty will lose two of its featured principals this week when Tom Dingle and John Guinan retire from the cast. Their departure followed a "war scene" with Bert Cooper, manager of the act, after Dingle had accidentally danced a bit out of tempo. Miss Clayton reproached Dingle, claiming he was trying to "hide the spotlight." This week Cooper was searching for a couple to replace the seceders.

### N. V. A. SUSPENDED.

Private Harry Rose, recently discharged from the service and a member of the National Vaudeville Artists, was informed Monday that he had been indefinitely suspended or conducted in the club rooms "unbecoming a member."

### FIERED FOR PROFIT.

Chicago, Jan. 15. For the first time since the death of Mitch Licalzi the Wilson Avenue Theatre showed a profit last week, with Emma Carus headlining the bill for the profit amounted to \$450. For that Jess Libonatti, the manager, was fired.

It is understood that the management objected to expenses incurred by Libonatti. Libonatti claims that these expenses were necessary as the theatre required considerable improvements.

Walter McCune, at one time associated with the Finn & Heiman enterprises, has been appointed as successor. With the passing of Libonatti the house may again drop its policy of headlining a big-time, featured act each week.

The Four Marx Brothers are booked to headline the show this week.

### RATS' FINAL HEARING.

The investigation into the financial affairs of the White Rate was declared closed by Referee Harry Mountford, acting by Supreme Court Justice Mitchell, acting on the petition of the White Rate Referee (see Cl. 10). Dated from the inception of the petition in May, 1917, the investigation consumed a considerable amount of time starting in October, 1917. It now remains for the referee to make his decision to the supreme court, which will be done within the next month. He awaits only a brief from Attorney J. J. R. Bates, who is waiting upon the referee's query was sure whether he would file a brief. A memorandum, supplementing the brief, stating that by Attorney Alvin T. Saplinsky, representing the petitioner, will also be filed.

There were two additional hearings after the investigation had been first thought completed, last Friday's session being the second and last. Another session was planned—but it was decided that the referee would not hold a question Dennis F. O'Brien, whose examination was not completed.

The referee picked up a number of loose ends and was enlightened by ultra between counsel and witness. The referee decided being no small part of the proceeding. The disappearance of the Rate's "very last" and "attempts" to get away and the referee's efforts to retrieve them were explained, bringing a smile of incredulity from the referee.

Harry Mountford was present as a witness and later as a "coach" to the referee in putting certain questions that must be asked by the referee. Mountford decided that the \$101,000 in Realty stock held by the Rate was as an "advance" was worth more than instead of being valueless, because of a "certain conspiracy action" which had been started against persons who had "taken the club house away from the Rate" and also because there was \$25,000 worth of club house furniture, which had been "stolen."

Harry De Vaux and Val Trautner testified. Through Harry De Vaux's hand, Mr. Myers obtained his long asked for chance to "get at De Vaux," whom he featured in his courtship point in the session, but the cross examination by Myers proved a complete fiasco, the attorney throwing up the sponge without results. It was not without its humorous side. De Vaux was asked by the referee to make statements on a number of points, some very meaty testimony resulting. De Vaux introduced letters from Mountford to himself and to Major Doyle, written at a time when Mountford was "out of the Rate, and in which it was stated that funds had been 'stolen' (Mountford had always cautioned associates not to verify his statements and Myers exchanged compliments, as did the lawyers).

Much of the testimony related to the connection between the White Rate Artists' Union and the Race, placing colored players of all kinds wherever there is a call, and the names of the board of directors at the time the Realty deal was manipulated, was again placed on the record.

The testimony, much of it spirited, was: The testimony, much of it spirited, was: The testimony, much of it spirited, was:

Mr. Myers: I wrote Birnes to West Washington Street, Chicago and I received a letter back from a Mr. W. J. Birnes stating in reply that he had no objection to my being delivered to him in mistake. He said his son was in the aviation service in France and that he was returning my letter to keep my records straight. That was some months ago.

The referee suggested that the referee's record: I had a suspicion that something would happen, but never conceived that anything like that would develop on the disappearance of the trucks."

Mountford said: "I was asked and was asked about the missing trucks. He replied: 'In February, 1918, during these proceedings, the board of directors ordered Birnes to send the trucks back immediately, through a registered letter, which was returned.'"

Referee Mountford, have you any knowledge as to where Birnes is, also where the trucks are?

(Continued on page 28)

## N. V. A. COMPLAINTS

E. D. Hines, manager of the Roanoke theatre, Roanoke, Va., has sent in a written complaint against Art Browning, manager of an act called "Svengali," which employs a trained dog. Mr. Hines says that during a performance Browning displayed a routine of unprofessional conduct and he took issue with him about the matter. The joint complaint bureau has started an investigation.

Benny One has complained against Bert La Mont alleging in the "Race of Man" act, managed by La Mont, a piece of business accompanies the song "They Are Wearing Them Higher in Hawaii." One states that he originated it and claims protection through priority.

In reply to the complaint of Johnnie Wright and Herbert Walker against Boyle Woolfolk, the latter states the act for which he held a complaint against Herbert and Wright could not be produced on account of lack of dancing talent and had to be abandoned. Woolfolk claims that he is ready and willing to carry out his part of the contract and will play and pay them for the balance of the season, but they have refused to consider working for Woolfolk. The complaint bureau has communicated with Woolfolk's reply to Herbert and Wright.

Willie Misse and Co. registered a complaint against Edwards and Rawlston, who appeared at the Academy, Buffalo, last week. Misse states he has a trick opening to his act in the form of a burlesque posing stunt. With slow music the curtains are parted and in eccentric garb and comedy make-up he goes through a routine of ridiculous comedy poses. Misse claims he has had this opening protected in the Variety Protected Material Department for the past two years and asks that Edwards and Rawlston be restrained from infringing on the bit. The bureau has communicated with Edwards and Rawlston.

Tom Linton wired to Helen Bradley, a member of his act, Dec. 5 (Wednesday) to her address in Philadelphia to meet him Saturday at the St. Paul Hotel, New York, for rehearsal and to acknowledge the wire. The wire was sent by the Western Union at the full prepaid day rate. Friday, Linton inquired of the Western Union why he had received no answer and to locate the original telegram. The Western Union replied it could not send a service wire through Government regulations. Linton wired again to the same address, receiving a reply there was no such address and the wire was undelivered. Friday night he again wired and evidently this wire reached Miss Bradley, as she reached New York Saturday, but Jos. Smith, agent for the act in Brooklyn, had filled the place allotted the Linton act and Linton lost the engagement. He desires the joint complaint bureau to take the matter up with the Western Union and recover what he lost for the three days.

The complaint filed last week by Harry West alleging that Wells and Crest were using his act, "Nearly a Citizen," was withdrawn this week. Wells and Crest satisfied West they were using an act entitled "The Yankee and The Wop" and several of West's gags which he gave them permission to use hereafter.

Dec. 17, 1917, the matter of the use of the name of the Adroit Brothers was finally settled by the joint complaint bureau which ruled that neither one of the members could use the name hereafter unless it was accompanied by the name of the new member. Since then Lew Adroit has always billed his partner in the "Next Week in Variety" last week the name of Adroit Brothers appeared as at the Temple, Syracuse, this week Bill Tedask has called the attention

of the complaint bureau to the matter, claiming: Lew Adroit is violating the ruling made in 1917. The complaint bureau has ordered Adroit to desist in the use of the name of Adroit Brothers.

The Fraser Sisters appeared at the club rooms this week and sought to enter a complaint against the Wells Fargo Express Company for non-delivery of baggage. They forgot to leave the details with the joint complaint bureau and are asked to communicate with that department of the organization, giving the full details of their loss.

The joint complaint bureau held a special meeting Tuesday afternoon, at the clubrooms, and rendered several decisions on recent complaints. The committee consisted of Henry Chesterfield, Robert Craig, Emmett Whitney and Ben Hamilton.

In the matter of E. D. Hines, manager of the Roanoke (Va.) Theatre, against Art Browning, manager of "Svengali," the trained dog (the decision in this case), decided in favor of Mr. Hines. The committee imposed a fine of \$30, which Browning is to pay for trying to "humiliate the management" of the theatre at which he was appearing.

The case of Nan Halperin against Corinne Tilton will be decided at the next meeting, scheduled for later in the week.

At a reopening of the complaint of Earl Hampton against Joe Shriner, once partners, and copyrighted their materials in the team name of Hampton and Shriner, the original findings stand. The decision in this case was that both could play the act with new partners.

In the case of Harry and Anna Vivian against Anna Vivian, appearing with an act "What Women Can Do" the decision was Harry and Anna Vivian can use the name of "The Vivians" and that Anna Vivian is allowed to use the name only when linked in the billing with that of her partner.

### LOUISE DRESSER HOME AGAIN.

Evansville, Ind., Jan. 15.

Some years ago Louise Kerin came to Evansville her headquarters until old enough to see this town as it really was, when she left and became known as Louise Dresser on the stage. Evansville never saw Miss Dresser professionally until Monday, when she appeared with her husband, Jack Gardner, in an act written by Jack Lait.

It marked the first appearance of Mr. and Mrs. Gardner as a team and also their initial joint stage showing. Mr. Lait came over and got into the publicity of Evansville's great event. The turn got over very big here, doing 34 minutes at the first performance. The couple go to Terra Haute for the last half, then will tear into Chicago for a regular date.

While speaking with the newspaper men Mr. Lait mentioned "One of us, but as nobody locally seems to have ever heard of it Mr. Lait switched back to the act.

### VARIETY "BEAUTY SHOP."

Dr. Harry A. March is to present a condensed version of "The Beauty Shop" in vaudeville, the cast having as lead comedy roles played by Raymond Hitchcock role over the one nights.

Dr. March, who entered the service as a surgeon, with the rank of lieutenant, has been discharged. Last fall he closed his musical stock which had played continuously for several seasons, to join the colors.

Next season the company will be reformed, retaining the name of "March's Merry Musical Comedy Co."

### "MIDNIGHT FROLIC" IS SHUT.

Chicago, Ill., Jan. 15.

"The Midnight Frolic" is no more. The atmospheric—"yes," odoriferous—institution, which in one week won the leather hearts of the rownders and which prospered from its inception because it furnished the worst acts on earth, was dispossessed by a cruel landlord.

It happened like this: The Pastime theatre, which housed the unique enterprise nightly from midnight until 2, is a picture place, owned and operated by John R. Thompson, the millionaire proprietor of a string of one-arm lunchrooms. Thompson did handsomely with the Frolic, netting \$20 a night for his share, which is the profit on many a ton of doughnuts. But Thompson is a rich man. He has grown peevish and particular. From the first he flattered at the good-natured rowdiness displayed in his walls when \$1,000 headliners voiced their impromptu verdict on the talent engaged at \$2 a night. Thompson hated when some one threw chewing tobacco at Richard Manslaughter, Shakespearean bearcat; but when a whole pie was hurled like a discus at Bedelia, the cross between Ann Pennington and Kate Ellinger, and the custard splashed on Thompson's nice picture curtain the "Frolic" was closed.

It is reported the pie was bought at Weeghman's, next door, which was the straw that broke Thompson's back.

### KEITH WILL CONTEST.

Boston, Jan. 15.

An uncle of the late Paul Keith, in a direct line, and who was not mentioned in the theatrical man's will, has filed in the Suffolk Probate Court notice of contest. The contestant is Thomas Branley, of Castlebar, County Mayo, Ireland. He is also known as Thomas Branley.

The grounds of the contest have not been disclosed but it is understood Branley alleges he is the next of kin, and on this bases his claim.

The next of kin mentioned in the petition for the probate of the will was Mrs. Martha Washington Stevens of Boston, an aunt of the deceased, and Thomas Branley. Mrs. Stevens was left a bequest of \$5,000. Branley was not mentioned. An uncle, Sullivan Keith, was named in the will, and bequeathed \$5,000 if located.

### LAMONT AND COWBOYS BOOKED.

Bert Lamont and his "Cowboys" have been booked for London, due to open there in July for the Moss-Empires, for eight weeks.

Lamont will call members of the act together, the turn having been closed when Lamont engaged in producing and booking, which he will continue. The act played in England for 17 months and has been booked for three years there. The war is supposed to have cancelled the time. Lamont expects to return to the stage only for the London date.

### NIP AND TUCK PLIT.

Tom Nip, of Nip and Tuck, stated Monday the act had split and he was seeking another partner.

The members are brothers and have appeared as a vaudeville team for several years.

They were to have replaced Natalie and Ferrari, Monday, at the Palace but the abuse of their wardrobe by a tailor prevented them from appearing.

### MRS. STAN STANLEY AT HOME.

Mabel Barry has replaced Mrs. Stan Stanley in the Stan Stanley act. It was at Proctor's, Newark, the first half of this week. Mrs. Stanley retires awaiting a family event.

Stanley expects shortly to join one of the roof shows in New York.

### "REQUEST" BILLS LAID OUT.

After receiving 40,000 or 50,000 requests for various acts to compose the respective programs at the Colonial Feb. 3 and Alhambra Jan. 27, I. R. Samuels, who books those theatres, has arranged the bills. Mr. Samuels trusts they will prove wholly satisfactory to the audience, even if some will wonder who voted for two or three.

The voting ended at the Alhambra last Saturday after six weeks of it. The Colonial voters will stop filling out the coupons this week, the 5th.

The Alhambra's request bill in its running order will be: Rinaldo Brothers, Harry Breen, Yvette and Sarnoff, Mrs. Gene Hughes and Co., James and Bonnie Thornton, Avon Comedy Four, Mr. and Mrs. Jimmy Barry, Rooney and Bent, George N. Brown. (The last named three turns will also appear together in the joint comedy turn they have been doing in connection with Brown's walking act.)

At the Colonial the requests have run into the following, also running order: Leo Zarrell (No. 2, open)—Willie Solar (originally booked), Haig and Lockett, James and Bonnie Thornton, Tricie Frigman, Mabel Kane and her husband, Huxley and Co., Ted Lewis and Jazz Band, Laurie and Bronson, Chalfonte Sisters.

### ADMISSION TAX UP TO 20 PER CT.

Washington, Jan. 15.

At the conference yesterday between representatives of the Senate and House on the War Revenue Bill now under consideration, an agreement was reached on luxury taxes.

\$75,000,000 yearly will be raised from the amusement levy rates, as the tax now stands, which is a general rate of 20 per cent, double the present taxation. The rate is 1 cent for each 10 cents or fraction thereof up to 30 cents admission and two cents in excess of each time after that.

### TINNEY RESIGNS FROM FRIARS.

Frank Tinney has forwarded his resignation to the Friars Club.

He has supervised a number of the club frolics, was a prominent figure at many of the dinners and was generally considered one of the prominent members of the organization.

The cause of his sudden resignation is not generally known, but it is believed his differences, both of business and a personal nature, with many of the members prompted him to quit. The Board of Governors will act on his resignation at their next meeting.

### AUDUBON HELD OVER.

For the first time since the Audubon has been playing vaudeville under the Fox management, an act has been held over for a full week under a half week arrangement.

Yvette Ruger played the Audubon for the first half, was held over as headliner, establishing a precedent for the house.

During her engagement there she was offered a comedienne in the "Savoy" but declined, feeling she wasn't capable of playing a comedy role.

### PRODUCING IN ENGLAND.

Albert Whelan, the English music hall star, is devoting most of his time to putting on in England a number of American vaudeville successes.

Recently he produced Frances Nordstrom's "All Wrong" and is now preparing others. Among them are several of the late Edwin Ruska's acts, the English rights for which, were secured for Whelan through Bert Levy, his brother-in-law.

### Olcott Out of Bayas Show.

This is the final week of Charles Olcott's engagement with the Nora Bayas show, "Ladies First."

On the lower, sunny side of a 6400—CHAS. ALTHOFF.

# VAUDEVILLE

## IN AND OUT OF THE SERVICE

### CASUALTIES.

Mason Bear of Mason, Wilbur and Jordan, professionally known as M. S. Mason, has been severely wounded in France and is now located at Base Hospital 86, A. P. O., 798 A. E. F.

George E. Martin, discharged from the Army Jan. 8.

Dan Davenport, formerly the Hurtig & Seamon theatre treasurer, released from the Naval Reserves last Saturday. Arthur Willis, recently discharged from the Army, now acting as assistant to Harry J. Fitzgerald, the agent.

George Broadhurst, discharged from the Army, replaced Dick Vanderbilt in the "Grown Up Babies" show.

George Page, discharged from the army, again with Vauxair, New York. A brother (age 23) of Mr. Page was killed Oct. 19 at Chateau Thierry.

Lieut. Arthur S. Lyons, discharged from the army, becoming a vaudeville agent with offices in the Putnam Building, New York.

James Doyle, formerly of the Thos. J. Fitzpatrick office, discharged from the Army Jan. 4. Returned to his former position.

Ensign Frank O'Brien, released from the Navy this week, is returning to take charge of the Wilmer & Vincent books.

Sergeant William Young discharged from the army Jan. 14. Rejoined his former partner, Tom Wheeler, for vaudeville.

Broadway Rigler, recently returned wounded from France, has received word that his mother and sister both died Oct. 25 of influenza.

T. J. Quiet Moore, U. S. N., aviation, is shortly to be discharged from the service and will be seen in a new wire act.

Paul Dickie, discharged from the Marine Aviation Corps Jan. 4, opened at Keith's, Cleveland, Monday in his former act, "The Lincoln Highwayman."

Will Rockwell, who received his discharge from the Service Jan. 1, is now connected with the professional department of the A. J. Stacey Music Company.

Ensign L. B. O'Shaunessy, formerly assistant to Mark Luescher at the Hippodrome, released from the Navy, and has returned to New York. He will return to publicity work again.

Charles Harris, released from the navy, returns to the box office of the Longacre Monday. During his absence Saul Abrams handled the treasurer.

Billy Demarest (Demarest and Collette), discharged from the Motor Corps Jan. 3. The act is rehearsing and will open on the Orpheum Circuit where it was booked when Demarest was called.

Jack Brazee, just mustered out of the aviation service, has produced in Chicago, a new act called "Pearls and Clams," a girl act with eleven people, in which he is to be featured (Earl Cox).

Lieut. Jack Devereaux (pictures) arrived from France Jan. 13. When discharged he will return to pictures. He is still suffering from the effects of being gassed, two days after the Armistice was signed.

Saul Brilliant, formerly of Raymond and Brilliant, now in France with H. Q. Co., 335 Infantry, 7th Division, has been promoted from a third class to a first class musician, which new rank carried with it a sergeant's pay.

Lieut. Bill Woolfenden, Dec. 15 last had just left a base hospital where he had been for over a month, and rejoined his regiment with the Army of

Occupation in Germany. At that time Lieut. Woolfenden thought his company would shortly be ordered back to the States.

Captain Ligon Johnson, appointed several months ago as judge advocate in the army and assigned recently to Camp Dix, was released from service this week. He has returned to his office, resuming his duties as secretary for the United Managers' Protective Association, which post he did not relinquish. Close proximity of the camp permitted Captain Johnson to spend some time each week to the routine and problems of the U. M. P. A.

### VOLUNTEER SERVICE SHOWS.

The following artists lately appeared at the various hospital theatres for the War Hospital Entertainment Association:

Polychinic Hospital, Jane Cowd, Carl Seamon, Arthur Coletti and Anthony De Angelis, Florence Meredith, Franklyn Ardell, Harry Carroll, Betty Donn, Felix Adler, Kitty Kenip Ponder, Quartet from "Crowded Hour."

General Hospital No. 3, Rahway, N. J., Con Conrad, Mildred Delmonte, Bert Leighton, Baby Gladys, Rosar Sisters, Claude Austin, Eva Olivetti, Briscoe Sisters.

Depot Hospital, Air Service Corps, Garden City, L. I., Joseph P. George, Briscoe Sisters, Harry Adler, Sylvia Webb, Sammy Berkes, Dunham and O'Malley, Pat Ahearn, Billy Cripps, Bradley and Ardine, Helen Vincent, Coletti and Anthony DeAngelis, Claud Austin.

Army Debarcation Hospital, Ellis Island, N. Y., Jim Trainer, Rosar Sisters, Harry Ross, Thottie Dimples and Baby Behan, Harry Thompson, Helen Vincent, Johnny Daly, Johnny Dyer and Harry Crawford, Mae Hunt, Con Conrad, Josephine Clair.

Naval Reserve Training Station Hospital, Pelham Bay, New York, Briscoe Sisters, Arthur Coletti and Anthony DeAngelis, Gladys Buckridge, Harry Adler, Vera McKenna, Marie Salisbury-Bradley and Ardine, Betty Donn, Dunham and O'Malley.

Army General Hospital, No. 1, Gun Hill Road, New York, Davis and Neenlee, Sammy Levy, Violini, Nora Kronold, Barber and Jackson, Hans Kronold, Bradley and Ardine, Betty Donn, Private Solly Cutner, Catherine Alverna.

Marine Hospital, Staten Island, New York, Master Harry Ward, Eugenie Jones, Joe Gross and Jack O'Brien, Great Rajah, Marie Salisbury, Rosar Sisters, Con Conrad, Jack McGowan.

Entertainments under the direction of H. R. Cross of Philadelphia, were held last week at the Philadelphia Navy Yard. Dix and the Navy Club Homes. The following artists appeared: Sammy Wren, Cunningham Sisters, Patrice, Hooker and Davis, Harry Platt, Minto and Palmer, Belle Wilton, Jimmy Kane, Pay and Emily, Gordon and La Marre, Al Wilson, Davis and Ross.

The benefit performance at the base hospital at Lakewood, N. J., Jan. 9, was arranged by E. M. Mannwaring and the following artists appeared: Trinnel Duo, Harry Fern, Rae Mann, Frank Westphal, Rance Gray and Dan Marvel and the Misses Grey and Vernon.

Suzanna Rocamora is entertaining the soldiers at Base Hospital No. 3, (Greenhut's).

The Carola Five, consisting of Bob Fisher, Bob Cohen, Billy Israel, George Robinson and Arthur Leydecker, are at Base, France, where they are entertaining the convalescents.

(Continued on page 28)

### THREE NEW CANTONMENTS.

The War Department proposes the building of three new cantonments, which would be permanent like others and which will be designed for future army training regardless of peace time standards. The sites proposed are at Columbus, Ga., West Point, Ky., and Fayetteville, N. C. and the total cost will be \$66,000,000. A Liberty theatre will be included in the building plans of each.

At present there are 16 cantonments, but only two, Camp Funston and Lewis, are owned by the government. The War Department also proposes that the others be taken over. At a cost of \$9,650,000, there being 131,000 acres concerned. The present annual ground rental for the cantonments is \$338,000.

It is certain the national guard camps will be closed. In 12 of the 16 regular cantonments theatrical business is good, but variable in the other four. Managers are changing routes and asking for cancellations on data furnished by the Committee on Entertainment weekly.

The committee figures that where a cantonment has 20,000 or more men, attractions are plentiful. When the camp complement falls below 20,000, business in the theatres as a rule does not pay. Bookings at Camp Taylor, Ky., were temporarily discontinued because the number of men there dropped to 10,000. An exception is Camp Devens, Mass., where there are but 7,500, but the theatre is drawing capacity. It is possible to repeat with the same attraction more often than before, caused by mustering out and replacements from overseas.

Many of the cantonments have an entirely new set of men every few weeks.

### SHOWS AT GREENHUT'S.

Greenhut's old store on 6th avenue and 18th street, now a base hospital, has a regular vaudeville bill of seven acts furnished it twice weekly (Sundays, Tuesdays and Wednesdays) by the Keith Booking Exchange.

Charlie Anderson of that office arranges for the shows. The ill and wounded soldiers see it on the main floor, where a stage has been equipped. Volunteer acts appear.

### "HERE THEY COME" NOW A SHOW.

"Here They Come," a former Bart McHugh "tab," has been enlarged from an hour's entertainment to a two and a half hour show and opened this week at Penn's Grove, N. J.

It's a soldier show with 20 people, featuring Joe Lannigan, Stella Davis and Patricia O'Dare.

McHugh still controls the piece.

### EMPEY SUEO.

Sergt. Arthur Guy Empey, at the time the armistice was signed was with the U. S. Motor Tank Corps repairing men for the branch of the service, is more than having his troubles. His main one now is the Lee Keedick suit against him for \$32,500 which Keedick alleges is due him for violation of a booking contract with him. Keedick arranged a tour for Empey when Keedick claims that he broke when he took up other work.

Empey at present is editing the Treat 'Em Rough magazine or at least is one of its prime associates. The magazine is gotten out in New York in the interests of the men in and out of the service, with the motor tanks branch given detailed attention.

### Another House at Camp Meade.

Camp Meade, Md., Jan. 15. The new theatre, the F. C. Franklin, opened Monday. It is located about two miles from the regular camp but in an annexed portion of Camp Meade, used as a supply base. The Franklin will run the theatre, except for one day when regular attractions from the Liberty theatre will move over.

### "MADAWANSKA'S" OWN SHOW.

Capt. Rowan, of the Madawanska, has secured the necessary permission from Washington to stage a sales show with talent furnished from his ship, which will be produced at the Base Hospital for Wounded Men in Savenigne, France, after which it will come to a tour of the Red Cross cantonments and make come back to the States for a short run.

William Dixon, formerly in the legitimate, is staging the show as well as writing part of it. Johnny Calhoun, the songwriter (formerly with Shapiro, Bernstein & Co.), and Ensign Frank O'Brien, with the Keith Booking Office, are the authors of the first half of the show. It is called the "Madawanska's Jazz Minstrels." Archie Götter has composed an opening melody for the minstrel part.

The second part will consist of a travesty in a playlet called "Aboard the U. S. S. Prickley Heat." William Brunner, a Savannah artist, is given author's credit for this half. He and Mr. McWilliams, of the Y. M. C. A., will take the men's roles in the minstrel first half.

The ship was stationed at Newport News up to yesterday (Thursday) when she left for France with the cast and all props.

A specially constructed stage of the portable type will be included in the show's paraphernalia.

### "ARMY AND NAVY FROLIC"

Norfolk, Va., Jan. 15. "The Army and Navy Frolic" a show presented by a "coalition" group of sailors and soldiers from the combined base at Newport News, was given here for the first time Monday.

The service attraction failed to secure booking in a regular house, this territory having had so many service shows the managers have become wary of them.

So the boys held forth in the "Red Circle" Theatre, a house erected by the War Camp Community Service. An interesting feature of the "Frolic" is that there are no skirts in the proceedings as in most of the other soldier and sailor pieces, and the show is confined to funny incidents of camp life. The "Frolic" will take in several camps in the central southern territory and also play the adjacent civilian towns.

The company holds 65 persons, including a 30-piece band.

### FOR WOUNDED PROFESSIONALS.

Officials of the Fund For Wounded Actors are anxious to get in touch with actors who have returned from France wounded in order to assist them financially if necessary and otherwise.

Many of the actors are distributed over the country upon arriving in New York. Some have no assistance, but those connected with the Fund have been unable to locate them.

The offices of the fund are in the Knickerbocker Theatre Building, 38th street and Broadway, New York.

### "CEST LE GUERRE" IS OVER.

Ayre, Mass., Jan. 15. "C'est le Guerre," a play given here at Camp Devens by the 74th Regiment last week for its own entertainment, was so big that a return booking has been arranged for the Liberty Theatre.

### RESENTED Y. M. C. A. TOAST.

Each Thursday morning at the Palace Theatre, New York, a special performance is given by the F. C. Keith management for wounded soldiers.

Last Thursday morning, during the tour of Lyons and Yocco and their "toast" number, when the assistance was announced as for the Y. M. C. A., it was audibly resented by many of the wounded men in front.

## ARTISTS' FORUM

Concise letters to 150 words and write on one side of paper only.  
Anonymous communications will not be printed. Name of writer must be signed and will be held in confidence, if desired.  
Letters to be published in this column must be written exclusively to **VARIETY**.  
Duplicated letters will not be printed.

St. Louis, Jan. 7.  
**Editor VARIETY:**—  
Noticed criticism in **VARIETY** under new acts of Murray Vogt and Co. Desire to say the trouser business mentioned was originated by me eight years ago in my act where I open as the trap drummer in orchestra, interrupting the singer by drum crashes instead of hammering on back of drop.  
Several acts have copied my opening in different ways, but now that they take my comedy trouser bit also, I think it is time to make complaint. Have always been on account of originating my own material.

Bull Foster.

New York, Jan. 11.  
**Editor VARIETY:**—  
We are constantly receiving letters of condolence through my little poem, "He Sleeps Over There," published in **VARIETY** some weeks ago and which our friends think was a tribute to the memory of our son in France. Our boy is on his way home, happily un-injured.  
The poem was written as a message of sympathy to Col. and Mrs. Roosevelt, for the loss of their son, Quentin. Col. Roosevelt acknowledged it shortly before he passed away.

Sadie MacDonald.  
(Chas. and Sadie MacDonald).

New York, Jan. 11.  
**Editor VARIETY:**—  
A notice on my act in this week's **VARIETY** stated my partner led me off the stage. This is not true, and it is detrimental to my reputation as a first class performer. He does not lead me out, but walks by my side.  
I made the same entrance when I had the Cabaret Trio.  
Big time managers know that I am a showman and not working on public sympathy.

Arthur Stone.  
The Blind Pianist of Stone and Boyle.

Minneapolis, Jan. 10.  
**Editor VARIETY:**—  
I am the manager of the act known as "The Shrapnel Dodgers," and we profess to be all men who have served in France with the Canadian Army, injured over there and discharged from the service through the injuries.  
It has come to my notice that Jack Wyatt of the Scotch Lads and Lassies has stated to a number of our fellow artists that half of us were fakes and had never been outside Canada. As a statement like that, accredited with our fellow artists, I want to tell Mr. Wyatt that if he has \$10,000 he wants to present to the Red Cross or Salvation Army, I have a like sum that says each man in the act has his Canadian Discharge Certificate, which reads on the reverse side, under the caption, "Campaigns," Service in France, and each man has also his discharge button on which appear the words "Service at the Front."  
I also want to state that the personnel of the act is exactly the same as when we first opened at the Palace, Newark, N. J., under the direction of Rose & Curtis, as can be proved by those gentlemen or a comparison of the photos taken at that time, Sept. 1917.  
It seems easier to belittle men who have at least risked their lives in the defense of their country than to risk one's own. Although we fought with the Canadian Army, we are all Irishmen and I could tell you, you want

it, our opinion of the Old Countryman who hid behind the hospitality of the Stars and Stripes when his own country was in danger.

J. Parker.  
(Shrapnel Dodgers.)

New York, Jan. 14.  
**Editor VARIETY:**—  
In **VARIETY** recently appeared a story of my having brought charges against Margaret Farrell and Rae Potter of "Long Way To Broadway" tab company in New Orleans on account of the disappearance of \$50 belonging to me during a poker game. While withdrawing some money from my pocket I dropped a \$50 bill and Miss Farrell snatched it and placed it in her waist and when I asked her for it she stated she had lost it. I preferred charges against her which were subsequently dismissed in court.  
Your article stated I had taken them out to breakfast, which is untrue, as I never was in the girl's company before or after this trouble. Don Leon and Fred Ahl also on the bill will substantiate my statement in this matter.

Gaston Palmer.

## INFLUENZA STILL PREVALENT.

Influenza continues to worry civilian in many sections of the country and the continued mild weather in the east has not made for the expected stamping out of the disease. New York reports from 300 to 400 cases daily, with about one-third that number of deaths due to influenza and pneumonia. The death of two prominent actors this week (John Mason and Shelly Hull) has caused a considerable flurry among professionals.  
The eastern section of the south is unable to emerge from what was termed a second epidemic. Augusta, Ga., closed Wednesday last week, making the third time the town has gone under quarantine. Macon still is shut, as are Spartansburg, Greensville and Anniston. Limited capacity orders are now effective in other small southern cities and children are barred from some of the central western territory. Augusta is expected to reopen Jan. 20.  
Coast territory business continues to be injured by the continued presence of the disease. At San Francisco another mask wearing ordinance went into effect Jan. 10 in spite of opposition by the managers who feel the order will further reduce attendance. At Fresno, Cal., there was but one theatre in operation, the Hipp. All other houses shut down voluntarily. Some New England and Pennsylvania territory is also suffering from the influenza scare.

## "MLLE. DAZIE" WINS.

Cleveland, Jan. 15.  
Mlle. Dazie, at the Hotel Winton here, who was taken ill while at Keith's Hippodrome, Cleveland, says she is feeling much better and expects to resume playing shortly.  
"Mlle. Dazie" won the first race at New Orleans yesterday at 4-1, its first race. It is named after the dancer, owned by her husband, Cornelius Fel-lows, and Dazie's spirits arose accordingly at the news.



## BILLED SHOW DOESN'T PLAY.

Tom Kirby has a show consisting of Dr. Herman, 10 Vassar Girls, Ken and Nelson, Delmore and Lee, and M. Gorman (a baby picture actress), as well as a live-reel feature film starring Baby Gorman, booked for the Park, Bridgeport, for three days starting Jan. 13. Jean Belasco, of the P. F. Shea office, had charge of the booking, having secured the following route for it, in addition to the Bridgeport engagement: Jan. 16-18, Shubert, New Haven; week Jan. 20, Court Square, Springfield, Mass.; week Jan. 27, a legitimate house in Worcester. All arrangements are completed Jan. 7. Press-representative, "paper" posters, and all press stuffs were sent ahead of the show.

Saturday morning Mr. Kirby received word from his Bridgeport representative he must arrange for an orchestra or could use the house orchestra if paid for. A picture machine would also be rented at \$10 per day plus \$7.50 daily wage for the operator, if the show did not carry its own machine and operator. Kirby balked at these latter expenses. His salary list ran high and the arrangement had been on a percentage basis, he to furnish the show, the management the house and all its necessary accoutrements. He notified the management he was willing to live up to his agreement. Later, learning no contracts had been signed for the other house, it simmered down to a three-day engagement at Bridgeport provided Kirby was willing to pay for orchestra, machine and operator. Mr. Kirby did not consider the prospects alluring and having no definite knowledge of continuing the tour, refused to allow the show to play. It may appear in the Liberty cantonments beginning Jan. 27.

Bridgeport, Conn., Jan. 15.  
Monday afternoon after an audience had been allowed into the Park Theatre for an advertised vaudeville show, the house was dismissed and the money refunded.

The show had been arranged for by Jean Morosco, the P. F. Shea manager in Holyoke. The Park is a P. F. Shea house. No one here knew how the mix-up occurred.



W. S. BUTTERFIELD

Organizer of the Michigan Circuit of vaudeville and photography shows who is in New York on his semi-annual visit.  
Mr. Butterfield has been located in Michigan for 14 years and is the owner, lease or manager of the Fuller and Majestic, Kalamazoo; Bijou, Battle Creek; Orpheum, Jackson; Bijou, Lansing; New Palace, Garden and Majestic, Flint; Franklin, Jervis's Strand, and Bijou, Blue Bay. His business connection with Lipp & Gross, of Battle Creek, the Garden and Union Regent of that city, with the P. F. & Amusement Co., of Chicago, which as equal owners control the destiny of the Columbus and American, Devonport, Majestic, Waterloo; Palace and Orpheum, Rockford; Bays, Moline, and Orpheum, Green Bay.

## ILL AND INJURED.

Maude Adams is ill at the home of Phyllis Robbins in Boston.

Charles Shay, president I. A. T. S. E., out again after prolonged illness.

Mrs. Nat Nazarro ill with influenza at the St. Margaret Hotel, New York.

The wife of Sam Bernstein is ill with pneumonia.

Mayer Jones, the agent, is ill at home with pulmonary trouble.

The mother of Ernie Young, the Chicago ticket broker, is dying in St. Louis.

Owen Miller, general secretary of the American Federation of Musicians, quite ill, is out again.

Eddie Mack went to French Lick Springs, Ind., this week to recuperate from a recent illness.

Fred C. Quimby (Pathe), ill with a mild attack of influenza, recovering.

Mona Langford, ("Redemption") is confined to her home with influenza.

Margaret Fairleigh has replaced her.

Eddie Nelson (Bobbe and Nelson) recovered from influenza. The act was compelled to lay off for a month.

Bill Capman, brother to Bert and Harry Capman, is ill in a Philadelphia Hospital.

Low Goldner sufficiently recovered from influenza returns to his office Monday.

Ernie Williams (Loew office) confined to his home early in the week with influenza.

Harry Richards (Roehm & Richards) is out again after a month's illness of pneumonia.

Raymond R. Ripley is at the St. Paul Hotel, recovering from a broken leg, sustained through a bad accident.

Harriet Rempel, recently injured in an automobile accident, recovering.

Sue Talmage slipped at the Bowling Green Subway station, last week, falling onto the tracks; she sustained severe bruises.

Mrs. Geo. Morton (Morton and Kramer) was taken to the Mount Sinai Hospital Tuesday afternoon to be operated for a tumor on the brain.

Evelyn Dickson, recently operated upon at Kansas City, Mo., Jan. 11, is now home, at 3021 Olive street, Kansas City, and recovering.

Mrs. Fred Curtis has returned to her home after four weeks in the hospital slowly recovering from a serious operation for appendicitis.

Monday specialists were called to hold a consultation as to the illness of Edgar Dudley, who has been suffering with a severe case of influenza.

Mike Sapik and Nellie Sweet, members of the Mike Sapik Musical Comedy Co., have called their engagement at the Roebing, Roebing, Va., victims of influenza.

Jack Osterman, son of J. J. Rosenthal and Kathryn Osterman, left the Rye, Bedford and Bath show at New Orleans, owing to illness, and returned to his home in Chicago.

Mike Dazie may be moved from Cleveland, the end of this week, to her home in New York.

Monday night at the Hippodrome, Chicago, Ollie Debow (Dean and Debow) was shot by a prop gun while Dean was reciting a piece about a mob scene. His face was badly marked by the powder and fire of the shot, but he was able to return the next day.

Lawrence Goldie was ordered to rest for a few days by his physician, William Quaid, manager of the Fifth Avenue, assumed temporary charge of Mr. Goldie's bookings.

The following are at the American Theatrical Hospital, Chicago: Stephen D. Ricardo, emcee; Mrs. Dora Ascher, sister of Casper Nathan; Flo Harris, of the "Follies"; Roy Mohler, formerly of Trainer and Mohler; Lucille Belmont, circus; Eddie Carroll, comedian; Alvin Grant, daughter of William Grant (Cook and Grant); Ben F. Fuller, advance agent, and Florence Dupont, of "Bowery Burlesquers."

After making a success of writing several "bits" that have been placed in the Lew Kelly show Jack Singer's son, Adolphe, has been commissioned to write a complete book, lyrics and score (aided by Eddie Smalley) for one of the Singer shows next season.



# LEGITIMATE

## GERMAN GRAND OPERA SEASON NOW PLANNED FOR NEW YORK

**Hun Kulturiests Resuming Activities. To Follow Chicago Grand Opera Season at Lexington. Wagnerian Works and Operettas Scheduled for Presentation. Germans Here Behind Scheme and Will Hold Company to Their Countrymen Exclusively.**

The doctrine of German kultur is to be revived almost immediately now that the heads of statesmanship of the Allies are gathered in Paris to decide the terms under which the Huns will be permitted to exist with the rest of the world. New York is to be the almost immediate scene of the resumption of activities to again replace the German "Carts" before the American public.

During the period of the war, after the United States became allied with the other powers battling to prevent the over-running of all Europe by William Hohenzollern and his immediate family and Austrian neighbors, all form of grand opera of German origin was barred from the Metropolitan opera house in New York. Other grand opera organizations throughout the country also placed the ban on "Made in Germany" music.

Several German directors of symphony orchestras throughout the country were dispensed with and the general result was the all German music let slip into the discard with a resounding crash.

Right now, even before the final signing of the peace papers, there is a plan under foot to present a season of German grand opera and some of the lighter operettas at the Lexington Avenue opera house immediately following the season there of the Chicago Opera. Those behind the plan are now interested in a German theatre in New York, which has been unusually quiet during the last two years and has permitted the Yiddish players to have the greater part of the time at the house, alternating with an occasional play in German. The date set for the opening of the Lexington season is shortly after March 1 and the season is to be of at least four weeks.

There was a rumor several weeks ago a number of German operatic artists in this country contemplated something of this nature but at the time the idea was pooh-hoed because it was not believed they would have the temerity to do so, at least not for a long while. It seems, however, the movement has gained headway and that several connections have been made with managerial minds and also with some Germans of wealth who have undertaken to see the scheme through.

### SPECS EXPECT ARRESTS.

Despite that Assistant District Attorney Edwin P. Kiroe, one of the sponsors for the Kiroe-Williams anti-spec measure, stated there will be no test case made and that any arrests for violations of the new ordinance will be in all seriousness, the speculators say they believe the brokers ignored brought about the arrest of several on a charge of contempt of court.

The District Attorney's office is going after all of the brokers who have licenses and there may be arrests the next few days. The summonses out for several brokers to take their books before the Grand Jury during the last week, and while the brokers ignored brought about the arrest of several on a charge of contempt of court.

One of these was Leo Newman, who was taken before Judge McIntyre and promised to comply with the order. This week the specs added two buys to their list, taking 300 seats nightly

for the two A. H. Woods productions, "The Woman In Room 13" and "Up in Mable's Room."

During the week the theatre managers were informed by Commissioner of Licenses Gilchrist all theatre tickets would have to be stamped with the following:

If sold or resold in violation of the provisions of the theatre act of ordinance, approved Dec. 28, 1918, this ticket will be refused at the door."

The commissioner informed the managers at the same time that if they complied with the ordinance and had their tickets carry that imprint it might protect them from a possible forfeiture of their licenses if the terms of the ordinance were violated at their theatre.

### LONG CAST FOR "THE BOY."

"The Shuberts' newest musical play, 'The Boy,' variously called 'Oh Joy,' 'Kiss Me Again,' 'Naughty, Naughty,' and 'Good Morning Judge,' will open Jan. 26 at the Belasco, Washington, although early this week no final title selection had been made.

The piece, in its second year at the Adelphi, London, is being produced jointly by Lee Shubert, Walter Jordan (Sanger & Jordan) and Robert Campbell. It is a musical farce taken from Pinero's "The Magistrate," and will be given in two acts and four scenes. Wybert Stamford, an English stage director, is putting it on. The original play was done here by Augustin Daly, but in new form the book is by Fred Thompson and the music by Lionel Monckton and Howard Tabot.

In the cast are Mollie King, George Hassell, Charles King, Nellie King, Margaret Dale, Grace Daniels, Harold Crane, Ed Martendell, Shep Camp, Jean Gauthier, Alfred Alexander, Haase, Robert Vivian, Betty Pearce, Ashton Tonge, Raymond Oakes, Cecil Clotely, Yvonne Lovelly, Madge Worth, A. Earl Spencer, Freda Marr, Nellie Graham Dent, Jack Paulton and Chas. M. Hinton.

### HONESTY THE BEST?

There is one treasurer of a theatre in New York who is trying to discover on his own whether or not honesty is the best policy. Last season the house closed he was \$3,600 short. The manager engaged him again for the coming season with the understanding that on a salary of \$50 weekly he would make good the shortage of \$3,600 in 18 weeks. He has done that and he is still on the job. The manager is also satisfied and says that his reason for hiring the treasurer after he was short was because that, no matter what the treasurer got, the manager was sure of getting some of it back this season. With a new treasurer it would have been all lost.

### 4 ORIGINALS IN "GLORIANA."

Out of the original cast of the John Cort show, "Gloriana," which closes at the Liberty, New York, this week, with a road tour booked through the K. & E. offices, only four remain (of the principals) Ralph Whitehead, Dorothy Smith, Ursula Ellsworth, and James Joseph Dunn.

Eleanor Punter recently withdrew. Miss Souty will leave the Cort show until the close of the season. Dorothy Maynard, formerly of "Some Time," joined "Gloriana" last week.

### 14TH ST. THEATRE SOLD.

The lease of the 14th Street theatre has passed from Jerome Rosenberg, president of the Rosenberg Operating Co. to Jos. S. Klein and Anna Green. The latter will take possession of the house on Feb. 3 for the remaining nine years of the lease. The Emma Bunting Stock Players, at present having a successful season there, are to continue under the new managerial regime.

The price Rosenberg is said to have received for his lease is reported as various amounts. The old 14th Street has been constantly switching from vaudeville to pictures and occasionally to burlesque. Nothing along these lines seemed to interest the populace and it was only the Emma Bunting Players beginning an engagement there which turned the tide.

In the eight weeks the stock play has been in vogue the house has climbed into the \$4,000 a week class and with the present organization has been showing a profit.

Jos. S. Klein, one of the partners in the new managerial regime, is an attorney in the Gaiety Theatre building and his associate is Anna Green. He states he will thoroughly renovate the theatre and redecorate it slightly for the time of the opening under his management, and will keep the Bunting Players there into the summer.

### WYNN IS BACK.

Ed Wynn returned to "Some Time" Monday. As a result of the operation was informed of the comedian's recovery from grip through the latter's attorney. The lawyer stated that Wynn's failure to appear last week was not because of the claim of one per cent. of the gross and that Wynn actually was ill. A physician sent by Mr. Hammerstein to Wynn's home at Great Neck, L. I., reported he had an attack of grip. Ed Hanlon, who is in the navy and on the docks at Hoboken, was called in to replace Wynn at Wednesday night's performance (the matinee having been cancelled). Without rehearsal he did very well. Hanlon's accomplishment is all the more surprising since he arises at 5:30 in the morning and works until noon. His superior officer permitted the engagement.

No arrangement had been made as to Hanlon's salary and Saturday night Mr. Hammerstein handed him a check for \$500, at the rate of \$100 per performance, the same as paid Wynn (\$800). Wynn receives \$400 for his appearance in the Century Roof show. It is understood that the one per cent. of the show's gross claim has been forgotten.

### BRADY'S THREE.

William A. Brady is preparing a fresh group of new plays, the first listed being "The Career of Jan Strahm" by Owen Davis who wrote "Forever After." The piece is now in rehearsal and may emerge at its premiere late in the month out of town, with a new title, Margaret Anglin is immediately as the lead. Two other plays are to follow the piece immediately.

### "REMNANT" REPLACEMENT.

Before Charles Emerson Cooke removed "Remnant" out of New York last week, he was expected to have replaced some of the members in the New York cast with players of less salary demands.

### ATTORNEY BURKAN UPTOWN.

The flock of prominent theatrical attorneys now located in Times square is to be augmented by the removal of Nathan Burkan to the Commercial Trust Building at Broadway and 41st street.

### "DASH" CLOSED.

"The Long Dash" closed in Washington Jan. 11.

### GRENEKER IN PRESS DEPT.

A. Toxen Worm, an individual who in the last decade has accumulated a wide assortment of unpopularity among newspapermen, is finally out as press agent of the Shuberts. A notice sent out said he is going to Denmark to settle his father's estate. Reports say he resigned, and was much surprised his resignation was accepted, after his latest rumpus during which he is said to have alluded to a well-known publisher as a "pro-German." This came about when one of the Shuberts' advance men, now employed on the daily in question, called on Worm in reference to a raise in advertising rates. The publisher in due time heard of the remarks and things began to happen.

J. J. Shubert is reported to have written the publisher a letter setting forth anything Worm said was in no way representative of the Shuberts. Worm meantime hearing of the letter and knowing he had started something that couldn't be alibied, sent in his resignation.

Worm was in the Shubert employ, off and on, for 12 years.

Claude S. Greneker, formerly press agent for the Shuberts' Winter Garden and out of town attractions, was called in from the road to replace Worm. Mr. Greneker was on tour "back" with "Maytime" and is well known to the metropolitan dailies. Frank S. Wilschka remained as the Winter Garden publicity man.

Freddie McKay replaced Greneker with "Maytime."

### STANDARD MAY DROP OUT.

The Standard theatre, one of the spokes in the Subway chain of legitimate houses around New York booked by K. & E. may possibly drop out some time next month. John Cort is one of the owners on the K. & E. side since the beginning of this season.

The report is that Walter Rosenberg has secured a hold on the house through the purchase of 40 per cent. interest in the building and that he is going to install a picture policy at the theatre.

The Standard has made money for the first time this season. The house has been in operation for about three years and prior to that time of the split between the Shuberts and Klaw & Erlanger was played by the attractions from both sides. When K. & E. assumed the booking control of the house, the Shuberts made a deal with William Fox for his Riviera Theatre and inaugurated a combination policy there in opposition to the house.

### HAMMERSTEIN VS. WOODS.

Oscar Hammerstein may proceed against A. H. Woods in the matter of the lease of the Republic Theatre, held by Woods. The contract sets forth Woods' privilege to grant sharing terms as high as 65-35 to a strong Broadway attraction, but now Hammerstein complains that all of the Woods' attractions sent into the Republic are given the generous terms. This has led to several Woods' productions remaining on Broadway longer than if they had been housed in another theatre. A case in point is "Roads of Destiny," now playing the house and drawing down 65 per cent. of the gross takings. For several weeks the show has more than broken even, but the house has lost money.

The gross last week was \$5,300, the house share being under expenses.

### ENGAGES A FARRAR.

Amfrati Farrar, scheduled for a recital at Aeolian Hall this week, is said to be negotiating with the Shuberts for a role in the new Winter Garden show.

Amfrati is no relation to Geraldine Farrar.

## TEMPORARY LET-DOWN ON THE HEAVY NEW YEAR RECEIPTS

**Crop of New Plays Do Not Give Signs of Strength—Several New Homes To Be Found For Some—"Listen Lester" Draws \$15,000.**

After the great business enjoyed by the legitimate attractions New Year's week, there was a natural but probably temporary let-down. The majority of musical plays held up strongly and among the new offerings "Listen Lester," at the Knickerbocker, topped the others, with over \$15,000. "Somebody's Sweetheart" ran second, with \$13,000. "The Canary" holds up splendidly at the Globe and "The Girl Behind the Gun" at the Lyric. "The Crow," "The Melting of Molly" felt the slump, getting around \$6,000, and Nora Bayes in "Ladies First" got no more. "Oh My Dear" at the Princess drew \$6,000 last week, near to capacity, and "Some Time" at the Casino turned another profitable week with \$12,000 in takings. "Little Simplicity" at the 44th Street pulled in something over \$9,500.

The latest crop of new plays show nothing of particular strength, with "Keep it to Yourself" at the 39th Street having as good a chance as any. "Tillie" at the 42nd Street fails to draw, but "The Invisible Foot" at the Harris surprised by developing a fair demand. Emily Stevens in "The Gentle Wife" at the Vanderbilt is due to stop this week. "A Little Journey" will move there from the Little Theatre.

Other changes have "Gloriana" leaving the Liberty this week and Leo Ditrichstein coming in next week with a new play called "The Marquis de Friaola." Due in soon, perhaps, is "Hello Alexander" with no house selected. "Miss Simplicity" may replace "The Betrothal" at the Shubert, though the latter play drew \$11,000 last week, aided by an extra matinee. Chauncy Olcott in "The Voice of McConnell" leaves the Manhattan Saturday and it will have "Eyes of Youth" next week with Majorie Rameau, who is through with "Where Poppies Bloom" and has returned to her last season's success, on tour.

Looked on as a hit is "East is West" at the Astor, the takings last week being \$12,000. "The Unknown Purple" beat \$10,000. "Redemption" continues big, with \$9,600, as does "Tea for Three," with an \$8,800 gross. "A Prince There Was" with George M. Cohan is pulling strongly, with "Friendly Enemies" and "Three Faces East" grouped as season favorites.

All of the Shubert houses are now charging \$2.50 top in the evenings, the boost becoming general since the ticket brokers were limited to 50 cents advance.

The sudden death of John Mason did not delay the opening of A. H. Woods' "The Woman in Room 13," which started at the Booth Tuesday with Lowell Sherman shifted to the Mason role. The sudden demise of Shelly Hull failed also to stop "Under Orders" (also a Woods show) opening on the Broadway circuit, James L. Crane substituting.

### BATTILING LOUIS MANN.

An echo of the battle in the Friars Club between H. H. Fraze and Louis Mann and Samuel Shipman: Sam Bernard was playing "Tummy" in the card room of the Friars the other night when a heated dispute arose at a neighboring table at which auction bridge was the game. The players were threatening one another

loudly when Bernard jumped up and yelled for silence.

"If you men don't cut it out," he said warningly, "I'll send for Battling Mann!"

Incidentally the newspaper accounts of the fist fight omitted several important details which have since been noised about in both the Friars and Lambs circles. Louis Mann himself has furnished the biggest laugh of the whole affair by confiding to his friends that after he had gone home and to bed, following his knocking out Fraze, his wife came rushing into his room at 5 a. m., and woke him up. "Mrs. Fraze is on the phone," he says she told him almost in hysterics. "What have you done to her husband?"

Mann hesitated a moment while he gathered his wits, and then asked with dread in his voice, "Is he dead?"

### BUSINESS MEN IN OPERA.

Washington, D. C., Jan. 15.

Washington's first Community Opera was given Monday with the cast made up entirely of business men, lawyers and other professionals of the city. "The Pirate's Penance" was chosen as the first bill with the large auditorium of the Central High School as the place.

The ballet was entirely made up of Washington girls and the costumes were made and designed by the girls themselves, under the direction of Charles Grauman.

The affair was under the direction of the War Camp Community Service and will be continued for three nights with the opening pronounced a big success.

### COHAN'S NEXT PLAY.

George M. Cohan is hard at work writing a new play which, it is said, will be finished and put in rehearsal before February 15. It is understood that Cohan has abandoned writing the annual "Cohan Review" this season, although until recently he had fully intended making this production and playing in it himself.

The big success of "A Prince There Was," since Cohan replaced Robert Hilliard, has convinced the playwright-manager-star, audiences just now are as well satisfied with romantic comedy as with big musical shows—and rumor has it that this is the type of play he is working on now.

### WISE TEMPTED BY FILMS.

Thomas A. Wise, co-star with William Courtenay in "Cappy Ricks," has received an offer to go into pictures in a series of two-reel comedies. The jovial comedian has confided to friends he is strongly inclined to accept the offer, and will probably start for Los Angeles at the conclusion of his present engagement at the Morosco Theatre. It is the plan of the picture producer to try and establish Wise in the hearts of screen fans as a worthy successor to the biggest of all film stars "Bunny".



### SHUBERTS ASK FOR MILLIONS.

No less than six separate suits totaling several millions in damages have been instituted by the Shuberts against the Chicago Evening Post and John C. Shafer. William Klein of New York and E. G. Woods of Chicago are the plaintiffs' attorneys.

The first suit of Lee Shubert against the Chicago Evening Post is on seven counts in which they allege "libelous, defamatory, false, scandalous, and malicious" articles as set forth in the Post on various dates. A sum of \$200,000 on each count or \$1,400,000 is the amount asked for. Another suit by Lee Shubert against John Shafer, publisher of the "Post" and other papers, claims a similar amount.

J. J. Shubert in his complaint against the Post and its publisher also asks for sums totaling \$2,800,000. In the State Court of Chicago, the Garrick Theatre Co., a Shubert house, is the plaintiff against the newspaper and its publisher on four counts, each at \$200,000 per or \$800,000 for all.

The statements, which the Shuberts take offense at, were contained, among others, in the following issues of the Post: Dec. 5, 1918, wherein a headline stated that "Robertson, Health Commissioner in Theatre To Close Shubert Show." The following day, Dec. 6, the complaint alleges that the headline statement, "City Seeks Flu Victims in Closures in Theatres," Inspector Visits Shubert House On Order of Dr. Robertson," was libelous.

They also look askance on a statement in the Dec. 14 issue which has it that "Peril Woke At Garrick, Says Report To City." The Dec. 17 issue contained "Is the Garrick Forsaken On Flu Scare?" To date no answers to the charges have been filed.

### FOY MAY STAR.

Chicago, Ill., Jan. 15.

Eddie Foy made known while passing through here this week that he intends next season touring in a musical comedy by George V. Hobart, now being written. His management will be shared between himself and Leon Friedman, the veteran advance man of the Ziegfeld "Follies." This arrangement is contingent on Friedman's final ratification of Foy's offer.

Friedman is here and says that he has negotiated, but the deal is not complete. He is seeking to make possible his remaining with Ziegfeld and conducting the Foy tour besides, says Foy; but Friedman declines to give any decision at this time.

Foy is past 60, but full of spirit and as brimming over his new proposition as an ingenue with her first Broadway part.

### HALLOR-WEBER WEDDING.

Edith Hallor and L. Lawrence Weber were married at Brethold, N. J., Jan. 6, according to the bride's mother, Mrs. William Hallor, of Washington, D. C., who is at present in New York. Mrs. Hallor stated that this was a second ceremony and the couple had been married some months ago in Chicago. VARIETY reported the marriage, which was afterwards denied.

Miss Hallor at the time of the first ceremony was in "Leave It To Jane." She intends entering vaudeville shortly. Some time ago there was an action started by Miss Hallor against Mr. Weber for breach of promise, she asking \$250,000. The marriage automatically discontinued the action.

### REVIVING "EVERYMAN'S CASTLE."

H. H. Fraze has placed in rehearsal a revival of "Everyman's Castle," by William Anthony Maguire, which he tried out about three years ago. In the cast are Robert Edeson, Wilton Lackaye, Edna Hibbard, Pauline Lord, Amy Summers.

### WOODS' LOAD OF PLAYS.

It is decided A. H. Woods sails for London Jan. 22, after having practically cornered the foreign rights to the legitimate successes in America. Woods will take with him 38 manuscripts, all American successes, and has the call on an unlimited quantity of others. They include the productions of his own, the Shuberts, Arthur Hopkins, Oliver Morosco, William A. Brady, David Belasco, Winthrop Ames, Cohan & Harris, the Selwyns and the plays controlled by Klaw & Erlanger.

Heretofore it has been the practice of important English play producers to visit New York annually in quest of material for home consumption. The arrival of Woods in London with control of practically every American producer of consequence would result in a totally different system of negotiation.

At the present time there are over a dozen American plays enjoying extended runs in London.

### BILLY YOUNG IS WANTED.

Chicago, Ill., Jan. 15.

Certain mercantile institutions on State street, a theatrical costumer, a girl with vaudeville ambitions and a distracted wife in Joliet are all anxious to ascertain the whereabouts of one William Hirschfeld, alias "Billy Young." Rialto hanger-on, alleged music publisher, and otherwise pretending to connections with the show business.

The mercantile institutions, lead by Carson, Pirie, Scott & Co. are interested in locating Mr. Hirschfeld because he purchased certain goods and tendered in payment therefor an uncertain check. The Lester Shop, theatrical costumers, sold Mr. Hirschfeld \$125 worth of material, but could not cash the check Mr. Hirschfeld presented.

Violet May wants Bill because of her impression she was to be his partner in a vaudeville act which he assured her was to headline. Lured by his colorful promises, Miss May gave up her studies in the Cosmopolitan School of Dramatic Art to rehearse with him. It was only after he had proposed marriage to her that she became suspicious and began an investigation, which showed that Mr. Hirschfeld, alias Young, had a wife in Joliet.

Hirschfeld is known in Joliet, having produced a play, significantly titled "Don't Tell My Wife." The house had to be aired after the first performance.

### LEGIT STARS FILM MAKING.

In addition to making a screen adaptation of "The Hollow of Her Hand" Alice Brady, starred in "Forever After," has started another picture, "The World To Live in," a tentative title. Charles Maigne directed and wrote the story.

Florence Reed, in "Roads of Destiny" at the Lyric, is now doing time in Hollywood, the theatre film making for the United, now on her second subject for that concern.

### DIXON AFTER SUCCESSOR.

The Rev. Thomas Dixon, who has a six months' lease of the Harris theatre, is already looking for a successor to his production of "The Invisible Foe".

### Conway Tearle's Cockney Play.

Conway Tearle has a Cockney play which he proposes to shortly produce under his own management. The piece has 12 scenes and calls for a short cast.

Ralph Herz Engaged for "Cristo." The Schuberts have engaged Ralph Herz, for their new Winter Garden show, "Monte Cristo," closing with Herz by wire to the coast.

# LEGITIMATE

## PERCENTAGE OF ALL BENEFITS ADVOCATED FOR ACTOR'S FUND

Co-operation of Theatrical Clubs Expected in Securing Share of Benefits Given by Professionals Anywhere in Country. Proceeds May Form Contingency Fund for Future Calamities Such as Recent Epidemic. Idea Approved by Daniel Frohman.

At the suggestion of S. Jay Kaufman, Daniel Frohman, presiding head of the Actors' Fund of America is endeavoring to secure the cooperation of the Friars, Lambs, Players, Green Room Club, National Vaudeville Artists and all the vaudeville and legitimate booking agencies in the city in an effort to make a national ruling whereby a small percentage of all benefits staged throughout the country and in which theatrical people take part will be donated to the fund.

When the recent influenza epidemic struck the country, the profession was one of the chief sufferers with no help coming from the general public. The Actors' Fund donated liberally toward all parts of the country, looking after individual cases wherever they were brought to the attention of the officials.

Considering the many benefits staged daily throughout the land, a ten per cent. tax, going to the profession would mean a tidy income and in the event of a condition similar to the recent epidemic, the profession would be safeguarded financially.

A suggestion embracing the above was also made by Blanche Bates, in an interview published in *Variety's* Number of Dec. 27, last.

### DITTRICHSTEIN'S NEW PLAY.

Washington, D. C., Jan. 15. Leo Dittrichstein is still "The Great Lover" in his new play, "The Marquis de Priola" produced Sunday night at the National with a remarkable supporting cast and to an audience of Washington's select.

"The Marquis de Priola" is characterized as another Richelieu, only greater, and the manner, heartlessness and overwhelming vanity with which he carries on his requests, absolutely playing with his victims, is remarkably cynical. To quote the "Post," "he is a collector of the ruined hopes and shattered dreams of his victims."

Mr. Dittrichstein's marquis is artistically beautiful, and when in the final act before the accusations of his son and the bringing of that fact to the knowledge of the audience, he is the son of another man, and the coming of the "stroke" because of his excuses, he gained a most sincere tribute from his audience.

The supporting cast, which includes Jane Gray, who is excellent, Orlando Daly, whose delineation of "Brabacconne" is highly amusing and artistic; Lily Cahill as the wife, Katherine Emmet as the aunt, Mme. Savieres were worthy of their star and won their individual successes. Brandon Tynan as the son was criticised for his conception of his role by some of the papers, but gave a finished performance.

### "OVERSEAS REVUE" OPENS.

Hartford, Conn., Jan. 15. "The Overseas Revue," the new Will Morrissey production, his first attempt in that branch of the profession, had its premiere Monday at Parson's Theatre and after the initial performance,

when things were naturally clogged to some extent, the show picked up and by Wednesday looked much better.

The piece carries six scenes and a prolog and contains 20 musical numbers, mostly of the "jazz" order, the music of which was supplied by Richard Whiting. The book is credited to "everybody," the show being put together at rehearsals when all members of the cast offered suggestions.

The cast includes Morrissey himself, Elizabeth Brice, Harry Kelly, Lon Hascall, Boyle and Brazil, Clarence Nordstrom, May Boley, Eddie Miller, Norma Gulla and others.

Hascall and Kelly as two soldiers monopolized the comedy section, Boyle and Brazil (the latter famed as the Joe Jackson of the U. S. Navy) scored really well with their eccentric dances and Eddie Miller reaped a solid hit with his songs.

The show was tentatively booked for the Vanderbilt, New York, but up to today nothing positive is known about the Broadway showing. Lyle Andrew, manager of the Vanderbilt, was here last night to see the performance, without expressing an opinion before leaving.

### MANAGER'S REPORT SYSTEM.

The producing managers who are sending attractions into the smaller towns are trying to frame a report system on each of the houses that they play and the conditions under which they play them for the guidance of the men routing shows. The first of a series of requests for reports are to be sent out this week.

The house managers who have been linked up with their several managers' associations, under various titles, have for about six months past been exchanging reports on the visiting attractions. These reports are usually sent far enough ahead to beat out the advance agent and when he makes requests for a certain scale of prices, a crew, orchestra, etc., these reports are checked up by the local manager and the requests are either granted or refused accordingly.

Several road shows were getting the worst of it along a route of several towns until it was discovered that the producer who owned them had at one time had a "run in" with a local manager and this was the house manager's manner of getting even.

The showmen's reports on the houses are to include the manner in which the local manager handles conditions, whether he places the paper after it is sent in to him and if he makes any attempt to go out after business. Another feature that will be gone into will be the manner of handling the daily paper advertising and the rates that are given the shows. These will all be checked up at the end of the season by the show managers.

Next season there will be a number of the houses that will be eliminated from the route sheets where the local men do not get out and handle the work in advance of the shows in the manner that they should.

### SHOWS IN CHICAGO.

Chicago, Ill., Jan. 15.

Ethel Barrymore, in her second and final week at Powers, pulled the season's big reversal when, after starting lamely, she turned away thousands clamoring to see her in "The Off Chance." But "Tiger Rose" was booked to follow, with Lenore Ulric, a Chicago girl, who has not been here since she attained fame, and no holdover was practical. The Ziegfeld "Follies" continues to pay \$31,000 weekly, the biggest business in the history of Chicago. "Going Up" is getting a great play, and "Business Before Pleasure" is a record-maker for a talking attraction, drawing almost \$20,000.

Business is so good that even the utter failures are getting considerable patronage. At the brokers' offices these days hungry amusement seekers ask for "tickets to any theatre." In this rush "Latter Patter" is going briskly at the Blackstone, and Lionel Barrymore is holding up at the Studebaker, though leaving in a fortnight. "Old Day" is a nearly a corpse as the town holds today. "She Walked in Her Sleep" left abruptly Saturday before a chance to name its successor was given. "Three Faces East" staggered out under the tonnage of a bag of money. "The Merry Widow" and "The Little Teacher" breezed in. At the Woods "The Crowded Hour" and the Drews in "Keep Her Smiling" came in with all appearances of a hit. Mitzel in "Head Over Heels" failed to create a heavyweight impression, but got \$14,000, which is more than most of the huge successes were drawing a year back.

### JAYTOWN RESENTMENT.

Westport, N. Y., Jan. 15.

Battered and bent, away they went swearing they'd never return. Their bruises nursing, the village cursing, the Shortells with anger burn. "A Broadway Show" the ads said so, ten "Broadway Stars" as well, but it's a pitiable fact that they cut their act and so came the end of the famed Shortell. For the villagers were then the company rent as they felt they'd not value received, and they battered each boy with unholy joy as they claimed they'd all been deceived.

And this is how it was—the Shortell company arrived in Weedsport Thursday and played "The Convict's Son" that night to a filled Burrill opera house. Weedsporters admitted they had seen better, many better shows, but they were satisfied with what they had seen for it was worth something. And so they went home looking forward to the "big night" Friday, for was not the famed Shortell himself to bear the brunt of the entertaining and he had hinted at quality and quantity. There may be some doubt about the quality but there was none about the quantity.

It is claimed Shortell did a "flop" and the curtain rang down about 30 minutes later when the crowd became peeved at the shortness of the bill. They invited the male members of the troupe outside. The two who did come out made a foolish move, for when they appeared the "fight was on." The unadvertised show was good and a real touch of melodrama was added, it is alleged, by another member brandishing a revolver. Arrests were threatened but did not materialize.

The other members of the troupe made a brief get away through the front of the house and reached home ahead of the mob asters. Then comparative peace reigned but the villagers decided they would keep the troupe in town to play a free show Saturday. Later, remembering what they had seen when they paid cash, they decided it would be better to let the troupe go and it went Saturday afternoon to Skeanettes Junction to play that night.

### SHOWS IN PHILLY.

Philadelphia, Jan. 15.

The Shubert show, "Oh, Mama," sailing under other aliases for some time without starting anything, had the opening night to itself at the Adelphi this week. The house was about two-thirds filled, but had the appearance of having been well papered. The jority of musical shows presented here this season and is not expected to do more than fair business during its two weeks' stay. Nat Goodwin in "Why Mary" is announced for Jan. 27.

Announcement of the withdrawal of "Hello, Alexander" at the close of its second week at the Shubert came as a sort of surprise. It was believed the Shuberts would follow up with a "held Baby" is underlined for Jan. 20. It is possible the latter show's opening may be postponed. The McIntyre and going show is still undergoing repairs and nothing settled and ailed. The principals are satisfied they are the signs of a good show, but the piece has not made the impression expected at the prices asked for it at the Shubert. It looks like a good road proposition at \$15.00 top.

The termination of "Oh Lady, Lady" which has had seven weeks of fine business since it opened at the Lyric and was shifted to the Astor Street opera house, is announced for Jan. 25. "Friendly Enemies" is doing nicely in its third week at the Lyric.

One of the biggest hits of the season is "The Velvet Lady" at the Forest. The engagement has been extended, but the piece is ready for its New York showing.

"Folly with a Pistol" is crowding them in at the Garrick, but owing to the impossibility of cancelling the Baltimore and Washington dates, the Belasco production moves Saturday, leaving a fine impression and a big box office record behind. George is doing well at the Broad with "The Molasses" and "A Well Remembered Voice."

"The Better 'Ole" next week. "The Garden of Allah" ends a four weeks' engagement at the Walnut this week. It is understood the house management bought in the piece for the local engagement. Business has been fair. "Isle O'Id" in "Marry in Haste" comes next week.

### SHOWS IN NEW ORLEANS.

New Orleans, Jan. 15.

Both legit houses are minus regular attractions this week and brought in shows from the sticks to fill the gap. "Some Baby" at the Tulane is some baby. It opened to capacity and then floundered.

"His Bridal Night" at the Lafayette has little merit and is doing little business.

Burlesque stock is doing well at the Dauphine and the Strand is playing to good business with a Mrs. Charles Chaplin picture.

### SHOWS IN SAN FRANCISCO.

San Francisco, Jan. 15.

The Julian Eltinge show at the Columbia, which opened but fairly, did surprisingly well for the week end and is holding up. It is playing at \$150 top.

Kolb and Dill at the Curran are doing very big with their new show.

### SHOWS IN LOS ANGELES.

Los Angeles, Jan. 15.

"Have a Heart," at the Mason, opened to good business and will probably do an excellent week, as it is one of the first musical comedies here in some time.

### Academy, Norfolk Reopening.

The Academy of Music, Norfolk, Va., is to be reopened for regular vaudeville attractions. The bookings are being made through the K. & E. office.

## NEWS OF THE DAILES

Josephine Gilvray, private secretary to Joseph Riker, is on the Pacific Coast.

Mary Keane has been engaged as assistant stage manager for "Mia Nelly of N Orleans."

Grace George will appear at the Actors' Fund Benefit Jan. 24.

Whittaker Ray has gone ahead of the Shuberts' "Passing Show."

Leo Dietrichstein will appear in Henri Lavardan's "Le Marquis de Priola" at the Liberty, Jan. 24.

Harry Sloan has taken to the road ahead of the "Naughty Wife," which is managed by Harry Doel Parker.

Rol Cooper McGraw is working on a sequel to "Tos for Thros," which he has named "Coffee for Four."

After her engagement in "Bye of Youth" at the Manhattan, Jan. 23, Marjorie Rameau will go to England.

Three members of the King family are included in the cast of the musical version of "The Madrasite." They are Molly, Charles and Nellie.

Sam Bernard and Nora Bayes may do a version of the balcony scene of "Romeo and Juliet" at the Actors' Fund Benefit, Jan. 24, at the Century.

Lee Kugel announces the engagement of Kathleen McDonald for the leading role in "The Net," by Maryvonne Thompson, to have its premiere in New York early in February.

Earl Burgess, who acted as manager of the Pacific Collingwood, will return to his native town prior to opening at the Henry Miller, New York, entitled to "Pearl."

Herbert E. Hyde, composer of the incidental music of the later "Climax" on its tour, will conduct the special music he has written for the plays at the Portmanteau.

The Shuberts will present Eleanor Painter in a revival of "The Green Goddess" at the Liberty, Jan. 20. "The Climax" is a four-act comedy, by Edward Locke, with incidental music by Joseph Carl Byrd.

The Shuberts have placed in rehearsal a new farce, entitled "Sleepless Nights," with cast including Irene Fenwick, Donald Gallagher, Ernest Glendinning, Lucile Watson, Carlotta Monterey, William Morris.

New York producers of legitimate shows as well as those of the burlesque theatre who have been paying in money to the railroads under the \$50 baggage car ticket are wondering when they are going to receive their rebate money.

The Pershing theatre, at 44th street and Madison avenue, New York, catering not only to the officers of the army and navy, was opened Jan. 13 with a presentation of a play by Margaret Yale, Frederick Wilson's actress.

"The Little Whopper," a new musical comedy by Otto Harbach, Edith Dutton and Rudolph Friml, is to be put in rehearsal shortly. The story is based on Louis Allen Brown's book, "The Billionaire" done in pictures.

May Bell, who was in "Sinbad" has started suit in the Supreme Court, New York, against the Shuberts for about \$20,000 damages for injuries to her spinal column, sustained when she slipped and fell on a stairway, on Wednesday Day, at the Winter Garden.

Mrs. Adele F. Hinchey, wife of Jack Hinchey, stage manager of the Shuberts, left an estate of "about \$25,000" in realty and "about \$125,000" in personal property, when she died intestate a victim of pneumonia at Peter's Hospital, Brooklyn, Oct. 23.

John D. Williams will produce within the next fortnight a comedy entitled "Toby's Bow," written by John Patrick. Fox, in the cast will be Norman Trevor, George Marion, Alberta Morrison, Marie Morris, Charles A. Stevenson, Charles Eadale, Eric Snowden, Jessie Todhunter, Fred Howard, John Stokes.

"Cosette," a play which John Cort is producing by arrangement with the Broadway, left an estate of "about \$25,000" in realty and "about \$125,000" in personal property, when she died intestate a victim of pneumonia at Peter's Hospital, Brooklyn, Oct. 23.

John D. Williams will produce within the next fortnight a comedy entitled "Toby's Bow," written by John Patrick. Fox, in the cast will be Norman Trevor, George Marion, Alberta Morrison, Marie Morris, Charles A. Stevenson, Charles Eadale, Eric Snowden, Jessie Todhunter, Fred Howard, John Stokes.

Klaw & Erlanger will produce "The Dislocated Honeymoon," a comedy, by C. W. Ball, at Atlantic City, Jan. 23, and will bring it to New York after a short tour. The cast includes Phoebe Foster, Amelia Bingham, Harrison Hunter, Charles Eadale, Marie Morris, Charles A. Stevenson, Gilbert Douglas, James Gleason.

William Orvitt has not "officially" severed his connection with the Century Theatre (dormitory) as manager, which house is still dark pending a new tenant. Orvitt, under contract with Elliott, may take over the management of one of the new E-C-O shows or again may make a new managerial arrangement with an-

other firm. Meanwhile he is managing the Century until officially relieved.

The Theatrical Women's Police Reserve are in need of private cars, between the hours of 10 A. M. and 2 P. M. The cars are to be used by the reserve officers for the purpose of conveying soldiers from the debarkation hospitals to various places of amusement. Those willing to lend cars should communicate with Major Agnes Benson, New York Theatre Building, Bryant 1054.

The Marine Productions, Inc., has been formed to produce musical comedies. The first of these will be "Come Along," which deals with the army of occupation. The production will be made under the direction of Frank Johnson. The book is by Bide Dudley and lyrics and music are by John Lewis Nelson.

Henry W. Jessup, recently appointed to legally dispose of the estate of James Buchanan Brady ("Diamond Jim" Brady) was confronted with a difficult point of law, and when called upon to settle the question as to the distribution of the burden of the Federal Estate Tax, held as follows:

The Gilson case has been decided by the Court of Appeals on the ground that the Federal tax must not be deemed because it is not a tax upon the property transferred, but upon the income of the property, and that the tax is laid upon the property, and is therefore payable out of each particular legacy and not out of the estate as a whole. The tax upon the estate and not upon the particular legacy it could amount to a question as to whether what the legatees under the New York will are to receive is absolutely conditioned by, and may be materially diminished by, the tax which is laid upon the net estate. The answer to this, so far as "administration expenses" is affected, is that the New York tax is a legacy tax and depends upon the amount of the bequest or devise, and upon the relationship of the beneficiary. If, then, the estate be diminished by the Federal tax so that a particular legacy must in part be abated, that fact can be taken into consideration in laying the estate tax, but not in the estate tax payable to the Federal Government, that in my judgment is laid upon that interest which comes by the death of the testator, James B. Brady, and is not affected in any way by the nature or amount of the Federal tax which the particular legatee, be he specific or residuary, is to receive on distribution.

## CRITICISM.

## CAPPY RICKS.

A comedy in three acts by Edward E. Ross, based upon the stories by Peter B. Kyne. At the Morosco, Jan. 15.

Whatever interest the play may have to those who go to see it promises to be in Moore, the comic, who did everything he could with the rambling and simple little story of a sixty-year-old ship owner.—Brend.

Mr. W. W. in "Cappy Ricks" is not only in the sense that he is the character, but the whole three acts as well.—Sun.

## ENGAGEMENTS.

Marion Conkey, "Cappy Ricks,"

Millard Vanecko, "Three Wise Fools,"

George Paul, "The Laughter of the Gods,"

Frederick Burr, "George Ravant, Irene Haiman,"

Irene Corlette, "Rocks-a-Bye Baby" (East-end).

William Kelly will be replaced by Edward Mackay in "Seven Days' Leave."

Ruth Shepley, Courtney Foote, Ferdinand Gotthardt, and others.

Julia Burns, Walter Callett, "Little Simplicity."

Francine Larrimore, Charles Cherry, "Donald."

## 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.

Dyer Film Co., Inc.—H. W. Marston, Jr., \$118.90.

A Bit in Time, Inc.—L. Cahill, \$421.85.

Harry Grossman—Exhibitors' Trade Review, Inc., \$800.

Brown Exhibition Co., Inc.—Harshbaw Electric Cable Co., Inc., \$389.40.

Ida Von E. Hansen—E. S. Holgate, \$389.40.

Harold DeJorjo—Kitchell Press, \$332.91.

Arthur J. May—Cort Film Corp., \$118.90.

George Pollack—A.M. Photo Play Co., \$180.45.

John Sawyer—L. Conrad, \$31.45.

## SATISFIED JUDGMENTS.

Richard B. Bloom—Graph Co. of America, \$108.00 (No. 1018).

Edward L. Bloom—J. J. Wyke & Bros., Inc., \$170.50 (Dec. 1018).

## SHOWS OPENING.

"Odds and Ends" has been purchased for certain territory by Boyle Woolfolk, which will be used by Max Bloom as a one-night stand show, following Bloom's present camp engagement at Camp Taylor with "The Sunnyside of Broadway." Bloom's show to charge \$1.50 top. Woolfolk has made a "one-nighter" out of his "Vanity Fair" but, Jack Trainor featured, opening at \$1.50 scale. Woolfolk also has "Hitchy Koo" for certain territory, opening it around Chicago shortly.

Rehearsals were held last week for the Boston company of "The Better Ole," in Greenwich Village Theatre, with a dress rehearsal in the Cort, prior to its departure Saturday for the Hub. The Coburns directed the preliminary work.

The Coburns already have a company playing the show through Canada, with a Chicago opening to be fixed this week. This with the Philadelphia company will give them four shows under their direct management, the New York engagement being continued uninterrupted.

Percy Burton is now the general manager for the Coburns, with the press work in charge of Edward Rank.

"The Triumph of Virtue," direction, George Klimt, with Nell Kedd in the lead, opened in Indianapolis New Year's.

"A Daughter of the Sun" has not closed permanently as reported, but resumed Christmas Day in Logansport, Ind.

"Toby's Bow" starts at Wilkesbarre, Pa., Jan. 22, and will play Pennsylvania time before coming into New York. The show is jointly produced by John D. Williams and Norman Trevor. The latter is in the cast, as also are George Marion, Albertina Burton, Merle Madden, Jane Ellison, Chas. A. Stevenson, Chas. Eadale, Eric Snowden, Jessie Todhunter, Fred Howard and John Stokes. The play was written by John Taintor Foote.

David Belasco will open "Dark Romance," an Irish horse racing play, at Buffalo, Jan. 27. This piece was tried out in stock by Whitford Kane at Lynn, Mass., last summer. Kane remains in the cast of "Tiger, Tiger."

"The Net," Lee Kugel's latest production, opens at Hittica, N. Y., Jan. 23. H. W. Schuter, who has been playing Canadian time with his show, "My Irish Cinderella," is bringing it into the States, with one-nighters booked on this side of the border.

The Shuberts have placed "Sleepless Nights" into rehearsal, with the show aimed for Broadway production before another month.

Adelaide Thurston in "Her Own Money" under the management of E. J. Carpenter, is headed for the south. Marty Sampter is to be the next manager of "Hitchy-Koo," to go out again about Feb. 1.

The Great Blackstone, formerly known as Frederick the Great, with his escape show is getting ready for a trip through the South.

Al H. Wilson, under the management of George Nicolai, is to start south late this month, reopening in a piece formerly used for Chauncey Olcott.

"The Dislocated Honeymoon," being produced by Edgar MacGregor, is to open in Atlantic City on Jan. 23, and then plays Baltimore, Rochester and Syracuse before coming into New York.

Denial is made that "The Little Pink Devil," direction Leonard Grover, is closing. Reports at the New York booking offices this week show that the road outfit is making money on its tour upstate.

## \$250,000 INJURY SUIT.

The Shuberts, Casino Theatre Co., Winter Garden Co., and a number of other affiliated Shubert concerns are named as defendants in two suits preferred by May Belle, a show girl, and her husband, Dr. H. J. Taylor-Bell, a dentist. She asks for \$250,000 damages and her husband for \$50,000.

Miss Bell was in the chorus of "Sinbad" up to last election day afternoon, at the Casino, alleged to have white on her way from the dressing room to the stage that afternoon she slipped and fell, through the iron stairs being slippery and the banister loose, fracturing the end of her spine necessitating an operation for its removal. As far as further stage work is concerned or any other active employment, she is incapacitated for life with the chances of being permanently paralyzed, according to the statement of Stapleton Moses, her attorney.

Dr. Bell, her husband, through the same counsel, asks compensation for \$50,000 for, what is legally called, "loss of service." No answers have been filed to the complaints.

## JOLSON MOVING AGAIN.

Another local movement is in sight for Al Jolson and "Sinbad," this time from the Winter Garden to the 44th Street theatre, the second time for it in the latter house, as it is the second time now for Jolson at the Garden. It was at the 44th Street theatre that he moved to when first leaving the Garden. After that the show played the Century, then the Casino and back to the Garden, all without leaving New York. Jolson is expected to return to the show on Broadway until next June, giving Jolson over a year in New York. He will leave the Garden to give the new production, "Monte Carlo, Jr."

At the Garden last week with Jolson out of the show, the house did \$28,000. Jolson's absence was announced at each performance, after the doors opened. He returned to the show Thursday night. The previous week "Sinbad" did \$37,000, not \$42,000 as reported last week.

## STAGE-HANDS AS ACTORS.

A player writing to the Actor's Equity Association from the central west, and who the association knew that stage hands were now taking on "side lines," meaning some of the crew were playing parts in some of the Chicago produced shows.

The matter of stage hands playing has been brought up a number of times but the A. E. A., not a union, has taken no action. It is not done extensively except in small shows.

There is an angle to the using of stage hands for bits, from the managerial side, as was pointed out last season when several companies of a Broadway hit took to the road but failed to do good business. The show called for 19 characters and it was shown the saving of perhaps \$100 by using two stage hands, probably kept the companies out several months time and saved the manager the dead line between profit and loss.

## NO RAIL REFUNDS YET.

There is small chance of managers securing a refund on the payments for rail movements, due the increased baggage car saving, effective for the first seven days in January. The extra amounts paid out were considerable and many were paid under protest. The order was rescinded Jan. 4, but was not effective until Jan. 7. The new scale was legal for seven days and all payments made under it cannot be obtained back from the Railroad Administration. Many agents failed to get the rescinding order until Jan. 8 or 9 and the new scale was still maintained by them. All extra payments after Jan. 7 can be refunded, although it may take several months because of the official machinery.

## Casad Returns to Shuberts.

Chicago, Ill., Jan. 15. Campbell Casad, who came to Chicago as press agent of "Going Up," has given a two weeks' notice. He announced that he would return to New York and rejoin the Shuberts.

"Unknown Purple," Lyric (19th week).  
 "Up in Mahel's Room," Eltinge (1st wk.).  
 "Voice of McConnell," Manhattan (4th week).  
 "Woman in Room 13," Booth (1st wk.).

# "THE SKIRT" SAYS

(Speaking of Women—mostly)

By THE SKIRT

Marguerita Sylva, at the Colonial this week, seemed surprised at the number of curtain calls she received at the Monday matinee. Mme. Sylva has a program of popular songs suited to a vaudeville audience, and the large assemblage were loath to allow her to leave the stage. Madame's gown was pale blue charmeuse. The wide girdle had a corsage bouquet. Long flowing sleeves were of bronze net. The net was also introduced in the skirt, hanging from side panels. She wore a diamond ornament in her hair, long turquoise earrings suspended from her ears, and a gorgeous diamond necklace.

Is Hilda Wolfus, of Williams and Follis, permanently attached to that red velvet dress?

In the Harry Green sketch the girl was nicely gowned in a green satin. The skirt was gracefully draped. There was a silver-lined panel at the back and long flowing chiffon sleeves.

Julia Rooney (with Walter Clinton) wore an eccentric-looking red velvet costume. A full skirted coat was worn over long pants. The trimming was squirrel. A second change was better. It was a pale blue silk over lacy petticoats. The bodice was silver and the under-dressing was mauve. A huge blue sailor hat had purple ribbons.

The girl of the Four Sensational Boises was oddly dressed for a flying act. Her frock was of the fluffy dancing variety.

Painters are at work cleaning up the lobby of the American Theatre. The moth-eaten foliage on the ceiling of the Roof can go now.

Parise opened the show Monday night, followed by Garwell and Mack. The young woman makes two changes. The first is a fluffy apricot tulle dress, having a crystal bodice and front panel. The second dress was thusly described by Al Fields: A lineolium foundation with a bodice of creme de menthe scalloped in evergreen, giving the effect of double plus.

Gordon and Day, doing a bicycle act, have the girl of large stature wearing white tights under a short pink skirt. The bodice was touched with blue. She changed to a short frock of white trimmed with brilliants.

The girl of Arnold and Taylor was smartly dressed in grey cloth. The long, tight skirt was worn under a three-quarter coat, belted at the waist. There was a rose vestee and a soft grey hat.

A colored act, called Billy King Co., has five women. They wear the garb of the South Sea Islanders and have good voices. Two sopranos use their high notes overtime.

Josephine Davis looked red nobly in a coat of ermine having chinchilla collar and cuffs. To make it more expensive a hat and muff were also worn. Underneath was a good-looking frock of dark blue and silver brocade.

A sketch that had much merit was "The Highest Bidder." The one girl in it wore a dress of blue net and silk combined. The discord in the costume were the mocha slippers and stockings.

"The Behman Show" at the Columbia this week called "Just For Tonight" is a little above the average burlesque but somehow just misses. What the show seems to lack is women. Principal players, I mean. The dresses of the chorus in some numbers is worthy of a Winter Garden production, one in particular called "Vampires." Each girl enters clad in a costume of velvet or brocade cut in the darriest manner.

The first scene on a train has the girls in all kinds of traveling costumes, from sport suits to velvet dresses. A Turkish number was beautifully staged

but a little cheating was done in the way of dressing the girls. Some of the Turkish trousers were of calico or cretonne. Ameta Pynes in this dance wore a costume that was a delight to the eye. The trousers were of green, while the skirt was purple. It had a hip founce of dark blue and the waist was in iridescent in all shades. Another attractive costume worn by Miss Pynes was entirely of fringe. The left side of the dress was covered in a crystal material lined in blue. In white tights Miss Pynes led the girls in a policeman number, the girls were in blue tights with velvet waists to match. Marie Sparrow for her specialty was in mauve brocade satin. Dotie's show of a pair of black lace pajamas but no wardrobe to speak of.

One would hardly expect to see a florid English vaudeville artist in Burton Holmes' Travelogue "With the Yanks in England," so imagine my surprise when Alice Lloyd was flashed on the screen. Mr. Holmes, touring the Thames, comes across Alice at her hobnob! "Tommy," says Lloyd was in a white skirt and shirt waist looking very trim and slim. Tom McNaughton was also shown mixing the famous McNaughton cocktail. And then the clip-up of Alice and Baby Tommy came out.

I understand Alice Lloyd will not be over to this side before next September, owing to difficulty in obtaining a passport which will permit her to take the baby out of England. Little Alice McNaughton is in a panto in the provinces.

Flashed through, showing a new act, flashed from the screen to the stage in a velvet motor coat. She changed to an ecru net over blue, and a pink sash. A Red Cross nurse in white and also in blue cape and hat was then shown. Miss Welch finished in a well-made black net and jet gown.

Madge Kennedy's latest picture "Day Dreams" at the Strand in the silliest story. Miss Kennedy is sweet and pretty and worthy a much better picture. But I suppose it is "name" that counts—not picture.

In gingham ginsafire Miss Kennedy is tending a flock of ducks. Then a simple little mull dress had a narrow sash. On a boat she wore a sailor hat trimmed with flowers and a short coat. Then follows some real clothes. A handsome negligee, a net afternoon dress made in three tiers and a simple evening frock make up Miss Kennedy's wardrobe.

## "FRIENDLY ENEMIES" PASSED.

The censors here, passed "Friendly Enemies" today. The only change that was asked was that the title used in America be eliminated and a new title substituted. This will be done.

At the A. H. Woods office it was confirmed that the London censors has passed the script of "Friendly Enemies" and that the company would sail by the earliest boat. There is a possibility that they may go over on the Nieuw Amsterdam or the Lapland. The latter leaves next Wednesday.

At the last minute it was decided that there would be a change made in the cast and that Dick Bernard, brother of Sam would go to London in place of Al Shean.

## DEATHS.

Sir Charles Wyndham, for 60 years one of England's most beloved actors; famous in the United States where he served all through the civil war, and a prominent actor-producer in London, died at the age of 81, in London, Jan. 12. Originally destined for the church, his ambitions carried him to the stage in spite of the strong opposition of his parents, but it was not until he had taken his doctor of medicine degree, Sir Charles finally turned to the stage for a career. His first professional appearance was in London in 1862 and there followed such a howl of denunciation and protest from his family he came to the United States and enlisted with the Union forces, serving with them until the end of the war. At the end of the war he made his first American professional appearance. His second English appearance was in London in 1869 and from then on his triumphs were many. He first married Ella McFarlane, who died in 1916, and in March, 1917, when 80 years of age, he married Mary Moore, his second wife, for 30 years. He was knighted by King Edward in 1902. Sir Charles Wyndham was a brother of the widow of Bronson Howard, the American dramatist.

John Mason, one of America's foremost actors, died at Stamford, Conn., Jan. 12, at a sanitarium where he had been under treatment for several days following a breakdown at Providence. Bright, cheerful, with few complications, caused his death. Mr. Mason was 60 years old and born in Orange, N. J. He was a descendant of the Mason family of Boston, who attained prominence and wealth as manufacturers of the famous Mason & Hamlin organs. He made his professional debut as a member of the Boston Stock Company. The deceased started for years with the famous Marionettes, in musical comedy and after they were divorced he devoted his stage activities to legitimate roles, appearing as a star and occasionally in vaudeville.

Shelley Hull died Jan. 14 at his apartment, 256 W. 57th street, New York. Death was due to pneumonia. Mr. Hull was taken ill Jan. 8 when with "Under Orders." He was from Louisville, and made his debut in the chorus of "Florodora" in Terre Haute, in 1901. He was married in 1910 to Josephine Sherwood, who survives him as well as his mother and two brothers. The funeral was held Jan. 16.

Lorraine Allen, a chorus girl, died Jan. 7, at the Roosevelt Hospital, New York, of bronchial pneumonia. No record of her from the past year, which states the deceased has a mother and sister in Chicago. The deceased, who resided at 324 West 90th street, leaves a finely furnished home, and Eddie Allen, the J. H. Remick & Co. offices, and his wife, as nearest friends, inherit. The Vans live in the same apartment house.

Lola Hoffman died at the home of her mother, 2715 Sixth avenue, Brooklyn, Jan. 6. The actress in private life was Mrs. Patrick Degan. She retired from the stage several years ago, last appearing in George M. Cohan's early plays.

George Walker of Austin, Tex., theatre manager, died suddenly Jan. 12. Walker was known by all of the traveling managers and agents, and was one of the regular visitors to Broadway each year.

A. J. Marcell, manager, New Bedford theatre, New Bedford, Mass., aged about 40, died Christmas week. A widow survives.

(Continued on page 29)

## 14TH STREET STOCK.

This is the eighth week of the Emma Bunting Players at the old 14th Street Theatre. The bill current is the former William A. Brady success, "Bliss," written by Owen Davis, and "Tuesday Night in the House," a capital comedy audience in the orchestra and balcony. There may have been a paper, but there was not a lot of money.

From the looks, Miss Bunting and her company have built up a following that turns out for them despite the fact the evening was slightly delayed. The house held almost a capacity of 800 in front of the window, and between the acts there was enough advance sale for next week to make it look like a full house.

Miss Bunting has undoubtedly performed a miracle in replacing a famous old theatre on the map again, after everything from pictures, vaudeville, burlesque, to dramatic stock, had been tried. All the former were failures, but the latter seems to have hit the mark. The company is all the former were failures, but the latter seems to have hit the mark. The company is all the former were failures, but the latter seems to have hit the mark.

"Bliss" was very much liked by the audience. Miss Bunting, as might have been expected, played the Mary Horton role and gave a very clever portrayal of the sympathetic country girl. Carlisle Jerome, the leading man, was very well liked as Robert Merrill, and the supporting cast was well up to the possible exception of two players, William A. Brady and the former Joe Garfield. Two other men in the cast were very good, Philip D. Quinn, in the character of "Willie Morgan," and Bob Lawrence, in the character of "Willie Morgan."

The women, particularly good, especially so Bertha Leigh as Hilda Newton, Nina Saville as "Tuesday Night in the House," and Frances Anderson had the principal comedy role, but failed to excite the audience. It is rather hard to recognize a "cockney" accent to a New England "gal" that has gone wrong, but that is only one of the things she can gain enough for a chicken farm.

Miss Bunting was a delight to the 14th Street audience. They welcome her with a reception and fairly lived all her joys and sorrows with her. Her welcome was with a reception and fairly lived all her joys and sorrows with her. Her welcome was with a reception and fairly lived all her joys and sorrows with her.

Miss Bunting is to remain at the head of the parade until the end of the season. The summer months, even though the theatre changes hands Feb. 8, when the management of the theatre will pass to the hands of Joe. Jerome Rosenberg is the head, will be succeeded by Joe. B. Klein and Anna Group. Fred.

## "AMERICAN" ADS REDUCED.

Theatre managers meeting on the matter of a rate increase for theatrical advertising in the Sunday edition of the New York American, decided to reduce their insertions to a uniform spacing of 15 lines. The cost of the theatres carried out the decision and last Sunday's American held but four columns of extra advertising instead of the usual spread over two pages. The rate of 15 lines from 10 cents per line to 50 cents, the boost in scale having said to have followed the recent advent on the American staff of a former company manager. There were several exceptions to the 15-line insertion, they being on K. & E. attractions. "The Girl Behind the Gun" lead with 50 lines single and several others took 25 lines. The K. & E. office sent word to the meeting it would not be bound by the decision. The Shubert string with the exception of several Woods' shows and "Cappy Ricks," the new Morosco show, reduced to the 15 lines.

## SHIFTING "LITTLE JOURNEY."

"The Little Journey" will be shifted from the Little theatre to the Vanderbilt next week.

The piece has caught on at the Ames house and the Shuberts believe they will be able to get more money with a greater seating capacity.

## Sampter Koo "Hitchy-Koo."

"Hitchy-Koo" (without Raymond Hitchcock) is about to start out again, in spite of the discouraging experiences Ray Goetz had with it, minus its former cast. The show has been bought by Martin Sampter and will open in Trenton Feb. 3. William Rock is staging the piece and in the cast are said to be a dozen people from vaudeville.

It will travel at \$1.50.

## Marie Cahill Show Reopening.

The Marie Cahill show, "Just Around the Corner," reopens in Stamford tonight (Friday) and is scheduled to go into the Longacre Feb. 3.





Marion Harris  
L. & Equilla Twins  
(One to fill)

**WASHINGTON, D.C.**  
W. F. Keith's  
The Pickleford  
Leon Bragg  
Royal Gascoignes  
Masters & Beati  
Morris & Campbell  
What Girls Can Do  
Ted Dwyer  
Dora Hoffman

**WILLIAMSPORT, PA.**  
Family  
Gold Reese & B  
Cook & Perry  
Vera Griffin  
Burke Toubey Co  
Grindel & Eather  
Fern Bieglow & C

**WILMINGTON, DEL.**  
Garlick  
Nance O'Neill Co  
Fred Allen  
Demarest & Collette  
Among These People  
Bob Feg Co  
Mabel Hamilton  
Belle & Wood

**YONKERS, N. Y.**  
Frederick  
32 half (10-11)  
Winifred Du Bois

**Poll Circuit**

**BRIDGEPORT, CONN.**  
Tivoli Girls  
E. Cavanaugh  
Lyons & Tosco  
The Beldays  
32 half  
Kath Murray Co  
Al H. White Co  
Fenton & Fison  
Yip Tip Yaphankers

**FLORA, MASS.**  
Brent & Aubry  
Smith & Gardfield  
"What's the Deal"  
32 half  
Rives & Robert  
Bergman Brown Co  
Davis & Greeney  
**RAITFORD, CONN.**  
The Pleasures  
Antler Trio  
Kath Murray Co  
Al H. White Co  
Will & M. Rogers  
"Girl Who Knows"  
32 half  
Hailto & Lakont  
Smith & Gardfield  
Cora Simpson Co  
Frank Conroy Co  
Billy Elliott  
"Girl Who Knows"

**NEW HAVEN, CONN.**  
Dancing DeBrowns  
Bergman Brown Co  
Chas R Sweet  
"That's Going Some"  
32 half  
Brent & Aubry  
Jaxon  
Geo Randall Co  
Fred & Green  
Gene Leighton Co  
Palace  
Rives & Roberts  
McD & Cleveland  
Fenton & Fields  
Yip Tip Yaphankers  
32 half  
Freeman Benton Co  
Lyons & Tosco  
E. Cavanaugh  
**SCRANTON, PA.**  
F. Keith  
(Wilkes-Barre  
split)  
The Van Celles  
Jo Martin  
Chito San Co

**Booked through  
the**

**CHICAGO B. F. KEITH  
Vandellie Exchange**

Majestic Theatre Bldg., Chicago

**BATTLE CREEK, MICH.**  
Wilson Aubrey 3  
Panama Trio  
"Putting On Airs"  
Bobby Henshaw  
(One to fill)

**FLINT, MICH.**  
Mowatt & Mullen  
Colley & Jaxon  
M. Taylor, Waitress  
Man off Ice Wagon  
Herbert's Dore  
**BAY CITY, MICH.**  
Bible  
Dixie Serenaders

**YORK, PA.**  
Opera House  
Willa Mae Lyke  
Art Smith  
"Blow Your Horn"  
Arnold & Allman  
Walker & Texas  
32 half  
Seabury & Price  
Eadie & Ramden  
Met Klee  
"Oh Auntie"  
(One to fill)  
**YOUNGSTOWN, O.**  
Hippodrome  
Mang & Snyder  
Millard & Marlon  
Scott & Jones  
Camilli & Rosine  
Emily Darrell  
H. Shone & Co  
Seabury & Shaw

(Same as Lansing,  
1st half  
Joe Dixon  
Orpheum  
H. & H. Havage  
Lange Sisters  
1st half  
Moyor & Manicure  
Conlin & Glan  
Dining Car Miss  
P. Leroy  
32 half  
(Same as Battle  
Creek, 1st half)  
**LANSING, MICH.**  
The Parlor  
Angelus Trio

**Booked through**

**ORPHEUM CIRCUIT**

Palace Theatre Bldg., N. Y. City

**CHICAGO**  
Majestic  
Emmi & Maguire  
Van & Schenck  
Rueck  
Dierres Duo  
Bessie Clifford  
Mitt Collins  
D. Hamilton Co  
Wilson Aubrey 3  
Kranz & Leslie  
**PALESTINE**  
Dresser & Gardner  
Girl on Magazine  
Herbert Clifton  
Julius Irwin  
Sue Smith  
Maggie Mancola  
W. Ward & Girls  
Stamper Riders  
**SAN FRANCISCO**  
Orpheum  
(Sunday Opening)  
"Forest Girl"  
C. & E. Barry  
M. & J. Dunedin  
Hallen & Hunter  
Billet 13  
Stan Stanley  
Reylds Donegan Co

**LOS ANGELES**  
(Sunday Opening)  
"On High Seas"  
W. C. Kelly  
Merritt & Bridewell  
Vokes & C. Kelly  
Genaro & Gold  
Reno  
Fleming & Edw's  
**PORTLAND, ORE.**  
Orpheum  
Joe & E. Harkin  
E. Wagner Co  
H. Harkin  
Ferry  
Jennings & Mack  
Frank Brown

**ST. LOUIS**  
A. Kellerman  
Sidney  
Bert Swor  
Jackie Davis  
Sylvia Loyd Co  
Bert Earl Co  
**ST. PAUL**  
Orpheum  
(Sunday Opening)  
V. Surrat Co  
Primroses 4  
George Thomas  
Wanzer & Palmer  
Major Richards  
Lew Lewis  
La France Bros

**DULUTH**  
Orpheum  
Scott & Jones  
J. H. Hymer Co  
Green & Lawrence  
Diani & Rubini  
McKay  
Brenda's Models  
**KANSAS CITY,**  
Orpheum  
(Sunday Opening)  
H. Timberg Co  
Ford Sisters  
Jean Barlow  
The Brantia  
Bible  
Al Herman  
Adams & Grims  
L. L. L. (N. Y. N. R.)  
Orpheum  
"Petticoats"  
Helen Trio & Sis  
Bennett & Richards  
Laughlin & West  
Merian's Dore  
"Artistic Treat"  
Walter Trower

**SEATTLE**  
Ray Samuels  
Robinson's Elegance  
"Dream Fantasies"  
Lee Kohlman Co  
W. L. Smith  
Hartley Jones  
Samsone & Dollah  
**SACRAMENTO,**  
Orpheum  
(20-21)  
(Same bill plays  
Stockton 22-23;  
Fremont 24-25)  
Buttercup  
Eva Tancun  
Flaher & Sawyer Co  
Crawford & Fredk  
Broaden & Sil'p  
Skaters Majours  
GVI & West  
**MILWAUKEE**  
L. Cavanaugh Co  
Julius Tannen

Hector  
Ramondels & Deyo  
Lanette Sisters  
**WINNIPEG**  
Orpheum  
"Heart of Wood"  
Wm Westony Co  
Hampton & Blake  
Ball & West  
Cameron Devitt Co  
Valentic & Fox  
3 Musumans

**Booked through**

**WESTERN VAUDEVILLE**

Manager's Association  
Majestic Theatre Bldg., Chicago

**ALFON, ILL.**  
Hips  
Maybelle Phillips  
Marino & Maler  
22 half  
W. Wiering Duo  
Mack & Maybelle  
**BELLVILLE, ILL.**  
Wurnelle  
Mack & Maybelle  
Marcel Dennis  
22 half  
Transit Duo  
Nick Hufford  
Pope & Uno  
**CEDAR RAPIDS, IA.**  
Helen Trio  
Barlow & Dierle  
"The Shattucks"  
Thalerous Circus  
(One to fill)  
The Newmans  
Nadel & Dalley  
Sullivan & Myers  
Elsie  
Frank Stanford Co  
**DULUTH**  
Dick Burton  
Helen Trio  
Barlow & Dierle  
"The Shattucks"  
Thalerous Circus  
(One to fill)  
The Newmans  
Nadel & Dalley  
Sullivan & Myers  
Elsie  
Frank Stanford Co

**CHAMPAIGN, ILL.**  
Gyp Meredith Co  
Steve Jaxon  
Lelia Shaw Co  
Polly On & Chick  
"What's the Deal"  
22 half  
Hip Raymond  
Cliff Dean Players  
Alice Hamilton  
Susan Abbott T.  
(One to fill)  
**CHICAGO**  
W. C. Kelly  
Scheppe Circus  
Roder & O'Brien  
Sidney Lachman  
Edw. Farrell Co  
"No Man's Land"  
E. & P. Frawley  
Hazel Holly  
Sidney Lachman  
(Three to fill)  
Jazz & Bell  
Hudson Sisters  
Time & Title  
Cameron & Gay'd  
Follies of 22  
Leon's Ponies  
Maybelle Phillips  
"Lots & Lots of It"  
Jack George Duo  
Richard Mally Co  
Kalecia  
Miche & Hunter  
Mattie Choute Co  
4 Casters  
(Two to fill)  
"No Man's Land"  
Roy Gordon  
(Three to fill)  
Langston & Smith  
"Lots & Lots of It"  
Wm Young & Phi  
Richard Walley Co  
(One to fill)  
Frank Cramer  
Hudson Sisters  
Stone & Kallah  
Kitty Kids  
**DAVENPORT, IA.**  
Columbia  
Elsie W. Williams  
Logan Dunn & Has  
O'Brien  
(Two to fill)  
22 half  
Hal Johnson Co  
Elsie Schuyler  
Married & Wire  
(Two to fill)  
**DECATUR, ILL.**  
Emerson  
Reckless Duo  
Maddie DeLong  
Coley & Jaxon  
1919 Rev  
4 Butters  
Rev G. E. Rev  
Coley Nelson  
I. & B. Smith  
Shayon & Thre  
**VANCOUVER,**  
Orpheum  
"White Coupons"  
Bert Baker  
Burns & Frabito  
4 Harmony Kings

22 half  
Doherty & Sealia  
Stan & Mae Laurel  
Revue & La Carte  
(Two to fill)  
**REGINA, CAN.**  
Regina  
Bally Hoo 3  
Wilson & Wilson  
Nann & Malory  
Ebeneser  
**ROCKFORD, ILL.**  
Camilla's Birds  
Hickey & Hart  
Old Soldier  
Miller & Lyle  
L. May & Girls  
22 half  
"Mimic World"  
Grand  
Blcknell  
Mack & McCree  
Jack & Jill  
Joe Barton  
Dreon Girls  
Harry Rose  
Dwan & Moore  
G. Loyd Gogntn  
Johnston  
**KINGS**  
Plunkett & Rom's  
Evelyn Austin  
Leigh Delacy Co  
(One to fill)  
22 half  
"Furtile"  
Procin  
**ST. PAUL**  
F. & L. Vernon  
Nadel & Dalley  
Knight & Sawtelle  
4 Casters  
(One to fill)  
**ST. LOUIS, ILL.**  
H. E. Fenton  
Dublin Girls  
Orpheum  
"Furtile"  
22 half  
Menniss Sisters  
Leigh Delacy Co  
George Everett  
McKee & Clegg  
**EVANSTON, ILL.**  
Grand  
(Terre Haute split)  
Whitah Trio  
Nadel & Dalley  
Revue Deluxe  
Yorke & Marks  
(One to fill)  
**GALVESTON, ILL.**  
Orpheum  
Aerial Roomeys  
Nadel & Dalley  
Raymond Bond Co  
Zelaby  
Hickey Bros  
"For the Dances"  
J. F. Conroy & James  
S. Jordan Girls

**HOUSTON, TEX.**  
Majestic  
Fantino Troupe  
Helen Scholter  
Fern & Scholter  
Helen Scholter  
James C. Morton  
S. Jordan Girls  
**ARK.**  
Majestic  
Allan E. Bernard Co  
Hanni Hendler  
Florence Goldin  
Hahn Welby & K  
Millet  
Lazar & Dale  
(Two to fill)  
**SAN ANTONIO,**  
TEX.  
Majestic  
Austin bill plays  
(Same bill plays  
22-23)  
Walstead & Dale  
Waters Co  
Ronair & Ward  
Ward & King  
Reckless Duo  
Brown & Brown  
V. Anon  
Millet  
(Continued on page 22.)

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# NEW ACTS THIS WEEK

**George Howell and Co. (3).**  
**'The Old Clothes Man' (Comedy Drama).**  
 Four (Parlor).  
 Fifth Avenue.

The Kaiser and Augusta, his wife, with Willy (the clown quince, as Lew Dockstader referred to him later on the same bill), in a Bronx flat, paying \$2 monthly—and broke. That is the scene at the opening of "The Old Clothes Man." It's a humorous idea, and the playlet runs in a funny vein for half its distance then goes into heavy dramatics and fades away. The Kaiser carries his left arm as generally expected, and the impersonation is fairly representative. Willy is the money-getter. He has a job as a street car conductor. As the janitor is demanding his rent and Kaiser Bill is trying to stall him Willy walks in as a fare collector, wants to know what is the matter, and when told about the rent says he will take care of it at least dumping much small change from his pockets, remarking: "I should worry about the company." Everybody in the family is sore at Ludendorff. When a groceryman tells him that Hindenberg (as the Kaiser is called) that their credit has been stopped and they find his name is also Ludendorff their rage is stupendous, although relieved somewhat when Willy informs him that the father that he slapped a man's face on his car that day because the man said he looked like the Crown Prince, and the man's name was Hindenberg. The Kaiser congratulated Willy for at least getting into a fight. The possibilities for a travesty of this sort may be said to have been missed by many miles, but the idea is so stage new. It's startlingly funny at the opening. An old clothes man is heard calling in the street. The Kaiser tells Willy to have him come up. He will sell some of his uniforms and raise a little cash. The clothes dealer informs him an old man—who offers "three dollars and twenty-five cents" for each garment he wants. A sparkling looking dress uniform coat of the Emperor's that the Kaiser mentioned he had especially made for his entry into Paris, having solid gold epaulets and of the finest broadcloth, also got the three-twenty-five offer. The Kaiser told the clothes man he would put it on so that he might see its full value, which he did, with a helmet also, when the clothes man recognized him as the Kaiser. The clothes man starts a trade against him along the same lines about as was done in several of the war playlets of '15 and '16, with the torrent of reproach running to the finish, the sketch and the interest dying meaningly. Mr. Howell should have the comedy continued for a full sketch. The dramatics don't belong and can't hold up the act, while the comedy would. It might be well to leave the entire playlet rewritten along the main idea—the Kaiser broke and hiding away, with the family characters retained. The young man playing Willy is doing a bit of work that would bring him plenty of attention in a \$2 show, while the Kaiser and Aug-gus-taah fit in nicely. It's just a fine comedy scheme gone wrong as it is. *Time.*

**West and Held.**

**Blackface.**

**15 Mins.; One.**

The act may not be new in point of construction, but the team appears new to local theatergoers. The man goes in for an inky-black make-up, while the woman runs more to tan. Much of their success hinges on their cross-fire, with the man making quick, stuttering replies. There's talk about what the man did at the "party," with the "Americaines" the last half seemingly obtaining much amusement from the entire turn. Act seems best adapted for the pop houses. The woman displays the better voice and has a solo—one with a patriotic trend—that was well received. *Mark.*

**Muriel Window.**  
**Songs and Imitations.**  
 18 Mins.; Two.  
 Alhambra.

Muriel Window is an unusual soubrette type to be working single. Usually the soubrette—the same style as Miss Window—have at least a piano player, or otherwise work with a man. She is sensible in not having either of these adjuncts and passes it on her own. That whistle of hers is sure with the gallery, and she gets all out of it. Miss Window's present act consists of herself, numbers, with music and lyrics by William B. Friedlander, and gowns. There is just about enough of each, with imitations thrown in for good measure and well done. She opens with a song about "The Birdies' Ball" after appearing first behind a peacock at one side of the stage, having done a little whistling at the opening. This leads to the "bird" song, and she puts it over nicely, with a few bird imitations included. By this time she has gotten to the center of the stage, and there is a circular lounge, and after finishing the first number she makes a quick change behind it, with a change of costume. She appears personality appearing above to make it interesting. Then in a simple little gown she sings a song about an "Angel Child" that is worked out along the lines of "Be a Good Girl to Be My Daddy." Then another change behind the lounge (with the boys in the boxes at the side of the balcony "rubbering" by this time), and she offers her first imitation—of Lillian Logan in her "Blue Devil" song. It was well received. Next there is another imitation—Peggy Woods in "Maytime," and finally one of Irene Bordini. Each has

**Pauline Welch and U. S. Naval 4.**  
**Songs.**  
 22 Mins.; One.  
 5th Ave.

Pauline Welch has returned to vaudeville with four sailor boys as a quartet in assistance. The turn is sure fire, through the boys mostly, and the songs, though Miss Welch's appearance as well as her manner of putting over numbers can not be disregarded. The act opens with the picture sheet. "There is a run of about 300 feet of film, made by Harry Cohn, showing Miss Welch boarding the "Pennsylvania" in the Hudson River, meeting the boys on deck and then rushing with them to the theatre, via automobiles. On the way Miss Welch rode in a snappy looking Mercer raceabout that in its haste to make time ran under a truck which blocked the street, with the boys in a Cadillac following. The film gives the turn a nice start, even if the Cadillac did pass the Mercer on the way. With the quintet reaching the stage as they left the machines, there is a concerted number by all about "Pauline is a wonderful girl," then Miss Welch sings a ballad that is slow for the early spot. The turn is fast throughout otherwise, and should commence as it ends, with a whirl. Her singing of "I Want a Doll" got the turn rolling nicely, she did it so well. The boys had a medley commencing with "Worst Is Yet To Come" and ending with "Leap Frog," after which the tenor of the boys got across with a solo, the act concluding with a "Navy number." The applause at the 5th Ave. denoted Miss Welch will have no trouble playing around in this act, providing everything else is all right. *Time.*

**"Colour Gems" (6).**

**Posings.**

**Full Stage (Special Set).**

**5th Ave.**

"Colour Gems" has been playing around. It is living pictures posed in a frame on a raised dias, with an excellent perspective obtained in the mounting for each number. The lighting has received expert attention. The lights are employed and dissolve for pretty effect but the prettiest effect is the six young women, nearly always in union suits. Five of the girls are utilized in groupings, while the sixth, a decidedly attractive girl in any picture, poses alone, and makes a pleasing object sight for the waits. The finish is mute, of New York's harbor with the Statue of Liberty in the foreground. This suggests the producer is a foreigner. (It's a bad finish. The act doesn't need the red fire which fails to secure the expected applause, especially at present.) The house is expectant of a flash ensemble for the finale and another ending might replace the applause exhibit. A change of drop might be tried for the single pose, and the show travels through the world by way of the picture signs, an elephant is ever hovering near, facing different directions each time. A blank background could be employed at least once in the act, and the variety. This turn is usually placed to close the performance, no doubt. It would be of more value opening after intermission, for it's a posing act worth while and worth watching. *Time.*

**Toto.**

**Crown.**

**12 Mins.; Two.**

**Palace.**

Any attempt to set down in words a detailed description of Toto's act would be ridiculously inadequate. He has a little set in the dressing room, depict him in "Kewpie Land," with some marionettes operated by strings for the opening. Attired in his familiar misfit clothes he makes his entrance in a miniature limousine that wouldn't appear to be half big enough to house him, yet one is astounded to find he is not only all there, but has with him a dog. Immediately he does a funny fall and the dog disappears, revealing a flattened replica of the canine. He does some clever manipulating with his frock coat and is tossed about by an assistant for a few moments. After that he does a full ten minutes of exhausting contortionistic pantomime that is laughable and ludicrous, with no stalling. For an encore he does a couple of minutes on a pair of two-foot stilts, attached to the soles of his shoes, which extend straight out, altogether different from anything offered by any one else seen in these parts. He scored a well-deserved "riot." *Jolo.*

**Ward Bros. (2).**

**Talk and Songs.**

**One.**

**5th Ave.**

The Ward Brothers, "Bertie" and "Archie," have reunited, and by so doing immediately become once again a standard vaudeville turn. The English lisp and the straight get as much as ever out of their nonsensical, perhaps more than before. It is along the same lines, the "thick" English Bertie blundering along telling bad jokes and failing to get others. They also sing the "scandal" (whispering) number that always started them off right. The boys are ragging a yodel. It sounds new, also welcome. The shrieking laugh of Bertie's is not in use as much as before. They don't dance until the finish, and that dance at the close obliges an encore return, when they dance again. In appearance the act looks just the same; in work it is better, and for big time amusement, certain. *Time.*

## 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 by the person to whom the contents of the letter are addressed. It is suggested all letters be registered, addressed to Protected Material, VARIETY, New York, and receipt received. VARIETY will acknowledge each letter received. Full particulars of the "Protected Material Department" were published on Page 5 in VARIETY of Feb. 4, 1916.

All letters, circulars, 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.

MARION LOWE CIRCUIT (Jas. M. Schenck)	HERT LEVEY CIRCUIT (Bert Levey)	PASTAGES CIRCUIT (Walter F. Heise)
FOX CIRCUIT (Edwin Allen)	SHEA CIRCUIT (B. S. Moss)	B. S. MOSS CIRCUIT (B. S. Moss)
MILES CIRCUIT (Charles Miles)	FEINER-SHEA CIRCUIT (Richard Feiner)	GUS SUN CIRCUIT (Gus Sun)
FINN-HELMAN CIRCUIT (Sam Kahn)	ALOZ CIRCUIT (J. H. Alon)	MICHIGAN VAUD CIRCUIT (W. S. Butterfield)

an individual costume, and her final remarks to the "rubber boys" brought a laugh to the house. She "hoped they had a good look." Her final number got her over and proved that hers is a different sort of a soubrette offering. It is somewhat changed in total from Miss Window's previous turn in the same set. *Fred.*

**"Century Review" (6).**

**Songs and Dances.**

**19 Mins.; Full Stage (Special Drops).**

**Columbia (Jan. 12).**

Five men and a girl. Four of the boys are dressed in old-fashioned costumes and do nothing else. The other boy and the young woman are the leaders, opening with a smart little phone number, later, after quartet dancing, doing an old-fashioned number in costume and their other double song is a "shimmy" song about where has Fifi gone with her "cooch" of something like that. There's a lively line in the song some managers may order out and the dance accompanying is made quite broad in some of its movements. The boys as dancers are ordinary, the usual stepping for a group. They change for each dance, first appearing in evening dress and straw hats. The straws do not help their appearance. The six do a hard shoe dance for the finale. Several "drops" are used for each dance, time act and for small big time. The boy and girl might do as well if not better as a two-act. The remainder of the turn means nothing to her or anyone else. *Time.*

**"The Home Guard" (6).**

**Rube Soldier Act (Comedy).**

**15 Mins., Full Stage (Special Set, Exterior).**

**5th Ave.**

A slapstick messy act. Had it been more legitimately produced, legitimate fun might have evolved in sufficient quantity to bring it big time bookings. The piece opens in a camp setting, with elderly rubes, full of whiskers and b'goshes crawling out from under the low tents. They quarrel, two box with boxing gloves, with one framing the time keeper to prevent a knockout for him, then they sit down to breakfast, and at the finish throw some kind of a soft substance into each other's faces. One of the rubes sang "Sleep, Baby, Sleep," and it was a fine invitation, as it came early. A quartet sang the Rae Samuels rube song, and another did "Sweet 16," which was pathetic in a way, in view of what it was sung amidst. Certain bits made the audience scream, and any small time audience will scream likewise, but what big-time audience say to itself about this act might be enough to wreck big time. No one in the act is entitled to any credit. Six rubes fresh from the hay could do it as well. The props are the best actors in it. *Time.*

## Nina Payne and Co.

Dancing.

20 Mins.; Full Stage (Special Settings).

Audubon.

Nina Payne is assisted by a saxophone player in the orchestra pit and a woman leader. Her act is divided into four special dance numbers and Miss Payne has wisely chosen her themes for the various dances. Her opening number allows the special velvet drop in one to part and show her seated up stage on a box dressed in Oriental costume. The dance is called "The East Indian Juggler." In this number she attempts to juggle two rubber balls and dance gracefully at the same time. This dance is a colorful affair and attractive. Her second number is perhaps the best and called "A Spanish Dancer's Conception of The Spring Song." In "two" a special and fan painted on a drop is shown and this drop is raised to show her posed against a drop upon which a large vase is painted. She is dressed in orange net with black wig and trimmings and to the strains of "The Spring Song" goes through a rhythmic set of movements. The tempo of the music is interrupted time and again to allow the interpolation of some Spanish strains and Miss Payne stamps her heels and clicks them to the ground, as done by those who have made this style of Spanish dancing popular. The idea is excellent and its reception would have been much bigger elsewhere as the number seemed over the heads of the audience at the Audubon. A number by the saxophonist slowed things up. "The Cameo Waltz" shows Miss Payne dressed in white net and wig, standing in a blue spot light, which reflected the pose in relief. She gracefully glides into a routine of neat dance steps which are picturesque. A jazz number is directed by the woman leader in the orchestra and the curtain parts again for a dance called "The Garden Variety" in which she first appears as a pumpkin up against a drop painted to show various vegetables. The costume is discarded to allow her to wear a beautiful abbreviated dress of silver and green and go through a routine of difficult eccentric dance steps. A slight suggestion of the "shimmy" and some new steps was interrupted by her going off stage to fasten her costume which must have become loosened. She returned a moment later and resumed the dancing and to the melody of several Rube numbers closed the act with her well known high kicking. Miss Payne has a beautifully dressed and staged act but it needs a rearrangement of the numbers now employed or something stronger than the eccentric dance at the finish. As a dancing single, however, the act is there.

## Gaynell and Mack.

Dances and Songs.

9 Mins.; One.

American Roof.

This pair probably appeared with other combinations for both are dancers away from the ordinary. Especially so the man, a neat chap with works ever so good. They open with a song number, quickly going into a double dance, with the girl following with a song and dance alone. Her stepping is of the hard shoe. The steps are rapidly accomplished considerably beating the speed of the average girl dancer. The man in his specialty delivers an odd acrobatic dance, slowly done but with a precision that makes his exhibition pretty to watch. The routine includes plenty of somersaulting but done in neat fashion, and during the dance he walks across the stage on his hands. The act was on second, but he could stand a better spot. As for the man he could deliver with a specialty in a production.

Idee.

## Franker Wood and Bunce Wyde.

"Lost and Found" (Comedy).

13 Mins.; One (Special).

Alhambra.

Franker Wood and Bunce Wyde have a neat line sketch construction in "one," on which they hang singing and dancing. The idea is of two doors set in a drop, showing two small studios adjoining. In this it resembles their two open doors in a hotel corridor, which they did some time ago. At the opening Wood is first dispossessed, and a few moments later the girl shares a like fate. The talk is "fast" and corners laughs. Wood has a number early of a comedy character, and he delivers with it. Later a double, which brings the "plot" to light, is "My Husband—My Wife." The fact is that Wood and the girl were married two years before and that he left her after having "copped her coin" but as he has shaved his beard she failed to recognize him. Then a burlesque sketch is shown, which turns the finish, and it is good laugh-producing material. The turn is clever and capable of holding a spot on any big-time bill.

Prez.

## "Upside Down" Millettes.

Head Balancers.

8 Mins.; Full Stage.

Alhambra.

These two boys have a novelty head balancing routine which they work double after the first head-to-head stand is offered on the stage. They then take to a double trapeze and do head stands on the bar, and while there smoke a cigarette and take a drink. This won something from the late layers. After a double head stand with the trapeze swinging and with the boys not holding was good for more applause. The closing trick on special whirling bars, also without holding, let them finish to solid applause. The act deserves better than the closing spot because of its thrill and novelty.

Prez.

## Gordon and Day.

Comedy Bicycle.

10 Mins.; Full stage.

American Roof.

The man first appears, his make-up being an exaggeration of Joe Jackson's style. The pantomime following is also suggestive of Jackson, though there appears no attempt to follow the former's routine. While the man mimes, a peachy girl rides in on a bicycle and after several laps around the stage exits. She returns bringing out another bike for the man, who, feigns, mostly while pedalling backwards. The girl changing costume and looking better than ever then offers a short routine which, too, includes good work. The act's finish is very weak, otherwise it might have scored. But it's good enough for pop as it is, with the girl's appearance counting.

Idee.

## Caroline Meredith.

Songs.

14 Mins.; One.

American Roof.

Caroline Meredith is formerly of the Meridith Sisters. With some new clothes and topical songs Miss Meredith registered a personal success at the American Monday. While most of her routine is done "straight," she made a few "hot" production out of her "Indian number." This was offered in "two" with atmospheric surroundings, Miss Meredith donning feminine red-sued shoes and her "on the American" bit but notwithstanding Miss Meredith earned substantial applause with her way of using the "ballad." "The Wait and Watch Little Girl" came under a monologistic colloquy between verses that was received with much laughter. Miss Meredith looks and sings well. At the American she was unquestionably well liked.

Mark.

## Dan Mason-Theodore Babcock Co.

"Americanism" (Dramatic).

20 Mins.; Full Stage (Library).

Alhambra.

A cast of three men in a playlet, entitled "Americanism," which Dan Mason and Theodore Babcock are assisted by a dandy juvenile, just misses because it is too late. The story concerns the marrying of the son of a former German, who tries to have him evade the draft through being a married man and the father of the girl. The father of the boy is played by Babcock, and he gives a splendid account of a thankless part. The boy has many sure-fire speeches and works them well up to a climax. The father of the girl, with a German dialect, is played by Mason. The girl's father was born in Germany, but became an American citizen and wants to fight the Kaiser and German militarism from a personal experience he had with some of the German troops. At the finish the boy enlists in Uncle Sam's forces to fight the Kaiser. The action is slow and the speeches by Mason as to why he loves America are long-winded, but sure-fire for applause. The comedy is handled by Mason who at times handles the situations in a burlesque manner and when trying pathetic falls. The arguments for and against loyalty would have been all right a year ago, but not now.

The war is over and "Americanism" is now ancient history.

## Clinton Sisters (2).

Dances.

9 Mins.; Full Stage (Special Sets).

5th Ave.

The Clinton Sisters have something elaborate in the way of settings for their series of dances, but unfortunately the two girls have little else. They do four in a "classical" kind in a way, starting with a Chinese number, solo dance, double Egyptian, and a "Fishing" dance to close, each appropriately costumed, and with a different back drop revealed for each. The scenery expense must have amounted to a tidy sum, also the costuming, but the sisters can not dance in the big time pace. Granted the opening position at the 5th Ave. is likely because of the "production effect," the girls could barely hold it. Unless they can put over dances of more originality and more merit in stepping, they can but hope for anything with this turn beyond small time.

Idee.

## Lillian Lane.

Songs.

Two (Special Hangings).

Lillian Lane is a brunette who mentions a past operatic career when announcing a song from "Rigoletto." She is a straight singer, with an accompanist at the piano. He is Marcelle Gautier (formerly Hans Hanks). Miss Lane sings four numbers, opening with a Spanish song in a cloak that harmonizes with the setting. Throwing off the wrap, displaying a pretty gown beneath, Miss Lane sings "Until We Meet Again," and after a piano moment by Gautier for her change she returns for the operatic bit, singing "Kisses" to close. Of good voice and some personality, Miss Lane seems likely to do as a straight single, one of those that look good for the Orpheum Circuit, for instance; but at the Fifth Avenue Miss Lane overtook. She was just a bit too much in her singing, trying to throw it over instead of getting it over; mixing up a steady smile, and also doing a vocal guttural obligato to the piano for a refrain that will not strike the music lovers who attend vaudeville as a miraculous voice exhibit.

Idee.

## McCowan, Gordon and Co. (1)

Comedy Drama.

20 Mins.; Full Stage (Parlor).

5th Ave.

McCowan, Gordon and Co. have a playlet that will recall the "Halloween" sketch played by Emmett Devoy. It is different in treatment but the main theme is the same—the return of a boy (with McCowan and Gordon) the boy shooting in the parlor while the childless husband is asleep, dreaming, and announcing himself as "the fellow you use to be." "The fellow" is the boy about 12 (although the character may have been taken by a girl in the sketch). He revived memories of the man's youth and the latter joined in with the boy in his romping. It also altered his manish ways and tended toward general happiness of the family. This is rather charming in its outline. It might be big enough for a play, but the McCowan and Gordon sketch left it standing still. The playlet is poorly written, the boy is not introduced until almost everyone in the house could have walked off the stage. McCowan, with considerable breeziness in playing, was the single mainstay. It's far from big time. Small time may accept it. Early there was endless "feller" talk from the wife, with the wife wanting to adopt a child.

Idee.

## Alec and Dot Lamb.

Dancing and Athletic.

8 Mins.; One and Four (Special Curtains).

Fifth Avenue.

The turn opens with the man entering in "one" dancing through a number while holding the woman. Later, after another dance somewhat similar, the couple change costume and are revealed standing on a pedestal in about "four," with a gold cloth curtain draped around. They make a picture there and go through a routine of holds. Mr. Lamb standing on the pedestal throughout. The couple look like seasoned performers, and are likely framed up in this vaudeville trip for small time. While there is a bit of novelty and difference in the acrobatic-dancing work, it's not big enough to warrant other bookings.

Idee.

## Synco.

Musical.

5 Mins.; One.

Fifth Avenue.

Synco is a young man, personable, and he plays the xylophone, or some kind of a marimba. Synco may learn that showmanship is helpful to a single musical act. He goes about his playing studiously, and plays extremely well when compared with those who have hammered an xylophone from habit or direction. Synco seems to be a musician at his instrument, and through that impresses, but he could put in a couple of faster and more tricky numbers, in fact, going into his work, look the audience over once in a while, and make himself more vaudeville than lyceum.

Idee.

## Hall and O'Brien.

Songs and Talk.

15 Mins.; Three (Interior).

Alhambra.

Mr. Hall and woman. Later playing piano when she stops suddenly and phones for heat, complaining of the cold. Janitor is sent up, and appears with a small heater, so tiny it's a laugh. Talk prior to songs by Hall and O'Brien, with subsequent numbers, proved only an embellishment for the real talent of the turn. They can sing, the man's voice is particularly strong, a high tenor range. His enunciation, by the way, being clearly intelligible in all parts of the house. The woman also has a good voice, and the pair, while showing to advance singly, found biggest favor with their harmony. The act was very well received at the American.

Mark.



The first section of the bill could get going, and one of us was prompted to start anything and that was Gagnell and Mack (New Acts), dancing couple. On the bills the featured turn closed intermission. It was Billy King's "Exploits in Africa" (New Acts).

At 10:30 the show was under way, but it failed to deliver a bit either. Violinsky came nearest to that score in next to closing, having stored his "genius" act and returned to his former single. There are no changes in the routine, and Violinsky proceeded with about constant interest in the finished time. The time came played in a café at 4 a. m. we woke them there. They called

**Julian Mitchell Handling "Vagabond."** Julian Mitchell has been called in to recast and generally overhaul the Cohan and Harris new musical comedy "A Royal Vagabond." Mitchell is putting in this week engaging new principals and chorus people and will begin rehearsals Monday.

# CABARET

The Feast of the Seven Lilies at Buffalo is the event of the year among those who hail from the Flowery Kingdom and in accordance with their usual custom it was observed in fitting style Saturday by the Anglo-Chinese Dramatic, Literary, Social and Athletic Club, of Buffalo.

It is always the gayest and reddest of red letter days at the quarters of the club in Michigan avenue. The affair was conducted without casualties. Ah Foo Fat, president of the club, custodian of the robes and janitor of the club quarters, has summed up the total damage of the day as follows: One broken two-stringed Chinese bull fiddle, several lacerated Celestial feelings and one severely bumped head.

The affair would have gone down into history as a most peaceful occasion if it had not been for the arrival of Sing Chu, a musical artist from San Francisco. Sing Chu climbed the two flights of perpendicular stairs and confessed that he was a musician of note. After drinking much rice brandy Sing Chu played an exquisite Chinese melody.

Lee Chung, laundryman, failed to applaud Sing Chu, whereupon the latter became peeved. Lee Chung secured possession of the bull fiddle and rasped out some ragtime, much to the edification of the assembled brethren. Artist Sing Chu could not agree that Lee Chung's efforts produced music. Lee Chung sucked heavily on the rice brandy and then tore loose.

Some time later Lee Chung was pushed out into an ante-room and down two steep flights of stairs into the cold of Michigan avenue. Rice brandy was poured down the throat of Sing Chu, who awoke to the fact that he had a severely banged head. Near by lay the remains of the bull fiddle which Lee Chung had swung upon the artist's dome.

President Ah Foo Fat dispersed the incense of a thousand joss sticks with a palm leaf fan and announced that the annual Feast of the Seven Lilies was successfully ended. The great event of the year in the East, the A. C. D. L. S. A. C. had come and gone. The members have relapsed into their usual Far Eastern taciturnity.

The Club Montmartre was to have opened last night with Joan Sawyer presiding. It's on the top floor of the Winter Garden restaurant, with the lower room called Bal Tabarin. Paul Salvaan is interested in both. The Sawyer room will run under a club charter, but the party not employed in the membership portion of it be found use to exclude undesirables. It may be tried, however, to keep open later as a club, but this plan is unlikely to be pressed by the management.

Within a week or so is expected a more liberal leaning by the authorities toward later hours in the restaurants of New York. The restaurateurs have pleaded that, with prohibition near and their liquor life otherwise limited, a little ease in watchfulness will help them finally close the bars with a latter bankroll. The authorities appear to look at it in the same light, and if they make good, the restaurant men expect to reap the harvest until the finish.

The Greenwich Village Inn, known to the select few as "Polly's," boasts of the only "cabaretless" cabaret in town, in that entertainment of professional calibre is furnished by professional patrons gratis. It is the uncertainty of the fun and who will entertain that draws the patronage. Always, however, Harry Kamp (formerly with the "Pianophonds") is at the ivories.

Victor Hylan is staging the new revue at the Pekin in scheduled for a premiere Jan. 27. It is called "Bryant 4824" and was written by the pro-

ducer—with special music by J. Fred Coots. The chorus of the present show will be retained with a new cast of principals. They will include Kitty Flynn, 3 Piccolo Midgits, Betty Rolfe, Henry and Lisel.

At the Terrace Garden Dance Palace Evelyn Hubbel and her Castle House instructors give a free dancing course for children every Saturday and Sunday afternoon at three. The classes are composed of children from Settlement houses only, for the purpose of initiating them into classical and modern dance steps.

Lieut. Hugh S. Thompson, U. S. Aerial Service, was killed while flying over the German lines Sept. 16 last. Some seasons ago Lieut. Thompson took up professional dancing. With Helen Clark, he appeared on the New York Roof.

The Windsor Hotel, at Portland, Me., known to professionals, has been acquired on a ten-year lease by George Pangas, who is also the lessee of the Casco theatre. Charley Prouty, manager of the Casco Theatre, has been appointed manager of the hotel.

For the first time in three years, since the appearance of Pavlova at the Edelweiss Gardens, Chicago, the cabaret has put on a show. It is Emil De Recat's revue entitled "Miles of Smiles," which is scheduled to appear Jan. 23.

Thelma Carlton heads a new edition of "The Revue Intime," which opened at the Moulin Rouge Monday. Others are Veronica Marquise, Rena Riano, Martin Culhane, Dixie O'Neil and Leona Sherwin.

The Appellate Division of the Supreme Court has affirmed the decision of the lower court in granting Louise Alexander (Mrs. Jos. J. Finn) \$50 weekly and \$300 counsel fees, pending her divorce action.

Louise Taylor heads the new Campus revue, "Chuckles," produced by Evan Baldwin. Mlle. Chic, dancer, Marguerite Penton and Broadway Jones' Jazz Orchestra are also there.

The Paulsons, who have been at the Hotel Cabaret, Cleveland, reached New York last Saturday and on Sunday opened with their ice skating specialty at Healey's Ice Glades.

Vera Maxwell started off well in the "400 Room" at Reisenweber's when opening there last week, drawing an exclusive set to the premiere of her debut on the circle.

Baron Long is charging 25 cents as a "war tax" admission to his resort near Los Angeles. It is just outside the city, which is dry, and Baron Long's is not.

The Frisco Five, known as Bert Kelly's Jazz Band, opened at the Tokio Monday with the new show called "Speed," staged by Gil Brown.

Grace Field joined the show at the Club de Montmartre, Thursday. Cynthia Perot and Reed Hamilton are dancing there.

Billy Curtis is back in his office after a short illness.

Nonette's Season's Engagement. Nonette who left vaudeville to handle the leading feminine role in "Somebody's Sweetheart" has been given a season's contract by Arthur Hammerstein. She originally held a ten-week play or pay contract.

The new arrangement calls for a salary increase.

## McCARRON BARRED.

Charles McCarron, a song writer, has been barred from all the Keith and Proctor theatres. It applies back stage and front of the house.

McCarron, who writes songs for vaudeville, has occasion to call upon them in the theatres now and then. Last week an act at the Fifth Avenue had a McCarron song. McCarron called there, became involved in an altercation with the staff, is said to have made remarks concerning the management while on the stage of the theatre that were not considered good taste for a guest, and otherwise injured his standing to the extent that when the Keith executives heard of the affair they promptly issued the barring order against him.

## KEOGH CHANGES LAWYERS.

Ed Keogh who brought an action for damages against the managers and booking agencies retained in the Vaudeville Managers' Protective Association, has changed his legal representative, who formerly was Joseph J. Meyers commonly known as "the White Rats' lawyer." Mr. Keogh retained Phillip Brennan of Brooklyn, his present attorney of record in the matter.

## IMPERSONATES LEO EDWARDS.

A report started that a "Leo Edwards" had visited several of the Keith theatres and after introducing himself as such, advised various acts he was sitting in the front of the house with Mr. Albee "reviewing the show." This information was usually followed by the conventional "touch for coin." The matter was brought to the attention of the Vaudeville Managers' Protective Association and Pat Casey, upon addressing a letter to Leo Edwards, the composer, was advised the "Edwards" in question was an imposter. He will probably be greeted with a summons at his next visit.

## DRESSING SWEENEY UP.

Jimmie Duffy, of "Atta Boy," is having considerable trouble with the wardrobe of his new working partner, Freddie Sweeney. Duffy, always a natty dresser, suggested to Sweeney he follow suit and "crump up" on the clothes.

Sweeney purchased a trench coat, several pairs of a bright blue and decided on a pair of spats. It took nine of French, Shriner & Urner's clerks to get the spats on Sweeney, and for the past week he hasn't dared to take them off for fear he will lose the combination.

Duffy's suggestion was returnable with a bill for \$1,100.

## ROSENER'S NEW ACT.

George Rosener's new act, shortly to be produced and played by him, will have several characters, starting with a man of 90, as he reminisces, returns to various periods of his life, going as far back as a schoolboy. He returns to the first character for the finale.

Mr. Rosener's wife, Adele Oswald, is also preparing a new single turn for herself, containing three characters.

## Harlem Managers Change About.

On Lovebridge, formerly manager of Proctor's 25th Street, last Monday assumed the resident management of the Alhambra, filling the vacancy caused by the resignation of Wm. P. Garry last week. Robert J. O'Donnell, manager of the Harlem opera house, succeeds Mr. Lovebridge at the 125th Street theatre and Sol Levey assumed the house management of the Harlem opera house, replacing Mr. O'Donnell.

## Carroll Sells Royalty.

Harry Carroll made a private deal for his interest in the royalties of "Oh, Look!" this week.

Carroll sold his share for a flat sum of \$25,000, receiving a check in advance for \$10,000.

## SEVERAL DOUBLING.

Several of the vaudeville bills in the big time theatres in the city were upset this week on account of acts doubling. Nan Halperin appearing at the Palace and Colonial barely managed to make it Monday night with an entire change of wardrobe and songs at the Colonial, doing her act of last week at the Palace and last season's act at the Colonial.

Harry Watson appeared at the Palace Monday matinee and night and also at the Bushwick, Brooklyn. The trip was too long and he was compelled to give up the Palace engagement and play the Bushwick only for the remainder of the week. Harry Green and company doubled for the rest of the week from the Colonial in order to fill the Watson act's place at the Palace. Bob Hall appeared at the Palace and the Orpheum, Brooklyn, throughout the week and Tuesday was trying to book the extra two shows Sunday at the Majestic, Brooklyn.

## PUTTING ON SEVEN.

Kaufman & Hyde will put out seven new acts. Two are musical comedy tabloids, "Around the World in 20 Minutes," and "A Night at Rector's," with ten and nine people respectively. "The Married Flirt," "The Osteopath" and "Lost and Found" are musical sketches with three people each. "The Punch," another three people skit, is a boxing tale which will feature Tommy White, the Chicago boxer. "The Flag Station," musical, is now in rehearsal.

## PETROVA BACK.

Oлга Petrova is deserting pictures to return vaudeville. H. B. Marinelli is arranging an opening date for her in a new act on the Orpheum Circuit late in February.

When Mme. Petrova left vaudeville for the screen three years ago she was receiving a salary of \$500. Her return to vaudeville is stated as bringing a salary more than three times the amount she formerly received.

## NO SAILINGS THIS WEEK.

There were no sailings this week from America's Over There Theatre League nor the Y. M. C. A. overseas entertainment bureau. The reason was a ship due to depart was taken off the sailing list.

Quite a number of entertainers are due to depart with the new week the "Y" contingent alone having over 50. The "Y" will have sent more than 90 artists overseas during January.

## Ball and Lambert Cancel Route.

Salt Lake City, Jan. 15. Ball and Lambert, at the Orpheum here this week, have sent notice of cancellation of the remainder of the tour (about two more months) after Denver prior to the new week.

It is reported the cancellation was brought about through Ball and Lambert having been requested to play four days at Lincoln, Neb. for three days' salary.

## Lemaire and Milton Shubert Booking.

Milton Shubert, recently in charge of the Wilbur, Boston, is combining with Rufus Lemaire to conduct an agency. Lemaire formerly booked the Sunday concerts at the Winter Garden. Milton Shubert is a nephew of Lee and J. J. Shubert.

## Young Loew in Booking Office.

Marcus Loew's son, Arthur, has cast his lot with the booking office of his father's circuit. Arthur's twin brother, Dave, is in the executive department of the Lowry Circuit.

## Miller and Penfold Separate.

Eddie Miller and Tom Penfold ended their vaudeville partnership at the end of last week.

Mr. Miller is with the "Overseas Revue" that opened at Hartford, Conn., Monday.

# NEW ACTS

Bobby Miller, single.  
 "Dangerous Dan McGrew," 6 people (Thos. J. Fitzpatrick).  
 "Love and Laughter," musical, with four people (Harry Sauber).  
 Vittoria and Clotilde, now using former name, Gallerini Sisters.  
 Garnett Rae (formerly of Rae and Wynne) single.

"The Nature Girls," featuring Betts and Childlow (Bert Lamont).  
 Oscar Mirane and Co. (6 people) in "Indian Pastimes."

Jack Walsh and Louis Le Roy, two-act.

"What Happened to Ruth"—revival, with Fred La Duke (E. K. Nadel).  
 Bert and Bettie Wheeler, "Me and Mammie."

Hamilton and Barnes, new act by James Madison (Harry Fitzgerald).  
 Three Moriarity Girls and Four Syncopators (Redding & Mack).

Patricia Hart and Bert Taub in new act.

Ben Mowatt (Five Mowatts) and Billie Mullen (Elliott and Mullen) two-act (Bob Baker).

Halsey Mohr and Arthur Gordon, two act. Gordon was formerly of Fisher, Gordon and Lucky.

Joe Umberger, intending to return to vaudeville, after service, in a new act by James Madison.

Harry Fiddler, formerly of Shelton and Fiddler (of which team he was the comedian), now a single turn.

Mary O'Connor (3 O'Connor Sisters) and Mary Redding (Ingilis and Redding), two acts.

John O'Malley, the Irish tenor, and Ben Rueben, late of the Chicago Opera Co. (Jack Meyers).

Sammy Lee, discharged from the army Jan. 4, and Ruby Norton, his former partner (Harry Fitzgerald).

"Nature Girls," with Betts and Childlow featured with a chorus of five girls (Bert La Mont).

"Here They Come," 20 people, featuring Joe Lannigan and Stella Davis (Bart McHugh).

Roy Dieterich (Warren and Dieterich) and Bert Vincent (Vincent and Kelly), two-act.

Charlotte Leslay, featured on tour in "The Love Mill," single turn (Harry Weber).

Jack Dickler (East West Players) in "The Piano Tour," assisted by Bessie Ostrow.

Al Hawthorne (Hawthorne and Ingilis) is arranging another "double," planning to work with a new male partner.

"Without Drums or Trumpets," by William B. Friedlander, with Sheila Terry (English) starred, and four people, including William Bard.

Janette Martine and Fred Clinton, two-act. Mr. Clinton replaces Con Conrad, who formerly appeared with Miss Martine.

Myrtle Lenore and 4 Jazz Boys (Irvine Childs, Frank De Graft, Leo O'Keefe and Jack Roth) (Thomas Kirby).

Frank Joyce, formerly Joyce, West and Moran, released from Navy, will appear with Flo Lewis (formerly Gould and Lewis).

Bill Bailey discharged from the Army Jan. 2. Lynn Cowan, his former partner, and he are rehearsing a new act. (Max Hart).

Mable McCane, after a number of postponements, is preparing a new vaudeville act. The turn will carry an elaborate production, there being several scenes.

The Cattle Company, of five people, in a comedy-equestrian act (formerly known as the "Portuguese Firemen") will leave Spain in August to open on the Keith line in September (H. B. Marinelli).

"The King Trumpeters," with five people. The combination is made up of four trumpets, a harp and piano. It

was formed by James Carson Magee, formerly in the Garden Pier orchestra, Atlantic City (Pete Mack).

"Little Miss Manhattan," a musical comedy tabloid playing the cantonment circuit, is to be shown in vaudeville within the month. Rehearsals are under way with Earl and Marie Gates and Junia Saven featured. The show includes 14 people.

Earl Miller and Harmony Girls (six people), with special settings. Miller was a star at the Million-Dollar Pier, Atlantic City, winning most of the dancing contests he entered. Alma Adair, single, formerly in the legitimate (Sam Shannon).

## IN AND OUT.

Yvette and Saranoff out of the Audobon, Monday; illness.

Nan Halperin replaced Fenton and Fields at the Colonial.

Roth and Roberts, out of Proctor's 23d Street, Monday; illness. Replaced by Alexander O'Neil and Sexton.

Manning and Hall substituted for O'Neil sister at South Bethlehem, Pa., for the first half this week.

Brown's Dogs added to the bill at 125th street, Monday, when program was found short one act.

Billie Glass out of the bill at Proctor's 23d Street, last Thursday; illness. Replaced by Harry Breen.

Fritzi Scheff out of Riverside last Thursday; laryngitis. Replaced by Juliette Dink.

Burley and Burley substituted for Natalie and Ferrari at the Palace, New York, this week.

Elsie White failed to appear at the Hamilton, Monday. Benn Lynn substituted.

Ruth Sinclair, out of the Hippodrome bill, San Francisco, Wednesday last week. The vacancy was not filled.

Miller and Roberts, out of Prospect, Brooklyn, Sunday through Ed. Miller rehearsing with a new production. Replaced by Alexander and Fields.

Hadi Sambohl and Co., out of the Harlem opera house, Monday; non-arrival of scenery. Replaced by DeVore Arman and Wall.

Wm. Hallen (Hallen and Hunter) to open at Keith's, Portland, Me., Monday, in a single act. His wife and partner, Miss Hunter, was suffering from a mild attack of influenza.

The Belmonts substituted for Kate and Wiley, who could not appear at the Palace theatre, Thursday, through loss of baggage. Friday Milc. Nita-Jo again returned to her regular position in the bill.

Mile. Nita-Jo out of Palace last Thursday; illness. Program changed about and Kate and Wiley used as opening act, replacing "Yop Yip Yaphankers," who took Mile. Jo's spot on the bill.

Ed. Armstrong, producer and principal comedian of the Armstrong Follies, playing a stock engagement at the Hip, Sacramento, was out of the show the last half on account of injuries received when he fell from a platform on the stage during the performance.

Harry Fenton (Fenton and Fields) appearing at the Davis, Pittsburgh last week, was taken to the Pittsburgh General Hospital Jan. 9, suffering with influenza. The act was booked to appear at both the Colonial and Alhambra, New York, this week, and was forced to cancel the engagements.

Mehlinger and Meyers are substituting at the Alhambra this week.

## Jo Paige Smith Returns.

Jo Paige Smith returns this week from his trip to the Coast.

## Leo Fitzgerald With His Brother.

Leo Fitzgerald, lately released from the navy, has returned to his brother, Harry Fitzgerald's, booking office.

## PRODUCTION ENGAGEMENTS.

Elizabeth Murray—"A Night Off."  
 Frisco, "The Slumber Party."  
 Audrey Maple, "Monte Cristo, Jr."  
 Burns and Lynn, reunited, "Flo-Flo" (western).

William and Gordon Dooley, with "Monte Cristo, Jr."  
 Olga and Mishka, with new production of Arthur Hammerstein's.

Bill Higan and Dana Sykes in "The Slumber Party" (Arthur Hammerstein).

Fritzi Scheff, with John Cort's "Gloriana," opening with the company starting at Boston, Jan. 27.

Raphaella Ottiano (the Mona Lisa of vaudeville) has joined the Dan Kelly act, "Young Heads and Old Hearts."

Roger Gray has been engaged by Cohen & Harris for a term of years. His first production under their management will be as a member of "The Royal Vagabond" company, now in rehearsal.

## MARRIAGES.

Peggy Coudray (Coudray and Westcott) and Herbert (Dana and Herbert) in Philadelphia last week.

Addie Beer, of the Will King musical comedy company, to George W. Weiss, producer and theatrical comedian at the Bungalow theatre, Oakland, at Oakland, Jan. 3.

## BIRTHS.

Mr. and Mrs. Jack Levy at Santa Anna, Cal., son.

## GOV. ROBINSON'S SUIT.

Cincinnati, Jan. 15.  
 "Governor" John F. Robinson, retired circus owner, has filed suit against his son-in-law, Henry G. Lamkin, to establish his, Robinson's, claim to over 1,500 shares of stock in several companies, now held by Lamkin as executor of the estate of Robinson's daughter, the late Mrs. Pearl R. Lamkin.

The "Governor" says it was provided that, in the event of his daughter's death without children the ownership of the stock was to revert to him instead of her husband. The same holdings have been the cause of much litigation in the Robinson family.

## PUBLISHER FRISKED.

Charles K. Harris, music publisher and occasional film producer, was "frisked" of his pocketbook last week. It contained \$35 in cash and a private address book.

Mr. Harris says if whoever got it will return the book of addresses he can keep the money and collect "five" more. It took him years to collect those addresses.

## Claims Billing Misrepresentation.

Cleveland, Jan. 15.  
 A. H. Woods is reported to have informed counsel to look into the matter of the Johnson-Dean Revue, in vaudeville and in Cleveland last week, billing as direct from the Eltinge theatre, New York City.

The Woods office claims it is misrepresentation, since the only time Johnson and Dean appeared at the Eltinge was when they were an act with the Nora Bayes show there, at special matinees.

## Greenwood and Grant Reuniting.

San Francisco, Jan. 15.  
 While Sydney Grant was here last week with the Julian Eltinge road show he mentioned that before long the team of Greenwood (Charlotte) and Grant (himself) would shortly be together again upon the stage.

Miss Greenwood is now traveling as the star of "So Long Letty" (Oliver Morosco).

## Sawyer Act May Be Laid Away.

The act Joan Sawyer had for vaudeville, reported to have been written for her by Wilson Mizner, may be laid away during Miss Sawyer's engagement at the Bal Tabarin Club (Montmartre).

## OBITUARY.

Tim Cronin died at the Hawthorne Home, Hawthorne, N. Y., Jan. 6 from the effects of cancer, which entered his brain. He was 59 years of age and at one time a member of Augustin Daly's companies. In late years he had given much of his time in the "White Rate" interest; had frequently gone to the Legislature in the interest of the profession, and was one of the lobbyists for that organization during the passage of the Agency bill. He was buried from the undertaking rooms of M. C. Donohue, services being held at St. Malachy's Church.

Ed Howard died Jan. 13 of pneumonia at Fall River, Mass. A widow survives. The deceased had been in vaudeville for several years. After sev-

## MY SINCERE SYMPATHY

to

**MRS. R. C. KNOWLES**

in her bereavement.

## A MAN

who was

**A PAL AND A FRIEND**

May he rest in peace

**W. E. RITCHIE**

eral team formations, including at one time an act with Billie Burke, the producer, Mr. Howard formed with Frank North what became a famous vaudeville act, Howard and North. They were partners for about nine years. Since separating Howard played in a sketch with his wife in support. The deceased was about 40 years of age and a native of Pittsburgh.

The mother of Flo Bert (Brendler and Bert) died in Philadelphia this week, with Miss Bert and partner canceling their engagement in Memphis to come north for the funeral.

Mrs. M. J. Gowdy, known as "Jolly Josie Jolly," the biggest woman in the world, weighing 616 pounds, died in Los Angeles this week of influenza. She was with the Worthon Carnival.

With fond and tender memory for Our Dear Mother and Father  
**ROSE SNYDER**  
 November 21st, 1913  
**MATT B. SNYDER**  
 January 16th, 1917  
 GEORGIA SNYDER HERBERT  
 ALICE SNYDER DEYO

Walter Deaves, of Deaves' Manikins in vaudeville, dropped dead Jan. 9 in San Francisco of heart disease. He was 60 years of age.

Lucille Saunders died in San Francisco Jan. 8 of influenza. She recently appeared in San Francisco with "Have a Heart," at the Columbia.

W. D. Pepple, father of Dwight Pepple, died Jan. 3 at Ada, O., of dropsy, aged 64.

## New Casino, Frisco, Lease.

San Francisco, Jan. 15.  
 The Casino is now operated by Ackerman & Harris, under a lease from George Anderson, who formerly held a sharing interest with the firm in the theatre. Anderson received much the larger share. Ackerman & Harris changed the policy, with the house running at a loss, whereupon Anderson consented to new terms.

VARIETY'S list of Artists now in France entertaining the American Expeditionary Forces. Most of the entertainers are appearing in France under the auspices of the Y. M. C. A. or the Over There Theatre League.

The names of professional couples are printed first, followed by individuals in alphabetical order.

Recent departures are indicated by

## NOTES

Nan Halperin in her vaudeville act appears to have been slighted by the reviewers, especially those of the theatrical press. Miss Halperin has been credited in her second "Singing Cycle" as she was with the first of the cycle for having remarkable material (written by William B. Friedland) and which is delivered over the footlights by a remarkable artist. While the reviewer here and there has touched upon the rapidity with which Miss Halperin makes her costume changes off stage, either the critics have grown accustomed to Miss Halperin's speed in doing this or else did not realize how fast she was doing them. From the days of Fregoli no one has equaled Nan Halperin in "changing." Fregoli did not change as this girl does. Fregoli was a "lightning change artist," so billed and classed, while not even "protean" is claimed by Miss Halperin. One of her changes of costume, however, and it is not a look easy, is done as quickly as Fregoli or any of his imitators ever threw off or put on a ready-built suit. When the English "single girls" commenced to flock to this country 12 years ago, their specialty portion of "changing clothes" was nearly as important to them if not the audience as were their songs. If they made a change within 40 seconds they would boast about it. The English girls usually averaged about a minute. The longest change time taken in Miss Halperin's present act is 8 seconds. It includes Miss Halperin cutting through a window set the same as a center door fancy. She must run to the wings, and from a girl's school frock, she emerges as a debutante in evening dress, in 8 seconds. That is speed, but in the next change, from that gown to another, for "the day before the wedding," also leaving and returning to the stage, she does it in 6 seconds. Her final change to a bridal dress she does in 4 seconds. The trickery of the costuming must be perfect, the nervous energy of all concerned must be terrific, and the total effect is so simply accomplishing through these changes, the audience fails to grasp what has been done, since no special play on that part of the act is made. Furthermore, Miss Halperin's changes are completely making the more the seemingly impossible appear strikingly plain. That Miss Halperin may afford to and does consider the changes but as a necessary item to avoid stage waste and not feature in connection with her turn tells the whole story of herself and her act—how extraordinarily strong as vaudeville attractions both are, when hand in hand.

Al Jolson grew tired of performing and went to Atlantic City. He left "Sinbad" at the Winter Garden to his understudy. Mr. Jolson felt like taking a rest. If there is no music in Atlantic City, he probably felt like quitting the stage. But where there is raggedy music and Al Jolson is about, you will see or hear him singing it. For Jolson can't resist a rag tune. Jolson quitting cold and going away for a few days was not surprising. New Year's "Sinbad" gave six night performances and four matinees. Anyone who knows Jolson's style of working on the stage and how he exhausts himself at each performance, whether doing singing or going through a performance (and he does both in "Sinbad") will appreciate what continuous playing must have meant. It meant besides enormous receipts for the Winter Garden, but it also meant Jolson was being worked too hard. The theatre can stand up forever but how long can the overworked artist or artist stand up. In vaudeville the turn runs 20 minutes or so, twice or three times a day; in burlesque two shows daily of full performances, but

with the burlesque performance so balanced it is infrequent one person is kept unduly busy, unless as often happens, the chorus girls, when not on the stage, are struggling out of one set of costumes and into another. The burlesque grind is quite hard enough, but when, as in a Jolson show, the show is always all Jolson, it makes it doubly hard upon him, for he feels the dependence, is temperamentally a conscientious and willing performer, and by virtue of these, is "working his head off" all the time.

The death January 2 of R. G. Knowles recalls the story of his initial appearance in London and incidentally one of the objects of his recent return to America. His other purpose of his return was to consult surgeons over here over the removal of the growth upon his neck that caused his death at the age of 62. More than a score of years ago, Knowles made his bow before an English audience and his rapid style of delivery not being understood he was accorded what is colloquially termed "the raspberry." He stood his ground, and in the face of this reception and when the stage manager dropped the "front cloth" to shut him off, Knowles persisted, and standing in front of it told his hearers in unmistakable language what he thought of them—that he was there to give a performance and proposed to do so in spite of anything they might do to interfere with it. The so-called "raspberry" hearsers that before he was given a rousing welcome and for many years was the biggest kind of an English favorite. He never, however, quite forgave them. It was only with the breaking out of the late war that Knowles revealed his real love for England. For some time prior to his demise he had devoted all his spare time to propagating good will between America and England, as well as a project for establishing a War Memorial on the battlefields of France and Belgium. Dick Knowles appeared here intermittently, and was equally popular on both sides of the ocean. As a monologist he possessed certain mannerisms that even his imitators could not quite duplicate and in Mr. Knowles' many years as a variety artist, he occupied a distinct position. Many deemed him far in advance of American vaudeville for a long time, and although vaudeville over here progressed enough to catch up to Mr. Knowles, it could never pass him. In England he was the first to give them the American kind of ginger and snarl, and while the English accepted Knowles, they refused until recent seasons to acknowledge others of somewhat similar style.

But for the timely assistance of three officers, a patron of the Columbia Monday afternoon would probably have spent several days in a hospital, as a result of his refusal to acknowledge the "Star Spangled Banner" by rising when the national anthem was played. It happened during the second act of Jack Singer's Behman Show. The gallery's disapproval by attacking the man. Upon taking flight out of the theatre, through the 47th street entrance, the incensed gallerymen gave chase and finally cornered him in the lobby of the theatre. It was not until some punishment had been meted out to him that the officers came to his rescue. The West 47th street police station was the man's transitory residence after the melee.

St. Gerard's Church, Hollis, L. I., gave a benefit performance Jan. 10, arranged for it by Joe Woods, the younger brother of George May and Pat Woods. On the program were

Andrew Mack, Marshall Montgomery, Lillian Herlein, Lily Meagher, Ziska and King, John Ryan (from St. Louis), Adeline Francis, Zieto, and the Clef Club Trio, musical, with Jack Lewis announcing. The church realized about \$800.

Manager Grundy of the Lexington opera house refuses to book any kind of a Sunday show into the house this season. Per the arrangement with the Chicago Grand Association, that organization opens a five weeks' season there shortly, with a lease that does not permit any other show to appear. The Association pays something like \$10,000 gross for the Lexington rental.

Eleanor Painter who left "Gloriana" because, as she expressed to the management, she did not care for the vaudeville acts interpolated into the performance, is now leading "The Climax," which was to have opened last night. Before engaging for the "Climax" play, however, Miss Painter was reported negotiating for a vaudeville appearance.

Frank Timney is about to blossom forth in company with Bud Fisher and others of the comic cartoonists fraternity. One night this week he signed a contract with the New York Tribune to furnish jokes for a new comic cartoon series to be drawn by Sid Hyde, man, recently discharged from the army, and for several years one of the cleverest of the Tribune's staff artists.

The Loew booking office has formed another basket ball team, now that the boys are back from the service. The team is composed of Moe Schenck, Arthur Loew, Alex. Hanlon, Solly Turek, Abe Friedman and Charles Moscovitz. The team is practising and will play the first game soon.

Another championship checker match will be played next week by Al Lydell and John Fleming, the latter being "top" at the Bushwick, Brooklyn. Lydell has defeated Herb Wolfus. Fleming has beaten Will Oakland, Harry Carrol, Rube Marquard and Bob Yosco. As Wolfus beat all of Fleming's victims, it is an even bet.

Attorney Louis Ehrenberg protests the report last week that his client, Dell's Candy Store, had lost in an action for dispossession started by the Winter Garden. The action was dismissed instead. Dell's maintained failure of the Winter Garden to supply hot water caused the controversy.

The concert season has started at the Princess. Tuesday afternoon a reading recital by Paul Leyland's Daughter formerly in Sarah Bernhardt's company. There are 77 concerts and recitals booked at the Princess for afternoons and Sundays, the number counted from this week.

The cast of the Marx Brothers in their vaudeville "tab" has been changed through the retirement of Milton, the former night man. He is succeeded, however, by Herbert, the youngest of the Marx family. Milton has invented a patent laundry wrapping device, manufactured in Indiana.

William Faversham has appealed the judgment awarded Frederick Trudell, who was granted damages in the city court on a letter form of contract for the "run of the play" of "Allegiance." The artist was dismissed after the second rehearsal.

The box office window of the Riverside theatre lowered 12 inches Sunday. When the theatre was built the builders thought only tall people would apply for tickets. H. W. Derr, manager of the theatre, decided to lower the window to facilitate the selling of tickets.

A reconstruction of the Orpheum office in the Palace Building, New York, was ordered this week, and the partition separating the office of George Gottlieb and the regular Orpheum booking office was removed making it one office in all.

A small time act when called upon by its small time agent last week, to settle for the final commission accounting, amounting to \$7.50, paid \$5 on the spot and offered to settle the balance when the agent recovered its photos from the booking office.

Monroe H. Rosenfeld, the songwriter, who died Dec. 12, left \$1200 in personal property to his widow, Eunice M. Rosenfeld. The deceased, who had several song "hits" to his credit, including "Johnny Get Your Gun," was a victim of acute indigestion.

Mrs. Willie Edelman and her two daughters will sail for England in about a week. Mr. Edelman left for over two weeks ago. One of the Edelman girls (Anita Alston) is engaged by Albert de Courville to appear at the London Hippodrome.

Nick Norton, the veteran booking man is joining at St. Petersburg, Fla. He writes that the newdealer at his hotel never heard of any dramatic paper except the Ladies' Home Journal.

Arthur Kellar, for several years the George Broadhurst office as advance agent and company manager, is now "back" with "The Unknown People" at the Lyric. He succeeded Jon Plunkett, manager of the Strand.

The Grand, 23rd street and 8th avenue, playing top vaudeville and pictures, is on the "unfair list" of organized labor. All efforts to unionize the house under its present management have failed.

Darby Kally, former manager of Mike O'Dowd, middleweight champion, has been engaged as assistant manager of the new People's theatre, which opens in Chicago on Washington's Birthday.

Van Hoven is reported as intending to sail from England on the first boat available. Lily Lewis, an English artist, who has not been over here for several years, is also reported about to return.

Samuel Altman, nephew of Max Stuer and John Golden, both attorneys and both recently discharged from the army, has entered the law office of Herman L. Roth.

"Parad" will go to Toronto next week after the Newark engagement, and from there will gradually work into Chicago, where the piece is scheduled for an indefinite run.

Capt. Harry A. Bailey has been engaged by the Independent Sales Corp. as special representative to travel over the country with Harry Rapp's "Wanted For Murder."

An act volunteering for a benefit complained to its agent the other day it had been canceled, and demanded another benefit for the same evening in substitution.

Elliott Foreman has been appointed assistant manager of the 44th Street Theatre to succeed Leonard Gallagher. Maurice De Fries has succeeded Foreman as treasurer.

Jeff Davis, the Keith office booker who supplies bills for down east cities and whose residence was in Boston, has moved to New York. He has taken a house at Beachurst, L. I.

Carl Milligan, who has been ill, is now with the Harry A. Shea office.



# IN PARIS

Paris, Jan. 5. "Rhodope," another kind of modern Greek operetta, by Gabriel Ferrier and Choudens, with music by Louis Ganne, first presented at Monte Carlo, has been revived at the Theatre des Varietes, with Harry Baur and Mlle. Exiane. Ganne personally conducts.

Jacques Richepin and Yves Mirande have consented, after having stood on their dignity, to take their risky venture of "Lysistrata" (a title first contested by Maurice Donnay) by the name of "La Grave des Femmes d'epres Aristophane" ("Aristophanes' Strike of Women"). It is a very liberal, up-to-date adoption of the Greek comic poet's famous comedy, written for Cora La-parcerie, for the Renaissance. The subject will form an important scene in the so-called new revue to be mounted by Baratta at the Folies Bergere after De Courville's "Ziz-Zag" has terminated its successful run.

An interior view of the Moulin Rouge ballroom will form one of the principal scenes in the new version of the Casino de Paris revue. Next door, where Rotterdam is in charge at the Apollo, the rather ordinary operetta, "La Reine Joyeuse," is also doing splendid business, the receipts for the first month reaching 326,000 frs. (a record for the house).

A three-act lyrical comedy, "Le Drapeau," adopted by Paul Mill and Maurice de la Jule, Claretie (manager of the Comedie Francaise), has been produced at the Theatre de la Gaite. The music is by Ch. Pons.

The military piece, "Sous l'Epaulette," by A. Bernede, of the blood and thunder category, has been presented at the Winter theatre, Brussels. It was the first French play mounted after the departure of the Huns.

## HAVLIN SELLS HOTEL

Cincinnati, Jan. 15. John H. Havlin, owner of the lease on the Grand opera house, has sold the Hotel Havlin, but denies a rumor that he is anxious to get out of the Grand. He wired from Miami, Fla., where he spends his winters, that his lease on the Grand is not for sale. The information was a blow to local interests, which have been casting covetous glances at the Grand for some time. The Hotel Metropole Company is the purchaser of the Havlin, and it is rumored that nearly a million dollars was the purchase price. Havlin's son-in-law, Walter Martin, and John J. O'Dowd, will be succeeded as managers by George W. Martin, who has been manager of the Metropole. It is understood that O'Dowd may remain as assistant manager if he cares to.

## Inter-Ocean Building for Picture.

Chicago, Ill., Jan. 15. Under a lease just closed the old Inter-Ocean Building, at 55-59 West Monroe street, will be converted into a picture theatre. About \$150,000 will be spent in remodeling and equipping the building. It will have a seating capacity of 1,500. The building has been leased by Charles C. Adit and James M. Adit, the owners of the property, to William S. Barbee for 25 years from Jan. 1, 1919, at an annual rental of \$50,000 for the first 15 years, \$60,000 for the

succeeding 5 and \$75,000 for the last 5, a total of \$1,425,000 for the term. Prior to the erection of the present building the lot was occupied by the Columbia Theatre, destroyed by fire.

## REPERTOIRE OF PLAYLETS.

St. Paul, Jan. 15. The Little theatre is shortly to reopen with three one act plays. The proceeds of the first performance are to go to a fund for the blind veterans of the war. The playlets selected are "Maid of France" by Harold Brighstone; "Close the Book" by Susan Glaspell, and "A Matter of Duty," by Mrs. Richard Burton.

## LEGIT HOUSE IN TAMPA.

The LaBelle Amusement Co., Herbert LaBelle representative, is building a legitimate playhouse in Tampa, Fla., which will play traveling combinations next fall. Seating capacity, 2,000.

## "See You Later" Delay.

Chicago, Ill., Jan. 15. The Comstock, Elliott & Gest show, "See You Later," featuring T. Roy Barnes, was again postponed, and the La Salle, the firm's Chicago house, vacated by the Rock and White disappointment, will be dark until mid-week. William Elliott came on here to attend rehearsal, and it is reported that a new leading woman is being put in. Winona Winter was rushed in to try the part.

This is the show originally produced by A. H. Woods, with Mabel McCane in the lead.

## Jack Kipper Managing Kolb & Dill.

San Francisco, Cal., Jan. 15. Jack Kipper, formerly a saloon man of Los Angeles, having been associated with James J. Jeffries and later with Barney Oldfield in the liquor business, made his debut into theatricals last week as manager for Kolb and Dill.

## "Riddle: Woman" at Woods, Chicago.

"The Riddle: Woman" is slated to leave the Fulton in about four weeks and goes direct to Chicago, opening at the Woods, following the run of Mr. and Mrs. Sidney Drew there. The Drew engagement is dependent upon its business as the Kalich run in New York continues to be profitable. Last week it did \$7,200.

## Eddie Dunne Getting Better.

Eddie Dunne, general press representative for Cohan & Harris, is slowly recovering from double pneumonia. It will be several weeks before he can resume his duties at the C. & H. theatre.

## Frank McIntyre Starred in Facee.

Richard Bennett is rehearsing for H. H. Fraze a farce in which Frank McIntyre is to be starred. It is slated to go into the Cort, Chicago, following the run there of "Old Lady 31."

## Pinching Smokers.

The Prevention Bureau of the Fire Department has been busy during the current week in the film buildings about town. During Monday and Tuesday there were arrests in the Mecca and Godfrey buildings for smoking in the elevators, hallways and offices. Fines varied from \$15 to \$30. The reason for the crusade is the disastrous fire in a film exchange building in Pittsburgh last week.

## TREASURER IS BACK.

Chicago, Ill., Jan. 15. Carl Randolph, who gave up his position as treasurer of Cohan's Grand to enter the army, returned to Chicago last week and resumed his old position, succeeding Gene Quigley, who supplanted him during his absence. Quigley immediately stepped into the position of company manager of "She Walks in Her Sleep," which closed its engagement at the Princess Saturday night and departed for Cincinnati.

## ZIEGFELD IN FLORIDA.

Flo Ziegfeld has rented a house at Palm Beach, where he is to go this week, remaining there for about seven weeks.

## PLAYERS IN KHAKI.

William Harris, Jr., is engaging principals for George W. Hobart's comedy "Our Own Boys." The locale of the play is France and it is a war play in the sense that all the men characters are in khaki.

## Ruth Chatterton London Possibility.

It is said William Harris, Jr., would like Ruth Chatterton to play the principal role of "East is West" in London, and that Mr. Harris has approached her manager, Henry Miller, with such a proposal.

Last week Mr. Miller and Miss Chatterton played five towns in New England to a gross of \$8,700. Miller is booking about three weeks in the south.

## Hammerstein-Selwyn Corporation.

Arthur Hammerstein and Archie Selwyn are the incorporators of the H. & S., Ltd., formed to produce the "Slumber Party" show, Otto Harbach's musicalized version of "Seven Days." All three constitute the board of directors. The incorporation amount is \$5,000.

## Jess Dandy Understudying Sam Bernard.

Jess Dandy is understudying the Sam Bernard role in "Friendly Enemies."

## Musical Comedy Hopkins' Next.

Arthur Hopkins will not produce the Sally Fisher play as his next effort, as reported, but will do a musical comedy instead.

## Harry Bulger in Gus Hill Show.

Gus Hill has placed Harry Bulger under his management and will start him on tour next month in a new show.

## AN EXHIBITOR'S IDEA.

In a group of exhibitors gathered in front of 729 Seventh avenue Tuesday, one of the theatre managers gave out the following as his idea of weather conditions that were conducive to good business.

"It should look like rain, but it shouldn't. Should be cloudy and should be cold, but not so cold that you should have to put more coal in the steam heat."

Nat Levine has resigned from the Marcus Loew offices and will shortly start in business for himself.

Al Shayne sails for London in July. He has been booked for the halls in London by Paul Murray.

Knapp and Cornalla's dressing room, at the Victoria, Baltimore, was forced open on the night of Jan. 6. Four suits and two pairs of trousers were stolen.

## STOCKS CLOSING.

The Shea Players, opening at the Worcester, Worcester, Mass., Labor Day, has disbanded. The house will play road attractions, with J. F. Shea manager.

## WOODWARD REORGANIZES.

Spokane, Jan. 15. The Woodward Players, at the Spokane, Spokane, reorganized with the withdrawal of the Walter Arlington interest in the company. A shake-up in the personnel occurred last week, when O. D. Woodward assumed control. The players leaving were: Joseph Lavalier, Lucile Lavalier, Josephine Genaro, Mayme Arlington, Billie Hirsch, Thomas Pawley, William Morse. New players arrived from the east. "Mam'zelle," a French farce, is current.

## Fraze Needs Operatic Star.

Harry Fraze, reorganized his big drama for an early production and is looking for a grand opera star who has the ability to act as well as sing. The piece is due to go into rehearsal shortly.

## Will Regulate Office Buildings.

Pittsburgh, Pa., Jan. 15. As the result of a fire which destroyed the Sauer Building in Penn avenue last week, when 10 persons lost their lives and 19 others were severely injured, has caused Coroner Jamison to request the council to pass an ordinance prohibiting picture exchanges occupying buildings in the congested parts of the city.

The Sauer Building was occupied almost exclusively by picture exchanges, and the cause of the fire is attributed to the carelessness of an employee (although no evidence can be secured against any particular person) and negligence of owners and managers of exchanges in not living up to the regulations.

The inquest will take place the latter part of this month, when it is thought the victims now in the hospital will be able to testify.

## LEGITIMATE DEATHS.

(Continued from page 17)

Pauline Verhoeven, for five years ballet mistress of the Metropolitan, died at the New York Medical College Hospital from an illness of long standing. She had previously been ballet mistress of the Manhattan opera house. She leaves one son, a veteran of the war.

Edward Whelan died in Providence, R. I., Jan. 12, about a week following the death of his wife. He was formerly publicity man for the Wendelsheider house in Providence. At his death he was with the Providence Journal.

Capt. Martin Van Buren Bates, a 7 ft. 4 in. giant, died at Medina, O., Jan. 9, at the age of 74. World famous as a circus attraction he weighed over 300 pounds. He was married twice, his first wife being over eight feet tall.

John M. Gillies died at his home in West 54th street, New York, Jan. 10. The deceased was 62 years of age and was one of the oldest of musical directors. In recent years he had been with travelling musical comedies.

The sister of Capt. James H. Morrison died at her home in Fiqua, O., last week.

Jease Weil has been engaged by Boyl Woolfolk, of Chicago, as booking manager and press representative. He left for the west last week.

# THE SONG THAT'S ON

Words by ALEX. SULLIVAN

HERE'S  
YOUR  
COPY

Write or Wire  
Your Key  
for  
Orchestration

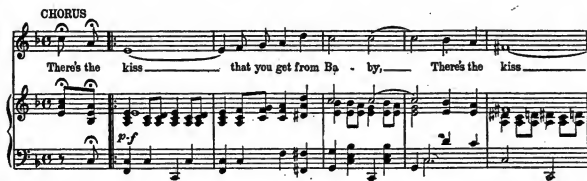
SEVERAL  
OBLIGATOS  
NOW READY

## KISSES

Lyric by  
ALEX SULLIVAN

(The Sweetest Kisses Of All)

Music by  
LYNN COWAN



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JACK  
Professi

GEO.  
Profes

JIMMIE  
New Eng

"EZ"  
Chicag

NAT  
St. Lou

SAM  
Philadelp

"T"  
Ma  
Band an  
D  
New

ATTENTION, Orchestra Leaders:—We also publish

BOSTON  
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CHICAGO  
Grand Opera  
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PHILADELPHIA  
Keith's Theatre  
Bldg.

**McCarthy & FISHER, Inc., Music**

# EVERYBODY'S LIPS

Music by LYNN COWAN

that you got from Dad, There's the kiss that you got from

Mom - er, That's the first real kiss you had, There's the

kiss of a ten-der meet - ing, Oth-er kiss-es you re -

call, But the kiss-es I got from you sweet - heart, Are the

sweet-est kiss-es of all. There's the all. D.S.

Kisses. 2

## EXTRA CHORUS

There's the kiss that they get in England  
There's the kiss that they get in France  
There's the kiss of Italian sweethearts  
They can win you with a glance.  
There's the kiss that they get in Belgium,  
Other kisses they'll recall,  
But the kisses our Yanks will get when  
they come home  
Are the sweetest kisses of all.

## EXTRA CHORUS

There's the kiss from the young Lieutenant  
There'll be one from the Captain, too;  
There's the kiss from the Major General—  
That's some kiss, I'm telling you;  
There's the kiss from our dear top sergeant  
And the corporal you'll recall,  
But the kisses you get from the dough  
boy, oh boy,  
They're the sweetest kisses of all.

## A Hundred Other Choruses

## SPECIAL VERSIONS GALORE

"KISSES CHASING RAINBOWS," from "Oh, Look!"

224 W. 46th St., NEW YORK

JOSEPH MITTENTHAL, General Sales Manager  
GEO. A. FRIEDMAN, General Manager





# TOTO

(NOVELLO)

Closing the show at Keith's Palace, New York,  
This Week (Jan. 13) and Holding Them All In  
Just Finished Two Successful Years at New York Hippodrome  
and Two Years with Pathe

Leland Marion  
La Costa David  
La Costa D. & A.  
La Chert S.  
La Grange Jerome  
Lo Hoen & Dupre  
Lundberg Nila  
Lal Non Kim  
Lanert S.  
Lane Ted  
Langdon Cecil  
Langdon Hal  
Langdon Harry  
Langley Jack  
La Port Jos.  
La Vera Mr.  
Le Clair Maggie Co.  
Lefebvre Anna  
Lemke Ann  
La Pearl Roy  
La Pearl & Biondini  
La Rue Grace  
Laurent A. Mrs.  
La Vaughn Preston  
Leach Hannah  
Leeds Hannah  
Lee Dick  
Lee Harry  
Lee Laura Rosalind  
Lee Max  
Le Fobes Anna  
Leigh Lila  
Leighton Bert  
Lemke Ann  
Leonard Frank  
Leonard Grace  
Leonard James  
Leonard Olivette  
Le Roy Chas.  
Le Verna Bobby  
Lewis Harry  
Lewis H. K.  
Lex Ada  
Littlejohns The  
Leonard Joe H.  
Le Mason Celeste  
Leonard Lillian  
Leonard & Willard  
Leone Maud  
Liotras The  
Lewis Grace Marcia

Lewis & Leona  
Lindsay B. D.  
Lindsay Clifford C.  
Lirkman Harold  
Lishman Harold  
Littlejohns F. P.  
Lockett Lou  
Lottus Anne  
Long Margaret  
Loper & Loper  
Lorette & Lorette  
Lorraine May  
Lerner Gloria  
Lorraine Edna  
Lorraine Burman  
Louden Janette  
Love & Wilson  
Lora Ruth  
Lovers Beatrice  
Lowridge Billie  
Luby Edna  
Lucille Miss  
Lundie Miss  
Lucille & Cockie  
Luppo John  
Lund Zena  
Lunette Mairie  
Lyle & Harris  
Lyons Jack  
MacAdams Nick  
Mack Bobo T.  
Mack Drama  
Mack & Earl  
Mack Olie  
Mack Floyd  
Mack Mollie  
Mack & Vincent  
Mack Willbur  
Mack Mr. & Mrs. W.  
Mack & Williams  
Mackinnon Cordellia  
Magne Al.  
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Have just concluded a three-month engagement with Messrs. Influenza, Pneumonia and Convalescence.

Refused to play a difficult role, assigned by Mr. P. L. Pneumonia, and gave notice.

O. L. D. Convalescence assumed direction for the balance of my engagement, and when I left I immediately signed a life contract with the world's greatest firm, Health & Co., Inc.

Last season, Van Dusen in "Nothing But the Truth." Direction, Weber & Anderson.

Cast headed by Max Figman. Two tours to the coast.

The excerpts, from reviews of the play, below are used for two reasons.

I was entirely unknown in Los Angeles, and they are an honest consensus of the opinions of all the critics from the Atlantic to the Pacific.

The dramatist has not failed to give all the members of the company a big chance, and the superior troupe assembled by Anderson & Weber is able to take full advantage of it. Standing out above the rest of the support is the character of a crusty broker created by Clem Bevins. It is a definite, intelligently built-up part that justifies the statement that its author will be heard from in a larger way if he is so fortunate as to find the play. Lolita Robertson has both beauty and a finished style of acting.

EXPRESS-TRIBUNE,  
LOS ANGELES

This year the star has a very close second in Clem Bevins, who plays the part of a lemon and comes pretty nearly "stealing up the show." Mr. Bevins is the finest specimen of stage grouch that ever graced the Mason Opera House. He sweetened the whole house to see how sour a man can be. He looked about as pleasant as a carliverose animal on measles Tuesday. Emily Murray as Mabel Jackson of the Varieties was a scream.

HENRY C. WARNACK in  
LOS ANGELES TIMES

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Webb Amy  
Webb Venus  
Wellard Billie  
Weems Friar Walter  
Well Max  
Wetner H M  
Welch Len  
Welch Ben  
Welch Thomas  
Wells Corlaine  
Wells Mr & Mrs G  
Werner S  
Werner Frank  
Werner Amocois  
West Ada  
West Irene  
Western Billy  
West Kathryn  
Weston & Elaine  
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White Gae  
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White Oliver  
Whitewise Marjorie  
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White Jack  
Wilson Lew  
Wilbur C B  
Wispande Violet  
Wiggin Bert  
Wilbur Frank  
Wilbur Gertrude W  
Winters Agnes  
Winiz & Jones  
Winney L A  
Wood Mrs Al  
Wood Fanny  
Wood Frankier Mrs  
Wood Mrs M P  
Wood Marie M  
Wood Mrs Morton  
Wood Marie  
Wood & West  
Woodward Guy

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Van Akon Alexander  
Van Akon Sonia  
Van Akon Pier  
Van Brooks Miss  
Vance Allen  
Vance & Allen  
Vance Frank  
Vance Fred Mrs  
Van der Koor Al  
Van Manly D.  
Varden Sylvia  
Verhage Martin  
Vernon Clary  
Vernon Countess  
Verner Major  
Vedder Fanny  
Vincent Blanche  
Vincent Catherine  
Vincent Rene  
Vinton Horace  
Vivians Anna  
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Walter Florence  
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tears that cry for his..... Like the

rose for the rain a love..... But the

tears I prize in some one's pretty

eyes are the beautiful tears of love.....

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1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-1037-1038-1039-1040-1041-1042-1043-1044-1045-1046-1047-1048-1049-1050-1051-1052-1053-1054-1055-1056-1057-1058-1059-1060-1061-1062-1063-1064-1065-1066-1067-1068-1069-1070-1071-1072-1073-1074-1075-1076-1077-1078-1079-1080-1081-1082-1083-1084-1085-1086-1087-1088-1089-1090-1091-1092-1093-1094-1095-1096-1097-1098-1099-1100-1101-1102-1103-1104-1105-1106-1107-1108-1109-1110-1111-1112-1113-1114-1115-1116-1117-1118-1119-1120-1121-1122-1123-1124-1125-1126-1127-1128-1129-1130-1131-1132-1133-1134-1135-1136-1137-1138-1139-1140-1141-1142-1143-1144-1145-1146-1147-1148-1149-1150-1151-1152-1153-1154-1155-1156-1157-1158-1159-1160-1161-1162-1163-1164-1165-1166-1167-1168-1169-1170-1171-1172-1173-1174-1175-1176-1177-1178-1179-1180-1181-1182-1183-1184-1185-1186-1187-1188-1189-1190-1191-1192-1193-1194-1195-1196-1197-1198-1199-1200-1201-1202-1203-1204-1205-1206-1207-1208-1209-1210-1211-1212-1213-1214-1215-1216-1217-1218-1219-1220-1221-12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22-2223-2224-2225-2226-2227-2228-2229-2230-2231-2232-2233-2234-2235-2236-2237-2238-2239-2240-2241-2242-2243-2244-2245-2246-2247-2248-2249-2250-2251-2252-2253-2254-2255-2256-2257-2258-2259-2260-2261-2262-2263-2264-2265-2266-2267-2268-2269-2270-2271-2272-2273-2274-2275-2276-2277-2278-2279-2280-2281-2282-2283-2284-2285-2286-2287-2288-2289-2290-2291-2292-2293-2294-2295-2296-2297-2298-2299-2300-2301-2302-2303-2304-2305-2306-2307-2308-2309-2310-2311-2312-2313-2314-2315-2316-2317-2318-2319-2320-2321-2322-2323-2324-2325-2326-2327-2328-2329-2330-2331-2332-2333-2334-2335-2336-2337-2338-2339-2340-2341-2342-2343-2344-2345-2346-2347-2348-2349-2350-2351-2352-2353-2354-2355-2356-2357-2358-2359-2360-2361-2362-2363-2364-2365-2366-2367-2368-2369-2370-2371-2372-2373-2374-2375-2376-2377-2378-2379-2380-2381-2382-2383-2384-2385-2386-2387-2388-2389-2390-2391-2392-2393-2394-2395-2396-2397-2398-2399-2400-2401-2402-2403-2404-2405-2406-2407-2408-2409-2410-2411-2412-2413-2414-2415-2416-2417-2418-2419-2420-2421-2422-2423-2424-2425-2426-2427-2428-2429-2430-2431-2432-2433-2434-2435-2436-2437-2438-2439-2440-2441-2442-2443-2444-2445-2446-2447-2448-2449-2450-2451-2452-2453-2454-2455-2456-2457-2458-2459-2460-2461-2462-2463-2464-2465-2466-2467-2468-2469-2470-2471-2472-2473-2474-2475-2476-2477-2478-2479-2480-2481-2482-2483-2484-2485-2486-2487-2488-2489-2490-2491-2492-2493-2494-2495-2496-2497-2498-2499-2500-2501-2502-2503-2504-2505-2506-2507-2508-2509-2510-2511-2512-2513-2514-2515-2516-2517-2518-2519-2520-2521-2522-2523-2524-2525-2526-2527-2528-2529-2530-2531-2532-2533-2534-2535-2536-2537-2538-2539-2540-2541-2542-2543-2544-2545-2546-2547-2548-2549-2550-2551-2552-2553-2554-2555-2556-2557-2558-2559-2560-2561-2562-2563-2564-2565-2566-2567-2568-2569-2570-2571-2572-2573-2574-2575-2576-2577-2578-2579-2580-2581-2582-2583-2584-2585-2586-2587-2588-2589-2590-2591-2592-2593-2594-2595-2596-2597-2598-2599-2600-2601-2602-2603-2604-2605-2606-2607-2608-2609-2610-2611-2612-2613-

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THREE: JACK UP YOUR TROUBLES AND SMILE

FOUR: THEN YOU'LL KNOW YOU'RE HOME



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Oh! Boy! Here you heard the news?  
Oh! Joy! Chase away the blues  
And start a-moving—take it on the run,  
For the welcome word has come.  
Say! Boy! What is that I hear?  
Sounds like one big rousing cheer;  
So pack your kit-bag—Harry! don't delay,  
'Cause we leave for home today.

#### CHORUS

When you come to the turn where the home-lights burn  
Then you're close to home!  
When you meet with a smile on that last long mile  
Then you're nearer home!  
When a girl comes to greet you, who prayed every day:  
When you kiss the dear face of your old mother gray;  
When her arms steal around you and careen pass away,  
Then you'll know you're home.



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"Razzie Dazzie" 20 Victoria Pittsburgh 27 Penn Circuit.  
"Record Breakers" 20-21 Bristol 22-23 Boston 24-25 Majestic Wilkes-Barre 27 Majestic Scranton Pa.  
Reveries Al 20 Casino Philadelphia 27 Hurtig & Seamon's New York.  
"Roseland Girls" 20 Gayety Boston 27 Columbia New York.  
"Sight Seers" 23-25 Park Bridgeport 27 Colonial Providence.  
"Social Follies" 19-21 Gayety Sioux City 27 Century Kansas City Mo.  
"Social Maids" 20 Gayety Rochester 27-29 Bastable Syracuse 30-1 Lumberg Utica N. Y.



## Arabian Nights

## SYNCO

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MAKER OF SYNCO-PATION

5TH AVE., FIRST HALF OF  
THIS WEEK (Jan. 13-15)

"Speedway Girls" 20 Empire Hoboken 27 Star Brooklyn.  
"Sporting Widows" 20 L O 27 Gayety St. Louis.  
"Star & Garter" 20 Star Cleveland 27 Empire Toledo.  
"Stop Lively Girls" 20 Palace Baltimore 27 Gayety Washington D. C.  
Byrdell Rose 20 Jacques Waterbury 27 Miner's Bronx New York.  
"Templers" 20 Star Brooklyn 27 Olympic New York.  
"Trail Hitters" 20 Engelwood Chicago 27 Crown Chicago.  
"20th Century Maids" 20 Grand Hartford 27 Jacques Waterbury.  
Watson Billy 20 L O 27 Orpheum Paterson.  
Welch Ben 20 Casino Boston 27 Grand Hartford.  
White Pat 20 Gilmore Springfield 27 Worcester Worcester Mass.  
Williams Mollie 19-21 Barchel Des Moines Ia 27 Gayety Omaha Neb.  
"World Busters" 23-25 Camp Dix Wrightstown N. Y. 27 Treacore Philadelphia.

## CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Mason and Keeler filled in as Palace headliners to replace Daxia, who is ill.

Joan Barrie opens on the Orpheum Circuit at Omaha, Neb., Jan. 12.

Mort Rosley has succeeded William Horowitz as manager of the Chicago office of Gilbert & Friedland Music Co., Horowitz returning to the New York office.

Patricia, one of the original jaspers, has canceled the rest of a "Paseo" route and

placed herself in the hands of Harry Weber for Eastern engagements.

Marie Artois, who headlined the Rialto this week, got some publicity by virtue of a series of feature stories, which ran co-incidentally to her engagement in the Chicago Herald-Examiner.

Harry Lorch, formerly booking representative for the Butterfield Circuit, and lately connected with various Liberty theatres, has been appointed publicity and booking manager for Boyle Woolfolk.

Louis C. Curoi, husband of Amelita Galli-

# IT TAKES A BIG MAN TO SEE AND APPRECIATE BIG THINGS

How Kajiyama attracted the attention of the Master Minds of the Vaudeville World

R. H. BURNSIDE, WM. HAMMERSTEIN, J. J. MURDOCK, ALEXANDER PANTAGES, JOHNNIE COLLINS, SIR ALFRED BUTT, HUGH McINTOSH—all agree that KAJIYAMA'S offering is the Greatest Novelty in Vaudeville.

In 1909, Kajiyama discovered himself. He discovered that his untiring efforts of the past seven years to master the Art of English Calligraphy had unconsciously developed in him the Mental Power known in Psychology, "The Multiple Action of the Brain."

It is said that both Napoleon and Julius Caesar possessed this extraordinary power of mind concentration and used it to their great advantage. This peculiar mentality enables its possessor to concentrate his mind upon more than two different subjects simultaneously.

In 1910, Kajiyama, accepting the advice of a friend, prepared himself to show his newly discovered mental faculty from the stage. However Kajiyama, having been unfamiliar with the things theatrical at that time and first sought an advice of the manager of the Lincoln Square theatre, 66th Street and Broadway, New York, describing to him the details of his work and expressing his desire to go on the stage.

The following morning his "act" was shown to a few persons connected with the Lincoln Square Theatre at that time. The exhibition made a decidedly favorable impression which resulted in its first presentation before a regular audience at the Majestic theatre, now called the Park theatre, the same evening. That night a call came from the Hammerstein's Victoria theatre which resulted in Kajiyama's first real vaudeville appearance at the Victoria theatre.

Five weeks later, while Kajiyama was appearing at a Sunday Concert at the Columbia theatre, he was again discovered; this time by Mr. Johnnie Collins, who was then a booking manager of the Orpheum Circuit. Joe Sullivan acting as a developer of stage material came to Kajiyama that Sunday night and asked him what his salary was, and what he would appear for on the Orpheum Circuit. Kajiyama, with practically no knowledge of the theatrical business, informed Mr. Sullivan that his salary was \$65 per week, but desired to have it increased to \$100 per week for the Orpheum Circuit.

Next morning Kajiyama signed contracts for the Orpheum Circuit, for \$150 per week, with his transportation paid by the Orpheum office. This incident Kajiyama often relates, saying that he actually got fifty dollars more than he asked for and it increased his salary almost three times. And he never forgets to mention that Mr. Collins knows a good thing when he sees it, and is always willing to give credit where it is due. Two days later Kajiyama left New York for Salt Lake City, where he opened the following Sunday.

After the first appearance it did not take Mr. Collins long to realize the merit of Kajiyama's work, and its actual value as a distinct and educational novelty offering. For two weeks after he opened on the Circuit the contracts for the following season, with considerable increase in salary, were forwarded to Kajiyama. This, however, he declined to accept, saying that he did not desire to sign for any further engagements until the present one had been completed.

It was when he was about to complete the Orpheum engagement and was appearing at the Keith theatre, Indianapolis, that Kajiyama was discovered by Mr. J. J. Murdock, who was then on his inspection tour of the Keith theatres. Mr. Murdock called Kajiyama to the

office in Indianapolis and complimented him very highly on his work and requested him to visit him, as soon as Kajiyama returned to New York City. Kajiyama had no idea who Mr. Murdock was until he called on him one afternoon at Mr. Murdock's office in the Putnam building.

Five weeks after Kajiyama had had an interview with Mr. Murdock, the Boston papers announced the coming to that city of a "Japanese Handwriting Marvel" who is said to possess the power of dual concentration of mind. Kajiyama was then heavily billed and extensively advertised as the chief headline attraction at Keith's theatre, Boston.

It remained for Mr. Murdock to see in Kajiyama's unique demonstration a significant value and an unusual possibility for successful exploitation. Accordingly, all the theatres controlled by the Keith Vaudeville Exchange heralded the appearance of Kajiyama prominently, and far in advance, Kajiyama never failed to make good.

Thereafter the demand for Kajiyama became worldwide and London, Berlin and Sydney all saw him, where he created the greatest sensation since the beginning of the Vaudeville Era. The Vaudeville experts of Europe, such as Sir Alfred Butt, H. B. Marinelli, Herr Stein of Berlin, as well as Mr. Hugh G. McIntosh of Sydney, declared Kajiyama the greatest novelty in Vaudeville.

Two years ago Mr. Pantages, having heard (not seen) of Kajiyama, directed Mr. J. C. Matthews to engage him for the Pantages Circuit, with an increase in salary. When Mr. Pantages saw Kajiyama's offering for the first time in Seattle one Monday afternoon he did not hesitate to show his idea of Kajiyama's act.

Mr. Pantages, much like Mr. Murdock, was quick to see its wonderful possibilities. "Bill Kajiyama's new act like a circus!" was his order. The result was that with a comparatively inexpensive, nevertheless ideal, bill, consisting of Kajiyama, "Six Peaches and a Pair," Olsen and Johnson, Minnie Allen and Pederson Bros., broke all previous box office records over the entire circuit.

Several weeks ago, Mr. Dillingham's attention was called to the work of Kajiyama. This resulted in a special showing of his demonstrations to Mr. R. H. Burnside of the New York Hippodrome, the greatest producer of the Modern Age.

The fact that Kajiyama opened at the New York Hippodrome, January 13th, 1910, tells the story.

The blackboard Kajiyama uses at the Hippodrome is perhaps the largest ever made in the whole world. It measures 72 feet in width and is 36 feet high, covering almost the entire frontage of the mammoth Hippodrome stage. A faint idea of the immense size of Kajiyama's Hippodrome blackboard may be observed from the fact that it takes six men with mops to clean his writing after each performance.

An arrangement has already been made between Kajiyama and an eminent New York producer for the production of a scientific comedy, entitled:

**"CONCENTRATE, MY BOY,  
CONCENTRATE!"**

(Title Copyrighted)

Kajiyama says, "Knowledge is of no value unless one knows how to use it."

E. F. ALBEE, President

J. J. MURDOCK, General Manager

F. F. PROCTOR, Vice-President

# B. F. Keith Vaudeville Exchange

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Western Vaudeville Mgrs. Assn., Chicago

Curci, appeared in court here this week and  
asked for a dismissal of her divorce action be-  
cause of a law in the service of the bill upon  
Curci.

Orders were issued this week for the clos-  
ing of the Bal Tabarin at the Hotel Sherman  
and the Casino room of the Hotel Morrison.  
The sale of liquor in these dancing rooms was  
the cause given by the police.

The management of the Great Northern Hip-

## The Western Vaudeville Managers' Association

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GEO. A. FRIEDMAN, General Manager  
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podium, whose policy requires a condensed play each week, has run out of material, and will shortly institute a play contest for new plays.

William Elliott, senior member of the firm of Elliott, Comstock & Gest, was in Chicago to see the opening of "See You Later" at the LaSalle. Guy Bolton, the senior librettist; Jean Schwartz, who wrote the songs, and Edward Joyce and John Milton, who staged the piece, were also in attendance.

Jean Tyne, termed by Flo Ziegfeld the "beauty end of 1928," and who attracted favorable comment on the part of local critics when she played here in "Hitchy Koo," has received various offers from the screen. Miss Tyne appeared in the part of Miss Hitchy Koo in the production.

Jack Coogan, here last week with Annette Kellerman, took part in the field shooting at Lincoln Park, winning with a score of 46 out of 50. He beat D. G. Burmeister, state champion, and a number of other stars. Coogan issues a challenge to all show people interested in the sport, and asks particularly to hear from Fred Stone, Jack Norwood and Harry Watson.

COLONIAL (Harry J. Powers, mgr.).—"Follies" continues at capacity (4th week).  
CITY (U. J. Hermann, mgr.).—"Old Lady 31," fair (2d week).

COLUMBIA (Frank G. Parry, mgr.).—"Molly Williams" "Greatest Show."  
CROWN (Ed. J. Rolland, mgr.).—"Mischief Makere."  
HINGLEWOOD (E. W. Semon, mgr.).—"Monte Carlo Girl."  
GARRICK (J. J. Garrity, mgr.).—"Business Before Pleasure," with Barney Bernard and Alex Carr. Capacity (4th week).  
GRAND (Harry J. Sidings, mgr.).—"Going Up," full out daily (3d week).  
HAYMARKET (Irons and Clamage, mgrs.).—"Stock Exchange."  
ILLINOIS (Harry J. Powers, mgr.).—"Mitzel in 'Head Over Heels," good (2d week).  
IMPERIAL (Frank A. P. Gazzolo, mgr.).—"The Bird of Paradise."

**THE FAYNES**  
— Fuller Tour, Australia

LA SALLE (Nat Royster, mgr.).—"See You Later," opened big (1st week).  
NATIONAL (Frank A. P. Gazzolo, mgr.).—"Nothing But the Truth."  
OLYMPIA (Abe Jacobs, mgr.).—"Mary Ryan in 'The Little Teacher," opened fair (1st week).  
PRINCES (Will Slinger, mgr.).—"She Walked in Her Sleep" (8th week).  
POWERS (Harry J. Powers, mgr.).—"Tiger Rose," with Leora Ulric. Opened with a smash (1st week).  
STAR & GARTER (Richard Brower, mgr.).—"Burlesque Wonder Show."  
STUDSBAKER (Matt Smythe, mgr.).—"Lionel Barrymore in 'The Copperhead," drawing to the close of a prosperous engagement (7th week).  
VICTORIA (J. Bernero, mgr.).—"Fair and Warner."  
WOODS (J. J. Rosenthal, mgr.).—"Keep Her Smiling," with Mr. and Mrs. Sidney Drew. Opened good (1st week).

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## LOS ANGELES

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Alfred Bryan, the song writer, is here.

Jo Paige Smith is reported to have taken Harry McCoy under his managerial wing.

It is not likely that the Burbank will reopen for some time.

L. E. Behymer's concert season opens early in February.

Will Wyatt announced that the Mason's bookings are growing in proportion, and by spring a big list will be coming Los Angeles-ward.

## SAN FRANCISCO

VARIETY'S

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Phone: Douglas 2113

ORPHEUM (Fred Henderson, Western mgr.)—Seven-seat bill running through without interruption. The show was minus the usual acrobatically-silent opening. A similar condition also existed in the closing position.

Harry and Grace Ellsworth were assigned to the starring position, and proved one of the show's biggest applause winners. Gus Edwards' Annie Song Revue (holder) again wound to the bill successfully. Stella Mayhew headlined, scoring with coin songs and bright business; the impromptu appearance of Borden and Courtney proved a "near riot".

Miss Mayhew's popularity here unquestioned. Eddie Jordan and Frederick Courtney appeared in their own ahead of Miss Mayhew and registered. Irene and Baby Smith finished to good applause. Sarah Padden in "Kismet Barriers" (holder) repeated big. George Le Maire and Clay Crouch (holder) proved equally popular in second position, Crouch continuing to show improvement as Courtney's successor in the former Courtney and LeMaire skit.

PANTAGES (J. J. Clouston, mgr.; agent,

## "AMUSEMENTS"

Where to GO and What to SEE

A Bright Weekly

CHAS. H. KIRK, Editor

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—ATLANTIC CITY—

HIGH WATER MARK CIRCULATION—24,000

direct)—Show starts quietly and faltered strong. Ten Navarero Girl, musical offering, fully appreciated; Chung Hwa Poon, scored quietly with slow sketch; Joe Whitehead, not stuff copied most enthusiastic hit of show; Mrs. Celina's Circus, opened; Dorothy Lewis, soprano, found big favor.  
 CASINO (Lester Fountain, mgr.; agent, Ackerman & Harris).—Ordinary bill, with the Rex Claire musical comedy stock holding up show. Rex Nya, didn't show; Cumming and Carroll, received some laughter; Blanche Boyd, excellent routine, acceptably presented; Williams and Rose Cody, did well with dancing; Eleanor and Roberts, opened, doing fairly with ancient stunts; Bokimo and Seals, well liked.  
 ALCAZAR (E. D. Price, mgr.)—"Nothing But the Truth" (stock).  
 CURRAN (Homer F. Curran, mgr.)—Kolb & Dill in "As You Were" (2d week).  
 COLUMBIA (Gottlieb & Marx, mgrs.)—Julian Eltinge road show (2d week).  
 HIPPODROME (Edwin A. Morris, mgr.)—Will King Co. (stock) and A-H and W. V. A. Vendellie.  
 PRINCESS (Bert Levey, lessee and mgr.)—Bert Levey Vaudeville.  
 MAJESTIC (Jos. F. Bauer, mgr.)—Mendel Rose Stock Co. and A-H and W. V. A. Vendellie.

Charles Jacobs, on the staff of the San Francisco Call, has been engaged to do the press work for the Pantages Theatre here.

Rudy Slegel, musical director of the Lionard hotel, will conduct the concert at the Palace Hotel.

Theo. Brown, of the Will King Company chorus at the Hip, was assigned to lead a number last week. Miss Brown took advantage of the opportunity by scoring the hit of the segregation.

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Billy White, at present assistant manager of the Hip hotel, will be switched to San Jose when the new Hippodrome opens there the end of this month. Herbert Harris will succeed Mr. White at the local house.

Marie Rich, formerly with various pop musical comedy organizations on the Coast, is now playing the principal feminine role with the Kolb and Dill Company at the Curran.

Ackerman & Harris will shortly announce the addition of a new theatre to their circuit.

The Kolb and Dill engagement at the Curran is scheduled for five weeks.

Warren Ellsworth's musical comedy company will travel to Camp Lewis next week for a stock engagement.

At Hallett and Co. have been secured by Ackerman & Harris to present dramatic sketches on the Hip Circuit. The company, which opens at the Hip, Bokan, Jan. 10, will remain four weeks in each city, changing twice weekly. This arrangement will

eliminate the booking of sketches from the Chicago W. V. M. A. Office.

Lillian Harris joined the Edward's Revue at the Orpheum last week.

Dave Learned is contemplating opening a restaurant here. It will be known as the "Greasy West."

Dr. Margolis, who recently returned from a trip to the Orient, is organizing a vaudeville troupe, with the intention of taking it to India.

Paul Ash has been released from the Marines, and will take charge of the Portofino-Louvre orchestra, San Francisco.

Lucy Gates, prima donna, made her first San Francisco appearance under the management of Selby Oppenheimer at the Savoy Monday.

Walter P. Richardson opened as leading man with the Alcazar Stock Company this week in "Nothing But the Truth." Emilie Melville was another addition to the cast for the current attraction.

In the event of George LaMaire forsaking vaudeville next season to head his own musical troupe, as previously announced, Clay Crouch, the present partner of LaMaire, encouraged by his success, announces he will

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DAVIDSON & DEAN and The Famous Skating  
Sextet

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BROADWAY and 66th ST., NEW YORK

THE SAM'S

SAM MANN, SAM LEWIS, SAM DODY  
and DAN DODY

Dine Always at the Rendezvous of the Profession, Do You?

WOLPINS', Broadway and 47th St., New York

remain in vaudeville as a "single." If the present success of the team is any criterion, the black face comedians will continue to gether indefinitely.

Hugo Hertz has returned to his duties at the Orpheum after a three weeks' absence. Arthur Berlin, managing the Waterson, Berlin & Snyder office here, was an added attraction at the Strand last week.

BOSTON.

By LEN LIBBY.  
BOSTON (Charles Harris, mgr., agent B. F. Keith Vaudeville Exchange).—Ray and Eleanor Ball in a musical sketch top the bill with the balance of the vaudeville acts including Helen Stanley and company, Kopp and Cox and the two Dabbers. "The Frolicking Wife" (film).

BLUET (Ralph Gilman, mgr., agent B. F. Keith Vaudeville Exchange).—Pictures and vaudeville.

ORPHEUM (Victor J. Morris, mgr., agent Low).—Denny Simmonds in "The Raw Recruit" went big at this house on Monday night. He has a most timely hit, one that couldn't help but score. His act is accompanied by Clifford and Barry, who have a good singing act; Mahoney and Rogers in a singing act called a "Seashore Flirtation"; Farrar and Taber, the Three Harbert Sisters; and Correll and Gillella. "Camping Out" (film).

PARK (Thomas D. Sorrell, mgr.).—Pictures. SCOLLA (O. J. J. (Ralph Ring, mgr.).—"For Freedom" is the feature this week and the film is turning the house over to him. For vaudeville they have the Sully Family, Sprague and McNeese, Francis and De Mar, entertainers; Howard and Lewis, and, La Flete, a dancer.

GORDON'S OLIMPIA (Frank Hockalo, mgr.).—"The Peel Duo, musicians, top. Other acts include Barber and Johnson, the Seymours, the Palderns. "Virtuous Wives" is the film feature.

ST. JAMES (J. R. Stone, mgr., agent Quigley).—Vaudeville consists of Dot Hickory and Jay Hendricks, dancers; Alex and Emmel, Stone and Grant, and Lewis and Ward and Thompson. House went "Quicksands" for a film.

COLUMBIA (Frank Mosher, mgr.).—Picture. COLUMBIA (Joseph Brennan, mgr.).—Picture.

SHUBERT (E. D. Smith, mgr.).—Big opening with "The Kiss Burglar," which came here with a fine "rev" from New York. Show drew the "girls" crowd on the opening night and it looks good. House just had phenomenal run

with the Winter Garden show, which left the city after hanging up a new record for attendance.

PLYMOUTH (E. D. Smith, mgr.).—4th week. "Lombardi, Ltd.," a show which deserves better treatment than it is getting from Bostonians. House should play capacity at every performance, as theatregoers of taste claim it the best attraction in the city.

MAJESTY (E. D. Smith, mgr.).—"Leave It to Jane" has started on the second month to big business. A show that has great drawing possibilities, and it appears as though it would land in the 22nd class with "Maytime" which preceded it at this house. So far the Majestic has had but two shows this season, both of them winners.

WILBUR (E. D. Smith, mgr.).—"Eyes of Youth" booked into this house rather suddenly when "Oh Manne" didn't draw as well as the Shuberts hoped for. This last named show was not to the liking of the critics. Alma Tell starred here in "My Wife's Youth."

TRIMONT (David C. Dow, mgr.).—Doing the best business of the season with Cyrille Maude in "The Saving Graces," which opened there a week ago. First opportunity of Bostonians to see him in a natural role, and they are not missing chance.

HOLLIS (Charles J. Rich, mgr.).—Doing his business with "The Better Ole." This show would appeal to Boston theatregoers, as it treats the war in a manner that is acceptable now that the armistice has been signed. Leon Gordon, a former Boston favorite, is one of the stars, another feature that makes for the show's success here.

COLONIAL (Charles J. Rich, mgr.).—Playing to capacity with Fred Stone and "Jack O' Lantern." This is not unusual for a Stone show, as the house has been big here.

PARK SQUARE (Fred E. Wright, mgr.).—"The Crowded Hour" opened at this house following "Up in Mabel's Room," a show which closed here only after it had made the previous box office records of the house tumble. Willette Korshay featured in the company presenting this show here.

CORLEY (H. W. Patton, mgr.).—Henry Jewett players are putting on another one of Shaw's plays, "The Doctor's Dilemma," which has never before been seen here. Company finds its greatest success in shows of this character, runnied down to the higher class of plays all most entirely.

CASTLE SQUARE (George Clark, mgr.).—"The Story of the House" is the attraction given by this stock company. It is a play of melodramatic nature, something seldom seen at the regular theatre these days, and a show that appeals to a large patronage still.

DAYTON (Charles Henry, mgr.).—"The Million Dollar Dolls."

CASINO (Charles Waldron, mgr.).—"The

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HOWARD (George B. Lohr, mgr.).—"The Pirates" is the hurricane attraction at the house, with the vaudeville topped by Bell and Caron, acrobats; Rucker and Winfield, dancers; Maria, musician; George Murphy, dancer; Lane and O'Brien and De Costa.

"The Crowded Hour" opened here on Monday night, but there was no chance for the general public to see the show until Tuesday evening. The first performance was given for men in uniform only, and nobody else could get in, even the critics being excluded. The Seywne established this custom at the Park Square earlier in the season, and intend to stick to it.

A story which does not seem to emanate from the pen of a press agent is about that Cyrille Maude is now playing his last engagement in Boston. It is reported that when he is through with "The Saving Graces" he intend to his himself back to England and stay there.

Harry Farren, former proprietor of the Columbia Theatre, in this city, and well known in local theatrical circles, has assumed charge of the Franklin Park Theatre, which has for patron a large suburban colony.

Fred Stone took a part of his show to Camp Devens this week and gave an exhibition for the soldiers that are still in camp there. He also gave them a skating exhibition on a pond in the camp reservation, which made them sit up and take notice. Mr. and Mrs. Stone lunched with Major General McCain.

BUFFALO, N. Y.

By E. B. SHEPPINGTON.  
SHUBERT-TECK (John R. Oebel, mgr.).—"Guy Bates Post in 'The Masquerader'."

MAJESTY (Peter C. Cornell, mgr.).—"The Rainbow Girl."

GAYETY (E. B. Patton, mgr.).—"The Everlasting Social Maids."

GARDEN (William F. Graham, mgr.).—"Fables of Pleasure."

STAR (Peter C. Cornell, mgr.).—"The Unmarried Mother."

ACADEMY (Julie H. Michaels, mgr.).—"Academy Players in 'Fun in a Music Hall'."

OLYMPIC (Al Beckerick, mgr.).—"Catherine Crawford and her Fashion show, Wyoming Trio, Dandy and Gordon, Fritcher and Wood, David S. Hall and Company in 'What Really Happened'."

LYRIC (Charles Dowe, mgr.).—Fred La Roche and Co. Sevilla and Martinez, Elliot and Lawson, Herbert Bethow and Co. Thorndike and Curran.

STRAND (Earl L. Crab, mgr.).—"The Light of the Western Bards" (film), first half; "The Ghost of the Rancid" (film), last half.

Buffalo's War Exposition, conducted under the management of the United States and the Allied governments, closed on Sunday night. It was most successful and attracted thousands of people from outside of the city.

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Fred Webster and Co., who have been playing musical comedy repertoire at the Lyric, have opened in Jamestown.

Robert B. Mantell will present Shakespearean drama at the Shubert-Teck next week. A different play will be given at each performance, including several matinees.

G. Dewey Michaels, returned from bossing the building of ships, has again assumed the direction of the Plaza and is putting new life generally into theatre circles here.

W. A. V. Mack, for several years manager of the Mutual Film Corporation in this city, is now with the new combination in the New York offices.

Dan Savage, formerly manager of the Paramount-Artcraft exchange, and more recently with William L. Sherry in New York, is now with the Gardiner Syndicate in this city handling feature releases.

Buffalo's temporary memorial to her soldiers who made the supreme sacrifices in the war is in the form of a huge altar erected in Lafayette square. At night this is illumined with myriad electric lights. The Olympic, Lyric and Family theatres are in the immediate background, with the Parkhof sandwiched in between, so at night this is about the brightest spot in town.

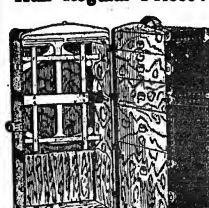
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Wanda Lays," "Pleasant Temper," "Ford Sisters," "Jazz Barrio and others."  
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season of stock at the Star last fall, are un-  
willing to return to that house opening on  
Monday night, Jan. 27. The attraction for the  
opening week will be the comedy "Good Doc-  
tor, Anabelle," Minna Gombel, who played  
leads with the Kuleks, will continue in that  
company. Howard Rumsey, manager of the  
company, is now in New York completing  
plans for the return of the company and the  
release of several plays for local presentation.

### BUTTE, MONT.

By DAVE TREPP.

The appearance of Madame Schumann-Haek,  
scheduled for Butte for Jan. 10, has been  
postponed until Jan. 20. Manager Weber,  
of the Howard Music Company, is in general  
charge of the event, which will take place at  
the Broadway Theatre.

"Daddy Long Legs" will be fair business at  
the Broadway Jan. 2 and 3.

At the state championship wrestling con-  
test on ice skates, Miss Margaret Harrington,  
a Butte school teacher, and M. Simpson  
emerged as winners. The judges giving  
the Holland Ring gold medal to them. Ed Han-  
mer and Miss Kate Murray, both of Butte,  
won second honors, although in the opinion  
of many they outdid the announced winners.  
Especially good was their spiral execution.  
Miss Murphy is considered one of the most  
graceful skaters in the world, while Mr. Han-  
mer is likewise looked upon as one of the  
most perfect in the state on the skates.

The "dry" cabaret is now a reality in Butte.  
With the coming of prohibition the first of the  
year the new regime brought with it the new  
style cabaret, with tricks served minus the  
spirits and the "kick," but in name very much  
like the kind that held sway during the reign  
of John D. Rockefeller.

Another change that has come to the cabaret  
is in entertainment, which is made a greater  
feature than previously. It is considered as  
the "something" which must be given the  
patrons as a substitute for the old-time joy-  
stimulating intellectual refreshment.

When liquor of the hard variety were  
served it was contrary to the state law to  
permit women entertainers within the place  
of business. Now this is changed, and at the  
time of cabaret, for instance, the  
Otto Maegli, has gone to the feminine extreme,  
putting in the Smith Ladies Orchestra and  
two or three lady entertainers as singers, in-  
cluding Miss Thelma Green. A talented and  
popular local girl.

The Butte cabaret is expecting several lady  
entertainers in the near future, while the  
Legislature closed at this time, but after some  
remodeling, it will reopen with ladies on the  
payroll.

With influenza apparently checked in Butte,  
now new cases have been reported for  
several days, show business is back to normal.

In fact the people have forgotten to a large  
extent, and thus there is no longer any fear  
of attending theatre.

Thelma Green, a Butte girl, opened an en-  
gagement at the Flinn cabaret this week as  
an entertainer.

Little Barbara Sprout, aged eight years, is  
appearing on occasions in songs and dances at  
the Harrison Avenue Theatre, a picture house.

Business continues to lag at the Empress  
Theatre, where the Empress Stock is offering  
its wares. However, the past few days there  
has been a perceptible tendency to pick up.

Something new was put on at the People's  
Theatre starting Jan. 8, when a stock com-  
pany headed by Ted McLean made its initial  
bow to the Butte theatregoers. The company  
will change plays with each Hippodrome va-  
ndeville change, and will be presented in ad-  
dition to the regular bill. This innovation  
has been adopted at most of the Hipp houses  
along the coast, and is to be meeting with  
success. The McLean Company comes to Butte  
direct from Chicago, and will remain here  
for a month's engagement.

### CLEVELAND.

By TOM GAWY.

SUBURB-COLONIAL (John S. Hale, mgr.).  
—"Servant"; delightful; splendid cast;

OPERA HOUSE (George Gardner, mgr.).  
—"Going Up," with Raymond Gray, Jeanette  
Velle and a wisely chosen supporting cast.  
Great show. One of the fastest, funniest com-  
edies of the season.

KEITH'S HIPPODROME (John F. Royal,  
mgr.).—Vaudeville. I wonder how many  
Keith houses in the country are selling out  
to the roof every day. John Royal and I are  
pleased to see a few correspondents  
will be appreciated. Address the writer, Clevel-  
and News.

PROSPECT (W. G. McDonald, mgr.).—Von  
Glasner opens first week at downtown house  
with "It Pays to Be a Winner." Capacity.

DUCHESNE—Greatest, grand opera re-  
pertoire.  
STAR (Drew & Campbell, lessees, mgr.).  
—"The Girls De Look."  
EMERSON (John Roche, mgr.).—"Girls from  
Jordan."

George Gardner, manager of the Opera  
House, has been ill with influenza for the  
two or three days. He was in a critical  
condition, but recent news indicates that he  
will be back on the job soon.

### MONTREAL.

By ARTHUR CHALKE.

HIS MAJESTY (Edwards & Driscoll,  
mgrs.).—"Turn to the Right." Next week.  
"Oh Boy." Jan. 27, "The Wanderer."  
PRINCE OF WALES (Edwards & Driscoll,  
& E.).—Headlined by Helen Ware in sketch.

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ston; Frank Grumit; Great Ladies; Lucille  
and Gekkie; Leo Zarrell; Dan, Archie Carle  
and Helen.  
LOEW'S (Ben Milla, mgr.).—Headlined by  
the Real Gays; Al Burton's Revue; "Every-  
thing but the Truth"; Adelle Oswald; Carbury  
and Cavenshaw; and "The Forbidden City"  
(film).  
IMPERIAL (H. W. Conover, mgr.).—Dorothy  
Dalton in "Quickstart" (film) and Millie  
Picon.

NEW GRAND (Geo. Rodsky, mgr.).—"The  
Better Ole" (film), Sunday, to packed house.  
GAYETY (Bob Simmons, mgr.).—"Fred  
Irwins's" "Maestros." Next week, "Girls of  
U. S. A."

ST. DENIS (Fred. Crow, mgr.; agent, K.  
E.).—Headlined by the Eight Black Dots;  
McWhitt, Kelly and Lopez; Pond Romi Bros.;  
Nita Johnson; Stag, Poles and Spiro, and  
"The Road to France" (film).  
ORPHEUM (Edgar Berman, mgr.).—Bee-  
man's French Stock Co.

The Russian Symphony Orchestra, under the  
local management of Louis Bourdon, gave a  
concert at His Majesty's Sunday afternoon.

### NEW ORLEANS.

By O. M. SAMUEL.

TULANE (T. C. Campbell, mgr.).—"Some  
Babe."  
LAFAYETTE (Jake Oppenheimer, mgr.).  
—"The Bride and the Groom."  
DAUPHINE (Low Rose, mgr.).—Jesse Arm-  
strong's "Burgueses."  
"The Road to France" (film).—Mildred  
Harris in "Borrowed Clothes" (film).

Sam Myers has installed a cozy N. Y. A.  
room at the Palace.

Phil Reilly, press agent of most of the local  
theatres in times ago, married Miss V. Mc-  
Callen, of Lafayette, La., the other day.  
Reilly is now editing a paper at Lafayette.

Dunbar Grove, attached to the Tulane in  
various capacities for a number of years, has  
resigned in order to accept a position as man-  
ager of a large Canal Street confectory.

Jack Dillendie is again acting as assistant  
treasurer of the Orpheum.

Billy Sunday was here for several days but  
did not stir things perceptibly. Archie Lloyd  
tried to place a few song numbers with the  
Fringes.

Mr. and Mrs. Frederick Ward stopped here  
for several days en route to California, where

# The 20th Century Dance Review

# LAURA and BILLY DREYER

The Utmost in the Art of Terpsichore

Direction, W. S. HENNESY and GLADYS BROWN

the former tragedian will deliver several lectures in universities and colleges. They were accompanied by their son, Ernest Ward, the picture director.

"The Bird of Paradise" follows the current attraction at the Tulane. The Lafayette has nothing underlined for next week, but is announcing "The 13th Chair" and "Friendly Rivalry" as coming shortly. "His Bridal Night," at the Lafayette this week, is owned by Perry Kelly, who used large advertising "spreads" in the Sunday papers, with the hope of promoting paterfamilias.

The Times-Picayune carried a column story Sunday as an argument the picture companies would fare better if they employed the space now being used in the magazines in daily newspapers.

The new daughter of B. F. Brennan, the agent, has been named Thelma Pearl.

Julian Seeger and E. V. Richards returned to New Orleans from New York, whither they had gone to be present at the investigation of the Seeger Amusement Co. by the Federal Trade Commission. After a two-hours' session the investigation developed nothing of moment. Several days after arrival here E. V. Richards left for the Coast in order to attend to some details connected with First National.

James R. Kersey, attached to the Consolidated Booking Office, of Kansas City, is a local visitor.

Joe Gilligan has arranged to place the productions of the United Picture Theatres in the houses of the Seeger Amusement Co.

Tony Kennedy, Micky Markwood and Ruby Thorne are new additions to the stock bur-

## JUST RETURNED FROM FRANCE

and received my honorable discharge from the United States Army

# LEO BUDDY CLARKE

The Big Hit of "Yip Yip Yaphank"

lesque at the Dauphine. Earle Shochan left Saturday.

The revue at the Grunewald has been commended mostly for its costuming.

### PITTSBURGH.

By CHAS. A. COOK.  
HARRIS (O. H. Preston, mgr.; agent,

Keith).—Famous Golden Troupe (headlined), Madge Edison & Co. in "Taking a Chance," Moore and Hall, Tokio Trio, Lane and Kennedy, King and Scott, Lillian's Canine, Jugger Gailan, war and comedy films. SHERIDAN SQUARE (J. A. Hoxley, mgr.; agent, Keith).—First half, Aeroplane Elopement (headlined), Mason and Guyone, Allen and Moore, McDonald and Austin, Claude Austin, war film; last half, Mr. and Mrs. Mel-

burne in "On the Fourth Floor" (headlined), Three Serenaders, Henry Frey, Meridith and Smoot, Three LeDrobs, Hoodlin film.

KENYON (T. T. Kenyon, mgr.; agent, McLaughlin).—Nellie Booth Players.

NIXON (Harry Brown, mgr.).—Mrs. Pike in "My Nelly of N' Orleans." 20, "Fiddlers Three."

ALVIN (J. B. Reynolds).—"Chu Chin Chow." DOUGHERTY (Bob Evans, mgr.).—Thursday (21 week), 20, "Twin Beds."

PITT.—"Birth of a Race" (film), indefinite. PERSHING (D. A. Harris, mgr.; stock players).—First half, Potash and Perimeter; last half, "Mary's Ankles."

GATEY (Henry Kurtzman, mgr.; burlesque).—Sam Howe's "Big Show."

VICTORIA (J. Jones, mgr.).—Billy Watson's "Orientals."

ACADEMY (Geo. Jaffe, mgr.; stock burlesque).—"Night Owls."

GRAND (Wm. Mason, mgr.).—Nasimova (film).

"The Birth of a Race" (film) at the Pitt is to be followed by two weeks of Yiddish opera.

Under the management of Steve Forrest: the Jesters Club is sending the following entertainers on a tour of the camps under direction of the Y. M. C. A.: Eleanor Savage, Mary O'Toole, Grace Nelson, Genevieve Smith, Marjorie Nelson, Eddie Adams, Peire Pustil, Leo West and Elmer Sotator. The first performance was given at Newport News Monday evening. Performances will also be given for convalescent soldiers in the army hospitals. The party expect to return here about the middle of February and prepare for further work along this line.

The Alvin has instituted a new policy during the run of "Chu Chin Chow" this week. Late



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and  
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### PROVIDENCE

By **KARL K. ELAKK**.  
**SHOUBERT MAJESTIC** (Col. Felix R. Wundschneider, mgr.).—"The Passing Show of 1915" at first booked here for last week, but held in Boston another week, going exceptionally good, so do all Winter garden shows. Advance sale was very heavy. Indications that box office receipts will be among largest of present season.

**PROVIDENCE OPERA HOUSE** (Col. Felix R. Wundschneider, mgr.).—"Kook No Goo" (film) held over from last week. "Please Get Married" booked for its initial showing here next week.

**EMERY** (Martha H. Tooley, mgr.).—"Margaret Braun and her Four War Widows, including Miss Alice Kohoe (local) lead, first half of the week bill. This is Miss Kohoe's first professional appearance in this city. Others first half: "What Women Can Do," E. Van Sheldon and Co., Frank Farren (first time here), Delvey and David, Bell and Eva.  
**PAT'S** (Edward M. Fay, mgr.).—"Vision Land," five singers, headlined, followed by Walter Clarke, Joseph Thompson and Co., Boston and Clarke, Jones Brothers.  
**COLONIAL** (Robert J. McDonald, mgr.).—Ben Welch and his own company in two burlesques.

**SCENIC** (U. B. O. Pajotek).—First half: "The Gullie Four," J. C. Mack and Co., George and Lilly Muller, The Palmers. Last half: Dan Bruce, Margo Duffie and Co., Harry Mohan, the Edwards Trio, Grant's Monkeys.

Various reels were shown at a "Navy Information Show" at Fay's last Sunday night under the auspices of the War Service Unit of Boston. Music was provided by the Naval Training Station Orchestra of Newport.

Newport is to have a new playhouse. The Lafayette is to be made a "Community Theatre." Four performances a week for a period of 11 weeks are to be given. Minor parts in the dramas to be given will be taken by local talent. The War Camp Community Service will back the project until it gets on a paying basis. Miss Ethel Stimson-Rod will work with the executive committee in charge.

It has been announced that Henri Rabaud's new symphonic poem, "La Procession Nocturne," will be played by the Boston Symphony Orchestra, of which he is director, when it gives its next concert here next Tuesday night.

Influenza continues to rage here and the death rate last week took a big jump. During the week 133 persons died, 44 from influenza and 15 from pneumonia. The afternoon last week voted against closing the show house. Another meeting was scheduled for yesterday (Thursday), but there was no indication that the list would be placed on one again, although the situation is regarded as more serious.

The seventh annual Civic theatre was opened at the Star in Paycock last Sunday night. These so-called "Americanization meetings,"

with movies and music, have proved very popular in past years.

Agitation has been aroused at Central Falls has the result of charges made that the Casino and the Bellevue, movie houses there, have been holding Sunday shows in violation of the law under the guise of "educational charity." Charges also have been made that the Strand, Valley Falls, is operating on Sunday under the same scheme. Quite a controversy has arisen and the matter put up to the police, who so far have taken no action.

### ROCHESTER, N. Y.

By **L. B. SKEFFINGTON**.  
**LYCEUM** (M. E. Wolf, mgr.).—Robert B. Mantell in Shakespeare, first half; James K. Hackett, "The Better Ole," second half.  
**GAYETY** (Charles H. Yale, mgr.).—"Merry Rounders," first half; C. K. Coley and Louise, John Mangione, Moore and Haley.

**FAY'S** (Fred J. Barr, mgr.).—"Bolo Isle," miniature musical comedy; Edwards and Hackett, "The Better Ole," second half.  
**FAMILY** (H. H. Pomeroy, mgr.).—"The Better Ole," first half; Henry M. Jones and Ryan, Stewart and Olive, Arena Bros., Christopher and Walton; second half, Clara's Royal High-Lite Co., Hunter and Brown, Roberts and Roden, Bolla Trio, Stewart and Quigley.  
**RIALTO** (A. N. Wolf, mgr.).—"Cleopatra," first half; "The Better Ole," second half.

Arthur Rowland's "Fun Pans Girls" has secured their engagement at the Family. It is expected a new musical comedy company will move in next week, but this week the house has reverted to its old policy of twice a week vaudeville.

Joe Stoefel, manager of the Grand, a downtown movie palace, says he is seriously considering the advisability of running an all night show. There is nothing open nights now and the waits for street cars are long and tedious since service was curtailed.

John H. Finn, more commonly known as "Mickey" Finn, departed for the warmer climes of the south on Monday night. For the next three months he plans to sojourn in St. Petersburg, Fla. there to gather rubber and new strength. Mickey is quite popular here, and those who know him hope that in due course he will return in top condition. Saturday night his associates and members of the current bill gathered back stage and had a little farewell party for Mickey. They said farewell readily and incidentally presented him with a few valuable souvenirs of their liking for him. There were a score of impromptu expressions of regard for the departing manager. Gifts from the attaches of the house included a traveling bag, while the artists on last week's bill were rewarded by a camera and a pipe. J. H. Moore, owner of the Temple, sent a check for \$1,000. Mr. Finn was accompanied on his journey south by Mrs. Finn and Mr. and Mrs. Frank B. Rae. He expects to return about April 1, and in the meantime the stars will be directed by F. E. Goring of Detroit.

### SYRACUSE, N. Y.

By **CHRISTOPHER B. BAIN**.  
**EMPIRE** (M. E. Wolf, mgr.).—Francis P. Martin, np.; first half: "The Better Ole,"

with James K. Hackett. Tonight Atkins brought a bit of Flinders to the Empire here on Monday night, and a bit of Blighty as well. Before the first split, as the scene of "The Better Ole" are termed on the program, was over, theatrical Syracuse was crying "Kam-erad, Kam-erad," signaling to one of the cleverest musical comedies that the city has seen this season.

**BASTABLE** (Stephen Bastable, mgr.).—First half of the week, "Girl of the U. S. A.," burlesque.

"The Al. Shortell Stock Co., the adventures of which are mentioned in the news column, is on the financial rocks here. The manager, according to members of the troupe, disappeared when the time for paying salaries arrived. Abram Filkins and Edward Cardiac, of the troupe, appear to be applying to the Navy here, but were told they would have to apply at the Buffalo main recruiting office. They have no funds, they said.

The Syracuse Federation of Women's Clubs is on record for endorsing the censoring of motion pictures. The Federation includes all the city's leading women's organizations. The matter comes before the various individual societies next week.

Mrs. Elvira Kraus, an actress appearing at the Temple, fell eight feet down an elevator shaft in the Howard Hotel here Sunday. She was taken to St. Joseph's Hospital, where surgeons found she was injured internally. It is claimed that the door leading to the shaft was open and that Mrs. Kraus did not see where she was going.

A warning against the influence of bad pictures featured the sermon of the Rev. Dr. M. B. Burns, pastor of the Holy Family Church of Watertown, Sunday. Dean Burns declared he was not opposing motion pictures, but did strenuously object to certain pictures which told a story that writers would not dare put into book form. As a remedy, Dean Burns suggested that the Watertown police arrest children they found attending theatres which featured such films.

Through error it was stated in last week's issue that "The Honor of the Family," at the Empire, played to a poor house on Saturday night. The Otto Skinner show drew excellent audiences here.

The coming of James K. Hackett to Syracuse was of unusual interest both to the actor and the city. In 1914, when his niece, Mrs. Minnie L. Hackett Townbridge, died, she left \$100,000 to Syracuse University, and it is to be used in the erection of a law college. Mrs. Townbridge's father, John K. Hackett, was James K. Hackett's half-brother, although one was nearly 50 years older than the other.

In all probability a demand that local motion picture houses be closed Sundays will be made up by Mayor Walter R. Stone, of this city, before the end of the week by the Syracuse Ministerial Association. At a meeting held Monday afternoon, the Rev. Dr. U. C. Warren, president of the association, was directed to appoint a committee to await action by Mayor Stone. The matter was brought before

the meeting on motion of the Rev. Dr. J. B. Knappenberg, pastor of the Watertown Methodist Church. There was little discussion and the motion was passed unanimously.

"Take it from Me" comes to the Wisting here for a full week next week on a return booking. According to the press agent, the show turned down a Broadway date to favor Syracuse.

"Seventeen," which played a week's stand at the Wisting last week, drew excellent business. At the Saturday matinee it was necessary to place extra chairs in the orchestra pit for spectators and shift the musicians to the stage.

Reborn as "The Perfect Model," the Thann-houser film, "Inspiration," featuring the Syracuse model, Andy Munson, was shown at the Bastable here Sunday. When the picture was originally exhibited here some few years ago some police covered it with a net through without cutting, and the audience was mostly male. Bob Farnum, who is handling the Munson picture together with "Idle Wives," which was shown on Friday and Saturday, says he's going to bring "Damaged Goods" to Syracuse next Sunday. "Damaged Goods" also caused a controversy when first shown in Syracuse. Farnum, who was formerly of the Bastable staff, now represents Sardine and Briggs, who hold state rights for the film. Sardine is also a former Syracusean, and was once manager of the Savoy here.

H. C. Lewis, advance agent for "The Better Ole" Company headed by Thomas K. Hackett, was stricken with Spanish influenza upon his arrival here, and for a time was in a serious condition at the Yates Hotel. His condition now is improved.

"The Rainbow Girl," with Billy Van, is slated for a three days' engagement at the Empire here beginning next Thursday. The show comes from Rochester, and this is the first split week since it left the trail eastward from Chicago. The production is headed for Boston.

Syracuse's oldest singing organization, the Syracuse Liederkreis, is all set up. At its annual meeting the club adopted an amendment that changed the official language of the organization from German to English. Further, it was decided that the club would sing no more songs publicly in the tongue of the Fatherland. German songs will be permitted in the clubhouse. This is only a compromise, however, and a war to the knife is on. The Liederkreis membership roll embraces numerous folks prominent in local theatrical circles.

Mrs. Fiske comes to the Empire here for three days beginning Jan. 20 in a new comedy, "Mile Noddy of Normans."

After an absence of several months during which time he was in the service, Francis Wilson Hoffman has returned to Palisai and resumed his position as manager of the Theatre Opera House, a place he has held since the property was acquired by him and his father, Frank Hoffman, several years ago. The Hoffman was formerly the Botta.





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Hollis G. Perry has purchased the property of the A. V. C. Wall Estate at Waverly, and may erect a theatre. Perry was the former owner of the Amuse at Waverly, and wants to get back into the game.

A case noted for early trial at Oswego is that of John E. Cordingley against the Gilmore Amusement Company, of which Charles P. Gilmore is head. Cordingley sues for \$300, a month's rent of the Gem Theatre, which was closed last summer. Cordingley claims Gilmore's defense is that he was forced to close because of the flu epidemic. Cordingley answers by claiming that the theatre was closed up in July and not September, and that the object was of eventually reopening at a higher admission scale.

Mae Desmond is not to bring her dramatic stock company to the Lyceum at Elmira, at least not just now. Instead, she opened at the Van Carter Theatre, Schenectady, on Monday night for an indefinite run. "Daddy Long Legs" was the opener. Since Sept. 1, the Desmond Company has been playing at the Orpheum, Philadelphia. With the coming of the Mabelle Estelle Company to the Mozart, it was announced that Miss Desmond had been secured to offer a season of dramatic stock at the Lyceum, and a lively stock war was anticipated. The Mozart is doing excellent business.

The Army, Birmingham, had the "Pendant Winners," a burlesque, on Monday and Tuesday. "In Old Kentucky" was revived on Wednesday and Thursday.

The Lyceum, Ithaca, had a week of stock presented by the Myrtle-Harder Stock Company. "The Brat," "Here Comes the Bride," "Cheating Cheaters," "Pals First," "The Land of Promise" and "The Daughter of Mother Machree" were the vehicles.



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Ted Surdar is writing the music for the minstrel show the Knights of Columbus will present shortly at Clayton. Ted numbers at Clayton, which furnishes the explanation. Ted will also come to appear in the minstrel if he can arrange it.

### TACOMA, WASH.

By BURT M'URTHREY.  
Show business in Tacoma continues at a rapid pace, though a large number of boys from Camp Lewis have been discharged and sent to their homes, which fact it was thought would tend to a let-up in theatre receipts. However, local managers all report excellent business, and the theatres are packed both night and day.

Ackerman & Harris vaudeville playing Camp Lewis under the management of Charlie McKee is having a big run, the show splitting the week between Tacoma and the Greene Theatre, which is the home of the show under the leadership of Florence Egan, violinist.

The Liberty Theatre, Camp Lewis, will have musical stock starting the latter part of January. The company is reported forming in San Francisco at the present time. Every attempt to give the boys standard entertainment in this line will be made by the new management of the theatre.

"Business Before Pleasure," the A. H. Woods "Pekah and Periluntar" show, played to capacity houses at Camp Lewis the first of the week. The show comes into Tacoma January 15 for a run.

Opening the artist's course of musical concerts in Tacoma for the season, Miss Lucy Gates and the Trio de Lutece were heard by an enthusiastic audience at the Tacoma Theatre Wednesday evening. Owing to the "flu" epidemic a number of attractions were canceled during the early part of the season.

Pearl Allen, contralto, opens an engagement at the Tacoma Hotel Sunday night. Miss Allen possesses a beautiful voice, and is at the present time in Seattle.

Pantage vaudeville has been discontinued at the Liberty Theatre, Camp Lewis, the show now going straight on to the Portland stand.

### TORONTO, CAN.

By R. G. LYE.  
ROYAL ALEXANDRIA (Solman, mgr.)—"Oh Boy," with the original Princess Theatre cast intact, including Anna Wheaton, Ellen Wilton, Stephen Maly, Augusta Harland, Harry Quasley, Ethel Furde, Helen Francis, Charles Compton, Hal Furde, Margaret Mason, Edna M. Oliver, Jack Merritt, Jack Raffall, Ralph O'Brien, 20. Harry Lauder. Usually Harry Lauder has put no more than a three day stop to Toronto, but will remain a week this trip.

PRINCESS (A. R. Loudon, mgr.)—"Pendant," with original cast and production, 20. Feature Ann in "The Girl Who Married a Playlet," "A Well-Remembered Voice."

GRAND (A. J. Small, mgr.)—Irish comedy, Grandeur, Bernard Daly. "Sweet Innalation," 20. "My Honolulu Girl," 20. "Maid of America," 20. "Cheer Up America," 20. "STAR (D. Pierce, mgr.)—Rube Bernstein's "Beauty Boy," 20. "The Auto Girls," 20.

ALLEN (J. B. Cronk, mgr.)—"M. P.," "Sporting Life." This is the second week for this picture, and the house is already sold out. 20. "Arizona" Serial, Harold Jarvis, tenor. All of the Allen houses in this city are doing an exceptionally good business. The floor street place will soon be finished. The advertising is all ready now, but as yet no manager has been appointed.

STRAND (C. Robson, mgr.)—"M. P.," "The Lesson"; 10-18; "Girl from Bohemia"; 20-22; "The Road to Rome"; 23; "Too Many Millions"; 27 (entire week), Houdini in the "Mystery," first episode, "The Children in the House."

REGENT (Wm. Elliott, mgr.)—"M. P.," "The Romance of Tarzan"; 20. "An Eye for an Eye," and Sunshine comedy.

RIALTO—Chaplin in "The Hula Hula Dance" (first showing in Canada); 20. "The Better O'le."

MADISON—"The Rainbow Trail" and "The Two O'Clock Train"; 10-18. "The Forbidden City" and "Bums and Borders."

The Fox Film Co. has arranged to show two plays at the Whitty Military Hospital: "Cleopatra" during the week of Jan. 15, and "Les Miserables" during the week of Jan. 20.

The Paramount Theatre, Ltd., has added another theatre to its list. It is the St. Julien Theatre, at Elmer and Lansdowne, and it will be remodeled and renovated to come within their standards. This company also controls the Strand, Teck and the Regent.

Str. Arthur Pearson, the humorous champion of blind soldiers, received a great reception here during the past week. He opened Pearson Hall, which is to serve as a residence and club for blinded veterans, and his appeal for an automobile for the club was responded to by one of the women's club.

### VANCOUVER, B. C.

By H. P. NEWBERRY.  
EMPRESS (Geo. B. Howard, mgr.)—75th week of Empress Stock Company. Current, "The Road to Happiness," featuring Ray Collins. 18, Edythe Elliott in "The Voice Within." Business excellent.

AVENUE (Vic. Scott, mgr.)—"The Fighting Bone of Quins," returned soldier band of 50 pieces leaving for tour of the United States. 8-11, "Business Before Pleasure."

ROYAL (Robert Mott, mgr.)—Broadway Musical Comedy Co. appear in good advantage in "The Time, the Place, and the Girl." Good patronage.

IMPERIAL (L. A. Roelstein, mgr.)—"Dark." Furnishings of this house will be placed on sale to satisfy judgment for \$28,000. House has been closed for some time except for occasional attraction. Was formerly the home of Orpheum Circuit vaudeville and road attractions.

ORPHEUM (Jas. Pilling, mgr.)—Very good bill with "The Only Girl," musical comedy, headlined by "Sweet Innalation," 20. Marcia Lewis and Edward Lichtenstein, featured. 20. "Paradise Jim and Maria's Markings," Jennings and Mack; Frank Brown; Will Ferry.

PANTAGES (Geo. B. Pantage, mgr.)—"The Royal Dragones, headlined; Walter Fisher and Co., "Rise and Fall"; "Margaret and Lewis; Rives and Arnold; Samson; "Fight for Millions" (serial).

COLUMBIA (H. McQueen, mgr.)—Cesar

Rivoli headlines first half bill. Four other acts, "Vegetable and the Woman" (serial), and feature films. Last half, five acts Hippodrome vaudeville and feature plays.

REX (W. P. DeWoe, mgr.)—"John Barrymore in 'On the Quilt'."

DOMINION (H. Meir, mgr.)—"Marguerite Clarke in 'Out of a Clear Sky'."

COLONIAL (H. Quagliotti, mgr.)—"Emily Stevens in 'A Man's World'"; second half, Bryant Washburn in "The Ghost of the Bancho."

GLOBE (W. P. Nichols, mgr.)—"Edmund Broese in 'The Master Cook'"; and Charles Chaplin in "Triple Trouble," first time here.

MAPLE LEAF (W. P. Nichols, mgr.)—"Mary Martin in 'Good Night, Paul'."

BROADWAY (H. Gow, mgr.)—"Constance Talmadge in 'Good Night, Paul'."

Leslie Withoff rejoined the Empress Stock Co., Jan. 15.

William Pilling, director of the Orpheum orchestra, is back at his post after several weeks' illness.

Coming attractions at the Avenue will be "Twin Beds," and the San Carlo Grand Opera Co.

Plays to be produced at the Empress are "Mary's Ankle," "A Texas Story," "The Hawk," and "Johnny Got Your Gun."

### WASHINGTON, D. C.

By HARDIE MEAKIN.  
NATIONAL (William Fowler, mgr.)—Leo Dittichien in "The Marquis de Froida," with a brilliant opening Sunday night.

SHUBERT-BELLASCO (L. Stoddard Taylor, mgr.)—"Na Goodwin in 'Why Marry'." As excellent cast supporting him, including Edmund Gress, Lotus Robb, Ernest Lawford, Louise Randolph and Leonard Maudie.

POLI'S (C. J. Harris, mgr.)—"Marilyn," with John Charles Thomas and John F. Murray. This play had its opening performance here at the Belasco a year or so ago, and Sunday night was again enthusiastically received.

SHUBERT-GARRICK (L. Stoddard Taylor, mgr.)—"Rock-a-bye Baby." House seems to be catching on.

GAYETY (Harry Jarboe, mgr.)—"Follies of the Day."

LYCEUM (F. Thomasbecker, mgr.)—"Bino Bird."

COSMOS (B. Brylawski, mgr.)—"Among Those Present," Henry and Moore, Doris Hardy and Co. in "On Account of Mom," Melva Sisters, Cliff Clark. Two acts are replaced with the Charley Chaplin film, "Shoulder Arms."

LOW'S PALACE (Lawrence Beatus, mgr.)—"Pauline Frederick in 'Out of the Shadow'."

first half: John Barrymore in "Here Comes the Bride," second half.

WALLACE ROAD (Fred Klein, mgr.)—"Wallace Road in 'The Dub,' first half; Bryant Washburn in 'Venue in the East,' second half.

MOORE'S RIALTO (Robert Long, mgr.)—"Metropolitan (John Robb, mgr.)—Films.

John McCormack was forced to cancel his concert here on Feb. 14 because of a severe cold. Mrs. Greene, who had charge of his appearance here, was forced to return the money for practically a sold out house.

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# MOVING PICTURES

## DAY DREAMS.

This Goldwyn feature will appeal to lovers of fairy tales. The picture stars Madge Kennedy as a duck girl in a story by Conno Hamilton. It was shown at the Strand.

Miss Kennedy makes an unselfish shepherdess with dreams of "The White Knight," who will come to the cave near her farm and take her away to his palace. The practical proposal of a wealthy, but unimaginative, manufacturer of concrete George Graham does not interest her. It is only when a young writer in flannels comes along in a good looking pack, as the white knight might have come, and shows a sympathetic understanding of her dream that she is won.

Primrose (Miss Kennedy) recognizes her knight and agrees to accompany him, providing her grandparents are allowed to come along. Graham, still in love with the girl, provides the cattle and accessories, feeling sure when the proper time comes he will shatter the day dreams, and Primrose, seeing what wealth can provide, will immediately fall into his arms and dismise her white knight as an impostor.

But he forgot he was dealing with a romantic girl and guessed wrong. Primrose overhears a conversation between them, and in spite of the fact her knight is denounced, she decides in his favor and they return to the old duck farm, and the story ends as all good fairy tales should end.

Unfortunately the libretto of the whole thing is frequently destroyed by the numerous clashes of the romantic and realistic. Uninteresting titles are often used where scenes are necessary to express poetic sentiment, and the heroine is frequently made to appear simply silly, when she "accidentally" stumbles over things and does other little stage tricks to secure laughs.

At times Miss Kennedy was delightful and made Primrose almost plausible and then she would do something to get a laugh, and the illusion would be dispelled. John Bowers looked well enough in his robes, but there was nothing particularly knightly in his appearance. The other members of the cast acted intelligently. The scenery was picturesque and there were many costly settings. As a picture "Day Dreams" is moderately diverting.

## TREAT 'EM ROUGH.

If one is generous enough to make allowances for a few incongruities and a very slim plot, then "Treat 'em Rough" shown at the Academy of Music Jan. 18 is good entertainment from the first to the last foot of its "mixed" quality. It is perhaps one of, if not the best, western picture as far as entertainment goes that William Fox has turned out in some months. The trickery of photography nowadays has been brought to such perfection it is at times hard to be quite sure as to whether or not the "changes are true" on the fans when it comes to the numerous activities, many of a very dangerous kind, indulged in by Tom Mix.

As a horseman he has no superior in films, at least one can be assured of that. He handles the lariat with dexterity, and to all appearance he is some "bull-dogger" of stern. But Mix has a personal charm of his own, and his very natural acting through every foot of this film, if kept up, his "fair" place him among the most popular of comic scene actors, for he at all times carries conviction and never forces himself. The story is typically western-bad-man, and there is lots of "killing," but the "changes" never appear to be offensive, as is often the case in these pictures. The feature starts off with Mix as Ned Farness "killing" out the ten spots of clubs on a card at 20 paces in the record time of three seconds, right and left hand shooting, and from then on he makes things "hum." Employed because he can shoot, to say on cattle rounders he eventually rounds them up after many vicissitudes. His life in "Treat 'em Rough" might be termed a "vicissitudinous existence."

Though mostly all exterior, the photographer does not seem to have been able to take advantage of the God given light nature has supplied him with, and the photography in many spots is decidedly poor and in some cases bad. The feature makes no effort to be more than plain western melodrama, but it is so good, clean, unartificial melodrama, Fox has simply weaved a little plot around Tom Mix and has let Mix do the rest, and he does it well.

Mary Radford, played by Jane Novak, is the one woman in the cast, and in her line the weak spot. Ben Radford is played by Val Paul, a screen player of very decided promise. C. Le Moyne appears as Levitt, the heavy, and is just the right weight. In one or two places the direction does not seem able to keep up enough interest in the wild rides which, as a rule, never fail to make a strong appeal.

A feature is the sub-titling, written in breezy western style.

## THE ENCHANTED BARN.

The Vitaphone's latest release is a very pretty little pastoral offering. The production as to direction is bromidical—the same old twin trees with lovers between, the same old walk out toward the woods as the picture "closes in" at the finish, and the same old hugging of a tree in raptidly or many shrines.

It there be any serious criticism of "The Enchanted Barn" it is that there are too many "close-ups," all nearly similar. Beente Love as Shirley Hollister gives a dainty ingenuous performance in spite of the frequent "close-up" flashes of her dental ornaments, and there is a freshness to her work that is, in obvious sequence, refreshing. J. Frank Glendon makes an acceptable Sidney Graham,

but seems held down by no opportunity. Though there could be several fights in "The Enchanted Barn," the director deftly avoids them, and secures just as good and, if anything, more satisfying results. A few more such pretty features with some new ideas imbedded in their make-up, and none need cavil at the type or standard of the Vitaphone product.

The Robertson-Cole office in the Moca building are still undergoing a general re-arrangement, with the advertising and press bureau having more switching around than the others. Director General Publicist Madry expects to be settled for keeps within the next fortnight.

## HOUSE FORCED TO CLOSE.

New Orleans, La., Jan. 15. The "Liberty, second largest playhouse in the South devoted to pictures, closed the other day after being in operation six months. The Liberty represents an investment of a quarter million. It adjoins the Orpheum. The failure is attributed to the inability to combat the shows at the Palace and Loew's Crescent at practically the same admission price.

## BERT CALLED WI

J. A. Berst, president of Theatres, Picture, Inc., who postponed a trip to the west has changed his mind as a wire which reached him from San Francisco and he urday for a conference with coterie of film men now at the Hotel Alexandria.

Cecil B. DeMille's latest Paris "Change Your Husband," will be 28.

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## MOVING PICTURES

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George Markeson.....Charles Gage  
Frederick Blitch.....Ralph Lewis  
Palmea Driggs.....Raymond Hixon  
Buster Hudson.....Philip Hail  
Eid Drayton.....Nina Byron  
Robbie.....Guy Oliver  
James.....M. O'Connor  
Bill, a burglar.....Billy Egan  
This Wally Reed of the  
Famous Players-Lasky is a poppin of a comedy  
drama that could have been done a  
whole of a picture had it not been so titling.  
Here was a chance for the title writer to  
have spread his one with too much matter  
that would have been a scream for  
laughs from start to finish. Then it would  
have been a comedy of real value, but now  
it is just a corking good comedy drama.

"The Dub" is taken from the story by  
Edgar Franklin and scenarized by Will M.  
Kitchey. James Cruze was the director, and  
he certainly turned out a mighty cleverly con-  
structed production. It would have been easy  
to overplay this one with too much matter,  
but Cruze handled it with just sufficient  
humor here and there to put it over in great  
shape.

The opening, with the three crooked busi-  
ness partners in a row and the dissolution of  
their firm, is a mighty clever piece of work.  
One unusual thing about the picture is that  
there is but one woman in it and all the  
other characters men. The picture runs along  
with men, men and nothing but men for so  
long, that one wonders whether or not it is  
to be a stag affair. But when the girl does  
arrive she sizes into a situation that is rather  
interesting, and, of course, at the finish she  
falls for handsome Wally. Even that is not  
died so that there is the usual final climax  
to iris out. "Thank you for that, Mr. Cruze."

"The Dub" is supposedly laid in New York  
as far as locale goes. Reid has the role of  
a young contractor who has undertaken a  
contract on a shoestring and is about at  
the end of his tether and back roll. This is about  
the time when one of the trio of double-  
crossing partners is looking for a coward and  
dub who will fall down on a job that is too  
real to be a stall for the other partner.  
Reid is picked for the task, and the remunera-  
tion promised is just sufficient to tide him  
over the rough spots that are looming ahead  
for him. The result is that, despite the fact  
that he has been picked for a dub because  
of his dejected appearance, he tackles the job  
with a determination to put it through at  
all hazards, and with the liberal use of his  
trusty right if he be beaten. In the end he  
is successful and not alone accomplishes what  
he set out to do but grabs off 20 times the  
amount that he was promised and a wife that  
was worth a million. Looks like that was a  
pretty fair afternoon's work.

There is a lot of rough-and-tumble fight  
stuff, but it was surrounded with sufficient  
humor to take away any grim touch, and  
when all is said and done, it must be ad-  
mitted that as a comedy drama it is "There".  
Fred.

## WHO CARES?

Joan Ludlow.....Constance Talmadge  
Mrs. Ludlow.....California Truman  
Mr. Ludlow.....Spotlwood Alken  
Martin Gray.....Harrison Ford  
Gilbert Fairgrave.....Donald MacDonald  
Alton Fairgrave.....Beverly Randolph  
Toodles.....Claire Anderson  
Mrs. Hoack.....Gerard Alexander  
Howard Oldershaw.....Morris Foster  
Harry Oldershaw.....J. Parks Jones  
Rena.....Dorothy Hayes  
Butler.....Tom Bates

A select picture with Constance Talmadge  
as the star. That should be enough to tell any  
exhibitor who is playing the regular Select  
program. In addition it might be stated "Who  
Cares?" was originally written by Coma Ham-  
ilton and that it was prepared for the screen  
by Julia Crawford Farns. Walter Edwards was  
the director.

There is one thing that should be done be-  
fore the picture is marketed, and that is to re-  
write several spots in the last reel. That sub-  
title about "it is just an attack of brain fever"  
to justify the heavy's attempt to seduce the  
young matron who is a friend of his wife will  
get a laugh from any audience, whether it be  
high or low-down. Otherwise "Who Cares?"  
is corking good mellow drama for the screen.

Miss Talmadge has the role of the country  
girl who has been reared by her grandparents,  
a rather aged and grouchy couple who have  
demanded all of her youthful spirits to such an  
extent that she finally breaks from all restraint  
and elopes with the "boy next door." When he  
discovered that the woman that she wanted to  
go to was not at home he finally decides to  
marry her to save a nasty situation for her.  
She needed to his proposal, and they are wed.  
Of course little Connie did not know what was  
expected of a wife and hubby was too fond of  
her to press his rights, with the result that she  
went in for a butterfly existence and soon they  
drifted apart. He to "keep a chorus dame" and  
she to start running around town with the fast  
young set.

Finally the young wife realizes that she  
really loves her husband, but is too proud  
to admit it, she almost falls into the clutches  
of the villain in that last reel when she is  
at a sea shore resort with friends and she ac-  
cepts an invitation to dinner at his bungalow.  
But hubby luckily is at the same resort with  
a clown and the almost fatal scene of the rear  
all enjoying themselves on a houseboat. Of  
course the villain says to her, "either you love  
me or die with me, and there is a long, long  
period of his waving back and forth with a  
"revolver" until he can get sufficient courage  
(out of a bottle) to kill her when she refuses.  
This naturally gives the husband a chance to  
be warned and to come dashing to her rescue.  
He arrives just in the nick of time, for when

he kicks the door as the wife is about to  
be shot, the gun refuses to go off because that  
dear old "brain fever" stepped in and stopped  
the proceeding. There is rather laugh immed-  
iately after that, when hubby accuses wife  
that the chorus girl incident in his life was  
one of those "pirate platonist things."

The photography is good enough as is also  
the directing, and with that little touch of  
firing in the last reel, "Who Cares?" may make  
somebody care at that. Fred.

Mrs. Vernon Castle will not return to the  
United States for some time, although an offer  
for her services in pictures here was made  
to her recently. Mrs. Castle cabled the latter  
part of last week to Miss Carolyn Lawrence,  
that the recent report about her engagement  
to Tom Powers, the actor, was absurd.

## THE DANGER ZONE.

Loia Dupre.....Madeline Traverso  
Senator Fitzmaurice.....Thomas Holding  
Marie.....Fritzie Ridgeway  
Philip Whitney.....Edward Cecil  
Madeline Traverso appears as a Fox star in  
this society drama, a five-reel feature from a  
story by Marshall Bruce Bennington. The  
picture was made under the direction of Frank  
Reah.

While the theme is not new, it has been  
handled in an unusual manner, and the pro-  
duction is featured by many costly settings,  
all helping to make a pleasing entertainment.

The story is of a woman who rises to  
national fame as an opera singer, makes an  
extraneous marriage, only to find she cannot  
shake off certain indications of the past.

Miss Traverso as Loia Dupre has an in-

tensely dramatic part which she handles well.  
She also has personality and magnetism. Her  
supporting company is above the average.  
Thomas Holding as Senator Fitzmaurice,  
the husband of Loia Dupre, adds with  
dignity. His most effective work is in the  
court room scenes. His daughter is accused of  
killing Philip Whitney, the man with whom  
she is in love, but the climax comes when his  
wife acknowledges the murder of Whitney  
and that she had been his mistress in former  
years. Fitzmaurice is broken with grief and  
had many of the audience at the New York  
Theatre weeping with him.

Edward Cecil as Philip Whitney, the villain,  
is not too heavy and he puts a lot of  
spirit into the part. Fritzie Ridgeway is the  
ingenue, and gave that touch of youthfulness  
to the picture which saved it from being a  
tragedy in the lives of middle aged persons.



ONE HUNDRED MILLION AMERICANS WANT TO SEE  
"THE FIGHTING ROOSEVELTS"

the authorized film based on the life and works of

THEODORE ROOSEVELT

Directed by WILLIAM NIGH, Director of "My Four Years in Germany"

Released through FIRST NATIONAL EXHIBITORS' CIRCUIT

Photo by Fritzie MacDonald

## HEART OF GOLD.

Annie Wilkes.....Louise Huff  
 May Weatherbee.....Barney  
 Mike Monahan.....Marion Barton  
 Jack Levinaky.....Robert Fischer  
 Collins.....Anthony Marie  
 Madame Edouelle Williams  
 Fleurette of the Folies.....Peggy Vaughan  
 Don Dargent.....Louis Bonobard  
 Louise Huff, supported by Johnny Hines, is starred in this World five-reel feature, which has been made from a story by Lucy Barber. The scenario was written by Clara S. Horwath, while Travers Vale directed the production. It is a sentimental little picture, rather pleasing, with not much of a plot, but a great deal of heart-interest. Miss Huff takes the part of a young milliner in poor circumstances living in a single room with a girl friend. The settings are in keeping with the homely story. Annie Wilkes (Miss Huff) when her mother's estate is settled finds herself penniless, so she comes to New York and joins May Weatherbee (Grace Barton), who secures a position for her in the same establishment where she is working, with Madame Edouelle, a Fifth avenue modiste.

Annie draws a design accepted by the American Modistes' Association which carries a \$5,000-prize to the winner. Mme. Edouelle steals the design and claims she is the originator. At the same time she has Annie arrested for entering her office and trying to take her drawing.

From then on the story evolves around Annie's original drawing. Indiscreetly Mike Monahan (Johnny Hines) gets his sweetheart into a lot of trouble, which is all straightened out at the end.

Miss Huff has a supporting company which is adequate. Mr. Hines' only fault is a slight tendency to overplay his part, but this is not a grievous error. The photography by Philip Harkin is excellent.

## OUT OF THE SHADOW.

Ruth Minchle.....Pauline Frederick  
 Richard Steel.....Wynathan Standing  
 Edward Langheim.....Ronald Bryson  
 Rev. Woodgate.....William Gross  
 Mrs. Woodgate.....Emma Campbell  
 Mrs. Vanshlee.....Hathaway

Will anyone please explain why a film concern will pay thousands of dollars for the picture rights to a good story and then make of it a conventional photoplay? Is it possible they think the public wants the regulation routine in plots, and, if so, are they correct in their judgment? Should it be the case, why then buy picture rights to plays or novels? In the case of "Out of the Shadow," the name of the novel wasn't even retained, so that the argument cannot be set up that Paramount was paying for the advertised value of the name. Matter of fact, it is one of E. W. Hornung's least known novels. Its name is "The Shadow of the Rope" and gives no indication of the denouement, and the title was probably deliberately concocted with that idea in mind.

A trade paper reviewer who sometimes takes himself seriously suggested the story for Pauline Frederick. Paramount secured it, and its scenarioing was entrusted to Eve Unsell, with Emile Chautard as the director.

Novelist Hornung, the author of "Raffles," is a proved and approved genius for concocting suspenseful mystery plots. "The Shadow of the Rope" is a splendid example of his high-class craftsmanship. Miss Unsell has made of it a regulation photoplay, with no suspense and as much of the mystery as was possible to delete, leading up to the inevitable "clinch." There is never a question in the mind of the spectator as to the outcome. All the fine mystery, romance and suspense has been cast aside, and even the brilliant dialog of the author replaced by commonplace photoplay bromides, such as one would expect to hear in an old-fashioned melodrama. The reel, on the contrary, started off with a most absorbing murder mystery, the unraveling of which, as we went out, cannot possibly be foreseen until the very last pages. The betting would be at least 100 to 1 that a seasoned plot expert couldn't guess the ending.

Director Chautard has exercised little imagination in creating the proper atmosphere, but was undoubtedly handicapped by the uninspired scenario. Paramount, contrary to its usual custom, seems to have slanted in production expenditure, and the cast acted listlessly as a cheap stock company on the closing night of a disastrous season with salaries in arrears. Miss Frederick had little to do worthy of her talents, and the work of no other member of the cast is worthy of individual comment.

"Out of the Shadow" is a keen disappointment to anyone who has read "The Shadow of the Rope." Jolo.

## ALI BABA AND THE 40 THIEVES.

Whether the William Fox "kiddy" pictures have proven a financial success is a matter that can best be told by Mr. Fox himself, but whatever their merits or demerits, he must at least be given credit for having seemingly secured a corner on clever children. The pictures primarily were meant for children to see, and thus it is hard to place oneself in the position of a child to review such features, for it is from a child's point of view they should be seen.

That "Ali Baba and the 40 Thieves" is artistically produced in many ways can not be denied though the photography is decidedly poor, but that to the matured mind they are lacking in the get-to-know quality is a very salient fact.

Clever as are the children, there is always the "work mechanical" and the "drilled" appearance. This should not in any way detract

from the excellent work done by Little Gertrude Messinger as Morgiana, or Raymond Nye as Abdullah, nor Bessie Messinger as Cassin. Here, but there is always the feeling to the matured mind the "teacher has his eye on them."

As far as the children patrons are concerned, the remark of one child may perhaps best describe exactly the effect the pictures have. "Why, they are kids!" said a boy of 12, and in this remark appears to be the answer to the value of the "kiddy" pictures. The tone of voice showed disappointment, and from this may be deduced that even with the children themselves the pictures do not "get over." If one then looks at the viewpoint of children under ten it may be assumed that it would be to their minds immaterial whether the characters were nine or 50 years of age.

One must admit surprise at seeing a "school" attempted in this picture, since it is for children and the director did mar the general goodness of the offering by such being done on one or two occasions. If this be an appeal to the older people then it is in bad taste, but one would rather feel that it was to give the Oriental touch and make the proper environment for the picture. Little Gertrude Messinger is one of the cleverest children on the screen, and one is astounded at the intelligence displayed by the mite in her work. Particularly good was Raymond Nye as Houseain. There was in fact nothing to mar the work of the youthful players throughout the feature, which, however, in many places seems to have been photographed very badly out of focus.

## ROMANCE AND RINGS.

The first of the Mr. and Mrs. Sidney Drew comedies to be released by Paramount is entitled "Romance and Rings." It was written by Emma Anderson Whitman and produced by the V. B. K. Film Corp.

Drew plays a serious bridegroom and his wife the bride. While the wedding march is being played the "best man" asks him if he has the wedding ring ready. Drew fumbles through his clothes and recalls it left it at home. There is nothing else to do but to have the "best man" borrow his wife's wedding ring for the ceremony. She reluctantly consents, at the same time giving him to understand it is to be returned promptly. Drew places the borrowed ring upon his bride's

finger, she kisses it and swears it shall never be removed. The natural sequence of ludicrous complications arising therefrom can be readily conjectured. When the "best man" can stand it no longer he goes to Drew's office where he is given the circle of diamonds set in platinum which he takes to his wife as a peace offering. She returns it to Drew with her letter saying she does not propose to have her wedding ring taken from her. The bride opens the letter and by the ingenious wording of the epistle is given the impression her husband has been in love with the woman.

At the conclusion of the misunderstandings the wife of the best man decides that a modern wedding ring such as was given the bride would be very suitable for her, and the "best man" is stuck for one. The Drews are at their best and the story makes for a sordid legitimate, clean comedy of the highest class. The supporting company and the direction are equally competent.

Jolo.  
 "Hearts of Humanity" has been passed by the Philadelphia Board of Censors without any cuts! And that is something for "Philly!"

The  
Cameo  
Girl -

LEONCE  
 PERRET  
 Presents

## DOLORES CASSINELLI

BLENDING EVERY HUMAN EMOTION  
 WITH THE HEIGHT OF SCREEN SKILL

"A SOUL  
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By Leonce Perret - Directed By  
 Mme. Alice Blaghe - Under The  
 Supervision Of Leonce Perret

THE ASHES and DYING EMBERS OF A  
 GREAT LOVE ARE FANNED INTO FLAME  
 AND REKINDLED A-NEW BY THE CON-  
 STANCY, FAITHFULNESS AND  
 DEVOTION OF A WOMAN

PERRET PRODUCTIONS Inc.  
 220 WEST 42ND STREET NEW YORK

# MOVING PICTURES

## HOBART ON SCENARIOS.

George V. Hobart has put aside all his voluminous playwright activities and canceled a half dozen orders for vaudeville sketches to devote himself exclusively to writing for the screen. The author of "Experience" is now in Atlantic City at work on the series of 12 photoplays he has contracted to furnish William Fox for William Farnum. The first of the Hobart pictures, "The Lucky Charm," is now being made by Farnum in Florida. Meantime Fox has sent ten Farnum pictures to Atlantic City for Hobart to study, arrangements having been made for the playwright to have these pictures run as often as he wishes in one of the picture houses there.

## GEM, ST. JOHN, DESTROYED.

St. John, N. B., Jan. 15. The Gem was completely destroyed by fire Sunday night. The loss was \$20,000, partially covered. Some scenery was salvaged, but damaged by water. Several reels of "Stop Thief" (General), and two single Universal reels are believed to have been destroyed. H. F. Trifits is the manager of the house. The Mutual Film Exchange (Chas. H. Kerr, manager) in the same building, also heavily lost. Sixty reels of "Diamond From the Sky" and 40 other reels were lost, though the Exchange saved all advertising and films of its new stock.

## BARTLETT RETURNS.

Randolph Bartlett, who has been away from the picture business for more than a year, has returned to take charge of the publicity for the new Selznick-Pictures Corp. Bartlett was press agent for Lewis J. Selznick during his campaign for open booking, two years ago, and left the company at the time of the organization of Select. Since then he has been engaged in magazine and newspaper work. Work has been started on the coast for the first of a series of eight productions, featuring Olive Thomas, for the new Selznick concern. It is a film version of "Upstairs and Down." It will be ready for a March release.

## Cincinnati Chamber Elects Officers.

Cincinnati, Jan. 15. The following officers were elected at the annual meeting of the Motion Picture Exhibitors' League of the Chamber of Commerce: President, A. G. Hettessheimer; first vice-president, John Weing; second vice-president, William Gerves; treasurer, Otto Luedeking; secretary, Beecher E. Hess.

## Theatre Divided Into Two Film Houses

Cincinnati, January 15. Two picture houses will take the place of the Colonial Theatre in West Fifth street. May Drosch will lease half of the building when alterations are made, her portion seating 250, and Frank W. Hays and Tom Riley will have the other half with 275 seats.

## Olcott-Levy Judgment Appealed.

When Sidney Olcott, the director, and Bert Levy entered suit against the World Film Corporation for the recovery of the negatives of four one-reel films, which the plaintiffs produced and delivered to the defendant, they were successful in securing a judgment for \$6,000 damages, through their attorneys, O'Brien, Malevinsky & Driscoll.

Last week the defendant entered an appeal from the judgment and it was argued in the Appellate Division of the Supreme Court. The Court reserved decision.

## PICTURE DEATHS.

The wife of Carl Laemmle died at her home, 378 West End avenue, New York, Dec. 12, of pneumonia.

## DE HAVEN'S FAMILY FILMS.

Carter De Haven and his wife, Flora Parker, and their two children will be the features of a series of 13 double-reel comedies to be released through the Exhibitors-Mutual by the Robert-sign-Cole Co., according to contracts signed last week by the stars and William Parsons, better known as "Smiling Billy." The pictures, to be called the "Feature Comedies," are to be released at the rate of one a month, with the first one scheduled for March. The general

theme will revolve on "family troubles," built chiefly for humor.

## INCORPORATIONS.

Jorwood Producing Co., Manhattan, musical and dramatic, \$5,000; G. H. Nicolay, W. O. Jordan, A. H. Woods, Billings Theatre, New York. Jewish Art Theatre Corp., Manhattan, \$15,000; W. and H. J. Schitten, 116 Division avenue, Brooklyn. George B. Seitz Co., Manhattan, theatricals and pictures, \$50,000; B. B. Howard, A. W. Britton, P. B. Smith, 66 Cedar street, New York. Inviacible Bathing and Amusement Co.,

Brooklyn, \$300,000; E. R. Gallavan, G. H. Hebel, Y. Levine, 335 Lafayette avenue, Brooklyn.

R. W. & K. Amusement Co., Manhattan, \$5,000; S. Bergoffen, M. Winter, A. Kaufman, 1335 Park avenue, New York.

## DELAWARE CHARTERS.

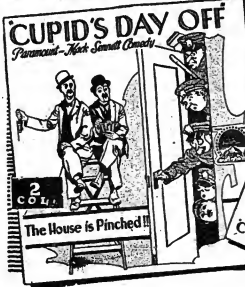
Novelty Amusement Co., shooting galleries and other amusements, \$100,000; M. M. Clancy, P. B. Drew, B. A. Spangler, Wilmington.

Liberty Producing Corp., Manhattan; pictures, \$10,000; G. A. Enright, M. D. Cahan, J. L. Burke, 139 W. 15th street, New York.

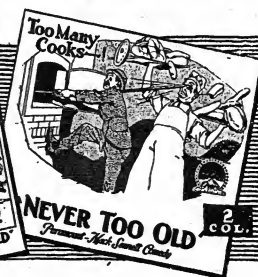
## DISSOLUTIONS.

William L. Sherry Feature Film Co., Manhattan.

# Paramount-Mack Sennett



## Comedies



# The Public Doesn't Want To Guess Riddles

It may be a lot of fun to play children's games with your theatre—but it's expensive. Better do your playing with something cheaper—a deck of cards or a billiard cue or a motor car.

Some exhibitors still are trying to get folks to trade money "sight unseen" for an evening's entertainment.

Some try to make the public guess what's inside the theatre.

But the public won't do it. The man who says "Look! Here's what you get for your money!" is the one who does the business.

Paramount-Mack Sennett Comedies are worth making a heap of noise about. When you're lucky enough to be showing one—make a big hullabaloo.

Use the special advertising aids that are being furnished. They'll deliver. Thousands of exhibitors have found that out.



FAMOUS PLAYERS-LASKY CORPORATION  
ADOLPH ZUKOR Pres. JESSE LASKY Vice Pres. CECIL B. DE MILLE Director General  
NEW YORK



## AMONG THE WOMEN

By PATSY SMITH

At last a Christian Science picture has been produced, and it is a pity it is not more convincing. It appears the director started out with full intention of making a strong appeal, but wobbled in his allegiance. "The Still Small Voice" featuring Henry Watshall, opens with a congregation filing out of a First Church of Science, supposedly in a small southern town. A foreword from Mary Eddy's book and many excerpts are used for title sheets throughout. They don't seem to register, however, in as much as the good young man who takes money from the bank and goes out in the world unpunished, becomes a famous thief, upsetting the theory that only jails make criminals of honest men. Fritz Brunette made a splendid womanly figure. She was as pretty in a simple tucked net long waisted frock with its ruffled bottom and big poke hat, hanging on her father's arm in Winchester as in elaborate evening gown later on. The Van Loomis week end party had lots of atmospheric and the extras had a splendid opportunity to display jewels and showy expensive apparel.

Margarita Fischer in "Fair Enough" has a character that will appeal. Daughter of a parvenu father and mother who try to climb but haven't a twig to cling to, she prefers "Aesop's Fables" to "Who's Who in Society." In an endeavor to make a fortune hunting suitors she motors him through the slums and, speeding, knocks down a child—an episode that leads to meeting her ideal, in a patrolman's uniform. Of course the policeman turns out to be a capitalist, once a newsboy, who has been masquerading. Miss Fischer is a buxom lass full of charming little mannerisms, and wears good looking tailored clothes with attractive tams. A picnic, given to a couple dozen newsboys, at a beach resort, and scenes in a children's hospital are pleasing features.

"The Danger Zone" is a problem picture with Madeline Traverse in the role of an attractive matron with a past. A ball room scene with the guests smartly attired and a trio of capable dancers entertaining was commendable. A particularly beautiful gown, worn by Miss Traverse, was elaborately trimmed with bugle bead, fringe. A short eon was finished with it and strips of the trimming encircled the hips and skirt of the iridescent splashed lace foundation. Bands of semi-precious stones held up the bodice and long pendants hung from ears and neckline. A tailor dress trimmed with soutache braiding was enhanced by a large black hat trimmed with osprey.

"Out of the Shadow" opens with Pauline Frederick in widow's weeds, sorrowful, but slender and interesting. The plot swings on the fragility of circumstantial evidence, and there are several sudden twists that hold your interest. As fair love and contentment develop in the life of the unhappy woman—so her costumes, first simple, evolve into beautiful creations. Her handsomest outfit being embroidered net with large hat of same, edged with val lace. With a coat sweater and white sport skirt, she wore a large shirred silk hat, the brim finished with two-inch straw braid. A tailored chapeau, suggestive of a pirate, having a large group of black aigrettes, was worn with a severely plain charmeuse dress in two shades—the entire back of bodice and skirt being of a darker shade.

"Film Land Journey," intimate glimpses of studio life and close-ups of stars between scenes, proved most interesting. The newswoman, Victoria showed Mary Pickford, in infantry uniform, welcoming her regiment back to Oakland.

At the Riverside, Monday, Maud Edna Hall (Mrs. Carleton Macy, and retired for some time) stepped into the small part of "Bedeia" in the Lydell and Macy act, adding special interest by her good looks in a well-fitting pink gingham frock, and her splendid reading of the lines. The James Dutton Co., all in white against their black velvet drop, made a pleasing picture. The exquisite grace of the pretty shapely women in their white net balerina skirts, white wigs and net ruffs, would stand out in any act.

Oliver Trux was in a blending of delicate lilac organdie ruffles, orchid and silver brocade and gold lace. She is slightly over-rating the value of her smile. There is a new "mad" in the Dark, slightly more rotund than the former, and she is wearing a lighter colored dress.

The new act of the Marmon Sisters and David Schooler should be appreciated for its effort at novel presentation. In sapphire crepe baggy trousers, gold blouse and turban of Arabic design, and wide black velvet girdle, one of the sisters introduces herself and tells of an Egyptian statue so anxious to live and dance. The other sister, as the "Mummy" in green georgette, jeweled girdle, zouave and elaborate headgear, gave her conception of Egyptian gymnastic gyrations. Futuristic costumes, in yellow and blue, were donned for a wooden doll sort of number in front of a Noah's Ark drop. Pink satin dancing frocks, lined with net ruffles, like their pantaloons, with white satin fitted panel fronts, and white net flounce costumes, were other changes.

Phyllis Neilson Terry wore a black velvet gown, draped on a sheer lace bodice, with long tight sleeves.

"The Military Maids," at the Olympic last week, was served in three parts. The first, "The Gay Old Boy" was sad. The same ancient business of last season was employed, with a less competent cast. The second part, "The Spy" featured fair drilling with the company in infantry garb. Better results would have been obtained had the uniforms fit them. "The Hold-Up Man" was staged in a western bar and gave Edith Randall, as Edith Nell, her best character part. As a French woman in the first act she is far from convincing.

The Butterworth Sisters, on the program, didn't materialize, and the Millers, not billed, evidently substituted. Caroline Warner, a rather pretty girl, stood back demurely until the middle of "The Spy," when in the uniform of a daughter, she pulled Winnie Phillips (a Red Cross nurse) through "I Hate to Leave You," with fine robe. Miss Warner led several numbers and passes principally on appearance. Jessie Hartz had the best wardrobe. A liberty blue georgette, trimmed with self-tone sequins, was good looking, but she was at her best in the semi-cowgirl garb. The chorus wore pink tights almost throughout the show. Some of them were badly in need of soap and water. Two or three girls appeared in the opening number in sheer unlined lace skirts, with no trunks. Two of the corymbes were terribly out of proportion as to size, and one heavy-weight noticeably out of order throughout, might have been a new member. Many of the changes were in various shades of pink. Buster

dresses were awful, and black union suits about as bad. Red tights, worn with semi-military coats, for "Belgian Rose," were the best flash. There were half a dozen passable "lookers."

Nan Halperin's song cycle, not quite so clever as her former one, is quite as delightfully appealing and dainty. There's a world of meaning in the beautiful simplicity of her wedding gown that should strike a responsive chord in the hearts of future patriotic brides.

Bessie Clayton has a versatile aggregation of terpsichorean experts. Miss Clayton wore an apparently new dancing frock—cherry silk and georgette, generously splashed with iridescent and shading into pink at the top. A garland of black velvet flowers with brilliant centers adorned the front of the bodice.

The two girls in the Harry Watson funny telephone scene were in black charmeuse and brown georgette, respectively.

Two single women featured at the Alhambra this week, and seven out of the nine acts have one or more of the fair sex represented. Beautiful women, not just pretty women and plenty of them.

Josie O'Meers in magenta satin veiled with black net embroidered in gold and black sequins opened the show with a lot of pep. Her scarlet parasol clashed, with her costume, however, and the orchestra played her music too loud.

One just can't describe the frocks of Jean Archer (of Lou and Jean Archer) for watching her dimpled face. She is a pretty girl, and one costume was a blending of apricot and honey. It had a corset bodice laced with ribbon over a turquoise blue chemise and its ruffled skirt fell over a petticoat of accordion plaited blue material.

The Taylor-Grattan sketch has been revised, changes made in the cast and a backbone grafted to the plot since last seen. Miss Taylor makes a more decided effort to look the part of a female doctor, for a few seconds, at least, now, and a white and silver brocade evening toilette was stunningly displayed by her. The other woman in the act was not well-dressed.

Muriel Window has returned to New York vaudeville and is indeed a veritable little peacock in a long black lace gown with a point d'esprit train—caught up with a bunch of scarlet and black ostrich plumes on one hip like a bustle. Muriel Worth danced and danced divinely. Miss Worth's setting is so artistic (a wall almost hidden by a hedge of sunflowers and hollyhocks against a blue sky) and her own costumes are so good, it seems rather a pity she does not dress her "Muses," as she calls them, in something more suitable. The young women are good looking, play violins, wear amateurish home made looking apparel. Two of Miss Worth's creations were of the poisonous order. Bored corset bodices, showing a suggestion of the lace at top like a chemise both decidedly attractive. The greater flash was a black velvet sourette dress, with baskets of brilliants encrusted about the skirt. The top of bodice and pants were elaborate with the iridescent stones.

Wood and Wyde in "Lost and Found" need a good number to give them the proper punch. Bunce Wyde (one of the few real blondes in captivity), as a Greenwich Village artist, first appeared in a black satin smock and skirt. Gold cloth leg of mutton trousers, worn under a sheer blue-green georgette skirt, appeared too long in the seat, retarding her perfectly good kick and mean nothing to the costume anyway.



## TRIANGLE

schedules for early release

## CRANE WILBUR

in

## "UNTO THE END"

The romance of a college athlete who triumphs in the games of baseball and love; lightened by clever comedy touches and enhanced by the valor of a hale and hearty good fellow.

This photoplay, free from any suggestion of war, offers you the opportunity to satisfy that craving of your audiences for peace time entertainment.

Triangle Distributing Corporation

1457 BROADWAY

NEW YORK

# MOVING PICTURES

## COAST PICTURE NEWS.

By GUY PRICE.

Los Angeles, Jan. 8. Mary Thurman is now with Lasky, having switched from Sennett's picture factory.

Kingsley Benedict has left the "U" and is on route to New York.

Henry Woodward is at present appearing in a feature production being directed by Robert Thornby at the Branton studio.

Ed. Durling, the correspondent, is back after a vacation in the Army.

Victor Schertzinger, the director, is out after a long illness.

Francis De Barry, formerly with Mutual, has arrived here. Of late he has been overseas for the Y. M. C. A.

Henry Harvey, Universal director, is acquiring a reputation as a script writer.

Garnett Myers has fitted her new sedan into a dressing room.

Yvette Mitchell, Ingalls, is now being featured by Carl Laemmle.

June Mathis is about the busiest little scenarist barabarbouts. In ten weeks she has completed three comedies, titled six propositions, reconstructed two pictures and read a mass of books looking for stories for Metro.

D. J. Grugman is planning to build another theatre in Los Angeles.

## NEW TRIAL IN ACCIDENT CASE.

In the suit brought by Celia Turner against the Crystal Film Co. for \$4,000 damages for injuries sustained in its employ, the lower courts dismissed the action with costs. On appealing the judgment was reversed and a new trial was granted the plaintiff.

The cause of the suit dates back to April 4, 1914, when Miss Turner was enacting a scene in the woods under the direction of the superintendent of the film company, playing an escapee lunatic. Upon being directed to drop from a limb of a tree to the ground, assured the drop was easy and without danger, she alleges she fractured her ankles and the company's negligence in preparing a safe place for her landing was the cause.

The defendant answered that in assuming the role, she also assumed all risks and dangers attached thereto. A screen version of the accident was exhibited in court.

## 1,000,000 Transients in Paris.

George Bowles writes from Paris that the theatres and cinemas there are "jammed," doing the biggest business ever known there. He says: "Paris has a million transients, with everything crowded and the prices awful. Am going to Alsace to show 'Hearts of the World' at Colmar."

## CANADA WANTS CANADIAN FILMS.

Toronto, Jan. 15.

The Ontario Government has been insisting that more typical Canadian pictures be shown in Canada in future. They have obtained the co-operation of the bigger producers, who have promised to specialize on Canadian subjects and scenes, particularly those that give a clearer idea of Canada's contribution in men, women and money to the cause of liberty.

The announcement has been made a picture will soon be released in Canada which should more than satisfy those who have found fault with the kind of pictures presented during the past few months. It is said that it is typically Canadian from every point of view; that it is one of the biggest and most costly productions ever attempted, and that it will show not only Canadians, but the people of every country the glorious part which Canada played during the four and a half years of war.

"The Heart of Humanity," the new Canadian picture, is receiving attention in New York, where it has opened. There is every reason to believe that if it is presented here it will set at rest any feelings that have been aroused on the question of Canadian film productions.

## PETTITJOHN'S FUTURE PLANS.

There is going to be something stirring in the Exhibitors-Mutual within a short time. The indications are that a new plan is to be placed before the exhibitors which will guarantee them practically all of the profit in the territory held by their units. Just how the plan is to be formulated is still locked in the brain of C. C. Pettijohn, general counsel of the organization, and responsible for the building up of the co-operative plan as far as it has gone with the company.

Pettijohn, in reviewing the activities in New York during the last year (he having celebrated his advent into this town and film business this week), permitted a hint to drop regarding the future possibilities. The exhibitors now control almost 60 per cent. of the stock of the Mutual, and the tie-up between producer and exhibitor has been completed.

When a small group of producers of the independents got together last year in January to frame a direct-to-exhibitor plan, sent for Pettijohn to come east and handle the reins of organization for them. They, however, later became lukewarm on the proposition, and after they dropped out Pettijohn decided the exhibitors were the men to frame an organization of this sort. Last May the Affiliated Distributors, Inc., was formed, and in November this organization took over the Mutual. At about the same time there was an arrangement made with Robertson-Cole of New York whereby that organization would undertake to assume a portion of the initial cost of the pictures for the foreign rights to them. This finally brought about a proposition whereby the London banking house associated with the Robertson-Cole people decided to would undertake to finance productions for either directors or stars of proven value.

At present the Exhibitors-Mutual, through the exhibitors' units scattered throughout the country, is taking over pictures from the producer, with a guarantee given to the latter they will receive cost of production and 25 per cent. in excess. When this is returned the exhibitors' unit in each territory receives 50 per cent. of the excess profits and the producer and home organization share on the other half. It is evident that there are to be some changes in this in the future, and the intimation is to the effect that it is going to work out to the benefit of the exhibitor and the producer, with the home organization cutting down on its share of the intake.

## BACK AND NOTHING TO DO.

Chicago, Ill., Jan. 15.

Victor Eubank, general manager of Essanay, has been discharged as a first lieutenant in the Signal Corps, having been stationed in Washington, and is temporarily back at his desk in Chicago. The Spoor company is not producing at present, and Eubank has received several offers, but Spoor has induced him to remain for the present. Eubank has also interested himself in a general brokerage business in New York, with his brother, who was a captain, with offices on Wall street, where, it is said, picture securities will be handled as one department.

## GREAT PICTURE UPLIFT.

One of the greatest factors in the uplift of the picture industry is undergoing a period of improvement. During the past week, a new signaling system has been installed for the elevators in the Godfrey Building, and the white boys who have replaced the former colored uplifters really obey the signals.

Dorothy Dalton's next Paramount will be "Hard Boiled," copyrighted by R. Cecil Smith from a story by John Lynch, which is scheduled for release Feb. 2.

## NEW COLOR PROCESS PERFECTED.

Louis J. Dittmar, president of the Artcolor Pictures Co., who was interested in the old Kinemacolor process, is about to place on the market a color process perfected by W. Francis Fox of England, assisted by A. G. Waddingham, also of Great Britain. The experiments were first started by the Kinemacolor Company in 1913.

Unlike the Kinemacolor, pictures made by the new process will be projected on any machine without attachments. Speaking of it Dittmar says:

"No dyes or coloring is used. Chemical action on emulsion produces the color, which shows color not only in fabrics but texture. We show intense blacks and pure whites as against the usual gray in the average black and white pictures."

"We have already completed a seven reel drama and a two reel comedy and have now passed far beyond the experimental stage. We have a laboratory capable of turning out 10,000 feet daily, which can be readily increased when necessity demands."

## ANN FORREST UNDERSTUDYING.

Ann Forrest, the 19-year-old Danish girl who left Los Angeles and pictures at the conclusion of her engagement as William Farnum's leading woman to come to New York and try her hand in the spoken drama, is understudying Fay Bainter in "East Is West," at the same time playing one of the Sing Song girls.

It is the first time Miss Forrest ever faced the footlights and she learned the long star role in less than two days.

W. H. Randolph, general manager for Harry Garson, left for the coast this week to look after the exploitation of "The Uppardside Sin," which opened in Los Angeles at the new Kinema, Feb. 3, for a run at \$1,500 top. After starting it off there it is to be taken to Garson to place it in New York at a Broadway house.

## FALSE ARREST CASE UP.

When Max Ehrenreich's suit against the Fox Film Corporation came up for trial in Part III of the Supreme Court last week Justice Pendleton reserved decision. The action is a result of the alleged false imprisonment of the plaintiff on the charge of grand larceny, and on that score he seeks to recover damages to the extent of \$25,000.

June 8 last Ehrenreich was arrested on the instigation of the Fox officials on the charge of having stolen a print of their "Cleopatra" feature, starring Theda Bara, and after being bailed out in \$1,000, indicted by the Grand Jury, but found not guilty by a jury in the Court of General Sessions before Justice Mulqueen on Nov. 18 last, after the district attorney had postponed his case eleven times. Ehrenreich entered suit for \$10,000 for false imprisonment.

A second cause for action alleges he was kept in the Fox employ for over ten years as head of the force taking care of their vaults, and because he lost his position and was put to expense and trouble to defend himself he asks for the sum \$10,000.

A third cause for action asks for \$5,000 damages, bringing the total to \$25,000. The substance of the third cause has it that the Famous Players, the First National, the International and the Universal engaged and discharged him—except on the latter—the malicious and defamatory reports circulated by Fox. Only the Universal, because of the confidence its superior officer had in him, refused to heed these reports and retained Ehrenreich.

No decision is expected for about 20 days.

Virginia Pearson Photoplays, Inc., has taken over the Tanqueray studio, in New Rochelle, where the first pictures will be taken. John B. O'Brien has been appointed director.

## COMING EXHIBITORS MUTUAL Special

## GRACE DARMOND

IN

## "What Every Woman Wants"

A six part production of the whims of women  
Made by JESSE D. HAMPTON

with an All-Star Cast

Including ~~Madge~~ Nova, Forrest Stanley,  
Barbara Tennant, Percy Challenger, Mildred  
Reardon, William DeVal, Wilfred Lucas,  
Bert Grassby and Mary Warren.

Robertson-Cole Company  
Bankers and Experts  
For the Producer

EXHIBITORS MUTUAL  
DISTRIBUTING CORPORATION

## SUNDAY STRIKE THREAT WINS OPERATORS' WAGE INCREASE

**Chicago Picture Theatre Owners Forced to Sign New Scale When Men Plan Sabbath Walk-Out—Exhibitors Resent Coup of Union and Declare United Action to Carry Matter to Highest Court.**

Chicago, Jan. 15.

Forced to a showdown because the union demanded a decision on Sunday, the Allied Amusements Association, composed of the picture house proprietors of Chicago, was forced to sign an agreement with the Chicago Motion Picture Operators Union, granting a substantial increase and agreeing to certain working rules which have been hotly contested for weeks.

The following day Lewis J. Jacobson, attorney for the exhibitors, prepared a bill for an injunction against the operators, to restrain them from going on strike pending a readjustment, citing the fact the scale agreement was signed under conditions where the exhibitors made terms under duress.

The union has a five-year wage agreement with the exhibitors, which has been in effect for two years. The demands they made, which were agreed to Sunday by the exhibitors, called for an increase from 70 cents to \$1.20 an hour, and for a sliding scale of bonuses on houses of over 300 seating capacity. Their ultimatum was an immediate signing of the agreement of a strike.

The exhibitors held a joint meeting with the union in the offices of Peter J. Schaefer, and faced with the contingency of a strike Sunday, signed the agreement. The business agent of the union thereupon called off the strike.

The exhibitors feel they were bludgeoned into the agreement and propose to fight it in the courts.

### ROTHAPFEL REPORTS.

No confirmation of the report S. L. Rothapfel has joined the Goldwyn forces. Rothapfel stated he could make no announcement of his future plans until Feb. 1. It seems to be generally conceded, however, and stated with great circumstantiality that Rothapfel is to be the general director of productions for Goldwyn. It is known he will devote himself to the next few weeks to directing the new picture production of Harry Rapf, starring Elaine Hammerstein.

A rumor this week had it that Rothapfel contemplated cutting a huge cinema in London in Piccadilly square, financed by Jacob Wertheimer and others and that Rothapfel would sail for England at the end of the month with that in view.

It is not true that the Rivoli lost money last year, as was generally reported. It showed a net profit of \$21,000, and the Rialto balance sheet shows a profit of \$150,000 for last year.

A legitimate manager last week made an offer of \$85,000 a year rental for the Rivoli, in addition to paying the taxes, which amounts to about \$18,000 more, with a deposit of a year's rent in advance to apply on the final 12 months of the proposed lease.

A prominent film concern topped this with a \$90,000 a year offer and also asked the owners to set a purchase price. Both offers were declined with the statement the house wasn't for sale or rent.

Although Mr. Rothapfel's name is still carried on the Rialto and Rivoli programs, Rothapfel withdrew from their managerial direction Saturday night.

A meeting of the board of directors

representing the wealth behind these two picture places the fore part of the week resulted in the house staffs of the Rialto and Rivoli being retained as set under Rothapfel's arrangement.

### FAIRBANKS DENIAL.

Late last week a story was sent out from the Douglas Fairbanks publicity department announcing the severance of the film star's relations with Artcraft.

It was directed to the trade papers in New York and the next day the office of Famous here was requested by wire to suppress its publication.

Los Angeles, Jan. 15.

Fairbanks' explanation of the story sent to the trade papers was that press agent Bennie Zeitman pulled a "bone" by making a premature announcement of the expiration of his star's contract with Famous Players-Lasky, which takes place Feb. 1. Fairbanks refused to state with which company he will become allied, but promises a statement as soon as Dennis F. O'Brien, his attorney, arrives from New York. A dozen different representatives of film concerns are hanging around the Fairbanks studio endeavoring to secure his name to a contract.

Dennis F. O'Brien left New York for the coast Tuesday of this week.

### PASSPORTS DENIED.

Passports were refused Mae Murray and Robert Leonard, who had contracted for film work in England. Miss Murray applied for passports six weeks ago, but this week a final answer was given, Washington authorities deciding Miss Murray's mission was not essential.

A number of other picture folk have planned trips abroad.

### FIGURES ON "FOUR YEARS."

Warner Brothers are completing their second special feature based upon the experiences of ex-Ambassador James W. Gerard in Germany. It will not be a film adaptation of Gerard's book "Face to Face With Kaiserism" as supposed, but a series of happenings heretofore unrevealed to the public.

The film production of "My Four Years in Germany" has thus far grossed nearly \$750,000 and is still going strong. The Warners disposed of the foreign rights at an emergency time for something like \$40,000 and the purchasers are said to have cleaned up about half a million over there.

After the picture was presented at the Knickerbocker theatre in New York, a syndicate offered \$250,000 for the American rights and went as high as \$350,000. The Warners preferred to gamble and, placed it with First National for a nominal advance. Just about that time a wire was received from the Studebaker interests at South Bend, offering \$400,000. This the Warners would have accepted had they not already been contracted with First National.

### ADJUSTING LABOR.

There has been no definite settlement of the organized labor jurisdiction of the Pacific Coast, and consequently in an effort to adjust matters there, as desired by the International Alliance of Theatrical Stage Employees and Moving Picture Operators of the United States and Canada. Les G. Dolliver, assistant International president, and William Newman, third vice-president, who have been out in San Francisco and Los Angeles for some months and who returned to New York to attend the executive session of the Alliance here on Jan. 6-11 inclusive, went back to the coast Wednesday. They will remain there until a definite conclusion has been reached.

### SOUTH AMERICA BOOM.

With the closing of the war there has been a big boom in the exporting of American films to South American countries. Islands in the southern Atlantic, Cuba, Porto Rico and San Domingo have all placed large orders for American films.

According to a representative of the Medal Film Co., which handles most of the business in these islands, the American picture is rapidly replacing those of France, Italy and Spain. This is the condition in Cuba, the largest buyer of the trio. There are few places now in Havana where European pictures are shown exclusively.

Poor projection, always a fault in these islands, has been partially overcome the past year by the importation of American cameramen. The exporters at present are being heavily taxed, but it is expected they will be relieved within the year with a large increase in business to follow.

### HORSLEY AGAIN PRODUCING.

After a year's absence from the producing end of the picture industry David Horsley, who has been in New York for the past six months, started for California this week where he will resume producing. He intends to make a series of labor propagandistic pictures. In their making he will also put to use for the first time two new patents he has successfully brought to completion, namely, the introduction of the talking picture without the phonographic synchronization and also what he terms his "double exposure camera."

Mr. Horsley has engaged the first company of players.

Upton Sinclair, the novelist, has been engaged to write the labor subjects. Horsley has been in conference with the heads of the First National Exhibitors' Exchange regarding distribution.

Mr. Horsley says he was inactive owing to the war as the only subjects available seemed to be the subjects, and he did not care to engage in that kind of material. Meanwhile he devoted his time to his patents.

Horsley retains his wild animal lay-out on the Coast and will use some of the menagerie in his forthcoming pictures. Horsley's picture work with jungle beasts dropped noticeably when he was west at the time Captain Jack Bonavita was killed while working with lions.

### SUBURBAN HOUSES SOLD.

The Flushing Picture Theatres Corporation, composed of the Flushing theatre and the Murray Hill theatre, Flushing, and the Nassau theatre and Strand theatre, Port Washington, Long Island, changed ownership Monday.

The Flushing corporation was owned and controlled by Charles K. Harris, Z. M. Harris and Herman Gainsburg. It was known as a "close corporation." The property was sold to Herman Gainsburg and Herbert Shapiro for \$10,000, with Gainsburg and Shapiro taking possession the same day. The theatres play pictures.

### NEW RAW STOCK MAKER.

The Bay State Film Co., a new concern making raw film stock and in competition to Eastman Film, has started marketing its product. Tests made show excellent results.

The new company has a plant in operation at Sharon, Mass., just outside of Boston, and it has a capacity of 5,000,000 feet per week. The Eastman plant has an output of 20,000,000 feet weekly.

Charles W. Earle, formerly of the Anasco film plant, is in charge of the Bay State production with his son, Robert D. Earle, factory superintendent. The elder Earle is an inventor of photographic paper and was interested with the late Mr. Goodwin, a preacher, whose suit against Eastman for patent infringement resulted in a settlement of something over \$150,000 after 12 years of litigation.

In film circles it is felt that an additional maker of raw stock is welcome, since the Eastman plant, in spite of its enormous output, fails to supply the demand and a shortage is often claimed by film printers. For the new concern to sell its entire product immediately would make little difference to the Eastman company, which last year declared a dividend of \$150,000 and has a surplus of over \$25,000,000.

Among those interested in the Bay State company are W. N. Brewer, formerly president of the Otis Lithographing Co.; Walter D. Schmidt, formerly of the Wall Street Journal; William J. Freeman, an efficiency engineer; John J. Grant, attorney; Chester D. Coram, J. A. Coram and Sutton, Ford & Co., New York brokers.

Since the tests made in New York, it is known that two offers from large film producers were made for the Bay State plant but neither offer was accepted. One of the firms uses 1,000 feet of film weekly.

A selling organization has been established with headquarters in New York, with A. G. Steen at its head.

### KING BAGGOT IN VAUDEVILLE.

King Baggot is to leave the screen field for the time being, and it is reported that he has been placed under contract by Joseph Hart for a tour in vaudeville.

The idea is to secure an act that will have a co-starring role for a woman picture favorite.

### FICHTENBERG GOES SOUTH.

Herman Fichtenberg, one of the stockholders in the Universal and one of the owners of the Atlanta exchange of that company, left town Wednesday immediately after the burial of Laemmle, with whom he will remain away for about four months, going from Atlanta to New Orleans.

### DARRELL FOSS

Last with  
**NAZIMOVA**

In the Stupendous Chinese Tragedy  
**"The Red Lantern"**

### IRVING BROOKS

**"FLINT"**

HOUDINI SERIAL  
Direction, BURTON KING

### JACK CUNNINGHAM

Staff Writer Robert Branton Studios,  
Los Angeles

Recent Release for Barriola, Korman,  
Gleam and Kerrigan

# ARITY

## ANNUAL REPORT OF F. P.-L. SHOWS \$20,000,000 BUSINESS DURING 1918

**Financial Statement Read Tuesday—Epidemic Cost \$1,250,000  
in Unfilled Contracts—Foreign Business Brings  
\$3,000,000—Officers Elected.**

The annual meeting of Famous Players-Lasky held Tuesday the treasurer's report read by Arthur Friend showed the concern did a business of \$20,000,000 last year with \$1,250,000 of unfilled contracts due to the epidemic. The concern's foreign business last year amounted to \$3,000,000 with every indication this will be increased to \$5,000,000 the current twelfth month. Treasurer Friend stated the company is in better financial condition than ever before in its career.

Officers elected for the ensuing year are Adolph Zukor, president; Jesse L. Lasky, vice-president; Arthur S. Friend, treasurer; Elek J. Ludvigsh, secretary; Emil Shauer, Frank Meyer, Ralph Kohn, assistant secretaries; Frank A. Garbutt, Walter E. Greene, Walter W. Irwin, vice-presidents. Directors: Messrs. Zukor, Lasky, Friend, Ludvigsh, Shauer, Greene, Eugene Zukor, Frederic G. Lee, William C. Demorest, Henry Hine, Jules E. Brulatore, Theodore F. Whitmarsh, W. W. Irwin, Frank A. Garbutt, Cecil B. DeMille, Albert A. Kaufman, Daniel Frohman, Hiram Abrams, William H. English.

Frank Meyer, who has been a member of the organization since it was founded, was given official recognition by election as an assistant secretary. Executive Committee: Messrs. Zukor, Lasky, Friend, Ludvigsh, Shauer, Greene, Irwin—all re-elected with the exception of Hiram Abrams who resigned and was replaced by Irwin. Finance Committee: F. G. Lee, chairman; Zukor, Friend.

### LOS ANGELES THE CENTRE.

The centre of film activities continues to be located in Los Angeles, where the representatives of most of the important concerns are present.

Among the celebrities there are Adolph Zukor, Harry Schwalbe, J. D. Williams, Louis Mayer, Samuel Goldfish, Winfield R. Sheehan, Ricard Gradwell, R. A. Rowland, Hiram Abrams and B. P. Schulberg.

At the New York offices of all these officials no one seems to know when their principals will return, the general impression being it won't be for another fortnight.

Private and press reports concern

the activities of the heads of all the film concerns with efforts to sign up Douglas Fairbanks, whose contract expires next month. This appears to be secondary to the proposed booking alliance, in which it is now generally conceded that Paramount, First National, Select and Goldwyn have entered, with the others in a receptive listening mood.

### FIRST NATIONAL LEVIES.

Los Angeles, Jan. 15.

At the conferences being held here by the officials of the First National Exhibitors' Circuit the proposition is being seriously considered of reapportioning its franchises in some way to increase the territorial holdings from the present 26 to twice that number.

This is designed primarily to facilitate the collection of the respective assessments as they may be called for from time to time. This has been found necessary through the alleged difficulty of receiving promptly the levies as required.

Barring the Chaplin pictures, from which sufficient returns may be realized in three weeks through advance deposits, the remainder of First National's stars are a heavy drain on the franchise holders for a considerable period. The average time required to get secure the investment on a feature picture is 15 months, which means the investors must wait over a year before receiving back the levies on each picture delivered to First National.

It has been figured the financing of the Mary Pickford, Jack Pickford, Norma Talmadge, Anita Stewart and other First National pictures the coming year will require something like an outlay of about \$2,000,000.

### SCHENCK, SELZNICK AND BRENON.

Joseph M. Schenck and Lewis J. Selznick, far from falling out over signing of Norma Talmadge with the First National, have joined hands in another venture.

They are jointly financing the Marie Doro productions to be made by Herbert Brenon and which will probably be released via the Select exchanges.

### GRIFFITH STORIES.

There seems to be a general flutter in film circles regarding the future activities of D. W. Griffith as soon as he has completed the delivery of four additional pictures to Famous Players-Lasky. There have been several Griffith representatives in the East during the past few weeks making guarded inquiries regarding the general conditions of the film market.

Several weeks ago William Keefe, business manager and producing director for "D. W.," put in an appearance in New York and just as quietly slipped to Washington for several days last week. On his return to Broadway Tuesday he immediately arranged to leave for the coast.

All of this has led to the rumor that Griffith is not pleased with the contemplated Paramount link-up with the First National. Griffith has had some differences with certain of the First National western heads and does look to that company for a future for himself.

Just where the big fellow of film producing is to land eventually is a problem now, but it seems fairly certain from recent activities in the east by people representing him that there will be a surprise sprung in the next few weeks regarding the placing of future Griffith productions.

Griffith still has five productions which are to be released by the Famous Players-Lasky combination. Of these at least one has been delivered and the balance of four are almost finished on the coast. Griffith has been looking at New York as a producing field for himself for some little while, and there is a chance his next two or three productions may be made in this territory.

### WATCHING ALBANY.

The exhibitors and manufacturers of New York state are set against the so-called "vicious legislation" reported lurking in the office of the new session of the state legislature.

Though there's a democratic governor the aspect of the legislature gives the republicans a shade and it is on the new faces in the assembly much hope lies for measures that may slip in unnoticed.

### NEGOTIATING FOR SYMPHONY.

It is reported the Symphony theatre, upper Broadway, is being sought by a party of western film makers who desire the house as a place to show their films on first run and what would be designated as "indefinite Broadway engagements." If the figure isn't too high the Symphony may have a new management within the next ten days.

### More Newspaper Advertising.

Atlantic City, Jan. 13. Experiments in extensive newspaper advertising have been tried here by the Colonial and Virginia recently.

Manager M. H. Russell of the Colonial claims he finds it pays.

### ROOSEVELT FILM SHOWING.

The Roosevelt feature film entitled "Fighting the Roosevelts" will receive its initial New York showing at the Strand starting Sunday, the First National Exhibitors' Exchange completing a booking arrangement to that effect this week.

A. Warner, general salesman for the "My Four Years in Germany" picture and who organized and executed a service system for the exhibitors with the Gerard feature, will act in a similar capacity for the Roosevelt subject.

The Warner assignment does not interfere with the booking arrangement with the First National but is arranged to supplement the sales of the picture.

In the Gerard picture the makers in adhering to the story form found it necessary to engage a film player, Mr. Brown, to impersonate Gerard; a similar condition exists in the Roosevelt subject. E. J. Ratcliffe in some of the scenes impersonates Colonel Roosevelt.

The picture was shown privately last Saturday midnight at the Strand.

### DECISION AGAINST "WORLD."

In the suit of the United Picture Theatres Corporation against the Motion Picture World, trade periodical, for alleged libelous statements, the plaintiff was awarded a favorable decision last week by the Appellate Division of the Supreme Court. When the company was first formed some months ago the complaint alleges the publication printed several statements belittling the United's credit and integrity.

Goldsmith & Rosenthal, as attorneys for the plaintiff, are to settle on the question of damages.

### TRIANGLE RESUMING.

The resumption of the Triangle Distributing Corporation, which starts with a January release of a Jack Devereaux picture, was made possible the past fortnight by the sale of all of the David Horsley made subjects, Horsley commencing the deal in New York with Mr. McDonald, of the Triangle's sales department.

### Patin and Urban Sailing.

Claude Patin and Charles Urban sail for Europe some time this week. Patin takes with him the rights for Patin and Urban for England, for distributing the Kinogram Weekly, the new news weekly, which is to be distributed in American by the World Film Corp.

### Reissuing "Sign of the Cross."

Paramount is reissuing a Success Series feature its filmization of Wilson Barrett's famous drama, "The Sign of the Cross" with William Farnum starred as Marcus Superbus.

It was one of the foremost film spectacles ever produced in America.

FRANK  
**PARISH**  
AND  
STEVEN  
**PERU**

The Acme of Versatility  
By the infallible sense of progress,  
always a real live and surely suc-  
cessful proposition in vanderbilt.

**EDWARD  
MARSHALL**

CHALKOLOGIST  
CAPITAINE AMERICANE

Direction, GEN. DIAZ

Sir Isaac Newton discovered the laws of  
gravity. Sir Walter Raleigh discovered  
the aromatic weed. Baboo discovered the  
Pacific Ocean.

THE  
**GABBERTS**

America's Ingenious Athletes

discovered a way of putting one of the  
classiest novelty acts in the business over  
in a nifty manner.

BL FLO  
**BRENDEL AND BERT**  
in  
"Waiting for Her"

Direction, H. BART McHUGH

**BLANCHE ALFRED**  
and her SYMPHONY GIRLS, assisted by  
"GERANT"  
Conductor  
Featuring the RAINBOW GIRL  
in Novelty Dances  
Direction, HARRY SHEA

**STAN STANLEY**

NEW YORK ACTOR

The audience plant who grew into such a funny flower

MORRIS & FEIL—Ah—Jents

PAUL and MAE

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Opened on the Orpheum Circuit  
January 5th and going  
right along.

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**SCOTT  
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in  
"WHERE THINGS  
HAPPEN"  
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WORLD'S FAMOUS  
CYCLIST  
1718 Clybourn Ave.,  
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The trip from CALGARY to VANCOUVER is via  
the Canadian Mooties, Hamt and other notable  
wintering mounds, and while it takes two nights and  
a day, it is extremely beautiful—in fact, the women  
in our troupe just raved and carried on during the  
whole 24 hours of the ride about the BEB-YU-TI-  
TU money.  
It must be true, too, although you couldn't prove  
it by the fact it was sailing with some of the boys  
in the smoking room, where the money was alto-  
gether different. The atmosphere was distinctly  
cloudy, and the boys opened, drew, checked, layed  
down, and put, and quoted Heyle from  
seven different angles.  
Really, the MOUNTIES were beautiful.

**JIM and MARIAN  
HARKINS**

West Jan. 28—Orpheum, San Francisco  
Direction, NORMAN JEFFRIES

**APPLE SAUCE**

Chris—A great bill this week.  
Bob—Well, I suppose it is, all right.  
Chris—I wonder if we open the show?  
Bob—I don't know. The manager asked me if  
the act was "thoroughly broke." I said it was, so  
he opened us as a "new act."  
Chris—Did you tell the electrician we wanted  
the smaller light?  
Bob—Oh, but he said it went "out" last  
night and has not returned.  
Chris—I thought the act ahead of us was going  
to chuck.  
Bob—Now, he was only "gassing."  
Chris—I told the manager we were thinking of  
buying real estate.  
Bob—I suppose he told you to see the "property  
man."  
Chris—What became of George Leonard? Have  
you seen him lately?  
Bob—He's a washout.  
Chris—Way he looked prosperous last time I  
saw him.  
Bob—Certainly; why wouldn't he be, with Cohen  
& Harris's Royal Vagabonds.  
**KNAPP and CORNALLA**  
NOW—JANUARY 28—NOW  
BRYANT 800

While

**TAKIN' A BATH**

a Small Timer's

VEST

fell into the

HOT WATER

RESULT—Vegetable Soup.

THE NOVELLIES

LOEW CIRCUIT. Direction, MARK LEVY

"That Rovin' Sea-Dog"  
Moe Schenck

is glad to be

**BACK IN HIS  
DRINKIN' CLOTHES**

The Country goes Dry—On the First  
of July;

Poor King BOOZE is Sentenced to Die.

ALICE COLE

"Bober Sue"

MOSS TIME Direction, MARK LEVY

"I DEFT COMPETITION"

Little Jerry—Little Jerry—Little Jerry

A MITE OF MIRTH

Little Jerry—Little Jerry—Little Jerry

Little Jerry—Little Jerry—Little Jerry

The Biggest Little Slinger

U. B. O. In Vanderville W. V. M. A.

L. KAUFMAN—E. C. W. NELSON—W.



**BILL IS  
BACK!**

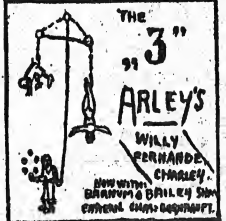
Bill Kennedy got  
back from "Over  
There," last week,  
looking and feeling  
great. What a welcome  
he got, and well he  
deserved it. He has left  
"quiet" Broadway, and  
he mingled with the  
gay and festive throngs  
of "Roosevelt Hall." Un-  
derstand he brought  
back some stronger of  
even known to those  
who follow him. Bill  
to the rescue. Bill, and  
keep him busy.

Your Pal,  
**OSWALD**

**ROXY  
LA ROCCA**

Wizard of the Harp

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DALE**  
AND  
BUNNY  
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Metropolitan Theatre, Brooklyn, Jan. 16-19

# EDDIE CANTOR'S BIG HIT

IN ZIEGFELD'S "FOLLIES"

ARTIST COPY

How 'Ya Gonna Keep 'Em Down On The Farm?

(After They've Seen Paree)

Words by  
LEWIS & YOUNG

Music by  
WALTER DONALDSON

Allegro moderato

**Voice**

"Reu - ben, Reu - ben, I've been think - ing, Said his wif - er,  
"Reu - ben, Reu - ben, You're mis - tak - en, Said his wif - er,  
dear, "Now that all is peace - ful and calm, The boys will soon be  
dear, "Once a farm - er al - ways a jay, And farm - ers al - ways  
back on the farm;" Mis - ter Reu - ben start - ed wink - ing, And slow - ly rubbed his chin;  
stick to the hay;" "Moth - er Reu - ben I'm not fak - in, Though you may think it strange;  
**Chorus** He pulled his chair up close to moth - er, And he asked her, with a grin:  
But wine and wom - en play the mis - chief, With a boy who's loose with change:  
p. How ya' gon - na keep 'em down on the farm, — Aft - er they've seen — Pa - ree;  
How ya' gon - na keep 'em a - way from Broad - way, Jazz - in' a - roun', — and  
paint - ing the town? How ya' gon - na keep 'em a - way from harm? That's a  
mys - ter - y; They'll nev - er want to see a rake or plough;  
Im - ag - ine Reu - ben when he meets his pa, —  
They used to use the hors - es our - ry comb, —  
And who the dounce can par - ley - vons a cow? How ya' gon - na keep 'em  
Holl kiss his cheek and hol - ler "oo - la - la!"  
But now I bet they're us - ing French co - logne;  
down on the farm Aft - er they've seen — Pa - ree? — -ree?

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Great  
Comedy  
Song

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On  
At  
Once

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# VARIETY

VOL. LIII, No. 9

NEW YORK CITY, FRIDAY, JANUARY 24, 1919

PRICE 15 CENTS

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Paramount

Drama

Variety

**CHARLES RAY**  
THOS. H. INCE STAR IN PARAMOUNT PICTURES

# Introduced by NORA BAYES

## In "LADIES FIRST"

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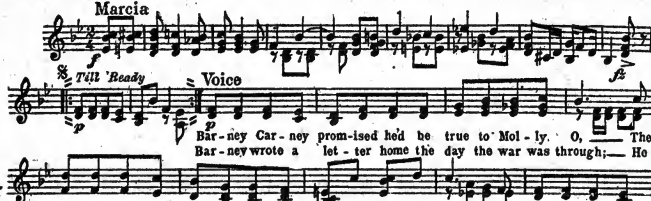
My Barney Lies Over The Ocean

(Just The Way He Lied To Me)

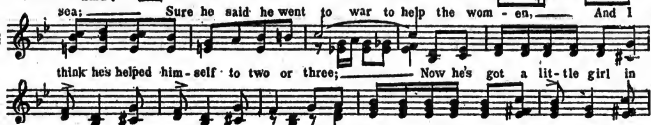
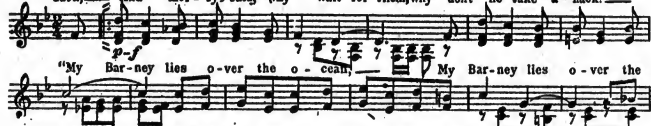
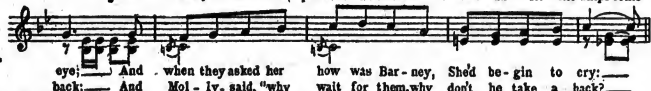
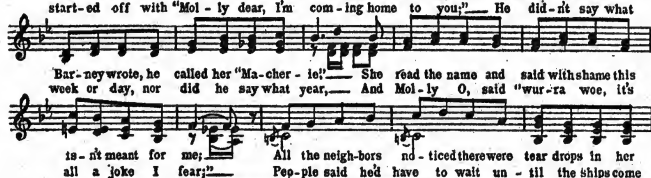
Words by  
SAM M. LEWIS & JOE YOUNG

Musio by  
BERT GRANT

Marcia



day he went 'a- way to war, a- bout a year a- go;— In ev-'ry note that  
start-ed off with "Mol- ly dear, I'm com- ing home to you;"— He did- n't say what



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Great  
Irish  
Comedy  
Song

Plenty  
of  
Extra  
Catch  
Lines

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DETROIT  
Charlie Dale, 138 Randolph St.

**W. B. S.**  
World's Best Songs

**W. B. S.**  
World's Best Songs

# VARIETY

Vol. LIII, No. 9

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NEW YORK CITY, JANUARY 24, 1919

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22, 1905, at the Post Office at New York,  
N. Y., under the Act of March 3, 1879.

## SHOWS AT THE BOX OFFICE IN NEW YORK AND CHICAGO

**Legitimate Attractions in Both Cities Going Through Boom  
Period—Everything Appears to be Doing Business—  
New Hits on Broadway and Old Ones Remaining  
—Variety's Estimates of Weekly Gross.**

Business is tremendous in the theatres on Broadway and on the road. It has been since the first of the year. The passing of the old year marked a record week for the show houses in New York at least.

During this week a checking up of road conditions brought out that not only in New York, Chicago and other big centers was business unusually good, but that the majority of the week stands were rolling up gross receipts surprising the managers. During the last week the report from Cleveland was that the road company of "Going Up" drew \$14,400 while in Columbus "Fio Flo" drew \$12,200. Other towns of a like calibre have been doing equally well. A road company of "Three Faces East" showed to a gross of \$10,500.

The road business is so big at present managers are scrambling for routes for their attractions for next season. They all are of the opinion the bonanza is going to last for another season at least and they are preparing for a clean-up while the going is good.

In New York the big business that the houses are now doing will be added to for two weeks during the coming month because of the Auto Show. As the Lenten period comes rather late this year the managers look for big business right up into the middle of spring.

At present there are 16 "buys" running for New York theatres. The new ones added this week were "The Woman in Room 13" with the brokers taking 350 a night; "Up in Mabel's Room" for a like number, and "The Climax" for 150 seats nightly. The buys continuing are "The Melting of Molly," for which the brokers took 300, which finishes next week; "Somebody's Sweetheart," "Three Faces East," "Three Wise Fools," "The Better Ole," "Lightnin' Friendly Enemies," "The Canany," "Listen Lester," "The Unknown Purple," "Tea for Three," "Girl Behind the Gun," "Ole My Dear" and "The Crowded Hour."

Nineteen attractions were on sale in

cut rates, which is proving a life saver for some of the weaker shows. Orchestras seats are available for "Ladies First" (Bayes), "The Little Brother" (Belmont), "Sleeping Partners" (Bijou), "Melting of Molly" (Broadhurst), "The Climax" (Comedy), "The Big Chance" (48th St.), "Little Simplicity" (44th St.), "The Riddle: Woman" (Fulton), "The Invisible Foe" (Harris), "Nothing But Lies" (Longacre), "Cappy Ricks" (Morosco), "Forever After" (Playhouse) and "The Crowded Hour" (Selwyn). Balcony seats were on sale for "Some Time" (Casino), "Tea For Three" (Elliott), "Roads of Destiny" (Republic), "The Bethrothal" (Shubert), "Keep It to Yourself" (39th St.) and "Sinbad" (Winter Garden).

For the shows now playing in New York Variety's estimate of the box-office returns for last week is:

"Bethrothal" (Shubert); (10th week). Leaving shortly. Playing to about \$8,100. Did better at start than expected. "Good Morning Judge" may succeed it.

"Better Ole" (The Coburns), (Cort); (14th week). Still capacity and bids fair to continue so until warm weather. \$14,000.

"Big Chance" (48th St.); (13th week). Slipping, slowly but surely. A war play of the type the public is losing interest in now that peace is on the way. \$4,500 last week.

"Canany" (Sanderson-Cawthorne); (Globe); (12th week). Continues one of the biggest musical hits with the gross over \$19,500 last week.

"Cappy Ricks" (Courtenay-Wise); (Morosco); (2d week). Opened last week to fairly good notices and getting the readers of the Kync stories. Stars are attracting their own following. About \$5,300.

"Chase" (comedy); (2d week). Revival of a former success. Opened last week and fair business since. Got \$2,900 in three days.

"Crowded Hour" (Jane Cow); (Selwyn); (seventh week). Suffered through star out of cast for a short time due (Continued on Page 12)

### LAMBS MAKE A LEVY.

The Lambs Club has issued a letter to the membership informing them there has been a levy made of \$50 per member, payable at the rate of \$5 monthly, in an effort to liquidate the indebtedness of \$70,000 which is staring the club in the face at present. The letter is signed by R. H. Burnside as Shepherd, and it states that at a meeting of the council held Jan. 16 this measure was decided upon.

The Council states "that it was with the greatest reluctance it found itself absolutely compelled to make this assessment."

The club has a floating debt of \$70,000 contracted at the time the organization occupied the new club house. The extra expense over the building loan for items not included in the building contract amounted to about \$100,000. There was also a loss due to the failure of the contractor to deliver the building in the time specified. Approximately \$50,000 of the indebtedness has been liquidated since and steps are now being taken to clean up the balance.

### FOREIGN RUSH IN FALL.

A foreign agent in New York, who understands the show business on both sides of the ocean, stated this week he did not believe the real rush of American artists abroad would start before the late summer, with the exportations at top speed during September.

His reason was that just now in London all theatricals are on a high wave of prosperity, not necessitating sufficient changes in attractions before the season ends over there to warrant extended and immediate bookings on this side by the London managers.

An agreement entered into early in the war between the managers' association of England and the Variety Artists' Federation stipulates there shall be no importation of foreign talent into England until the war has ceased.

### FREDK. WARDE IN MISSION PLAY.

Los Angeles, Jan. 22. Frederick Warde, the Shakespearean actor, is to play the lead in the Mission play at San Gabriel. The Mission starts on its eighth year next month. Warde is now rehearsing.

### ENGAGEMENT ADMITTED.

Los Angeles, Jan. 22. Grace LaRue and Halc Hamilton are reported engaged to be married, according to newspaper stories.

Both admit it.

My name's my guarantee. RUDE CHAS. ALTHOFF.

### BIG SUMMER LOOKED FOR.

Though it is mid-winter (weather belying that fact) showmen are already predicting another record breaking season for Broadway this summer, even surpassing last summer, when more theatres were open at that time than ever in the history of New York. One manager now in possession of a house on a rental claims to have received two offers for his house at a figure that would make the season profitable to him.

The expectations are that the summer will find a heavier flood of visitors than in the past because of the constantly returning transports. At the present pace of bringing the men back, it would take years and it is known that as soon as peace is finally accomplished the work will be geared at a much greater speed. July 1 prohibition is expected to also add to theatre attendance.

The theatre demand during the warm spell runs to comedies and musical plays.

### ELTINGE MAY BUY SHOW.

San Francisco, Jan. 22. It is understood negotiations are close to completion between William Morris and Julian Eltinge for the purchase of Mr. Morris' interest by Mr. Eltinge in the Julian Eltinge road show, recently starting out and now playing around here under Mr. Morris' management.

### EXCLUSIVE PHILA. THEATRE.

Philadelphia, Jan. 22. The Plays and Players, reputed to be America's most exclusive dramatic society, is to build a new \$100,000 clubhouse. A site has been chosen in the heart of the city. The club is to contain a theatre, the main idea of its construction.

The Plays and Players put on around 70 shows during the year, none of which has ever been seen by the Philadelphia public and most of which have never been produced in this country. The society has a membership of 500, which make up its audiences. The public is never admitted. It was organized by Mrs. Otis Skinner and J. Howard Reber, formerly head of the National Drama League.

### REGISTERS "LOMBARDI, LTD."

Chicago, Jan. 22. B. D. Berg, who bought the Chicago branch of Behrens, costumer, has done a unique stunt—he calls it "Lombardi, Ltd.," the title and name of the costumer in the Hatton-Morosco show, and has registered the name as a trade mark.

# CABLES

## LONDON'S BIG SPURT BRINGS OVER \$50,000 IN WEEK TO SHOW

"Babes in the Woods" at Drury Lane, Playing Twice Daily, Hits Top Figure—"Chu Chin Chow" Next with Over \$20,000 Last Week—Theatres Being Re-Rented for Profit.

London, Jan. 22. Business is still booming in the West End theatres and music halls and there is no immediate prospect of any cessation of prosperity in theatricals here just now.

The gross takings of the theatres and halls last week is estimated at over \$500,000.

"Babes in the Woods" at Drury Lane alone drew over £10,000 last week, grossing over \$50,000, playing twice daily; "Chu Chin Chow," also giving a daily matinee, did \$20,000, "Going Up" at the Gaiety, "The Boy" at the Adelphi, "Hullo America" at the Palace, "The Lilac Domino" at the Empire and "In the Night Watch" at the Oxford, all passed \$15,000.

As a result theatre rents are soaring to heretofore unheard of heights. Charles B. Cochran, who pays \$600 a week for the Prince's to Seymour Hicks and Ellaline Terriss, its lessees, where he is presenting Hicks' nautical musical play "Jolly Jack Tar," found it worth his while to move out and let the house to Andre Charlot on a rental and percentage basis that should yield him, on fair business not less than \$2,500 a week. Charlot is moving his musical farce, "The Officers' Mess" from St. Martin's to Prince's, leaving St. Martin's to be occupied by a J. L. Sacks production.

The Kingsway, leased for \$250 a week, has been sublet to Grossmith & Laurillard at \$1,500 for their presentation of "Oh Joy." The theatre holds \$800 per show and the other house expenses are probably \$200.

Owing to the theatre "famine," Sir Alfred Butt is compelled to produce Alice Bradley's "The Governor's Lady" at Bournemouth Feb. 17 and wait his chances of getting a London opening.

**DRURY LANE'S PRICE GOING UP.** London, Jan. 22. The contemplated sale of the lease of Drury Lane to Sir Alfred Butt was not ratified at the shareholders meeting Jan. 17. They have appointed a special committee to consider the numerous fresh offers which have been made.

The price is now soaring. Sir Alfred Butt has withdrawn his second offer of \$300,000. Charles Colcliver offers \$775,000 and Hamilton Baines bids \$780,000. The special committee is considering the offers.

**NICE LITTLE NEW REVUE.** Paris, Jan. 22. Manager Berthez mounted another interesting revue by Rip, at his little Theatre des Capucines, Jan. 15. The revue met with a nice reception, Rip's wit being always appreciated by Parisians. It is not a show that will please the boys from the front, as they like something more rollicking it would seem, but the Capucines does not care for that audience.

Madeleine Carlier has replaced Mme. Charlotte Lyssa (formerly Mme. Sacha Guitry), who rehearsed the leading role but is reported to have had some difficulty with the management.

**ROBEY MUST GO TO HIP.** London, Jan. 22. George Robey leaves the Alhambra ("Burg Boys on Broadway") the mid-

dle of February under contract to the Hippodrome. Oswald Stoll offered Moss Empires a large sum to forego the engagement, which was refused.

Gus MacNaughton replaces Robey. "Gus Mc-Naughton" is the partner of Fred MacNaughton in the varieties and has the right to use the MacNaughton name.

**"PENELOPE" AGAIN PLAYED.** Paris, Jan. 22.

"Penelope," a lyrical piece by Fauchais, music by Gabriel Faure, originally produced at the Champs Elysee when the house opened before the war, was revived at the Opera Comique with Roussellere and Madame Lubin in the principal parts.

**SAILINGS.** Reported through Paul Tausig & Son, 104 East 14th street, New York:

Jan. 25, Charles Lang, Dick Bernard, Charles Edmond, Clifford Brooke, Mr. and Mrs. James E. Sullivan, Mr. and Mrs. Orris Holland, Louis Closser Hale, all members of "Friendly Enemies" company, Chester Beccroft, Charles Maddock, Charles Withers, Anna Edelstein (Lapland).

**LONDON'S LONG RUNS.** London, Jan. 22.

"Tails Up" at the Comedy has passed its 300th performance; "Us" at the Ambassadors its 100th; "Yes, Uncle" at the Shaftesbury its 450th; "Nurse Benson" at the Globe its 250th; "The Purple Mask" at the Scala its 200th. All are doing excellent business.

**ENTERTAINERS IN PARIS.** Paris, Jan. 22.

Mary Mountbath's company is the Overthere Theatre League attraction appearing at the Y. M. C. A. Palais Glace entertainment.

Twenty-three Kentucky Girls and Miss Eaton are entertaining at the Y. M. C. A. center in the Boulevard Pereire.

**Hackett Forced to Leave Haymarket.** London, Jan. 22.

The coming withdrawal of Walter Hackett's play, "The Freedom of the Seas," from the Haymarket may lead to a lawsuit, Hackett taking action against J. E. Vedrenne and Dennis Eadie for interrupting the run when doing an \$8,000 business.

The contract for the house provides that the run shall continue until the receipts fall below \$5,000 a week.

**Grock Opens at the Olympia.** Paris, Jan. 22.

Grock, the clown, about whom there was some dispute regarding his services, opened at Olympia Jan. 17.

**"Maid of the East" Is Success.** London, Jan. 22.

"The Maid of the East," a comic opera by David Burnaby and the late Edward Lauri, music by William Neale, was successfully presented at the opera house, Harrogate.

**Arabian Nights**

**LORD DANGAN NOW AN EARL.** London, Jan. 22.

Lord Dangan, professionally known as Arthur Wellesley, is appearing in "You Never Know, You Know" at the Criterion.

His father, Earl Cowley, died Jan. 15. The new Earl will continue his stage career. He married May Picard in New York in 1914.

**IN ON ALL ROYALTIES.** London, Jan. 22.

English dramatists are combining against American managers to demand that in future their agreements for the American rights to English plays shall include participation in the picture and amateur royalties.

**"ABRAHAM LINCOLN."** London, Jan. 22.

John Drinkwater's play, "Abraham Lincoln," produced in repertory at Birmingham, will be presented at the Lyric, Hammersmith, under the management of Nigel Playfair.

**TWO SHOWS WITHDRAWN.** London, Jan. 22.

Charles Cochran has withdrawn "Jolly Jack Tar" from Prince's and Andre Charlot Jan. 16 removed "The Officers' Mess" from St. Martin's. Bromley Challenor is reviving "When Knights Were Bold" for three weeks at St. Martin's, with himself and Marjorie Bellairs leading.

**Mozart's Only Descendant Dies.** Paris, Jan. 22.

Bertha Forster, aged 77, only living descendant of Mozart, is reported as having died in an asylum.

**Victoria-Palace Matinees Extended.** London, Jan. 22.

The matinee season of "Where the Rainbow Ends" at the Victoria-Palace has been extended owing to the success of the experiment.

The twice nightly variety bill there includes Neil Kenyon, Graham Supers, Claude Golden, Norah Bleaney and Gwen Farrar.

**Making Middlesex First Class.** London, Jan. 22.

Grossmith & Laurillard are negotiating for a lease of the Middlesex and propose turning it into a first class legitimate house.

The rental they will pay if the deal is consummated is \$42,500.

**Per Cent. of Salary for Service Men.** London, Jan. 22.

Mauritus, handcuff king, discharged from the army after three years, is returning to the halls. He intends presenting ten per cent of his future salary to the discharged soldiers and sailors union.

**"Twelfth Night" Passes 100th.** London, Jan. 22.

James Bernard Fagan's production of "Twelfth Night" at the Court has celebrated its 100th performance and may score many more centuries.

**Leonard-Leyton Wedding.** London, Jan. 22.

Alf Leonard, a variety artist, and Josie Leyton, principal boy of the "Aladdin" pantomime in Dublin, have been married.

**Founding "Art Gazette" Weekly.** London, Jan. 22.

J. T. Grein, late dramatic critic of the Sunday Times, is starting the publication of the Art Gazette, a dramatic and musical weekly.

**"Helen of Sparta" Preparing.** London, Jan. 22.

"Helen of Sparta," by Emile Verhaeren, designs by Jacob Epstein, is in preparation for production shortly.

**4 TWICE-NIGHTLY PANTOS.** London, Jan. 22.

The twice-nightly pantomimes include "The Forty Thieves" at Baltham; "Little Boy Blue" at the Willesden Hippodrome; "Babes in the Wood" and "Sinbad the Sailor" at Putney.

**DEATHS IN ENGLAND.** London, Jan. 22.

George Wells, manager of the Ilford Hippodrome, has died of pneumonia. Florence Bains, a sketch artist, died, aged 41.

**LIEUT. ELI HUDSON DIES.** London, Jan. 22.

Lieut. Eli Hudson, flautist, founder of the popular trio Olga, Elgar and Eli Hudson, has died of internal complaint.

**WYNDHAM ESTATE, \$1,500,000.** London, Jan. 22.

The will of Sir Charles Wyndham has not yet been proved. His fortune is estimated at \$1,500,000.

**EXPERIMENT FOR NEW ART.** London, Jan. 22.

The New Art theatre has been organized with Lord Howard de Walden as trustee. Funds have been provided Madame Donet, the producer, to make a two years' experiment.

**AT THE COL.** London, Jan. 22.

The Coliseum newcomers at this week are Vesta Tilley, Malcolm Scott, Elsie Spain and Randall Jackson, Miss Cashmore's Circus.

**Paris Cold But Business Good.** Paris, Jan. 22.

Good business is resulting in reviving all the resorts. The weather is cold.

**Pianist in Paris Concert.** Paris, Jan. 22.

Leo Tecktonian, an American pianist, is appearing at a concert at the Salle Gaveau Jan. 28.

**IN LONDON.** London, Jan. 5.

Stanley Logan is the latest aspirant to actor-managerhip. He has secured two plays—one a farce by Macdonald Hastings, the other by E. V. Lucas, who has written scenes for the Hippodrome revues.

Shakespeare, neglected during the war, looks like coming into favor again. Two revivals of "Romeo and Juliet" are promised—one by Doris Keane and the other by His Majesty's Carthy; while Nigel Playfair proposes to revive "As You Like It" at the Lyric Hammersmith, which he hopes to make the home of artistic productions.

Marjorie Gordon has been compelled to leave the Gaiety and take a long rest.

The most extraordinary woman in the public eye over here is Genevieve Ward, who recently gave a virile performance of Lady Macbeth in the sleep-walking scene at His Majesty's before a distinguished audience. She has also just finished a portly volume of reminiscences. Miss Ward attributes her splendid health and clear brain at her advanced age to a light diet, which she has always had with plenty of exercise and fresh air. The great actress admires the fine strong girl of today and says that 1914 gave us a type of woman who has found herself and has confidence in herself. The war produced her, but peace is going to develop her further.

## VAUDEVILLE GREATLY HELPED THROUGH SERVICE ENLISTMENTS

**Lieut. Laurence Schwab Tells How War Worked for Better Understanding to Benefit of All—Interestingly Comments Upon Navy and Show Business.**

BY LIEUT. LAURENCE SCHWAB, U. S. N.

(Lieut. Schwab, before enlisting, was connected with a vaudeville booking agency in New York City.)

San Francisco, Cal., Jan. 18.

It is one hundred weeks since I deserted the peaches and pinocchle of Broadway to see the world through a port hole. My manager has given me steady work, and although the jumps have been large at times, there has been a pleasing variety of scenery. The first thing a sailor learns after the sermon of cleanliness has been pounded into him is how to do nothing gracefully and talk about it incessantly. If he learns this too well he remains a glib, but if he occasionally forgets this alert accomplishment he rises.

I have seen things sketchily, as a white moon through the trees when you are trying to keep the road at a modest sixty-five. My first navy vision came in the mahogany-lined interior of a patrol boat, formerly the pleasure yacht of one of our best vaudeville politicians. Then I was shifted to a training camp and from there to a merchant ship. I visited the drill halls of the naval academy and came out with a temporary commission in the regular navy. Next I sojourned on the bridge of our largest and newest fighting ship—the "Mississippi"—then suffered weeks on a seagoing tug at the pulling, emptying to two lines, and finally became lord and master of one of our devil-built "spit-kits"—the submarine chaser—on a trip across the longitudes. I have a stripe and a half and an overseas chevron on my left sleeve. I wouldn't take a "Frolic" show girl for one thread of the gold braid, but I wouldn't give an opening act for enough more to encase Fatty Arbuckle's entire arm. It's been an amazing interlude, and an instructive one for those of us who can afford time from the business of life to think. . . . Here's how it hit me:

A singing navy is a fighting navy. One crew of good-hearted boys with a will to let out their voices on occasion—any occasion—is worth a fleet of sullen sailors. You have to keep them happy, and the way to do that is by entertainment—entertainment that appeals to a boy with a warm heart and cold finger, and that brings it to his mind that all the scrubbing and drills and annoying routine is incidental, and that each little pain and pain is a blinder in the eyes of the enemy. The theatrical business realized this first. They came with a laugh and a hand-clasp, and once you give a glib these he is yours. There were entertainers of all types who came freely (which means more than without pay) and gave all they had to the boys—the boys were trying to keep happy and enthusiastic till the time when we thought we would fold up about three thousand miles of geography and tear the chin-pieces off the Germans. They are putting the scenery of the greatest international drama in the storehouse of history now, but it was terribly real to us then, and what the profession did and is still doing will be chalked up for them on an eternal board of gratitude.

The navy before the war was probably the narrowest set in existence, except the stage. Both professions were obsessed by a grave sin—the never-ceasing desire to talk shop. The navy has now broadened to a truly national meaning in all our thoughts, and the theatrical business has profited immensely by contact with the military and the big men and women who interested themselves in the service. Men who never entered a vaudeville theatre before have seen the artists at camps and benefits, and there can be no doubt that a new and increasingly intelligent class of audience will be recruited from the ranks of those who formerly confined their amusements to the drama league and the opera. Then the large number of men in the business who joined the service will bring back with them a new outlook and a brighter understanding of what the public wants. They cannot help but give better amusement because of this intermission in the routine of their lives. The world has met the theatre, and the map of America has been contracted theatrically to a pinhead, so that we who formerly tolerated the "chicks" from the one-nighters now have a wholesome respect for their special talents, and they in turn realize that the play-actor is not the vagabond type ignorance had painted him in a vast majority of minds. In brief, we have done what the whole world has been doing—forgetting provincialism and learning that most every one is human, whether he speaks the language of Times Square or the Champs Elysees, and whether his eggs come from a hen or from Shulem's.

The big men of business, of the churches and of politics have met the actor and actress and a firm basis of understanding has come about that should eventually abolish discriminating laws against the business of entertainment. The way in which managers have given their theatres for our fighters, and in which actors have made disagreeable trips and played more times a day than any contract could force them to print a new page on the book of advance toward the heart of the people, which advance should always be on top in the minds of theatrical men. This unstinted giving supplied unfathomable help to the impulse of the show.

The sailor I speak of is not a sailor at all. He is a farmer, a tinsmith, a garage man—anything but a seaman. The sailor before the war was a big-town man, no matter where he hailed from, because he had traveled in the navy. He talked carelessly of New York; Guantanamo, Shanghai and that dear beach at Waikiki. He knew a great many things that were not so about the men of Ponta Delgada and the liquor of Madrid. That was the old navy. The new boys are small-towners—a choice type of "hick." Not the corner-smirkers and job-shirkers, for as my captain once said to us when I was a glib: "Every one of you men came into the service because you wanted to. There was no draft for the navy."

Now these nine-o'clock kids had seen "The Girls from Gayland" and an occasional small-time vaudeville show. They knew the telephone sketch and the xylophone play. Suddenly they were thrust into a sea of theatres, among which master mariners of the profession could navigate only with difficulty. They came to New York, Philadelphia, Chicago and San Francisco. Entertainers boarded their ships and invaded their training stations. They were real performers, and the boys were delighted. Entertainment is largely a matter of education in entertainment. If you are accustomed to seeing the jig and hearing

(Continued on page 17)

### \$500 FOR SOPHIE'S AUTOGRAPH.

The plume of popularity was tucked away Tuesday night by Sophie Tucker, along with a \$500 check that a judge in the Sophie Tucker Room at Reisenweber's paid for Miss Tucker's autograph for her picture.

The occasion was an auction sale party for the benefit of the Evening Sun's Smoke Fund. Miss Tucker's activity in behalf of the smokes for the boys over there so far have brought her \$15,000 to the various organizations. After everything had been sold, someone suggested Sophie sell her picture. Someone else said to put her name on it. Somebody then bid \$6 and Sophie wanted to take it on the run.

The judge got in on the bidding—His competitor was another elderly gent with a bank roll. Between the two they reached \$300 and Miss Tucker's photo passed ownership. The man who lost out paid \$50 for a stinky kiss given him by Vera Maxwell. That was also made a matter of bidding.

### VALESKA SURATT MAY CANCEL.

Chicago, Jan. 22.

Valeska Suratt, playing St. Paul this week and fully booked over the Orpheum Circuit, may cancel the time rather than appear at the Orpheum, Duluth, next week.

Miss Suratt first protested against a cut in salary for Duluth, the reduction being about one-fourth. She has since entered other objections. Many wires have been exchanged between her and the Orpheum offices in New York City. The latter agreed she might lay off next week, when another act would be substituted at Duluth, that having been Miss Suratt's first proposal. Later she insisted another week be given her or Duluth at the full salary.

### KEIN TEMPORARILY OFF.

Pending verification of a conversation reputed to have been uttered by Arthur Klein the Keith booking office has denied him the privilege of its booking floor.

While Klein is absent his acts are being taken care of by Jack Curtis, of Rose & Curtis.

The remark charged against Klein is denied by him in the actual wording as repeated, and it is an unavoidable delay in determining the authenticity of the remark that prevents a definite decision being reached in the matter.

Klein was first notified of his suspension last week, when it was expected some final ruling could be made within a day or so; but it may be next week before the Klein matter is finally disposed of, with Klein probably receiving a time suspension from the floor if adjudged guilty. Otherwise he is apt to be immediately reinstated.

### DE COURVILLE ENGAGEMENTS.

Artists due to sail for England soon to appear in Albert de Courville's new revue in April are headed by Ned Wayburn, expecting to leave Saturday. Mr. Wayburn is to stage the de Courville show, although it was first thought Leon Errol had been assigned that task in addition to his appearing in the show. Errol will sail Feb. 1. Irene Hordoni will also go abroad for de Courville, but not until June. She is to appear four weeks in Paris and then in London.

### Engaged for New Pearson Show.

Whiting and Burt and Renee Andree have been engaged for the unnamed musical comedy by Bert Hanlon and Ben Ryan. Arthur Pearson is intended producing in the spring. Herbert Stoddard will write the music.

Miss Andree is a French girl reaching New York by way of Australia.

Be sure and book the original. CHAS. ALTHOFF.

### MANY ENTERTAINERS SAIL.

A party of 18 entertainers, the biggest collective departure in months, sailed overseas this week under the auspices of America's Over There Theatre League. No units were formed, all going to Paris as individuals to be assigned in unit form there by the Y. M. C. A. controlling head.

The discontinuance of the unit system has speeded the work of recruitment for volunteers, and a considerable number of applications for entertainment service have recently been received by the League. A majority of those in this week's party are concert artists.

The list is:

Minerva Albert.  
Ruth McClain.  
Kathleen Morris.  
Sue Stead.  
Jack Hanson.  
Paul Denish.  
Katherine Schenk.  
Eleanor Habor.  
Fannie Brice.  
Kathleen Raymond.  
Eleanor Abbott.  
Jessica Dixon.  
Patricia Baker.  
Jessie De Vore.  
Marib Pierrie.  
Elsa Carroll.  
Henry Gideon.  
Constance Gideon.

The Over There Stock Company, a ten-person unit which sailed last month gave its first show in Paris, playing "Kick In" with fair success. The unit then started a circuit of the base hospitals, stopping first at Savanay, where it remained for two weeks, with a change of bill every few days.

In addition to this week's league sailings the "Y" sent across a party numbering twenty entertainers. They are Rachel Aldridge, Caroline Ahee, Mary Craig, James Evans, Alicia S. Guttridge, Jeanne Hall, Eleanor Harney, Josephine Hartwell, William Mulligan, Mrs. Edward Pease, Edward Pease, Bessie B. Ricker, Rachel Swartz, Norma L. Smith, Carolyn Washburn, Louise D. Wolbert.

### GERTRUDE COGHLAN'S "OIL"

Gertrude Coghlan is on her way to become one of the wealthy oil property owner of the country, and Jawn D. had better watch his step. Miss Coghlan some years ago, while traveling through Texas, purchased a number of acres of Brazoria County and then forgot all about them. She never dreamed of oil, and last week was startled to receive a number of telegrams from an over-night oil town near her land.

It seems that every bit of land surrounding her property is just gushing oil, and her nearest neighbor has a well delivering 10,000 barrels a day.

Miss Coghlan is sitting back and waiting for the highest bidder.

### JOLSON RESTING AGAIN.

Lakewood, N. J., received Al Jolson, after he left "Simbad" at the Winter Garden last Friday night. Mr. Jolson was expected back with the show at any time. Ernest Hare, his understudy, assumed the role.

It's the second vacation for Jolson within a month, both taken for rest. "Simbad" will probably move to the 4th street theatre Feb. 3 or to make way at the Garden for "Monte Cristo, Jr."

### DANCERS DIVORCED.

Los Angeles, Jan. 22.

Jessie M. Cramer has secured a divorce from Paul Cramer. Both are dancers.

Muriel Window Takes Pan Time. Muriel Window has secured the Pantages Circuit, at \$500 weekly (net) opening Feb. 24. In March next Miss Window is due to sail for Australia.

# VAUDEVILLE

## PROTESTS FLOOD WASHINGTON KILLING 20% TAX INCREASE

**Managers Wage Successful Fight Against Additional Levy—Congressman Kitchin Was Responsible For Reinsertion—Committee In New York, With Morris Gest Chairman, Shows Speed and Remarkable Results.**

Telegrams received in New York Wednesday confirmed the fact that the Conference Committee in Congress on the revenue bill had reduced admission taxes to the present basis of 10 per cent. Ligon Johnson of the U. M. P. A. received a wire which read: "Victory, the conference committee has placed the old ten per cent. theatre tax into the bill." Former Congressman Joseph Rhinock wired Lee Shubert to the same effect, saying the 20 per cent. clause had been knocked out. Cabaret taxes, however, were placed at 15 per cent., a 50 per cent. increase over the present law.

Organized in six hours and in full swing over night American theatrical and amusement managers set in motion the giant protest to Congress, a protest against the increase of admission taxes, so far hung in expression and so voluminous in size that it will go down in record as the most spontaneous crystallization of public opinion ever sent into Washington.

Never were the managers and those heading the allied interests so roused. It took the threat of elimination which the proposed tax increase is believed might accomplish to actually bring all interests together on a common fighting basis with the sole purpose in view—the striking out from the revenue bill of the 20 per cent. clause. So enthusiastic was the work of protest taken up by amusement men throughout the country and so readily did the protest machine automatically assemble that starting Friday of last week, the same day on which the Tax Protest Committee commenced its labors, short addresses were made in every theatre in America and audiences asked to sign petitions. These petitions started arriving at the committee's headquarters at the Century theatre, New York, by the weekend Saturday and early this week the committee's room was packed with mail sacks. These were quickly opened, the petitions assembled and rushed to the Senate Finance Committee and the Committee on Ways and Means in the House of Representatives. It was computed that by Wednesday millions of names in protest had arrived at the national capital.

The theatrical men first met at the headquarters of the United Managers' Protective Association, but the general response was so universal in action that a special tax protest committee was formed with the Century theatre as a working base. The committee personnel is Morris Gest, chairman; William A. Brady, advisory chairman; John L. Golden, Mark T. Lester, Arthur Hammerstein, Edward Zeigler (representing opera interests), Sam Scribner, J. J. Murdoch, Pat Casey, president of the Vaudeville Managers' Protective Association, Lawrence Anhalt, Frank Gilmore, secretary of the Actors' Equity Association, Joseph N. Weber, the American Federation of Musicians, and Charles S. Shay, head of the International Alliance of Theatrical Stage Employees.

This committee stripped for action, went into daily sessions of, not less than four hours every afternoon and results were almost instantaneous. Front page news articles detailing the temper of the public regarding the proposed increase daily appeared throughout the land. Editorials in the leading newspapers with almost every

metropolitan daily pointing out the ill-advised increase and the hardship and inequity of it. Several New York papers gave their Washington correspondents special assignments on the matter, and as early as Tuesday sentiment of congressmen and senators started pouring forth from the capital.

U. S. Senator Crane sent an appeal to the managers saying that he favored a revision of the clause and more protests should not be forwarded because they were cluttering up the mails. Washington newspapermen got at the root of the matter by asking Commissioner Roper of the Internal Revenue, the why of the increase and he replied "It was easy to get" meaning that the ready collection of admission taxes gave the department no trouble. When Congressmen learned of the reply the storm of official opposition grew stronger, some saying the increase was discrimination and others that it was "a grotesque attempt at class legislation."

Representative Rowland of Pennsylvania declared the theatre tax was not a luxury tax that theatres were a relaxation and the increase would menace many good houses with bankruptcy. Representative Longan of Connecticut stated the new tax was excessive and unjust, imposed without due thought. Representative Nolan was emphatic in saying the tax was discriminatory. Medill McCormick of Illinois went on record as being against the whole bill. Senator Reed stated that a hardship and disaster would follow the 20 per cent. tax.

Senators J. Hamilton Lewis and Reed Smoot were early in their condemnation of the increase. Senator Poinsett of Washington came out with the statement that "the tax is excessive and not justified by national necessity." Senator William Alden Smith of Michigan stated that "a tax on education is a wholly unjustifiable impost." Expressions of similar kind were made by Senator Ashurst, and representatives Polk, of Delaware, Loren E. Wheeler and W. B. McKinley of Illinois, Stephen G. Porter of Penn., Patrick Kelly of Michigan, George R. Lunn of New York, and many others.

Commissioner Roper was shown that the proposed tax was double the percentage placed on inheritances and he admitted the Government by doubling the tax would not double the receipts since there would be a tremendous falling off in attendance especially in theatres charging over 25 cents. But the commissioner had advised a "stand pat" policy on the increase "because it was easy to collect."

A significant fact was productive of the campaign of protest so virily conducted by the Managers' Tax Protest Committee and that is the power in a policy which was possible through the combined efforts of the interests represented. In the daily sessions several committees were for an outright declaration to Congress on the tax increase and a fight later on at forthcoming elections. Cooler heads insisted, however, that the committee function as first outlined, and that the

(Continued on Page 18.)

### VEAUDEVILLE MEN MEET.

Following a conference of the executive heads of the Keith booking office and Orpheum circuits this week, a general meeting was held Tuesday morning to which every booking man and artists' representative was summoned, the meeting being presided over by J. J. Murdoch, general manager of the Keith Vaudeville Exchange.

A new routine of daily work was laid out for those attending, the most important of which was a set of rules governing the reviewing activities of the booking men.

Following a series of complaints anent inactivity on the part of artists' representatives, the booking agencies decided to abolish the former "catch as catch can" office hours and accordingly issued orders that all representatives must be represented by an employee or be present themselves on the booking floor at all times between 9.30 a. m. and 5.30 p. m. A time clock may be placed in the office and the agents will have to "click" up their entry and exit hours daily. Failure to abide by the new rules means a suspension from business, practice or expulsion from the privileges of the office.

Agents have been, with a few exceptions accustomed to dropping in around noon and saying "Good morning" to the bookers, who at times have been fruitlessly searching throughout the building for them in order to ratify bookings. Should an infraction occur the agent's list will be taken and his acts notified by the office direct that they are not being properly represented and a suggestion of a change of agents made to them.

Mr. Murdoch also gave the bookers orders about reviewing acts. These men will have a routine laid out for them daily and they will make reports each morning as to the acts reviewed. The houses to which they will be assigned to review new acts include all the Keith and Proctor local theatres known as "showing houses" where arts are given the dates to show their material.

Ed Renton has been appointed to supervise this department. Acts wishing a showing will be interviewed by Renton either personally or through their representatives. Renton being delegated to see they procure the proper date to show their wares.

### PANTAGES ACTS CUT DOWN.

Chicago, Jan. 22.

From reports wafting back from the Pantages Circuit, Alexander Pantages has located another cut town on his circuit, Victoria, B. C. Although the Pantages contracts call for full salary at all points on the route but Denver, as a rule, acts are writing east that when arriving at Victoria they were informed the salary would be clipped about one-third.

Protests to the local manager and Pantages himself so far have been without avail. Once the act leaves Victoria with the cut salary the claim is entered on behalf of Pantages the act must have agreed with the Victoria manager regarding the cut since the decreased salary was accepted.

### POUGHKEEPSIE OUT.

Last week brought about the discontinuance of vaudeville at the Collingwood opera house, Poughkeepsie, N. Y. The show had been booked for this week.

Loew Opening Empress, Kansas City, Kansas City, Jan. 22.

The Empress here will open with Loew vaudeville Sunday, with the Garlick, St. Louis, commencing Jan. 30 with the Loew policy also.

The Empress is the local house recently involved in legal actions between the Loew and Pantages people, during which Pantages was restrained from playing vaudeville there.

### SYRACUSE RAISES LICENSES.

Increases of from 50 to 100 per cent. in local license fees for theatres, film house, circuses and parades will be recommended for adoption by the Common Council next Monday by the Police and License Committee. The stiff boosts are the result of an appeal to the aldermen by Mayor Walter R. Stone. Prohibition is the principal reason for his demands.

Syracuse will lose about \$400,000 revenue this year because of the prohibitions. With real estate taxed pretty near its limit, the Mayor told the aldermen show houses will have to bear part of the added burdens.

Theatres and picture houses seating over 1,000 persons will be raised from \$200 to \$300; houses seating between 600 and 1,000 will be boosted from \$150 to \$200; houses seating less than 600 will pay \$100, instead of \$75. Circuses will go from \$300 to \$400, and \$150. Licenses for parades are up from \$150 to \$300.

Mitchell Fitzer, manager of the Happy Hour, and James Kernan, who owns the Garden City Liberty, picture houses, appealed to the Mayor Monday afternoon for a reduction from the proposed rates. They also talked with Chairman Dennis M. Haley of the License Committee, but were told they would have to pay.

### MILES ARRANGES NEW BOOKING.

Los Angeles, Jan. 22.

C. H. Miles will arrange new bookings of acts in his Detroit and Cleveland houses with Alexander Pantages while Miles is here. The bookings will be principally made through Walter F. Keefe in New York, who formerly booked the Miles theatres. Keefe is the New York booking man for Pantages.

The change of bookings for the Miles theatres from Loew to the Pantages offices will likely occur Feb. 3. The change was made at the suggestion of Marcus Loew, who recently advised Miles the Loew agency would prefer to book its own theatres at Detroit and Cleveland. At present the only theatre Loew is known to have secured to replace the Miles theatres on his books is the Detroit opera house on the campus at Detroit, though there have been conflicting reports of the future of that theatre.

The Regent, Detroit, a Miles house and also playing vaudeville, has been booked by Keefe in New York since it changed policy a few weeks ago. The other Miles house there is the Orpheum, with this Cleveland theatre called the Miles.

It was reported this week Keefe entered into an agreement with Miles to again book his theatres when the western Pantages was in the East last week, but Mr. Keefe is non-committal on the subject.

### AGENTS' AND INCOMES.

The Collector of Internal Revenue for the Third District has sent out a request that certain agents in the Palace theatre building call at his office and explain their income tax returns of last year. Those asked to visit the carpet are Max Hart, Edward Keller, Rose & Curtis and Jimmie Plunkett. The place for its hear is on the recommendation of the Vaudeville Managers' Protective Association and others. Among the other defendants is W. W. Berry.

The hearings are calendared to commence Feb. 3.



# VAUDEVILLE

## N. V. A. COMPLAINTS

A committee composed of Jefferson Lloyd, Emmett Whitney, Robert Craig and Len Earmore, appointed by Henry Chesterfield, chairman of the joint complaint bureau, decided in the matter of the complaint of Nan Halperin against Corinne Tilton that there was no infringement by Miss Tilton. Miss Halperin complained Miss Tilton infringed on her material and manner of delivery. The committee viewed Miss Halperin's performance at the Colonial Jan. 14, and on Jan. 15 watched Miss Tilton at the Bay Ridge, Brooklyn. The committee's opinion added:

"Miss Tilton does a 'kid' number entirely different in delivery as subject, it being very similar to the average 'kid' number the committee has seen for the past 20 years. The second number is what is professionally known as a 'drunk' and has no bearing on the controversy. The third is the 'Bride' number. Outside of the 'bride' music there is no infringement. Not only the subject is different, but the manner of treatment is different. In the closing number there is no comparison whatsoever."

"The committee calls the attention of the N. V. A., particularly to this point: While there may be a suggestion of peculiar mannerisms, yet, from careful observation, they are Miss Tilton's own, nature having endowed her with them and the committee does not feel it would be just to restrict her from earning her own living in vaudeville because of the above mentioned similarity. They also feel Miss Halperin is too clever an artist to try to deprive Miss Tilton of the right to earn a livelihood on account of this slight similarity in rendition."

A committee composed of Lou Hall, Eddie Gerard and Miss Tilton, with Henry Chesterfield as chairman, heard the complaint of Anna Vivian and Eugene Bytinsky against Rosalie Stewart. The complaint alleged Miss Stewart had produced an act in vaudeville known as "What Girls Can Do," and that Miss Vivian was the original sponsor of an act entitled "What Woman Can Do." The conflict in titles caused Miss Vivian's act to be confined to work other than the Stewart act was appearing on. Miss Stewart was present at the hearing and stated that she had purchased the right to the act from Joe Shea, a manager, but the committee decided Mr. Shea had no right to the title, as Miss Vivian and Bytinsky proved, with their material protected in VAMMY's Protected Material. The committee decided Miss Stewart could continue her act, wholly unlike the Vivian turn, if she selected another name and gave it to the act. Bytinsky the right to the exclusive use of "What Woman Can Do."

Will Jennings (Jennings and Mack) has lodged a complaint against Link and Robinson, at the Rialto, Chicago, last week. Jennings states he has protected the idea of a special drop upon which is painted an automobile with a practical door and that Link and Robinson appropriated the idea and are using a similar drop. The bureau has notified Link and Robinson of the complaint.

Earl Reynolds (Reynolds and Donegan) has notified the special committee the evidence in his charge against Athos and Read is ready. Reynolds will introduce a film made in 1916 of the tricks he claims priority to and will give a special showing of the picture to the committee in one of the studios in the Godfrey Building.

The complaint by Benny One against Bert La Mont, who claimed La Mont is utilizing his idea, in a piece of business in conjunction with a song "They Are Wearing Them

Higher in Hawaii," has been replied to by La Mont. The latter states the business in "Race of Man" and was especially written by David Oppenheimer, at one time professional manager of Shapiro-Bernstein Music Co. It has been in the air for two seasons and La Mont claims it as part of the act.

Wood and Lawson complain an act called Sax, Wood and Lawson has no right to use of the name of Wood and Lawson. They state they have used the name of Wood and Lawson for eight years in vaudeville and have established it and the name of Sax, Wood and Lawson is causing confusion. They suggest a change in the name of Sax, Wood and Lawson should be made. The bureau has notified the three-act of the complaint.

The decision in the case of the conflict in names between Harry and Ada Vivian against Anna Vivian has been reconsidered at the request of Harry Vivian. Another decision will be reached by the arbitration board in a few days.

Jack Barnes (Hamilton and Barnes) has a complaint against Tyler Brooke and Lois Josephine, claiming an infringement of the act of Hamilton and Barnes. The infringement is specified as a piece of business described as "a couple getting married by an imaginary minister in pantomime and exciting at the end to the tune of the 'Dead March'." Barnes claims he originated this in 1912. He asks that Brooke and Josephine be compelled to eliminate this piece of business from their act. The bureau has notified Brooke and Josephine of Barnes' claim.

The Fraser Sisters complain against the Wells Fargo Express Co., claiming the non-delivery of a harp lost them two weeks' work.

Boyle Woolfolk, Chicago producer, has filed a complaint against Mabel Walzer and Eddie Deyer, appearing in the west. Woolfolk says Miss Walzer was developed by him three years ago when he promoted her from the chorus to principal in one of his tabloid productions. He held contracts with Miss Walzer for each season. This season she broke the contract he alleges and joined Mr. Deyer, appearing in a double act in vaudeville. Woolfolk states she is using most of the dialog used in the tabloid and which was especially written. Woolfolk asks that Walzer and Deyer be stopped from using this material. The act has been advised of Woolfolk's complaint.

In the claim of Tom Linton against the Western Union Co. for loss of work through non-delivery of a wire, a reply was received Monday from the company stating the matter is under investigation. It assured the organization he pleased to be able to operate with the club in reference to any complaints in the future.

The case of Julius Newmann, now doing a comedy strong man act, and formerly associated with Paul Conchas, against Robert Dohn, came up for a ruling this week. The bureau found Newmann's claim to originating two special tricks was correct and it has asked Dohn to eliminate the two pieces of business from his act.

Frank Terry filed a complaint against Harmon and Harmon, at the American, New York, the first half of this week. Terry is the author of and holds a copyright to a song entitled "Mr. Boone," which he has been using for many years. Harmon and Harmon used the song at the American without his permission or the payment of any royalty, he says. The bureau notified Harmon and Harmon Wednesday of the complaint and asked them to immediately discontinue the use of the song in question.

## STOCK AT WILSON AVE.

Chicago, Jan. 22.  
A new twist has again enriched the policy of the Wilson Avenue Theatre, the tight little vaudeville house where a fortune was made, and which has wobbled shakily now for months. It now appears that stock is to go in on Feb. 10, under management of Rodney Ranous, on a basis of the two taking over the running expenses and paying the lessees a part of the profits weekly.

Meanwhile W. V. M. A. vaudeville will continue, the big headline idea which was temporarily installed having died with the separation of the house from the brief management of Jess Libonati.

Ranous will not play, but will star his wife, Marie Nelson, a stock favorite here of a decade ago.

## NANCE O'NEIL IN SKETCH.

Wilmington, Del., Jan. 22.  
Nance O'Neil, recently starring in pictures and the legitimate, returned to vaudeville in the sketch Monday, when she opened in "The Common Standard," a strong dramatic playlet with a surprise finish. The piece is by Alfred Hickman.

Miss O'Neil is excellently supported by Dodson Mitchell and Mr. Hickman, and there is also a Jap character.

## WILSON AVE. NOT FOLLOWED.

Chicago, Jan. 22.  
While it has not been definitely announced the Wilson avenue may have some future difficulty in procuring headliners for its weekly bills.

This week the engagement of the Four Marx Bros. for one of the Chicago big time houses was called off because the quartet had played the Wilson. However, this probably only applies to the Majestic or Palace, Chicago, the management of those houses deciding it would not be good business to accept a headliner from the Wilson ave. for the big time bills.

## TRYOUTS AT 125th STREET.

Until further notice two or three acts will be permitted to "try out" on the 125th Street (Proctor's) stage every Friday night.

The acts play the house that day for two performances only.

## HALE LOSES SUIT.

The damage action of Frank Hale against Haig and Lockett was decided in favor of the defendants last week in the municipal court. Hale claimed to have staged the dancing turn now offered by Haig and Lockett and asked for \$1,000.

Hale was ordered to pay \$50 court costs.

## BEN SCHAEFFER, SINGLE.

Ben Schaeffer, Brooklyn dialect champ, who has aided Lew Hearn or Jack Gardner at different times, has branched out as a "single" and will open in a few weeks with a monolog written and presented to Ben by Aaron Hoffman.

## Jacksonville's New Split Week House.

Jacksonville, Fla., Jan. 22.  
A new theatre with a split week vaudeville policy will shortly open here. Seating capacity 2,300. The house is located at Forsyth and Ocean streets. Jules Delmar of the Keith office will have charge of the bookings.

The house will be added to the S. A. Lynch interests. It is expected to open about March 15.

Singer's Midgits in the East.  
Singer's Midgits are now playing for B. S. Moss in New York at \$1,800 weekly, and will open on the Loew Circuit Feb. 3 at about \$2,000. Irving Cooper did the booking.

A riot of music and laughter. CHAS. ALTHOFF.

## STARRING DAUGHTER.

Chicago, Jan. 22.  
One of the rare instances of an artist submerging himself voluntarily has come to the local bookers, who have been notified that Foster and Foster, the veteran vaudeville act which played the Morris circuit years ago and big time before and since that, will henceforth be known as Edna May Foster and Company.

Edna May is the young daughter of Bill Foster and his wife. She is 17 and recently came out of a convent. Traveling with her parents, she evinced interest in the stage, and watched the bills. In Houston Irene Williams, lead in "From Quakertown to Broadway," was taken ill. Miss Foster had seen the act many times and volunteered to go on. Without rehearsal she debuted and made good.

The Fosters then took her into their own act, and are now satisfied to act as her support.

## 20TH "PICK-ACT" YEAR.

Josephine Gassman, now professionally known as Gassman, is celebrating her 20th anniversary this week with a "pick" act.

The turn is playing the Palace, New York this week. Miss Gassman (Mrs. "Chub" Sullivan in private life) is one of the originators of a vaudeville act with colored children, and has introduced a group of "picks" holding them until they grew to matured ages, when they left because of their inability to disguise their size or age.

## CLINTON PLAYING POP.

The Clinton Theatre, on Clinton street, downtown, New York, will play five acts and a picture starting Jan. 27.

The theatre has played Yiddish attractions, and at other times only pictures.

The vaudeville will be supplied by the Keith booking office, which is also booking the Grand, on Grand street, in the immediate vicinity.

The Clinton is a block away from Loew's Delancey Street, playing vaudeville and pictures.

## ROWDIES ARRESTED.

Syracuse, N. Y., Jan. 22.  
Charged by the management of the Temple with being the leaders of a gang who from the gallery have been throwing beans, pebbles and hickory nuts at artists, Edward Schubel, Ralph Williams and Joseph Astondy were arrested Sunday, arraigned Monday and placed under probation until Jan. 25.

The trio and friends have made the Temple the scene of rowdiness for weeks, it is charged. On one occasion, one of the gang had good aim and landed a hickory nut on the head of one of the singers in the middle of a touching ballad.

Ladies in the boxes have also been favorite targets for the gang, and Manager A. A. Lusk declares he has had numerous complaints from patrons.

## 81st Street Looses.

The 81st Street theatre, at Broadway, is not going to play Frisco Feb. 3, as it expected. Frisco is at the Colonial this week, Palace next week and will play the Alhambra Feb. 3rd week.

The 81st Street books through the Keith office and it is understood there that any act playing the 81st Street cannot appear at Keith's Riverside, Alhambra or Colonial within six months afterward.

## Lorin Howard Organizes Agency.

Chicago, Jan. 22.  
Lorin Howard has organized the Lorin Howard Syndicate, for the purpose of representing managers and producers in securing and developing new material for legitimate, vaudeville and picture uses. His business also takes in representation of authors and a play agency.

# VAUDEVILLE

## IN AND OUT OF THE SERVICE

### CASUALTIES.

Vincent Byrne, tenor, a former young Broadway vaudevillean, was the New York 27th Division (New York), died in France Jan. 19, according to a cable received here Monday. Byrne received shrapnel wounds in action Oct. 26.

Lt. Robert Beers, released from the Navy and back with C. B. Maddock. Charles Withers has been discharged from the Army.

Serge Loring Smith, discharged from Army, will return to vaudeville. Billy Doss, discharged from the Army, back in vaudeville.

Harold Goldberg, released from the Navy, is now with the Joe Michaels' agency.

John Conway, formerly of Vaudeville's staff, discharged from the Navy this week.

Harry Abrams, released from the Navy Jan. 10, will return to vaudeville as a single.

Sailor W. J. Reilly, immediately following his discharge from the Navy, secured a room on the Keith time.

Ralph C. Bevan, released from the Navy, and is resuming his partnership in Bevan and Flint.

Serg. Irving Berlin received his discharge from the army Jan. 15 after a year's service.

Byron Hawkins, released from the navy, has joined the Emerson Players at the Colonial, Haverhill, Mass.

Frederick Santory, discharged from the Naval Air Service, in "The Royal Vagabond."

Coxswain George F. Smithfield released from the Navy to produce plays for the Y. M. C. A. in France. Mr. Smithfield sails this week.

R. A. Tausig, Quartermaster Corps, was discharged from the Army last week and returned to the steamship ticket agency bearing the Tausig name.

Lewis C. Lehr has returned after service in France and is appearing with Lehr, Edmondson and Marr, in vaudeville.

Jack Rippel (formerly Rippel and Moody), just returned from France. Expects to be discharged next week. To appear in a tab out of Chicago.

Bryan Roy, unable to procure a release from the Navy, was given a medical examination and recommended for a "survey" known in the Navy as a medical discharge.

Capt. James H. McKown expects to be mustered out of the Army in March or April and will return to Chicago to reopen his former agency business. Capt. McKown was offered a commission in the regular army, but did not accept.

A. Vanni, discharged from the Army, will return to the executive staff of the Poli Circuit. Joe Towle, discharged Jan. 16 from the Army, will return to vaudeville in a new single piano turn. Mr. Towle was in a base hospital in France for three weeks, through having been gassed.

### FUND'S AID NOT CHARITY.

Officials of the Fund For Our Wounded Actors want it stated that the Fund is in no sense a charity organization. There may have been a hesitancy on the part of wounded players returning from France in accepting assistance from the Fund, thinking it would place them in the light of recipients of charity.

Harry J. Luck, formerly with the Ziegfeld "Follies," and A. H. Woods called at the office of the Fund in the Knickerbocker Theatre Building last week. Mr. Luck was in the Marines and took part in all the engagements with that Corps. He was off on furlough from a debarkation hospital to go to his home in the middle west and had not received his pay check from

the Government. The Fund supplied him with the necessary means for transportation in the shape of a loan. Mr. Luck permitted the use of his name as a favor to the Fund, with the idea that other returning artists might see it and if the occasion arose avail themselves of the Fund's kind offers.

### RESPOND WITH DELICACIES.

The plan of the B. F. Keith theatres in New York City to secure delicacies through an appeal to the public, for the wounded soldiers in the city, brought a plenitude of responses which obliged the Keith Circuit to organize a department in charge of William J. Sullivan to handle the gifts.

Space adjoining the Keith's Colonial has been given Mr. Sullivan for a receiving and distributing depot.

The plan was first conveyed to the public through the screens in the Keith and Proctor theatres, with patrons invited to sign cards designating the dates the goodies could be called for, of the three days weekly set apart for it, Tuesday, Thursday and Saturday.

The delicacies have been of much cheer to the wounded men, and the Keith people may extend the plan to nearby suburban towns where their theatres are also located.

### DEFICIT MADE UP.

Washington, D. C., Jan. 22. It officially became known here this week that the total deficit of \$114,000 incurred in the operation of the Liberty theatres in the cantonnments during the early months of training of the National Army had been wiped out. Credit is given the Entertainment Committee of the Commission on Training Camp Activities, which was organized last spring with Malcom L. McBride as its chairman and J. Howard Reher as the New York representative. The committee at its meeting several days ago decided that it in no way desired to accumulate a surplus in the operating of camp theatres and that any profit earned would be used for the benefit of the men in the camps and in attracting stronger shows.

VARIETY in its Anniversary issue predicted that the deficit would be made up thirty days after the start of the year.

### EXPOSITION'S CLOSING.

Frank Gazzolo, of Clifford & Gazzolo, the Chicago theatrical men, is spending the week in New York attending to the closing business of the Western Exposition shows which he supervises for the Committee of Public Information.

Two western expositions were staged, both closing last week. Gazzolo will return to Chicago this week to again supervise the direction of his four theatres, which comprise the Chicago "Cubway circuit."

### FRANKLYN FARNUM AND GIRLS.

Franklyn Farnum, direct from picture starrng, is to come into vaudeville in an act written by Franklyn Ardell. Mr. Farnum will have the assistance of six girls.

Harry Weber is looking after the bookings.

### Cole, Russell and Davis Split.

Cole, Russell and Davis have dissolved their partnership. Nate Cole is at Mt. Clemens recovering from rheumatism. Frank Davis is in a new comedy skit with Delle Darnell.

Upon Cole's return to New York, Cole and Davis will form a partnership to produce vaudeville acts.

### VOLUNTEER SHOWS.

At the regular monthly meeting of the Board of Directors of the War Hospital Entertainment Association, held Jan. 16, Mr. Ann Wilcox, formerly on the Board, was appointed third vice-president. Mrs. Wilcox is connected with the New York Board of Education, having charge of the vocational department, in which many wounded soldiers are taking courses.

The Association has added three more hospitals, where it is holding entertainments at least once a week.

The following artists appeared at the various hospitals where the Association is entertaining:

Ellis Island, N. Y.—Joseph P. Giorgio, Lew Porter, Leo Kistler, Pat Abearn, Florence Meredith, Arthur Collette and Anthony De Angelis, Baby Gladys, Billy Dunham and Grace O'Malley, Bijou Russell, Forarty and Foster, Mary Melville.

Debarcation Laurel Hill Hospital, Secaucus, N. J.—Fvt. Frank De La Font, Miss Nelson, La Petite Jennie & Co., Joe Gross and Jack O'Brien, Beatrix Barrington, Bert Donn, Scottie Provan, Florence Meredith.

Ward 55, General Hospital No. 1, Annex, Bronx—Sammy Wilson, Joseph P. Giorgio, Eugenia Jones, Pat Abearn, Beatrix Barrington, Bert Donn, Sisters, Bert Leighton, Betty Donn, Briscoe Sisters.

Embarkation Hospital No. 1, Hoboken, N. J.—Sammy Wilson, Lowry and Kayle, Doyle, Forester, Quintette, Bayes and England, Harry Ward, Rosar Sisters, Briscoe Sisters, Billy Dunham and Grace O'Malley.

Embarkation Hospital No. 4, Poly-clinic Hospital—Carl Seamus, Carl Lillie, Roy Atwell, Irving Berlin, Joseph Santley and Ivy Sawyer, Jack Hazzard, Juliette Day, Mary Melville, Harry Carroll.

A magnificent response was made by professionals to the request of the Stage Women's War Relief for artists to appear in two-reel pictures. Five of the series have been completed and the balance is under way.

### EXASPERATING PASSPORTS.

The chase after passports to go abroad has grown to be an exasperating pastime, carrying with it a loss of time to professionals. After the application is made there is much running about, and when the papers are forwarded to Washington, a delay ensues, with the professional meantime unable to accept engagements through lack of information regarding the outcome.

The outcome is usually "Passport refused," with consequent loss of time, and even in the few cases where the U. S. Department of State has issued the permit to travel, the same and often more trouble is encountered at the office of the English Consul in New York, which must be secured for the American passport. While the U. S. authorities appear strict to the utmost, the English manage to go them several points better.

### Lady Tsien Mei Right from Pictures.

Lady Tsien Mei, who holds several theatrical distinctions, among them the only Chinese actress starring in a feature film over here, is reappearing in vaudeville next week at Keith's Bushwick, Brooklyn.

Lady Tsien Mei recently starred in the feature film "Freedom of the World" lately showing in and around New York City.

### Asking Public for Preference.

Elmira, N. Y., Jan. 22. The management of the Corrick's Glen Theatre carried large advertisements in the local newspapers, printing a coupon and asking people to vote for their preference as between musical comedy, dramatic stock, vaudeville or motion pictures for the coming summer.

### NEW "ATTABOY" STARTING OUT.

The new Frank Tinney show, "Attaboy"—not the soldier show which closed at the Lexington last Saturday—is scheduled to open at Altoona, Pa., next Friday, with week stands at Johnstown and Pittsburgh following, after which it goes to Chicago for a run. "Attaboy" is patterned after the original Camp Meigs show, first shown at Washington. It is an elaboration in lyrics and lyrics, and costumes and scenery over the original. Ballard MacDonald wrote the book and lyrics, Dan Osborne composed the music and Dan Dody is taking care of the staging.

The play is unique in that it is composed altogether of men who saw service overseas and have been mustered out. A number of Croix de Guerre men are included. "Attaboy" is a regular attraction, all receiving salary as well as 25 per cent. of the profits. Duffy and Sweeney, Mary Maley, Chick Hunter, Dave Fox and "Mr. Proxy" are among the principals.

Ben Grinnell is the stage manager with Arthur Guttman taking care of the orchestra.

### BOOKING CONDITIONS REVERSE.

The mustering out of troops appears not to go any faster than arrivals from France. That is so because of the time entailed in re-assigning the men to various cantonnements after arrival here. When the men went abroad the divisions were split and upon their return must again be divided and sent to camps nearest their homes. About ten of the big camps are still well populated. In the central west the best are Grant, Custer, Dodge and Sherman, while in the east Merritt, Meade, Devens, Jackson and Lee have the most men.

At the start of the season the manager who booked his show into the camps and then played adjacent or convenient civilian territory was the most successful. At present the manager who books civilian territory principally, playing the camps as he reaches them in natural course, stands the best chance to win. In fact that appears the only successful plan. Bookings for Camp McArthur were discontinued last week and the camp will probably close next week.

### "RUMMY" PINCH.

New Orleans, Jan. 22. For playing rummy in a room at the Hotel Cecil, Atlanta, last week, Harry Hills, Slim Pressler, Phil Sax and Tommy Snyder lost \$104, all in fines, exacted from them by Atlanta officials. Someone of the hotel staff tipped the officers, the artists claim. They are now at the Palace, here.

### Marriage Annulment Sought.

Elmira, N. Y., Jan. 22. Attorney H. D. Wilcox, as general guardian for Sadie M. St. Clair, has brought an action to annul her marriage to Bill St. Clair. The two were married while members of a road company playing Roy, Pa., May 25, 1917. Mrs. St. Clair alleges in her complaint that for awhile her husband maintained correspondence with her while he was on the road, but that his letters finally ceased and his present whereabouts are unknown to her.

### Clubhouse Near Ready.

When the new N. V. A. clubhouse opens, due February, maybe, a new design will be introduced for the organization insignia. The present insignia of the clasped hands will be joined with the design of the button. The opening now on awaits the adjustment of the carpenter's strike which is delaying some interior woodwork in the billiard room. Otherwise the place is fully equipped. About 150 living rooms are in the building.

## 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 confidence, if desired. Letters to be published in this column must be written exclusively to **VARIETY**. Duplicated letters will not be printed.

New York, Jan. 17.  
**Editor VARIETY:**  
Please read the enclosed. It is the notice given me by *Ibee* last week. What does he mean by "some of the pictures are anything but alluring?" The act was given good notices in **VARIETY** at all the other New York houses. Where did this *Ibee* secure his musical education? Can't he tell the difference between Indian and Japanese music? My music was all arranged by Mr. Lampe from Remick & Co., so I know it isn't wrong. If he (*Ibee*) doesn't know anything about music and pictures, why should he write about them?

(Miss) *Frankie Wilson*,  
("Modern Midge.")  
(Miss) *Wilson's* letter refers to her mirage posing pictures. *Ibee* refuses to answer the questions asked. Says he's engaged as a critic, whether first or second class, he doesn't care, but that if he's going to answer questions, there must be another department created and he placed at the head of it. It could be surmised the elusive *Ibee* meant when he said the pictures were anything but alluring that they were not attractive to him, but he won't state whether he knows anything about pictures. Says that's also covered by the proposed question department.

On his previous record as far as **VARIETY** ever could ascertain he never had a musical education. The mere fact that he is a critic should have answered that question for Miss *Wilson* before she asked it. *Ibee* did say, when queried about Indian and Japanese music, that there must be some similarity, as he knows the Indians first located in North America on the Pacific Coast and worked eastward; but while on the Pacific the nearest country to them at that time was Japan, and the two swapped tunes until they sounded alike. He claims the source of this information is confidential.

The only item he agreed with Miss *Wilson* upon was Mr. Lampe. He admits he knows nothing about Mr. Lampe.

*Ibee* says why he writes about music and pictures is that if he doesn't he would have no confidence in himself, but having written something and, seeing it printed, he then believes it must be all right because it is published.

*Ibee* appears to assume the same attitude as all critics when questioned.)

Muskegon, Mich., Jan. 16.  
**Editor VARIETY:**  
I am just as good a citizen as Henry Ford, and besides, the father of a soldier who is still in France. I demand a recount of these Dry Votes, and I won't be happy until I get it.

I am still working at Linderman's cannon factory at 40 cents per hour, until Buster gets back. Alf's fair in love and war, except making America dry.

Joe Keaton.

Astoria, L. I., Jan. 19.  
**Editor VARIETY:**  
—Allow me to compliment you for the recent editorials which were not only timely but on topics very essential to the vaudevillian.

In particular the subject in your past issue was to the point, but why

spoil it by mentioning Astoria, L. I.? Being an inhabitant of this "Dinky little burg," I naturally could not miss telling of this to the town pest. Now that Astoria has received honorable mention on two occasions in **VARIETY**, it must be admitted the burg is at last becoming famous to folks in the Bronx and points west, travelers no longer requiring a passport to reach here.

Up to this time the place has been known as a home resort for actors waiting for their salary to rise. You were in doubt whether the Steinway was on the main street or not, but it is on the Main street, and the only one we have. It cannot be missed because it's on the first floor.

This Steinway theatre is also the home of the original bird bit of Melrose fame. At every performance sparrows are seen flying across the auditorium to their nests in the gallery. We also have a cardboy who wears rubber boots on stage. The orchestra has six pieces and two leaders, but they have not decided that yet.

This week John Buck should not worry about the Steinway being opposition to his 58th St., as the headline here is a paper tearing act, a distinct novelty to Astoria. Another gem in the form of novelty is a monologist who has played return dates here at the ratio of one a month and always returns with a new dialect, but the same dialog. His last appearance here was in blackface, with a Dutch dialect.

The audience is very good, but they don't go to the theatre.

Another feature in connection with the theatre is the manager furnishes a bodyguard with each act when they are paid.

Otherwise the town is very clean, no garbage on the streets. They eat skins and all.

The publicity this burg has received takes it out of the hideaway class.

Hope this will answer as an alibi for Astoria. Fred Fenton.

Recuperating here. \*

Williamsport, Pa., Jan. 17.  
**Editor VARIETY:**  
After registering at the City Hall Hotel here we checked out, without occupying the room, whereupon the hotel management secured a warrant against us from a local alderman, alleging we owed him \$16, through grips remaining for three hours in a \$250 room. We left the City-Hall hotel because we had to walk up two flights, found there was no service and no hot water.

Billy Fern,  
(Fern, Bigelow and King.)

Toronto, Jan. 18.  
**Editor VARIETY:**  
I see in **VARIETY** this week where a letter from the Shrapnel Dodgers states that one Jack Wyatt has grossly slandered them behind their backs by stating they were fakes, had never been out of Canada, etc.

It affords me real pleasure to state to you all of the Shrapnel Dodgers, to my own knowledge, have been in active service in France with the Canadian Army and are entitled to the greatest credit, as are all others who so nobly risked their lives in the great war.

Morris Manley,  
(Canadian Song Writer.)

## MONDAY MORNING MONOLOGUES.

By MISS E. BILLIE SHAW.

**The Stage Manager:** "Yes, mam, I'm the stage manager. I can't help that; I've been here nine years and I ain't had an openin' act yet that's ever opened the show in any other house before. You follow the picture at eleven-fifteen, two-fifteen, five-fifteen and eight-fifteen, with an extra show Wednesday cause it's a yiddish holiday."

"Hey, Jim, let down your short lines! . . . No, no carpet, but I got a mat on six by nine. That ought to be big enough for your barefoot dance, ain't it? No spots at the supper show. You can cut a number and your changes."

"Dressin' room list is up, brother. You're in number nine with the gent in the Trilling Troubadours. No, you can't say 'hell' in this house unless you're referin' to the Kaiser."

"Come on, let down a little 'Jimmie little bit more—there! . . . Not! Sure, I do bits, but it kinda depends. A month ago I done the Crown Prince for an act, but since I got back on the job I only personate Napoleon, or something like that. . . . No, she can't come back stage without a order from the front. Last week a grand-daughter of 'The Kiever Kiddie' got hit by a brace, and now she's 'sunt' the house. . . . Hey, Joe, tell the Musical Merton to cut out the trombone stuff. It's ten-thirty and the house is open."

"No, there ain't no place to eat at around here; you don't have time to eat, now. . . . Say, where's your photos, Darktown ladies? Well, the office didn't send 'em, so I cut front and pick out some fakes in the pile they got there. . . . Well, if they're all whites, smudge up the faces a little. . . . No, you can't 'shimkie here, sister. . . . Hey, Joe, tell the Musical Merton to cut out the trombone stuff. It's ten-thirty and the house is open."

## GAVE FURS FOR BOND.

After failing to appear at his hearing last week, Lester Jerome, who posed as a professional burglar, was charged with grand larceny, was indicted.

Among the witnesses appearing before the grand jury were the two girls whom Jerome brought to New York from Grand Rapids with the alleged purpose of putting them on the stage.

Just how much money Jerome got away with is not yet fixed in amount. He used a limousine and secured furs and other luxuries, some of which at least it is known were not paid for. In securing bail Jerome impressed a representative of a bonding company by taking him to a furrier on 42nd street and obtaining an ermine coat valued at \$2,800. This he gave to the bonding concern as security for \$1,500 bail. It later turned out the coat had been secured upon credit largely through the man having been a member of one of the leading fraternal societies.

Among Jerome's creditors is Sam Wachsch, employed as press agent for the supposed forthcoming production, "Miss Eleanor," in which Jane Howard was to have been starred. It was also discovered Jerome had ordered an expensive ring from a Fifth avenue jeweler, but never called for it. He ordered inscribed inside the ring the words "Jane from Daddy." The bauble was to have been a present to Miss Howard, excepting his daughter, at the hotel in which they lived.



## INFLUENZA.

Influenza conditions show little or no improvement and some cities have gone under quarantine for the third time. In that class is Charleston, N. C., which closed Tuesday night. Many towns in both the Carolinas are either under quarantine or voluntarily closed. Those voluntarily closed occasionally play one-night road attractions, but the scare does not warrant taking chance on more playing dates. A case in point is Macon, reported closed for some time. It developed vaudeville would not pay during the continuance of the epidemic, but that a road attraction would draw enough for profit about once each week.

Savannah closed Wednesday night of last week, which again points to the eastern section of the south being the hardest hit at present. The other Georgia and Carolina towns also continue their voluntary or involuntary quarantine. Savannah may open Jan. 27, though there is possibility of a resumption sooner. Savannah authorities decided upon the open policy and also ordered that all influenza cases be specifically quinine treated, instead of the theatre, Augusta, Ga., may also resume Monday. It has been closed on and off throughout the season.

Conditions at the coast are unsettled with the score bringing reclosings here and there. Fresno, Cal., closed again on Friday of last week. In New York the number of cases jumped to over 800 on one day last week but dropped fifty per cent. within a few days.

## SCHINDLER IN INSANE ASYLUM.

Chicago, Jan. 22.

George Schindler, formerly owner of Schindler's Theatre on the North Side, is at present an inmate at the State Insane Asylum, Elgin, Ill.

Schindler was visited last week by a committee appointed by C. S. Humphries, composed of Harry Shapman, Willie Berger and Billy Jackson. Jackson sent Humphries a detailed report as to Schindler's condition which stated he was in the violent ward and the doctor in attendance told him that Schindler's vitality is nearly gone. His only known relative is his mother, Mrs. Valla Schindler, 133 Neier Velt Gasse, Berlin, Germany, from whom Schindler had not heard since war was declared. The National Vaudeville Artists and representatives of a foreign organization are endeavoring to do everything possible to aid Schindler in his predicament.

## RECORD REHEARSAL FEE.

William K. Wells, the burlesque producer and writer, established a record this week when he rehearsed an act for a fee of \$50 hourly. Wells contributed the material, but the turn insisted he rehearse the specialty, he replied his time was worth \$50 an hour in his office and couldn't afford to act as stage director. The act decided he was worth that amount to direct them and accordingly paid him that fee for his time.

Wells has been writing exclusively for burlesque producers, but with existing contracts lapsed, he has now turned to vaudeville and the legitimate branch.

## CANCELED ACT BOOKED.

Natalie and Ferrari open on the Loew Circuit Monday for 15 weeks, starting at the Metropolitan, Brooklyn. The act lost its Palace, New York, engagement last week through having appeared in Shubert-booked Sunday concerts the day before their scheduled opening.

Another act canceled for the same reason by the Shubert booking office, Willie Solar, has been engaged for the Norah Bays show.

## MILLION DOLLAR DOLLS.

A Burlesque Operating Co. production staged under the direction of John Jermon, with book by Aho Leavitt. It's about the best thing Leavitt has ever done in the business, and the Operating Co. has gone the entire limit in supplying the production, the wardrobe in general being about the classiest outfit a burlesque show has ever carried. Every number called for a change, and the changes were cleverly gauged in color scheme and material. And the principal women were exceptionally well dressed, the wardrobe of Edie Mae being especially conspicuous.

The book carries a light plot of the dream order and is so arranged that the numbers of specialties, all staged in the burlesque. This does away with the old idea, the turn-working in full stage, with one exception, and Leavitt has constructed the running order in a manner that keeps the speed going at a good clip and allows no delays.

There are seven scenes in the opener, after which the initial view showing an interior of an art shop. The pictures come to life and the succeeding "numbers" revolve around their activities. Cliff Bragdon and Chas. Mac are the couple, a capable pair who have a thorough knowledge of the art of side-play and who have that peculiar knack for taking full advantage of the opportunity for a legitimate laugh. They kept things running along at a lively rate and throughout the performance never approached a steady suggestion.

Please Everett is about as speedy a southerner as burlesque can get, a pretty girl with a kick in both legs, but she falls on the vocal end. Her voice, however, is suitable for the music, but it's her dancing that measures her burlesque value. She led several numbers into the list column, but her specialty is getting the musical honors of the performance.

Miss Mae has the voice of two show and some of the best dancing in the business. Her specialty is made up of old time songs, opening with "Oliver Twist" and "The Irish Washerwoman." She has a fine high register, but loses harmony on the low. Miss Mae is a great asset to the Million Dollar Dolls, for she looks close to the title billing, makes a charming appearance and knows how to wear clothes. Her specialty was in her specialty was about the most attractive of the many displays.

Norma Barry completes the list of female principals, works hard and helps all out the picture nicely. The burlesque is a group with the show proper, look good, work well together and seem full of "pep." Because of the dressing they look better than the average group. With their many changes they apparently have little breathing time, particularly in the first act.

The scenic investment, while not the flashiest of the year, averages well enough with the rest of the production to miss criticism. A revolving glass ball used in one number added some novelty to the piece, the ball throwing myriads of lights on the girls, giving a lobotomized effect.

Chas. Mac's specialty followed Miss Mae's, and Mac just did enough to carry away a solid hit. A "house" number and accompanying comedy "business" in which he offers an eccentric dance, collected an abundance of applause, and Mac left them laughing when he exited.

Brigdon and Harold Carr offered a reasonably good double, the dancing portion of the turn getting fair returns. They also offered a cornet and trombone duet. They were followed by Harold Yates, a versatile chap who works in evening dress and runs through a routine of song, dance, whistling, juggling and winds up with a number on the xylophone. Yates made a capital closer for the specialty section, and gave the section of the show quite a lift.

In both parts Yates and Carr played the second "feeding" roles, getting away with their responsibilities in good shape. The second act opened with a song and dance with a patriotic number featured. It entailed much leg waving and burlesque matter, but this must be expected at this time in a burlesque. Eventually it will be overdone and miss out on its own merits.

The Operating Co. has a good show in this outfit, one that will go along and please everywhere, and should draw a crowd to good results. It looks especially good because of the light weight of the cast, and John Jermon can be credited with some craft stage direction, for unless this show was properly produced it could have been a disaster. As it stands it will rank well with some of the best of the big wheel attractions.

Wyn.

## BURLESQUE WONDER SHOW.

Chicago, Jan. 22.

The dry, wry humor of George P. Murphy dominated and supports Joe Hurst's "Burlesque Wonder Show." Murphy is a comedian-turned to burlesque level of Low Florida. Harry Walden and the show, formerly remembered Cliff Gordon.

Little Primrose Simon shares billing honors with Murphy. The show is a comedy of Garter, wise stage direction has provided that other singing and dancing specialties are given a chance. As a result, Primrose is not overworked, although she has plenty to do—and does it. Plenty. Consequently, she is appreciated. Primrose is taller, primmer and popular than even the other girls. She has more swiftness and lightness with her specialties.

son. Vocally, too, Miss Simon has improved. She is a feminine Jolson in manner of delivery, and can do an awful lot with a song about Dixie or Old Black Joe.

In addition to her part in the show and the several pulled numbers she stages, she does a specialty in the second part in which she gives a "Toll" for her own use.

In reality they are impressions of Simon, and they are vivid. The show was stopped for 15 minutes by Arthur Conrad and seven of the chorus ladies and a "Toll" for the purpose of the general chorus of "K-K-Katy." It illustrated the old standards are the ones which get over best. They were doing it when Millicent De Leon was a model, and they were stopping the show at a number, as now.

Theresa Adams, Joseph A. Mitchell, Will Murphy, Elmer Brown, Edna Green, Eva Goodale and Walter Monaghan aided with well-defined characterizations. If Elmer Brown appeared somewhat hapless in the leading juvenile role, it is because the part was hapless. His choice of black coat and vest and white trousers is unattractive.

One of the best things is an act that has played everything the vaudeville agents have. Leila Costello and her Dave Cracker have held the stage in a specialty for 20 minutes, and the house enjoyed each minute. Miss Costello will dancing and the expert hooding of her three colored boys hit exactly the right tempo of the "West Indian Street." They got over big. The chorus had girls of all types. Some have been known to "Toll" for their own use. The singing. There was one little girl in the chorus who could neither sing nor dance; but it is probable that this chorus girl on the Columbia circuit this year.

## BURLESQUE CHANGES.

Tony Kennedy and wife, as well as Fay Shirley, prima donna, and May Larimore, subreprise for the Lew Rose Burlesque stock, Dauphine, New Orleans book by Lew Rose.

Jack Adkins, musical director, has replaced Thomas McLaughlin with the "Girls De Luxe" (Barney Gerard). Leo Stevens was added to the "Military Maids." He played a new first part, presented Friday in Springfield.

Eva McKeand has left the "Lid Lifter" and is now with the "Pennant Winner."

Harry Ward will leave the Lew Kelly show Saturday. Charles Raymond, of the "World Beaters," and Charles Fagan, returned from service with the A. E. F., join the show Monday.

## DEMSEY AN ATTRACTION.

If certain negotiations started this week by the Barney Gerard offices terminate successfully, Jack Dempsey will tour the city for a few weeks as a "dressed attraction" with one of Gerard's shows.

It has been some time since a champion pugilist has been featured as a side attraction with any of the burlesque troupes in the east.

## FLORIDA AND GOLF.

Now that Florida has opened for the winter after dusting off the golf courses, Sam Scribner among a few others is going down there, making it by rail and the seaboard route.

Mr. Scribner may chase the pill over the green for seven or eight weeks, according to the weather. He will then return home to New York, where there is a very bare chance that J. Herbert Mack will go to California.

Mr. Mack now anticipates leaving for the Coast, where he will continue his going away. In the old month he usually changes his mind.

## Again Looking Over "Pirates."

The heads of the American Burlesque Association are giving the rejuvenated Strouse & Franklin American show "The Pirates" another close inspection this week at the Gayety, Brooklyn.

Several new principals and material are reported for the show.

## DEATHS.

Martha Lillie.

Martha Lillie, chorus girl, with Charles M. Baker's burlesque show, "The High Flyers" (American City), died Jan. 19 in Kansas City, where she had left the show to be operated upon. The remains were interred in Kansas City after the wired instructions of Mr. Baker. No immediate relatives were known.

## MANY ADDED WEEKS.

There is small doubt but that the Columbia and American burlesque circuits will see quite a number of supplemental weeks (dependent, of course, on the weather) this summer when the regular season ends for both weeks.

The American executives have been asked to approve certain supplemental weeks desired by certain companies following the close of the regular schedule April 22. While no permission has yet been given, it's a certainty that owing to the long layoff period occasioned by the epidemic, the companies will be quickly granted the extra time following the circuit routings.

## GOODMAN LIKES HOME.

Danny Goodman, the fighter, who resisted and went overseas with one of the New York contingents, has returned to Broadway and one of the first places he made for was the Burlesque Club. There he regaled the members with many stories of the trenches and billets but the biggest laugh came on his reply to the question "Are you going back?" Here's Danny's own words: "You know how you face the Statue of Liberty when you enter the harbor and how she has her face turned toward the other open sea. Well, the next time I see her face it will be when she has turned around and is looking the other way."

Goodman just before going to war was set to take to the road as an advance agent for Rube Bernstein's "World of Pleasure" but other plans prevented him from carrying out his proposed burlesque arrangement. Danny returned as strong as a mountain lion and considerably heavier than when last seen hereabouts.

## BURLESQUE SOCIAL.

The Burlesque Club made a success of its first "get together" affairs Jan. 17 at its clubhouse in West 46th street, with the stars of the largest so far at any session of the club.

The social doings started at 11.30 p. m., with a business meeting of the club members at an earlier hour. Exactly 50 new members were accepted when the numerous applications were considered. A "drive" will continue until March 1 when the bars will be raised again in the initiation phase.

At least once a month the club will hold a social gathering. Next is to be "Circus Night," with the saddest atmosphere.

## King Co. Moving to Los Angeles.

San Francisco, Jan. 22. The Will King Musical Comedy Company leaves the Hippodrome Saturday for the opening of Clune's Auditorium, Los Angeles, which suits the new policy of musical comedy and vaudeville under the Ackerman & Harris management Jan. 27.

The Hippodrome will resume the vaudeville policy, playing seven acts and a feature picture.

## La Estrellita Asking for Divorce.

San Francisco, Jan. 22. La Estrellita (Garcia Gabardon), the Spanish dancer, filed suit for divorce last week, against Henry Garcia Gabardon. She alleges failure to provide.

The couple were married in Chicago in 1898.

## SONG WRITERS JOIN W. B. &amp; S.

Harry Carroll and Harold Atteridge, song writers, have entered into a three years' agreement with Waterson, Berlin & Snyder, to have the firm publish their compositions during that period.



## PATTY GOING INTO COURT.

Erie, Pa., Jan. 22.

The management of "Tarzan," the vaudeville act, say they have not paid Mme. Cronin one cent of the royalty ordered by an arbitration committee of the dispute early in December last, nor will they pay royalty. Felix Patty, who has the act and appears upon the stage with L. Jackson, who impersonates a monkey and was formerly known as "Solomon," stated that the matter will shortly come up in the Supreme Court of New York, when it will be legally adjudicated who is right in the contentions made.

Mme. Cronin claims Jackson as "Solomon" was placed upon the stage by her late husband, M. Cronin, and afterwards incorporated into the act known as "Tarzan," virtually without major change.

Mr. Patty alleges that "Solomon" in the Cronin act was an incident of a performance, and that the royalty, whereas in "Tarzan" the monkey is the entire turn, made so through showmanship and management, generated by himself, Patty.

Following complaints made by Mme. Cronin to the vaudeville organizations against the alleged "Tarzan" infringement and her rights to the character assumed by Jackson through her husband, a joint arbitration committee was formed from the membership of the National Vaudeville Artists and the Vaudeville Managers' Protective Association. The committee adjudged Mme. Cronin entitled to a royalty of \$25 weekly, made retroactive and to continue weekly while "Tarzan" appeared.

## MUSICIANS AT BENEFIT "LOCAL."

Despite reports, the union musicians of the Palace, New York, orchestra, are furnishing gratuitously the music for the free shows for the wounded and the soldiers and sailors at the Palace every Thursday morning; it is said at the union headquarters. An arrangement is understood in the Keith houses in New York that where a Palace musician is unable to play or has other business to attend to that morning, another orchestra man from one of the other houses substitutes if he is at liberty.

Thomas Gamble, the eastern representative of the American Federation of Musicians, when asked about the payment of musicians for benefits for war charities, said the matter was purely "local" and that the local bodies of the musical unions regulated that phase. The only time a general understanding of free services by the united union bodies was suggested in a letter sent out during the Red Cross drive.

There have been times when the New York musicians have demanded money for services at benefit shows. The understanding was that the managers' promotions of the performances were receiving some of the returns. Other times the musicians have played for nothing, he said.

The Stage Women's War Relief, through Louise Closser Hale, first vice-president, is on record as thanking the musicians for services at several benefits.

## Looking Over Mutt's At \$2 Per.

Chicago, Jan. 22.

They've got a new stunt in Milwaukee. A Dr. E. M. Sullivan, who alleges he is the head of the municipal dog hospital, sends representatives to the theatres, and if there are any dog acts on the bill, he insists that the dogs be given a physical examination.

Backing his demand by the statement that this is according to the city ordinances, he gets the job of examining the mutts, and charges \$2 per examination.

That's trying it out on the dog!

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Between the lay and professional audience exists a wide area of divergence. When a piece may please both publics it is doing something. But of course there are more that please the layman. A couple of shows around New York just now are almost certain to drive the professional player out of the theatre before the entertainment is over, but not so with the public. The outsider likes the pieces and as the lay folk who pay greatly exceed those of the profession, the professional opinion doesn't enter. The \$2 audience on Broadway from another angle is also mighty different. At times they seem altogether select, actually exclusive, seeing nothing; knowing nothing of any but the \$2 productions unless it is opera. The bits from vaudeville and the vaudeville acts, even dances from the small time who had hard work remaining there, in the \$2 shows are "riots." And comedy scenes—the biggest laugh in "Listen Lester" was done throughout a season as the best bit in a burlesque show, and it is now even better in the musical piece, for the \$2 crowd never saw or heard of it before.

If, as seems probable, the restaurants improve and increase their present grade of theatrical performance, following the prohibition date, in an effort to offset the loss of the liquor draw, with more entertainment as an attraction, and the consequent high price of soft drinks to pay the freight, there will be further opposition to the musical shows along Broadway. For some of the restaurants can and will if they want to put up a startling looking production in people and clothes for a cabaret floor. No one will say that the Ziegfeld show on the Amsterdam Roof or the Century midnight performance on that roof would have done or would do less were there not a bar attachment to both places, for it is not the bar or the dancing on the roofs that draw the girls, and the roofs charge \$2 or more admission whereas the restaurants take on but a cover charge of one dollar or less. The people have more time to dance in a restaurant than in a theatre. Prohibition is apt to put up a problem to the theatres, in so far as the restaurants are concerned. Granting that the disappearance of alcoholic drinking places means more for the theatre in the way of business, it may mean also more for the restaurants, which before felt that the liquor of the card was the biggest draw upon it. The restaurant men, however, know that it is going to be an experiment. They do not predict, but just say it will have to be tried as likely many other things also will be before they will be certain what the better and no-booze difference amounts to.

A cause for complaint more often voiced by the vaudeville acts in the smaller houses is the present charges for local hauling. While doubtlessly the hauling charges, like so many others, have advanced, there still remains in the local hauling charge what looks like an exaction, and it might be a matter that could stand correction. The house manager appears to be the proper person to look into it. The smaller houses as a rule have more troubles and trials and really could

stand a little thought very often from those who book and play them. Playing in two-houses weekly the matter of hauling is of no small moment to them.

The Vaudeville Managers' Protective Association some time ago, we believe, issued a regulation governing the issuance of contracts for engagements. The regulation said these contracts were to be issued as soon after an engagement had been entered as it might be possible to do so. Perhaps a time limit was set, we don't recall. However, the regulation is not being regarded, and the carelessness in issuing contracts still prevails. The smaller act must bear the brunt of this neglect. Oftentimes from the manner in which the contract delay is brought about, it might be almost believed the "stalling" is intentional. Again the small act is at a disadvantage. It doesn't want to openly express an opinion, doesn't care to take its complaint to the managers' association and doesn't want to do many things that given and larger act might do it as often as this cause. Booking men for the small troupe may be said to have a different task than those of the big theatres. It is probably through that, also the double change of program weekly, that bills are made to change. While this may excuse the booking man to himself, it does not aid the affected acts. They lose time, very often, are routed at the pleasure of the booker, are taken out of their program or placed in another, with their agents invariably persuading them to comply with the request of the booking man. If there is any loss through these manipulations, it falls upon the acts. There are two sides to this proposition of course. But the small act should be protected through a contract. The V. M. P. A. might place this before its members as a suggestion. A time limit has not been set, one should be, for a contract to be issued and delivered within 48 hours after the engagement is made, if the engagement is to commence after 10 days following the day of the booking, or the contract to be issued the same day if the date is within 10 days. Perhaps the act's agent often receives the contract and withholds it, believing the date is all right, will be played and why bother about the contract? If the smaller acts were asked, however, to file complaints for loss of time through the tactics of booking men and agents who make the acts sacrifice for their own convenience, and the small act were assured no penalty in loss of bookings through a spirit of revenge "for talking" came through these complaints, the matter of the contract might be speedily cleaned up. Agents if culpable would be held liable and the booking men would be more considerate. It has been suggested in the past that booking men should be held responsible for their errors of bookings, where acts suffer a loss. We never quite agreed with that position, for the reason that booking men act usually for the best interest of the theatre he represents and if erring, does so through his interest; therefore the theatre should bear any liability through claims made by artists. But if bookers thoughtlessly hold back contracts in order that acts may be at their mercy in the matter of rehearsal or if the bookers will route them to lay them off and fail to order a contract issued, then there is no special reason why the booker should not personally suffer, in his pocket, as otherwise he would cause the acts a loss in theirs. It would make it more 50-50. We hope the V. M. P. A. will look into the matter of "contracts for the small acts." It's a condition existing in the eastern booking office, and maybe more than one of them, like Fox, is still refusing to issue contracts at all.

If George M. Cohan is content to remain with the play he wrote, "A

Prince There Was," at the George M. Cohan Theatre long enough there will be no New Yorker who will not want to see it. The comedy was first played by Robert Hilliard in the leading role. In a Times Square hotel on a Saturday at lunch Mr. Hilliard expressed dissatisfaction with the play—said it wasn't there—although there had been some comment over the manner in which Mr. Hilliard played the role. William Elliott produced the show. Mr. Cohan expressed his conviction that as a comedy "A Prince There Was" could be turned into a success despite the fact the daily reviewers had mentioned it was Cohan's best, and so on. The upshot was that Mr. Cohan paid Mr. Elliott and Mr. Hilliard \$12,500 each for their interest in the show, agreeing that Hilliard could retire at that moment, with Mr. Cohan walking directly over to the theatre and playing the Hilliard role for the matinee performance without a rehearsal. He has since continued in it, also returning, and the comedy is voluntarily, a one-third interest in the production. Mr. Cohan insisted against the advice of his friends at the outset that his name should not be billed nor advertised in connection with the play so he wanted the piece to stand or fall upon its merits. As the business increased Mr. Cohan, feeling his judgment had been vindicated as well as his play, permitted the use of his name in the publicity for the piece. Whatever "A Prince There Was" may have been with Hilliard, with Cohan it's a vastly entertaining performance. Mr. Cohan has a smooth style of writing comedy for the popular taste and plays it just as smoothly. A boarding-house scene in the piece is written only as Cohan could write it, and it's all laughs. Ralph Sipperly acted a role of a picture actor in it. The author threw many of the comedy lines to Mr. Sipperly and didn't try to take them away from him when he entered the cast himself. When Mr. Cohan said he knew the play was there as a comedy he likewise knew what he was talking about, and if he had added that he writes plays for the public, not for the critics, it would have been as true.

William Wheeler is back on Broadway. He has been managing the Liberty, Camp Dix, N. J., and was one of two men who managed a cantonment theatre without wearing a uniform.

Sol Unger, who is doing an agency business with Nat Nazario, has been served with an injunction secured on behalf of Joe Shea, restraining Unger from doing business with acts under agreement with Shea. Unger was in Shea's office "for eight years." He disclaims all knowledge of Shea's allegations of interference with his (Shea) business.

William T. Price, dean of the American School of Playwriting and who edited the Playwright, has added up to the time of its discontinuance on account of the war, has arranged a series of lectures he will give weekly at the Playwright's Club, 140 Broadway. Price's lectures will be on the practical understanding and application of playwriting. His first was on Jan. 17.

Jim Toney, of Toney & Fay, authors, and Toney and Norman, vaudevillians, and Harry Bestry, of Bissett and Bestry, have formed a partnership to promote a commercial venture. They are endeavoring to put into the intricacies of the tailoring business, and are using the quarters of Toney & Fay in the Cornell building. The landlord of the building is Cornell, of Ritchie & Cornell, tailors.

Fred Mardo, who returned to Boston to devote his personal time to his vaudeville agency there and who already has moved into larger quarters in the Tremont Theatre building there,

has resigned from the New York Theatrical Police Reserves. Mardo, inspired by the work of the New York T. P. R., intends to promote the organization of a local company of reserves in the Hub.

At the dinner given to Gene Buck at the Lambs, Jan. 19, trouble arose over the reference by Doubly Field Malone in a speech to the late Kate Liebnicht recently shot in Berlin. Mr. Malone referred to Liebnicht as a "hero." In a moment Major Jim Barnes, not long back from the front, was on his feet and referred to Malone's remark as in bad taste. Mr. Buck was given the dinner as a tribute to his patriotic work on behalf of wounded soldiers. For a moment there was a near-riot, but the dinner was brought to a successful conclusion.

Manager Goldstein of the Grand St. theatre packs a dialect and has his own methods. Recently Payton, Howard and his company, who have turned includes comedy stunts on phonograph brass instruments. Goldstein's opinion was that his five-year-old boy and a cast of his audience could play the cornet as well as he could. The turn on when Harden appeared there and retired into the cabinet for a release trick, Goldstein objected, telling Harden to make something "where the audience could see what he was doing."

Information is wanted of Tim Sullivan, a native of Montreal, missing for 14 months. He is 36 years of age, five feet ten inches in height, of light build, has brown eyes, is of good appearance and speaks French fluently. He is very well educated. He was formerly a singer and comedienne with many of the best known English and American minstrels and opera companies. He was last seen about six weeks ago in Rochester, N. Y. If he can now be located he will hear something greatly to his advantage by communicating with John Hoffman, bartender, 435 Beaumont street, Montreal.

Clem Bevins battled with influenza for three months in the middle west, before feeling well enough to return to New York. Other people and shows have had the same battle—some physically; others financially. Mr. Bevins did not feel over-strong. He did not want to consult agents, inquired of managers and go through the usual routine when you have been away and perhaps forgotten by those who might professionally need you. Mr. Bevins thought he would advertise, and assigned to, Mr. Sale left behind, also a rural character that runs throughout the plot of the piece. The Shuberts wanted to replace Mr. Sale in the role, but did not want to put up with a satisfactory substitute could be located. The Dooleys are with the new show (William and Gordon). Bill Dooley was lounging around the Winter Garden stage last Friday waiting for the rehearsal to conclude and reading VARIETY to kill time. J. J. Shubert came along and remarked he was at a loss to find somebody for the vacant part, and the next Mr. Dooley Bill, pointing to Mr. Bevins' advertisement in VARIETY. "There's the very man for you." J. J. grabbed the sheet out of the paper holding the advertisement, and the next Mr. Dooley heard about it was when Mr. Bevins reported for rehearsal, which can be placed under the heading of opportunity, the time, place and the man, or may be any other way that you wish. But whatever it may be the fact must stand out that Mr. Bevins in advertising himself sent his name to the right place at the right moment, which values advertising at how it may be looked at.

# LEGITIMATE

## SHOWS AT THE BOX OFFICE.

(Continued from page 9.)  
to illness. Picked up again and is now getting over \$11,000.

"Daddies" (Lyceum). (21st week). Continues between \$9,000 to \$10,000.

"Dear Brutus" (William Gilette); (Empire); (5th week). The combination of Barrie and Gilette bound to attract business, although the play has not set the town afire. About \$11,000.

"Difference in Gods" (Bramhall); (9th week). Highbrow affair from all angles and doing some business with a select class of patronage.

"East Is West" (Fay Bainter); (Astor); (5th week). Popular hit with its strange combination of Chinese atmosphere and melodramatic tricks. Several of the critics took a fling at it; \$13,000 last week. Is paving the way for a number of Chinese plays to follow.

"Everything" (Hippodrome); (23rd week). Around \$48,000.

"Forever After" (Alice Brady); (Playhouse); (20th week). Moved over from the Central last month and the play has dropped off, with last week's receipts around \$3,500.

"Friendly Enemies" (Mann-Bernard); (Hudson); (27th week). One of the few war plays still attracting. The hoisting of the scale to \$2.50 flat hurt business for a couple of days, but it came back; \$15,500.

"Girl Behind the Gun" (Amsterdam); (19th week). Going along around \$11,000 mark, but is to soon make way for "The Velvet Lady," now in Philadelphia.

"Invisible Fox" (Harris); (4th week). Although universally spanned by the critics the show is getting a fairly strong play. Last week gross, \$6,800.

"Keep It to Yourself" (39th St.); (4th week). Amusing farce, doing nicely all things considered; \$7,800 last week.

"Ladies First" (Nora Bayes); (14th week). Nora Bayes theatre all her own, named after herself, everything, added Sunday night shows to the scheme. Including that, last week's gross, \$6,600.

"Lightnin'" (Gaiety); (22nd week). Some paper out of date. Last week \$9,400.

"Little Brother" (Walker Whiteside); (Belmont); (9th week). Over \$6,000 last week, virtually capacity for the house.

"Little Simplicity" (44th St.); (12th week). Making a little money because show is not hooked up expensively. Started off with a rush at the Astor, but has been moved twice since, causing a drop; \$7,700 last week with much outside help at cut rates.

"Listen, Lester" (Knickerbocker); (5th week). John Cor's champagne put the Knickerbocker Theatre back on the map, even though wisecracks stated the house was too far down town. Show and good publicity responsible. Business holding at an even plane with the average between \$15,000 and \$16,000.

"Little Journey" (Little); (5th week). Moving to the Vanderbilt to get larger capacity, business at the Little capacity, nearly \$5,000.

"Marquis de Priola" (Leo Dietrichstein); (Liberty); (1st week). Opened Monday night with good notices and looks as though it would stick around for three months at least.

"Melting of Molly" (Broadhurst); (4th week). Not considered a hit. Fair business, about \$8,500 with outside aid, special soldier tickets, etc., all at the opening. Face hardly likely to be maintained, but show is well liked.

"Nothing But Love" (William Collier); (Longacre); (16th week). To move out shortly to make room for Marie Cahill in a new play. Last week, \$6,200 on the statements.

"Oh, My Dear!" (Princess); (5th week). Another Princess hit. With the hotel buy the show can't miss \$6,200 weekly.

"Prince There Was" (George M. Co-

han); (Cohan); (5th week). Show has taken on a new lease of life since George M. Cohan stepped into the cast replacing Robert Hilliard; \$11,850 last week with the indications it will go above \$15,000 this week.

"Redemption" (John Barrymore); (Plymouth); (17th week). One of the solid drawing attractions in town. Almost \$10,000 last week.

"Riddle: Women" (Bertha Kalich); (Pulton); (14th week). Business jumped with removal to the Fulton and the Chicago engagement may be called off to prolong stay on Broadway; \$7,200 last week. Star to appear in a series of one-act pieces at Friday matinees.

"Roads to Destiny" (Florence Reed); (Republic); (9th week). Business slightly off; \$6,500 last week.

"Sinhala" (Al. Jolson); (Winter Garden); (21st week). To make room for the new Winter Garden Al. Jolson is going to be forced to make another move. This in spite of the fact that the show is almost touching the \$20,000 mark and over right along, even with Jolson out of show twice within the past month.

"Sisters Partners" (Warner-Borden); (Bijou); (16th week). With some outside help, \$5,800 last week.

"Somebody's Sweetheart" (Central); (5th week). One of the musical hits and will hold on in New York for some time; \$12,800 last week.

"Sometime" (Casino); (17th week). With a gross of \$12,100 last week the engagement at the Casino is slated as including four months in New York.

"Tea for Three" (Elliott); (19th week). Clever comedy getting strong demand. Playing to a little under \$9,000.

"Three Faces East" (Cohan & Harris); (24th week). War and mystery the theme, but still attracting big business. Almost \$14,000 last week.

"Three Wise Fools" (Criterion); (13th week). Continuing around \$6,500.

"Tiger, Tiger" (Frances Starr); (Belasco); (11th week). Has settled to heavy business with \$11,900 last week.

"Tillie" (Patricia Collinge); (Miller); (2nd week). Not favorably received but doing a little business. Around \$5,200 last week.

"Unknown Purple" (Richard Bennett); (Lyric); (9th week). A hit from the start. Has played 15 as high as \$12,000 and never dropped under \$9,000. Last week \$10,000.

"Up in Mabel's Room" (Eltinge); (2nd week). With only 5 performances last week got \$7,100. One of those "naughty but nice" farces that is going to pull.

"Woman in Room 13" (Booth); (2nd week). With 7 performances opening Tuesday night last, week showed a gross of almost \$8,000. Reported the biggest dramatic hit in town and in for a run.

Chicago, Jan. 22.

Box office business all around is huge. The hotels are packed through conventional.

An estimate of the gross weekly takings at the legit box offices here for current attractions is:

"Ziegfeld Follies" (Colonial). Playing to capacity, \$3,000 played 15 and slightly over on the week. Will keep it up for the 10 weeks' run.

"Business Before Pleasure" (Garrick). Turning them away. Last week, \$20,200.

"Keep Her Smiling" (Woods). Mr. and Mrs. Sidney Drew played to a trifle over \$13,000 last week. Had a sell out at the opening. Face hardly likely to be maintained, but show is well liked.

"Tiger Roar" (Powers). Leonora Ulric starred and play smashing hit. Over \$15,000 last week.

"Going Up" (Cohan's Grand). Solid success. Nearly \$17,000 last week.

"Head Over Heels" (Illinois). Mildly successful with \$12,000 last week. Starring Mizzi.

## PRaises "LITTLE PINK DEVIL."

Leonard Grover, age 85, America's oldest theatrical manager, states that the occurrence at Elmira, N. Y., as published in Variety two weeks ago, concerning his show, "Little Pink Devil," was occasioned by an unruly lot of boys who frequent the theatre there. The particular boy, says Mr. Grover, who threw a missile at his son, Leonard, Jr., upon the stage was, it became known afterward, ejected from the theatre the evening before, when he vowed vengeance upon the house.

The senior Grover says the show is costing around \$1,500 weekly on the road, giving a performance on the one-nighters that is satisfying, and that the publication in Variety of the Elmira story caused some cancellations, besides annoyance to him.

In support of this claim of merit for the attraction, Mr. Grover has the following wire, received by him Jan. 16 (after the Elmira date):

Jamesstown, N. Y., Jan. 15.

Leonard Grover,  
113 Prospect Place, Brooklyn,  
N. Y.

"Little Pink Devil," one of the cleanest and best shows that has played my house for the past two years. Wish there were more shows like it.

William Foster,  
Manager, Samuels Opera House.  
The show is now on one-nighters in Pennsylvania.

## GEST VS. ZIEGFELD.

Pittsburgh, Jan. 22.  
Morris Gest wired the management of "Chu Chin Chow" that the Sunday comment in the Pittsburgh Gazette was "music to his ears" bearing out that the rivalry between Gest and Flo Ziegfeld, Jr., over their respective New York road shows is as keen as ever.

Charles A. Breg's article in the Gazette held: "If one Florenz Ziegfeld had dropped into Pittsburgh last week his inmost soul would have turned pale green with envy. A theatre not given frequently to the extravagant follies that are enacted when his national institution arrives each Thanksgiving week, was the scene of a near riot on the part of the eager populace. Mr. Ziegfeld's Burne-Jones and Urban landscapes and contents are periodical and hold records as such but the Constantine and the Gest tale of Old Bagdad with its riotous trimmings drove into town last Monday night, and if I am not mistaken seized and tore from its proud pennant the Ziegfeld box office flag. Chu Chin Chow created an enormous stir among the people. The box-office was besieged and the grafters put on extra steam."

"Chu" is playing its second week at the Alvin. An As has been inserted for this Friday afternoon with \$2.50 top sale.

## Frank Pixley Critically Ill.

Los Angeles, Jan. 22.  
Frank Pixley, the playwright, is critically ill here of heart trouble.

"Old Lady 31" (Cort). Ambling along. \$6,500 last week.

"See You Later" (La Salle). New musical comedy. Has not made powerful impression. Will do about \$8,000 this week.

"The Copperhead" (Lionel Barrymore). (Studebaker). Show moved into this house and getting \$7,500, considered good for the Studebaker.

"The Little Teacher" (Olympic). With Mary Ryan. Briskly advertised and piece looks likely for fair run to between \$8,000 and \$9,000, which it will do this week.

"Happiness" (Blackstone). Theatre location against her, but Laurette Taylor will do it. \$9,000 in this closing week of "Happiness" engagement.

Looked upon as remarkable business. "She Walked in Her Sleep" left the Princess, leaving the house dark, the show closing to a \$5,000 week.

## SAD END OF EVA MARSH.

Chicago, Jan. 22.  
The finale in the eventful life drama of Eva Marsh, once brilliant actress, was written in Chicago—with ashes.

Last Tuesday Mrs. Eva Robinson, the mother of Miss Marsh, came on from Brooklyn, N. Y., with her youngest daughter Edna Marsh. She proceeded to the Bridewell morgue, and received the ashes of her daughter.

Forteen years ago Eva Marsh, playing the leading role in one of Raymond Hitchcock's musical comedies, was heralded as a coming star. Her success was not particularly that of training, but that of a charming personality, enhanced by a beautiful face and a sweet voice.

At the peak of her success Eva Marsh disappeared. For a few weeks there were inquiries here and there. Then Broadway and the minor riatos over the country forgot.

On Dec. 12 one of the human derelicts that drift occasionally about Chicago's loop lurched into a department store and with calculated ostentation snatched from a nearby counter a handbag worth \$7.49. A house detective took her in charge. She was arrested. A police magistrate sentenced her to five days in the Bridewell.

The girl was in such a pronounced state of alcoholism she was taken to the hospital. She died the next day. The inquest disclosed that she had been poisoned by drinking wood alcohol.

A few days later a letter came to the chief of detectives from a woman in Brooklyn, asking him to help locate her daughter, Eva Marsh. The letter said the daughter was to receive a fifth of a \$100,000 legacy. In looking over the dead list for the day the chief located the name of Eva Marsh. Mrs. Robinson was notified and came on to Chicago. She identified the body as that of her daughter, and swooned. The ashes of Eva Marsh will be buried in the plot of her family in a Brooklyn cemetery.

## GIRL TIRED OF LIFE.

Syracuse, N. Y., Jan. 22.  
Ada Knowles, this city, whose stage name is Eleanor Pendleton, was found in a hotel in Chicago Friday after she had left a note to her sister, Jane Pendleton, saying she was going to end her life. The Pendleton girls, daughters of Mr. and Mrs. Hiram Knowles, of 220 W. Kennedy street, this city, are in the chorus of Cohan & Harris' "Going Up."

Jane found a note addressed to her and turned it over to the police. The note read:

"You can have all my clothing and pretty things, Jane. I'm tired of life and I'm going to end it all. Do not tell father and mother."

Miss Knowles is said to have been suffering from a nervous breakdown. The family formerly resided in Little Rock, Ark.

## DEATHS.

### Fern Killian Pomeroy.

Fern Killian Pomeroy, wife of Eddie Pomeroy, died at Vancouver, B. C., of bronchial pneumonia. Mrs. Pomeroy had been playing parts with the Lewis & Lake Stock Musical Comedy Co., in which her husband was musical director. Interment was at Saginaw, Mich.

### Bernard F. Meine.

Bernard F. Meine, for ten years conductor of the chorale at the Mason, Los Angeles, and one of the best known musicians in the west, died aged 36 of pneumonia, following an attack of influenza.

The mother of George R. Beebe, formerly leading woman in legit shows until the time of her retirement, 15 years ago, died this week at Washington, D. C. Mrs. Beebe appeared in "East Lynn" in 1880.

## PLAN DE LUKE MUSICAL STOCK FOR PACIFIC COAST CITIES

**Ackerman and Harris To Convert San Francisco and Los Angeles Houses Into Homes For Popular Price Musical Organizations—Thos. T. Ryley To Direct In Frisco—Bothwell Browne In Charge at Los Angeles.**

San Francisco, Jan. 22.—Ackerman & Harris contemplate placing a high-class musical stock company at the Casino, in the very near future. The house seats 2,500 and the admission scale under the new policy will be 50 cents, with 75 cents in the boxes.

The successful musical comedies of recent seasons in the east and which did not come out to the Coast will be secured for the new venture, if it goes through.

The firm, which also operates an extensive coast vaudeville circuit, may follow the musical comedy stock policy into Clune's Auditorium, Los Angeles, which they recently secured. If it proves a success at this point. With two houses the companies will alternate.

Los Angeles, Jan. 22.—Clune's Auditorium is undergoing overhauling. Ackerman & Harris will reopen the theatre Monday with what they term "the biggest and best show on earth for the money." Bothwell Browne has been engaged as director and producer. Popular prices will prevail.

From reports on Broadway this week Tom W. Ryley has been retained by Ackerman & Harris to direct the stock policy at San Francisco, also stage the pieces, besides selecting the principals in the east. The chorus girls are to be secured on the Coast. Ryley will have a contract of 10 weeks, with an option.

Excepting for a short season by George M. Anderson at the Gaiety, San Francisco, the Coast has not had a high-grade musical stock, but has played many of the musical stock combinations that gave more of burlesque performance; also tabloid musical shows.

### EDITOR PRAISES MANTELL.

Rochester, N. Y., Jan. 22.—So seldom is it that things of the stage are the subject for the genuine admiration and unalloyed praise of editorial writers that the following editorial from the Rochester "Herald" is worthy of notice. It was written by Louis M. Antislade, the chief of the paper. Mr. Antislade has for long been noted for the frankness of his writings and they are frequently commented upon in the press of all parts of the country.

The editorial follows:  
Mr. Mantell.  
It is a pleasure to be able to record the appreciative welcome accorded by a large and discriminating audience to Mr. Robert Mantell in the role of "Riche-lieu," in the interpretation of which he has been for many years the most adequate of all actors on the American and English stage.

Mr. Mantell's conscientious devotion to the drama of literature or historic impersonation, distinguished from the drama of the problem or of tuppenny-ha-penny thrills and shocks principally by the rarity of its presentation, deserves what it takes to receive the attention and the attendance of persons intellectually suited to enjoying it. It is stimulating to a degree, verging on posi-

tive exhilaration, to find that four performances, with a repertoire divided between Shakespeare and Bulwer, is being greeted with both understanding and enthusiasm by Rochester playgoers.

### TWO "BRIDE SHOP" SHOWS.

There seems to be a possibility that there will be a battle between John Cort and George Choos over the proposed elaboration by the latter of "The Bride Shop" a musical comedy in two acts. Cort now has on tour "Flo Flo," of which they are three companies, and this piece was founded on "The Bride Shop" in its original form. "The Bride Shop" was originally produced in vaudeville by B. A. Rolfe and Charles Maddock. Later the rights reverted to Maddock solely. After headlining on the big time for several seasons Cort conceived the idea that it might make a musical comedy, and Mme. de Gresac and Charles Maddock consented to the elaboration which resulted in "Flo Flo." At the same time Maddock disposed of his vaudeville rights to George Choos, who continued to present "The Bride Shop" in the bigger of the small-time houses. Recently it was suggested to Choos that he have "The Bride Shop" elaborated into a two-act musical piece, and he obtained the consent of the authoress to do so. Cort now states that it is evident Mme. de Gresac is giving the same right to two managers and that she cannot do so without his consent.

Choos states that "The Bride Shop" as it will be presented will not infringe on "Flo Flo," and that remains of the original is the title.

Under the title of "The Bride Shop" the piece is to open in Indianapolis Feb. 9, with Bob Kirk in advance and Lester Mayne back with the company.

Klaw & Erlanger are booking both attractions.

### VOETGLIN GETS "TIGER ROSE."

David Belasco has disposed of the English rights to "The Tiger Rose," and Arthur Voetglin has secured them for Wilson-Sacks, Ltd., of London, who will produce the piece. This settles a long fight for the rights of the piece, in which A. H. Woods, Morris Gest, Walter Hest and Doris Keane were bidding against each other.

"Tiger Rose" was one of the sensational hits of last season in New York, and remained here more than a year. So far the show has earned more than \$10,000 in profit. At present it is playing in Chicago, where it is sold out for the entire engagement of eight weeks, and an effort is being made by the house management to have the engagement continued.

When Belasco was first approached regarding the English rights he stated that he wished to do the production abroad personally.

### COHAN CAN'T TRAVEL.

Cohan & Harris are seeking a star to succeed George M. Cohan in "A Prince There Was" when that piece takes to the road. Mr. Cohan must remain in New York to look after his manifold business interests.

### THREE AUTHORS OF "ROOM 13."

The name of Percival Wilde appeared on the Booth Theatre program for two days last week as one of the authors of "The Woman in Room 13." Mr. Wilde is a Naval Reserve officer and a writer of short plays. A three-act piece, called "The Penalty" was accepted by A. H. Woods several years ago and \$500 in advance royalties paid. Though "The Penalty" appeared in the Woods' list for production it never was put on. In the rewriting by Max Marcin of "The Target," which was the original title of the play, as done by Samuel Shipman, a portion of Wilde's "Penalty" was placed in the present prolog of "The Woman in Room 13."

The Woods' office informed Mr. Wilde of the use of his material and began paying him royalty for it. Mr. Wilde called at the Woods office and stated he believed he should be given credit for authorship, which was agreed to by Martin Herman and Mr. Woods. When Mr. Wilde's name appeared on the program several days after the premiere Marcin declared it was all out of order, and Monday the third name was out of the program. Mr. Wilde's attorney has written Mr. Woods, setting forth his client's right, and it is understood Woods is privately in accord with the claim.

Through receiving royalty Mr. Wilde gives up any further rights to "The Penalty," which may be produced this season.

### CORSE'S NEWARK STOCK.

Corse Payton, whose latest non-doggerie is "Founder" of the Little Green Kitchen, a Bohemian rendezvous around Times Square, has returned to stock and will open next Monday at the Orpheum. Newark is playing the usual stock repertoire at prices ranging from 10 to 50 cents.

Payton spent three years at the same house, but hasn't been in Newark for two seasons. He will begin with "Bought and Paid For," the supporting cast including Henrietta Brown, Harry Holman and Eileen Bond among others.

Bill Lykens endeavored to book Corse for a week in Paterson. Payton is billed as "America's Best Bad Actor."

The manager stated the act had no merit. Lykens asked him what he expected of any act programed as introducing "America's Best Bad Actor."

### FIVE SPECS ARRESTED.

There was a raid on the theatre ticket agencies operating without a license made during the matinee sale Wednesday afternoon. Five of the various offices were taken into custody on the charge of selling theatre tickets without licenses as is provided for under the new Williams-Kilroe ordinance. The places visited were the District Attorney's office were the United, Tyson Company, Tyson & Brother at 1 East 42nd street, Leo Newman and Louis Cohen. None of the heads of the agencies was arrested, only the man making the sale being taken into custody.

The brokers represented among those arrested are those who have obtained counsel to make a test case of the new law and the men were admitted to bail after a preliminary hearing.

### "NURSE BENSON" OVER HERE.

Charles Frohman, Inc., has secured the American rights to R. C. Carton and Justin Huntly Carter's play "Nurse Benson," now running at the Globe, London, with Marie Lohr starred.

Alf Hayman wanted Marjorie Rambeau to play the role here, but was unable to secure her. The piece may be used for Ethel Barrymore next season.

### A. E. A.'S ADVISORY BOARD.

The Actors' Equity Association has organized an advisory board to be an aid to the council, but with no executive power. The board is to be composed of 10 members, men and women. So far appointed to the new board are John Drew and James O'Neill. Several players on the council are to retire and become advisory board members. There are 36 in the council.

Donald Brian was elected to the council last week, succeeding Arthur Byron, who in addition to his professional appearances manages a large estate, which gave him no time for council duties.

### TRACING EMPTY CIGAR BOXES.

A story printed in VARIETY several weeks ago regarding Christmas gift cigars of Connecticut wrappers placed in Carona boxes and sent by an actor to critics, has led to an investigation by internal revenue agents, which may uncover a wide trafficking in illegally selling used cigar boxes.

The agents recovered a number of the gift boxes and are tracing all the boxes (in this case about 30), as the law provides for a heavy fine for each refilled box. A downtown cigar dealer is reported under arrest.

The Government agents in investigating the case stumbled upon a scheme of selling empty boxes in which high priced cigars had originally been packed. It is said that as high as \$5 a box was secured for these "empties."

### SHIPMAN PLACES ANOTHER.

"The New Woman," a drama, is the latest product from Samuel Shipman to be staged. A. H. Woods having accepted it.

It is the first play which Mr. Shipman is sole author of, to reach production in several seasons. The playwright has three current successes on Broadway—"Friendly Enemies," "The Woman in Room 13" and "East Is West," all written in collaboration.

"The New Woman" deals with the new status as against the old submissive freiside conception.

Mr. Shipman has three additional completed plays.

### CRITICS AS ACTORS.

The dramatic critics of the New York daily papers are to become actors. It is a limited engagement and for charity. To make it more intricate the producers of New York are to be the critics and are to be assigned to the various papers to write reviews of the performance of the critics.

The performance of the performances are for the actor's fund. The play under consideration is "The New Sin," produced at Wallack's about three years ago, and has an entire male cast of 11 characters.

### GALLI CURCI NOT BILLED.

The Chicago Grand Opera Company is scheduled to open its season at the Lexington Monday and the bill for the first week does not announce the principal star and chief draw of the organization, Galli Curci, is to appear in any of the operas offered.

Last season when the company opened in New York Galli Curci sang the initial performance and she assured the success of the organization here with that appearance. This season Mary Garden has the honor of the opening opera.

### "UNCLE SAM" OVER THERE.

Concurrent with the English censor approving A. H. Woods' "Friendly Enemies" for England, asking only that change of title be made for the English presentation, the Woods office decided upon "Uncle Sam" as the name for the play abroad.

## NEWS OF THE DAILIES

Charles F. Hackett, American lyric chor, away for two years, has returned to New York.

Lionel Atwill is to supervise the rehearsals of "Fanny Wise."

A Mexican dinner was given at the Friars, Jan. 18.

Marie Dressler is to return to the New York stage shortly under the management of the Shuberts.

Bertha Kalich is arranging a series of four one-act plays to be presented at the Fulton Theatre on special Friday matinees.

Elma Shannon is still with "Under Orders" to be continued with James Crane, recently back from France, playing the son.

Leo Lavitt, managing the road company of "Watch Your Step," has been succeeded by John E. Glennon of Syracuse.

"The Velvet Lady," a Klav and Bringer offering, is to open at the New Amsterdam, Feb. 8.

Friars to the number of 500 attended the performance of "A Prince There Was" Jan. 16, in which the title role was played by George M. Cohan, is playing the feature role.

The title of the new musical comedy by Otto Harbach and Rudolf Friml has been changed from "The Summer Party" to "Linger Longer, Love."

The Greenwich Village will reopen Feb. 8 with "Hoboken," a dramatization of the story of that name by Blanche Lewis, printed in the Saturday Evening Post. Bernard Galant has been retained as business manager.

A benefit performance will be given at the Century, Jan. 26, for the "After Care Home for Crippled Children," an institution which takes care of children crippled by infantile paralysis.

Marie Cahill will appear at the Longacre, New York, Feb. 8, in "The Girl of the Year," a comedy, with music written by George V. Hobart and Herbert Hall Winslow. G. M. Anderson will produce the piece.

What is in the nature of a record is the 1,000th performance of Arthur Fyren, who played 854 consecutive performances in the "Bohemians," closing his career on Saturday night, "For These" the following Monday.

The Lamb is the scene of a largely attended dinner given to Gene and Ethel, Jan. 18. The dinner was in the nature of a tribute to the song writer, who has done so much toward the entertaining of wounded soldiers at the Lamb.

The Washington Square Players have merged themselves into the Theatre Guild, and will open their first season early in April. An up-to-date theatre is said to have been leased, and two productions now in preparation will be presented for one month each.

Included in the cast of "Hittory Koe" which Martin Sampier is shortly to take on the road is Renee Adore, Australian Stan Stanley (Australian), Vernon Dunham and Grace O'Malley, Three White Kube, Leming and Gray, May Shirk, Frank Cornell, Lou Christie, Earl Lindsey, Conrad and Guy. The show opens at Scranton Feb. 3. William O'Neill will be the manager and Hayden Gallo, advance man.

"The Net," a new play by Maravene Thompson, is to have its premiere at the Garrick, Detroit, Jan. 26. The cast includes Kathlene MacDonnell, Charles Milward, Charles Dalton, Byron Beesley, Frank Byrne, J. H. Harris, Arthur Ebered, Walter Horton, Alfred Shirley, May Hopkins, Clois Berheim and Grathane Luna. "The Net" comes to New York early in February.

A special performance for wounded soldiers exclusively will be given of "Everything" at the Hippodrome, Jan. 26. Four thousand are expected to attend. Members of the various unions have received permission to give their services. The Women's Relief Corps, the United Department of the Red Cross and the Women's Police Reserve officers will be used to take the boys to and from the theatre. Besides these automobiles, an appeal for 300 private cars is being made by the Hippodrome management.

Hedvig Bronsell, an actress who played with Moede Adams in "Peter Pan," returned Jan. 17 from Argentina. She asserts eleven actresses, including herself, were sent to Argentina under contract to appear in supposedly reputable theatre but found upon arrival the places in which they were to appear had already been taken by other actresses. She and her fellow actresses were stranded for some time.

## CRITICISMS.

"UP IN MAHEL'S ROOM." A farce comedy written by Otto Harbach and Wilson Collip at the Eltinge Theatre, Jan. 16.

The new play is an excellent example of the type, and has all the indications of a popular run.—Wm. A. Rogers.  
Altogether a lively evening, laughter studded.—American.

## "GUILDOR."

Miracle play of 1925, of which the English version was written by Jans Sprague Macdonald, at the Neighborhood Playhouse, Jan. 16.

The performance should not be missed by lovers of the rare and beautiful in stagecraft.  
—G. M. A.  
... the old play delights with its varied spectacle, ecclesiastical pomp and majestic music.  
—J.M.

## "THE MARQUIS DE PRIOLA."

A drama in three acts by Henri Lavedan. At the Liberty, Jan. 20.  
The play is perhaps not a masterpiece, but it is as sound morally as it is technically, and, in addition to its never-failing dramatic interest, it is full of modish wit and character comedy.—Times.

As a repellent study of progressive parents, which has no very definite place either in psychology or art, "The Marquis de Priola" comes many years after its time.—World.

## JUDGMENTS.

Judgments filed in the County Clerk's office. The first name is that of the judgment debtor, the second the judgment creditor, and the amount of judgment.  
James P. Sinnott—Weber & Heilbroner, \$88.40.

Film Fire Prevention & Motion Picture Corp., Wallace Macdonnell and Walter Behm—Maxwell, Jan. 18, \$4.54.  
McKinley Music Co., Inc.—L. R. O'Neil, \$8,290.00.

G. V. Hobart—Greenbush Co., Inc., \$8,453.38.  
Joseph R. White—Adda Marbler Co., \$144.50.  
Bert C. Whitely—U. S. Print & Litho Co., \$1,808.07.

## JUDGMENT REVERSED.

World Film Corp.—Broadway Photoplay Co., \$4,953.34 (Jan. 29/16).

## ENGAGEMENTS.

William H. Frigate, "Every Woman."  
True S. James, "The Big Chance."  
Francis Byrne, "The Net."  
Conway Pearl, to support Norma Talmadge in her coming release.  
Ralph Bunker, "Hoboken" (Greenwich Theatre).  
Emma DeWesle, the Players at Halifax, N. S.

## DeMille Writing for the Stage.

Los Angeles, Jan. 22.  
William C. DeMille has announced he is writing a new drama for the stage.

This will be his first venture for the footlights since "The Woman and the Strongheart."

A brilliant French actor, manager, comedian and director, he has enjoyed the distinction of playing three widely different roles in Broadway and winning considerable praise in each. First, he acted "Service" in Mrs. "Jack's" company, and then a comedy role in "Crops and Croppers," and more recently his present brilliant creation in "The Crowded Hour," first in Chicago and later here. He is to return to Paris, but next year will again be in the Broadway productions, alternating in acting and producing.

## GEORGES FLATEAU

who plays the leading role of Captain Souller in the successful Savoy theatre play, "THE CROWDED HOUR," is one of the most notable recent contributions to the American stage.

A brilliant French actor, manager, comedian and director, he has enjoyed the distinction of playing three widely different roles in Broadway and winning considerable praise in each. First, he acted "Service" in Mrs. "Jack's" company, and then a comedy role in "Crops and Croppers," and more recently his present brilliant creation in "The Crowded Hour," first in Chicago and later here. He is to return to Paris, but next year will again be in the Broadway productions, alternating in acting and producing.

## ACTOR FUND BENEFIT DATES.

With the success of the first of the Actors' Fund benefits assured through a big advance in the special performance this (Friday) afternoon (Jan. 24) in the Century, New York, Daniel Frohman, president of the Fund and promoting the series of benefits throughout the country, has set the dates for the shows in other cities.

The next will be held in the Forrest, Philadelphia, Feb. 7; National, Washington, Feb. 21; Nixon, Pittsburgh, March 7; Opera House, Cincinnati, March 7; Euclid Avenue, Cleveland, March 11; Opera House, Detroit, March 14; Auditorium, Chicago, March 28, with dates for the American, St. Louis, and Colonial, Boston, to be arranged later.

While the out of New York benefits will be given by players and artists stationed in the city the week where the benefit is announced, President Frohman will personally supervise each benefit, taking several stars from New York to augment the bill throughout the country.

Oliver Jones will have charge of the souvenir programs to be distributed in each city, a special covering being drawn by Harrison Fisher.

The benefit held today at the Century (none last year because of the war) will bring heavy takings it was anticipated, with the advertising in the program, alone, netting \$10,000. One "turn" practically set to go over is Nora Bayes and Sam Berners (teamed only for the Fund affair) in their "Romeo and Juliet" scene. The program states that Bernard's costume as Romeo was "built by the DuPont Powder Magazine Co.; his hat by Smith & Wesson and shoes loaned and insured for the occasion by Charlie Chaplin."

## "COZETTE" TOO COLD.

Baltimore, Jan. 22.  
"Cozette," presented by John Cort, makes its initial bow to the public this week at the Academy. A fairly sized audience is expected the opening night. To the average American goer the character of Cozette holds little sympathy. She is a girl of the streets who prevents a man from taking his own life and after they fall in love and live together for a year he discovers, in a dramatic scene that Cozette had had a fake preacher perform the marriage ceremony, because she was certain that after a time he would get tired of her and regret the step he had taken knowing her for what she had been. When the man learns of this the first thing he does is leave, but he eventually decides to start all over again with the girl with a real marriage.

The weakest point in Edward Clark's new play is that its chief character, Cozette, fails to gain the sympathy of the audience. He is treading on dangerous ground from an American standpoint by having his hero fall in love with a girl from the streets and marrying her at all appearances. But whatever hold on the sympathies Cozette may have gained goes to smash when she makes known she entered into a fake marriage.

Then, too, Mrs. Hamlin, the mother, is a cold character. Grace Henderson plays her in a harsh key. She is simply a heartless person.

Josephine Victor in the title role is the one bright feature, natural and an effective picture. The piece may be greatly improved by skilful tinkering. It was produced some time ago under another title.

## BARTHOLOMAE SERIOUS.

Philip Bartholomae has written his first serious play, placing it with a New York manager he states.

Bartholomae in conjunction with Lawrence Langner are writing the book of a musical production which is a Broadway production in the spring.

## SHOWS IN PHILLY.

Philadelphia, Jan. 22.  
Three of the seven legitimate houses held new shows this week and all benefited by the rush of good business, which gives no evidence of letting up. "The Better 'Ole" at the Broad Monday night with Maclyn Arbuckle as "Old Bill" got off to a splendid start. An invitation dress rehearsal was held Sunday night to a well filled house and Monday's opening was almost capacity. The piece should do well at the Broad.

"A Tailor Made Man" with Grant Mitchell also opened very well at the Garrick. It is here for a stay of several weeks.

"The Velvet Lady" is announced in its last two weeks and still rushing the box office. The piece is a tremendous hit here.

"Friendly Enemies" is doing good business, but not big, at the Lyric, where it is in its fourth week. "Oh, Lady, Lady" is well filling up at the Chestnut Street opera house after nine weeks of good business, five of which were spent at the Lyric.

"Oh, Mama," two weeks at the Adelphi, has failed to make important headway, but will be shifted over to the Chestnut Street opera house next week in an effort to see if the run of patronage at this house will help the piece. There seems little chance for it to get across anywhere despite strenuous efforts. Nat C. Goodwin in "Why Marry" follows at the Adelphi.

"Rock-a-Bye-Baby" opened at the Shubert, this week, to good business and the piece was very liberally treated by the critics. It is not good enough to create any talk and it is only the shows they are talking about that are getting the business here.

The managers of all the burlesque houses report business at the high water mark. Al Reeves opened very big at the Casino Monday night and "The Bird of Paradise" got the usual big start at the Trocadero. "Friendly Enemies" is the week's attraction at the Peoples. They are still trying to make the old Walnut go with only fair success. This week Fiske O'Hara is getting a good play with "Marry in Haste." Next week, "The Very Idea."

## SHOWS IN SAN FRANCISCO.

San Francisco, Jan. 22.  
Kolb and Dill continue to pull crowded houses although in their third week at the Curan theatre.  
At the Alcazar the stock company is playing "Daddy Long Legs" this week to light returns.  
The Columbia is dark, through the postponed opening of the "Ravished Armenia" film.

## SHOWS IN NEW ORLEANS.

New Orleans, Jan. 22.  
"The Bird of Paradise" is doing excellently at the Tulane this week.  
Lafayette is dark.  
Burlesque stock at the Dauphine again added rest through addition of Tony Kennedy to the cast. He is a favorite here.  
The Nazimova film, "Eye for Eye," is drawing big business to the Strand.

## "Good Morning Judge" at Shubert, N.Y.

Washington, D. C., Jan. 22.  
"Good Morning Judge," the newest Shubert musical play opens here at the Belasco Sunday night. It is the London musical piece "The Boy," which it was not retained because of its similarity to "Oh Boy." "Judge" holds an exceptionally heavy cast, there being no less than 24 principals and there is a chorus of forty.  
The new play is at the Shubert, New York, either Feb. 3 or 10.

Arabian nights

### THE MARQUIS DE PRIOLA.

Marquis de Priola, attached to the Italian Embassy in Paris.....Leo Dittichstein

Pierre Morain.....Orson Daly

Barbours Smith.....Walter Howe

Doctor Saviers.....Adrian H. Rosley

Francisco.....Harold Seton

First Gentleman.....Gustav Bowhan

Second Gentleman.....Lily Cahill

Madame de Vallero.....Katherine Emmet

Madame Saviers.....Josephine Hamner

Femme de Chmhre.....

The play is a clever piece of stage construction that is almost developed into a mas-

### PORTMANTEAU PLAYERS.

Stuart Walker's Portmanteau season was begun at the Punch and Judy Theatre Jan. 15 with a one-act play, a one-act pantomime and a short three-act piece.

**SEE YOU LATER.**

Chicago, Jan. 22.

A show produced by Comstock, Elliott & Gest, written by Guy Bolton and P. G. Wodehouse, with music by Jean Schwartz, played by

The show may be worked out into salient goods, and will be improved. But it can scarcely be promised as a potential rival of the historic successes which the C. E. & G. office has heretofore turned out. Latt.

[illegible]

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# "THE SKIRT" SAYS—

(Speaking of Women—mostly)

By THE SKIRT

The Palace's ten-act bill ran well into 5:30 Monday afternoon. Too late for a vaudeville show. But at that Princess Rajah held them in. The princess did her dancing in a full green chiffon skirt. Adele Rowland wore what I thought was an ugly gown. It was of cloth of gold, with a scarf of green spangled in steel wound around the bust and waist.

How different were Cleo Mayfield's dresses. Miss Mayfield (with Cecil Lean) appeared first in a pink chiffon, made with a full skirt, having nine rows of velvet ribbon in the same shades. The baby waist had bell sleeves. There was a large leghorn hat with long streamers and a gold-colored parasol. A second dress was of apple green silk. A tiny bodice had half sleeves, and the skirt, with insertions of white gauze, had garlands of pink ribbons and flowers.

Beatrice Curtis (with Gus Edwards) proved a cute little miss, wearing two very well made grey dresses. One grey silk dress was short with blue. The skirt was trimmed with tiny flutings. A grey satin frock had nine ruffles at the hem. The plain collar was of chiffon. Alice Furness, in the same act, is a blonde; so thin she seemed transparent. One of Miss Furness' dresses was of pink silk trimmed with tiny blue bows. She also wore a gold net made in many ruffles. Mr. Edwards, with his many songs, kept these two girls busy changing.

Strange thing about Phina and Picks—the boy who does the female impersonation wore the best looking dress in the act. It was of blue and gold material. Phina appeared first in a sport dress of blue and rose, changing to a black satin suit embroidered in silver. The Morton family, once more around, finds the acts all dressed very much the same. Clara Morton's black dress, made very short, looked new. It was heavily jetted and trimmed with cherries. Naomi Glass (with Paul Morton) needs a second dress.

A fair sized audience watched an interesting bill at the Riverside Tuesday matinee. Josie O'Meara on the wire wore a red dress. The skirt hanging in points at the side had a layer of black lace.

Jean Adair has an appealing act and does a little old lady very well. Muriel Windsor stepped upon the stage in a tight fitting black dress. A red feather at the belt lent color. A simple white dress was in two flounces with a girle of brilliant jewels. Miss Window wore a stunning red, white and blue gown for her Bordoni imitation.

Ruby Norton (with Sammy Lee) wore a white skirt with an Eton jacket of burnt orange velvet, a rose silk dress followed. The skirt guffed at the hips hung over a lace over skirt. Miss Norton then appeared in a metallic cape of mauve and some particularly large hat of pale green. Underneath was a black lace dress over white. For the encore a short dancing dress was of black tulle. The top was of jet with a girle of brilliant jewels. A velvet cap was trimmed in the rhinestones.

A prettier dancing act than Adelaide and Hughes would be hard to find. Mr. Hughes does some particularly difficult steps. Adelaide for her first number wore a three-piece suit of grey satin. The short coat was trimmed with a brown fur. A lovely costume made up of pink net cut in points with a huge bustle. In immense poise bonnet had plumes of every shade. A black ballet dress was also of tulle with a jet

top and brilliant girle not unlike Miss Norton's. The familiar doll dance was done in rose pink satin and blue sash.

Gertrude Vanderbilt in "Listen Lester" the Knickerbocker is wearing some ravishing clothes. A strawberry satin panel is draped around the figure twice over lace petticoats. A short coat is of the box model of a darker shade. Something odd on the shape of a Spanish mantilla is of blue brocade with a wide band of chinchilla. In introducing her bathing girls Miss Vanderbilt's own suit is of black velvet. The short skirt is really no skirt in front, but attaches itself to the knickers. The entire costume is elaborately trimmed in brilliants.

Ada Lewis was in rose chiffon in the first act and gold and silver brocade in the second. Ada Mae Weeks does some marvelous dancing, but is very shy when it comes to singing and speaking. Miss Weeks' clothes were indifferently made.

The girls of the chorus in the second act wore some really really clothes which couldn't be said of the first act costumes. The party frocks were distinctive in style and costly of material, while the bathing suits and wraps were very beautiful, especially the one called "England." New York" was also a lovely model.

Evelyn Cosnell, Hazel Dawn and Lucy Cotton in the first act of "Up in Mabel's Room" at the Eltinge make as pretty a stage picture in their dinner gowns as has been seen around this season.

Miss Cosnell was in black satin and jet. The material was draped tightly to the figure. Miss Dawn's gown was of a dull blue brocade. The lines were long and straight with a wide girle at the hips. Long flowing sleeves were of chiffon.

Miss Cotton was in rose pink taffeta. The skirt was a draped affair, while the bodice was made of a wide brocade ribbon, ending in a long panel at the back.

Enid Markey wore two fluffy gowns. For two acts all the women showed some ravishing negligees and several pairs of pajamas. Miss Dawn wore a lovely morning dress in the third act. The skirt was of mauve crepe de chine, while the waist cut loose and square was of purple velvet. Japanese tassels hung from each corner.

Phoebe Hunt, who so ably assists George Cohan in giving us the treat of the season in "The Prince There Was," at the Cohan, wears, in the second act, a one-piece-hue serge. The third act finds Miss Hunt in brown. The dress also in one-piece has a satin top and embroidered bottom. Hat and stole matched. Marie Vernon, a child actress, gives a marvelous performance. She is but eight years of age, and last season was with Chauncey Olcott.

"The Million-Dollar Dolls" in "A Whirl of Pleasure" at the Columbia this week. It might be a pleasure if it weren't for the slap-stick comedy of the two comedians—Cliff Bragdon and Charles Mac.

The show it splendidly mounted, and the girls look well in all the numbers. Norma Barry and Ede Mae wear clothes above the average for burlesque. Miss Barry was in orange velvet and jet. There was a long pointed train and one black net sleeve. A large black hat had yellow plumes. Another pretty dress was of rose fish-scales, combed with white lace. Still another was a mauve satin skirt, made full, with a purple sequin bodice. A red velvet dress was trimmed in ermine.

Of Miss Mae's costume a gold skirt

had a covering of red chiffon. The top of the gown was embroidered in gold on pink. A black velvet gown was draped tightly to the figure and had a train and a silver bodice. A huge headress was of aigrettes. A cigarette number, superbly put on, was led by Miss Mae in tights of gold with a long bodice of colored beads, ending in two rows of fringe. To make the costume less daring a chiffon mantel hung from the shoulders. Miss Mae had a gay assortment of feather fans. Flossie Everett, the soubrette, wore several dresses, all prettily made, following the familiar soubrette model.

A costume worn by the chorus that stood out was of black and white. The skirts of black and white chiffon were wired at the hem. The waists were of black velvet with a cape of white chiffon trimmed in white fur. Hats with high crowns matched. The novelty of the dresses proved to be when the wearer turned the skirt over her head, revealing linings in ruffles, each dress having a different color.

Perhaps Marilyn Miller and Frank Carter of "The Follies" are not to be married after all. They seem both agreed at present that they are not and deny all other kinds of reports concerning their matrimonial intentions. To make it stronger, they say they are not even contemplating it, whatever that means, and I suppose it means that. And now I give you must say no more about it until they are married.

"His Parisian Wife" featuring Elsie Ferguson at the Rivoli this week, gives Miss Ferguson plenty of chance to show an extensive wardrobe. There were several tailored suits and hats and unlike most picture stars Miss Ferguson always wears a veil. The house gowns were all made in long flowing lines. Evening clothes predominate in the latter part of the picture, one was quite oriental in lines with a peculiar jeweled headpiece.

## "PLEASE GET MARRIED"—SPICY

Providence, R. I., Jan. 22.

Oliver Morosco's new farce, "Please Get Married," had its premier at the Opera House Monday night, sold out long before curtain time, due in large part to a new plan of offering two reserved seats for the price of one on opening night. If there is any fault to be found it is with the play, the co-work of James Cullen and Lewis Browne, and not with the cast that is endeavoring to make a go of it. The company is headed by Edith Taliaferro and Ernest Truex, both seen to good advantage.

The presentation got many a good laugh and it is possible that with continued presentation and the usual changes it may be made ready for Broadway in time. The story centers on the trouble made for a young married couple by parents who object to the match and by those who favor it, etc.

There is much that might be termed by old maids and others as suggestive, but it does not hurt. In the second act is revealed a wedding night bedroom in a hotel.

The young couple, married in the first act by a burglar disguised as a minister, arrive. Upon their arrival they are annoyed by about everything possible, including the arrival of a telegram which informs the hotel clerk that the marriage is illegal. Angry parents are on the way, the couple learns, but they take it all as a wedding joke.

## Shuberts Engage Mrs. Dresser

Reports Monday said Mrs. Dresser is to go with the Shuberts, and be assigned to a show, following her appearance at the Central Sunday night last when she did a turn of 18 minutes.

## INVESTIGATING SCALPERS.

Chicago, Jan. 22.

Tuesday the Chicago city council took the first active step to investigate theatre ticket scalping conditions in this city.

A special committee of three was appointed to make a thorough investigation of the situation. In turn it will report and recommend to the council.

In the resolution creating the committee, the chief of police was charged with having failed to supply the council with data on the subject. Certain of the brokers were charged also with operating in collusion with aldermen.

The chief of police is to be summoned before the judiciary committee at the next meeting.

## "CHRISTO" OPENING FEB. 3.

When "Monte Cristo, Jr.," opens at New Haven Feb. 3, it will have Charles Purcell in the company, also Ralph Herz, Fannie and Kitty Watson, Andry Maple and Ray and William Deery. The other players early in the week the show was looking for an eccentric comedian. Al Lydell was negotiated for but he could not accept. The "Monte Cristo" show is due at the Winter Garden during the week of Feb. 10.

With Mr. Purcell leaving "The Melting of Molly," he will be replaced by Mr. Cagwin.

## HEADING FOR CANADA.

A number of managers who have traveling attractions and who are fearing the affect of a slump in business in this country should the 20 per cent. tax become effective are routing ahead to dodge the territory for a period of about a month following the advent of the increased tariff.

The legitimate hooking offices are being swamped with bids for Canadian territory to such an extent that if the bookings are made that country will be overrun with shows.

## ANHALT & WORM PRODUCING.

Laurence Anhalt, who has been content with the management of the Park Theatre, in Columbus Circle, is going into the producing end, having combined for that purpose with A. Toxen Worm, until recently the Shuberts' press agent. The new firm has three plays in view for presentation—farce, melodrama and revue.

Worm sailed for Denmark Tuesday to be gone about six weeks. Work on the new plays will begin upon his return. If produced they will likely be booked through the Shuberts.

## POST STILL POUNDING.

Chicago, Jan. 23.

Each day the war between the Shuberts and the Chicago Post becomes more bitter. The last act of the Post has been to charge the Shuberts are violating the city fire ordinances in the Garrick Theatre.

An investigation of the newspaper alleged in an article chairs were placed in the aisle at one performance, and that no firemen were visible during the performance, as required by the city ordinances.

## WOODS' CO. SAILING.

The company engaged by A. H. Woods to appear in London in "Friends and Neighbors"—to-morrow (Saturday) on the Lapland.

The delay was occasioned by the failure of the Lord Chamberlain to license the production, but it has now been officially passed, excepting that the name of the piece is to be changed to "Uncle Sam." It is scheduled to open at the Haymarket Feb. 6.

A. H. Woods expects to personally sail about Feb. 1.

## Lambert-Raymond's Musical Show.

Richard Lambert and Melville B. Raymond will place in rehearsal this week a new musical show with a big cast, headed by Helen Shipman.

# VAUDEVILLE GREATLY HELPED BY ENLISTMENTS.

(Continued from page 5.)

the mouth-organ any dancer who throws his legs at a new angle is wonderful, and a blaring volume of brass becomes a marvel of music. But here the youngsters were flooded with real talent, supplied by the patriotic heads of vaudeville army and legitimate managers, and it wiped away memories of the strawberry festival and the acrobat who did tricks so hard you wished they were impossible, and made them sing inside with happiness; and that is the entire secret. I have heard more joy expressed in the sarcastic sentence, "Gee, ain't this a tough war?" after the gang had seen an especially good show than in a page full of words as long as a jump on the Orpheum Circuit from the pen of one of our choicest saccharine scribblers. I was a glib myself and I know. I scrubbed the decks—some mornings—and jumped ship and cursed discipline with the rest of my shipmates. Then I became an officer (and a gentleman by act of Congress). At first I took this very seriously, being twenty-five; but after all when they serve steak in Delmonico's or Chi's they call it a cow somewhere, and it is only the fixings (and the small matter of the check) that differ. So now I eat with three sets of engraved utensils and wear a white collar instead of licking the spoon three times and leaving my neck on deshabille.

Yet it is a very special privilege to be commanding officer of a little ship at sea—to stand where the wind breaks all conventions and the cold uncaring hostility of the waves makes every human your pal. On a chaser the officer has no burnished silver, but eats the same food and out of the same tin plates as the men. When I crossed the Atlantic I ate on deck, assisted by the ocean. The trick is to sit with legs wide apart and descend upon food with an iron fork. The plate will slide to the other rail, but on the next lurch it will be back between your legs, and you bite again. I tried to get my executive officer to play opposite me on the other side of the deck, thereby saving dish washing, but he was particularly fastidious. I have even known him to insist on two tooth brushes between us.

A sub-chaser is a great lesson in democracy. We had three elements to fight—gasoline, Germans and our stomachs. The craft is built so that the fuel leaks through the engine room into the officers' quarters, and all the "black gang" (engineers) are subject to terrible sick spells from burnt gas fumes, and our little sanctum smelt like the ghost of departed spots almost removed by gasoline. We had a plagueboard aboard. That is a sign that says, "If you ever come to a ditch in the navy you will realize what a big thing this is. When the sea runs high and our thoughts run low, and every toss of spume looks like a periscope, and you have had canned peaches and pineapple tri-daily since leaving port, and the water tastes like beer that has been standing on the bar of a closed saloon since the town went dry in nineteen hundred, you put on "Bluin' the Blues" and you are at Reisenweber's on an ante-war Saturday night with the titian-haired beauty of your choice.

Now that the cosmic urge of patriotism is no more the old enthusiasm is gone, and it is with happiness that I shall leave the service and once more play in the interesting game of trying to provide entertainment for a public which has attained a new meaning for me, and to which I shall always feel closer from my contact with a very representative part of it as sailor and officer on land and on sea.

## HAGENBECK CIRCUS SOLD.

Chicago, Jan. 22.

The Hagenbeck show, which quarters at West Baden, Ind., has been sold to Mugivan & Bowers, who are now in control.

It is the intention of the circus for next summer to travel without stages, which seems to mean that there will be no "dumb acts" engaged unless aerial turns, also possibly clowns. It is thought here the show expects to make a bigger display of its animal exhibition, always a feature with this circus.

## ALL ABOUT LINCOLN, NEBR.

Lincoln, Neb., Jan. 17.

Editor VARIETY:—

Nearly fifty years of a well ordered existence had I passed before Martin Beck sentenced me to four days at Lincoln, Neb., the home of Bill Bryan, besides the residence of general gloom.

After walking down the main street I sighed for the gayety of Calvary cemetery. Bryan's many runs for office must have been inspired through wanting a substantial reason to leave Lincoln. If he runs again I think I'll vote for him.

The Legislature, now in session, has crowded the hotel lobby with a mob of turkey necked ruralites who can only see the front door of the state treasury.

Woolworth's is the smart shopping centre for the women and the men spend their time wondering what a stranger may be doing in here.

Bath tubs are considered effeminate. The cafeterias close at 9.30. If a check runs over 40 cents, a fight generally closes them before that hour. They have waitresses who display their distress at living here. You glance at them once and are content to order a

glass of grape juice, having lost your appetite.

The principal topical subject of conversation and conservation is the coming price of corn raised hogs and what the next moving picture will be.

I asked a native who Lincoln had been named by and he said Lincoln had been named by enough, telling me some of the names. I gave him two tickets to the theatre. He was shaved this week and made me feel for a moment as though Lincoln some day would be a city, then I took another look up the main street.

Will you please send me a postcard of the Soldiers' Monument at White Plains, looking north.

Walter C. Kelly.

## PUT INTO HALIFAX.

Halifax, N. S., Jan. 22.

The steamship "Rochambeau" en route from Bordeaux, France, to New York, encountered terrific seas and winds on the way over which caused her to deviate.

After a week at sea the captain changed his course for the Azores, later changing his mind and steering into this port, arriving here after six days on short rations. The passenger list included a number of entertainers and vaudevillians back from France as well as Chas. M. Steele, chief of the "V" bureau in Paris, succeeded there by Walter Johnson.

Others are Edward Marshall, Jerome and Carson (at the Alhambra, Paris, last month), Lillian-Jackson, Madeline Glynn, Ella and Mildred Kearney and Tom Cushing.

## FRAZEE MAY SELL SOX.

From Boston comes a report H. H. Frazee has set a price on his ownership of the Sox Baseball Club and has an offer so near the figure he has set that there is a likelihood a sale may be made in the near future.

Frazee, it is understood, contemplates a return to show business on a large scale and has in contemplation four new legitimate productions.

## COMPLAIN AGAINST "AGENTS."

Further disclosures as to the activities of the several "turkey" agents who have temporarily abandoned their customary style of vaudeville circuit book-keeping to take a chance on the cantonment shows, were revealed this week by officials of the National Vaudeville Artists. Complaints alleging non-payment of salaries were filed against several of the cantonment show producers, but little satisfaction can be guaranteed since the managers are not considered financially responsible and have no connections through which payment could be forced by the artists' organization.

The cantonment proposition looks "silly" to the idle showman and it is rather easy to select a vaudeville bill on a mere promise, speculating on the week's business to stand the expenses. In many instances the business has not materialized as predicted and the turns comprising the show were left stranded without transportation in some cases.

The Aerial Franks filed a claim against an agent known as Perry & Gorman, with offices in the Gayety theatre building, claiming that after playing several cantonments, they were left stranded in Norfolk, Va., although Gorman, of the firm, who was at the head of the show, received \$200 from the manager of the Liberty theatre there. They state their salaries paid due were not paid and by Gorman's action 25 people were left with hotel bills on their hands.

## TRY OUT IN CANADA.

"Every Man's Castle" is a drama produced by H. H. Frazee which opens in Toronto, Jan. 27, follows into Buffalo and is due in New York Feb. 10. The piece is by Anthony Maguire and was put on in Chicago two seasons ago, running ten weeks. In the cast are Robert Edson, Wilton Lackaye, Pauline Lord, Katherine Kaedred, Richard Labor, Beverly West and Amy Ongely. Edward Elmer is staging the play.

Mr. Frazee is putting on three other plays, all his productions for a year being under the direction of Jack Welch. To follow "Every Man's Castle" is a farce called "Thirty Days," which has Frank McIntyre and James Marlowe heading the cast. It is by A. E. Thomas and Clayton Hamilton and is being staged by Richard Bennett.

## SOUTH LIVELY.

One nighters in the south are affording great business for road shows, especially those of a musical nature. This in spite of trouble through influenza scares. Ned Alvard with "On Baby" reports there are more \$1,000 nights than those falling below \$400 and at a \$1.50 top scale. The "Baby" show is repeating in the eastern section of the south, playing in and out of cantonments, which assures Sunday dates.

Some of the repeat territory now takes in towns closed by the epidemic when the show first went through. It is booked for a third appearance in Newport News this season.

Plenty of money is in sight in the south with the presence of the cantonments one reason for the unusual prosperity.

## Jack Edward, Washington Manager.

Jack Edward, in advance of "The Climax," has been appointed resident manager of the Shubert-Garrick, Washington, and left Tuesday to take charge of the house.



## INCOME TAX EXEMPTIONS.

The Internal Revenue Department has systematically arranged for income tax statements for 1918 from theatrical people, especially the players. The collections will mainly fall in the middle section district of New York, of which Mark Eisner is the collector.

Augustus Barnes, a deputy collector from Washington, has prepared a comprehensive statement of how to calculate the amount taxable, which he will give to the theatrical experts to publish, when approved, following the passage of the tax law. It details the exemptions allowed. They cover about all expenses incurred by a player in connection with an engagement.

These exemptions commence with advertising and include the cost of postage and wires necessary to the conduct of the player's business.

It is likely that an internal revenue man, like last year, will make his headquarters at Variety's New York office to instruct all professionals requiring advice upon how to make up their report.

In a statement sent out by Collector Eisner, as a general preliminary, it mentions all profit gained by a person during the year, excepting that from insurance policies or interest from small quantities of Liberty Bonds must be included in the tax statement. It states that alimony is not taxable for the recipient although the payer of the alimony can not claim the amount as an exemption. All interest on personal indebtedness is allowable as an exemption, also losses in business or trade besides losses by fire, wreck or theft, not covered by insurance. Debts due the taxpayer found to be actually worthless are likewise deductible from the total. Depreciation on property used in a profession may be claimed as a deduction. Contributions to charitable or religious societies may also be claimed as an offset. The net total of all income has an additional exemption of \$2,000 in computing the tax, if taxpayer is married (allowed to but man or wife and dependent child), \$1,000 if single, with \$200 allowance for each minor child. All single persons who earned over \$1,000 during 1918 must file a return, and all married people who earned over \$2,000.

In a statement made public by the Bureau of Internal Revenue last week, that department gave the chorus girl credit for being the most prompt payer of her profession in paying her income tax.

The statement shows the girls have systematized a form of book-keeping of their weekly incomes, learned how to deduct their exemptions and their figures seldom differ from those of the collector.

## "VAGABOND" AT LIBERTY.

Bert Feibelman, formerly general manager for Cohen & Harris, who has been manager for David Warfield, has recently been handling "The Royal Vagabond" tour for his former employer.

The piece closed for revision and recasting. It will probably come in the Liberty form found to be in shape by that time, when Leo Dietstein will be moved to another New York house.

Fred Santley, Grace Fisher, Roger Gray and Tyrion J. Dickson have been added to "The Royal Vagabond." Julian Mitchell is looking over the staging of it.

## BRADY'S FAMILY PLANS.

William A. Brady is endeavoring to secure the English rights to "East is West." It is not known what his plans are for the piece, but the impression is that he wants to use it as one of a repertoire of plays for Alice Brady. It is understood Mr. Brady has in prospect an invasion of London with his wife (Grace George) and daughter.

# WITH THE MUSIC MEN

J. Russell Robinson has left Pace & Handy and is now with Zeit.

Harry Collins has joined the road staff of McCarthy & Fisher.

Fred Foster, the Chicago publisher, is here for a week.

Joe Morris has accepted a new number by Alex Gerber and Alvin Silver.

Al Hesse, professional manager of McKinley Music Co., expects to be mustered out of the service in a few days.

Jim Galvin, with McCarthy & Fisher (under Ben Keogh, in Chicago), has come east to take up new duties in the New York office.

Harry Pease, the song writer, has been mustered out of the Army and is now free-lancing with Eddie Nelson as the collaborator.

Phil Golden, a jazz violinist, formerly of Paqueale and Golden, is professional manager for Coker & Gore, music publishers.

Two Devils left the McKinley Music Co. staff Saturday, to do a "dancing waiter" act at Pabst's 14th street cabaret.

Alex Gerber has signed with Witmark's as a lyric writer. He is now with the Motor Transport Corps at Camp Raritan, N. J.

Al Selton, Philadelphia manager for Will Von Lister, recently left a Philadelphia hospital where he was operated upon for stomach trouble.

Louis Bernstein and Louis Fordan, respective president and professional manager of the Shapiro & Bernstein Co., have returned to New York.

Elliott Shapiro, son of the late Maurice Shapiro, has been mustered out of the service and expects to return to his post with Shapiro, Bernstein & Co. within the week.

Willie Picon, dubbed "The Caruso of the Army," has been mustered out and is back in the professional department of McCarthy & Fisher.

Al Hesse, formerly professional manager for the McKinley Music Co., has been mustered out of the army, and returned to his post with McKinley.

Harry Dillon returned to the T. B. Haran company Monday, after professional manager. Dillon expects to take a trip to the coast next week in the interest of his concern.

The new McCarthy & Fisher "Robesville" song was rushed to market two days ahead of its scheduled time on account of another song of a similar theme being prepared by a competing publisher.

Joe McCarthy and Harry Tenny, of the McCarthy and Fisher professional management, the librettist, left Atlantic City for French Lake Springs, Pa., to complete two musical shows for Elliot, Conkling & Gert.

Perry Bradwood, colored, affiliated with Frederick W. Bowers, is putting out some of his numbers himself, the music publishing house to be called the "Venus Pub. Co." with offices in New York.

Dave Oppenheim, formerly professional manager for Shapiro, Bernstein & Co., is now in commercial business, a sort of wholesale hair dressing line, with branches in several department stores.

Owing to his wife, Ellen Vincent's, illness, Nat Vincent, professional manager for Kendis & Brockman, canceled his vaudeville tour. Mrs. Vincent, who recently signed a contract with Fox for some picture work, is suffering with bronchial pneumonia.

Mrs. Irene A. Canning, an organist, of Fall River, Mass., has composed a song, "I Wished I Had You the Top of the Morning," which was accepted by John McCormack. Mrs. Canning is the wife of William S. Canning, manager of the Empire, Fall River.

On some of the class publications from the Kendis-Brockman-Vincent combination they have found it advisable to assume a non-denominational, as a means of shortening Pull three names, as per name of Jean Kobrovnik is the result.

The regular monthly meeting of the Music Publishers Protective Association will take place Feb. 4, with a special meeting scheduled for Feb. 11. The call for the special meeting is to finally decide the matter of the Music Chamber of Commerce. The Music Publishers Organization of the United States will hold its annual meeting Feb. 11, at which, at the Mo-Alma Hotel, and also discuss the Chamber of Commerce, sending a committee to meet the M. P. A. at the latter's headquarters on evening.

Lana R. O'Neill, as assignee for Raymond C. O'Neill, has received \$19,200.00 from the McKinley Music Co., amounting to \$9,200.00 in a suit brought by her for commissions due on

a written contract entered into Feb. 23, 1916, by the defendant and Raymond O'Neill, as employee of the corporation. O'Neill, who was sales manager of the McKinley Music Co. and head of its New York office at the time at a salary of \$6,000 annually, proposed a plan whereby the "Root Popular Music Assortment," which before sold at \$75, could be increased in price to \$100. This assortment consisted of 25 copies each of such McKinley Music Duetmaster, 1 Pathé French Talking-Machine, 38 Root popular selections on 10 double-faced Pathé disc records, 15 banners for display purposes and 250 Thematic Catalogs with the dealer's imprint. The increase in price was brought about by selling the talking-machine at \$30, in addition to the \$70 combination value. By letter dated Feb. 23, 1916, O'Neill was to receive 50 per cent. of the monies received and collected by him for sales of these assortments, minus a 20 per cent. salesman's commission. He sold over \$2,000 worth of goods. Deducting 20 per cent. salesman's commission, there was a matter of over \$17,000 in sales, to which he was entitled a 50 per cent. interest. He was committed to \$8,535.75. Having been paid \$1,000 by the defendant, a sum of over \$7,500 was due him, plus costs and interest. The suit was awarded to Lana R. O'Neill, as assignee, by the jury in Part XVIII of the Supreme Court before Justice Whitaker.

## NEW ACTS.

Ralph Ash, monolog (Billy K. Wells). Frano, musical. (Norman Jeffries). "Island of Innocence" with 10 people (girl act). (M. Thor). "Neglect" by Ben Barnet, revival by Philip DeVoe.

Roberts and Rodini, two-act (Burton & Dudley).

Frank Manning in "The Tipster" (James Plunkett).

Roberts and Rodin (Burton & Dudley).

The Five Perezcoffs, from Havana. (H. B. Marinelli).

Amy Briscoe and Frances St. Claire (burlesque), two-act, Briscoe Sisters.

Elsie Mains and Black and White Five. (Clare J. Fitzgerald).

Tom Brown's Saxophones. Four and Tom Brown's Constables (latter now south) (Chas. Wilshin).

Robert Fisher, who appeared in "Polly With a Past," a farce-comedy sketch.

Ray Miller's Black and White Melody Boys, in vaudeville with Elsie Mains (Harry Fitzgerald).

Eddie King and Jack Herman have reunited and return to the "Midnight Sons" act (Burton & Dudley).

Libonati, xylophone, returning to vaudeville after being manager of the Wilton Avenue, Chicago, for several weeks.

"The Darktown Strutters" with 12 people, including Smith and Tossie and Dallas, staged by Shelton Brooks (A. Horwitz).

## IN AND OUT.

Crouch and Jordan out of 23rd Street Monday; illness. Ford and Goodrich substituted.

Jean Irwin out of Proctor's 58th Street, Monday; illness. Replaced by Largay and Snee.

Tom Brown's Musical Revue out of Keystone, Philadelphia, Monday; illness. Local act deputized.

Adams and Thomas out of the Hamilton, Monday. Replaced by Ed. Phillips.

Kalmer and Brown out of Alhambra, Monday; illness. Nina Payne and Co. substituted.

Yates and Reed out of 58th Street Theatre, Monday night; illness. Replaced by Julian Rose.

The Four Haley Sisters replace Willie Solar on the "Request Show" bill at the Colonial, New York, Feb. 3.

Poliano, accordionist, was out of the Hippodrome, San Francisco, last week, after the second show Sunday, due to a serious case of pneumonia. Musical Bentley substituted.

Wallace Edginger left Tuesday for French Lick Springs for a three weeks' vacation.

The engagement between Florenz Tempest and "Bobby" Higgins has been called off. Miss Tempest says she is now "fancy free."

## TAX INCREASE KILLED.

(Continued from page 6)

was the wisest result, as shown in the remarkable results attained.

Mr. Gest's selection as chairman was a happy selection. He is the youngest member of the committee and leaped into the work with more than characteristic enthusiasm. All of the preliminary work was done through telegraph, one wire sent broadcast costing \$2,500. Each manager in New York was asked to pledge financial support for the actual measures being called upon to give for deposit \$250 each. This sum was in no way a "slush fund" and any unused amount would be refunded.

The great push against the increase every allied "industry" to the theatre willingly joined the movement.

It is charged that Rep. Claude S. Kitchen of North Carolina, chairman of the Ways and Means Committee, is responsible for the tax increase being re-inserted into the revenue bill. The House passed the increase at first, then the Senate reduced it to 10 per cent. When the bill went to conference the higher rate again was slipped in.

Congressional records show that Mr. Kitchen comes from a village called Scotland Neck in the county of Halifax, N. C., that he was born in Scotland Neck, educated in the county of Halifax and practiced law in the village, apparently doing nothing else but go to Congress. The 1910 census gives the total population of Scotland Neck as 1728, which means less than 500 voters and the percentage of illiterates among the voting males was 2,805, the highest in the state. Since Scotland Neck did not until lately even enjoy the distinction of being a "one night-er," Mr. Kitchen could not very well be concerned just how high the admission taxes were sent.

The Tax Protest Committee at the Century called in a working staff of about 20 persons, with James Shegrien and Louis B. O'Shaughnessy in charge of the publicity and Bill Orvitt and Harry Zorn in charge of mailing out clippings of the masses of newspaper articles and editorials.

Managers went on record that if the increase remains in the revenue bill new production will be eliminated and those in process of staging would be dropped. This came not as a threat, but several managers actually stopped work on new shows.

It was pointed out that with the 20 per cent. tax in effect and greatly diminished attendance the Fifth Liberty Loan drive in the theatres could not attain results wanted by the Government.

## PRODUCTION ENGAGEMENTS.

Irving Kaufmann—"Monte Cristo."

Henry Clive, Rock and White show.

Clem Bevins, "Monte Cristo, Jr."

Tom Lewis, "Monte Cristo, Jr."

Harry Tighe, with the "Nine O'Clock Frolic," Amsterdam Roof, opening Jan. 27.

Norma Brown and Frank Moulton have joined a stock company at the Grand Columbus.

Betty Blake, with Fred Stone showed at Boston. Miss Blake reported to have been in pictures on the coast.

Willie Solar with Norah Bayes in "Ladies First," replacing Lew Cooper, who is expected to join the new McIntyre and Heath show. Both bookings by Davidow.

Lulu Keegan (Mrs. Jos. P. Mack) has decided to tour the state of California after visiting her sister at Los Angeles.

Helen Ford in "Some Time" has been receiving "flowers" from an unknown admirer who has been sending a card signed "a soldier of the A. E. F." First she got a box of American beauties and that was followed by orchids. A third box arrived, however, filled with string beans with a card having the words "a soldier of the I. O. U."

## ILL AND INJURED.

Irving Yates (Earl and Yates) is ill at his home in Chicago, of influenza.

W. L. Dockstadter, of the Garrick, Wilmington, Del., ill since last Sunday with a severe cold.

Bill Counihan (Counihan & Shannon) is confined to the Lenox Hospital, New York, with stomach trouble.

Veveve Debb, ill with pneumonia in the Post Graduate Hospital, New York, is recovering.

W. S. Campbell, burlesque manager, after a recent illness, improving rapidly.

Evelyn Southern (of Jimmy O'Brien and Griss), ill with severe cold; act laid off in New York this week, re-opening Monday in Canton, O.

Guy Bolton, co-author of "See You Later," became ill during his visit to attend the premier at the La Salle, Chicago, and is unable to get about.

Rosa Raisa of the Chicago Grand Opera company is critically ill at the Michael Reese Hospital, Chicago, following an operation for appendicitis.

Charles Cooper, head of "Chin Chin," has resumed after being confined to his home in Fitchburg, Mass., with influenza.

Mrs. Mary Proulx, sister of the St. Louis, Mo., Mass., who has been seriously ill, is now believed out of danger.

The following are at the American Theatrical Hospital, Chicago: Stephen D. Rood (Reading, Pa.), Elv Harris ("Follies").

Dixie Hines, after an ear operation, was discharged last week from the French hospital. He is recuperating in the country and will "return to his New York office next week."

## BIRTHS.

Mr. and Mrs. Irving Yates, at their home in Chicago, son.

Mr. and Mrs. Henry B. Warner, last week, daughter. Mrs. Warner is professionally known as Rita Stanwood.

Mr. and Mrs. James Stroppe at their home in New York, Jan. 16, son. Mrs. Stroppe was with "The Blue Birds" (burlesque).

Mr. and Mrs. Stanley Norris Thompson at their home in New York this week, daughter. The mother is professionally known as Lella Grant.

Mr. and Mrs. E. W. Grant, at the Women's Hospital, Reading, Pa., Jan. 19, daughter. Mrs. Grant was formerly by Ruth Adair and appeared in the "Ziegfeld Follies."

## MARRIAGES.

Ivy Young ("The Rising Generation") to Eugene C. Hardin, banker, at Houston, Tex., Dec. 28.

Charles Neville Gerard (pianist), New Haven, to Maude May Schaeffer ("Some Baby" Co.) at New Haven, Jan. 7.

George Sensus, former musical director of the Englert Theatre, Iowa City, Ia., and just returned from France with the Blackhawk, to Betty Goldman, non-professional, Jan. 19.

Clara Anthony, a post-war artist, recently appearing in pictures for Famous Players-Lasky, Jan. 15 to Capt. Howard C. Okie, of the 14th Cavalry, now on the Mexican border.

Ethel Bonita Johnson, professionally known as Bonita Davis, to Louis Hinne (non-professional) of South America, at the home of the bride, Jan. 5, at Canterbury, Conn.

Bud Fisher expects to shortly leave for England to resume his duties with the General Headquarters staff to which he is still attached.

In the Auditorium stock, Lynn, Mass., a mother and daughter are among its members, Mrs. Emily MacPherson and Leona Powers. The latter made her stage debut at the age of five years in McVickers', Chicago.

Mrs. MacPherson has been in stock production in the last parts of the country for the last 20 years.

# CABARET

# OBITUARY

Paul Salvain has six high-class restaurants within three blocks of one another and on the same side of Broadway. Also, peculiarly, this half dozen of cabaret restaurants are divided into groups of two each, one above the other in three different buildings. They are the Palais Royal and Modlin Rouge (downstairs) at 48th street (southeast corner); Cafe De Paris, two separate restaurants in the same building (northeast corner, same street), and Club Montmartre and Baltabarin (downstairs) in the Winter Garden building. All appear to be doing business at full speed. The sextet must do a gross nightly of not less than \$15,000, and more likely do nearer \$25,000 on the week. A couple are open all day and the majority open for supper. Salvain has some partners in various of the places, but he controls all of them. Each has an entertainment of some kind or another. They have been acquired by Mr. Salvain in the past several years, he starting with the former Rector's. It makes him now a noted restaurant man in New York. Other restaurant establishments having more than one in the same building, are Reisenweber's, with three night places, besides a cafeteria and a number of banquet rooms, and Thomas Healy with three restaurants in his establishment at Broadway and 66th street, besides two other similar places operated by him.

"Yama Yama" started Saturday night last at the Hotel St. Andrews, Broadway and 72nd street. The revue is given in the grill room or basement of the hotel. It was produced by Lea Herrick and Julian Alfred. The show has four principals and six chorus girls. There is an orchestra in charge of Ban-Jo Wallace, who also is the manager of the restaurant that had dancing only for sometime before the show was thought of. The room is on 4th, around a small circus platform, on which the diners dance and the revue is given. Messrs. Herrick and Alfred have tried for nothing pretentious, probably limited to the amount of money the hotel is spending. There are two parts, running through quite quickly in time, about 10 minutes to each half, with a 10-minute intermission. About the best of the principals is Helen Frances, who does two solo dances fairly well, is very nicely dressed-and is by far the best looking girl in the show. The singing principal is Lillian Boardman, who has retained her voice but not her figure. Ethel Russell is the soubrette without much time to do any soubretteing. She sings a couple of numbers. Herbert Hoy is the juvenile and comedienne in the show he is in. The changes of costumes are rather meagre in quantity and ordinary in quality.

No more can you sit upon the porch at the Hotel Seabourne, Coney Island, and shift your dangling toes away from the high tide. For Bill Werner has quit it for good, and it's not good—it's bad, not for Bill but for those who liked the Seabourne above almost any other of New York's summer places that could be visited as a transient. The furnishings of the hotel Mr. Werner so successfully conducted for six years, bringing it from nothing, it could be said, to one of the most popular places along the Atlantic beach, were sold last week. The lease went with it. Next summer, instead of the rickety Seabourne that looked as though it would disappear with the next high wave, but where you could always depend upon one of the best cooked meals to be had, there will be a row of bathing houses, surrounded by stores. The all-the-year-around neighbors gave Bill a big send-off when he announced to them he was through with the hotel, going there to

turn it over to the purchaser. To any number the passing of the Seabourne for a summer hang-out will be the same as the way they felt when Hammerstein's Victoria became a memory of the past, as a nightly drop-in-place on Broadway.

Thomas Healy is preparing for the dry spell from July 1, onward, at his Golden Glades at 66th street with a big new summer ice and carpet production, to be given as a performance. The new show may be produced in April and it will be aimed to run throughout the summer, to an accompaniment of soft drinks only. The present show at the Golden Glades, "Victory Revue," has been changed about with new principals until it nearly looks all new. Healy's Sunken Garden at 93rd street and the famous other Healy restaurants, with the 95th street open all the time, while the Firm will start on its summer schedule during May. The Firm is a cool resort and a nice ride from New York, where people go to eat and not to drink, prohibition isn't worrying the Firm staff.

The "shimmy dance" was exploited in a New York police court last week when a layman, Harry Reimer, asked for a warrant against the management of the Moulin Rouge for his ejection from that cabaret's dance floor after essaying a "shimmy." Getting down to cases, the magistrate asked just what was the status of a "shimmy" in among dances. When the complainant gave a physical demonstration, the judge almost had him thrown out of the court room also. Afterward the magistrate relented, and told Mr. Reimer he should be pinched instead of the restaurant. It gave the "shimmy" about the best ad it has had outside the restaurants since it arrived in New York. The judge's ejection shimmyming in some of our best cabaret circles.

Joan Sawyer appeared at the Club Montmartre a day or evening late. She was not there at the opening Thursday last week, but reported Friday. Grace Field received the guests alone at the Paul Salvain new club the first night. It is said Mr. Salvain and Miss Sawyer disagreed upon terms, causing her temporary disappointment. Miss Sawyer is reported to have expected and demanded a percentage of the club's gross receipts, with Salvain replying he was not taking in outside partners, or something to that effect in his exclusive and characteristic style. A salary amount is then said to have been agreed upon between them.

With nation wide prohibition accepted as an amendment to the Constitution, the hotel and restaurant men are now pinning their only hope upon a result of the agitation against the "freedom of the people" being brought out through Congress so setting forth the rules and regulations of the prohibitory clauses that light wines and beer will be permissible. They are not banking heavily upon that privilege, however, but it's a hope, for they or not.

The Dokeys, on the Century Roof, are now doing a burlesque upon the strong act of the Ritz Brothers up there. The Raths last week played in the B. S. Moss houses, meanwhile appearing nightly on the roof. Ed Wynn returned to the Century show Monday night after an absence of two weeks.



**Mrs. Martin Beck.**  
Mrs. Sarah Sonnberg Beck died suddenly at the Chatham Hotel, New York, Monday morning, Jan. 20. She had been ailing for months and suffered a severe shock last week when an intimate friend, visiting New York and seeing the performance at the Palace, returned to her home at New Haven and died that night. Last Saturday Mrs. Beck complained to her husband she was not feeling very well, but nothing serious was anticipated. Her physical condition had been weakened through months of personal attention in active work for aid to the men in the Service and

IN LOVING AND REVERENT MEMORY  
of My Steadfast Pal,  
My Constant Sweetheart, and  
MY DEAR WIFE  
**JEANETTE EARLE**  
Who died Christmas Day.  
Time cannot wither her tender memory.  
**BOBBY EARLE**

their dependents. Mrs. Beck was noted for her charitable interests. During the summer these were directed from her home at Elberon, N. J. Her husband, Martin Beck, general director of the Orpheum Circuit, and two daughters, Helen, age 18, and Josephine, age 17, survive. The deceased was a niece of Morris Meyerfield, Jr., president of the Orpheum Circuit. Interment was at Salem Field Cemetery Wednesday.

The offices of the Orpheum circuits throughout the country remained closed for half a day Wednesday.

**Mabel Hamilton.**  
Mabel Hamilton, formerly of the act of Clark and Hamilton, died Jan. 22 at the Park Hospital, New York, of influenza after having been ill for four days. She was doing a single in vaudeville and was booked to appear this

IN LOVING MEMORY  
of MY DEVOTED WIFE  
**MOLLIE THOMPSON GARVIE**  
Who passed away January 21st, 1918.  
May her Sweet Soul rest in peace.  
**EDDIE GARVIE**

week at the Garrick, Wilmington, Del. The deceased came to this country from England with Bert Clark during the days of the William Morris Circuit and the act was a tremendous hit. After appearing here for several seasons she and Mr. Clark separated. A year prior to her return to vaudeville she was hostess at the Moulin Rouge. The deceased was about 26 years of age and a native of Montreal.

**Lottie Love Murray.**  
Lottie Love Murray, wife of James Murray, died suddenly at Waterbury, Conn., Jan. 19, after being ill six days.

IN FOND MEMORY OF  
MY LITTLE SISTER  
**VIOLET**  
Who passed away January 18th, 1918.  
**DEAR BROTHER ISRAEL**  
Who lost this dear October 26th, 1914.  
**SOL GOLDSMITH**

The turn opened at Poli's on Monday of last week, but was compelled to withdraw after the first performance. The act is said to have been booked in the Poli time as Emmett and Liddy. The body was shipped to Battle Creek for interment.

**Howard Melville Buser.**  
Howard Melville Buser, the infant son of Mr. and Mrs. Melville Buser

(Bert B. Melville), died at the Green Point hospital, Brooklyn, Jan. 7. Mr. Melville was playing Peoria, Ill., when wired the news and, as there was no one to play his comedy role, remained under the obviously heavy strain. The child was six months old.

**John Cannon.**  
John Cannon died at the Bellevue hospital, New York, Jan. 20, of pneumonia. He was in vaudeville and 43 years old. The funeral was conducted under the auspices of the Actors' Fund of America, Jan. 24.

**Stephen E. Jackson.**  
Stephen E. Jackson, of Haverhill, Mass., died last week in St. Peters-

IN MEMORY  
of My Beloved Husband and Our Brother  
**BILLY CAPMAN**  
Who passed away January 19th, 1918.  
"Though the Stars of Life is an uncertain  
We all must meet at the same old  
NIB LOVING  
WIFE AND BROTHERS

burg, Fla. The deceased was interested in various theatrical and amusement enterprises and was also the inventor of the roller coaster.

**May Overton.**  
May Overton (Mrs. May Clark) died at Norristown, Pa., Jan. 9 of pneumonia after three days illness. The deceased, who was 25 years of age, had been in vaudeville for some years.

**James E. Keene.**  
James E. Keene died Jan. 6 at St.

IN MEMORY  
of Our Beloved Sister and Daughter  
**ELLA (ASTOR) ROGERS**  
Died January 27th, 1918.  
Mother, Sister and Brothers

Vincent's Hospital, New York, suffering from Bright's disease. He was of the vaudeville team of Keene and Deane.

**May E. Randall.**  
May E. Randall, wife of George Randall, with whom she appeared in vaudeville, died at her home, 315 W. 46th street, N. Y., Jan. 16. She was 44 years old.

**Charles Pollani.**  
Charles Pollani, appeared at the Hippodrome, San Francisco, last week and died a victim of pneumonia Jan. 18. The deceased was 28 years of age.

**William P. Smith.**  
William P. Smith, circus and fair performer, known as "The Human Fly," died last week in Chicago of influenza.

The mother of Jesse Lesser, assistant to Ed. V. Darling, died suddenly

IN FOND MEMORY  
OF A DEAR LITTLE GIRL  
**MAY CLARK**  
Who passed away January 18th, 1918.  
**JACK STEWART**

of heart trouble Jan. 16 at her home in New York. She was 48 years of age.

The wife of Jack Hollis (English) died at her home in New York, Jan. 18, of pneumonia.

**Violet Goldsmith.**  
Violet Goldsmith, sister of Sol Goldsmith, died last week in New York, of pneumonia.

The mother of Frank Evans, the vaudeville actor, died recently.

# BILLS NEXT WEEK (JAN. 27)

In Vanderbilt Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)  
The bills below are subject to divisions, according to the booking offices they are supplied from.  
The manner in which these bills are printed does not denote the relative importance of acts on their program positions.  
\* Before name indicates act is new, doing new turn, or reappearing after absence from Vanderbilt, or supplying a city where listed for the first time.

## B. F. KEITH

### VAUDEVILLE EXCHANGE

Palace Theatre Building, New York City

**NEW YORK**  
Keith's Palace  
Brudine & Derrick  
Morgan Danes  
Frances Kennedy  
Bernard & Duffy  
The Langtons  
Charlie Frigensza  
Belle Baker  
Prisco Co.  
(One to fill)  
Keith's Alhambra  
(Request Bill)  
Avon Comedy 4  
J & B Thornton  
Ulmado Bros  
Harry Brun  
Tuttle & Barnoff  
Mrs Gene Hughes  
Ruth Roy  
Mr & Mrs Harry  
Rooney & Bent  
Geo N. Brown  
Keith's Colonial  
P Nelson-Terry  
Leon Bros  
Jean Adair Co.  
Stan Stanley Co.  
Dickinson & Deacon  
Cook & Sava  
Masters & Kraft  
Collins & Hart  
Melinotti Duo  
Keith's Herald  
Geo White Co.  
Frank J. Conroy Co.  
Ashli Co.  
Clark Sisters  
Edna M. Chadwick Co.  
James Dutton Co.  
Yates & Reed  
Romance  
Melhinger & Meyers  
Keith's Riverside  
Eddie Leonard Co.  
Ruth St Denis Co.  
Avon Comedy  
Adela Rowland  
Jimmie Hunsley  
Sally & Corwin  
Stephens & Horster  
B & L. Wallen  
Keith's H. O. H.  
2d half (22-23)  
3 Stewart Sis.  
Alexander & Fields  
(One to fill)  
Cornick & Verdi  
Chief Capouillon  
(One to fill)  
1st half (27-29)  
J & A Kenley  
Roth & Roberts  
Chapell-Stettin  
Ruby Craven Co.  
Proctor's 25th St.  
2d half (22-23)  
Challen & Kehr  
Kate Rooney  
Melnette & Ladhams  
Clayton the Mystic  
Debbie & Welch  
7 Mus Spillers  
1st half (27-29)  
(Mid-winter Festival)  
Pierlet & Schofield  
Geo Frel Co.  
Sherlock Sis & F  
May & Nevada  
Rolina & Barrette  
"Ideal"  
2d half (30-2)  
A & D Lamb  
Thornton & T.  
Coscia & Verdi  
Proctor's 25th St.  
3 Arleys  
Roberts & Roden  
Alman & Evans  
Murray Livingston  
Kennedy Sher & D  
Carson & Willard  
Tenn 10  
3 English Rosebuds  
Parnio  
Frank Mayne Co.  
Henshaw & Avery  
Proctor's 25th Ave.  
3d half (22-25)  
Chas Edwards Co.  
Ward & Cullen  
Henshaw & Avery  
Geo Jensen  
Wright & Delrick  
Searl Allen Co.  
Duncan Sisters  
"Ideal"  
1st half (27-29)  
Wile Gilbert Co.  
Clinton & Rooney  
Coscia & Verdi  
Helen Ray  
Joie Heather Co.  
Laurie & Bronson  
(Two to fill)  
2d half (30-2)  
3 Stewart Sis.  
Debbie & Welch

## FRED HILLEBRAND

JOB. M. GATTS  
W. MOORE PATCHES  
"Take It From Me"  
NEW YORK SOON

**AUGUSTA, GA.**  
Sampel & Leonard  
Dugan & Raymond  
George Jessel  
Helen Ware  
Olson & Jensen  
Van Cellos  
**CAMDEN, N. J.**  
Tower's  
2d half (22-25)  
International 5  
Burke Tombery Co.  
J C Lewis  
Adelaide Bell Co.  
**CANTON, O.**  
Lycum  
Ray & Ferguson  
Doc O'Neil  
Valerie Richards  
Jimmy O'Brien & L  
(One to fill)  
**CHARLOTTE, N.C.**  
Academy  
H. LaVie & Co.  
Storey & Clark  
M Montgomery  
Beatrice Downs  
"Kat Telen"  
2d half  
The Skatelles  
Bessie Clifton  
Maurice Samuels  
Eugene Emmet  
Gordon & Rice  
**CHATTANOOGA, TENN.**  
Mallette  
Doris Dars  
Olives  
Adriatic  
P & S Pandors  
**FALL RIVER, MASS.**  
Aekers  
McLaughlin & E  
Helen Stanley-Roy  
Johnston & Crain  
"What the Use"  
Frank Hartley  
Rae Eleanor & Bro  
Green & Parker  
Ashley & Skipper  
Rory Mullin Co.  
**GRAND RAPIDS**  
Empress  
Patty Belle Bros  
Harry Hines  
Kenne & White  
Juliette  
Max Bros Co.  
Bessie & Baird  
4 Morak Sisters  
**HALIFAX, N. S.**  
Florette  
Thompson & Berri  
Chin Sun & Loo  
Walter Weiss  
Nixon & Norris  
**Strand**  
Turrell  
Minnie Harrison Co.  
Wm. Vargen Co.  
C & M Crawford  
Miss Gills Co.  
**HAMMILL, CAN.**  
Lyrie  
Onria & Daily  
Lee & Cranston  
Dunbar & Turner  
Laudie & Cook  
Cogan & Ricardo  
Heper & Sheen  
**HARISBURG, PA.**  
Maletie  
Sensbury & Price  
"Oh Aunt"  
Wm Ibs  
(Two to fill)  
2d half  
Lowry & Prince  
Loria Lester 3  
McDermott & Heag  
Francis "Days"  
(One to fill)  
**HAVERHILL, MASS.**  
Cotois  
Elaine  
Tatianna  
Tatianna  
Fraser Bunts & H  
Eddie Carr Co.  
Frank Gaby  
Chicks Co.  
2d half  
Sally Bros  
L & G Archer

**E. H. HEMMENDINGER 400 NEW YORK**  
Jewelry to the Profession  
LIBRARY BOOKS ACCEPTED Tel. 2-26-27

Mr & Mrs Emmett  
Harry Cooper  
"Wacker One"  
Blanc City 4  
Pederson Boy

**HAZLETON, PA.**

Penley's  
2d half (22-25)  
Vespco Duo  
Clifford  
McConnell & Austin  
Miller & Bradford  
Capps Family

**LANCASTER, PA.**

2d half (22-25)  
Flaig & Malla  
Leahy & Shaw  
William Ebbes Co  
Bradley & Austin

**DORCHESTER, MASS.**

Franklin Park  
Sally Bros  
Charlotte Starr  
Mills & Lockwood  
Kavanaugh Co.  
2d half  
Stanley  
Ryan & Moore  
Stagpole & Spier  
Fraser Bunts & H

**Hardman Sq.**

Joe Leming  
Monroe Bros  
Rome & Co.  
Silver & Lovejoy  
2d half  
Nichols  
Wood  
Wm Cuthy  
(One to fill)

**JACKSONVILLE, FLA.**

2d half (22-25)  
Coleman & H.  
McDermott & Hoag  
Ruth Haines Co  
(One to fill)  
Flying Mayos  
Herbert & Pryor  
Townsend-Wilbur  
Gallert Sis

**JERSEY CITY, N. J.**

B. F. Keith's  
2d half (22-25)  
Veronica & Falls  
Gould & Byers  
Wright & Zeller  
Alex O'Neill & S  
Howard & Butler  
W S Harvey Co  
Thornton & C  
N Campbell  
Van & Norris  
2d half (30-2)  
3 Stewart Sis.

**LOUISVILLE, KY.**

2d half (30-2)  
Melnette & Leinhardt  
Frances Nordstrom  
Newman  
(Three to fill)  
**JOHNSTOWN, PA.**

(Pittsburgh split)  
1st half  
Eddie Hastings  
Crazy Quilt  
Johnston & Crain  
Two Ladies  
The Horshorns

**KNOXVILLE, TENN.**

2d half (30-2)  
A & Veeley  
Geo. Bush Co  
Ruby Craven Co  
Clara Hays  
Lauri & Bronson  
"Ideal"

**NEWARK, N. J.**

Proctor's  
2d half (22-25)  
Edmund Hill  
Reiter & Armstrong  
The Barrys  
Avon Comedy 4  
Sylvester & Vance  
Sally Miller  
(One to fill)  
Sally Miller  
Ziska & King  
Nork & Murray  
Charles Hays  
S M Kent Co  
Gillen & Mulcahy  
"Very Good Evening"  
Wilson Bros  
"Riding School"  
2d half (30-2)  
Dorothy S & Gladys  
Connel Co.  
J T Doyle Co  
Artoise  
Chas Irwin  
Edna Goodrich Co

**NEW BEDFORD, MASS.**

Frank Hartley  
Cooper & Lacey  
Barber-Furber Co  
Chuck Reiser  
Belgium  
2d half  
Pears Snows & F  
2nd and 3rd  
Low Welch Co  
Mad & Winchester  
Manroe Bros

**PHILADELPHIA**

Wm Penn  
2nd and 3rd  
Cornelia & Adele  
Detrick & Vincent  
Love & Kless

**BALDREY CURED**

Scientific treatment for baldness, itching scalp, dandruff  
and falling out of hair—no medicine and no operation.  
Free. Also hairdressing and shampooing. N. HILLMAN,  
102 W. 4th St., New York City. Tel. 1-12-13, 1-12-14, 1-12-15

## CLAY CROUCH

Orpheum Circuit (Le Maire and Couch)

McIntosh & Maide  
1st half  
Rosen & Ellis

**MOBILE, ALA.**

Grand  
(New Orleans split)  
Hill & Bertman  
Henderson & Williams  
Gracie Emmett Co  
Philbrick & Dwyer  
Sol Diamond & D

**MONTGOMERY, ALA.**

(Sunday opening)  
(Annapolis split)  
1st half  
The Keltons  
Calle Bros  
Leonard & Willard  
Ed Morton  
"Dream Girl"

**MONTREAL, P.Q.**

Princess  
Cycling Brunettes  
Ribel & Lefebvre  
Kelsie & Leighton  
Burdett & Snooker  
Embs & Alton  
Mrs Whiffen Co  
Bill Gibson  
"Art"

**NEW BRITAIN, CONN.**

Opera House  
1st half  
Hawaiian 3  
Jimmy Dunn  
Low Welch Co  
Dores Imp 6  
Mad & Winchester  
2d half  
Belgium 3  
Frank Norman  
Le Roy Lytton Co  
Howard & Lons  
"What the Use"  
**NORFOLK, VA.**

Richmond  
(Richmond split)  
1st half  
Lester  
Felix & Plimpton  
Julia Curtis  
Kaibahu's Haw'ian  
Meredith & Snooker  
Layne & Cross  
**NEWPORT, R. I.**

2d half (22-25)  
Fields & Ward  
Sam Marx Co.  
Green & De Lier  
Green & De Lier  
Ziegler Sisters Co  
(One to fill)  
Joe O'Neill  
Nate & Lons  
Paul Duffett Co  
Bill & Fields  
Loyola's Dogs  
PASSAGE, N. J.

**NEW BEDFORD, MASS.**

2d half (22-25)  
Fields & Ward  
Sam Marx Co.  
Green & De Lier  
Green & De Lier  
Ziegler Sisters Co  
(One to fill)  
Joe O'Neill  
Nate & Lons  
Paul Duffett Co  
Bill & Fields  
Loyola's Dogs  
PASSAGE, N. J.

**NEW BEDFORD, MASS.**

2d half (22-25)  
Fields & Ward  
Sam Marx Co.  
Green & De Lier  
Green & De Lier  
Ziegler Sisters Co  
(One to fill)  
Joe O'Neill  
Nate & Lons  
Paul Duffett Co  
Bill & Fields  
Loyola's Dogs  
PASSAGE, N. J.

**NEW BEDFORD, MASS.**

2d half (22-25)  
Fields & Ward  
Sam Marx Co.  
Green & De Lier  
Green & De Lier  
Ziegler Sisters Co  
(One to fill)  
Joe O'Neill  
Nate & Lons  
Paul Duffett Co  
Bill & Fields  
Loyola's Dogs  
PASSAGE, N. J.

**NEW BEDFORD, MASS.**

2d half (22-25)  
Fields & Ward  
Sam Marx Co.  
Green & De Lier  
Green & De Lier  
Ziegler Sisters Co  
(One to fill)  
Joe O'Neill  
Nate & Lons  
Paul Duffett Co  
Bill & Fields  
Loyola's Dogs  
PASSAGE, N. J.

**NEW BEDFORD, MASS.**

2d half (22-25)  
Fields & Ward  
Sam Marx Co.  
Green & De Lier  
Green & De Lier  
Ziegler Sisters Co  
(One to fill)  
Joe O'Neill  
Nate & Lons  
Paul Duffett Co  
Bill & Fields  
Loyola's Dogs  
PASSAGE, N. J.

**NEW BEDFORD, MASS.**

2d half (22-25)  
Fields & Ward  
Sam Marx Co.  
Green & De Lier  
Green & De Lier  
Ziegler Sisters Co  
(One to fill)  
Joe O'Neill  
Nate & Lons  
Paul Duffett Co  
Bill & Fields  
Loyola's Dogs  
PASSAGE, N. J.

**NEW BEDFORD, MASS.**

2d half (22-25)  
Fields & Ward  
Sam Marx Co.  
Green & De Lier  
Green & De Lier  
Ziegler Sisters Co  
(One to fill)  
Joe O'Neill  
Nate & Lons  
Paul Duffett Co  
Bill & Fields  
Loyola's Dogs  
PASSAGE, N. J.

**NEW BEDFORD, MASS.**

2d half (22-25)  
Fields & Ward  
Sam Marx Co.  
Green & De Lier  
Green & De Lier  
Ziegler Sisters Co  
(One to fill)  
Joe O'Neill  
Nate & Lons  
Paul Duffett Co  
Bill & Fields  
Loyola's Dogs  
PASSAGE, N. J.

**NEW BEDFORD, MASS.**

2d half (22-25)  
Fields & Ward  
Sam Marx Co.  
Green & De Lier  
Green & De Lier  
Ziegler Sisters Co  
(One to fill)  
Joe O'Neill  
Nate & Lons  
Paul Duffett Co  
Bill & Fields  
Loyola's Dogs  
PASSAGE, N. J.

**NEW BEDFORD, MASS.**

2d half (22-25)  
Fields & Ward  
Sam Marx Co.  
Green & De Lier  
Green & De Lier  
Ziegler Sisters Co  
(One to fill)  
Joe O'Neill  
Nate & Lons  
Paul Duffett Co  
Bill & Fields  
Loyola's Dogs  
PASSAGE, N. J.

**NEW BEDFORD, MASS.**

2d half (22-25)  
Fields & Ward  
Sam Marx Co.  
Green & De Lier  
Green & De Lier  
Ziegler Sisters Co  
(One to fill)  
Joe O'Neill  
Nate & Lons  
Paul Duffett Co  
Bill & Fields  
Loyola's Dogs  
PASSAGE, N. J.

**NEW BEDFORD, MASS.**

2d half (22-25)  
Fields & Ward  
Sam Marx Co.  
Green & De Lier  
Green & De Lier  
Ziegler Sisters Co  
(One to fill)  
Joe O'Neill  
Nate & Lons  
Paul Duffett Co  
Bill & Fields  
Loyola's Dogs  
PASSAGE, N. J.

**Marie Russell**  
Collins & Hart  
**Allegheys**  
Gardinet Bros.  
Morton & Glas  
Clara Morton  
"Singing School"  
**Grand**  
Helene Jacquet  
Lillian Lane Co.  
"Am's Thos' Free"  
Lord & Fuller  
Levi Hawkins  
White's Circus  
**PITTSBURGH**  
Davis  
Dolly Connolly Co  
Kimberly & Page  
Klein Bros.  
"Hands Across Sea"  
Baldemar Bros.  
(Three to fill)  
Sheridan Spitz  
(Johnstown split)  
1st half  
Kohls  
E. & E. Adair  
Bennington & Scott  
Shaw & Campbell  
Boyarz Troupe  
**Harris**  
Moore  
Bert & Paige Dale  
Violent Vance  
Musical Harmonies  
Carns Romano  
Fraser Flinlay Co  
Putney Hall & B.  
**PORTLAND, ME.**  
St. F. Keith's  
Gliddens & Mears  
Marconi & Fitzgib  
"Four Voices"  
Genette Adair Co  
Genette  
Al Shano  
**PROVIDENCE**  
B. F. Keith's  
Epps & Dutton  
Emma Stephens  
Eddie Heron Co  
Fred Allen  
Bessie Clayton Co  
Wm & Volusia  
"Clown Sea"  
Traveling Salesmen  
**QUINCY, MASS.**  
Cauciad  
Helen Nemmer  
The Jacksons  
32 half  
Frank Cullen  
Alicia Nelson Co  
Hawlan 3  
**READING, PA.**  
Majestic  
Rehm & Fitch  
Bobby Heath Co  
Dick Knowles  
The Valdres  
(One to fill)  
2nd half  
Brown & Jackson  
William Ebb  
Ruth Curtis & B.  
(Two to fill)  
**RICHMOND, VA.**  
Lyrie  
(Norfolk Split)  
1st half  
Ben Berlie  
Ruth Budd Co  
Stone & Hayes  
Roscoe's Royal Rev  
**ROANOKE**  
Reese  
(Petersburg Split)  
1st half  
Marjette Mankins  
Weber & Redner  
J C Mack Co  
Luquene Comsey &  
Myrtle Hanson 3  
**ST. JOHN, N.B.**  
Opera House  
(24-27)  
Florette  
Thompson & Berri  
Chin Sun & Loo  
Willie Fielder  
Nixon & Norris  
(23-30)  
Turelli  
Minnie Harrison  
Bill Monroe Co  
Bond Wilson Co  
Bert Kenny  
Blanche Sloan Co  
**STANFORD**  
Albanian  
Carroll & Raymond  
D De Schelle Co

**Early & Laight**  
Abraham Shir Br  
2d half  
**Kale & Coyne**  
Morton & Johnson  
6 Days  
**SYRACUSE, N.Y.**  
The Palmers  
Wm Cull  
(Two to fill)  
2d half  
Tetsumi Japs  
Morton & Noble  
(Three to fill)  
**TOLEDO**  
B. F. Keith's  
Martiny & Florence  
Maures Burkhard  
C & B Thaur  
Drew & Wallace  
Blosser Seely Co  
Bronson & Baldwin  
Fink's Mules  
**TORONTO**  
Taylor, N. J.  
2d half (23-25)  
Amanda Hendricks  
Dalton & Hackett  
Harris & Smith  
Riding School  
**UNION HILL, N.J.**  
2d half (23-25)  
Adroit Bros  
Sathorn Hill & M  
Saxton & Farrell  
Billy Elliott  
Jas McManara Co  
**UTICA, N.Y.**  
Cocalet  
Geo Emerson  
Montgomery & A  
Curry Sisters  
(Four to fill)  
2d half  
Wheeler Boys  
Hadden & Hunter  
Hobson & Beatty  
Kinkaid Kites  
Kray & La Halle  
Dunkane Co  
**WALTHAM, MASS.**  
Eleanor Ball & Bros  
G Leighton Rev  
Tennet & Dettelle  
Kavanaugh 3  
**WASHINGTON, D.C.**  
B. F. Keith's  
Tulia Sebini  
1st half  
Wm McParlane  
Harry Green Co  
Ceil Lane & B  
Bryant & Howard  
Grenadier Girls  
**WILMINGTON, PA.**  
Family  
3d half (30-31)  
Monty & Parle  
Wood & Lawson  
Equilly  
Two Sam Co  
Leo Stoddard  
**WILMINGTON, DEL.**  
Cocalet  
Wm. McCane Co  
(24-27)  
The Stantons  
Ben Hilbert  
Catharine & Ball  
(One to fill)  
**WOONSCRETT, R.I.**  
Dues  
Kane Morry & M  
Jeanette Childs  
2d half  
Sheldon & Sheldon  
Keegan & O'Rourke  
Galvin Wilson & G  
**YORK, PA.**  
Opera House  
Ruey & Renault & A  
Ruth Curtis Band  
(Three to fill)  
Rehm & Fitch  
Herman Timberg Co  
Dick Knowles  
The Valdres  
Gene Greene  
L. Cavanaugh Co  
**YOUNGSTOWN, O.**  
Hippodrome  
Patten Co  
Ruey & Marks  
Arthur Haveli Co  
"Artistic"  
Clifford & Wills  
"With Pershing"  
Lillian Gruber's Animals

**Polk Circuit.**  
**BRIDGEPORT**  
2d half  
Frank Wilson  
Rosenmond & Dor  
Dolly Kay  
Gill & Veak  
"Singing Girls"  
"Going Home"  
M & J Dundin  
William Dick  
J. Dominick  
Wooten & Eline  
3 Waiters  
C & A Glickler  
Gilbert & Klesey  
Curway & Fields  
3 Ams  
Hoey & Lee  
"Greatest in Life"  
"WATERBURY"  
Poli's  
Brent & Aubrey  
Rosenmond & Dor  
Frank Wilson  
Nip & Tuck  
E Cavanaugh Co  
3d half  
The Pierotras  
HARRY MOSEMAN  
Macart & Bradford  
Penton & Fields  
4 Waiters  
**WILKES-BARRE**  
Poli's  
(Scranton Split)  
E Cavanaugh Co  
**NEW HAVEN**  
Ruesel  
Cole & Russell  
Art Smith  
Jas Lebr & Co  
Hew & Woods  
Review Comique  
3d half  
Smith & Hurd  
Doris & Russell  
Billy Elliott  
Tate & Tate  
M & J Dundin  
Hank Brown Co  
Harry Bond Co  
Weston & Eline  
Welch & Boys  
3d half  
Francis & Love  
Harris & Hunter  
Miss Manhattan  
**SPRINGFIELD**  
The Pierotras  
Harry Mehan  
Reed La Mont & H  
Macart & Bradford  
Penton Fields  
Fint Zip Yabankers  
Montana 3  
**CHICAGO B. F. KEITH**  
VAUDEVILLE EXCHANGE  
Chicago  
**BATTLE CREEK**  
2d half  
(Same as Lansing)  
JACKSON, MICH.  
Orpheum  
Vowatt & Mullen  
Curtis & Howard  
Lallant Trio  
2d half  
Guy Baldwin 3  
Tyler & St. Clair  
Edw J Emmonde Co  
Wood Young & P  
Renaiss  
**RAY CITY, MICH.**  
Blues  
The Larned  
Marshall Goyert  
Gimlore & Brown  
Cocalet  
2d half  
(Same as Saginaw)  
The Perrins  
Angieus Trio  
"Oh, Pa"  
Jack & J. J.  
Maggie Fitzgerald  
3 Jeannette  
2d half  
(Same as Flint)  
1st half  
**ORPHEUM CIRCUIT**  
Palace Theatre Building, New York City  
**CHICAGO**  
Majestic  
Kharum  
"Birds of Feather"  
Lillian Naah Co  
Julian Tannen  
Herman Timberg Co  
Ford Sisters  
Wm Cull & Williams  
3d half  
Dooley & Sales  
Gene Greene  
L. Cavanaugh Co  
Bosmont & Arnold  
DeLeon & Snee  
Ruey & Marks  
Calkins & Termini  
"Artistic"  
CAGARY  
The Pierotras  
Charley W Wood  
W Westony Co

**DULUTH**  
Orpheum  
Everett's Circus  
Wanser & Palmer  
"Street Uch"  
Waiters & Waiters  
Bennett Sisters  
**KANSAS CITY, MO.**  
(Sunday opening)  
"On High Seas"  
Walter C Kelly  
Genaro & Gold  
Reynolds  
"Petticoats"  
P LeBar & Bro  
LINCOLN, NEB.  
Orpheum  
Sam Mann Co  
Lander Bros  
Page Hack & M  
Mosconi Bros  
Briccoe & Raub  
DeWolf Grig  
Herman & Shirley  
**LOS ANGELES**  
Orpheum  
(Sunday opening)  
"Rubeville"  
4 Buttercups  
Grace Nelson  
Courtney Sisters  
Swor & Avey  
"Sea"  
**MEMPHIS**  
Orpheum  
(Sunday opening)  
Allanson  
A Kollerman Co  
Bert Swor  
C. N. Fawcett  
Sidney Phillips  
S Loyal Co  
**MILWAUKEE**  
Majestic  
Ernie & Ernie  
Lessons & Gilmore  
Harry J. Morton  
A. J. Dominick  
Clark & Bergman  
Campbell Sisters  
Innocent Richards  
Whipple Huston Co  
**MINNEAPOLIS**  
Sid Townes  
Theo Kosloff Co  
Edw J. Winthrop  
Geo Yeoman  
Lewis & White  
The Pierotras  
Rodriguez Bros  
Finnigan & Edwa  
"White Coupons"  
**NEW ORLEANS**  
Orpheum  
(Sunday opening)  
Skaters Biloc  
Grel  
Creole Fashion  
Brocade & Silver  
Fisher Hawley Co  
Crawford & Brod  
**OAKLAND**  
Orpheum  
Caroline Kohl Co  
Rita Trolan  
I & B Smith  
Katie King Co  
Gloria Borden  
Jennings & Mack  
Leo Bearn  
**OMAHA**  
Orpheum  
(Sunday opening)  
Eddie Foy Family  
Adams & Griffith  
**WESTERN VAUDEVILLE**  
MANAGERS' ASSOCIATION  
Majestic Theatre Building, Chicago  
**ALTON, ILL.**  
Hip  
Johnson Dean Rev  
Joe Barton  
2d half  
Lovett's Content  
**BELLEVIEW, ILL.**  
Washington  
Jack & J. J.  
Paul Haggard  
Hough & Lavelle  
(Four to fill)  
Pettie  
Stuart & Keely  
Chief Little Elk  
Guest & Newlyn  
**CEDAR RAPIDS**  
Dues  
Majestic  
Rome & Wager  
C. & J. Miller  
Jesse Hayward Co  
McClanahan & Carson  
Trot  
Sterling Margur 3  
White Bros  
Hickey & Hart  
In The Trencher  
Taber & Green  
Maybelle Pitt  
Camille's Birds  
**CHAPEAIGN, ILL.**  
Orpheum  
Bease Clugley  
Roe & Leue  
Revue De Lure  
Roberts Pearl & S  
Reno Keyes & Mel  
Hughes Musl Duo  
Owen & Moore  
**Laughlin & West**  
Bill Roubert & S  
Merian's Dogs  
The Brinks  
"Street Uch"  
**PORTLAND, ORE.**  
Orpheum  
Ray Samson  
Robinson's Ephrants  
Dress Parader  
Lee Kohlmair Co  
Wm Smyth  
Harry Johnson  
Sanone & Delliah  
**SACRAMENTO**  
Orpheum  
(23-28)  
(Same bill plays  
Phunkett & Romne  
Freno 31-1  
S Fadden Co  
Lemaire & Crouch  
Stanley & Birnes  
Ferry  
**ST. LOUIS**  
Orpheum  
H Remple Co  
"Where Things Happ"  
Van & Salsen  
Emma Carus Co  
H Chiton  
Florence Duo  
Frisco  
Courtney Sisters  
**ST. PAUL**  
Orpheum  
(Sunday opening)  
"A Husband"  
Horton & Wood  
Eddie Foy  
Danie Nellor  
Rizzo & Nolan  
H B Toomer Co  
**SALT LAKE**  
Orpheum  
(Sunday opening)  
"Marie Ruelle"  
Paul Decker Co  
Bert Pittsberg  
Lessons & Gilmore  
H & G Ellworth  
Horton & Wood  
Fox & Ingram  
**SAN FRANCISCO**  
(Sunday opening)  
Santos & Hayes  
J & M Harkins  
J. M. Sussger  
Bierre & King  
J. M. Sussger  
"Forest Fire"  
**SEATTLE**  
Orpheum  
"White Coupons"  
The Baker  
Burns & Frabio  
4 Harmony Kings  
Ramdsell & Deyo  
Lynn  
**ALCOUVER, B. C.**  
Orpheum  
J. Howard  
Kennedy & Rooney  
Claudius & Scarley  
Walter Fetter Co  
J. J. Peterson  
C. C. C.  
**WINNIPEG**  
Orpheum  
John & Palmer Co  
McKay & Ardine  
Horton & Lubal  
"Shrappell Doggers"  
Branch's Models  
Scott Gibson  
Turner & Grace  
Valerita Sarrat Co  
**EVANSTON, IND.**  
Orpheum  
(Terre Haute split)  
McRae & Clegg  
DeLeon & Mae Laurel  
LeRoy & Dresdner  
"Singing Children"  
**GALESBURG, ILL.**  
Orpheum  
Mankin  
Harrington & Mills  
Haynes & M  
Valdis  
Jesse Hayward Co  
Roe & McCurdy  
(One to fill)  
**HADISON, WIS.**  
Orpheum  
"Mimic"  
Frank Carman  
"Gladly Wine"  
Logan Dunn & H  
Black & Curtis  
(One to fill)  
**MILWAUKEE**  
2d half  
Folsom & Brown  
Collins & Wilmot  
2d half  
"Carn Cob Outups"  
Logan, Dunn & H  
Four Kings  
3d half  
Forgotten & Sundt  
"Mimio World"  
(One to fill)  
**MINNEAPOLIS**  
Grand  
Musical (Pitts  
Holland & Cathera  
Bill Bros & Murry  
"New Outups"  
Cl Dean & Girls  
2d half  
Smith & Harris  
Barlow & Harris  
Jon's Hawaiians  
(Continued on page 24.)

**"Carn Cob Outups"**  
Grand  
Prince Kar M  
**MOLINE, ILL.**  
Cocalet  
Gardner's Manics  
Zelaya  
Cameron & Gaylord  
Revue A. la Carte  
(One to fill)  
2d half  
Kartell  
Cocalet  
Ernest Hlatt  
Emerson & Baldu  
**ROCKFORD, ILL.**  
Palace  
Joss & Del  
Ferguson & Sundt  
"Married Via Wire"  
Elate Schuyler  
Black & White  
Juggling Delia  
Cahill & Connors  
Sweetest Of Mine  
Harry Rose  
Columbia & Victor  
**ST. LOUIS**  
Grand  
Simpson & Moore  
Berlie Fowler  
Pope & Uno  
Harry  
Jack George  
Nick Huford  
Presty Short  
Dime & I.A.  
**TURNER & GRACE**  
Turner & Grace  
Murphy & Lochmar  
Lovett's Concert  
Sweet News  
Claude Allen Co  
2d half  
Raymond Bond Co  
Curt & Marks  
Kauffman & Allan  
Bill Th. Trail  
Mack & Reading  
"Carn Cob Outups"  
3d half  
3 Ladies  
Hanna San  
Valentine Vox  
Chas Ahearn  
(One to fill)  
**WILL J. HARRIS**  
MAJESTIC THEATRE BLDG., CHICAGO, ILL.  
**VAUDEVILLE WRITERS**  
Cal Dean & Girls  
Killean Bros  
**SILOU CITY, IA.**  
Orpheum  
Held  
Peelers Trio  
Astor 1  
Pettie  
(Two to fill)  
The Shattucks  
Elate Williams Co  
Miss Lillian  
(Three to fill)  
**SO. BEND, IND.**  
Dues  
McRae & Clegg  
DeLeon & Mae Laurel  
LeRoy & Dresdner  
"Singing Children"  
Wells & Crist  
"Little Miss Dista"  
James H Cullen  
"Hear For Night"  
**SPRINGFIELD, ILL.**  
Majestic  
Wyrone  
Raymond Bond Co  
Franklyn Jay  
Ray & Ray Rev  
(Two to fill)  
G Swayne Gordon  
Frederic Combe  
"Gladly Wine"  
(Three to fill)  
**SUPERIOR, WIS.**  
F & L Vernon  
Brown  
O'Hanna San  
Valentine Vox  
2d half  
"Carn Cob Outups"  
Logan, Dunn & H  
Four Kings  
3d half  
Forgotten & Sundt  
"Mimio World"  
(One to fill)  
**TERRE HAUTE**  
Grand  
Musical (Pitts  
Holland & Cathera  
Bill Bros & Murry  
"New Outups"  
Cl Dean & Girls  
2d half  
Smith & Harris  
Barlow & Harris  
Jon's Hawaiians  
(Continued on page 24.)

# NEW ACTS THIS WEEK

**Cecil Lean and Cleo Mayfield.**

**Songs.**  
17 Mins.; Full Stage.  
Palace.

It's a few years since this popular musical comedy couple have been seen in vaudeville, having spent the intermediate time starting in musical successes. For their return they retain a few of their former vaudeville numbers, adding a few new ones as well. The most familiar ditty of the routine is the "Telephone Phony" number now closing the specialty. The couple open with a double patter number which sends them off to a flying start. A song with a miniature set showing the outboard side of a ship gathers laughs, is well timed and cleverly handled. Miss Mayfield makes a stunning appearance and has a fund of personality. Mr. Lean is himself, as ever, a good performer always. The couple can always bank on their popularity, but give a regular act with all of that.

Wynn.

**Hadjji Sambalo and Co. (2).**

**Black Art.**  
12 Mins.; Full (Special).  
Fifth Ave.

On its novelty alone this act will be able to get by in the smaller big time houses. Its principal weak point is the size of the woman who does the suggestion of an oriental dance at the opening of the act. If this was handled by a petite or more alluring type of woman it would improve the turn to a great extent. While the act possesses novelty the opening is such as to fail to hold the interest of the audience when the act is down in the closing position. The trio work in a special boxed-in set with the dance being done practically in one, before the special curtains that announce that behind them lays the haunted house and with the added advice to keep out. While the dance is in progress a souse in white evening clothes makes his appearance and when the dancer disappears into the forbidden house he tries to follow. Then the curtains are lifted disclosing a typical black art chamber with a cabinet. The black lights are used shining into the face of those in the audience. The souse is left to his own troubles once in the black art chamber. While objects appear and disappear from beneath no where and finally the Devil shows on the scene and manipulates the cutting off of the head with the sword and the replacing of it trick and then number of feats of disappearance that are cleverly worked out. As there has not been a regular magician on the circuit in a long while and there is an element of novelty in this offering it will do for once around the big time.

Fred.

**Walter James.**  
**Talk and Songs.**  
One.  
125th Street.

Walter James is now in blackface, doing a singing monolog, and recalling in his makeup the late comic Evans. Mr. James enters in a nifty looking suit, slightly comic, with a dapper looking hat and carrying a cigar. His talk runs to many subjects, without being held to any one very long. There is some bright new stuff in it and much secures laughter. A sample is when Mr. James remarks upon what science has done—that what you may now eat in a restaurant and read a newspaper through a slice of roast beef. The songs used are a bit slow in tempo though on the comedy order, particularly "Death, Where is Thy Sting?" Mr. James seems set for the three day houses with this act. Work will develop his blackface departure and it's greatly ahead to his former tramp specialty.

Simé.

**Louise Dresser, Jack Gardner and Co. (2).**

**Talk and Songs.**  
28 Mins.; Full Stage.  
Palace, Chicago.

Here is an act which is just what it says it is. Miss Dresser and her husband, having gone it on diverging paths since they were married some ten years ago, "went on strike" for their matrimonial rights, as the vehicle by Jack Lait, called "The Union," sets out. Via sparkling dialog and a new piece of stage business, this plot is developed and brought to a vaudeville conclusion where they begin slapping together their new "double" act. The novelty is a tour of the eastern and western vaudeville circuits executed by both on the stage, stepping off at the points on the supposed map, showing how they nearly meet here and there, and winding up on Miss Dresser's birthday, she in Los Angeles and he in Brooklyn. That's when they rush together in "Chicago" and serve notice. "What God hath joined let no looking agent put asunder." The talk runs 12 minutes, and the Monday night house lapped it up like hungry kids. The songs had more than a mere entertaining interest, as they meant the means of support for the venture. And they went strong. Miss Dresser's first is a puny ballad called "That's How I Miss You," and she gets it out in a new little gown, and Mr. Gardner goes into "English Rag," a violent applause number. She returns and he crosses her to exit, and she does her "Neighbors," a nifty comedy song with a smart laugh monolog cutting in. "Closing the act with a duet, 'You're so Cute,' which tapers off on a dance to an exit. It looks like a plan. But for the Hosley for a second, but the alarm is unjustified—he only plays a few bars and Jack runs in and executes a whale of a topical number called "The Ghost of John Bercorn," which he does with a punch, and which is so timely and in tune with the innermost emotions of theatregoers that it brings down the house. Louise then returns for two single songs, the first a number called "The Skeleton in Her Closet," which paves the way for a ripping comedy song, torn up all the way through by laughs, entitled "How Do They Fall For Those?" Gardner cuts in for a medley of all the old song hits of both, which snaps the curtain down with the folks feeling in friendliest humor. An after-curtain comes in a gag by phone, and the next one has a piece of amusing business consisting of his putting his pajamas in her trunk. After that it's curtains and curtains galore.

Spring.

**Cunningham and Clements.**  
**Dances.**  
10 Mins.; Full Stage.  
Colonial.

This team appeared in vaudeville several years ago but have been absent in a production, whether some wise manager probably drew them. There is a fast neat dancing act worthy of a spot on the big bills. With red push hangings the turn opens with a song anent wanting a dancing partner, the inference being that the same is the pianist used throughout. But the man appears from the wings at the conclusion of the song and they go into a dance which put an immediate stamp on the work through the graceful evolutions and rapid swings. The man goes into a solo dance which includes an assortment of difficult steps in "chasing some of the Russian" "bear cats." This is followed by the girl who shows something on her toes. For a finish they display speed spinning. The pianist comes along with a costume change, rather risky for the closing position. Yet the pair held the house until the finish.

Iber.

**Gus Edwards and Co. (4).**

**Songs.**  
25 Mins.; Full Stage.  
Palace.

While the new Gus Edwards act can hardly be classified as his best work, or anywhere near it, it serves to introduce a little girl to vaudeville who will eventually be heard from in higher theatrical circles. Mr. Edwards is repeatedly discovering new youthful talent and has given to vaudeville many a "find" but in Beatrice Curtis he outdid himself, for this girl, apparently just beyond the working age limit, has all the earmarks of a musical comedystar and with proper business direction, develop into one. The turn is just one of the typical Edwards' singing sicks, Edwards himself getting in a big plug for "Welcome Home Laddie Boy, Welcome Home" the successor to his "Laddie Boy" number and a song that looks like a certain hit. Vincent O'Donnell, the miniature John McCormack, tenors his way to individual honors and Alice Furness, a pretty little blonde, adds much to the general picture. But above all, Miss Curtis stood out, in appearance and ability, and the audience, a critical one, too, readily recognizing her talent, showered her with applause. The medley by Edwards is poorly introduced and should be rewritten to provide a proper introductory verse for no one knew Edwards was singing medley of his former hits. And the music was only several bars behind the singers most of the time. Perhaps this was due to the fact that Edwards carried his own musical director. The house director might have fared much better. The concluding song was a bit overdone in choruses, but this, of course, was a business move and Edwards can hardly be blamed. On a bill mostly composed of singing turns the new Edwards act did nicely.

Wynn.

**Bert Grant and Frank Jones.**  
**Songs and Piano.**

18 Mins.; One.  
Fifth Avenue.

Another song writing team that has gone in for a "fyer in vaudeville," but right at the present moment the boys have in their favor the fact that they are wearing the uniforms of the army and navy. This is an absolute red fire appeal at this time. Their routine is arranged as are the greater number of this type of acts. They are presenting five numbers in all and each one of them is one that Bert Grant has been identified in the writing of. Opening with "My Bonnie Lies," with Grant at the piano and Jones doing the vocalizing, they got to a good start. This is followed with "The Waltz Is Yet To Come," which has a catchy melody and had the audience humming. Jones returns for a ballad "Mother's Tears" and delivers it in good style, and then assists Grant with the "I Were A Single Man" number. If necessary there could have been a "plant" used effectively in this song, but as it was the boys were a lot of humors the manner in which Grant added the dancer in the final chorus. For a closer the "Come On Papa" song is used by Jones who does French with it and downs to get laughs. This clowning when continued in his announcement of the encore did not land the effect that all of the numbers that were to be reviewed as old songs were also written by Grant and therefore the usual applause that is given each old favorite as it came along in the majority of acts was not present. The announcement should be made straight to get to a good start. As it was the act almost stopped the show and was easily the applause hit of the bill.

Fred.

**Ruby Norton and Sammy Lee.**  
**"Song Productions" (Songs and Dances).**

15 Mins.; One (Special).  
Riverdale.

Ruby Norton and Sammy Lee are back in vaudeville. Almost three years of starring at the head of cabaret revues does not seem to have impaired their vaudeville value, at least as far as New York audiences are concerned. The team seems to have made a host of friends while working in the floor revues and these friends on seeing them on the stage evidently they have once met the team. The present act is very much along former lines of Norton and Lee in vaudeville. The Miss Norton has retained one of the numbers, part of the production she was in. It is "I Love You," which Trentini sang. Now, as before, it is the big vocal display of the act. They are carrying a special drop, rather gorgeous, with a large peacock tail as the principal figure of it. They open with a double number followed by a dance that is effective and which ends with a hearty round of applause. Following this Lee does a single with all of his clever foot stuff in it and it was brought applause for step after step as he changed the music of the dance. The number followed. Then there was another double number that was raggy. It is called "Andy's Ragtime Band" and scored. A beautifully done Spanish number brought the act down to the finish and a demand for an encore, which the act was prepared for. After a quick change the team did a fast dance number to a rather jazzy tune and that caught the house. Miss Norton is carrying a slightly sensational sartorial display in the act, making five changes all told and each of her gowns is more striking than the preceding one. At the back of the house during the intermission, her dressing and that of Adelaide were the sole topics of conversation. As a vaudeville offering Norton and Lee seem to have gained considerably.

Fred.

**Casson and Moran.**  
**Songs.**

12 Mins.; One.  
American Real.

Jimmy Casson started out this season in the Bessie Clayton revue. He is practically doing a single now. Billed equally, however, is a chap named Moran, although the latter has no part in the act outside of accompanying Casson on the piano. Jimmy delivers six songs mixed in classification but all of the popular brand and they are rendered in rapid succession. He opens with "Down in Honky Tonky Town," going into "How You Going To Keep 'Em Down on The Farm." "Barney Carney" was third on the list and then came what Mr. Casson called a "Prisco number." "The Beaver and The Bear." It's a raggy comedy song with the last chorus having just a line of what might be termed "blue" stuff but it is really harmless. For their finish he sent over two numbers, both of a war nature, that are good for the peace times and are among those which survived the patriotic lull. Casson does a good enough for the better bills, for, in addition to his ability, he is of very neat appearance.

Iber.

**Libby Brown and Conlon.**  
**Songs and Dances.**

14 Mins.; Two.  
Fifth Avenue.

A three-act, two girls and a boy, in songs and dances, with the boy seemingly under the impression that comedy is necessary. Nothing big about the turn what one might look for in an act of this kind and won't be disappointed; neither will any one rave over it. All right for the No. 2 spot in the big small time houses and can go anywhere in the others of less grade.

Simé.

## Wayne, Marshall and Candy.

Comedy singing skit.

20 Mins.; Full Stage and One.

Harlem Opera House.

Fred Wayne, Loretta Marshall and Trussella Candy have a singing skit entitled "The Intruder." It lacks class for big time. Parlor set, and Miss Candy is trying to light a small lamp. She calls to the stage-manager the remainder of the people in the playlet have not arrived as they are playing a benefit and she wants the curtain lowered which is done. A man in a loud tone of voice seated in the orchestra chairs states that it is always the case when he wants to see a good show, some act disappoints. The girl then makes an announcement of the non-arrival of the principals. A woman sitting next to the man in the orchestra does "straight" for him asking if "there are any good acts on the small time" and he replies there "are some good ones in the cabarets he goes to in Hoboken." The girl invites him on the stage and the couple go there remarking the "Keith circuit could get good acts even if it had to go to East St. Louis." The couple step on the stage and do an old time song and dance. The woman goes off stage to make an imaginary change of costume and the man sings a comedy number about the "necessity of woman," that gets something. The woman returns in the same street dress and sings a high class number well and the girl interrupts some comedy talk to them the couple the time for the act is limited and they had better go into their dance and finish. They then render a rag time version of a review of the war between an Englishman and German to the melody of the sextette from "Lucia." The number went exceptionally well. The couple picked up their coats from the stage floor and departed through the audience, stalling for bows as they strolled up the aisle only to be halted by the girl who wants them to take the salary lost by the act unable to get to the theatre in time. The reply is they "don't work that cheap" as the tag line and the lights went out on a diverting novelty, act for the small time. The girl has little to do and Fred Wayne and Miss Marshall acquit themselves with honor about even. The act needs a classier arrangement of talk, song and wardrobe before it can look for big time.

## Rotina and Barottil.

Songs and Talk.

14 Mins.; Full Stage (Special Setting).

Harlem Opera House.

A back drop in full stage showing an aviation field and barracks is the setting for a girl dressed in Italian peasant costume to stroll on the stage singing an Italian number which she quickly changes to the waltz song from "Flora Bella" which takes her out of her character impersonation. The man enters from above in a well constructed stage dirigible and sings while the last bars of the song. A good routine of comedy chatter is employed and the woman uses Italian dialect to results, the man doing "straight" feeding up to the laugh points in nice style. A ballad solo here slows up the act just when it needed speed. The woman returns in a velvet aviation suit and steps into the dirigible, raised while they sing a double comedy version of an operatic aria. The woman comes comedy talk and a patriotic number finishes. The ballad retards a clever couple with a good idea. That they both possess appearance and ability makes it certain the act can succeed if they change the material about a bit.



## The Mystic Clayton.

Mind Reading.

18 Mins.; Full Stage.

125th Street.

The Mystic Clayton, dressed as is the crystal gazer character in "Eyes of Youth" and carrying a crystal, states to the audience he does not do mind reading and he resorts to super-natural aid, basing his knowledge upon psychology, spiritualism and crystal gazing. It's quite a load of information to impart to an audience that will stand for this kind of stuff anyway, so when Clayton is finished with his discourse, to the house he's just the same, a mind reader, but not a woman mind reader with a male speller. Clayton works alone, carries two boys as attendants and has a bare full stage setting with a table and a couple of incense burners going. His style of working varies somewhat with the familiar. The boys collect the questions written on the pads. Clayton does not confine the audience to the pads. Anyone may write on his own paper. Each question is numbered. They are returned to the table on the stage when Clayton starts crystalizing. He calls out "No. 32?" "Will No. 32 kindly hold up their hand?" "Mrs. Mulvey?" and so forth. Clayton does not run rampant in his answers and seems inclined to give the house the best of it, though picking a mark here and there for comedy. Monday night he rung in a very delicate answer before a mixed audience and he might have done it to make comment in the neighborhood. During his talk, he rebuked a box party of women for carrying on a conversation. He speaks of India and "religious experiment," says he is "scientific," assures the audience no one will be embarrassed and lets loose so much rot he makes it too difficult to follow. Anyone else doing this stuff can only seriously appeal to the most ignorant and this keeps nearly all of them on the small time. As seasons pass and mind readers come and go, there is a class of low intelligence, who seemingly never fail to look for relief through this means. If the theatres don't care, no one else need worry. Clayton can probably do out on 125th Street for the full week after the opening day, through the replies received in answer to his offer to impart private information. Clayton sums up the act as a mind reader, but looks rather well as an act for small time.

## Ed. Phillips.

Songs and Talk.

10 Mins.; One.

Hamilton.

Billed as "special" on the stage announcators, Ed. Phillips, wearing a lovely tuxedo suit endeavors to entertain with a sure fire routine of material which could not fail when placed in more talented hands. Phillips steps out, dressed in the natty tuxedo, and starts his act with a rendition of "Come on Papa" in which he exports him self usefully to the catch lines over. In a spot he sings a "shimmy" song to which he adds several movements belonging to the class of dancers who "ball-the-jack" but vary a shoulder movement helped him here. Then he told several stories with a "hell" to put the punch in each one. He attempted several dialects but only found himself when endeavoring to talk Yiddish. His stories of rookies have been heard before as were the rest of his yarns which have done service in theatres for the past several seasons. His endeavor at intimacy with his audience brought several unexpected laughs but they all admired his nifty little tux suit. The "piece de resistance" was the execution of several dance spots of which he knew nothing. He tried to make a speech but some galleryite told him "ter get inside there an' stay there" which brought the act to a finish.

## Harry Austin Bond and Co. (2).

"Our Wife" (Comedy-Dramatic).

15 Mins.; Full.

Fifth Ave.

Something strangely familiar about this sketch. It may have been at one time the vehicle of a stock leading man in vaudeville. If memory serves right, it was played about a year ago at the 23rd Street. At present it seems to be nothing more than a small time sketch, built along small time lines. At the opening there are exactly three minutes of pantomime in semi-darkness and then the action begins with the entrance of the heavy. Prior to his advent a woman and a man have entered the room, one following the other. When he arrives the woman and he shoot dialog that shows she is married and that he is having an affair with her. Her husband is extremely jealous and incidentally quite homesly. Then the "other man," who has been in hiding, makes it known he is present and the woman dashes into another room. The two men bargain for the woman, the heavy stating that he will pay \$20,000 for the "other man" will go away quietly and give his wife a divorce. This is agreed upon, but there is a further stipulation, that the heavy will have to see the "other man" reinstated in the Secret Service. When it is all settled, the "other man" the woman is not the wife at all. This is supposed to be the "twist" and to bring the laugh. It did do at the Fifth Avenue but the laugh was not the kind expected.

## Austin Webb and Co. (2).

Comedy.

18 Mins.; Full Stage (Special Set).

Audubon.

Austin Webb is assisted by a clever woman who handles comedy and dramatics with equal ease and a comedian who adds to the joy of the playlet. A cabin in the mountains is the habitat of a club man from New York who desires to forget Broadway. An English valet accompanies him to the mountains, and between poison ivy and flies their ideal existence is marred. The valet is instructed to shoot two squirrels for dinner and exits as a simple little country maiden makes her appearance. Her story is her big desire to go to New York and see the thing the clubman ran away from. A spring in which two bottles of champagne are resting brings forth the information that the girl has read about it, but never tasted anything stronger than buttermilk. The dialog between the couple is interesting and abounds with laughs. The line that "the Winter Garden is a home for country girls" received much applause. The girl wants him to return to New York and she will accompany him and keep house for him, but he discovers a wedding ring on her fingers, which she claims belongs to his sister. He examines the ring he finds she is the wife of one of his employees and, with the aid of a photograph he is carrying, he tells her about his former sweetheart, who was a "S. T. V." or a "small town vamp." He presses a \$20 bill into her hand and tells her to return to her hubby and make any excuse she sees fit for having the money. She replies that she is surprised at the amount as all her other male friends from New York always gave her \$50. For several seasons Mr. Webb has devoted his time to the picture camera, but returning, he has a real comedy playlet, now ready for the big time.

## Weston and Morin.

Songs and Dances.

13 Mins.; Two (House Drop).

American.

Dancing, with singing sandwiched in got fairly good returns. It's a pop house act and could stand a readjustment of the song and dance layout.

Mark.

## Howard and Sadler.

Songs.

11 Mins.; One.

Fifth Avenue.

Howard and Sadler may not be new to vaudeville. They don't look as though they are. It is possible they have previously appeared in New York, but not lately. That they are here now and showing for the big time would be accounted for in an offhand opinion because the Watson Sisters are with a production ("Monte Cristo, Jr."). With Fannie and Kitty Watson with a show (and reports of rehearsals of it seem to say the Watson girls are going to be in productions for a long while) the Misses Howard and Sadler can find a place. The formations are about the same—a straight singer doing harmony, with the other portion of the "sister act," who also does comedy, in talk, songs and expression. Howard and Sadler are now what you may think the Watson girls were, but just history. Some time ago the latter team are not as young as the Watsons—now or were—and Howard and Sadler kid about their ages. It doesn't hurt them and exhibits that there is just history. Some time ago to deceive the public, though the public could be deceived. The larger woman of the new two-act is heavily equipped for comedy, but she doesn't appear to be certain just history. Some time ago with it. Another offhand opinion would be for her to go as far as she likes, for the rougher the better if not too rough. It will fit in with the simply made simplicity of her partner, who tries to be demure and almost succeeds. The two women do nicely in harmony. Since it has been displayed often in "one" that a "blues" may be harmonized easier than any other type of song Howard and Sadler should hike right to a blues song shop and be fitted. They should eke out a big-time turn of the present act that will take them into the 2nd position all over for a starter, and the less they go in for class singing, on or off the stage, the better chance they will have of improving that spot.

## Harmon and Harmon.

Songs and Comedy.

15 Mins.; One.

American Roof.

Two young men who haven't as yet worked out a proper routine. They seem to be able enough in some departments but the act sags in the middle. By eliminating some of the alleged comedy talk, too much of which is not original, they should go ahead faster and get better returns. They open with a song number which leads them into a dance, followed by one member. The other follows with a recitation called "Booze," which he said was an imitation of someone. The verse is all right, but has no particular value in this act. Had it been announced as having been dedicated to the Anti-Saloon League it might have gotten one laugh anyhow, at least in this section of the country. Toward the finish the act strengthened, the Harmon getting back to songs. With "Out Out Maria" and a duet dance they got something on second. The boys can work up the dancing end of the turn.

## Nick Basil and Dick Allen.

Recruitment.

13 Mins.; One (Special).

Fifth Ave.

This offering is along the same lines as one seen in the dim past, at least as to the general line. Some time ago there was a recruiting act that had the straight and officer and the recruit, "ditch." This act differs as it is modernized and the straight is the recruiting sergeant and the comic is delivered by a "wop" character. There are plenty of laughs and the measuring bit and the physical examination are screams. It was one of the laughing hits of the show.

Fred.

As rearranged, after the initial show Monday, the Palace bill ran close to the standard which the house has established, although a few of the acts lagged a trifle and only came through after some sort of struggling. The bulk of the honors went to the Morton family, comedy acts, working assembly, and the groups showing together at the finale for a series of bows. The Mortons, unquestionably the greatest of all vaudeville families, were highly complimentary to the management by themselves. Clara was the first to appear with her single specialty and cornered a hit with ease. Shapely as ever, in good voice and with a splendid routine, Clara had no trouble in gathering applause aplenty.

Next came Paul with Mrs. Paul (Naomi Glass), with their singing and talking skit, considerably improved since originally introduced, and concluding nicely through a series of well-timed laughs.

But the family honors and the honors of the entire show were handed Sam and Kitty and their two children, who were in the first order. The youngsters, a typical pocket edition of their parents, look like sure successors of the siders, and at the finale where the family was introduced, they were, as of old, the talk of the town. A year or two ago, the talent inherited by the children was clumsily emphasized. The talk has been brought up to date and scored a string of successes. The children have inherited all the artistic grace which the Mortone family possessed. A truly remarkable family, a credit to any program from an entertainment standpoint, and a real treat to vaudeville proper by a personal acquaintance.

Adele Rowland was one of the bright spots with her song repertoire, accompanied by Will Donaldson at the piano. Miss Rowland might correct the lyrics of her nurse number to place the war in the past tense for the song is well constructed and is one of the best of the several she offers. Endowed with personality, a good voice and the ability to "sail" her numbers, Miss Rowland is an asset.

of Alleana, Mrs. Thomas Le'au added Cecil Leana and Cleo Mayfield, added feature (No. 10). Acts.

The bill opened with the usual pictorial and then when the Four Bolsoes appeared the house was comfortably filled, gradually coming to the capacity point before the Mortone came on. The Bolsoes have a good casting turn with the woman member showing exceptional ability as one of the "fliers." Nothing extraordinarily sensational is attempted but they show some good twists and turns and work with exceptional speed.

Phina and Pickle held second spot, the 20th anniversary for Phlaa. The "picks" are no longer "picks," but have matured to full grown entertainers. It's the best of all acts of its kind and has steadfastly maintained its big-time value for many years. The little colored child looks young, but Phina seems to have discovered a new "end" in her for she has all the earmarks of a successful successor to her many predecessors. This "pick" has only one number, but without any musical accompaniment she cornered with it.

Harry Breen was moved to the next-to-closing spot with his string of nonsense and clipped off an easy hit. For a man of Breen's literary ability the gag about the turkey neck is passe. A few others in his budget of puns could be safely laid to rest also, but on the whole his is one of the sure-fire specialties of the day. It was rather a difficult spot for anyone to hold down, and Breen assured us he genuine big-time standard with his returns. He changed places at night with Miss Rowland, who was next-to-closing at the first matinee.

Princess Rajah closed the show, holding everyone seated to the final curtain. Her chair dance is well executed and brought her into the hit column. Gus Edwards and Co. (New Acts). Wynn.

This "back to the box office" movement on the part of Colonial patrons continues at a gratifying clip. A regular sitting in weekly last season and even the fore part of this season would have given a kind of idea of the place the house could be brought back so quickly to its former prominent place among Broadway vaudeville houses and pull capacity for any regular evening performance. Monday night found a full house with a fringe of standees from side to side. One of the harkbacks was given over to wounded soldiers just back from France, but without them it would have been capacity.

No doubt about lifting the standard of the bill being responsible for the comeback. This week saw another strong bill, one without any superfluous laughs, but excellent entertainment value. The bill was a new one, but not new to Adele Rowland with a new routine of songs and Marie Nordstrom. Both made good, with Miss Rowland gathering an edge on the applause honors. She doubled from the Palace, appearing at the Colonial first in four performances. The new bill was a little on the fringed with Irish, and a Red Cross number that pleased the soldiers as well as anyone. Her final number, a sort of novelty song called "Rocking the Baby," brought her out for a demand repeat of the chorus, a lyric well laid

Miss Nordstrom was moved up to opening intermission from next to closing, switching with A. Robbins because it made things easier than following Frisco's turn. This had the two singles rather close together, but the arrangement worked out well, for Manngor Eagan conducted the petition drive against the 20 per cent theatre tax idea during the intermission period. Miss Nordstrom is following the same style in her work in "Let's Pretend," but her sister Frances may have written new material.

Mr. "least I named one. She opened with "Mama and Her Hata," a good novelty, following with the plaint of a wife who wanted a divorce because her husband was a drunkard. She then went to sleep when she tried to "call him." The hit in her verse and cleverly done. "Nellie" was a good one, and she was very good, and how bubbly is taught to dance in dramatics and on the level, completed her 10-minute number with a very good song, "The Girl Who," like a foreign diplomatic decoration dangling from a neck ribbon.

Miss Lella McIntyre, headliner, concluding, closed intermission with their enjoyable "Mayhown," which is a combination of play and song, and a very good one. She was very good. Miss McIntyre is a delightful singer and a very good dancer. She was very good. It was very good to retain the style. Their dance toward the close is all too short, and those who are not content with both desire more of the stepping.

Frisco plus Loretta McDermott and Bert Kelly's jazz players were several, about trying to score with Miss Rowland. The jazz players were inclined to start something one day because he was second in the billing instead of headlining, but he came to the conclusion that he'd play out the engagement, for "he was going to be a Broadway star in two weeks and he didn't want to leave the city," says Frisco. He was to have a shot at musical comedy in "Slumber Party," the forthcoming Hammerstein show. Frisco's name, "The Glimmerstick," which was his own, was dropping under the name of "The Glimmerstick." Frisco is fun to the wide people in town. His imitation of "famous dancers" is humorous, as is all of his stuff, but he tries to do the Pat Rooney imitation on the level and it's far from funny. Frisco's greatest imitation is people from the world's greatest ice dam, which he got a laugh.

George Pice, the grown-up protégée of Gus Edwards, did well on second. The imitation artists were arranged that the strongest comes last, and with the Jolson and Fannie Brice hits really sending him over the top. The Brice stunt (in costume) was a little better, George Le Maire changing on the stage. He is bound to imitate and he made a good start. Le Maire, Hayes & Co. with their blackface nonsense, showed their getting laughs but little returns at the close because of the weak finish. Their material appears to have been fixed up and it handled well enough, especially by Le Maire.

Robbins, with his musical mimicry, held up surprisingly. The important thing is that he is a comedian in spite of the many cues that his work is accomplished by voice alone as he is really amusing and droll.

Ben Beyer and Augueta, the globe trotting cyclists, started the show nicely. Beyer's work, as ever, is accomplished with a speed that draws attention and the comedy values are brought out to the full. The visiting comedians took to Beyer right off, and when he mentioned something in French and asked if any one was hungry, one doughboy called out "Oul, oui." Cunningham and Clements, in a fast dancing turn, closed the show (New Acts).

Every indication early in the week the River-  
elde was on the way to a week of tremendous  
business. The hill is programed as a New  
Year's Festival, and in addition the lights  
say it is a "Welcome Home" hill. Capacity  
on the lower floor Monday night, but the  
house was jammed and the audience kept on  
coming in as late as 8.45, although the show  
started at 8 with the overture. With but nine  
acts it was 11.15 before the final turn con-

The booking of Ruby Norton and Sammy Lee (New Acts), Adelaide and J. J. Hughes and George White and his Broadway girls on the same bill practically turned the program into a dancing contest. Of the three acts, Norton and Lee (New Acts) had the first whirl, switched from opening the second part to the fourth position in the early section, and they stopped the show. Adelaide and Hughes closed the intermission and were a tremendous

[illegible]

almost a full minute. After their opening they halted their own act with their harmonizing on a ballad; after having completed the first chorus the audience refused to let them continue until they had repeated it.

Adelaide and Hughes have a new jazz number opening their act which lends itself to pretty introduction. The book number of "Daddy Gone By" followed and it was heartily liked. Hughes in his solo work set an exceedingly fast pace and exerted himself to the utmost as he was following Lee, but two numbers ahead, and because he knew White was coming along later. This act was the one turn of the bill to receive a reception and, although the intermission followed, the audience remained seated and applauded.

In the second half Muriel Winder moved down from the earlier section, open. She was a much more substantial hit at the house than the week previous at the Alhambra. Her changing bit with the naked shoulder showing was good for a hearty laugh ea-

Jimmie Hussey, assisted by William Worsley, was the laugh hit of the show, but it did not seem as though the "Jlm" number which is used to close is strong enough to follow the early speed of the act. Fred

An oddity in audiences developed at the Fifth Avenue Monday evening. The house built the ropes up in the rear by 7.50, with the news weekly to run off before the vaudeville commenced. Yet the audience remained cool all through the evening, completely reversing the verdict rendered by the matinee crowd. And that it was a peculiar bunch because later positive when the house commenced to walk out before the third chapter of the

House's serial opened. The walking scene was a masterpiece of timing. After Clara Howard had finished her two scenes with two sets yet to show, that the house was not empty, and that the audience was not from the second show. By this time there were no standees and many empty seats. Following the last act, not over one-third of the audience remained. When the house staff acknowledged they could not expect a full house, the manager said, "It could not have been necessarily so, and it was a sorry lot of the audience who left were not in the house when the picture started." Then he said, "I don't think funny, although a week ago Monday night Houdini himself appeared at the theatre and he was not in the house. I don't think he did not occur Tuesday night, Houdini was blamed in part for the Monday night business. I don't think he was in the house. One of a picture here in a serial made too early in the running is not so good for the picture."

Bill Quaid booked the first half bill at the 6th Avenue. He's the manager of the house but occupied Larry Goldie's working chair at the Keith office last week when Larry remained at home for a few days to recover his voice and get acquainted with his family. Mr. Quaid booked a good evenly-balanced amateur running bill that received a serious set-back last night with Olsen and Johnson in the next-to-close spot. Just as the crowd was getting into the throes of their plane singing and musical turn, although one of the 6th Avenue boys said they had held up proceedings in the afternoon. It's too bad with the credit given to the Monday afternoon attendance that the 6th Avenue can not hope that crowd over for the full week, so the

There were several little asides on the program with the uharotes called upon to give the time of the day and after the performance. One was for delicacies to be ordered to wounded soldiers that entailed a slight announcement, another for the signatures of petitions against the proposed income tax that called for a speech to be read from manuscript, and the other slips for entries for the diving contest (amateur) to be held this week. The pretty and pleasant uharote of the left-hand side of the house worked the

[illegible]

Opening the performance Wilfred DuBois juggled nicely and differently from many of the others in the same line. It looked even more different now that the jugglers of the past are comedians of today. Mr. DuBois is bold without announcing it or talking of it. He does comedy in juggling which seems to be the best kind of juggling comedy after a while since the others who juggle and talk, all talk and juggle the same way. Mr. DuBois makes the opening position a very bright one and

he can do that on any other bill, says Libby, Brown and Cenlon, No. 2 (New Acts), then Miss Burke, and after the rest of "What Happened to Ruth?" the costars switched with the principal players on an upper box to make a comedy overture during the progress of the playlet. Two three of his comments were good for laughter and the plan is likable to those who did see it before, but the sketch doesn't look like it could come off as well as it did when shown four or five years ago, and the work in the cast on the stage does not help. A playlet like this needs a coring com of two to play it and another to talk it in the side. The box man is still quite good, and the like of him is hard to find. How can a X. remember back five years.

[illegible]

her work and she's there for musical comedy. The best way it would seem for the best vaudeville audiences is the \$2 way, high travesty or burlesque, without changing her personality or ideas of comedy. The men of service in the theatre readily took to it. Howard. If I liked her work and her hair and she was a girl, I would have had her plaited down just a bit too much they did appear to notice it. It may have been color that appealed, for red heads generally have the edge when with or among blonds and brunets. Once upon a time a red head wrote in with a nest pan, saying it was rude to call a girl a red head, but it's rough when the hair is really red, or happens so seldom, and it certainly is new

stage sector. The *Woods* and Fields, in their box car routine, have speeded up the act, improving it considerably, also playing better, through a team work all the time. Their comedy routine for the opening number is followed by some talk adaptable to their tramp characters, and they rapidly pass into parody some very current or published numbers, but a short time. That rounds out the number, and the *Woods* and Fields are what by their exits after each parody, the style. A change should be made for closing parody. It might be a medley, in tempo, taking in several short snatches popular melodies, with a good quick and lyric that will have to be specially written. That should end the act regardless of

The Olsen-Johnson duo of men, one at piano and the other singing, the sister started with a ventriloquially comic phone number "Hello Frisco," never did seem to get out of comedy business that brought the susceptible afternoon audience had been mostly composed of women, but the turn died away in a night.

Closing the vaudeville were the Sensational Mackas, otherwise known as the Seven Brass, acrobatic, with the same routine they formed in vaudeville, and more recently at Rector restaurant cabaret. The risley work and the dancing female got the act over the top.

A big house Monday night with the about up to standard. The show started with a Mack Sennett comedy followed by overture. Somebody cured the musicians from playing classical heavy stuff which they formerly did upon their roof fans, and it is refreshing to hear them play a more popular style.

near their toss of a popular air. The first of the two, a pianist gave Morán easily took the bow, the pianist bowed on opening intermission, and he deserved (New Acts). Another strong spot was close intermission, filled in excellent fashion by the O'Farrell Quartet. The quartet, of four people concerned, although but seven were billed. The girls, four in number, all looked nice save for one costume set a bit off. coming in, the quartet rippled off by aural of men alone makes the turn a bit of a surprise, one place that has often appeared. Some of the bunch are out of the Horlick tour. One called Herman, a demon at whirling and dancing, then the quartet, the quartet. Tuesday night, taking one bow alone. With Komaya, the champion of them all when rip was in the background, having hurt his overdoing some steps. The eighth dance

The Leightons appeared at the American Museum of Natural History for the first time in a long while at a Lowie hall and were headlined, billed as "Late of the Century Theatre." The men were on next morning, managing to about fill the spot with apparently the same routines as before, ending up with guitar and "uke" pine the excited "hula" burlesque. The instruments and high songs brought the returns.

Emeralda, blessed with large feathery wings, opened the show with her xylophone.

**Arabian nights**

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**TEARS**  
MAY MEAN A HEART IS BROKEN  
(See Page 38)

PROCTOR'S 58TH ST., NOW, JAN. 23-25

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"High Flyers" 27 Lyceum 3-4 Court Wheeling W Va 5-6 Steubenville 1-8 Canton O.  
"Hip Hip Hurray" 27 Peoples Philadelphia 3 Palace Baltimore.  
Howe Sam 27 Star Cleveland 3 Empire Toledo.  
"Innocent Maids" 20-25 Berchel Des Moines Ia 2 Century Kansas City Mo.  
Irvine's "Big Show" 27 Gayety Kansas City Mo 3 L O.  
"Jolly Girls" 27 Gayety Louisville 3 Lyceum Columbus.  
Kelly Lew 27 Gayety Pittsburgh 3-5 Grand Akron 6-8 Park Youngstown O.  
"Liberty Girls" 27 Olympia Cincinnati 3 Columbia Chicago.  
"Lid Lifters" 27 Empire Hoboken 3 Star Brooklyn.  
"Maid of America" 27 Gayety Rochester 3-5 Bastable Syracuse 6-8 Lumberg Utica N Y.  
"Mojesties" 27 Gayety Boston 3 Columbia New York.  
Marion Dave 27 Star & Garter Chicago 2-4 Berchel Des Moines Ia.  
"Merry Rounders" 27 Gayety Montreal 3 Empires Albany.  
"Midnight Maidens" 27 Lyceum Washington D C 3 Treacherer Philadelphia.  
"Mile a Minute Girls" 27 Standard St Louis 2-3 Grand Terre Haute 4-8 Majestic Indianapolis Ind.  
"Military Maids" 27 Howard Boston 3 Gayety Brooklyn.  
"Million Dollar Dolls" 27 Casino Brooklyn 3 Empire Newark.  
"Mischief Makers" 27 Gayety Minneapolis 3 Star St Paul.  
"Moto Carlo Girls" 27 Gayety Milwaukee 3 Gayety Minneapolis.  
"Oo Girls" 27 Palace Baltimore 3 Gayety Washington D C.  
"Orchestra" 27 Gayety Baltimore 3 Lyceum Washington D C.  
"Pace Makers" 27 Armory Binghamton 30-1 Hudson Schenectady 8 Akron 4-5 Water-town 5 Oswego 1-8 Inter Niagara Falls N Y.  
"Paris by Night" 30-29 Camp Dix Wright-town 30-1 Grand Trenton 3 Empire Hoboken N J.  
"Farland Flirt" 27 Star St Paul 2-4 Gayety Sioux City Ia.  
"Famous Winners" 27 Star Toronto 3 Garden Buffalo.  
"Frisco" 30-1 Camp Dix Wrightstown 3 Gayety Philadelphia.  
"Puss Puss" 27 Casino Boston 3 Grand Hartford.  
"Rasmo" 27 Pann. Danville 3 Gayety Jacksonville.  
"Record Breakers" 27 Majestic Scranton 3 Armory Binghamton 6-8 Hudson Schenectady N Y.  
Reeves Al 27 Miner's Bronx New York 6-8 Park Bridgeport.  
"Roceland Girls" 27 Columbia New York 3 Casino Brooklyn.  
"Right Boys" 27 Colonial Providence 3 Gayety Boston.  
"Social Follies" 27 Century Kansas City Mo 3 Standard St Louis.

"Social Maids" 27-29 Bastable Syracuse 30-1 Lumberg Utica N Y 3 Gayety Montreal.  
"Speedway Girls" 27 Star Brooklyn 3 Olympic New York.  
"Sporting Wonders" 27 Gayety St Louis 3 Columbia Chicago.  
"Star & Garter" 27 Empire Toledo 3 Lyric Dayton.  
"Star Lively Girls" 27 Gayety Washington 3 Gayety Pittsburgh.  
Sydel Rose 27 Miner's Bronx New York 3 Casino Brooklyn.  
"Tempters" 27 Olympic New York 3 Gilmore Springfield Mass.

"Trail Hitters" 27 Crown Chicago 3 Gayety Milwaukee.  
"20th Century Maids" 27 Jacques Waterbury 3 Miner's Bronx New York.  
Watson Billy 27 Orpheum Paterson 3 Majestic Jersey City.  
Waters Ben 27 Grand Hartford 3 Jacques Waterbury.  
White Pat 27 Worcester Worcester 3 Howard Boston Mass.  
Williams Mollie 27 Gayety Omaha Neb 3 Gayety Kansas City Mo.  
"World Beaters" 27 Treacherer Philadelphia 3-5 B'way Camden N J 6-8 Capito Chester Pa.

Downey of the "Association." The stock burlesque now runs in conjunction with the vaudeville. The house was formerly booked by Zimmerman.

James O'Neill (O'Neill & Wainman) and Vincent Dusey have opened as independent agency, with offices at 624 Consumers' Building. Dusey was formerly associated with Conney Holmes. Otto Shuster will be connected with the new firm.

B. D. Berg has opened a costume establishment which he has named "Lombard, Ltd." One of specialties will be the production of the next parade at the Winter Garden. It is to be called "Leaping the Loop" and will be in the nature of a travesty of all current attraction.

Capt. James B. McKown sends word that he will be out of the army and ready to resume acting again in April. Having sold his business to Harry Spigold before he entered the service, he expects to start all over again. He is at Camp Devens.

Eagle & Goldsmith have routed the following: Davis and Rich on the Orpheum, complete tour, opening in Omaha Feb. 23; Frank Brown on the Orpheum; Rose and La Dac Harry Rose, Bertie Heron, Schopp's Comedy Circus, all on Association time.

The evening of Jan. 20 was "Ryan Night" at the Orpheum, where Mary Ryan is playing "The Little Teacher." On that night all the friends of the city were asked to attend, and it was said that the house was about 90 per cent made up of all sorts and sizes of Ryans.

Mrs. Lester (Margaret Whitney) of the Lester Shop, made a flying trip to St. Louis to give Eva Tanguay a fitting for some new gowns. While there she also delivered to Miss Tanguay a number written by Mrs. Lester, entitled "I'm Painting a Blue Bird for You," which is to be used with one of the gowns.

Arthur Cismage and Warren Irons, who have the Haymarket, Chicago, and the Avenue, Detroit, have added three more houses to their chain of stock burlesque theatres. They are located in Indianapolis, Cincinnati and Pittsburgh, and will open within the next two weeks.

During their first week's engagement at the Woods in "Keep Her Smiling," Mr. and Mrs. Sidney Drew were guests of honor at a reception tendered by the Paramount Pictures Corporation. Many show people and film folk were present. A feature was the showing of the first Drew film comedy, entitled "Romance and Rings."

Florence Martin, a "Follies" chorus girl, was arrested with two other girls and three men in the Morrison Hotel. Following the publicity which attended this event, Miss Martin was given her two weeks' notice by the management of the show. She barely escaped into print, threatening that unless she got an apology from the hotel and show both, she would tell what she knew about both.

Marlie Philippine Artois, playing the Great Northern Hippodrome, advertising herself as a "spy" who worked for Von Bernstorff to double cross Germany for her native land, Belgium, was called before the Federal authorities and warned to quit advertising that she had the sanction of the U. S. Government in her work. She blamed the press agent and promised to be more discreet.

Elmore Pendleton, a chorus girl in "Going Up," disappeared and left a note to her sister, in the same show, saying she was "going to end it all." She left behind several things.



**Arabian Nights**

ORIENTAL SONG  
INTERMEZZO — ONE STEP  
T.B. HARMS  
& Francis, Day & Hunter  
NEW YORK

## CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Sam Kramer has routed Burke and Burke over the Pantages time.

Mary Kough & Co. have a new sketch entitled "Kidlets."

Alice Gerstenberg has expanded her vaudeville act in which Helen Lockare played, entitled "Overtones," into a three-act play.

Sergt. "Shorty" Strubel, stationed at Camp Forest, Ga., has been mustered out and is back with the Remick forces.

Elsie Wheeler, prize chorus girl at the Haymarket stock, is now one of the principals at the Winter Garden show.

Donald Dunn has joined Boyle Woolfolk's "Idle and Ends," formerly owned by Jack Norworth.

Eddie Nelson, formerly of Dooley and Nelson, settled with the Washington Hotel on a suit, getting \$330.

Brandon Walsh is suing Remick, Egbert Van Alstyne and Guy Kahn, alleging they used certain material of his.

George Barton has threatened suit against Ralph T. Kettering, claiming that "The Girl He Left Behind" is his title.

Mort H. Singer and Herman Fehr led a delegation of Chicago and Milwaukee theatrical people to New York to attend the funeral of Mrs. Martin Beck.

Since the remodeling of the Great Hotel it is rivaling the Sherman as a home for vaudevillians, with Leonard Hicks the friend and counselor as well as host.

Ralph T. Kettering is putting in rehearsal another Lincoln dramatist called "The Little Splitter." Edgar Murray will enact the Lincoln role.

H. Fletcher Campbell (Campbell and Curtis Sisters) and W. C. Turner (Turner and Curtis Sisters) have taken over the management of the cafe at the Hotel Raleigh.

Mike Leroy (Kramer and Leroy) has been mustered out of the service, and is on the job in Chicago. His partner in the agency, Sam Kramer, has left for New York for a rest.

Anast's Italian Band lost a number of suits filed against Charles Marsh, based on certain contracts on a Texas trip. Marsh was represented by Leon Bernick.

Ala. Glatt, who sued Harry Von Tilzer for royalties on a number he is alleged to have written for him, collected \$675. His attorney was Tom Johnson.

## CORRESPONDENCE

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

Empress (Pan) reports the biggest season in its history. It has been playing Pantages acts for three months.

Glifford & Young have leased "The Marriage Question" and will produce it for the remainder of the season and for next season.

Billy Carleton replaced Mickey Markwood as principal comic at the Haymarket stock burlesque.

Jack Haskell, released from the Great Lakes, will join his wife, Bonnie Friedman, and do their double on the Association time.

DeLus and Orma replaced the Conner Sisters at the Orpheum in Peoria last week, due to illness of one of the sisters.

Vic Cohn, formerly drummer at the Winter Garden, is now with Johnson's Ragdolls at the Green Mill Gardens.

The Powell & Christy Agency has secured twenty weeks of Association time for Lefroy and Dresden.

Clarence Sterling, formerly connected with the Paul Armstrong estate, has joined the Four Marx Brothers act in the copper part formerly played by Ed Metcalfe.

Will Gregory, manager of "The Birth of a Nation," will act as general director of the Lorin Howard Syndicate following the Chicago engagement of the film.

Van and Schenck are playing their first Chicago engagement since appearing here as very small timers. They are splitting the top of the bill at the Majestic with Emma Carus.

A typographical error in last week's issue stated the salary of Huford and Chain to be \$250. It should have been \$550. Eddie Nelson, of Dooley and Nelson, has joined Del Chain, and the two have prepared a new act.

Miss Janet, for four years abroad and recently prima donna at Reckers', New York, has joined Emil De Reent's "Miles of Smiles" revue at the Edelweiss Gardens as prima donna.

Earl Snyder, manager and owner of the New York Cellulose Co. has left for New York. He has a deal pending. It is stated, whereby he will own a number of the larger burlesque houses.

There's local talk of organizing a \$500,000 bank to be known as the State-Lake Bank, with Singer, president, to be devoted entirely to actors and people connected with show business. No definite steps have been taken yet for the location of the project.

Word from Los Angeles tells that Frank Baum, author of "Wizard of Oz," in which Montgomery and Stone made their first great success, is recovering from the illness from which he was at first thought he could not recover.

Edith Ellis, who introduced the tabloid drama idea at the Great Northern, is seeking a producing house in Chicago. Before going out Miss Ellis had conferred with several prominent local club women in reference to the success.

Starting Jan. 19 the Gaiety started a policy of five acts, two split a week, booked by Walter

## TEARS

MAY DRIVE THE BLUES AWAY

(See Page 38)

*The Successor of "Smiles"*

# AFTER ALL

by the  
writers of  
"Smiles"

## The New Song Hit

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"SMILES"

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Music by  
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# ROYAL GASCONE'S

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Jan. 23—Kell's, Washington  
Jan. 27—Baltimore, Maryland  
Feb. 3—Kell's, Philadelphia  
Feb. 10—Baltimore, Maryland  
Feb. 17—Baltimore, Maryland  
Feb. 24—Baltimore, Maryland

Mar. 5—Baltimore, Maryland  
Mar. 12—Baltimore, Maryland  
Mar. 19—Baltimore, Maryland  
Mar. 26—Baltimore, Maryland  
Mar. 30—Baltimore, Maryland  
Apr. 7—Baltimore, Maryland

Apr. 14—Baltimore, Maryland  
Apr. 21—Baltimore, Maryland  
Apr. 28—Baltimore, Maryland  
May 5—Baltimore, Maryland  
May 12—Baltimore, Maryland  
May 19—Baltimore, Maryland

SOLE MANAGEMENT

ROSE & CURTIS

and dollar's worth of jewelry. After a search of three days detectives found her at the Hotel, a second-class establishment. The girl told an incoherent story and seemed dazed. Her sister, Jack, says she was temporarily affected by the after effects of the "flu." The girl lives in Syracuse.

**AUDITORIUM** (H. M. Johnson, mgr.)—"Chu Chin Chow" opens Jan. 27.  
**BLACKSTONE** (Harry J. Powers, mgr.)—Jan. 27 George Arlino and a distinguished cast in Bartie's "A Wall Remembrance" and the late Hubert Henry Davies "The Millionaire."  
**COLONIAL** (Harry J. Powers, mgr.)—"Follies" a new play (4th week).  
**COIT** (U. J. Hermann, mgr.)—"Old Lady of 35" fair (3d week).  
**COLUMBIA** (Frank G. Parry, mgr.)—"Harry Hastings Show."  
**CROWN** (Ed J. Rowland, mgr.)—"Monte Carlo Club."  
**EMULEWOOD** (E. W. Semon, mgr.)—"The Little Teacher."

**GARRICK** (J. J. Garrity, mgr.)—"Business Before Pleasure," with Barney Bernard and Alex Carr.  
**GRAND** (Harry J. Rindge, mgr.)—"Going Up," Capacity (4th week).  
**HATHMARKER** (Iron & Clamag)—Stock burlesque.  
**ILLINOIS** (Harry J. Powers, mgr.)—"Mitsi in 'Head Over Heels,' good, but not capacity (3d week).  
**IMPERIAL** (Frank A. P. Gazdoo, mgr.)—"The Little Teacher," fair (2d week).  
**LA SALLE** (Nat. Royer, mgr.)—"See You Later" opened (see notice) (1st week).  
**NATIONAL** (Frank A. P. Gazdoo, mgr.)—"See You Later."  
**OLYMPIC** (Joe Jacobs, mgr.)—"Mary Ryan in 'The Little Teacher,' fair (2d week).  
**PRINCESS** (Wm. Slinger, mgr.)—"Dark Next week Tim Murphy in 'Ever Too Late.'"  
**POWERS** (Harry J. Powers, mgr.)—"Tiger Rose," with Leonora Lira. Leaped into instant favor and playing capacity (2d week).  
**STAR & GAYETTE** (Harry J. Powers, mgr.)—"Burlesque Review."  
**STUDEBAKER** (Matt Synthe, mgr.)—"Guy Bates Post opened in 'The Masquerade,' Jan. 20 (1st week).  
**VICTORIA** (J. Bernero, mgr.)—"Nothing But the Truth."  
**WOODS** (J. J. Rosenbalt, mgr.)—"Keep Her Smiling," with Mr. and Mrs. Sidney Drew. Drawing well (2d week).  
**WORLD** (Norman Paul, mgr.)—"Dark. (Mattioli)—Kingsbury and Musson easily grabbed honors this week in a bill full of live and crisp, staccato sketch, "Diamond Daisy," with Jack Lait. It is this sketch which Ashton Stevens, critic of the Chicago Examiner, referred to as "the delectable of the literary tricks turned out by Lait."

It is a two-people sketch, every minute of it crackling with the live philosophy of the types known so well by Lait. There is no bookish, there are not even. The sketch stands up on its plot and character delineation. Miss Kingsbury in the character of a girl crook and Musson as a black detective do the best work they have ever done. The act shows big time culture and would fit on any bill.  
The Nale Trio (sacredion, violin and harp) work in street singer costume, the violinist working his instrument in a collection. There is nothing sensational about this offering, but the three men harmonize their instruments and the act is satisfactory. Addition of a girl would dress and improve the act, particularly if she could sing and dance. Raymond Wylie and Co. (the company being a man in black-face) have a novel setting of a prison cell, with props indicating that prison life has its compensations. There is no effort at plot, the principal business of the sketch being singing. Wylie does a couple of prison numbers in a fine voice, doing a third number in double voice. The blackface offers vocal contrast by singing a few blues.  
The Four Laurels delivered with a dancing act in costume. There is a straight man, a comedy fat boy in bell-boy ruff and two nice young women of the English music hall type. They work in snow costumes, southeis and Scotch. Lily and Robinson (singing and talking, man and woman) and a lot of graduating to the two-a-day. The man especially has big time possibilities, through a fine voice



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and pleasant manner of delivery. The little girl dresses the act effectively.  
Marie Arlino proved a surprise to the experience as a Belgian spy, said experience having been heavily advertised by a series of stories in a local paper. Miss Arlino told her experiences, but she did it in a manner which speaks well for her future as a vaudeville star. She has a natural gift for showmanship. The material she has now, while it makes splendid reading in the newspapers, hardly fits in a popular private vaudeville show. Given raw material and depending more on her natural ability than on her unnatural experience, Marie Arlino could find her place in the sun, or spotlight, which is still better.  
"Follies of Today" was the girl act on the bill. Both the Hailo and McVicker's are making a feature of a girl act on each bill. The novelty has worn off as a result, and although this particular review seems to have unusually pretty girls and good material, the response was not commensurate with the efforts of the performers.

The California, under the management of Fred Miller, Harry Leshardt (a former vaudeville and film man) and Bert Berelson, of Seattle, in getting away to a good start. The patronage is exceptionally good considering the epidemic, which still rages here.

J. R. Croze, general manager of the American studio in Santa Barbara, has resigned. He is here for the purpose, as he says, of "resting."

Add Glenison, former film actress, in new with the Crane Wilbur Players in San Francisco.

D. G. Steele, Symphony manager, in back from Cleveland.

The Majestic, dark for many months, re-

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By GUY PRICE.

Jack Pickford is suing the Santa Fe for the loss of a truck, which he says was valued at \$12,000.

John Blackwood has opened office here for Robertson-Cole.

There is no immediate likelihood of the Burbank reopening for some time. E. Morton Cohn, who last controlled the house, will return to Portland to look after his interests there.

**Arabian Nights**  
ORIENTAL SONG  
INTERMEZZO ONE STEP  
T.B. HARMS  
& Francis Day & Hunter  
NEW YORK

**TEARS**  
MAY FALL WHEN YOU REMEMBER  
ONE LOVED IN A BYGONE DAY  
(See Page 38)

opened last week with the picture, "Rarished Armenia."

Ackerman & Harris are redecorating Clune's Auditorium. Vaudeville will make its appearance there following the run of Griffith's "The Greatest Thing in Life."

Julian Bittige says never again will be open a show in Los Angeles. He experienced so much trouble with gowns and wigs that he became disgusted with the city.

William H. Crane is wearing a wrist watch. It made its appearance here last week.

Harland Tucker has rejoined the Moroco staff.

**SAN FRANCISCO**  
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**HIPPODROME**—The show here this week is way above the average. The King Cole appears to be gaining in popularity and continues to put on shows that are in keeping with the fast pace set by the organization during its early run. Aside from a few changes in the personnel of the chorus the company is practically the same, with only a minor change here and there. A good vaudeville bill this week starts with the new and McVicker, with some fifty acrobatics presented in a manner above the Hip average. Their final stunt, a somersault into a box to see hold, was done a good hand. Will Prick and Adelaide Adair, a mixed team of singers, men and women, the female member being entitled to the biggest honors. Both dress well and possess good voices and with the excellent comedy repertory. Moore and Elliott in a sketch get many laughs with the excellent comedy repertory. The woman is inclined to over act throughout the proceedings, which detracts, and spots what should have been an excellent act. Musical Bentley played several selections on the xylophone acceptably. Dedie Velle Trio, with their offering of fast acrobatics, and the Charlie Chaplin imitation, proved one of the bill's most enjoyable items. Williams and Howard closed the vaudeville portion to big laughs, almost stopping the show with gags that were borrowed from any old place, including several from the former Avellan and Lloyd turn. The team have a couple of good stories, however, that sounded new.

**CASINO** (Lester Fountain, mgr.; agent, Ackerman & Harris).—23. Heavy rains Sunday affected business here. The bill was made up mainly of old-timers, presenting an old-fashioned vaudeville show. Including five actors, seven artists, etc. Gertrude Dudley and Co., closing the vaudeville section, proved most entertaining turn, with conglomeration of songs, talk, jags and with men at piano, and billed as the "company" was a feature worth while the act should share him in the billing. Fred Miller (handout and escape artist) extricates himself from straight jackets fastened by excellent "plant" worked up cleverly. La Velle Four was applause with stereotyped operatic routine. The Nagytis created some interest with free-swinging demonstrations in opening position. Betty Stokes rendered several good numbers, acceptably, displaying ebullient black gown. Whistling finish was good hand. Saunders and Boomer should stick to their good old songs and avoid the "new" is obtained, as present material is too antiquated. The Roy Clark Co. closed the show, the cast introduced new principles in P. J. Answorth, Ida Gold and Fay Guy.

**ALCAZAR** (E. D. Price, mgr.)—"Daddy Long Legs" (stock).  
**CURRAN** (Homer F. Curran, mgr.)—Kohl and Bill in "The King Cole" (stock).  
**COLUMBIA** (Gottlieb and Marx, mgrs.)—Aurora Meridianian in "Rarished Armenia" (picture).  
**HIPPODROME** (Edwin A. Morris, mgr.)—Will Kinn Co. (stock) and H. and W. V. A. Vaudeville.  
**PRINCESS** (Bert Levey, lessee and mgr.)—Bert Levey Vaudeville.  
**WIGWAM** (Joe P. Bauer, mgr.)—Mendel-Rose Stock Co. and A. H. and W. V. A. Vaudeville.  
**MAJESTIC** (Ben Muller, mgr.)—Del Lawrence Stock Co.

Ida Lewis joined the Alcazar forces this week.

# THE COLUMBIA PARK BOYS

## AND THE BLACK AND WHITE MELODY BOYS

(Management, JOS. B. FRANKLIN)

# IN VAUDEVILLE

Direction, HARRY FITZGERALD

Major Sidney S. Pelletto, who was in charge of the Columbia Park Boys Band when that organization toured the vaudeville circuits, is the president of a new theatrical institution organized here last week for the purpose of staging the higher drama. It is to be known as the Gervel and Gervel Players. A lease has been signed by the officers of the new society for the theatre of the Columbia Park Boys Club, but the backers of the project expect to build a theatre downtown.

Commenting next week the San Francisco "Call" will devote a column each Wednesday to questions and answers concerning screen stars. The column will be headed "Want Film Fans Want to Know."

Ella Crist, professional swimmer, who appeared in vaudeville heretofore, will not be brought to trial for shooting and wounding William Dunn some time ago. The case has been dismissed.

Arthur Behm, of Watson, Berlin & Snyder's office here, left last week for a two weeks' trip to Los Angeles.

Members of the San Francisco Symphony Orchestra have been notified that they cannot play in the Sunday morning concerts recently inaugurated at the Columbia Theatre. They must either cancel their contracts with the California Theatre or forfeit their positions in the symphony organization. The members of the orchestra are at liberty to play in the street and to engage in other professional work as long as it does not interfere with their work in the symphony orchestra. There is a clause in their contracts which provides they shall not take part in other orchestral concerts.

Rudolph Ganz, Swiss pianist, is scheduled to appear at the Columbia Theatre Sunday afternoon, Feb. 5 and 6.

Richard Jones has been appointed assistant enrolling and engrossing clerk at the Assembly in the California Legislature.

Lois Patterson Westhall, opera and concert singer, was granted a divorce last week from Alexander Westhall, engaged in the oil refining business.

The Warren Ellsworth musical comedy company left last week for Camp Lewis to open a stock engagement at the Liberty Theatre. The cast includes Fritz Fields, Hazel Lake, Fanny De Laconche, Dick Cole, Jack Spurrier, Bessie Burton, Bob Sandberg and a chorus of twelve girls. Ernie Wolf is the musical director.

Bobby Ryles, who has been stage director for the Will Klig Co. since its San Francisco opening, has severed his connection with the show. Neil Hardie is putting on the numbers.

The concert features inaugurated by E. M. Asher, manager of the Tivoli Theatre, are proving extremely popular and stimulating business. The concerts, which are under the direction of De Mandell, are given excellent billing and advertising with the feature film, and have been the source of the Tivoli receiving considerable newspaper space. For the Sunday morning concert the orchestra is augmented

to sixty pieces. The regular orchestra has twenty musicians.

The Julian Ellinge show was idle the first half of this week through the Fresno house being closed on account of the epidemic.

The "Miss Revere" will be the billing of the opening show at Clune's Auditorium when that house opens under the management of Ackerman & Harris Jan. 27. According to Sam Harris, the opening show will have about eighty people.

Solly Carter will be the principal comedian of the company now being organized to succeed the White Co. at the Columbia Theatre, Oakland.

The San Carlo Grand Opera Co. is due at the Curran Theatre in February, following the present run of Kolb and Dill.

Bobbie Robinson was here last week to secure talent for the Newhouse Hotel at Salt Lake City, where it succeeds George Woodson musical manager.

H. G. Phillips is again representing the Broadway Music Co. here.

The Banglows Theatre, Oakland, has resumed its former name, and is again known as the Columbia Theatre.

Thos. A. Miller succeeded Maurice Chick with the Mailand Players.

W. R. Daffey, of the Ackerman & Harris office, and Mrs. Daffey (May Nannery) celebrated their silver wedding anniversary last week.

Hazel Walwright has been engaged for the leading role with the George White Musical Comedy Co. at present playing a stock engagement at the Columbia, Oakland. If present negotiations are completed the White organization will open on the Hipp Circuit, where the company will present a series of short musical comedies, remaining several weeks at each stand, in conjunction with the regular vaudeville bill.

### BOSTON.

By LEN LIBBEY.

BOSTON (Charles Harris, mgr.; agent, Keith).—Doing a while of a business this week with Gaby Desly in the film, "Infatuation." Boasting this film with vaudeville are Orth and Cody, high class act for this house, where pay prices rule. Lou and Jean Archer, Stappole and Spier, Quixie Four, Frank and Gert.

BLOU (Ralph Gilman, mgr.).—Pictures. BOWDOWN (Al Somerby, mgr.).—The Square Man (picture), also vaudeville. PARK (Thomas D. Soriero, mgr.).—Pictures. SCOLLAY OLYMPIA (Ralph Ripley, mgr.).—Vaudeville. "Victims' Wins," second week. Vaudeville. Carr and Latell, Kelley and Wilson, Dyer and Crawford, Milloy and Jones, Six Proveniers.

GORDON'S OLYMPIA (Frank Hookmole, mgr.).—Vaudeville. McNamee, Fred Weber & Co., the Scamps, Dwyer and Kramer. "The Great Romance," film.

ST. JAMES (J. R. Somes, mgr.; agent, Quiley).—Pictures and vaudeville. GLOUCESTER (Frank Meagher, mgr.; agent, Loew).—Pictures.

COLUMBIA (Joseph Brennan, mgr.).—Picture.

REXETER (M. S. Ayer, mgr.).—Pictures.

PENWAY (L. D. Pinkelstein, mgr.).—Pictures.

STRAND (Frank Dore, mgr.).—Pictures.

LANCASTER (C. H. Ross, mgr.).—Pictures.

MODERN (Samuel Pinanski, mgr.).—Pictures.

FRANKLIN PARK (Harry B. Farron, mgr.).—Pictures.

BRACON (Frank Julian, mgr.).—Pictures. SHUBERT (B. D. Smith, mgr.).—Second week of "The Kiss Burglar," starring Marie Carroll. Seems to meet with popular favor.

PLYMOUTH (B. D. Smith, mgr.).—"Lombardi, Ltd." fifth week. Business growing better.

MAJESTIC (B. D. Smith, mgr.).—Leave it to Jane," last fortnight of six weeks, and doing fair business. Nothing said as to future show.

WILBUR (B. D. Smith, mgr.).—"Byes of Youth," second week.

THEMONT (David C. Dow, mgr.).—Doing big with Cyril Maude in "The Saving Grace." Last week. If bookings permitted could stay for several weeks.

HOLLIS (Charles J. Rich, mgr.).—"The Better Ole" holding out very well. Third week.

COLONIAL (Charles J. Rich, mgr.).—Not a single seat for the Saturday night performance to be had at the box office Monday gives some idea of the way in which Fred Stone in "Jack o' Lantern" is getting away with it.

"The Walls of Jericho" by Henry Jewett Players. One week. Hasn't been square here in several years, and at that time Hackett played the principal part.

CASTLE SQUARE (George Clark, mgr.).—Company is using one of the farces played by the John Crisp Company, "A Bachelor's Honeymoon." Doing very neat business.


GAYETY (Thomas Henry, mgr.).—"The Roseland Girl."

CABINO (Charles Waldron, mgr.).—Ben Welch show.

HOWARD (George E. Lethrop, mgr.).—"Drowsy Dimes," burlesque. Vaudeville, Frank Morrill & Co., Ajax and Emilio, Scott and Kane, Mann and Marr, Mike Scott, Davis and Marlin.

The stock houses were the only ones in town that had no attractions Monday. Every show at the legitimate houses was held over. But one underline for the coming week at the Tremont, where the film of Cyril Maude's engagement will be followed by the entrance of "Gloriana," with Fritz Schiff.

One of the quickest return engagements on record here is at the Copley, the home of the Henry Jewett Players. Bernard Shaw's play, "The Doctor's Dilemma," was booked.



Arabian Nights

ORIENTAL SONG INTERMEZZO ONE STEP

T.B. HARMS

Paris Day & Hunter

last week. It fell flat at the start, and arrangements were made for producing another play this week. But Thursday the interesting public was up that the show was worth seeing, and capacity followed. The show plays a return engagement next week, and indefinitely.

According to reports, Willette Kernew, the star of "The Crowded Floor," now at the Park Square, felt rather hurt when the company she headed was not chosen for the New York engagement. But some of the ailing has been removed by the manner in which Willette and her players have been received by Boston. A \$3,000-house was reported for last Saturday, and it is expected the show will do \$12,000 this week. Monday night was capacity, something unusual for a Monday. The show is being touted as the dramatic hit of the season, with most of the credit going to Miss Kernew.

Joe El Posa, publicity man "de luxe," and connected intimately with the Park Square, feels sure he has arrived as a producer. Joe has Libby, Brown and Conlon, seen in "Vamps" in a Berlin under the name of the Belles, their dancing act is something worth while. He fears that already they have been approached by two more comedy producers, but they are to stick to vaudeville for a while. They play in New York this week, and are scheduled for the "Big Time."

The Castle Square players are to take the bit in their respective teeth in about a month and put on a musical comedy. The members of the company will take the leads, and there will be a large chorus. It's quite unusual for stock companies to delve into the realms of musical comedy, and shows the players possess nerve at least.

Lilla Repton has joined the Henry Jewett Players at the Copley Theatre. She acted in support of Sir George Alexander, Mrs. Langtry and Mrs. Patrick Campbell in England, where she played for some time.

A musical play drawn from the comedy, "Given Chances," is to be tried here in the spring. Mr. Bloom and Mr. Hubbard are reported to be working on it now, and Frank Craven will have the chief part.

Matthew Ott and Daniel Sullivan, a local song writer, are collaborating on a musical comedy for the spring. Fred H. Wright, manager of the Park Square, is interested in it.

### BUFFALO, N. Y.

By L. B. SKIFFINGTON.

SHUBERT-TECK (John R. Oshel, mgr.).—Robert B. Maxwell in Shakespearean repertoire.

MAJESTIC (Peter G. Cornell, mgr.).—James K. Hackett in "The Better Ole."

GAYETY (R. E. Patton, mgr.).—"Halls of America."

GARDEN (William F. Graham, mgr.).—Rube Burstin's "Beauty Kew."

SPAR (Peter G. Cornell, mgr.).—"The Clafoes of a War Bride."

OLYMPIC (Al Beckerick, mgr.).—"Hatto Peck, Hiss, George Moore, Emerson and Crowley, Duffy and Caldwell, M. Bolla and Co."

LYONS (Charles Brown, mgr.).—"Bugs and Marshall, Claude Trapp, Lane and Wilson, Crazy Quits, Three Arcs Brothers, Gruot, Krane and Gruot."

SHEP'S HIPPODROME (Harold B. Franklin, mgr.).—William S. Hart in "Branding Broadway," first half. The Harb in "The Rector Strain," second half.

STRAND (Earl L. Crabb, mgr.).—Theda

AND THERE ARE TEARS

THAT CRY FOR KISSES

LIKE THE ROSE FOR A RAIN ABOVE

(See Page 38)

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On Monday the largest film exchange in the state outside of New York was formally opened in Buffalo by a reception at the new Pathé building, 215 Franklin street. For several years Pathé has been located at 327 Main street, moving there when they outgrew the old building, now occupied by the Gardner Film Syndicate. The new building has been so arranged as to provide every convenience, and one of the features is a screen room that is almost like a theatre in its appointments. Charles A. "Buck" Taylor is the manager of the branch, a position which he has held for the past year, since he resigned a similar position with Metro. The building was only christened Monday when Mr. Taylor gave a reception to the members of his staff, local theatre men and film men. The Buffalo exchange now serves all of Western New York as far east as Syracuse, the entire southern tier and much adjoining territory.

The Kalkreuthers Players will return to the Star Jan. 27 for a winter engagement of ten weeks. The first presentation will be "Good Gracious, Anabelle," with Miss Minna Gombell in the leading role. Miss Gombell has been playing at the Henry Miller theatre in New

York with Charles Cherry and Wallace Edgerton in "The Dillingham's production of "Back to Earth."

Thomas P. McLaughlin, known as Buffalo's amiable wonder, was married this week to Miss Margaret O'Toole, of Tacoma, Wash. McLaughlin lost both arms as the result of an accident. With great patience he taught himself to write and became an expert penman. Later he gained some fame as a golfer and has frequently filled engagements as an entertainer.

Buffalo business interests are considerably wrought up by the possibility of a new twenty-two story hotel being erected here. C. A. Finnegan, who recently purchased the Buffalo Commercial, is interested in the project, but says that the matter is too indefinite to be discussed as yet. The new building would face the Strand Theatre, on Main street, with the Palace and Academy a short distance south, while Shea's, the Garden, Gayety, Olympic, Lyric and Family are all close by.

## BUTTE, MONT.

By DAVE TREPP.

For the first time in months Helena theatres are now open with no restrictions imposed by the health officials. Two Pantages shows were permitted again evenings, beginning with Thursday, Jan. 9.

Ted McLean and Genevieve Lee are making good at the People's Theatre with their stock sketches. Their appearance in Butte inaugurates the new policy of Adelphi and Harris for the Northwest towns of Butte, Spokane, Seattle and Portland. The company will remain here a month, and simultaneously another stock sketch team in Spokane, with musical comedy companies in the other two cities. Each will remain a month in a town supplementing the regular Hippodrome vaudeville. Four acts are going to be used in Butte. McLean and Lee have just returned from Australia, where they spent the last year. They have also been playing England. The duo have a year's contract with Ackerman & Harris to do a month in each of 12 leading cities.

E. W. Keeler, of the People's Hipp, reports business as 50 per cent. better than during the holidays. His house receipts for Dec. 18, and there has been a steady increase since then.

"Potash & Perlmuter" are coming back to the Broadway, Jan. 23-24.

Orders for seats for Madame Schumann-Hoek are coming in from points as far as 200 miles distant from Butte. The singer will appear here Jan. 31, and her only other appearance in Montana will be in Missoula.

## CLEVELAND.

By TOM SAWYER.

"Opera House" (Geo. Gardner, mgr.)—"Fie Flo," the John Cort production, billed for

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this house the week the theatres were closed on account of influenza, opened to an expectant public and enthusiastically received. Capacity. STUBERT-SCHLANTZ (John S. Hale, mgr.)—"Thursdays," the magician, opened to a well-lit house, what promises to be just as successful an engagement as in other years.

KEITH'S HIPPODROME (John F. Royal, mgr.)—"The New Henrietta," wall presented by Glaser's ever capable cast. Capacity.

PROSPECT (Wm. D. McDonald, mgr. for Vaudeville)—"The New Henrietta," wall presented by Glaser's ever capable cast. Capacity.

FRISCILLA (Palmer C. Slouman, mgr.)—"Danny Lind remains the headline act at the Little House. Assisted by his sister, Phoebe Lockhart, for two years one of the fair

Follies of Zeigfeld's yearly production, Lind begins his eighth successful week of musical comedy. This house wasn't on the map before the Carrig-Kitts-Sloutts could tick over, and at present it is playing to capacity every night. Other acts on the bill are a monkey

called "The Missing Link," Marie Dill and Co. in a playlet, "At Twelve"; McCormack and Shamman, and Ada Webber, one of the latest girls on small time. Packed house.

MILES (Wm. Gallagher, mgr.)—Vaudeville. LIBERTY (Wm. J. McCallum, mgr.)—"Willard's "Fantasy of Jewels" tops the bill at this pop neighborhood house. Lady Tuna

Soy, Japanese, sings; Nick Stanton and Co., Dandy and Gordon, Tracy, Palmer and Tracy, Claude Kane.

STAR (Drew & Campbell, mgrs.)—Tessie;—"Star and Garter Show." EMPIRE (Col. John Roche, mgr.)—"Follies of Pleasure."

## DENVER.

By EDWARD T. GAHAN.

BROADWAY (William Henz, mgr.)—"My Soldier Girl."

DENVER (Ben Ketcham, mgr.)—Wilkes. Players in "The Virginian."

MELODY (Edgar J. McGrath, mgr.)—"Oh! That Melody," Nan Gray, Kinzo, Mr. and Mrs. Norman Phillips, Manning, Fowsey and Knoll, Tebor weekly and "The Songman."

AMERICA (George Talbot, mgr.)—Mabel Nordman in "Mickey," all week. RIALTO (Homer Miller, mgr.)—William Faversham in "The Silver King," all week.

STEWART (John McKeckley, mgr.)—Antia Stewart in "Virtuous Wives," all week. STRAND (George Magahan, mgr.)—Sessue Hayakawa in "His Daughter," all week.

PRINCESS (Thomas Sullivan, mgr.)—First half, Wallace Reid in "The Duet"; last half, Elliott Dexter in "The Songman."

1818 (George Magahan, mgr.)—First half, Hart Bowdoin in "The Border Legion"; last half, Gladys Bentley, in "The Fall of the Soul."

## DUT THE TEARS

1 PRIZE IN SOME OF THE PRETTIEST EYES ARE THE BEAUTIFUL TEARS OF LOVE  
(See Page 38)

## Notice to Profession!

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## "AMUSEMENTS"

Where to GO and What to SEE  
A Bright Week  
CHARLES SCHUBERT, Mgr.  
Duchess Theatre  
—ATLANTIC CITY—  
HIGH WATER MARK CIRCULATION—25,000

Denver theatres are this week in holiday dress in honor of the annual National Stock Show, being held in the stockyards here. Most of the playhouses are decorated with mementos of the cattle country as a greeting to the thousands of visiting stockmen. Every playhouse in the city is open for the first time since the second influenza epidemic.

"Polyanna" is the attraction at the Broadway for next week. Manager Hens declares that he is now booked solid for the winter season.

A number of artists playing the Orpheum last week participated in an entertainment presentation for the benefit of the patients at the Jewish Consumptive Relief home here. The offerings were voluntary upon the parts of the performers.

"The End of the Road," an educational film, which was shown here last week to only women audiences, was repeated the first three days of this week. The showings were at the Auditorium.

The influenza epidemic has completely subsided at Boulder, Colo., and playhouses in the mountain town reopened the first of this week.

The Denver Civic Association is in receipt of a letter from Lieut. Milton Starr Grawl, of Fort Monroe, Va., to the effect that he is desirous of opening a playhouse in this city and desires information with regard to the same.

With a capital of \$50,000, the Denver Theatre Supply Co. has been incorporated in this city. J. R. Claypool, E. M. Sabin and John Ryan are the incorporators.

Several local playhouses have engaged returned soldiers as ushers. The khaki-clad attendants make an excellent appearance.

The fourth number of the Denver municipal artist series will be presented at the Auditorium

## 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 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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BROADWAY and 66th ST., NEW YORK

The following popular song-writers and many others

HARRY VON TILZER, CHAS. K. HARRIS, HALSEY  
MOHR, GILBERT & FRIEDLAND, MAURICE ABRA-  
HAM, HARRY RUBY, MURRAY RITTER and JACK  
MILLS.

Dine Always at the Rendezvous of the Profession, Do You?

WOLPINS', Broadway and 47th St., New York

on Jan. 25, when Eddy Brown, the international  
violinist, will appear.

"My Soldier Girl," which is playing the  
Broadway this week, played to a capacity audi-  
ence in the Majestic Theatre, Loveland, Colo.,  
on Thursday night of last week.

A 4900-foot film, on the fuel industry, was  
shown at the Auditorium, last night, under the  
directions of Leslie R. Fyle, supervisor of the  
fuel conservation section of the U. S. Railroad  
Administration.

Having returned from an army training  
camp on the coast, Seth O. Halsey, a Denver  
boy, has joined the Wilkes Players, and will  
appear regularly at the Denham.

The Modern Players Co., a stock vaudeville  
organization, presented its first performance at  
the Baker Theatre here Tuesday night. It is  
probable several of the acts will be booked on  
Fantages circuit.

The new Rivoli Theatre Symphony Orchestra,  
with forty musicians, made its first appear-  
ance on Sunday for the delight of several  
capacity audiences. The only cities in the United  
States having an orchestra of similar size are  
to be found in New York and Chicago. The  
instrumentation is six first violins, six second  
violins, three violas, three cellos, three basses,  
two flutes, two oboes, two clarinets, two basses,  
three French horns, three trumpets, three  
trombones, tympani, drums and harp.

DETROIT.

REGENT (From Island, mgr.)—Bill changes  
Sunday and Thursday in order to start all  
shows on Monday, Jan. 27. First half this  
week, McWaters and Tyson, Ray L. Royce,  
Three Western Girls, Herbert and Wright, Men-  
saki and Sidiolo; starting four days Thursday  
will be complete change of program.

STUBERT-GARRICK (Richard H. Lawrence,  
mgr.)—"Seventeen." Next, "The Net."

NEW DETROIT (R. C. Whitney, mgr.)—"Per-  
seus." Next, Thornton.

DETROIT O. H. (Ross K. Hubbard, mgr.)—"The  
Masquerader." Next, Guy Bates Post.  
Next, Harry Lander, a matinee with Lander.  
GAYETY (J. L. Ward, mgr.)—"Wonder  
Show." Next, "Burlesque Review."

CADILLAC (Sam Lovey, mgr.)—"Girls from  
Joyland."

Frank Gowing, treasurer and advertising  
manager of the Temple, has gone to Rochester,  
N. Y., to manager the Temple there for a few  
months. "Mickey" Finn takes a rest to  
regain his health.

D. Leo Denison succeeds A. J. Reed as De-  
troit manager of General Film Co.

Jack Mowat, well known theatre manager,  
appointed Detroit representative for American  
Film Co.

Detroit exhibitors have formed a new as-  
sociation, of which Edgar Kirshen, Family The-  
atre, is president; King Perry, Luna Theatre,  
secretary, and J. C. Ritter, Rialto Theatre,  
treasurer.

George W. Trendle, general manager of the  
Kusky circuit of features, has been elected  
president of the Detroit Theatre Managers'  
Association, comprising the legitimate houses.

Detroit has an all-night theatre, the Wood-  
ward, at 140 Woodward avenue. On week  
days it is open from 6 a. m. to 2 p. m. On  
Saturdays it is open all night. Business is  
very good there.

INDIANAPOLIS.

By WILL B. SMITH

ENGLISH'S (Addison F. Miller, mgr.)—  
Ribel Berryman in "Of Off Chance."

SHUBERT-MURAT (W. Nelson "Trow-  
bridge, mgr.)—"Parlor, Bedroom and Bath."

PARK (Shuster Zeigler, mgr.)—Robert Down-  
ing in "Ten Nights in a Barroom."

RIALTO (T. B. Leonard, mgr.)—Vaudeville  
and pictures, featuring "Fopie and Green-  
wald's "All Girl Revue."

LYRIC (Henry K. Burton, mgr.)—Vande-  
ville and pictures, featuring the "Million Dol-  
lar Dollies"; Ralph Langley and Co. in a  
Willard Mack comedy, "Wig Worry"; Gold-  
berg and Wayne; the Two Marlowes; Al and  
Nan Delmont; McLaughlin and Williams;  
and Hoy and Bailey.

MAJESTIC (Glen E. Black, mgr.)—Bur-  
lesque, "The Jolly Girls."

CIRCLES (F. B. McCormick, mgr.)—Pic-  
tures.

KANSAS CITY.

By H. A. SCOW.

John B. Kellard and his company in Shake-  
spearean repertoire stranded in Kansas City.

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Lunch 60 Cents

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Open All Year Under direction of H. & J. Susskind

last week after a run of hard luck through  
hitting cities affected by influenza. Theatrical  
managers, actors and public came to the  
company's aid. At a benefit matinee \$1,111  
was realized and presented to the company.  
The benefit was successful. The company, as-  
sisted by Ray Dooley and Charles Howard,  
of the "Hitchy-Koo" Company; Eddie Foy  
and his "act"; the Campbell Sisters, from the  
Orpheum; Frank Morgan and Dorothy Bernand  
of "The Man Who Came Back" Company. The  
newspapers donated generous space to advance  
notice.

This city, recognized as a good "one-week"  
stand, seldom sees an attraction it will sup-  
port for two weeks. "The Man Who Came  
Back," with Frank Morgan and Dorothy  
Bernand in the leads, is the first exception of  
the season, and is being held on for an extra  
week at the Shubert.

William Faversham and Maxine Elliott,  
popular with Kansas City audiences because  
of their association with productions of earlier  
days, but who have not been here for several  
seasons, are appearing when they come to the  
Shubert in R. O. Carter's comedy, "Lord and Lady Algy," the week of  
Jan. 27. Laurette Taylor, another favorite  
here, will be at the Grand the same week in  
"Happiness."

The Post, an afternoon newspaper, recently  
appointed Dr. Burris Jenkins, pastor of the  
Linwood Southern Baptist Church, and during  
the war a correspondent in France, to be  
editor and publisher. This has been followed  
up by the appointment of Gene Grier, movie  
actress, film producer and authoress, as dra-  
matic editor of the paper. Miss Grier, who  
has written and appeared in more than 600  
scenarios, has made eight trips to Europe  
since 1900 and spent four summers in Ireland  
producing pictures. She has acted in and  
produced pictures in Canada, Maine, England,  
Scotland, Germany, France, Italy, Holland,  
Algeria, Genoa, Naples, Rome, Pompeii, Egypt  
and on the Greek Archipelago.

LONG BRANCH, N. J.

The Lyric, Red Bank, opens this week under  
the management of the house having been dark  
for nearly a year. Although a well appointed  
little theatre, it has never enjoyed any popu-  
larity because of poor location in the city.  
Vaudeville and pictures is the new policy.

The Empire, Red Bank, continues doing  
good business with vaudeville and pictures,  
engaging twice weekly. Manager McNulty  
has built up a nice family trade here and pre-  
sents an unusually good small time show, with  
now and then a big act to brace.

The Liberty Theatre, originally a Walter  
Rosenberg house, then Farrow's, has tried most  
everything, from pictures, concert, vaudeville  
to religious shows, but none have been suc-  
cessful. The house is now being run on a  
draw enough to pay rental until the present  
management hit upon burlesque, tableaux and  
pictures. The boys are pulling in every night  
and it looks as though the jinx has been  
chased away.

BROADWAY-ROSEMBERG.—This week, 20,  
"In Old Kentucky" (the best of the best), Fran-  
cette and pictures. 27, The Chicago Rock-  
et and Ritz. 28, The Chicago Rock-  
et and Ritz. 29, The Chicago Rock-  
et and Ritz. This house retains big patronage, due to good  
picture choosing and the popularity of Thos.  
Pelan, the organist and musical director.

MONTREAL.

By ARTHUR SCHAEKE.

HIS MAJESTY (Fred Crow, mgr.)—Driscoll,  
mgrs.)—"Oh Boy" with the original cast.  
Next, "The Wanderer." Feb. 3, "The Rain-  
bow Girl."

IMPERIAL (H. W. Conover, mgr.)—"The  
Great Life is Life" (film) and Ruth  
Fryce (violinist).

NEW GRAND (Gee Rodsky, mgr.)—"The  
Great Life is Life" (film) and Ruth Fryce  
(violinist).

ST. DENIS (Fred Crow, mgr.; agent, Keith,  
y. E.)—Week starts Sunday; headlined by  
Hong Kong Mystery; Brown and Taylor;  
Kane, Mory and Mory; and Fred Norman;  
and May Allison in "Her Inspira-  
tion" (actress).

GAYETY (Bob Simmons, mgr.)—"The  
Girls of the U. S. A."; next, "Merry Round-  
ers."

SATURDAYS  
and  
SUNDAYS  
\$1.00  
By 10:00  
NEW YORK CITY

ORPHEUM (Edgar Becman, mgr.)—Bee-  
man's French Stock Co.

Mischa Elman will give a concert at His  
Majesty's, Sunday, Jan. 26, under the local  
management of Louis Bourdon.

The Theatre Francaise, after being open for  
five days with pictures and one night of box-  
ing, is once more dark.

Bob Simmons, manager of the Gayety, has  
resigned, leaving Saturday, Jan. 25.

Phil Godel, who was manager of the Gay-  
ety the last part of this season, is now  
manager of the Starland Theatre.

PHILADELPHIA.

NIXON'S GRAND OPERA HOUSE (W. D.  
Wegsthar, mgr.)—"The Houdini picture, "The  
Master Mystery," is proving a steady draw at  
this house and is surrounded with unusually  
good bills at "pop" prices, the big playhouse  
is doing a handsome business. This week the  
fourth episode of the Houdini picture is being  
shown, and Monday night the standees were  
packed on both sides of the house waiting for  
the second show. The bill was well up to the  
high standard set here during the past year,  
or so and the show went over in excellent  
shape. Hogan and Genera give it a nice  
start with their clever work on the wires. The  
boy in this act is a real wonder and is doing  
some of the trickiest stuff yet seen. The girl  
is a nice assistant, and they form a very  
good opening act for any bill. Killian and  
Moore did very well with their chatter and  
songs. The boys are still using a little too  
much talk. Following them, Harry Langson  
and his girl associates put over a big laughing  
bit with "Johnny's New Car." This is one of  
the very best comedy acts of its kind in vande-  
ville and proves its worth in getting results in  
either the big time or small time houses.  
Marion Murray, once of the Murray Sisters  
and later with Mabelle Adams in a sketch, has  
blossomed out as a single and has the makings  
of a first-rate offering. The girl has class  
all about her makes a splendid appearance and  
all should develop into a very likable single.  
She needs to lend her in the right spot is  
material. The majority of the acts she is using  
now in good and very well handled, and with  
just a little more punch to give it the  
correct tone. Miss Murray should have no  
trouble in getting on. She will be liked any-  
where with an audience which is able to recog-  
nize the distinction of class above the ordinary  
single women in vaudeville. James Thompson  
and Al Ferris got a lot of laughs with their Dis-  
cuss sketch, "Circumlocution." They get started  
at a million-minute clip, but let down in their  
pace by holding too long to the one line of  
talk. The use of the point brushes gets the  
same old, "plein-the-face" laughs, but a little  
lightening up to relieve the talk will help a

Arabian  
Nights  
Oriental Song  
Intermezzo ~ One Step  
T.B. HARMS  
& Francis Day & Hunter  
NEW YORK

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# B. F. Keith Vaudeville Exchange

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Mr. Lubin Personally Interviews Artists Daily  
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Acts laying off in Southern territory wire N. Y. office

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Booking Director: BEN J. FULLER  
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For all callings from San Francisco and Vancouver.

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lot. In the closing spot, the Garbetti Brothers topped off the show in full shape with their clever hat juggling.

ORIGIN KEYS (Chas. Thomson, mgrs.).—The fifth anniversary of the opening of this house under the management of Bablosky & McGuire is being celebrated this week with a specially arranged bill. The bill for the week is: First half, Billie Roever and Co.; Ed Blondell and Co.; Rogers and Bennett; Vaughn and Drama; Joe Cook; Mangin Troupe, and the film feature, "The Iron Post." Last half: "Nowadays"; Friend and Downing; "Danger-

ous Dan McGrew"; Herbert Russell and Co.; Leary and Rome; Robinson's Baboons; the film feature, Houdini in the third episode of "The Master Mystery." The house was crowded all day Monday, the anniversary being made an event among the "pop" vaudeville devotees of West Philadelphia.

The Knickerbocker, in West Philadelphia, which has had a rather dismal career since it was built, appears to be benefiting from the wave of prosperity and is doing very good business.

A benefit performance in aid of the Actors' Fund will be held at the Forrest on February 7. Thomas M. Love, of the Nixon theatre, is chairman of the committee in charge of the arrangements.

A banquet was held last week in honor of Chief Yeoman David Bablosky, who has returned to his post as manager of the Globe. Harry Knoblauch, formerly at the Globe, is now manager at the Alhambra.

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President

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MORT SINGER, General Manager—TOM CARMODY, Booking Manager  
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**TEARS**  
(Of Love)

Words by FRANK H. WARREN, CHICAGO. Music by S. R. HENRY.

Tears may mean a heart is broken, ken.....  
Tears may drive the blues a - way.....  
Tears may fall when you re - mem - ber.... One you  
loved in a by - gone day.... And there are  
tears that cry for kiss - es..... Like the  
nose for the rain a - love.... But the  
tears I prize in some - one's pret - ty  
eyes Are the beau - ti - ful tears of - love....

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## Here It Is—The Quickest Hit On Record!

By the Writers of "INDIANOLA"

# Tears

[OF LOVE]

### CHORUS

Tears may mean a heart is broken;  
Tears may drive the blues away;  
Tears may fall when you remember  
One you loved in a by-gone day.  
And there are tears that cry for kisses,  
Like the nose for the rain above;  
But the tears I prize in everyone's pretty eyes  
Are the beautiful tears of love.

**JOS. W. STERN & CO.**

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(HARRY TENNEY, Mgr.)

CHICAGO: 119 No. Clark St. (Sig. A. Bosley, Mgr.)

In their presentations, inasmuch that they are limited to one hour, since the house is operated on the combined stock and vaudeville plan. The majority of the plays presented are

## FURS

The  
Last  
Week of

### OUR ANNUAL JANUARY CLEARANCE

Every coat, wrap, stole,  
cape, coattee and set  
in the house at a sav-  
ing of one-third less  
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## "WE BYE AND CELL" EVA MANDEL AND BOB ZENO

IN "COMPETITION"

SPECIAL SCENERY

Feb. 3rd—Keith's, Louisville

EXCLUSIVE MATERIAL

Direction, EDW. S. KELLER

from the pen of Miss Booth herself, or James McLaughlin, her director and leading man.

The Victoria (burlesque) is playing one of the biggest productions that was ever in that house in the shape of "The Rastie Dandle of 1918." Originating from the pen of Harry Sloane, who is a Pittsburgher and who also heads the cast, shows that he is a clever comedian as well as an author. He is ably supported by Grace Fletcher, Fannie Judah, Billie Halperin, Charles Lane and Furtig and Dunn. Besides the revue, which is in ten scenes, there are several specialties, with a feature of a series of ballet dances under the direction of Aurelio Cocca, the Italian ballet master. The chorus is large and well trained.

NIXON (Harry Brown, mgr.).—"Fiddlers Three."

ALVIN (J. H. Reynolds, mgr.).—"Chu Chin Chow," second week.

DUQUESNE (Bob Evans, mgr.).—"Twin Beds."

KENYON (T. T. Kenyon, mgr.).—"Nellie Boyer Stock Players."

PERSHING (D. A. Harris, mgr.).—"Stock Players."

GRAND (Wm. Mason, mgr.).—"Pictures," "The Heart of Wexon," Norma Talmadge.

PITY—"The Birth of a Race," Indefinite; pictures.

GATLEY (Wm. Kurtzman, mgr.).—"Follies of the Day," burlesque.

VICTORIA (J. Jones, mgr.).—"The Rastie Dandle of 1918."

ACADEMY (Geo. Jaffe, mgr.).—"The Liberty Girls," stock burlesque.

### PROVIDENCE.

By KARL K. KLARK.  
SHUBERT MAJESTIC (Col. Felix R. Wendelschaefer, mgr.).—"Overseas Revue," with

Elizabeth Brice. This show, which opened in Hartford last week, showed much improvement when it reached here and went well before good houses. The new plan of two reserved seats for the price of one on Monday night worked out in good advantage. The show needs more touching up yet and bids fair to meet with success when everything is straightened out. Wednesday night soldiers and sailors were admitted free. "On Boy" comes next week for a return engagement.

OPERA HOUSE (Col. Felix R. Wendelschaefer, mgr.).—"Edith Tallaferro and Ernest Trues," in "Please Get Married." Initial performance of this new farce on Monday night. Reviewed elsewhere in this issue. "The Flaming Soul" will be given a tryout here next week.

EMERY (Martin R. Tohey, mgr.).—"Violinsky," piano and violin, heads the bill and is followed by Charles and Sadie McDonald. The Steiner Trio, Billy Watkins and Gladys Williams, The Three Herbert Sisters, in their first Providence appearance, fresh from England, in a novel set of dances and melodies, while a hit. Last half: "The Eldest Dominoes," Frank Bush, Gill and York, Mahoney and Rogers, Nat Burns.

MAYFAIR (Edward M. Fay, mgr.).—"Under the Big Tent," a mimic circus, going well as headline. Others ago: "In the Lady Alps," acrobatic; "Tom, the Great," apt act; Seelye and Dover, Knight and Ceres, Kalum and Davis.

COLONIAL (Robert J. Macdonald, mgr.).—"Jean Belini's" "Fuss Fuss."

"The Panshing Show of 1918," at the Shubert Majestic last week, did the second best business of any show playing in this city during the many years Colonel Wendelschaefer has been in this city, according to an announcement made by him at the close of the week. An

extra matinee was given on Friday to a good house, while at the usual matinee on Wednesday and Saturday the house did not have seats enough. Legitimate is going better here this season than ever before.

Providence always was a great city in which to open shows, for it has always been said that a show that gets by in this city will stand the test anywhere. Although this has not always held true it is sure that Providence is getting its share of "first-night-ers" this season. The Opera House is being used to a large extent for this purpose, although the Shubert Majestic has been pressed into service on several occasions. Already several shows have been sent out to success from here this season and numerous others are scheduled to make their bows here before the season ends.

Rumors are afloat again that Klaw and Erlanger are once more seeking a house here. During the past year rumor has had it that the theatrical firm has been after every show house here, but nothing has ever materialized. While nothing is known it has been

**Arabian Nights**  
Oriental Song  
Intermezzo ~ One Step  
T.B. HARMS  
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NEW YORK

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## "WHAT WOMAN CAN DO"

THE SEASON'S LATEST FEMININE NOVELTY

At the AMERICAN THEATRE, Jan. 27-28-29

At the VICTORIA THEATRE, Jan. 30, 31, Feb. 1 and 2

Direction, SAM BAERWITZ

# Uncle Sam Has Cancelled Me

After playing his entire circuit opening at Camp Upton and appearing at Liverpool, Cherbourg, Metz and Brest.

Honorably discharged from active service at Camp Taylor last week.

I have played the biggest show in the world with 15,000,000 players.

My role was delivered in Khaki!

Dear Stage and Grease Paint;

I hear you calling me and I am going to return.

Managers who remember me in "Yip, Yip, Yaphank" or of Fenton and Green may have a production to offer.

Would return to Vaudeville if I could secure a competent partner.

WIRE OR WRITE AT ONCE—

## HARRY C. GREEN

(Formerly of Fenton and Green)

Friars Club, 110 West 48th Street, New York

P. S.—"REEL GUYS" and "AUTO GIRLS" both acts written and staged by me, are playing and booked solid. I am now completing two new acts for the same producers and am writing material for standard vaudeville acts. WHO ELSE?

### THE FAYNES

Fuller Tour, Australia

heard in theatrical circles during the past week that the latest house considered is the Colonial, now playing burlesque.

James Davley, who purchased the Seville Theatre Building on Mathewson street recently, is having plans drawn for the erection of a two-story fireproof store and office building on the street front and plans to reconstruct the entire interior of the theatre at an approximate cost of \$50,000.

New officers just elected and installed by the Providence Moving Picture Machine Operators Union are as follows: President, Edwin W. Anthony; Vice-President, Robert E. Duran; Recording Secretary, Edward D. Hamilton; Financial Secretary and Treasurer, Samuel Taylor; Business Agent, Thomas E. Shannon; Sergeant-at-arms, James R. Straight; Delegate to I. A. T. S. E. and M. P. M. O. Convention, Thomas E. Shannon; delegates to Rhode Island State Branch, A. F. of L., Samuel Taylor, James A. Foley; delegates to Providence Central Federated Union, Edwin W. Anthony, Lewis F. Butler, James A. Foley, Robert E. Duran, Samuel Taylor; delegates to Pawtucket Central Trades and Labor Union, Raymond Burke, Charles C. Straight, George Wright; Press Secretary, Edward D. Hamilton; Executive Board: Edwin W. Anthony, Edward D. Hamilton, Samuel Taylor, Charles J. Duffy and George L. McGovern.

It is understood that the Newman, a hotel long patronized by show folks, but recently closed following an investigation by federal authorities, is about to reopen.

William M. Strong, connected with the Providence Journal, has succeeded Edward A. Whelan as press agent for the Shubert Majestic and the Opera House. Mr. Whelan and his wife both died two weeks ago, victims of Spanish influenza and pneumonia.

#### ROCHESTER, N. Y.

By L. R. SKEFFINGTON.

LYCUMB (M. E. Wolf, mgr.)—"The Rainbow Girl," first half, Mrs. Fiske in "Miss Nelly of N Orleans," second half.

GATVET (Charles H. Yale, mgr.)—"The Social Males."

PAT'S (Fred J. Sarr, mgr.)—"The Movie Friends," The Sales Song Birds, Hal Davis, Ruth Stevens, Frank and Florenz in "From Broadway to Dixie."

FAMILY (John H. H. Penney, mgr.)—Eddie Niner, Lydia Milburn and Co. in musical comedy repertoire.

A feature at the Family this week in addition to the regular bill is singing and picture pictures, Caruso's voice being synchronized to the film, "My Cousin."

L. G. Brady is now personally managing both the Regent and the Standard Gaiety. At the former he is showing high class pictures, while the Standard plays three nights of legitimate and three nights of vaudeville. Mr. Brady has just returned from New York, where he completed negotiations for some of the big time stuff.

A wild west drama not on the program of the Family, at Albion, N. Y., occurred last Thursday night, with people on the ocean side of the curtain as victims. Scenery shifters working on the stage discovered a loaded revolver, only they did not know that it was loaded until too late. As Dominick Christopher

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picked it up he did the hold-up act and pulled the trigger. Bruno Rutowski, another stage hand, received a bullet in the left forearm, shattering the bone. A physician was called and the injured man was rushed to a hospital, where parts of the shattered bone were removed and the bullet extracted. The doctor says the young man will recover but will probably never regain the use of his arm.

By ARTHUR SHEERMAN.  
METROPOLITAN (Ed Tunstall, mgr.)—"The Smarter Set" (colored entertainers), an

excellent program. There are some good dancers and jass singers in the show. The large number of negroes attending made the house a fair one.

NEW STARS (Al G. Kalla, mgr.)—"The Social Follies."

Spring weather brought capacity houses to St. Paul theatres this week. The Orpheum was packed almost all week while the other shows, including the movies, followed closely with big receipts.

The proposed new burlesque theatre will soon be a reality; a site is being selected. L. L. Herz will manage it.

The Shubert Theatre, dark for several months, save for the holiday programs put

on by Charles Lindholm and Earl Lee, will be opened again with a stock company in a few weeks by the Olds Oliver players.

#### SYRACUSE, N. Y.

By CHESTER BAHN.

EMPIRE (M. E. Wolf, mgr.; Francis P. Martin, rep.)—First half, Mrs. Fiske in "Miss Nelly of N Orleans." Last half, "The Rainbow Girl."

WISTING (George Barson, mgr.)—"All week, 'Take It from Me,' return engagement. This play shows great improvement over the performances given here on the first visit some nine weeks ago. Then the production was only a week old. It has developed rapidly in speed and stands out among the musical comedies that Syracuse has seen this season as one of the best.

BASTABLE (Stephen Bastable, mgr.)—First half, "The Merry Rounders." While the Max Spigeli show still has its old wardrobe and scenic effects, there's a brand new book written by Abe Levitt. It's called "The Smugglers," and the plot hinges about the smuggling of a necklace into the United States. Abe Reynolds is the featured funmaker with John Quigg in blackface and C. Edward Paves as a rube for folks. Florence Mills, Eva Suede and Mildred Tyson are the women principals. The show is far from the usual run of burlesque, and is well worth while. Quigg's musical specialties score strong. Miss Suede is stunning in both her black and white tights. Miss Tyson is one of the liveliest chorus leaders to come here this season.

TEMPLE (Albert A. Van Anken, mgr.)—All week, vaudeville.

CRESCENT (William Brown, mgr.)—All week, vaudeville.

Florence Mills, featured with "The Merry Rounders," will fill a film engagement with Goldwyn at the close of the present burlesque season. "The Merry Rounders," now at the Bastable here, broke the house records at the Corinthian, Rochester, last week.

A total of 8,400 signed petitions protesting against a higher theatre tax in Ithaca houses on Saturday night.

Syracuse has a brand new musical organization of professional and amateur talent, "Little Entertainers," formed under the direction of Charles Miller, to entertain at the Onondaga Soldiers' and Sailors' Club. The troupe is 25 strong and is composed exclusively of volunteers.

Morton Adkins, in Franco with America's Over Theatre League, writes that he is out on a six weeks' area circuit, with headquarters at St. Nazaire, near Bordeaux. Adkins' unit is known as "The Troubadours," and after finishing its present tour will return to Paris for a new assignment.

The Indiana Duncan Dancoos and George Copeland, the pianist, will fill a date at the Empire here on Jan. 25. Miss Flora Voorhees, who is here in advance, is a descendant of James I. Voorhees, who helped to make the history of Syracuse. Miss Flora Voorhees herself is a native of Auburn.

The Richardson, Oswego, had the Theda Bara film, "Soul of Buddha," on Monday and Tuesday. The next booking is "Sweetheart," the Victor Harbord opera, on Friday. "Feds" had here is slated Saturday.

Pvt. Hunt Cobb, actor and soldier, who recently married Miss Joseph Henderson, of Oswego, has received word that his share of the family estate is \$30,000. Cobb's father died in San Francisco. He was the first American soldier to escape from a German prison camp, has been a patient at Fort Ontario, Oswego, since his return from "over

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# A Notice From Every City I Have Played In The U. S. A.

# DERWENT HALL CAINE

HAS SERVED WELL THE CAUSE OF

## FREEDOM AND DEMOCRACY

### NOTICES

Derwent Hall Caine has served well the cause of freedom and democracy by his contribution to the drama within the framework of a radio program. —St. Louis "Daily Globe-Democrat," Nov. 22, 1918.

I thought vaudeville would get him after I saw the author's young son in motion pictures. He says that Caine filled his part most ably in putting it mildly, for the audience seemed first hostile, and the audience was so terrific. The distinguished son has proved himself one of the most finished actors.—New York "Evening Journal."

Admirable work—stature and forceful, and his face, sensitive from nature every emotion. It would have been impossible to find a man more perfectly suited to the part.—New York "Tribune."

His work shows him to be an artist of powerful and expressive manner, and, moreover, to be the possessor of a very charming personality.—New York "American."

Mr. Caine, the son, is as fitted in his line as his noted father is in his.—Chicago "Evening American."

A great performance.—Baltimore "News."

A Great Actor.—Recently a play has gone up that no great talent is in sight to take the place of those who are retiring, at Braham and Forbes-Johnson, but this young actor has a very great future before him.—Detroit "Saturday Night."

Derwent Hall Caine's remarkable histrionic performance.—Chicago "Daily News."

Mr. Caine fills the principal role in an pleasing and thorough manner. He could have been provided had the entire vast field of capable players been combed to the last man.—Salt Lake City "Daily Telegram."

A brilliant dramatic actor.—Morning Gleanings, Portland, Ore.

Fine technique.—New Orleans "Item."

Great dramatic force.—Vancouver "Daily Sun."

Derwent Hall Caine has a commanding stage presence and a fine sense of dramatic values. His reception was a most flattering one.—Vancouver "Daily Province."

Throughout a long, tense scene he gives evidence of being more than a good actor, however. He is a fiery patriot—a soldier with a firm face and a shining purpose. His bitter denunciation of the Hun, both in his role as a Belgian Resistance and in his live scene speech after the play, is most effective and makes players realize that the Hun is the real half-breed condemnation of an enemy that knows neither mercy nor mercy.—Kansas City "Star."

Mastery acting.—Spokane "Daily Chronicle."

Young Caine created a sensation.—Washington "Evening Star."

Derwent Hall Caine presents a skilfully lined portrait, and exceedingly natural acting.—Washington "Post."

All Boston should flock to see him. An article an impression as could be provided anywhere on the Radio-speaking stage. Not a note that does not ring true.—Boston "Journal."

We have not forgotten the son of a notable who visited on and talked about "My Father" over the foot-lights of the Orpheum. I mean the son of Tolson. There was a lad who was lucky. He had a father. But Derwent Hall Caine doesn't need his aid. He is a cryer, fine, earnest actor of vigorous but suggestive methods, an excellent voice, good presence and powerful elocution.—San Francisco "Chronicle."

Brilliant and powerful. Caine actually seems to personify the stricken yet unyielding little country (Belgium).—Los Angeles "Evening Herald."

There is no doubt in the writer's mind that five or ten years will see this young actor one of the outstanding figures of the American stage. He handles his lines with a just appreciation of the great measure to be expressed and covers deep emotion without overacting. His dramatic instinct is so young an actor. So delicate and suggestive is his actor that it could hardly fail to touch the most hardened philosopher.—Rector Clearwater, Toronto "Saturday Night."

A masterful touch that stamps him as an actor of the first rate.—Cleveland "Commercial-Tribune."

Derwent Hall Caine swept yesterday's audience at the Orpheum off their feet with his stirring acting.—Denver "Post."

An excellent actor. He plays with a reserve and dignity which manifestly signifies him to be an actor of great ability. His voice is deep and wonderfully impressive; his face, and not least, his pose.—Seattle "Evening Star."

Derwent Hall Caine does not need his famous father's name to give him distinction. He stands the test on his own merits. His brilliant work, his bearing, his vigorous and masculine acting, carried two hundred audiences at the Orpheum of their feet.—Omaha "Daily News."

He himself gives further distinction to the name of Hall Caine by his performance.—Chicago "Examiner-Herald."

The distinguished son of Sir Hall Caine is probably the only one of some of actors and producers who has succeeded in refraining to vaudeville a breath of the war that is genuine and does not make the discriminating audience feel that the war is a farce. He has the flag for his entertainment, turn up its nose. Mr. Derwent Caine has rendered excellent service in his play by the presentation of "The Iron Hand."—VARIETY.

there." Cohn's plans are uncertain, but for a time he says he will reside at Rochester.

"The City Opera House, Watertown, has 'Sweetheart' on Thursday."

The Maybelle Estelle Stock Co., which has been playing at the Mozart, Elmhurst, closed its engagement on Saturday. "The Unkissed Bride" was the farewell attraction. The season has been a successful one, although short. The Mozart will have its first road attraction on Friday, when "The Other Man's Wife" opens a two-day engagement. The production was three years ago and drew well.

"The Net," a new three-act play by Marjorie Thompson, has its premiere at the Lyceum, Ithaca, on Thursday. The production goes to New York in two weeks.

The Paulist Chorists, under the manage-



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## BEHRENS

THEATRICAL COSTUMER

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ment of Charles P. Gilmore, the Oswego theatrical manager, will show at the Richardson there on Jan. 28.

The first and probably the only lawsuit resulting from the drastic action taken by the Oswego Board of Health during the influenza epidemic last fall will be tried before Justice William M. Rome at the present term of Supreme Court. The case is that of John H. Cordingley against the Gilmore Amusement Company, and is being closely watched by the public, for the decision will not be a precedent. The defendant was the lease of the Gem Theatre in Oswego, owned by Cordingley. During the greater part of the time the house was in the Gilmore control it was closed. When the suit was issued it covered the Gem as well, although it was not then open. The lease provided that in the event that the theatre should be closed by order of city officials, the lessee should be relieved of paying rental. Consequently the amusement company declined to pay the \$200-per-month rental for the period of the epidemic, and Mr. Cordingley, in turn, claims that the special clause is not binding in this case because of the fact that the defendant company had already closed the theatre before the city order was issued.

Frederick Pellegrini, stage hand in a local house, has secured a marriage license to wed Miss Eva Laura Seymour, of this city.

Amateur dramatic critics who express their displeasure by a bombardment of beans against actors who have aroused their displeasure are not in favor here with either the actors or the police. That is why, according to the police, Joseph Astala, of Bradford street, is languishing in a police headquarters cell pending arraignment on a charge of malicious mischief. Astala, the authorities say, went to a vaudeville show on Sunday and took exception to one of the banquets of the cost of beans, he aimed a few at the comedians. Before he could dispose of his cargo the police had him in custody. Though there is nothing in the penal code regarding the seriousness of boning an actor, Astala was held.

To determine the policy that Rick's Glen Theatre will observe during the summer, the Elmira Water, Light and Railroad Company, owner of the house, is conducting a voting contest. The public will decide whether it wants vaudeville, dramatic stock, vaudeville and pictures, or just plain pictures. For many seasons Rick's has enjoyed prosperous runs of musical comedy, but last year the house faced such a heavy loss after a few weeks that the report was closed. That experience has led the owners to decide to leave the future of the theatre to the general public.

J. M. L., the dramatic critic of the Birmingham Republican-Herald, wrote two reviews

of "Come Out of the Kitchen" and published both of 'em. One, written from the viewpoint of a plain kitchen being, praised the show. The other, from the standpoint of a dramatic critic, tore it to pieces. Take your pick, concluded J. M. L.

According to gossip, Frederick W. Weger, who was leader of the orchestra at the old Grand Opera House, will, it is said, direct the orchestra at the new Keith, when it opens. Mr. Weger for a time after the Grand closed was director for Eva Tangora. More recently he has been directing the Onondaga Hotel orchestra.

The Syracuse Auto Show will be held at the Jefferson St. State Armory during the week of March 10.

The Syracuse Journal is coming to the front as Syracuse's theatrical organ. The Journal has adopted a liberal space policy for both the legitimate and picture theatres, and is opening its columns to special stories with photos.

Report that several chorus girls, members of the "Auto Girls" baroque company, had been doped, and that one at least was in a serious condition at the Hardiman Hotel in Watertown, N. Y., was denied by members of the company. In explanation of the report, it was stated that some of the girls dined on fan, bananas and



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# JESSIE REED

## SYNCOPIATION SUPREME

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Dec. 35—Spokane—Lew's American  
Jan. 13—Bismarck—Bridley Square  
Jan. 13—Bismarck—Bridley Square  
Jan. 25—Bismarck—Bridley Square  
Jan. 25—Bismarck—Bridley Square  
Feb. 1—Travis—Atlanta, Augusta  
Feb. 1—Travis—Atlanta, Augusta  
Feb. 1—Travis—Atlanta, Augusta

Feb. 17—Lyoness, Memphis—Crescent, New Orleans  
Mar. 3—Garrick, St. Louis—Liberty, Yere Haste  
Mar. 3—Garrick, St. Louis—Liberty, Yere Haste  
Mar. 17—McVicker's, Chicago  
Mar. 21—Drummond, Detroit  
Mar. 31—Witte, Cleveland

Apr. 7—Lyoness, Pittsburgh  
Apr. 21—Lyoness, Pittsburgh  
Apr. 21—Lyoness, Pittsburgh  
Apr. 21—Lyoness, Pittsburgh  
Apr. 21—Lyoness, Pittsburgh  
Apr. 21—Lyoness, Pittsburgh  
Apr. 21—Lyoness, Pittsburgh  
Apr. 21—Lyoness, Pittsburgh

May 25—Grubbs—National  
June 8—Warwick—Palace  
June 8—Warwick—Palace  
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hard older and suffered an attack of acute indigestion as a result. According to stories published in the "Watson" "Times," Ruth Kauger of the "Auto Girl" was the worst affected.

### TORONTO.

By R. G. LYE

ROYAL ALEXANDRA (L. Bolton, mgr.)—Current, "Harry Lander's Company," including Jules Curtis, Bert Melrose, the Kitamurus Brothers. Sell out. 27, "Every Man's Castle," with original cast intact including Robert Edeson, Wilton Lackaye, Pauline Ford, Katharine Keated, Richard Taber, Amy Cuddy and Beverly West. This is its first appearance in Canada.

PRINCESS (A. R. Loudon, mgr.)—Current, George Arliss in double role, "The Mollusc," and the playlet, "A Well Remembered Voice." It has never been played in this country before, and only played once in England for a war charity last fall, when Sir Johnstone Forbes-Robertson and Gerald du Maurier played it. 27, "The Rainbow Girl," with entire original production and cast.

GRAND (A. J. Small, mgr.)—Current, "My Honeymoon Girl," with Ned Melroy, Richard Stockton, Naomi Garnett, Edna Burdette, W. Bert Dunsen (a Toronto boy) and Babe Lopez. First appearance in Toronto, and presents the original Hula dance, not the American Hula. 27, "A Little Mother" (first presentation in Canada).

GATTEY (P. Buser, mgr.)—Mar. Spiegler's "Cheer-Up America." 27, "Burlesque Wonder Show."

STAR (D. Piero, mgr.)—"The Auto Girl." 27, "Fennest Winners."

MASSEY HALL (N. Withrow, mgr.)—21, Women's Musical Club presents Helen Stanley and Maurice Dambro, Belgian "cellist." Not proceeds for patriotic work. 23, National Chorus, Dr. Albert Ham, conductor; Eftem Zimbalist, Russian soloist; W. William H. Taft, lecture on "Climbing the Heights of the War." 23, Josef Rosenblatt, New York tenor; Max Fishman, violinist; Stuart Ross, pianist.

ALLEN (J. B. Cronk, mgr.)—M. P.—"Fairbanks in 'Artists' Special," Harold Jarvis, tenor. 27, "The Greatest Thing in Life," "Sporting Life" had a capacity run here.

RIALTO (Mr. Stewart, mgr.)—M. P.—"The Better Ole."

MADISON—M. P.—30-32, "The Captain's Captain," with Alice Joyce; Charles Murray in "Saved by Wireless." 23-25, Alice Brady in "The Death Dance." Slim Somerville in "Beauty and Booty."

The Paramount Theatre, Ltd. is building a new theatre (The Alhambra) at Bloor and Bathurst, with a seating capacity of 1,000. J. P. Bickle, W. R. Wadsworth and M. L. Nathanson are among the promoters.

STRAND (C. Robson, mgr.)—M. P.—30-32, "The Captain's Captain." 23-25, "The Death Dance." 23-25, "The Death Dance."

# WATCH LILLIAN LANE

The Song Bird of Vaudeville

Wallace Reid in "Too Many Millions." 27, Extra week, Houdini in "The Master Key" and Norma Talmadge in "Children in the House." REGENT (Wm. Elliott, mgr.)—M. P.—Nastomova in "An Eye for An Eye"; Harold Lloyd comedy, "Wanted—500"; special, Frank Benson.

It is stated that the Regent now has the finest and most gorgeous stage setting of any film house on the continent. It is built in sections and consists of hand-embroidered and painted gauze hung over rich heavy plush

curtains. The illumination is turned on slowly and the effect of the setting increases with the brilliancy. The scenery is so arranged that a commodious stage is available. The idea was entirely that of Wm. Elliott, manager, while the work was executed by the local T. Eaton Co. Ltd.

The Palace News Film Co. is extending its operations in filming events, and their facilities, in order to show them on the screen as soon as possible after taking place. Mr. Blaine Irish is the local camera man.

LAUGHS AND THRILLS IN MID-AIR

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# BOISES

"HUMAN AEROPLANES"

THIS WEEK (Jan. 20), PALACE, NEW YORK, 4TH RETURN ENGAGEMENT IN ONE YEAR

Direction, ARTHUR KLEIN

Toronto is to see some very good shows during the balance of the season. The following are some of those booked for the Royal: "Leave It to Jane," musical comedy, with New York Princess Theatre cast; "Maytime," with the original cast; "The Gale Chorus"; Robert B. Mantell in Shakespearean repertoire; "Passing Show of 1918"; "Thirty Days"; Al Jolson in "Sinbad"; "Little Simplicio"; Alice Brady in "Forever After"; a new musical comedy, "Oh, Joy!"; "A Place in the Sun," original New York cast.

The management of the Allen Theatre announces a rather unique contest for the coming week.

In anticipation of the picture showing on Jan. 27, "The Greatest Thing in Life," they in turn ask the public for their opinion of the best thing in life to see how closely they coincide with the idea of the producer. Prizes are: first, ten dollar gold piece; second, three months' pass; third, two months' pass.

Philip Merivale, the leading man with George Arliss at the Princess this week, since his last appearance here in "Polyanna," has been a member of the Royal Air Force in Toronto. This is his first engagement since he left the service.

Spiritualism has been taking Toronto by storm the past few weeks. It started when the book, "The Twentieth Plane," appeared on the market.

### VANCOUVER, B. C.

By H. F. NEWBERRY.  
EMPEROR (G. B. Howard, mgr.)—70th week of the Emperor Stock featuring Edythe Elliott in "The Yellow Slave," said to have been written especially for her by Herbert Beerford, and in which she appears in fine advantage. Capacity, Next: 20, "Marty's Ankles."

AVENUE (Vic Scott, mgr.)—Dark week 13. Next: 22-25, "Twin Bods"; 27-29, San Carol Opera Co.

ROYAL (Chas. E. Royal, mgr.)—Musical comedy version of "Baby Mine" well presented by Broadway Musical Comedy Co. and now in their 4th week at this theatre. Owing to length of the performance one evening show only will be given instead of the usual two. Next, "The Yankee Prince."

REX (W. P. DeWoe, mgr.)—Wm. Farnum in "Riders of the Purple Sage." DOMINION (J. Muir, mgr.)—Fred Stone in "The Goat."

GLOBE (W. P. Nichols, mgr.)—"Italy's Flaming Front."

MAPLE LEAF (W. P. Nichols, mgr.)—Bryant Washburn in "Singer's Dress Suit." COLONIAL (H. Quadrelli, mgr.)—Douglas Fairbanks in "The Lamb." BROADWAY (H. Gow, mgr.)—John Barrymore in "On the Quai."

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**150 N. CLARK STREET, CHICAGO, ILL.**

Howard Russell, a big favorite here, and formerly juvenile with the Empress Stock, will open shortly with the Wilkes Theatre players in Seattle.

On March 13, 14 and 15 the Players' Club at the University of British Columbia will stage "The Importance of Being Earnest" at the venue. March 21 and 22, they will appear in "Victoria." This is the fourth annual play to be presented. The club is under the direction of Prof. F. G. C. Wood.

Jan. 17, the United Vaudeville artists and the Musicians' Union will give cabaret and musical comedy at the Hotel Vancouver in aid of the returned soldiers. The vaudeville artists of the company will consist of the Orpheum and Intertitles players for the current week, also the Orpheum bill for the following week, as the company has just left here after playing a half season in Calgary.

Plays to be produced at the Empress Theatre  
b. 20, "Mary's Ankle"; 27, "The Hawk";  
b. 8, "Oh, Papa." Nothing but the Truth,"  
Johnny Get Your Gun," "The Claim," "When  
a Boy Comes Back."

DeLoe promises to be law suit over the control of the Globe Theatre. The house is now operated under the management of W. P. DeLoe, who has a lease on the theatre. However, it is said that W. P. DeLoe, of Fox Theatre, owns the fixtures. Recently another man appeared at the midweek matinee and came to a fight with Nickle. Mr. DeLoe is interested in the

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—Elsie Ferguson in "His Parisian Wife," 1st half.  
—"Don't Change Your Husband," 2d half.  
—LOEW'S COMEDIES for the week.  
—"The Common Cause" for the week.  
—MOORE'S RIALTO (Robert Long, mgr.).—  
—"The Wildcat of Paris."

# MOVING PICTURES

43

## VOLUNTEERS OVER THERE

VALENTI's list of Artists now in France entertaining the American Expeditionary Forces. Most of the comedians are appearing in France under the auspices of the Y. M. C. A. or the Over There Theatre League.

The names of professional couples are printed first, followed by individuals in alphabetical order. Recent departures are indicated by a before names.

Will Cressy and Blanche Dwyne  
Tony Huntling and Corinne Frances  
James P. Kelly and Emma Pollock  
Johnny Outwell and Rosa Walker  
Henry Marcus and Emma Whiteall  
Mary McFarland and Marie McFarland  
Frank Vardens and Harry Perry  
Frederick Livingston and Winifred Williams  
Katherine Florence and Fritz Williams  
Sara Kouns and Nellie Kouns  
Eddie Frodika and Olive Palmer  
Andru Lewis and Helen Norton  
Georgia Spink and Ellen  
Annie Abbott  
"Bliss" Abbott  
Gail Adams  
Louella Adams  
Mabelle Adams  
Morton Adams  
"Minerva" Albert  
"Bachel" Aldridge  
Maudie Allen  
Alice Allen  
Christopher Anderson  
Lillian Ammalee  
Joseph Appleby  
Alfred Arnold  
"Caroline" Allen  
Edna Ang  
Donnell Alvret  
Paula Arnes  
Lucile Babcock  
Marguerite Bailey  
"Patricia" Baker  
Carl J. Balliett  
Hazel Barlett  
Tom Barry  
Adelle M. Beatty  
"Florence" Beckwith  
Emily Benham  
Ruth Benton  
Helen Bestler  
Neva Bieley  
Mary Bligham  
Gladys Black  
Myrtle Bloomquist  
William J. Boardman  
Maud Booth (Mrs. Ballington)  
Mary Boland  
Joan Bohannon  
Orel Bohannon  
George Botsford  
Evelyn Bowcock  
Billie Bowman  
Ludie Bradley  
Billy Broad  
Blanche Brookbank  
Helen H. Brockway  
Pauline Brown  
Charles Burnham  
Paul Burke  
Charlotte Buch  
Ethel Burton (Mrs.)  
Ella Cail  
Mary Cameron  
John Campbell  
Angie Cappelle  
Louise Carylie  
F. Barrett Carman  
Annie Louise Carter  
Jack Carter  
Marjorie Carter  
Bessie Carrett  
"Ella" Carroll  
The Great Chabbert  
Jessie Chisholm (Mrs. Jack)  
Joe Christie  
Brewster Chubb  
Anita Churcher  
Helen J. Coates  
Louella Courtenson  
Vera Ross Cournay  
Louise Coffey  
Myna Cowgill  
Margaret Coleman  
Helen Colley  
Howard T. Collins  
Edna Cookington  
Gladys W. Corey  
Frederick Corvino  
Alfred Cowperthwaite  
John Craig  
"Mary" Craig  
Hal Crane  
Henrich Crofoot  
O'Zella Crosby  
Elizabeth Cunningham  
Leo Curtis  
Charles C. S. Cushing  
Verna Holley Dale  
Teresa Dale  
Walker Dale  
Gertrude Dallas  
Marion Dana  
Charles Deaux Darnah  
Elizabeth David (Mrs. Rose)  
Rosa David  
R. L. Delroy  
"Louie" DeVeller  
"Paul" Develley

Whelmina Kentley  
H. Bratton Kentley  
Elizabeth Kipple  
Florence P. Kimball  
Garda Kiva  
Ellene Kuhn  
Ada Kurts  
Greta B. Lasham  
Carolyn Lawrence  
Mary Lawton  
Bonnie Leonard  
Julia L. Lewis  
Edward Lippi  
Lloyd A. Lewis  
Marion Lord  
Ann Lockey  
Roger Lynn  
Wanda Lyon  
Edward E. Lyons  
Beatrice MacDuff  
Betty Madock  
Lucy Math  
Edward Marshall  
Alice Martin  
Muriel D. Matthews  
Ida May  
Laura Mayhew  
Viola Mayer  
Margaret Mayo  
Lois Meredith  
Ivy Muddams (Mrs.)  
Lola McDuff  
Wm. T. McCallough  
Mary McCormick  
Helen McHenry  
Barb McIntosh  
"Lillian" McNeil  
Dorothy McNally  
Bessie McNelly  
Minnie Dupree  
Elsie Metcalf  
Elizabeth W. Edgar  
Gladys Edgar  
Anna Eldershaw  
Anthony Ewer  
Joseph Evans  
"James" Evans  
Mildred Evans  
Lois Ewell  
George Ewing  
Mrs. Fawcett  
Gilbert C. Farley  
Harry Ferguson  
Harris Feltz  
Lois Fox  
Alfred Fox  
Margaret Fox  
Ernest Gamble  
Hal Gandy  
Frank Gaudin  
Harold Goodenough  
"Constance" Gordon  
"Henry" Gordon  
Gina T. Glen  
Madeline Glynn  
Arthur Godfrey  
Helen Goss  
Belle Gould  
Frances Golden  
Ida Gerald  
Rita Gould  
William Gould  
Clara Gray  
Thomas J. Gray  
Rachel Grace Green  
(Mrs.)  
Gilbert Granger  
Elizabeth Griffin  
"Alice" S. Guthrie  
Ella Gut  
"Bliss" Haber  
"Joanna" Hall  
Mary Hampton  
Hinda Hand  
"Jack" Hanson  
"Bliss" Harney  
Sydney A. Harris  
John Hartman  
Joseph Hartwell  
Madeline Harvey  
Bettie B. Hays  
Dorothy Haynes  
Wanda Haynes  
Edward Havens  
Anna Heavens  
Charlotte Heavens  
Winifred Heavens  
Grace Henry  
Roy Herbert  
"Ella" H. Hirsch (Mrs. William G.)  
William G. Hibbard  
Ethel Hildner  
Blanche Hixon (Mrs. George C.)  
Stella Hoban  
Adele Hove  
Mabel Holtzschue  
Carl J. Horlberg  
Amy Horton  
Hester L. Hotford  
Elizabeth Howry  
Ida Brooks Hunt  
Hugh Hunt  
Lidia Isabel Irving  
William J. Israel  
Julia Jack  
Juliana Jackson  
Irene Jacobs  
Ada G. James  
William Jameschak  
Margaret Jarman  
Daniel Jarrett  
Walter H. Johnson  
Constance Karla  
Edna Kanner  
Ellen Keller

## THE WAY OF A MAN WITH A MAID

Gladys ..... (died in service)  
A feature that strikes a real personal note, and it must have as appealed at the Hialeah this week. Bryant Washburn plays the lead and is surrounded with a thoroughly capable supporting cast. The authors are Mrs. M. Evans and Edith M. Kennedy, and the direction is in the hands of Donald Crisp. The play of a man with a "maid" runs a most natural course, true to life, never exaggerated, and, what is more, it strikes home, it has a certain moral, as well, which, while not snapping one directly in the face, does grow as the story develops. In McCarty's case all sorts of well and the apparently frivolous young woman who is literally "burning up" his salary turns out to be "all right." It is a pretty little offering with a sustained interest all through.

## SID CHAPLIN TO GET \$100,000.

Los Angeles, Jan. 22.  
Sid Chaplin has been signed up by the First National Exhibitors Association. He is to make comedies and is to receive a reported salary of \$100,000 per year.

## BRIGGS UNAFRAID.

Claire Briggs, the cartoonist whose pictures "make" the front page of the Tribune every morning, has accepted an offer from an independent producer to go to Los Angeles to write one-reel comedies of his various kid characters, including the boy hero of "When A Feller Needs A Friend," "Skinny" and others.

According to Briggs, who has never had any experience in pictures, he is not only going to write the scenarios, but also do his own directing. His entrance into the picture field will not interfere with his cartoon work in the Tribune.

## "Tad" Drawing for International.

"Tad" (T. A. Dorgan), the cartoonist, will draw animated "Indoor Sports" for the International Film Service weeklies.

## NOTES.

The St. Denis, Montreal, now opens the week with the Sunday matinee.

The first Sunday show to be booked in the Holyoke house by Jean Morosco was laid out Jan. 19 by Jos. E. Shea in New York agency. Seven acts appeared. The house plays stock during week days.

The officially approved passport of Charles B. Maddock to sail for London was received at his office early Monday, with Maddock arranging to leave not later than Thursday this week.

Although possessing passports to leave the country and proceed to Italy General Pisano, the sharp shooter, has decided to remain here until next season. Pisano is a subject of Italy and wanted to return to see his mother.

The booking offices on the fifth floor of the Palace theatre building are being reconstructed to give the Poli offices larger space. The attractions cut down the space allotted to the reception rooms. The offices in front of the fifth floor remain the same.

An advertisement in the Harlem Home News advertising "The Big Chance" announces William J. Kelly is the "Doug. Fairbanks of Harlem." The advertisement carries the name of Kelly in larger type than that of the show or of Mary Nash, the star of the production.

## CAPT. LOUGHBOROUGH BACK.

Capt. James Loughborough, connected with the Metro publicity department until he joined the army two years ago, returned Tuesday on the George Washington.

## The Frohman Amusement Corporation

### Announces

For early release, their six part dramatic ultra attraction

## "ONCE TO EVERY MAN"

through the

## INDEPENDENT BUYERS

or

## STATE RIGHTS

A Play With a Punch and a Purpose

Adapted from the world-wide novel of the same name written by

LARRY EVANS

Screen version by Anthony Paul Kelly

Directed by T. Hayes Hunter

with

JACK SHERRILL and MABLE WITHEE

## The Frohman Amusement Corporation

310 Times Bldg., New York

Brandt Sells Out in Albany.  
William Brandt, the Brooklyn exhibitor, has sold his Albany theatre and is busily occupied with the erection of two new houses in that city.

# MOVING PICTURES

## NEWS OF THE FILM WORLD.

"Daughter of Mine" is the title of the next Goldwyn in which Madge Kennedy is featured.

The finishing touches are being made on "Red Lanterns" by Norma.

Gloria Swanson has been placed under a two year contract by the Famous Players.

The National Board of Review held its annual dinner at the McAlpin Hotel Jan. 18.

Louis Stern has been engaged for the next Julius Steger picture.

Carlyle Moore, the playwright, is now devoting much of his time to writing for the picture.

Richard Barthelmess has been engaged by D. W. Griffith on a year's contract to play leading roles.

Dorothy Green will soon start work on a Russian picture based on Tolstol story. She generally plays "ramp" parts.

Dan Markowitz, formerly manager of the Western Feature Film Co. has taken over the management of the Lincoln, San Francisco.

Passports granted this week were to Fannie Ward and Jack Dean, who expect to leave for England shortly.

Francis Weaver, formerly an usher at the Rivoli, is in "The Fighting Rosevalts," playing at the Strand this week.

The fourth picture of the U. S. series, the Government two-reelers distributed through the World Films, will be released Feb. 3. It is entitled "Making a Nation Fit."

Another Pathe serial is to be released next month, and will be "The Terror of the Raags," with Betty Compton and George Larkin.

Charles Callahan went to Chicago last week to book the "Heart of the World" film throughout Illinois. Manny Greenberg will be back with the show.

"Easy Payments" is the title of a new comedy to be released through Exhibitors' Mutual exchange Jan. 28. Silmer Field will be the star.

A release in the nature of a "special," through the Exhibitors' Mutual is the new "Eleventh Commandment," which is now on the market.

Albert E. Smith's and Cyrus Townsend Brundage's new Vitaphone production starring Beverly Baye and Francis X. Bushman, has been completed. Henry Houry was the director.

Constance Talmadge has started work on a new comedy entitled "Who Cares." Harrison Ford is her leading man, with Walter Edwards directing.

The completion last week of the first production bearing the brand name of "B-L Pictures" marks the reorganization into the picture industry of Arthur H. Sawyer.

Grave Darling has applied to the Patent Office in Washington for permission to have her face registered. A reprint of Miss Darling's features has been placed on file.

"Sue of the South" will be released by Universal Feb. 3. It is an Edith Roberts feature taken from a story by Maud Reeves White.

Kitty Gordon, Montagu Love, Carlyle Blackwell, Edwin Grover and June Hividge are the World stars appearing in releases during February.

Lina Cavalieri's next Famous Players production has been selected "The Two Brides." It will be released Feb. 9. Alfalfa Ramsey is the author of the story.

Arthur A. Schmidt has been appointed district manager for Universal in the eastern states territory succeeding Joseph I. Schlichter, who has recently been made general sales manager.

An interesting feature of the "Fighting Rosevalts," this week at the Strand, is the picture of the late President McKinley taken during his presidential campaign prior to his election.

An effort is being made to open the New Jersey picture theatres Sundays, and a bill is now before the Legislature to legalize Sunday showings. The bill was introduced by Assemblyman H. S. Moore of Trenton.

Mary Martin, starring in "Sir Hopkins" at the Fulton, Outlined, fell from the farm wagon in the first act of the play and injured her knee. She may be compelled to rest for some time.

S. A. Lynch left Monday for Palm Beach for six weeks' vacation. There is no change in the situation with regard to the sale of the Triangle Distributing Co. to Percy Waters and others.

Goldwyn has purchased from Basil King the screen rights to "The City of Comrades," serial

publication of which appeared in the Saturday Evening Post. It will be a starring vehicle for Tom Moore.

There appears to be a slight misunderstanding as to who portrays the character of the Prussian officer in "Heart of Humanity," which closes this week at the Broadway. The part, an important one which stands out prominently, is played by Eric von Stroheim. In the feature he appears first as Oscar Strang, who is in reality a Prussian officer, and so appears later.

Film stage hands won a case before the War Labor Board in Washington, Jan. 20 when the Lasky-Famous Players was ordered to reinstate all stage hands recently on strike in Los Angeles.

Angelenos. Only 50 per cent. were originally taken back.

Marcus A. Bozman, former assistant director general under Charles S. Hart of the Government's Division of Film, has been appointed by Robertson-Cole as European manager, with headquarters in London. Mr. Bozman sails Jan. 20.

The first of the Gold Coin pictures, scheduled to get under way after the first of February, will have a feminine star. Stars and supporting cast will be signed for single pictures only. The same will apply to directors. Goldin expects to make eight features a year.

The San Francisco Film Board of Trade has

been organized. The officers are president, M. H. Lewis, Paramount; vice-president, E. F. Simpson, Triangle; treasurer, L. Reichart, Metro. The membership committee consists of H. L. Knaapen, Select, and M. J. Cohen, General Film.

Y. F. Freeman, general manager of the Triangle Distributing Co., has been appointed by Famous Players-Lasky to the post of district manager for Atlanta, New Orleans and Dallas, succeeding J. B. Thady. F. B. Chamberlain, formerly exchange manager at Atlanta, is now special traveling representative in the south; Daniel Michelson is now manager of the Dallas exchange; Dave Prince is assistant manager of the Dallas exchange, and Louis L. Dent has been made manager of the Atlanta exchange.

Adolph Zukor presents

## WILLIAM FAVERSHAM

in

### "THE SILVER KING"

By Henry Arthur Jones.

Scenario by Burnt Mantle.

Directed by George Irving

## A Paramount-Artcraft-Special

## We Said It Was Great All the Newspapers Say So Too

New York Times—There is a good melodrama at the Rivoli this week. It is "The Silver King," a Paramount-Artcraft Special, a motion picture of sure entertainment. It comes about as near being pure screen drama as anything shown here recently. William Faversham is one of the comparatively few stage actors who has a distinct talent for the screen.

New York Sun—That the picture will be very popular is a foregone conclusion. There was a long line of fans at the box office yesterday afternoon before the opening hour.

New York Herald—William Faversham brought his fine personality into focus. It is a Paramount-Artcraft release and will appeal to the thousands who go to motion pictures.

New York Tribune—Faversham has a great screen personality. "The Silver King" is a treat.

New York Evening Post—Highly successful melodrama. English Derby realistically done.

New York Globe—Thrills and heart throbs. Good movie plot.

New York Evening Telegram—Keeps audience on the qui vive, and the audience is never disappointed.

New York Telegraph—If producers will revive a few more of the successful melodramas of yesterday and record them on celluloid as effectively as the Famous Players-Lasky Corporation has recorded "The Silver King," even the blase will renew their belief in the entertainment mission of the screen. Above par as an absorbing photoplay.



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General  
NEW YORK



## HIS PARISIAN WIFE

1101 BROADWAY

**TODD OF THE TIMES**

Theohead Todd .....	Frank Keenan
Ron Reynolds .....	Buddy Poy
Mrs. Todd .....	Aggie Herrington
Harriette G. Monroe .....	Hershel Mayala
Henry Holt .....	Geo. Williamson
Rodney Plummer .....	Joe Dowling
John Watson .....	Jay Morley
Janet Milton .....	Irene Rice
Lee Martin .....	Arthur Milet

Marie .....

Marie .....

above the average. It is a first-rate feature in which Frank Keenan is starred. The stor

Howe as the director. The latter has caught the "atmosphere" of a newspaper shop wonderfully well and it looks natural and life like. Todd (Mr. Keenan) is city editor of the Springfield Evening Times and the story is set around a Kansas City newspaper.

The dream of Todd's life is to become managing editor, but although he is known to possess the keenest nose for news in Springfield, his modest retiring disposition keeps him from asserting his claim to the position when it becomes vacant.

At home, Todd fares no better. He is Mrs. Todd's second venture in the matrimonial field, and she bespeaks him unmercifully.

Springfield is in the throes of an anti-betting crusade and Todd gets on the track of a gang of racehorse gamblers who are conducting a racket through the manipulation of stock horse racing office. The owner of the Times having been called away for a few days, Todd is left in charge. The big news breaks right at that time, so Todd gets out an "extra" with that story all unmarred over the first page, giving a complete expose of the bookmaking-brokerage firm, which had established its offices in the disused bar-room of the Hotel Humbug, then owned and managed by Roger Plummer, the town's reported head of a reform movement in the 1890's.

But the young sculptor, who has gone to war, arrives from the front, where he has been blinded in both eyes, just as Cianchette and the rough neck are about to beat it. As she has tired of Mr. Apache she takes the blind man into tow and does a run out through another door. After this there are happy days in the

country with the blinded colder recovering his strength but not his sight, after which the big score of the story has naturally to follow. The Apache traces her and she kills him, then the discarded protector appears and upbraids her when the blind man steps into the discussion and states that all that the protector could see with his eyes was her body, while it took a man without eyes to see her soul. Which speech just about lets the picture out.

Lois Graham.....	Grace Darboon.....
Klassig.....	Robert Byrnes.....
General Graham.....	John Cossan.....
Von Klem.....	C. H. Geldard.....
Vickers.....	Robert Bolde.....
Anson Dyke.....	Millie McCart.....

The co-authors H. V. Van Loan and Earle Warren Williams have written an interesting plot, and the picture is a first-class Viagraph. Under the direction of James Young the most has been made of the plot, and a well balanced cast has been elected to support Earle Williams in the drama.

The interest holds. While the plot is new, it is handled in a way somewhat different, which results in an entertaining picture.

It is a first-class Viagraph in aeroplane, and the "Vark" of Vark.

Johnny Burke.....	Louis Bannison
John Bryson.....	Alphonse Ethier
Charlie Romero.....	Edward Roseman
Van Pelt Butler.....	John Daly Murphy
Earl of Barncastle.....	Frank Goldsmith
Adele Butler.....	Virginia Lee
Dolores.....	Anita Cortez
Mrs. Van Pelt Butler.....	Louisa Brownell

Goldwyn has a "find" in Louis Bannison. This statement is made not so much because of his work in his initial production, "Oh, Johnny!" but rather because of the possibilities that he shows. Bannison seems to be a combination of Fairbanks, all the other cowboy actors, and betrays a distinct Chaplin touch. He looks as good as Walter Held, but

The scenario was made by June Mathis and Katharine Kavanaugh, and they have made a workmanlike job of it, following the play pretty closely and telling a straightaway story. The picture was directed by Herbert Blache and photographed by George Hollister.

For those unfamiliar with the play, it is the old story of the elder sister who goes to a man's rooms to rescue her younger one and is generally believed to have had an affair with the villain. Clyde Fitch had a somewhat similar situation in "The Climbers," James Forbes employed it in "The Chorus Lady," it formed the basic plot of "Sweet Kitty Bellairs," and could probably be traced back to the time of Adam and Eve if it could be proved Eve had a sister.

In most of the scenes, the barroom and the house with so much definite make-up and lighting, the actors were so good that even when she failed to register, while in other scenes all this apathy disappeared and she appeared to be surcharged with electricity. As a result her general performance was most satisfactory. B. J. Ratelle and Joseph Kilgour contributed two excellent portrayals of widely different types, and with the remainder of the support also quite competent to enact "drawing room" types.

"The Divorcee" tells an interesting story, is well directed, the production is adequate and in good taste, and the photography is excellent and commendable. The only weak spot is the star's performance taken on the whole.

Jelo.

Goldwyn has a "find" in Louis Benjamen. This statement is made not so much because of his work in his initial production, "Oh Johnny!" but rather because of the possibility that he may be the first to combine the combination of Fairbanks, all the other cowboy actors, and betrays a distinct Chaplin touch. He looks as good as Wally Rial, husky, and has a good deal of the same type of face and when he goes in for comedy the Chaplin is very much present. This does not mean that Benjamen has copied any of them, for he has his own way of doing things, but he is like Chaplin when the comic does a straightaway from. From now on the success of Louis Benjamen will depend on the material he is given. The Goldwyn people handle him and the material that they secure for him or perhaps he is actually under contract to the Betworn Film Company, but it is not the business of this picture to be distributed by Goldwyn.

"Oh, Johnny!" was written by Wilson Bayley. "Oh, Johnny" in a great many respects it resembles the stage play, "Johnny, Get Your Gun," in which Charles M. Brannison appeared in New York. "Oh, Johnny" is a picture that could not be made without the general outline of the picture retained in the "Oh, Johnny" picture and it reminds one of the former.

Bennison does his cowboy character and the scene opens in the west, where he is part owner of a ranch. His father has died and his daughter inherited the half interest in the property. She comes east to join relatives, and they scheme to obtain her property. Johnny, in turn follows her and breaks into society. He is a cowboy, but he is a good one, and he is a parol. He puts the crooks, both classy and roughneck, to flight, and at the finish starts out west with the girl.

The picture shows Mr. Bennison as a little

"Oh, Johnny!" will serve to give Bonniwell his chance with the film fans, and if the proper kind of scenarios follow for him he is going to become one of the real favorites of the screen. Fred.

Howard J. Sheehan, identified with the Rialto, San Francisco, as managing director since its opening, resigned to leave for New York to accept an executive position with Fox, of which his brother, W. R. Sheehan, is general manager. Sheehan announced he intended retaining his interests in the Rialto.

Grace Darmond makes a charming natural look. Earle Williams gives a neat portrayal of the twin brother, Richard Paget, who is up to the eyes in trouble. In order to turn it to account for the United States Government. He is at times a shade too polished for a hard-grinding soldier. Men in Petticoats is a comedy of the first rank. Its polish does not detract from his performance. It does strike one as funny, however, how some aviators in pictures can make a landing without a crash, and how some Chinese, sky through a hail of bullets, and when they land and remove their various helmets not a speck is on their faces and not a hair of their heads is greatly disturbed. The thing is arranged. It is evidently in knowing how. Nevertheless, such lack of detail some times makes more excellent productions, because the public has a right to know things, but they also cannot resist pure dream.

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Direction, **BURTON KING**

# ACK CUNNINGHAM

## Recent Releases for Barriscale, Ke

Staff Writer Robert Brunton Studios,  
Los Angeles  
Recent Releases for Barriscale, Keenan,  
Glaum and Kerrigan

## AMONG THE WOMEN

By PATSY SMITH

Whether Cunningham and Clements were well known to the Colonialites or that they were just hungry for their style of dancing it's hard to say, but certain it is they received the greatest reception of any one on the bill Monday night. Even though they closed the show the audience was loath to part with them. A dancing frock of founces of net, tucked part way and lengthened with ecru lace edging, was lined with flesh pink and girded with a blue satin sash. A peach soubert dress must measure a dozen yards around its fluted outer edge. Lining and bloomers were ruffled with orchid and blue silk ribbon, and there was a dainty headdress to match. Layers of delicate shades of georgette in pointed founces made up the last change of the little dancing sprite.

Marie Nordstrom, moved up to open intermission at night, suffers from her monotonous delivery. She was attired in pearl-gray georgette trimmed with exquisite pearl-gray lace. For a "Hat" number she flashed some charming models.

Adele Rowland were quite the ugliest frock—or Oriental suggestion; completely disguising her good figure—giving her thick, unsightly lines. The material—a copperish green metallic cloth—was laid in plaits from the bust line, mother-hubbard fashion, and caught up below the knee in Turkish trouser effect. A wide sash of arsenate green sequin cloth twined around the top of bodice line, crossing at the back and tying with long ends below the waistline in front.

The woman partner of A. Robbins was in gay European peasant garb—a blending of Russian-Italian and Hungarian. Loretta McDermott (with Frisco) and Lelia McIntyre wore the same cloths as when last reviewed.

Miss Augusta (with Ben Beyer) demonstrated her ability to shine when it came to feminine togger. A silver cloth gown, appliqued with metallic flowers, was spectacular, and a black cycling outfit piped with red showed up an all over good figure.

With the Leightons the frolicsome Jimmy Casson (who has finally discarded his alpaca tuxedo) and the cleverness of two dumb acts the American bill the first half just missed a hint of big time.

Esmeralda, by not keeping abreast of the times, retaining her distorted small waist of years ago, must suffer in comparison with the natural waisted lines of the day. Her nice blue silk ankle-length costume just lifted enough in front to show a silver lace drop. Brilliants gleamed from neck, wrist, shoulder strap, hair and corsage.

Harmon and Harmon have the obnoxious hand to the nose business four times during their act, and the male half of Jenks and Allen (return engagement this season) playfully kicks the woman off the stage for their encore.

The woman in the sketch "Between Us Two" has the hard voice and blase manner of a woman of the world instead of a young bride. This may be her idea of getting comedy out of the part. She is good looking, and a putty-colored jersey suit with sash of same and deep fringe, trimming over skirt, looks well with her titian hair.

Colini's Variety Dancers are for the most part "Russian," though some ballet work is done by the women and one of the men. One soloist danced in a long skirt and cape in one of

French blue sequin cloth that almost concealed the fact that she was on her toes. The skirt should reach further back under the arm to be effective as too much of the shaded plum and pink drop shows. Another wore orange pantalons and skirt with tight black high bodice. Opening white silk dresses and hats were trimmed with marabout, and they closed in gypsy raiment.

Mrs. Norville (The Norvelles) changed from her artist pants and blouse to white tights, topped with short-fitted pants and body daintily spangled.

"His Parisian Wife," featuring Elsie Ferguson, is another Artcraft picture full of impossible situations. Void of heart interest it never sinks for a minute beneath the skin of the most suspicious fan. A peep at the wise Rivoli audience any night one of these five pictures are being shown will convince them that big names alone won't hold attention. There is nothing the matter with the cast of "His Parisian Wife"; they are splendid, but there is much the matter with the direction and the story. Opening in a well tailored dark suit and small hat with draped crown atop a coiffeur that looked almost "bustier" (divulging the fact her pretty waves are not natural), Miss Ferguson was hardly recognizable. She ran the gauntlet of approval in negligee of satin, velvet, and lace, evening frocks of the daintiest most transparent sort, and affected straight unbroken lines. A satin afternoon dress having long net sleeves and delicate lace mesh overdress was made on empire lines. Her prettiest affect was the gown she "shocked" the family with, when she was requested to wear a demure dark dress. It was of two shades of satin, the lower part of skirt being of the dark color, was caught up to the bodice in the back giving a panel effect. A high net yoke was attached to the girdle bodice and dark tulle caught in her hair, wrapped prettily around her neck and shoulders. A striking creation of satin fell perfectly straight from shoulders. The short tight sleeves, yoke part and the greater portion of slashed skirt, were trimmed in half inch spangled banding that looked like ribbon. A metallic girdle fastened just below the natural waistline and a wide necklace filled in the round neck. A velvet slip on morning robe, fell straight from the shoulders, where metal chains appeared to hold the low cut shoulders together. A full sized "bat" with open wings, almost embrodered across the chest, a wierd symbolic figure to say the least.

It's safe to say there isn't a manager in the country who would decry dumb acts, if they were all of the class of Wilfred DuBois and the Sensational Macks, opening and closing the show at the Fifth Avenue this week. The Macks should be mentioned because of their neat attire. Gray full length union suits were trimmed with black braid and white collars and belts worn. DuBois stands out on his pleasing personality.

Libby, Brown and Conlin offered a lively dancing specialty. One of the young women in short white frock, trimmed with fringe and appliqued with red velvet posies, typified the "Vampire of the Dance" and peach silk trousers skirt and fitted bodice trimmed with bandings of royal blue and white squares, supposedly represented "Jazz." A long transparent emerald green skirt and semi-fitted gold bodice was worn for an Egyptian number and rainbow georgette skirts and a few feathers and beads helped

with the Indian suggestion they closed with.

Howard and Sadler have spared no expense in their costumes—they represent quantity and quality. The larger of the two wears an opal wrap, embroidered in roses, with wide puff border of rose velvet. Discarding it she is in a net gown, founced at sides and back with short bodice, long panel front and band at hem of iridescent material. The smaller woman displayed a beautiful lace toilette almost veiled with long strands of pearls.

Mable Burke led a young woman out to "duet with her" for the encore verse of Remick's "Till We Meet Again." But it was a dark mystery as you could see neither of the young women.

Clara Howard, much thinner and, yes, prettier than when last at this theatre, opened in a Nile green brocade wrap lined with salmon crepe. A handsome silver fillet lace foundation had liberty blue satin and silver brocade drapery, caught up by one shoulder strap in front and by a suspender arrangement in back. The lines were straight and most becoming. The woman in "What Happened to Ruth" wore an American Beauty velvet wrap with a black net and sequin evening gown and a heavy looking black afternoon hat.

Anna Case in "Hidden Truth" may not be attempting to, but certainly is working much like Elsie Ferguson and wears her hair the same soft pretty way. The story starts in the west with Miss Case as "Helen," a golden voiced waitress in a dance hall, a strange figure in the motley crowd. At a musicale in which the singer is the idol of the hour, she was gorgeous in a metallic gown, with long straight lines

## DEATHS

The sister of Hal Brown, who played the role of James W. Gerard in "My Four Years in Germany," died in New York last week.

The father of Jules E. Brulatour died Monday in New Orleans and he left Tuesday to attend the funeral.

## INCORPORATIONS.

Jacobs Amusement Co., Bronx, \$10,000; A. S. and J. Jacobs, J. Wilson.

Atlantic Cinema Corp., Manhattan, \$10,000; A. Kipp, J. Lewisohn, L. D. Froelich.

Apollo Trading Corp., Manhattan, motion pictures, \$100,000; A. Warner, M. E. and E. M. Klein.

United Booking Office, Manhattan, to B. F. Keith Vaudeville Exchange.

Regin Art Film Corp., Manhattan, \$5,000; J. G. Serra, J. A. Arroyo, F. Smith, 80 Wall st., New York.

Herbert Brenon, Inc., Manhattan, pictures; S. Schicklin, J. L. Thompson, A. C. Head, 181 Martense st., Brooklyn.

## OSSO INCORPORATES.

A. Osso has sent to Albany articles of incorporation for the Capellani Film Corp., formed to make pictures, and has a contract by which Patie will distribute eight of the output.

Crichton Hale and June Caprice have been engaged as stars for the new company.

and a handsomely embroidered gold lace panel falling from the shoulders in back. She was quite as pretty, however, in a cloth dress with wide toed girdle and a long string of corals or in her skirt and skirt of Western ranch fashion. Two matrons in the cast were particularly well and becomingly gowned.

**WILLIAM RUSSELL**  
in "When a Man Rides Alone"  
AN AMERICAN FLYING A PICTURE

By STEPHEN FOX Directed by HENRY KING

A stirring story of the Mexican border with William Russell enacting the role of a Texas Ranger. If your audiences like photoplays of the red-blooded sort—stories of thrill and action, spiced with a bit of Romance—you'll surely want to play this feature.

Current William Russell Successes:  
"Hobbs in a Hurry"  
"All the World to Nothing"

WILLIAM RUSSELL PRODUCTIONS  
Distributed by PATHE



## MOVING PICTURES

## COAST PICTURE NEWS.

By GUY PRICE.

Los Angeles, Jan. 18.

Irvine Willat is to direct Lila Lee.

Holbert Henley, the Goldwyn director, is here.

Fanny Ward is soon leaving for Europe.

Ed. LeSaint, of Fox studio, has organized a "fun" club. The password is "Guesse."

Mary Anderson has declined an offer to go to Europe to make a picture.

The Chaplins have had a home refitted in Hollywood.

Carl Ray, of Ray's Garden, leaves shortly on a trip east.

J. A. Berst is due here the latter part of the week.

Virginia Rappe is now with Henry S. Lehrman playing leads.

Bessie Barriscale was laid up several days with the flu.

Nell Shipman is out again after a long illness.

Christy Cabanne has been engaged by Goldwyn to direct Mabel Norman.

Reginald Barker has taken his company to Truckee to shoot snow scenes.

Sid Grauman is having his shirts painted by that eminent artist, Charles Fuhr.

Mary Pickford is slowly improving from influenza.

The Anita Stewart company filmed scenes at Mt. Lowe.

Winfield Sheehan has recovered from his recent serious illness.

Neal Burns, the juvenile, has been discharged from the Army.

Forrest Stanley is playing leads with Grace Darmond at the Jesse Hampton studio.

Anita Stewart has taken up a home in Hollywood.

Norman Kerry has returned to this city. He will again appear in pictures.

Wallace MacDonald, discharged from army, is again before the camera.

George Behan departs next week for the east to market his film, "A Son of Italy."

Max Marsh has fully recovered from an attack of "flu."

Eugene Lowry, well known in film colony, is out of the service.

Helen Chadwick, Fairbanks' new leading woman, has become engaged to Lieutenant Welman of the Lafayette Flying Corps.

Maurice Tourneur, in letters to the local press, says California is the best place in the world for picture-making.

Francis Marion, the writer, will leave France for Los Angeles late in January, according to word from her to the writer.

Hank Mann, the comedian, writes from the Rhine district that he expects to be sent home shortly.

Bessie Alexandra, the child actor discovered by D. W. Griffith, has been making personal appearances here.

Roma Raymond has filed new charges against Earle Williams, the star, whom she sued recently for a big heart balm.

Charles Kenyon, the author, who is now with Fox, lost his pet canary. Now he is looking for another inspiration.

Hal Cooley, the leading man, is married to Elizabeth Guile, a southern girl. It developed also that Cooley's real name is Thelton Burr.

Samuel Goldwyn (nee Goldfish) leaves this week for New York. He will be gone a month, when he will return to keep in touch with his local studio activities.

Thomas Meighan will be featured in a big production to be made here by George Loane Tucker. Meighan has been loaned by Famous Players.

Hiram Abrams and B. F. Schulberg, whose arrival here has been shrouded with mystery, are leaving next week for New York. They will return later, however.

T. L. Tully was host to the visiting stockholders of the First National. His auto was not still for a moment during the circuit meeting, and when the visitors were not riding about, Tully was feeling them.

Bergou Numata, Japanese film censor and representative of the Mikado, is here studying the manufacture of films. He will take his

knowledge back to Japan and use it in the production of Japanese propaganda pictures.

Fred Klay, Lasky business manager, won a \$500 wager from Sol Weurtzel, Fox studio manager, when he appeared in full evening dress, silk hat and everything, at a secondary luncheon given by film celebrities. Weurtzel failed to show up in the wagered clothing.

Jack Pickford, operated upon at a local hospital, is slowly recovering. His wife, Olive Thomas, is also here, having come from the east rather hurriedly on account of his illness. Charles Giblyn has arrived to direct Miss Thomas.

## LEE KIDDIES FINISHING.

Jane and Katherine Lee under contract to William Fox for several years, are to sever their connection with the firm in May.

The Lee Kiddies have been starring in children features, produced mainly in the east. Three months ago they went to the coast to work there for the winter.

Their Fox contract expires in May and it will not be renewed by them.

## AFTER CHINESE STORIES.

All of the picture producers are after Chinese stories at present because of the success of "East Is West," a play.

One of the brokers of story material during the early part of the current week received four calls from different producers to be sure and dig up whatever Chinese material he had available and submit the stories to them at once.

## SELZNICK PICTURES

MYRON SELZNICK  
announces



© Alfred Cheney Johnson

## OLIVE THOMAS

In a series of eight pictures yearly  
beginning with

## "UP STAIRS AND DOWN"

From the successful play by the Hattons

Direction CHARLES GIBLYN

SELZNICK PICTURES  
CORPORATION

Executive Offices  
501 FIFTH AVENUE  
NEW YORK

Studio  
LOS ANGELES  
CAL.

## CHARITY HAS WAR FILM SHOW WITH ADMISSION \$10 A THROW

**"Ravished Armenia" Coast Made Eight Reels To Have Simultaneous Showing In Twenty-one Cities—Receipts to Go to Armenian Sufferers Fund—Admission By Invitation Only.**

An eight reeler called "Ravished Armenia" is to be given a simultaneous de luxe exhibition in 21 cities next week, supplementary to the \$300,000 campaign fund for Armenian sufferers. The film will be shown in the ballroom of the Plaza hotel at \$10 per person, with attendance by invitation, in charge of Mrs. Oliver H. Hays, chairman of the picture committee. At the same time exclusive ballroom showings will be given in Boston and Chicago at \$5 per person and in other cities at \$2.50.

The picture, made on the coast, is said to be of sensational nature. It tells the true story of Aurora Mardigian, all of whose people were murdered by Turks. The story has been substantiated by Lord Bryce, Abram I. Elkus (former U. S. ambassador to Turkey) and others.

The feature may later reach special exhibition in theatres at \$1 top.

### FINED FOR UNAPPROVED FILM.

Baltimore, Jan. 22. A \$20 fine and costs were levied yesterday against Nixon's Victoria Theatre here for exhibiting "A Wild Primrose," not approved by the State Board of Censors.

The picture had run through a couple of times before the police stepped in.

### SUNSHINE COMEDIES CLOSED.

Los Angeles, Jan. 22. Henry Pathe Lehrman, producer of the Sunshine Comedies, and William Fox, his sponsor, have come to a parting of the ways. It happened suddenly last week when Winfield Sheehan, general manager, who has been here giving the studio the Fox eye, had a verbal collision with Lehrman, Sheehan demanding to know certain things concerning the operation of the comedy plant.

Lehrman says his private secretary, a Miss Morrison, who died suddenly a few weeks ago, was in close touch with the financial affairs and her demise left him slightly in a quandary.

The split is causing a lot of talk and there are unofficial rumors of a suit by Lehrman, who, it is understood, held a half interest in the company.

### SUNDAY SHOW BILL IN INDIANA.

Indianapolis, Jan. 22. The Sunday motion picture bill passed during the 1917 session of the Indiana State Legislature, and vetoed by Governor Goodrich after the end of the session, was handed down in the Senate Wednesday by Lieutenant-Governor Bush. The measure was originally intended to legalize picture performances Sunday. The Governor vetoed the bill two years ago when he found that a clause in the measure which permitted shows after 2 p. m. had been altered, after transmission from the Senate to the House, to permit picture shows all-day Sunday. It is understood that no decision has been reached on any further procedure

on the vetoed bill. Opponents of the measure expressed the belief that an attempt might be made to pass it instead of offering a new bill covering the same ground. Passage over the Governor's veto requires only a majority vote in each House.

Senator Harry E. Negley, Republican floor leader in the upper branch, said that if any attempt was made to put the bill to another vote it would be only after opportunity had been given to opponents to present their objections to individual senators.

Indianapolis ministers may withdraw their request that theatres be closed Sunday in the city if the proper kind of amusements and pictures are provided by the managers.

Mayor Jewett will discuss the situation with the theatrical men soon in his office at the City Hall. He has conferred with ministers and religious workers a number of times regarding the request for closing the shows.

### TRIPPING 'ROUND THE WORLD.

William Farnum, his director, J. Gordon Edwards and a half dozen supporting players are to make a trip around the world to screen scenes for forthcoming releases.

### SCHNITZER, U. S. GEN. SALES MGR.

J. J. Schnitzer, formerly representing the Universal at Indianapolis, is now in New York, the general sales manager for the U.

Harry Berman is the general manager of the U exchanges, in which position he replaced Joe Brandt.

### Order Lights in Lynn Theatres.

Lowell, Mass., Jan. 22. On the complaint of the state police Mayor Walter H. Creamer has ordered theatre owners to install an auxiliary lighting system. Only one theatre was complying with the law.

Licenses will be revoked unless the order is obeyed within the next ten days.

### Fast Work on "The Usurper."

The Vitaphone purchased the right of the play, "The Usurper," through Edgar Selden this week. Twelve hours after the transfer Earle Williams started to work on the film production.

### House in Flatbush for Autos.

The Clarendon on Flatbush avenue and Clarendon road, Brooklyn, has been leased for a long term of years to McInerney-Klinck Realty Co. It will be immediately altered into an automobile show and salesroom.

### Where Pictures Were First Made.

Paris, Jan. 6. Homer Croy, stationed in Paris, and editing the "Overseas Weekly" (official film publication of the American Expeditionary Forces in Europe), and departmental manager of the Community Motion Picture Bureau, has issued a book, sold at \$4, on the subject of "How Motion Pictures Are Made."

According to Croy the first movie show was given in 1894 at Richmond, Indiana, U. S. A.

### FUNKHOUSER HOLLERING.

Chicago, Jan. 22.

Maj. Funkhouser, the ousted censor, made a sensational claim before the municipal censorship committee that "money had been used" to have him removed. He failed to substantiate it, but said he was ready to prove that in one instance an attorney was offered \$10,000 to get one permit over his protest, and in another case \$5,000 was paid. Funkhouser was ordered to bring his proof next Friday.

"If the picture people don't mend their ways," said F. D. Hurley, chairman of the commission, "they'll be sharing the fate of the saloons. They refuse to cooperate with this body and have no interest whatever in the morals of the community; all they care about is making money. That's the policy that made prohibition possible."

### New Way to Raise Rights Price.

A syndicate of five men, each contributing \$2,000, was formed to put on the revival of "The Climax," to boost the price for the picture rights. They are asking \$20,000 for the screen version.

The piece is doing nicely at the Comedy, and the promoters will probably realize a profit on their investment even if the picture deal isn't consummated.

### Marjorie Rameau Signs with Miller.

Charles Miller, picture director, has personally signed Marjorie Rameau to appear in eight pictures, the first of which will be made before Miss Rameau sails for London, March 1, where she goes to star in a series of American successes under the management of A. E. Woods.

Miller is understood to be amply financed in the venture.

### CHICAGO OPERATORS ENJOINED.

Chicago, Jan. 22.

Members of Local Union 110, picture operators, were enjoined from going on strike against 400 local exhibitors, acting as the Allied Amusement Association.

Peter J. Schaefer, president, made a public statement the organization had signed a scale under duress, when threatened with a strike, and that the demands were a "hold up."

The new scale, sprung very suddenly, called for 90 cents an hour, with 50 cents weekly additional for every 100 seats over 400. Schaefer said that to meet the demand would mean to close half the picture houses.

### PLAYERS ILL.

Los Angeles, Jan. 22.

Dorothy Phillips, Allan Holubar and Gloria Swanson are critically ill of influenza.

Miss Phillips and Mr. Holubar were stricken while en route from New York.

### Isabelle Adams Promoted.

Philadelphia, Jan. 22.

Katherine McDonald, who has been with the Betwood Film Co. in support of Louis Bannison in "High Pockets" and "Speedy Meade," two of the series of six features in which Bannison is starred, has left for Los Angeles, where she is under contract for two features with Paramount.

Isabelle Adams, who appeared with Miss McDonald in the Bannison picture, "Speedy Meade," completed but not released, has been engaged by the Betwood Co. to play opposite Bannison in a new feature now in preparation.

## Coming EXHIBITORS MUTUAL Special

Grace Darmond  
and an All Star Cast in

**"WHAT EVERY WOMAN WANTS"**

A six part special made by Jesse D. Hampton

Billie Rhodes  
in  
**"HOOP-LA"**

A corking good circus picture made by the  
National Film Corporation of America

### NOW AVAILABLE

Martin Johnson's "Cannibals of the South Seas," Billie Rhodes in "The Girl of My Dreams," Henry B. Walthall in "And A Still Small Voice," William Desmond in "Life's A Funny Proposition," Bessie Barricade in "All of A Sudden Norma," and Sessue Hayakawa in "Bonds of Honor."

Robertson-Cole Company  
Bankers and Exporters  
For the Producers

Released through  
**EXHIBITORS MUTUAL  
DISTRIBUTING CORPORATION**



# VARITY

## TEMPORARY AMALGAMATION OF BIG FOUR IN PICTURES

**Hart, Chaplin, Arbuckle and Pickford Sign for Year or Less—  
Vow to Stick Together If Gold Flows In—Rialto  
Buzzing With Various Rumors.**

Los Angeles, Jan. 22. Los Angeles has heretofore shared with New York the honor of being the film capitol, the former producing pictures and the latter producing finances and executive brains, but for the past two weeks this city has hogged the whole film parade, through the presence here of the heads of all, or nearly all, the big film companies. This has resulted in pyrotechnics even unusual for an industry that has existed more or less on fireworks.

The trouble, brewing for some time, got its real impetus when the First National directors came here for their second annual meeting. It was known they had designs on Fairbanks and other stars to add to the Chaplin-Pickford string and Adolph Zukor came here to protect his money-getting stars. Then Hiram Abrams and B. P. Schulberg, who recently resigned from Famous Players-Lasky, thought they saw an opportunity to secure Fairbanks and came here, together with a number of others. All had their pockets bulging with money for "Doug" if he would sign.

While the producers were wrangling the big stars, headed by Griffith, Chaplin, Fairbanks, Hart, Pickford and Arbuckle, effected a temporary organization to combat the producers. Each star pledged to forfeit a big sum of money if breaking away. They plan to make their own pictures and sell to the releasing organization bidding the highest for same.

Hart, Chaplin, Arbuckle and Pickford are signed for a year or less, but they say they will hang together after their present contracts expire. They declare the object is to have more liberties and greater money accruing from exhibits.

The producers, on the other hand, are openly favoring star plans, but this is said to be camouflage, as it is understood they don't like the way the wind is blowing.

The Rialto is buzzing with rumors. One is that Zukor has pulled a clever business ruse. It is said he is assured of the first chance at the pictures when the stars produce them. Significant is the fact that Zukor has nearly made hobnobbing with Griffith, the prime mover in the star organization. Dennis F. O'Brien, attorney for

Fairbanks, is here but has not permitted Fairbanks to sign with anyone, holding the matter in abeyance until there is a tangible outcome of the star units merger.

All the talk does not seem to affect anybody but the players themselves, who will benefit, or claim they will.

The whole move, some say, is aimed at the First National, with Zukor back of it, but the air is filled with bombs and when the stars' barrage is lifted, there may be an explosion that will rock the film world.

The price of Famous Players-Lasky stock has steadily advanced in New York the past week, with requests for large and small blocks from mysterious buyers.

### FAIRBANKS IN POLITICS.

Los Angeles, Jan. 22. Douglas Fairbanks has been asked to accept the post of "official fool killer" to the U. S. Government. He has accepted. His new job is to produce a one reel picture to "wallop" the critics of the administration. The film will be "circused" over the United States by Frank R. Wilson, national director of Liberty Loan publicity, and is for the purpose of raising the morale of the public which it is claimed has become lowered by the continual attacks on the various shortcomings of the present administration, and as a result the success of the next Liberty Loan is threatened.

The details of the film have not yet been worked out.

### Select Owns Norma Talmadge Films.

Select Pictures Corp. has acquired by purchase the exclusive ownership of all the Norma Talmadge film productions, including the past subjects and all those to be released during the current year.

### REVIVAL OF DAVIS PLAY.

The Richard Harding Davis story, "Soldiers of Fortune," is to be done for a second time in films. The play was originally pictured about six years ago by the All Star combination. Since then the rights have run out and last week the Mayflower Film Corporation bought them and will start to work on a new production.

### LOEW PROTECTING HIS NEW YORK.

Marcus Loew has concluded that any feature film playing his circuit must first appear, if he wishes it to, for a first run in New York City at Loew's New York Theatre, or it will not be played on the remainder of the Loew time.

This conclusion carries with it the condition, if a film is requested by Loew for New York, it must play there if continuing with Loew, at the same time it may be appearing at the other of the Times square big film houses, Rivoli, Rialto, or Strand. Those three houses play features a full week. Loew's New York play them but a day apiece, stretching that infrequently to two days.

### METRO'S ELECTION.

When the stockholders of Metro held their annual meeting last week they named a new board of directors which included former members and several new names.

The directors in turn re-elected R. A. Rowland president, Joseph W. Engel, treasurer, with C. K. Stern his assistant. J. Robert Rubin was elected secretary and general counsel.

The newly added directors are J. D. Rhoads (Pittsburgh) and James H. Tooker (New York). When the board is increased from nine to twelve members Maxwell Karger, William K. Atkinson and J. Robert Rubin will be added.

The re-elected directors are President Rowland, Treasurer Engel, H. J. Cohen (New York), James B. Clark (Pittsburgh), C. K. Stern, David Stoneham (Boston), E. H. Hulsey.

The Metro's vice presidents are James B. Clark and E. H. Hulsey.

### MAX MARCIN SCENARIOING.

Max Marcin has contracted to write original scenarios for Famous Players-Lasky. He leaves this week for Beloxo, Miss., to do some tarpon fishing, during which time he expects to complete three stories for the films.

### CHAPLIN POSTPONES TRIP.

Los Angeles, Jan. 22. Following a conference with the directors of the First National Exhibitors' Circuit, Chaplin has postponed his trip to England. He has six pictures to make on contract to the First National and has promised to rush them all.

All the First National Shows have returned to the east excepting Schwalbe, Johnson and Hulsey, who remained to look out for the interests of the concern and aid T. L. Tally, vice-president, who is located here.

### MARY PICKFORD BETTER.

Los Angeles, Jan. 22. Mary Pickford is rapidly recovering from the "flu" but will not resume work on her production of "Daddy Long Legs" for another fortnight.

### RED CROSS FILMS.

The American Red Cross picture division through William E. Waddell, director of the bureau, and his assistant, John T. Kelly, are operating what they term Arc Review, and which, according to the success of the first issue will be maintained indefinitely. The special releases embodied in the Review are released at intervals and are gauged by the receipt of pictures from the cameramen abroad.

These camera experts have already delivered to the Red Cross bureau in New York original negative of public events abroad. The Red Cross no longer specializes in "war films," having adopted a policy that now makes the new Review possible. The bureau had been releasing a single reel a week through the General Film and which even ran its course some time after the armistice was signed.

The first films to be received from Russia are now being released by the Red Cross, the first subject coming from Northern Russia. The claim is made that the R. C. cameraman is the only one with the Allied (including American) forces in Archangel and Murmansk.

Thirty cameramen are reported working for the Red Cross in foreign fields, with orders to ship no war stuff, but confine their activities to events of greater importance to America.

### BARA STILL UNSIGNED.

Theda Bara left for Florida last Saturday to start work on a feature under the direction of J. Gordon Edwards. The Bara contract with Fox finishes in May and the star has been flooded with offers through her attorney, Nathan Burkan, during the last fortnight.

Up to the present she has not closed any contract for the future.

### WASHINGTON FILM CLUB.

Washington, D. C., Jan. 22. The Film Club was organized last night for social and business activities. Officers selected for the coming year are as follows:

Gerald Payne of the Fox Film Corp., president; H. E. Lewis of Famous-Lasky, first vice president; A. A. Bauer of Famous-Lasky, second vice president; Albert C. Eckardt of Famous-Lasky, secretary; Meyer M. Emanuel, of Super Films, treasurer.

### "Eyes of Youth" Brings \$30,000.

The screen rights to "The Eyes of Youth" have been secured for Clara Kimball Young. A. H. Woods is said to have received the equivalent of \$30,000 for permission to screen the play.



Notice in the papers that Chile and Peru are likely to go to war? Well, if they do there will be only one result.

What is that?  
It will be a case of PERISH PERU.

(Orchestra, if you please, with your assistance we will now sing OUR GOLD FISH ARE TURNING BRASS.)

## EDWARD MARSHALL

CHALKOLOGIST  
CAPITAINE AMERICANE

Direction, GEN. DIAZ

The first Atlantic cable was successfully laid under the supervision of Cyrus W. Field from the "Great Eastern" in 1866.

## THE GABBERTS

America's Ingenious Athletes

have since then presented a novelty act par-excellence.

## BRENDEN and BERT

"Waiting for Her"

Direction, H. BART McBUGH

## BLANCHE ALFRED

and her SYMPHONY GIRLS, assisted by "GERANT"

Conductor  
Featuring the RAINBOW GIRL  
in Novelty Dances  
Direction, HARRY SHEA

## NOLAN

This Week (Jan. 20),  
Orpheum, Des Moines

## FRED DUPREZ



Representative  
American:  
SAM BAERWITZ  
1442 Broadway  
New York

European:  
JULIAN WYLIE  
5, Little St.  
London, W.C., 2

## DOLLY GREY and BERT BYRON

## SCOTT MOORE

The Greater of

JIM

"WHERE THINGS HAPPEN"  
Orpheum Circuit

## GEORGE HARADA

WORLD'S FAMOUS CYCLIST

1718 Clybourn Ave.  
Chicago, Ill.

ED. MORTON:  
Dear Sir: I saw your full-page ad. in the Christmas number of VARIETY (heavy wages) and read the few lines directed at me concerning the new act corner at Wildwood. You can look on my behalf there for a few weeks anywhere, and the best thing I can say for you is: You better be good.

As for myself, I have been practicing and playing every day out here, and the result is I am playing worse than ever.

However, we should be a source of great joy to the Fro. for while we get through staid and booky, you they won't need any lawn mower to tame the frosts as we will have the tall grass well combed down-looking for just balls—and, brother, how we can sing "Go-Go-Go!"

P. S.—I have a brand new line of tails for 18 holes. Will tell you all its "Go-Go-Go!"

JIM and MARIAN HARKINS  
Next Week (Jan. 28)—Orpheum, San Francisco  
Week of Feb. 3—Orpheum, Oakland  
Direction, NORMAN JEFFERIES

## APPLE SAUCE

By MERLIN

Two American actors meet in Leicester Square:

First Actor—Where are you working?  
Second Actor—At the Theatre and, boy, we're knocking them out—a hot every show, nothing can follow us. By the way, let's have something.

First Actor—No, thanks. Please me, I've got to rush back to Palace and take another bow.

"ADVISE YOU TO ACCEPT"

## KNAPP and CORNALLA

Loew's Greater New York Circuit  
Next Week, Avenue B and Palace  
756 Eighth Ave. Bryant 9920

## IF RIP VAN WINKLE had a twenty-year ENDOWMENT POLICY he would have awakened just in time to COLLECT

LES MORCHANTS

Loew's American New  
Direction, MARK LEVY

## RATHER BE?

A Captain with a  
SPLINTER  
In your Finger  
or a  
Private with an  
Absence  
In your EAR!

THE NORVELLES  
Loew Circuit Direction, MARK LEVY

## "A Little of Siriz"

### Little Jerry

The Biggest Little Singer

In Vaudeville Direction, C. M. Nelson

## SYNCO

MARIMBA MARVEL

MASTER OF SYNCOPIATION

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Address VARIETY, New York



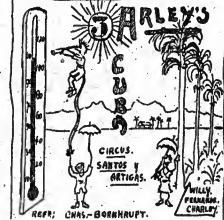
## Distressed

A couple of new "distressed" dogs came to the kennels last week, and Oh! what rubbing! In my life, I never had any "rubbing" myself, but I know enough not to embarrass "woman-folk" beside. "distressed" dogs want to be rubbed. Will tell you more about it later.

Yours,  
OSWALD  
WOODSIDE KENNELS

## ROXY LA ROCCA

Wizard of the Harp  
Care of Daw's, 17 Green St.  
Charing Cross Rd., London, W.C.



## BILLY DALE AND BUNNY BURCH

BOOKED SOLID  
ORPHEUM CIRCUIT



Pauline Saxon  
SI PERKINS' KID

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"SQUIRREL FOOD"  
Direction,  
HAYMAN & CANTOR

## A NOVELTY COMEDY ACT IN ONE HARRY FIDDLER

U. B. O. Time

Direction, PHIL BUSH

MUSIC IN ITS  
BEST MOODS

## COSCIA AND VERDI

HARLEM OPERA HOUSE, NEW YORK, NOW (Jan. 23-27)  
NEXT WEEK (Jan. 27), 5TH AVE. AND 125TH ST., NEW YORK

Violin and Cello

Direction, ROSE & CURTIS

VARIETY

*First Engagement In Vaudeville*

of

The Musical Comedy Star

**CECIL LEAN**



Also

The Beautiful

**Cleo Mayfield**

Since Starring in

**"THE BLUE PARADISE"**

and at the

**CENTURY THEATRE, NEW YORK**

**Under Personal Direction of M. S. BENTHAM**

# VARIETY

VOL. LIII, No. 10

NEW YORK CITY, FRIDAY, JANUARY 31, 1919

PRICE 15 CENTS

A vintage movie poster for Wallace Reid, a star in Paramount Pictures. The poster features a large, circular portrait of Reid, a man with dark hair and a mustache, wearing a tuxedo and bow tie. Above the portrait is a small Paramount Pictures logo. The portrait is set against a dark background with stylized trees and foliage. To the left of the portrait is a sign that says "Drama" and to the right is a sign that says "Variety". Below the portrait is a checkered floor with a small garden bed in the center. The entire poster is framed by a decorative border.

Pictures

Drama

Variety

WALLACE REID  
STAR IN PARAMOUNT PICTURES

# MARION MORGAN'S DANCE DRAMA

*The Season's Sensation*

"A Roman Legend in the Time  
of Attila and The Huns"



Composed, Staged,  
Costumed and Solely  
Directed by

**MARION  
MORGAN**

Opening the season at  
**Keith's Palace,**  
New York,

**This Week (Jan. 27)**

Indefinitely

# VARIETY

Vol. LIII, No. 10

Published Weekly at 1330 Broadway,  
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NEW YORK CITY, JANUARY 31, 1919

Entered as second class matter December  
22, 1905, at the Post Office at New York,  
N. Y., under the Act of March 3, 1879.

## ENGLISH MANAGERS CABLE FOR BUILDING MATERIALS

**Arthur Voegtlin in New York Requested to Procure Estimate  
of Cost, Sending Construction Material Across on  
Freight Steamer. London Full of Indefinite  
Successes and Short of Legit Theatres.**

Theatrical producing in London is practically at a standstill. The reason is that all of the houses are doing capacity business and therefore none of the current attractions can be moved out. The dearth of theatres is so marked one firm of London producers cabled their American representative this week upon the advisability of obtaining sufficient building material here for two theatres to be built in London.

Arthur Voegtlin received the cablegram early this week asking that he obtain an estimate on the cost of getting the steel and other necessary construction material in this country and the chartering of a tramp liner to carry it to London. Voegtlin stated that he doubted the feasibility of the proposal but that he was going to ascertain if it would be possible to carry the idea through.

London has a population of 3,000,000 more than New York and an estimated daily floating population of 1,250,000 as against New York's 1,000,000 daily transients. London in theatres has but 28 in the first class, while New York (Manhattan) has 20 of the 22 classification, without including eight other houses in Greater New York that play the Broadway shows.

No theatre has been built in London in years. There seems a slight prospect of any being erected there for the next two years, at least, unless some such scheme as proposed to Mr. Voegtlin is carried out. All structural steel exported abroad during the time is to be utilized in reconstruction work on the continent.

### BOSTON FILM MEN AFTER FIGHT.

There is a syndicate of Boston film men after the contract Tex Rickard has for a ring appearance of Jess Willard. The Boston men, headed by Louis B. Mayer, are reported having made an offer of \$250,000 for the fight, which they figure on holding in the Braves Park there, providing Jack Dempsey will be the opponent.

The Massachusetts State law permits of a 12-round bout being held in

that territory. If a 12-round battle is not long enough, the fight may be moved to Hartford, Conn., where 20 rounds are allowed. It is doubtful, however, if there is an outdoor arena large enough in Hartford to hold the crowd.

The Boston ball park holds 46,000 under ordinary conditions. Seating on the field at the ringside could pack in another 20,000. With the prices for the bout ranging from \$5 to \$50, a gross of tremendous size could be realized.

### MAY RECONSTRUCT NEW YORK.

It is on the cards that Marcus Loew may reconstruct the New York theatre, taking over the Criterion, the plans calling for the entrance on 43rd street and utilizing the entire Broadway front for stores and offices.

The reconstruction would give space for stores and offices, which would yield an annual rental of \$275,000 and enlarge his present theatre seating capacity to 4,800. Deducting the revenue from the stores and offices would bring the present rental down to a comparatively small sum.

Asked about it, Mr. Loew stated he has had such an idea for some time, but hesitated to do so owing to the necessity of temporarily closing the New York, which would deprive him for quite a while of the present large revenue.

### WILLIAM MORRIS AS PRODUCER.

William Morris, according to report, will shortly blossom forth as a full-fledged producer of legitimate plays. The story says Mr. Morris in order to be free for his future activities, will withdraw from the Pat Casey Agency when the second year of his association with Mr. Casey expires. That will be early next month.

The first of Mr. Morris' productions, other than the Harry Lauder and Julian Eltinge shows already on tour may be a \$2 production with Sophie Tucker at the head of it.

### "WASHINGTON" IN FRENCH.

Novel situations surround the premiership in New York of a new play called "Washington" written by Percy Mackaye with the intention of starring Walter Hampden in the title role. It was suggested, however, that as there was some French atmosphere through the prominent figure of Lafayette, the piece might as well be first shown at the French theatre.

This suggestion was accepted and Jacques Copeau, director of the French theatre, is adapting "Washington" in French. It is to be given at the French theatre during the week of Feb. 17, on the Saturday of which Washington's birthday falls.

The occasion will be that of an American play by an American author with a theme on the first great American, given for the first time in America in a French theatre in the French tongue.

### BUYING A GOLF CLUB.

Several theatrical men are interested in the proposal for 300 members subscribing \$1,000 each, to purchase the Siwanoy Golf Club, at Mt. Vernon, N. Y., of which Sam Scribner is president.

It will cost around \$275,000 to purchase the club, which includes the grounds. Up to date about 200 names have been accepted for the subscriptions. If the sale is completed a new clubhouse will be erected.

Many of the old former members are on the list of the organizing club, also several members of other well known Westchester golfing associations.

On the Scribner list, among the theatrical men, are R. K. Hynicka, Sam Harris, M. A. Shea, Ted Louder (Keith of Coo), Reed Albee, James E. Plunkett, Frank Vincent.

### CHICAGO'S BIGGEST GROSS.

Chicago, Jan. 29. "Chu Chin Chow" will play to \$51,000 this week (its first here) at the Auditorium, the biggest gross in Chicago's theatrical history.

The production opened to an advance sale of \$20,000, the notices were terrifically in its favor and the house is sold out for the week.

### PICTURE MAN'S BUSINESS SENSE.

Chicago, Jan. 29. It remained for a Chicago pictures manager to flash this underline on his screen:

**TO-MORROW  
IBSEN'S  
"A DOLL'S HOUSE."  
(Bring the Kiddies.)**

### ENGLISH INCOME TAX.

London, Jan. 29. For the benefit of American players anticipating a professional engagement over here, it may be stated that the English income tax starts at two shillings three pence (about 54 cents) on the pound (around \$5) on annual earnings of over 120 pounds (\$600), the income tax increasing to six shillings (about \$1.44) on the pound on yearly incomes over \$12,500.

There is no likely reduction of the tax in the near future—if anything an increase may be expected.

Americans at home are also subject to an income tax on yearly net income. The English tax rate was cabled to Variety upon request, in order that American artists engaged abroad from this side may pre-calculate the amount payable to the English government upon their earnings in that country.

### MANAGER'S FIRST SELECTIONS.

When Jos. S. Green purchased the lease of the 14th Street Theatre from Jerome Rosenberg, Mr. Klein agreed to pay \$18,000 annually, for the remainder of Rosenberg's term, nine years, and a bonus of \$4,000 upon signing, which he did, the new manager taking possession this week.

The Rosenberg lease calls for \$12,000 per annum, giving the former proprietor a yearly profit of \$6,000 if Mr. Klein continues.

The Emma Bunting Stock Company remains over under the new direction. Billed for R in the 14th street neighborhood for this week is "Bought and Paid For" with the underline for next week reading, "A Fool There Was."

### CHORUS GIRLS ENGAGEMENTS.

Notwithstanding the early date for chorus girl engagements for next season, Charles Dillingham is signing up choristers for his many productions of the coming new season.

A scarcity of the most desirable ones of the chorus when rehearsal time happens is reported as Mr. Dillingham's reason for the advance signatures.

### ELTINGE CONSIDERING LONDON.

San Francisco, Jan. 29. If present negotiations are completed, Julian Eltinge will open at the "Palace" London, as a singing term sometime in June, or immediately after completing the present tour with his own show, which will wind up its season at Philadelphia in May.

The ten-driving chauffeur. RUBEN CHAP. ALTHOFF.

## A. E. F. GOING INTO GERMANY NOT SEEING AMERICAN SHOWS

Up to Jan. 12, Date of Report to Variety, Only One Group of French Artists Appeared. Waiting for "Y" to Do Something. Story Explains How Little Entertainment Men at the Front Have Had.

Bitzburg, Germany, Jan. 12.  
The first signs of life in the Y. M. C. A.'s plan for entertaining the men of the American Army of Occupation now occupying a section of Germany up to the Rhine occurred this week with the appearance of a troop of four people assigned to the 89th Division for six days to appear during that time in the various towns in which soldiers are stationed in the divisional area. It is understood similar entertainment troops have been assigned to the other divisions of the Army of Occupation and will play a certain number of days within the divisional areas of General Dickman's command.

The entertainment troop assigned to the 89th Division and appearing here this week include Mlle. Mont Gondre (of the Odéon, Paris), Stanley (an English cartoonist), Jean Verd (pianist), and Samuel Dushkin (violinist), the latter acting as manager of the organization. Although not an American group, the entertainers made a noticeable impression on the men from the middle west (U. S.) who comprise the 89th. Miss Gondre is a young Parisienne who has been appearing for several months throughout the American camps in France and, although not familiar with the English language, has mastered several American songs which she renders in a manner that distances the majority of the French artists who have added American numbers to their repertoires. Mlle. Gondre has not the mechanical manner of rendering the American songs characteristic of foreign artists and has been well drilled to put over popular numbers. In addition to her American numbers several French songs are used by the young Parisienne. Verd at the piano is used mainly as an accompanist for Mlle. Gondre. Dushkin has several standard pieces but nothing of a rag nature. In addition to his work with the violin Dushkin acts as announcer for the other turns. Stanley is a rapid cartoonist, having for his subjects various international celebrities. The group in its entirety is satisfying and can easily go the rounds in the Army of Occupation, gaining prestige in every locality.

Now that a start has been made to bring entertainment into Germany for the men of the Y. M. C. A. it is to be hoped it will continue uninterrupted throughout their stay. All divisions now in Germany were actually in the fight before hostilities ceased and up to date they have seen less entertainment than the men who were scattered through the S. O. S. (term for the back areas occupied by American troops in France, consisting mainly of non-combatants) and the Germans are deriving of the best that can be served them in the entertainment line.

In remarking on entertainment policies for the American forces in Europe it might be of interest to note that the Germans prior to their vanquishment were well fortified in entertaining their fighting men. A notable example of this is a picture house in Bouillonville, France, not more than six miles behind the front line in the St. Mihiel sector, where apparently entertainments were held up until the date the American drive took place and drove the Germans back of Thieucourt. The Germans, however, did not

follow the policy of the American Y. M. C. A. (admitting soldiers gratis) but charged them for their entertainment.

A German theatre in Montmedy, France, the largest town in France close to the Belgian border, had what was known as the Deutsches Theater. This house apparently had a stock company as the building contained several sewing rooms and quantities of costumes were found when the Germans were forced to evacuate. A German lieutenant acted as house manager and the theatre was given over entirely to the use of the German troops occupying the town. A sign of "Kultur" was a special box reserved for the general in command and a row of plush seats down front for his staff, with all other seats plain wood. In addition in connection with this theatre was several bathrooms, connected with the cloakroom in the front of the house. The house was undoubtedly built by the French prior to the war and it appeared that the bathrooms were built in when the house was erected. From all appearances the baths were not for artists appearing there and the policy of the house may have been "check your hat and take a bath before entering."

LaValbonne, Ain, France, Jan. 10.

Editor VARIETY:

Sir:

Enclosed find a few notes on the doings of a few of the boys overseas. Seeing that some of our friends in the profession might be interested in some of these doings, I send you these lines hoping that you might find space in your valuable paper for them.

A few weeks ago one of the boys gave "Yankee" for home and it was just like getting a Christmas present. It was read and thoroughly appreciated by all of us.

Yours truly,  
I. Jack Burton.

The war being practically over and nothing for the boys to think of but home, time seemed to hang very heavy on their hands. After much dickering around and talking it over it was decided that entertainment was the thing needed to keep the spirit of the boys up. It was then up to the actor overseas to get in and get this entertainment business on its way, but many and seemingly hard obstacles had to be overcome, no manuscripts, music, or make-up to work with, many ingenious devices had to be used. Necessity being the mother of invention, it was up to these boys to originate their own productions.

At the Officers' Training School at this camp it was decided to form a stock company, the idea being original and to date it is the only one of its kind in vogue in the entire A. E. F.

The company was organized by Russell Leddy and Howard Turnbull, assisted by J. Jack Burton and A. E. Hoh. Leddy was well known in stock and produced "The Frontier of Freedom," which toured the Orpheum circuit. Turnbull was connected with Hurtig and Seamon, and is a well known comedy man. Burton was formerly a classic and ballroom dancer, while Hoh did some good work with the Washington Square Players and (Continued on page 21)

## REGGIE DEVEULLE HELD.

London, Jan. 29.  
Since the death of Billie Carlton here in December, due to an overdose of cocaine, the police have been furthering an investigation which has disclosed the existence of a "dope ring" in London's smartest Bohemian circle. The arrest of Lo Ping Yoo, a Chinaman, and his Scotch wife has been the means of bringing about many revelations regarding the set in which Billie Carlton moved.

Later the arrest of Reggie DeVeulle under the accusation of having given Miss Carlton the drug showed the police were narrowing down the trail of those who were drug addicts, or who were trafficking in narcotics. DeVeulle is now facing a charge of manslaughter.

Although the death of Miss Billie Carlton occurred in November and it has been the topic of recurring conversation along Broadway since, there seems to be very little known on this side regarding the former show girl. It is certain Miss Carlton never appeared here in any of the Broadway musical comedies.

She was the first to go on the stage abroad when "Watch Your Step" was produced in London and climbed into success overnight through appearing in the Ethel Levy role as an understudy. She was an American girl and went abroad soon after the war started.

Reggie DeVeulle, mentioned in connection with the case, came to New York a number of years ago and at one time appeared in "The Queen of the Moulin Rouge" at the Circle Theatre. DeVeulle achieved a reputation through having been arrested here for a dance that he did in the show. Later he tried as a dancer in vaudeville. Since he returned to Europe, Broadway has had several reports of his death. DeVeulle's most popular boast was that he was related to the late King Leopold of Belgium.

## "CYRANO" REVIVED.

Paris, Jan. 29.  
Hertz and Coquelin revived the late Edmond Rostand's "Cyrano de Bergerac" at the Porte St. Martin last week and a long run is anticipated.

It was first produced at this house nearly 20 years ago with the late Jean Coquelin in the title role, now held by Pierre Magnier and he is excellent. Mlle. Gabrielle Dorziat plays Roxane with much feeling and Jean Coquelin, Jr., son of the creator of the role of Cyrano co-manager of the Theatre de la Porte St. Martin, again holds the role of the pastry cook Ragueneau, which he created.

Though the play has been revived regularly every two or three years, it is attracting, though not to capacity.

## GABY FAY DEBUTS.

London, Jan. 29.  
Gaby Fay, comedienne, made a highly successful variety debut at the Portsmouth Coliseum.

## On the 'Victoria-Palace Bill.'

London, Jan. 29.  
At the Victoria Palace, Arthur Sinclair is presenting the Irish Players in Fagan's amusing playlet "Doctor O'Toole." Other favorites on the bill are Liane D'Eve, Cyril Clensy, Lois Barker and Percy Tarling.

## "Cadet Fouselle" at Trianon.

Paris, Jan. 29.  
The Trianon is presenting to-night (Jan. 29) the comic opera "Cadet Fouselle" in three acts, music by Felix Fourdrain.

## Sketching People in Audience.

London, Jan. 29.  
At the Walthamstow Palace, Pope, caricaturist, draws lightning sketches in chair of members of audience, presenting the finished sketch to the subject.

## OFFICIAL FILM PERMIT GIVEN.

London, Jan. 29.  
The War Office has granted Harma Ltd., one of the most progressive British companies, special facilities for the production of two films of national features—"The Call of Honor" and "The Warrior Strain."

Recently a giant Handy-Page government aeroplane conveyed the players, cameramen and reporters over London at a height of 3,000 feet.

## DISCUSSING UNION MATTERS.

London, Jan. 29.  
The West End Managers' Society has approached the Actors' Union Committee appointed to discuss the differences between the two.

## "SECRET" AGAIN.

Paris, Jan. 29.  
Henri Bernstein's "La Secret" was revived at the Gymnase last week following a creditable run of "Nothing But the Truth," and is a success once more. Vera Seraine plays splendidly the part created at the Theatre Bouffes by Madame Simone.

Bernstein is also listed for a new work at the Theatre Rejane, which E. Rottenbourg is now managing for Leon Volterra. "The Secret" seems to have caught on for a fair run, but business is not brilliant.

## "COMRADES" FILM SHOWING.

London, Jan. 29.  
The Still Film Co. is giving a private trade showing of its first production at the Alhambra Jan. 31, of "Comrades," featuring Lily Elsie.

## Picture Offer to Geo. Robey.

London, Jan. 29.  
Picture producers are making overtures to George Robey for a series of special features.

An American film company has offered Robey \$750 a week more than any other tender he has yet received.

## Gordon Seal Laid Up.

London, Jan. 29.  
Gordon Seal, comic magician, is suffering from a severe attack of rheumatism and will be unable to appear for some time.

## Max Dearly Made Producer.

Paris, Jan. 29.  
Max Dearly has been appointed by Leon Volterra as producing manager of the Theatre Rejane.

## Warsaw Brothers Back from Service.

London, Jan. 29.  
The Warsaw Brothers are resuming their variety engagements after two years' service.

## "La Cruche" on Once More.

Paris, Jan. 29.  
The Comedie Francaise is staging Feb. 3 Courteline and Pierre Wolff's two-act comedy "La Cruche."

## English Agents Coming Over.

London, Jan. 29.  
Tommy Dawe and Ernest Edelstein are sailing for America shortly to look for music hall material for their native heath.

## Military Honors for Lieut. Eli Hudson.

London, Jan. 29.  
Full military honors were accorded Lieut. Eli Hudson at his funeral at Highgate Cemetery.

## Frank Boyce in Hospital.

London, Jan. 29.  
Frank Boyce, of Boyce's Agency, is in St. Thomas Hospital, after undergoing an operation.

## Fanny Wallace Injures Hip.

London, Jan. 29.  
Fanny Wallace, of Fred Karno's "Moonshine," while performing a dance, fell and fractured a hip-bone. She is in a nursing home.

## AGENTS MUST BE AUTHORIZED TO SIGN ARTISTS' CONTRACTS

**Vaudeville Managers' Protective Association Makes This Clear. Case Arising This Week Brings Up Matter. When Agents May Be Held Liable for Errors of Booking.**

The matter of Jack Merlin, due to open at B. S. Moss' Hamilton Monday and refusing to accept the No. 2 position assigned him on the bill, leaving the theatre without playing, brought forth from Pat Casey of the Vaudeville Managers' Protective Association a clearly defined ruling relative to agents signing contracts with managers of the association itself as binding upon the acts.

Mr. Casey declared that an agent must be authorized by the act to sign a playing contract, before such a contract will be accepted by V. M. P. A. managers of the association itself as binding upon the acts.

Where an agent executes an agreement in the name of the act, without possessing proper authorization, the event of loss arising to the management from the failure of the turn to keep the agreement, the unauthorized agent will be held responsible for any loss it may be decided the theatre has suffered.

The agent may also be held responsible, in signing a contract and authorized to do so for an act represented by him, the agent accepts the contract for the act wherein it becomes physically impossible through transportation or a "jump" for the artist to make the engagement. That, Mr. Casey said this week, would constitute an error in booking the agent will be held to account for, if a complaint follows.

"The agent charges the act a fee for looking after its booking interests," said Mr. Casey, "and the agent is expected to do his full duty in that regard." Mr. Casey would not express an opinion if such a contingency arose whether the agent might be assessed to pay double damages to the theatre and also to the act, if the latter lost playing time through his agent's error or lack of booking judgment. "No use passing upon that before it is reached," answered Casey.

The matter of Merlin (playing at the Hamilton as a single turn although doing a double male act with Veland Gamble, billed as Veland and Gamble) was a contract held by the Moss office, signed by Mark Levy. The turn is new and Mr. Levy placed it on the Moss time for a week to "break in." The Moss people continued the turn over its houses, with the same procedure following. Mr. Levy neglecting to ask the turn for a written authorization if he wished one. It has been a common procedure in vaudeville bookings.

When the Merlin act left the Hamilton and the Moss office complained to the V. M. P. A. of its action, it developed the act itself has actually been under contract and Mr. Casey so held when the case was submitted to him. The Moss office entered no claim for a monetary return, asking that the act be instructed to play the Hamilton before appearing elsewhere, by virtue of the contract held by Moss.

### "COOKIE'S" PAGE IN UNIFORM.

If you see a colored boy in a gray uniform and black braid walking through Times Square and you hear him call, "Mr. Blackface Single, please," you will know that Pauline Cooke, the agentess of the Gaiety

Theatre building, sent him forth to page an act.

Miss Cooke is the only "outside" agent in New York who uniforms her help. Each evening as the whistle blows, Miss Cooke locks the uniform in a safe and the boy is there the next morning an hour ahead of time anxious to get into it. Across the cap is "Pauline Cooke, Vaudeville." At first the cap had but "Cooke." The boy was bothered so often to answer questions about what restaurant he was plugging that "Cooke" had her full name spelled out.

### 'FRISCO SHORT OF CHORISTERS.

San Francisco, Jan. 29. Chorus girls are very much in demand here. Certain producers are paying \$85 weekly for girls for out of town.

The scarcity is due to new revues lately installed in the cafes, and also to the several musical comedy companies organized recently.

The Portola-Louvre Cafe, formerly using 10 girls, announce that a chorus of 50 will be engaged. In the majority of the cafes here, the chorister is the chief attraction, with several running without principals.

The former top salary for best choristers was \$25.

### NED FINLEY TRIES SUICIDE.

In an attempt to end his own life, Ned Finley, 48 years old, vaudeville, severed the arteries in his left wrist with a razor blade last week. He was found under a bridge, which crosses 59th street, just west of Central Park, by a patrolman attached to the 28th Precinct, who hurried him in an automobile to the Roosevelt Hospital, where immediate attention saved his life.

Physicians at the hospital state his condition is not serious, and he will probably be released within a few weeks.

### CHEWING BILL.

Chicago, Jan. 29. The world's foremost chewing gum manufacturer has made Will Rogers an offer to pay him a considerable royalty if the larist philosopher will mention the name of his gum from the stage in "The Follies."

Rogers is the most prominent gum chewer in the world, and as an exponent of any brand could be of an estimable value to its sales, says the manufacturer.

Rogers is chewing over the proposition with him.

### Adler Rests While Contemplating.

Felix Adler is at present resting from his favorite indoor sport, rehearsing. He is contemplating producing a play entitled "70 Minutes on Broadway" with Frances Ross and Eddie Garvie (now in "Listen Lester") to be first shown in May.

Adler is the author.

### Jeannings Changes Name.

P. O. Malley Jennings, known as such in vaudeville for a great many years, has changed his stage name to Percy Jennings, and now is appearing in the Boston company of "The Better Ole."

Laying miles of smiles. CHAS. ALTROFF.

### EVENTFUL WEEK FOR JIMMY HUSSEY.

Jimmy Hussey has been engaged by Albert de Courville to appear at the London Hippodrome in a new revue which will open March 5. She will sail for England early next month.

Mrs. Jimmy Hussey, an 17 received an absolute divorce from her husband with a settlement of \$2,500. The case had been in the court for nearly two years, during which time Mrs. Hussey was receiving alimony.

Mr. Hussey has practically arranged to include Johnny Dundee as a joint star in a new turn to be called "Mustered Out," in which Hussey's present partner, William Worsley, is also to appear.

Mr. Dundee was lately credited with a draw in his Philadelphia battle with Benny Leonard, the lightweight champion. Before that, however, Dundee was among the most popular of the New York boxers.

The new turn is apt to happen after Mr. Hussey finishes his New York run in vaudeville, which still has about six weeks to go. Leaving New York but for a single week within the past year or so Hussey has played 36 weeks in New York City, believed to constitute a record in big-time vaudeville. This week he is at the Riverside, his sixth week within the period at that house, though playing return engagements.

### POSSIBLE SUIT OVER DIALECT.

Ben Schaeffer, who has now branched out as a single act, is seriously considering a series of law suits against Jimmie Hussey, after some confidential advice administered by Bert Hanlon and others.

Ben's first action will be against Hussey for an alleged piracy of the Schaeffer dialect. Schaeffer claims Hussey kept him constantly in his company until he had mastered the dialect and then dropped him. The second suit concerns the use of Ben's name in Hussey's routine. So far Ben has been unable to procure a lawyer who will handle the case on a contingency fee.

### N. V. A. SUSPENSION.

Ben Rogowitz has been indefinitely suspended from the N. V. A. for conduct unbecoming a member of the organization. Rogowitz is charged with having advertised in the daily papers for girls, giving the N. V. A. headquarters as his address.

Following a series of complaints from girls his suspension was ordered.

### CELEBRATING GOLDEN JUBILEE.

A celebration of their 50th wedding anniversary is being held to-day (Friday) at their home in New York by Mr. and Mrs. Charles Stern. The golden bride is 72 and the groom 81. Jos. W. and Henry R. Stern, of the music publishing firm, are their sons.

### DIDN'T OPEN IN "FROLICS."

Chic Sale and Harry Tighe were to have opened in the new "Frolics" stop of the "Amsterdam" this week failed to do so Monday night. The reason was that Ned Wayburn is still ill, and with both Flo Zeigfeld and Julian Mitchell out of town there was no one handy to rearrange the routine in time for the introduction of the new acts.

It is now settled, Sale joins the show next Monday, and Tighe steps into the show a little later.

### "Flea Circus" in an Emergency.

New Orleans, Jan. 25. A dog act at a new small time theatre was broken up recently, through the main animal performer dying from flea bites, it is said.

The trainer of the dog with the surviving flea has started a flea circus and latest reports say he is doing better now than he did with the dog act.

### FRISCO'S STARRING TOUR DELAYED.

Chicago's loop-hoppers may be much disappointed after all. Frisco is not to become a "legit" actor, at least not for the present, for, as Frisco puts it, "Arthur Hammerstein gimme the gas," for not attending rehearsals.

Mr. Hammerstein admits the reason is correct, that and other reasons.

Frisco was playing vaudeville dates instead of attending rehearsals, and the producers decided he didn't want the dancer entering scenes on the wrong cues in "Tumble In," the new title for the musical version of "Seven Days" (first called "Slumber Party" and also "Linger Longer Loo").

The producer and Frisco's vaudeville agent (Harry Weber) differed on the dancer appearing in vaudeville next week instead of rehearsing.

The blow was a heavy one for the jazz boy for he had flagrantly declared that "he'd be a Broadway star in two weeks."

Frisco had ideas for "business" in the new show. He suggested that in his burglar role, he break into the house with a dark lantern, trip over a table and accidentally start a graphophone which would give him an excuse to go into his jazz dance.

### HIP'S STAGE SUPPER.

The first "get together" supper and dance given by the staffs and players in "Everything" will be held next month at the Hippodrome. The stage will be set like a ballroom with a miniature stage on one side for specialities.

Several prizes will be given, one for the most original specialty, one for the prettiest girl and one for the most popular man, all contests to be decided by judges.

The committee in charge of the affair has Bert Levy, chairman; Arthur Geary, "Foodies" Hannaford, Blutch, Albert Fromm, George Williams, Louis Bauer, Belle Story, Will Stewart will be master of ceremonies.

### STAN STANLEY'S LAUGH GETTER.

Stan Stanley has a new stunt designed to get new material or "gags." In each city he arranges with cigar store man to give any individual, actor or civilian, a good laugh free if the individual tells the shop keeper a joke that will make him laugh.

Stanley announces the scheme from the stage and it's on the level.

A shop on West 48th street is the joke receiver this week. Many persons called at the place and many jokes were told. But the cigar man is a shrewd person and the majority of the jokes were told to "Oh, I heard that joke 20 years ago."

But some real ones were secured and they probably will be tried out by Stanley.

### BRINGING ACT FROM ABROAD.

Leo Whitehead and Paul Fitzgerald, overseas in the aviation corps, are going into vaudeville in a turn which they conceived and played at the hospital bases in France. Whitehead wrote "The Ragtime Aviator," a number which Elsie Janis is now using at the Palace, London. Fitzgerald played piano for Miss Janis at some of her service appearances.

The turn is being handled by Sofranski & Epstein.

### Adeleide and Hughes in "Cristo" Show.

Adeleide and Hughes have been added to the "Monte Cristo" production The Shuberts have for the next Winter Garden attraction.

The couple were at the Riverside last week. Sunday at 230 the house received word Miss Adeleide was ill necessitating the matinee performance to run one turn short. At night Frisco substituted.

# VAUDEVILLE

## "TRY OUT" AND "SHOW" HOUSES ASSIGNED IN THE KEITH AGENCY

**System Organized to Place New Turns Looking for Big Time Routes in Keith Houses—Fox Circuit Hard Hit by Latest Big Time Plan—Fox Booker Held Accountable.**

The assignment of new acts to the Keith or Proctor small time houses has been started by Ed. Renton, of the Keith booking office, placed in charge of that department last week. Mr. Renton takes the new acts submitted to him that are unknown or not vouched for, and classing them as "break-ins," sends them to the 125th Street theatre for a Friday (only) showing. No intimation the acts are brand new is given to the audience and they appear as part of the house program for the day, properly carded.

Other acts applying to Mr. Renton that wish to "show" in New York for big time are assigned to various of the agency's theatres in the city as part of the regular bill, remaining in the house for the full term of its playing policy.

When the new acts breaking in at the 125th Street or another house for the day only are judged by Mr. Renton to be worthy of a further opportunity in the Keith houses, they are then assigned to "show." Break-ins are not qualifying and are immediately informed there is no hope of Keith booking. Mr. Renton overlooks the break in turns, and it is not intended acts so trying out for the day shall have managers or agents sit in judgment upon them.

The organization of the assignment department for new acts with Mr. Renton in charge seems to have been brought about by the recent orders of the Keith agency that new acts if desiring to play its theatres must show in the Keith agency theatres, the Keith bookers being forbidden to watch programs in theatres not so booked.

Among vaudevillians this was accepted as a move against the Fox Circuit, which has been freely playing what are known as big time acts, until the Fox bills at one period resembled big time shows that \$1 top is charged for while the Fox price schedule is upmost at 25 cents.

The Keith people are said to have had their attention attracted to the Fox bills through Jack Loeb, in the Fox booking department, standing at the rear of Keith big time houses, asking the Keith men what an act here and there was receiving an offer, told, for instance, \$300, replying: "Why, I played that act at the Audubon for \$175."

While it is understood in vaudeville acts "showing" usually play for a "show" figure, with the regular salary to be thereafter set, the Keith office is reported to have concluded that as it books houses playing at the same prices as the small time acts want to show at a low figure there was no apparent reason why the Keith theatres should not hold them in preference to other small time houses, if the acts intended to try for a big time route.

The ruling in this matter appears to have extended to any act playing for Fox. Two turns at Fox's Audubon last week, Nina Payne and a new act of William B. Friedlander's, are said to have been notified big time was not available for them, with the Fox playing as the only reason, though Mr. Friedlander, according to the story, convinced the booking office he had applied there for a showing in a Keith house for his new act, and, when not secured, booked it with Fox.

The Fox agency, without the big

time turns it has been securing in the past for three days, a week or two weeks, will run more closely to the line-up of programs played by its opposition, the B. S. Moss Circuit, particularly at the Hamilton, as against the Audubon, uptown, and Moss' Jefferson against Fox's City on 14th street. Improvement in the business of both of these Moss houses of late is popularly accounted for through the difference in the merit of the Fox bills since Fox has been unable to secure big time acts.

The Fox booking office is reported to have been much upset as well when it was learned Mr. Loeb had refused to book Singer's Midgets when that act was offered to him, with the Moss Circuit taking it and playing to big business. After finishing the Moss time the Midgets are booked for the Loew Circuit.

The Marcus Loew Circuit, the largest of the small time chains, is not affected by the big time movement against Fox. The Loew Circuit plays on a full route as a rule, not bothering with split week or single week engagements, and stands relatively among small times as the Keith office does among big times. The Loew people have their own "try-out" and "show" theatres where acts are scanned to determine their suitability for the time.

Fox is finding other objectors to his acts. The Moss Circuit according to report has concluded not to play turns first appearing for Fox and the Loew office bookers do not place acts playing the Fox houses, Bedford or Ridgewood, Brooklyn, at the Loew Fulton and DeKalb theatres, Brooklyn, which are in the same vicinity.

At a meeting called in the Keith office Saturday, the booking men from the smaller department were advised to the same effect as the other booking men had been earlier in the week, that they must find places for acts in their decision to try out or show at, and that they were to visit no theatres unless booked by the Keith agency. That the Loew Circuit acted entirely independent in these respects, relying upon its own material and using its own houses for new acts, is said to have been mentioned during the meeting. Inquiries as to whether any understanding had been reached between the Loew and Keith offices that neither would take acts away from the other met with a decided no in each instance.

### Empress, K. C., Now Loew House.

Kansas City, Jan. 29.  
Marcus Loew's reorganized Empress opened Sunday with vaudeville and pictures.

The theatre's interior is to be remodeled and a \$10,000 pipe organ installed. Continuous performances with change of program Sunday and Thursday. Here were the openers: Marcelle, Fagg and White, Lee and Bennett, George and Mae Le Fèvre, Nettie Carroll and Co.

Vaudeville at Shamokin, Pa.  
The opera house at Shamokin, Pa., commences a vaudeville policy Feb. 10, replacing the present picture program. William Dell, owner, of the Keith office, will book.

### "YOU'D BETTER GET UP."

That old benny became the headliner of a big time agent's routine this week. Some of the booking boys came staggering into the Palace building around 9.30 mornings this week, still tying their neckties.

The agents were personally instructed they would have to be on the job by 9.30 and represented continuously thereafter in the Keith agency until 5.30 in the afternoon. One agent summed up his day's work as getting to the office, opening mail, upstairs by 9.30, there until 5.30, back to the office to open mail, catch a show at night, talk to acts and if there were any times left, to spend it eating, taking Sunday off to make up a deposit for the bank.

The agents when asked how they liked getting up so early, replied flippantly, saying the order was not intended for them, since they were always at the office by 9.30, meaning the afternoon before.

Tuesday morning one agent was eight minutes late and that same day alarm clocks jumped 23 points in price.

### Special Extra!

Monday morning while the agents were clearing the sleep out of their eyes in the Keith office, one discovered a sign on the bulletin board reading that the morning opening hour of 9.30 had been changed to 10.

### VAUDEVILLE HEARING MONDAY.

The proceeding of the Federal Trade Commission against the Vaudeville Managers Protective Association and others is on the calendar for hearing before Charles S. Moore, an examiner, at United States Court Room, No. 2, in the Woolworth Building.

Subpoenas have been issued by registered mail for a number of New Yorkers to appear there next Monday morning at 10.30.

### LOUIS FINNERTY HURT.

New Orleans, Jan. 29.  
Louis Finnerty fell through the elevator shaft of a hotel at Atlanta last week, fracturing his skull, and his condition is now very serious. He is at an Atlanta hospital.

The injured man is of the vaudeville team of Bernard and Finnerty, who were playing at the Loew house in Atlanta when the accident occurred. Carter and Venet have taken up their time.

### SETTLE SONG DISPUTE.

Frank Orth, of Orth and Cody, and Bill and Gordon Dooley have reached a settlement of the dispute regarding the song "Strolling Down the Avenue." Orth has accepted a sum from the brothers and also agreed to write a new number for them entitled "Yes, You Will—No You Won't," which they are to introduce in the new Winter Garden show "Monte Cristo, Jr."

### Agent Had Fire Acts Too Many.

One of the big time agents submitting his list to a booking man on the fifth floor of the Palace Theatre building was informed after the booker had looked it over that five of the acts he claimed had either died or passed out of the business. The agent agreed it might be so, but said he saw no reason to take them off his list since no manager ever booked them anyway.

### Central Square, Lynn, Playing Acts.

Lynn, Mass., Jan. 29.  
The Central Square Theatre, play-pictures under the management of H. M. Goodhue, has changed its policy to split-week vaudeville. The vaudeville will be done by Fred Mardo (Boston Booking Office), with H. M. Goodhue still holding the managerial end.

### SUNDAY SHOWS NOT BILLED.

The Shubert Sunday shows at the Winter Garden, Central and Nora Bayes theatres are no longer pre-announcing the programs at either house. The shows are now booked by Davidow for the Shuberts. It is said he concluded that billing wrangling could be prevented if the list of names were omitted weekly in advance of each Sunday performance.

Another reason may be that the big-time booking agencies have been holding such a close scrutiny of late on the advertised Shubert Sunday shows that several acts billed to appear failed to show when the theatres opened—assigned to their big-time agents advising them to remain away.

The Winter Garden has been billing its Sunday shows for about three years. It was done also by the Central for a few weeks when that house said "Sunday performances this season."

### WILMER & VINCENT'S GEN. MGR.

Allentown, Pa., Jan. 29.  
Ford S. Anderson, for the past two years local manager of Wilmer & Vincent's Orpheum, has been promoted to general manager of the Wilmer & Vincent Circuit. Eugene Koneke, who has disposed of his holdings in the company.

Mr. Anderson started as usher in one of Wilmer & Vincent's Utica, N. Y., theatres 12 years ago.

Succeeding Mr. Anderson as manager of the Orpheum will be John F. Malloy, formerly treasurer for the firm at Utica.

It is announced Wilmer & Vincent will erect a \$500,000 theatre on the site of the former Hotel Hamilton here.

### LOEW BUYS IN OTTAWA.

Ottawa, Can., Jan. 29.  
The Loew interests in Toronto and Montreal have purchased the Le Moine property in this city. A theatre is to be erected upon the site to form part of the regular Loew vaudeville circuit. The entrances will be on O'Connor and Bank streets, in the center of the shopping district.

The cost is estimated at 250,000.

### ARRANGING FOR HOSPITAL SHOWS

Arrangements were completed this week between the Red Cross and the Keith office whereby the latter will supply two shows weekly to the several hospitals maintained through the South by the Red Cross.

The latter organization will pay expenses and transportation to the artists who will be booked by W. J. Sullivan. The first show will open a week. Several companies are to be organized, with a route of about 13 days.

### WELLMAN-MORRIS' NEW ACT.

"The Aviator's Dream," a musical playlet, is the newest vaudeville effort of Emily Ann Wellman, who wrote it with Walter Rosemont, the latter supplying the score and lyrics. It has been placed in production by Miss Wellman in association with Jack Morris.

As with other productions by Miss Wellman, "The Aviator's Dream," will be featured by something new in lighting ideas.

The turn will carry a cast of seven and include dancing.

### Pantages Breaks Ground in L. A.

Los Angeles, Jan. 29.  
Ground was broken for the Alexander Pantages vaudeville building at 7th and Hill streets. Carmen Pantages, the manager's daughter, turned the first shovel of earth.

## GENERAL PERSHING IN FRANCE SENDS AID FOR ENTERTAINMENT

Officers Detailed to Help "Y" and Over There League in Giving Army of Occupation More Amusement—Male Entertainers to be Drafted from Ranks—Feminine Artists Sent from This Side.

The A. E. F. in France is now actually and officially concerned in the executive end of entertainment for the men, several officers having been detailed by General Pershing to aid the "Y" and America's Over There Theatre League in giving the Army of Occupation the best in the way of amusement.

Major Reginald Barlow, formerly a professional, and Colonel Kelly have been assigned to the work. The latter was on the general staff.

Thomas S. McLane, head of the Y. M. C. A. overseas amusement bureau in New York expressed satisfaction over the official assistance now being lent the entertainment units and stated Colonel Kelly had adopted a motto for his new task that "what can the army do to help you get us the entertainment we want?" He explained that Colonel Kelly was actually the Liaison officer between the army and the "Y" overseas headquarters. Major Barlow (who last appeared here in "Old Lady 31") was appointed to take over entertainment work by General Bullard.

Interesting perhaps to those indulging in volunteering for over there service is the statement made at the "Y" headquarters that the entertainers are assigned captain's billets and officers' mess placed at their disposal. Automobiles are available in any quantity for entertainers' use, it is now said. Heretofore lack of proper billets was one of the disadvantages in the entertainment work, but with the army becoming vitally interested the best of treatment is being accorded volunteer artists. Major Barlow has requested 35 additional units from the Paris branch of the "Y" and the work of recruitment here is to go on steadily.

The "Y" announced that for the present it will not send any more men entertainers overseas. This was decided upon because it is requested by the A. E. F., the object being that where male entertainers are needed such persons will be detached from service and placed in entertainment units.

The Over There League, however, will continue to send men artists across where they are members of a vaudeville team and in cases of single comedians, for which there is a great demand by the soldiers. Entertainers will be made to send over stock companies with the feminine players sent from here and the male characters supplied from the army's ranks. A group of four women will comprise the company or unit as far as this end is concerned.

This week another group of entertainers sailed under the League's auspices.

Ethel Rae,  
Ethel Clifton,  
Edith Yeager,  
Herman Newman,  
Billy Boston,  
Minnie Vaughn,  
Franklin Caveny,  
Marie Caveny,  
Laura Carpenter,  
Lola Chaffont,  
Gene Ford.

The "Y" list of sailing this week held Mrs. Wm. W. Adams, Evelyn Baggett, Frohman Foster, Virginia Goodell, Alette Goss, LaVale Hicks, Mrs. Fayetta Hazelton, Winifred Lawry, Justin Lawry, Lottie Lewis, Marguerita Lord, Mrs. Roberta McCreel, Mildred Morris, Rosa C. Powell, Rita Present,

Esther Quinn, Mabel R. Schuler, Francis Shirley, George Smithfield and Marie Torrence.

James W. Forbes head of the Over There League, will return to New York in about two weeks.

Edward Marshall the "chalkologist" returned Monday after more than five months service in the war zones. During that time he gained ten pounds in weight.

### PASSPORTS FOR CANADA.

A ruling from the Department of State on the entry of American citizens into Canada was issued last week. During the war Canada allowed an appeal to enter with permission from his U. S. draft board and his citizenship papers.

The latest ruling for travel in Canada requires a passport issued by the U. S. Department of State. In necessity for quick action it is understood the Department of State will issue passports in New York at its office, 2 Rector street, if satisfactory proof is exhibited.

### FAT AND THIN KNEES.

Chicago, Jan. 29.  
Roberts, Pearl and Straw, a comedy act at the Great Northern Hippodrome, closed after Monday's performances and laid off for the week in preference to following the management's demands that Pearl take out a burlesque ballet dance or wear his ballet skirt over a pair of trousers.

Pearl is corpulent, and following Miss Straw, who is tiny and graceful, he mimics her dancing. Out of town, he did it with bare shanks, but here he wore flesh colored tights. The manager demurred, insisting Pearl wear full trousers for the number. Another comedian on the bill, in a Scotch impersonation, was showing bare knees, so Pearl stood out for equal rights, and the manager replied that the other man was not fat.

### PATRICOLA "SINGLE."

Returning to New York from the west Patricola is about to do her new single turn in New York vaudeville. She will appear without an orchestra on the stage, singing songs with the house musicians and using her own violin if the orchestral music doesn't suit her.

Since Broadway last saw Chicago's favorite singer, "Pat" has lost 18 pounds, evenly missing.

### Stagehands Declare "Paper" Unfair.

The Butte Stagehands Union has declared the Butte Daily Bulletin, a local labor paper with a decided Bolshevik tendency, unfair to organized labor, because of its alleged attempt to force local theatres to advertise in its columns. Failing to get the houses to advertise, the Bulletin is said to have threatened to list theatres as unfair if they did not use its columns at so much per.

It has also printed articles derogatory to local theatres. The managers have stood pat and all refuse to give any patronage to the sheet.

The resolution adopted by the union says that the tactics of the paper, in calling the theatres unsanitary, caused some to close, throwing a number of union men out of employment.

### MONDAY MORNING MONOLOGS.

By Miss Billie Shaw.

Mother of the Classical Dancer—  
"Just a minute if you don't mind I. My daughter cannot rehearse with anybody on the stage. She's high-strung and her specialties are very difficult—esthetic dancing; by of course you've seen her. She has to have many offers to go abroad now that the war's over. I'm in a perfect turmoil answering letters."

"Letty, dear, one moment. Did you bring that last scrap-book over from the hotel? I wanted to show you a little item from the Peoria Gazette, but I believe I can remember it. 'Miss Winsome danced with the grace of a wild thing who darts without knowing why. Like a daisy in the wind she swayed to music, unconsciously bringing to her efforts the very breath of the woodlands and meadows and the open forest glades.' Of course that's only one notice. She created such a sensation in Butte the president of the Ladies' Every Thursday Browning Club insisted she do a dance at their annual affair. Before the week is over I'll let you see her eight scrap-books."

"Last year in New Orleans she was featured in the carnival, and some of the papers said she compared with Butte. Excuse me! Stage manager? I want two change places set for Miss Winsome, one on each side of the stage. Yes, I know it's the property man's work, but I want you to superintend this personally, for every crack in the backings must be covered, and I want all the performers kept away from the entrances while my daughter's act is on. That is imperative, and if you cannot attend to it properly back here I'll see what the house manager can do."

"See that the carpet is swept and that no one walks on it after that. Most important of all, there must be quite absolute quiet. You can attend to this? Very well. . . . What was I saying? Oh, yes, the scrap-books. Up at the press department they told me that never had such notices come to the office."

"And Letty is so sweet and modest about it all. Unusual for a girl who has received the praise she has. She often says, 'Mama, I get understand why they say I am so wonderful. It's all so easy for me, and I wish people wouldn't embarrass me by saying I'm as good as Pavlova.' You know Letty's leaps are marvelous. Of course she has her imitators—so has Pavlova, so has St. Denis; all of them—but it can't be helped."

"I'm placing an ad next week saying 'I lead; others follow.' Simple, but original, and a rebuke to all the copycats."

"If you'll wait just a minute I think I have a scrap-book in the dressing room—"

### SEAT WITH TICKET.

San Francisco, Jan. 29.

A bill introduced last week by Assemblyman Morrison of San Francisco provides that no theatre shall be allowed to sell a ticket to a patron unless there is immediately available a seat. This bill was introduced two years ago and lost toward the end of the session after it had passed the assembly.

The assemblyman stated vaudeville and picture theatres sell tickets of admission to patrons and require them to stand sometimes for hours upon the sidewalk or in the foyer, and that many persons had complained to him.

Miss Suratt Continues Orpheum Tour.

Chicago, Jan. 29.

Though Valesska Suratt is idle this week through not playing the "Orpheum," Duluth, she will resume her tour of the circuit, commencing Feb.

Helping managers keep peace. CHAS. ALTHOFF.

### ANOTHER PASSPORT ANGLE.

Another angle to the passport proposition was touched by General Pershing after he had secured the American permit to sail to Italy and had had his passport vised by the Italian Council. He was informed that as an Italian citizen he was subject to arrest as a deserter when landing on Italian soil.

When Pisano unraveled the tangle he learned the U. S. and Italy have no naturalization treaty between them—that Italy considers her subjects in America and their children, whether naturalized over here or American born, still Italians, and as such Pisano, having failed to respond to the 1884 class call of Italy's for her army would be subject to the charge of desertion if returning to Italy.

General Pisano explained his father was naturalized before him, that he came over as a minor and was naturalized himself years ago, that he was drafted for the American army and placed in Class A1 (though not called) and told everything else he knew why it should not be so, but the representatives of Italy merely repeated the statement.

It is said there is no naturalization treaty between France and America. Such treaties were exceedingly rare many years started the war. It now seems to be the opinion anyone of doubtful standing at home will have to ascertain whether his country holds such a treaty with the United States before certain of returning to the native land of his father or himself without hazing trouble.

Pisano had theatrical engagements to fulfill in Italy, and he stood his passage and expected to sail Feb. 1, when the information halted him. A visit to Washington and the Italian Embassy there availed him nothing for relief. Now Pisano will probably go to Great Britain, for which overture have been made to him.

### CORINNE TILTON NOT PLAYING.

The publicity received by Corinne Tilton through the allegation made by Nan Halperin that Miss Tilton's vaudeville act too closely resembled Miss Halperin's still pursues the Tilton girl, albeit a committee appointed by the National Vaudeville Artists absolved Miss Tilton of the piracy charge.

Following that justification the Keith booking agency appeared to hold the belief that, although Miss Tilton was declared innocent of an attempt to copy Miss Halperin, the possible resemblance the Tilton turn bore to Miss Halperin's precluded Miss Tilton from appearing in the theatres booked by the Keith office.

This may account for the appearance next Sunday evening of Miss Tilton at the Shuberts' Central Theatre as a part of the show to be presented there that evening. She will present the same turn as performed by her in vaudeville.

### \$10,000 DANCE-ACT PRODUCTION.

The production of the Greater Morgan Dancers at the Palace, New York, this week, is reported to represent an outlay of \$10,000.

Martin Beck financed and supervised the dance production, as he has done with former Morgan Dancers' turns. Mr. Beck derives no financial benefit from the act, making the productions in pursuit of his long-held theory that high class vaudeville will accept the highest class in any of its diversified entertainments.

### Stammers' New Annual Act.

Frank Stammers has completed a new musical playlet, a sort of "animal heaven" idea, slated for production by Joseph Hart. Most of the characters are animal roles.

The act calls for 15 persons including a chorus of ten.

## IN AND OUT OF THE SERVICE

George Lane (formerly Moran and Wheeler), discharged from the army. Fletcher Norton, released from the Navy Jan. 23.

Jack Connors was released from the Navy last week.

Ferrier (juggler), discharged from the army.

Harry Evers (formerly Anderson and Evers), discharged from the army.

George Wood (formerly Wood and Mandeville), discharged from the army. Fred Santley, released last week from the Naval Air Service, is rehearsing with "The Royal Vagabond."

Ward and Cullen, out of the 5th Ave. last Friday; illness. Replaced by Joe Towle.

Al Bernivici, discharged from the Army, will return to vaudeville again with his brother.

Alexander, O'Neil and Sexton, out of Keith's, Jersey City, last Friday; illness. Roth and Roberts substituted.

Paul Bolger (Bolger Bros.) discharged from the army and will rejoin the act.

Sidney M. Schallmann, Chicago vaudeville agent, has returned from France as a casual. His discharge will be shortly forthcoming.

Edward Marshall, "the chalkologist," who went abroad as an entertainer, returned Jan. 25, after five months on the other side.

William Gaxton has been released from the Navy Service and has in preparation a new sketch by Rupert Hughes.

Lt. Felix Bernard has been discharged from the Army. He was overseas with the 56th Division (heavy artillery).

Harry P. Munns discharged from the Army last week has re-entered the law firm of S. L. & Fred Lowenthal, Chicago.

Bob Gilbert, formerly with the Mollie William's Show was discharged from the Army Dec. 2 and is now with Sam J. Curtis & Co.

Jack Contant, discharged from the army, returned to former position of assistant electrician at Orpheum, San Francisco.

Corporal Leslie E. Jones, who writes from the Le Mans, France, has been placed on detached service and will support Dallas Tyler on her tour of the A. E. F. circuit.

Pte. Arthur Angel, Casual Company 424, returned from overseas last week on the Canada and expects shortly to be mustered out. He will return to vaudeville.

Lieut. Maurice Revenes, with the lost battalion in the Argonne Forest is recovering from a leg injury in France. He did not lose his foot as recently reported.

Russell K. Hill (formerly Sweet and Hill), Casual Co. No. 432, returned from France last week and has been assigned to Camp Devens, Mass., to await his discharge.

Lieut. Cornelius F. Roddy, Fitchburg, Mass., has been appointed military director of the new Liberty theatre at Camp Mills, L. I. George H. Miller is the civilian director of the theatre.

Jack Dudley, former designer for Lee Lash, and now a major in the army, expects to be granted a discharge soon and plans a return to the scenic field, probably opening a studio of his own.

Capt. Carl Helm, attached to the Instruction and Training Section of the General Staff, discharged from the army this week. He will become associated with the promotion and publicity department of the Winchester Arms Company.

Harry Meyers, formerly assistant treasurer of the Liberty, New York, who has been managing the tour of the "Attabor" show is to be discharged

from service this week. Meyers was stationed at the Aberdeen (Md.) Proving Grounds and left there with the show as manager for the eight weeks' tour.

## ARGONNE IN VERSE.

France, Jan. 4.

Editor VAMPIRE:—Where our Division Historian asked the men to get together and write in prose the doings of the 306th Infantry, 77th Division, in clearing the famous Argonne Forest, the following named sergeants: Steve Plinna, John M. Duffy, Leo A. Farrel, Ed. Sutliff, Charles Tucker, Stewart McIlvannan and Ben Piermont, composed the following—

which I think is fit to print:

THE ARGONNE.  
From the ravine Des Sapins,  
Where the fight began,  
We charged the Huns,  
And how they ran.

When the bugle blew for over the top,  
The boys went in with a snap and a hop.  
With the amount of courage and valor, too,  
Was one of the reasons  
So many Huns were slain.

Our propaganda was a thing of the past,  
We traveled the road, we gave it, fast.  
It was there that the tide had turned,  
And our vicious arrows for the homes we yearned.

Two weeks like this would bring great joy,  
Victory, and return, my courageous boy!  
With thoughts like these upon us in our mind,  
What would you look for and expect to find?

We fought for Government, Democracy and home,  
And for that purpose alone we crossed the foam.  
On the morn of that eventful day,  
We captured the road, known as Abri du Crochet.

After Le Four du Paris was passed,  
With gleaming lights and absolute fast,  
Then at the cross roads of La Vergette  
A stubborn resistance was successfully met.

We traveled the road, we gave it, fast,  
We fought our way to absolute victory.  
From there we went to ravine unknown,  
The American courage again was shown.

"Two there that a junction with the French was made,  
And everyone knows that America paid,  
With one life and injury in our wake,  
As we left St. Julien after our stake.

Our views of victory and home blended,  
And felt that the mission would soon be ended.  
We shall thank General Pershing and President  
To send us home when our mission is through.

How is that for a bunch of dough boys?  
I want all my friends to know  
That the sentiment in prose was exactly  
like the spirit of the men through all the awful hardships in the Argonne.

Your friend,  
Sergeant Ben Piermont.

## WARNING TO TAXPAYERS.

Commissioner Roper of the Internal Revenue Department has issued a warning against certain legal lights who have addressed taxpayers by circular, stating they are experts and can show the aforementioned taxpayer how to reduce his taxes. The circular states that no fee will be asked unless the taxpayer can be saved money.

The matter has come to the notice of the Washington authorities, who are taking steps for a bar association investigation and, if possible, prosecution.

Collector Eisner of New York advises that taxpayers should not allow themselves to be deceived upon by strangers who claim to be "income tax experts."

Harry Bailey, Red Cross Director. Through E. F. Albee, Harry Bailey has been appointed director of the Divisional Bureau of Entertainment of the Red Cross Society for Delaware and Pennsylvania.

Bailey will supervise all entertainments at hospitals in both states, co-operating with the volunteer circuits. He was chosen because of his theatrical experience and his recent connection with the Army.

## VOLUNTEER SERVICE SHOWS.

The following lately appeared at the various hospital theatres for the War Hospital Entertainment Association:

Hospital No. 3, Rahway, N. J.—Al Magnus, Frederick Roland, La Peit Jennie and Co., Tossing Aistin, Sylvia Webb, Al Preston, Mills and Moulton, Briscoe Sisters, Jones & Sutter.

Debarcation Hospital, No. 2, Fox Hills, S. I.—Seamon's Orchestra, Halsey Mohr and Arthur Gordon, Great Rajah and his dancing girls, Bijou Russell, Dottie Dimples and Baby Beban.

Harley Adler, Eva Olivetti, Daly and Bellow, Pat Ahearn, Mary Melville, Dunham and O'Malley.

Ward 55, U. S. General Hospital, No. 1, Annex, Bronx, Sammy Wilson, Marjorie Cudlipp, Coletti and DeAngelis, Josephine Clair, Margaret Kadel, Bert Leighton, Eva Olivetti, La Peit Jennie and Co., Great Rajah.

Marine Hospital, Staten Island—Matty Levine, Joe Gross and Jack O'Brien, Robilio and Rothman, Florence Meredith, Al Baker, Eddie Foley, La Peit Jennie and Co., Ross Fowler, Dunham and O'Malley.

Embarkation Hospital, No. 4, Poly-clinic Hospital—Carl Seamon, Bert Leighton, Monroe Silver, Naude Raymond, Johnny Dooley, Monnet, Clifton Webb, Yvette Kugel, Bert Williams, Billy Crips, Gertrude Vanderbilt, Dottie Dimples and Baby Beban.

Naval Reserve Training Station Hospital—Seamon's Orchestra, Joseph P. Giorio, Robilio and Rothman, Lilian Bradley, Adams and Thomas, Steve Green, Great Rajah, Pat Ahearn, Knox and Inman, Jean Irwin, Eddie Foley and Harry McGowan, Fern Hol-lis, Ben Hilbert.

Boxing and wrestling exhibitions by Harry Meyers, Jack Nifot, Jack Denning.

Depot Hospital, Air Service, Garden City, L. I.—Seamon's Orchestra, Robilio, Eugene Jones, Lillian Bradley and Thomas, Halsey Mohr and Arthur Gordon, Eva Olivetti, Billy Burns, Rosita Mantilla and Eugene Kelly, Mills, Nadjat and Jean Kelly.

General Hospital, No. 1, Bronx—Robilio and Rothman, Arthur Perko and Ethel Gray, Sylvia Webb, Phil Mills and Betty Moulton, La Peit Jennie and Co., Bijou Russell, Tossing Austin, Eddie Foley, Art and Jean Keeley.

Belle Baker will appear at the People's Bowery, Feb. 6, at a testimonial performance tendered to Private Misha Hellman, recently discharged from the Army. The entertainment is being arranged by Police Capt. John F. Sweeney. Davis Kessler will also appear in "The Jewish Faith," supported by Samuel Rosen-stein, Celia Adler, Charles Nathanson.

George F. Smithfield, attached to the Y. M. C. A., now in Paris, France, is among those who are entertaining the soldiers overseas.

"Major Martin's Merry Makers," an amusement organization originated at the Y. M. C. A. Club, 65 Saint Nazaire, France, gave a performance under the direction of Howard Mack to the members of the A. E. F. stationed at St. Nazaire. The production consisted of vaudeville, burlesque and minstrel.

Among those who appeared were Howard Mack, Thos. Bolger, M. A. Walsh, W. M. Graves, W. N. Kendall, George Nicholls, George Glen, Con Sherman, W. J. Comforte and others.

Marcus Loew provided the entertainment at the opening of the Nassau Hotel, Long Beach, L. I., as a hospital Jan. 24. It included Julie Bellow, Andy Rice, Jimmy Cagney and Murray Rubens, Arthur Lipson, Harry Waiman and Irene Berry, Amy Briscoe and Frances St. Clair, Herbert Brooks, Betty Duna, Princess Nai Tai Tai and the Lachman Sisters. N. T. Grandlund of the Loew offices, superintending the showing and Jack Glogau attended to the musical end.

## ADVANCE CANTONMENT FIGURES.

Concrete figures on the business done in the cantonments is being supplied by J. Howard Reber, head of the Entertainment Committee. This is arrived at by tabulating the nightly takings in the various camps and comparing the figures with the number of men there.

The table for the last two weeks shows that where there are from 20,000 to 25,000 men in camp with the nightly gross normally running from \$450 to \$500.

By requesting figures from the commission's booking office a manager can tell the number of men in any cantonment and judge with fair accuracy the business that may be done.

A number of the camps have been made into one-nighters for the present with one or more shows weekly with pictures the attraction in the intervals. One-nighters not now in vogue are Bowie and Beauregard, Camp Sevier at Greenville, S. C., is closing and may be abandoned.

With the vanguard of the homeward movement (which was two months) will average 300,000 monthly, business in the spring is expected to be heavy.

## LOEW'S, PITTSBURGH, FOUR-A-DAY

Pittsburgh, Jan. 29. That Marcus Loew's theatre here, Lyceum, lately opened with the Loew policy of vaudeville and pictures, has gone over on the box office side was indicated this week when it was reported that commencing next Monday the theatre will give four performances daily. This number is necessary to accommodate the crowd.

Last week appeared to have been the turn, when the Prescotts, mind readers, were the headline of the vaudeville, although the feature films shown at the Lyceum have been attractive to local film fans. The Prescotts made an impression that brought the act a return booking at the Lyceum for March 3.

## FAY HAS PHILA. HOUSE.

Philadelphia, Jan. 29. The Knickerbocker, 40th and Market streets, sold by the Colonial Trust Co. of this city to Edward Fay of Providence, Rochester, and other cities.

Capt. James W. Greeley, who came here recently to install a policy of pop vaudeville in the Knickerbocker, has accepted a position as business manager of "Naughty Naughty," and goes on the road immediately.

Harry Stevenson, recently with "East Is West," becomes resident manager of Knickerbocker and announces he will feature first run pictures supported by vaudeville.

Knickerbocker was booked by Marcus Loew several years ago but has not been successful under its several managements.

## ST. LOUIS CHANGE.

St. Louis, Jan. 29. Representatives of Marcus Loew announced this week that a new Loew house will be built at St. Louis at a cost of \$1,000,000. Until the completion of this building he will operate the Garrick, leased from the Shuberts.

Another deal of the week brought the three largest theatres owned by the Cella estate under the management of Harry Koplar of the Koplar-Goldman syndicate. The Kings, Shendoidal and Park theatres which have played popular priced vaudeville spasmodically will now become links in the chain of Koplar's 14 film houses. Each theatre has a seating capacity of 2,000.

Sailor Joe Davis is putting on a show tonight (Friday) at Camp Morgan, Perth Amboy, N. J., at which he will appear together with his Jazz Band, as well as Sailor Louis Lazere.

## 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 confidence, if desired.  
Letters to be published in this column must be written exclusively to VARIETY.  
Duplicated letters will not be printed.

**Editor VARIETY:**—  
Boston, Jan. 20.  
A number of soldiers and sailors were present today at one of the many shows that are given here for their benefit and they wish to let the actors and actresses and all others that help in chasing Doc. Gloom away know that they deeply appreciate what they are doing and it will always be remembered.  
We thought that the best way to let them know our feeling was through one of their own publications. So we will be thankful to you if you will let them know how much the Yank and Gub appreciate their good work.  
*A Couple of Gobs.*  
(The above was written on the letter head of the Salvation Army Rest Room, Boston Common.)

**Editor VARIETY:**—  
New York, Jan. 24.  
Although not a member of the profession, I always read VARIETY with a great deal of pleasure and interest, hence Walter C. Kelly's letter in the current issue has attracted my attention.

What a cheerful frame of mind Mr. Kelly must have been laboring under when he wrote that vivid illuminating epistle telling the world at large exactly how Lincoln, Neb., appealed to him. Without wishing to appear either cynical or catfish, I am curious to know whether his act went as well there as he felt to be his just due. A faint suspicion enters my mind whispering that perhaps his Lincoln, Neb., audiences were not riotously enthusiastic over him.

After living in Lincoln 19 years, I can safely assert it makes no pretense of being 42nd and Broadway, but neither is it bucolic. Lincoln is noted for its good music, schools, state building and predatory church societies—and a sane manner of living.

However, I am sure that if Mr. Kelly will only give Lincoln the happiness and privilege of knowing the exact time of his next arrival, the whole town, including pork-eating senators and corn-fed legislators, will joyously declare a holiday, meet him at the station with a band and escort him to the town hall.

Edith B. Ross.

**Editor VARIETY:**—  
San Antonio, Jan. 22.  
I notice in VARIETY of Jan. 17, under a review, the reunion of the Ward Brothers. As I am one of the original Ward Brothers and have been since Soroker (the other Ward) and I entered the profession, I dispute any claim to the title, on the following counts.

First—That this present Ward is selling an act he is misrepresenting;  
Second—To further emphasize this, he is displaying my pictures in the lobbies of the theatres where he is playing.

Understand, I do not charge that these men are not blood brothers. I claim they are not the original Ward Brothers. As I spent 17 years building up my professional reputation under the name of Ward, I object to this attempt to obliterate my professional rating.

Lawrence Ward.

**Editor VARIETY:**—  
New York, Jan. 25.  
You have kept your word; when I arrived in New York last April I was

told by one of your solicitors that "unless I advertised in VARIETY Sime would knock and roast my act."  
Now, Sime, not that I care a damn about what you might or might not say about my act, it matters not to me; I can buy and sell you time and time again, but the real injustice of the thing is what galls me.

You know as well as I do that you did not try to give an impartial review of my act; you also know, no one can review an act and try to entertain girls at the same time; you also know that you did not in any way from a journalistic standpoint review the act, that your report was simply as you saw it and you did not look beyond the "apron" of the stage.

I have been considered by real critics to be a real showman, I have been complimented by such men as Harry Houdini and Howard Thurston and others that know what mental magic is.

Now, Sime, you are more to be

## OPINIONS

Commencing with the next issue Variety will inaugurate a department headed "Opinions," in which opinions will be given as requested upon points presented, relating entirely to the technical side of theatricals.

The usual questions sent to a theatrical paper, regarding names, dates and managers of casts, will be answered as before by Variety through the mail.

Under Opinions questions will be allowable concerning conduct of player or manager and the business relations of both with each other and the theatre.

No legal opinion will be given in this department.  
No levity will be permitted, and while the name of the writers will be held strictly confidential if requested, the full name of all correspondents for Opinions must be given, together with sufficient data for verification of the circumstance stated.

pitied than censured, you are the laugh of all real showmen, and the hand writing is on the wall for you—read it and you will be able to translate it. You will soon be on your way, picking up the crumbs. I have spoken.  
Mystic Clayton.

## SINGER'S MIDGETS DOING "THREE"

Next week at Loew's Metropolitan, Brooklyn, Singer's Midgets has engaged to play three shows daily, the first time the turn, although appearing on small time for several seasons, has agreed to that number of performances. It has previously appeared but twice a day despite the policy of the theatre. Singer has been under the impression the midgets could not conveniently be confined to the theatre, owing to the necessity of preparing special meals for them at home. For the latter purpose he recently purchased a large house at Fifth avenue and 82nd street, New York, where all of the midgets with Mr. and Mrs. Singer reside.

The Metropolitan engagement is in the nature of an experiment. It will determine if the act is to proceed over the Loew time at the same salary and number of daily performances.

Irving Cooper did the booking. The Metropolitan week calls for a salary of \$2,000 by Marcus Loew for the act.

## Cecil Cunningham "Clock" Act.

Cecil Cunningham is to appear in a new act by Frances Nordstrom. It is called "The Clock," consisting of a number of songs related to one another. The melodies are by Arthur Gutman.

## NO "MANIFEST" TICKETS.

Neither eastern nor western railroad ticket agents are selling the "manifest" form of tourist ticket to road shows touring the coast, although it was expected the Railroad Administration would permit the old usage. The manifest ticket plan is a form of "pay as you go" arrangement with the total amount paid by the time the show makes the "turn-around" at the coast. The point to point plan is a costly one for the tourist rates are founded on a basing mileage besides permitting a cheaper rate.

It has been figured out that the added cost of paying from point to point would be \$100 per person for the tourist trip.

## TRACING THE "SHIMMY."

New Orleans, Jan. 29.  
When the east began "shimmying" recently, shortly after the middle west started, it desired to find out just where the dance originated. Somebody said it came from Frisco's Barbary Coast, just as somebody said jazz bands and jazz of all kinds originated in Chicago, so the east let it go at that. Several years ago VARIETY explained that jazz of all kinds had come from New Orleans, and Chicago concurred in the fact that it had filtered there by way of the crescent city.

As for the "shimmy" it is possible

## THE LATE R. G. KNOWLES.

Atlantic City, N. J., Jan. 24.

**Editor VARIETY:**  
Knowing VARIETY never intentionally errs prompts the submission of the following.

In VARIETY of Jan. 17 you innocently published a statement re the late R. G. Knowles—good reading, but wrong.

Not only a close friend of the late unique entertainer, but his foreign and Canadian manager, kindly requests let the readers all over the world know R. G. Knowles was not only an actor, but a great student, a man of many parts, and as many moods. He had exceptional intelligence, and a heart as big as a mountain.

He knew America was not for him (born in Canada). He told me he was going to London and make a sensation. He went, he offered his services to managers of theatres and music halls (vaudeville), was turned down again and down again. But not of the time to cry or weaken, he called on the late Sam Hays, manager of the London Trocadero. He promptly gave a try-out and his salary to be based on results. He appeared. His rapid fire talk was not understood by the slow English, and he was about to be "boomed," as termed there for a hiss. At the vital moment a waiter was in the side aisle carrying a tray of refreshments.

R. G. stopped his talk, smacked his lips and waited to see where the tray was to be landed. It happened to be for a party of "swells" occupying the lower stage box. He walked over to the party and said, "Gentlemen, evidently you don't appreciate my intention—my determination to entertain if not to please you. But show that you have no hatred, no dislike, no prejudice against an American by asking me to join you in a drink—then all the audience can have one on me."

No one there ever saw or heard of such a riot—good natured riot in a theatre. From that moment his future was secure and so long as he lived his name could fill any hall in Great Britain, and frequently was paid \$1,500 per week.

Now for the real man. His success never turned his head wrong or his heart cold for America or Americans. He was always on the lookout to find any American who failed to land an engagement to help them with his influence and cash. Yet Knowles never changed and his motto was "Better be beaten nine times than err once." Long may his name be held sacred, his memory kept green, and for his devoted widow may she never want.

John R. Rogers.

## INFLUENZA SITUATION.

Unseasonably warm weather continues the influenza cases. It interferes with business, with the South still the most badly affected. Portions of the eastern section of the South have emerged from quarantine. At least the bans are due to be lifted this week. Charleston, which closed last week, is due to open Feb. 1 with Augusta, Ga., due to open Feb. 3, Charlotte, S. C., is opening today (Jan. 31). Savannah is still closed. It had been planned to open the Georgia port and quarantine the cases instead of the theatres, but no move in that direction is yet reported. Other southern cities closed since last week, include Tallahassee, Fla., and adjacent towns.

In New York the disease follows an in-and-out career with the number of cases mounting alarmingly one day and dropping down the next. The metropolitan is averaging 400 cases a day. The city is yet reported under the visit of the disease. This week calls for nurses were again sent out, but the health officer insists there is no actual epidemic.

## RIVERSIDE'S NEW ACT WEEK.

The week of Feb. 10 will see four or more acts new to the Riverside and a couple new to all the East. The newest ones will be Louise Dresser, Jack Gardner and Emma Carus, with Nance O'Neill among the others.

"Time-table billing" will be used for the program.

## DOUBLE CROSSED CORSE.

Corse Payton has a grouch all because of a cigar.

Some years ago while playing a New England town, a small cigar manufacturer procured Corse's permission to name a cigar after him. It was a "pip" according to Corse and sold for 15 cents straight. Now the American Tobacco Co. has taken over the plant and the Corse Payton cigar is a stogie, burns like a hay-mattress and smells worse. Corse made many friends by handing out the cigar before, but this week he made a dozen enemies, the grouch resulting when he discovered the cause.

...all the big haw-haws,  
...plaudits—  
...Palace.

# VARIETY

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The dearth of dramatic sketches in vaudeville is becoming more manifest as time goes on. With the outbreak of the war the vaudeville managers took the stand the public wanted surcease from the serious things of life and therefore felt constrained to confine their bills to the brighter forms of entertainment. With the war over this attitude seems to be maintained, and the average variety program is made up principally of singing and dancing.

Variety is again in receipt of complaints from picture people objecting to the cry on the part of its film reviewers for a departure from the beaten path in the working out of its scenarios. Our reviewers occasionally protest against the conventional "clinch," for which everything must be sacrificed. When the photoplay happens to be successful everybody connected with it immediately claims the credit. Per contra, when it fails to get over the scenarioist claims his story was distorted, the director alleges the manufacturer or star demanded certain concessions not in keeping with his ideas, and so on. A fortnight ago there was shown on Broadway a film adaptation of E. W. Hornet's absorbing novel "In the Shadow of the Rope." The original tale started off with a wealthy, elderly man proposing marriage to a woman who had just been acquitted of murdering her husband, thought the circumstantial evidence pointed directly to her as the culprit. It is clearly shown she is friendless, penniless and otherwise so situated that she has no choice and she accepts the inevitable. The man's reason for making such an arrangement is so framed as to excite anybody's curiosity regarding his motive. The film version was distorted to have him propose marriage at the conclusion in order to plant the inevitable "clinch" which even a half-witted individual might foresee. An original idea was thus irretrievably ruined. The scenarioist says this version was demanded of her, the manufacturer says he doesn't know anything about it and the director is understood to charge the story supplied him with admitted of no inspiration for a departure from the conventional production.

With prohibition seemingly established, theatrical managers already see great benefit to amusements through "dry" conditions. It is predicted picture houses and popular priced vaudeville will be the first to get the benefit and increases from 20 to 30 per cent. are looked for. This added movement towards the theatre must necessarily help the higher priced attractions, though probably not so great a proportion. It was first shown about two years ago how dry conditions meant prosperity to at least one branch of the amusement field. That was in the case of one of J. Rice's carnival shows making an annual visit to one of the northwestern states. The first season the state was dry the weekly takings of the show jumped almost 100 per cent. Mr. Rice was asked to address a dry meeting in Chicago and went on record as saying that dry territory was great for business, although he, too, stated that he was not per-

sonally a prohibitionist, and had taken two cocktails before coming to the meeting.

The liquor interests were much interested in the campaign of protest carried out last week by the theatrical managers and their success in securing action on the part of the Congressional Conference Committee in maintaining a 10 per cent. admission, or at least the new revenue bill in place of the 20 per cent. proposed. Certain "wet" interests communicated with the managers' Tax Protest Committee asking its help in battling the oncoming prohibition. The managers could give the request no full consideration. In New York prohibition is unpopular.

The majority of the legitimate, vaudeville and picture theatres in New York have cane-seated chairs for box seats. As these are sold at advanced prices the presumption is that the chairs are regarded as more luxurious, or at least more comfortable. Such is not the case, particularly for women. It isn't nearly as comfortable to sit in a chair with a skeleton back as in an upholstered opera chair for a couple of hours or longer.

It was circumstantially reported late last week Marjorie Moreland, the former wife of Nat C. Goodwin, has been recently quietly married to a Lieutenant Cassall of the United States Army.

A letter received from George Frederick Hinton, erstwhile theatrical manager, from France, where he served as a captain of a company in the 15th Infantry, announced that he came through the war safe and sound.

Fred B. Mack of Halifax, N. B., is now booking the Canadian marionette house in conjunction with Jeff Davis in the Keith office. Mr. Mack is interested in a number of the Canadian houses.

The offices of Stair & Nicolai will be moved next month to the Selwyn Theatre Building. George H. Nicolai left Monday for Pittsburgh and from there goes to Palm Beach for a vacation.

The Lambs Club is compiling and proposes publishing a book containing all the brilliant and witty sayings heard in the clubhouse and originating with its members. The profits derived therefrom are to be devoted to the general entertainment fund.

All bookings for the Colonial at Annapolis, Md., have been canceled as a result of the complete destruction of the house by the fire and no provision for a shifting of the incoming traveling combinations.

Eather Quinn sailed on the Creic Tuesday as a stage director for the Over There Theatre League and Y. M. C. A. Miss Quinn has been with Margaret Mayo for the past five years and expects to meet her in Paris on arrival.

Kajigma, the Jap mind concentration wonder, is leaving the Hippodrome show this week after there for three weeks. The act was considered too quiet for Hip audiences especially at the matinees when many children are present.

Jule Delmar says he is not adding a new house in Jacksonville, Fla., to the southern Keith office string. Advances from the south, last year, were that a new Lynch theatre would adopt split week vaudeville policy opening in March.

The Boston Booking Office in the Tremont Theatre Building, Boston, in the future will be known as the Fred

Mardo Vaudeville Agency. Mr. Mardo divides his time between New York and Boston. Tuesday and Wednesday, he is at his office in the Putnam Building.

George W. Laderow, who has been handling the tour of "The Velvet Lady," has been switched to the advance work for "The Girl Behind the Gun," which takes to the road next week. Eddie Cohen will be the traveling manager.

Edw. S. Keller, Max Hart and one or two others deny they have been called before the Revenue Collector on income tax, while other agents to a greater number, who were not mentioned as going there, seem anxious to have it known that they were called.

Harold L. Hilton, assistant treasurer of the Grand opera house, Cincinnati, submitted his resignation to Manager Theodore Aylward last week. Hilton, who recently changed his name from Hohenstein because of the war, will assume the practice of law. He was formerly a justice of the peace.

Who owns the Bronx Opera House? Cohen & Harris boot it; the box office statements read "Cohan & Harris and A. H. Woods." Cohan is reported to have sold out his interest, and it is understood the stockholders include the Shuberts, Klaw & Erlanger, the Selwyns and Max Loew.

Singer's Midgets may be seen on Broadway in a complete show, the plan not being set whether for this season or next. The midgets were offered the next Winter Garden show, "Monte Cristo, Jr.," but Leo Singer feared the possibility of his little folk being "lost" among the maze of girls and settings at the Garden.

B. S. Moss is donating the entire receipts of the special performance to be given at his Regent Saturday morning at 10.30, to the New York Clinic for Speech Defects. The show is known as a "children's performance," the pupils of Miss Rae Bayles' School furnishing the talent. The admission is 25 and 50c.

Robert E. Rickson, Frank Gassolo and Harry Weber gave a complimentary dinner Thursday night to Mark Beeman at the Hotel Martingue in honor of his work done for the Public Information Committee on which the three showmen served during the war. Beeman left for London the following day.

What looks like a foreign decoration worn by Marie Nordstrom is a sort of medal of odd design presented to her by the California chapter of the American Red Cross in appreciation of her work in the coast cantonnments. The medal was made of fused double eagle gold pieces with an enameled red cross-mounted on it.

Charles Harris, recently released from the navy, returns to the box office of the Longacre Monday with the advent at that theatre of Marie Cahill in "Just Around the Corner." Saul Abrams, who has been at the house will go on tour as the manager of the William Collier show, "Nothing But Lies."

Roger Imhof, in Des Moines a few weeks ago, played the Orpheum, and the lady critic of the Tribune took a pan at the act. Mr. Imhof banged out a 2,000-word criticism of the critic, which the Tribune printed for two columns. "If you boys," he said, "can pull a two-column story every time I get panned I want to get panned regularly."

Muriel Window asked for a postponement of her late hour, but was refused. It was granted. Miss Win-

dow received immediate routing on the big time in the East, slowly proceeding westward until sailing in March for Australia as a part of the Harry Lauder show, going over there under the management of William Morris.

The National Vaudeville Artists attended to the arrangement and bore the expenses for the funeral of Mabel Hamilton, raised 24,000 services were conducted by Henry Chesterfield, secretary of the organization at Campbell's Mortuary Church in New York. A fund had been subscribed. The N. V. A. asked that the contributions be returned to the donors, which was done.

Arriving in Pittsburgh a fortnight ago to play her vaudeville engagement there Truly Shattuck went to the Fort Pitt Hotel, was assigned to a room and went down to dinner, where she remained for about an hour. Returning to her room she found it had been rented at a former time. The missing articles are a valuable fur coat, muff, toilet bag, toilet articles, kimono, clock, etc. "I have been on the stage 25 years and never was robbed of my jewelry," says Miss Shattuck in speaking of the occurrence.

The agents and booking men in the Palace Theatre building are now parking their cars directly opposite the theatre on Seventh avenue, instead of on 47th street as formerly. With the removal of the new subway shafts and shanties which obstructed the street, a considerable space was provided between sidewalk and car tracks and the officials of the Keith office, after petitioning the Bureau of Highways, procured the privilege of parking private cars there. This prohibits taxis from making it a public stand.

Mrs. Betty Inch, known to vaudeville as Betty Brew, is being tried before Justice B. S. Weeks on a charge of extortion. Her alleged victim is Eugene P. Herman, president of the Herman Motor Truck Co., and who resides at 617 Riverside drive. The complainant states that he paid the woman \$215 in the Woodward hotel where he met her by arrangement in company with detectives and that the defendant had telephoned him and represented herself to be a May Hayer whom he was supposed to know well. Mrs. Inch, whose husband was in court with her, denies the charges and claims Herman paid her the money for what she had paid out to May Hayer.

Muriel Ridley, a dancer, was successful in winning her suit for \$15V against Lady Duff Gordon, the sponsor of the vaudeville act known as "Fleuriette's Dream at Peronne," which played about a year ago. Miss Ridley English, agreed to appear in the Lady Duff Gordon act when Lina Abarbanel's recommendation, and was forthwith engaged, verbally, at a salary of \$75 weekly, which was eventually reduced to \$50 weekly. The plaintiff, through her attorney, Alexander May, alleges she rehearsed with the turn up to the point where it "broke in," prior to its Palace, New York, engagement. When the act arrived at the Palace Miss Ridley was let go, although she showed up for the current week of the "Fleuriette" act bearing her name as the dancer. She entered suit for the amount mentioned, which was repaid to her. Her 30 weeks' engagement at \$50 per week. Mr. C. Fagin, business manager of the turn, entered the defense on the stand that he had let her out on rehearsals because of his belief that Miss Ridley was not good enough to play the Palace standard. The plaintiff proved she had appeared on that stage on four different occasions prior to the Gordon engagement. Judge Wainwright, who presided, upheld her plea, and the jury awarded her the full amount.

# LEGITIMATE

## THE "ROOM" PLAYS JUMP INTO IMMEDIATE NEW YORK FAVOR

No New Legit Attraction This Week. Chicago Opera Opens. Ticket Brokers Guess Wrong on Some New Shows. Moves In and Out of Metropolis. Theatres Generally Holding to Scale.

The current week is one of the few since the start of the season that at least one new legitimate attraction was not offered to Broadway. Much interest centres in several recent new offerings, especially the pair of "room" shows brought in by A. H. Woods. They are "Up in Mabel's Room" at the Eltinge and "The Woman in Room 13" at the Booth. The former show, a farce, drew the capital figure of \$11,800 last week (its second week), while the Booth attraction gathered \$10,700, also a second week. Both shows are playing along with other Shubert attractions at \$2.50 and both are drawing capacity. This gives the Woods' office three hits in New York, the third of course being "Friendly Enemies."

Among the ticket agencies a peculiar situation exists regarding the "buys" on three or four acknowledged successes. Tyson, McBride, Bascom and the Broadway Theatre Ticket Co. are the only brokers buying for "Somebody's Sweetheart" at the Central with the latter agency taking the biggest nightly block. But Tyson is without choice tickets for either of the two new Woods plays having passed both up in guessing their chances. In the case of "The Woman in Room 13" McBride and the United Theatre Ticket Co. are handling 100 seats and the Broadway 80 seats nightly. The Booth's limited capacity therefore allows but back rows for Tysons.

Four new attractions arrive during the coming week, an equal number withdrawing. "The Velvet Lady," playing to heavy business in Philadelphia, opens at the Amsterdam, succeeding "The Girl Behind the Gun"; William Collier in "Nothing But Lies" withdraws from the Longacre to make way for "Around the Corner" (somewhat changed since its Chicago appearance); "Good Morning, Judge," the heavily cast musical play ("The Boy" in London), opens at the Shubert replacing "The Betrothal," which will probably not take to the road (it is splendid scenically, but of little popular draw); "Nell of No Orleans" with Mrs. Fiske will come into the Miller Theatre, forging out "Tillie," which picked up somewhat within the past ten days. The week of Feb. 10 will see "Sinbad" moving down from the Winter Garden to the 4th Street and "Little Simplicity" going to Boston. The latter piece increased its takings last week to over \$9,500, but the "Sinbad" switch was not disturbed. The date of the premiere at Monte Cristo, Jr., at the Garden will likely be Feb. 12.

Soon to move out is "Roads of Destiny" from the Republic. The piece has been drawing but little over \$5,000 weekly and was held in because of the high percentage split. No successor is mentioned.

The second annual season of the Chicago Opera Association started at the Lexington Monday night, and though without last year's publicity furor, the opening performance is claimed to have bettered last season's first night by \$1,700.

The Shuberts continue to maintain their increased house scale of \$2.50 in all houses directly controlled by them. Several houses, however, allied in bookings, retain the former \$2 scale and in that class are the Morosco and the Longacre. The K. & E. houses

also retain the former scale without exception save on Saturday nights, when the 50 cents advance is charged. Attractions in cut rates for orchestra seats are "The Lady in the Box" (Hayes theatre), "The Invisible Fox" (Harris), "Forever After" (Playhouse), "Sleeping Partners" (Bijou), "The Riddle: Woman" (Fulton), "The Big Chance" (Globe), "The Crowded Hour" (Selwyn), "Nothing But Lies" (Longacre), "Roads of Destiny" (Republic), "The Little Brother" (Belmont), "The Climax" (Comedy), Opera Comique (Park), "The Melting of Molly" (Broadhurst), "The Melting of Molly" (Broadhurst). Balcony seats were available for "Sinbad" (Winter Garden), "The Little Journey" (Vanderbilt), "Some Time" (Casino), "The Girl Behind the Gun" (New Amsterdam), "Copy Right" (Morosco), "Keep It to Yourself" (39th St.), "The Betrothal" (Shubert), "Tillie" (Miller) and "Tea For Three" (Elitiot).

### THE MATTER OF H. B. WARNER.

H. B. Warner starring in "Sleeping Partners" with Irene Bordoni featured at the Bijou, who has announced his intention to step out of the show Saturday, to again engage in picture making, may cause the closing of the Bijou if Warner withdraws. John D. Williams, who alleges a contract with Warner, may seek an injunction restraining him from accepting the picture work until the end of the season. Later it was reported Williams considered such a move unwise and engaged Lawrence Grossmith for the Warner role if needed. Mr. Grossmith has been in New York for some time having been attached to the British Recruiting Mission.

Miss Bordoni planned vaudeville show Wardner's withdrawal interfere with the run of the play. She is due to appear in a revue at the Femina, Paris, starting June 1.

### MAY IRWIN'S PROHIBITION PLAY.

May Irwin may return to the stage this season in a new musical play, title not selected. The book is being written by Glen MacDonald, the lyrics by Joe Young and Sam Lewis and the music by Ted Snyder. The show is the musicalized "Sister Mary," a former Irwin success. The plot, which deals with prohibition, is considered more timely now than when first put on.

Kurt Eiselst is producing the piece.

### "HEAD OVER HEELS" DID MORE.

Chicago, Jan. 29. In the box office estimates of legitimate business here last week the gross of "Head Over Heels" at the Illinois for the week before (Jan. 15) was quoted as \$12,000.

The Mitzi show opened Jan. 5, getting \$15,057 for the week. The second week's business amounted to \$15,727, while last week the takings were just the \$16,000 mark. The show is booked here indefinitely.

### HOFFMAN-MARCIN-PLAY.

Aaron Hoffman and Max Marcin are collaborating on a new play which is now called "The Reward." The piece is to be a melodramatic farce and in all likelihood the production will be made this spring by Lewis & Gordon.

### SPECS SHUT OUT.

During the week there has been an arrangement regarding seats for three theatres in New York which has been the medium of cutting out two different agency factions. The houses are the Good Eltinge and the Central. The brokers affected are the Tyson Co. in the case of the former two theatres and the United Agency in the case of the latter.

The buy for the Eltinge for "Up in Mabel's Room" and for the Booth where "The Woman in Room 13" is the attraction, were handled as "coupled" by the Woods office in their deals with the agencies. W. J. Fallon of the Tyson Co. did not believe that "The Woman in Room 13" had a chance and he refused to "buy" for that attraction although he stood in readiness to accept a block of seats for "Up in Mabel's Room." The result was that as he was not willing to buy for both shows he did not receive seats for either. McBride, Bascom, United and Broadway bought for both shows and are handling 150 seats a night for the attractions. Since the development of the Booth show into a hit the Tyson Co. has had to scramble for seats among the other brokers to fill their own return.

At the Central it is the United Agency that is cut off the list. The misunderstanding over the amount of readiness was the cause. The agency maintained that to permit return should be permitted while the house was only willing to grant 25 per cent. The result is that 300 seats nightly are now being handled between the Broadway, Tyson Co., Bascom and McBride, with the United brokers shut out, except for the seats they can obtain other than at the box office. This week there are 17 buys running in New York. The United brokers standing ready to take the regular allotment of 400 seats a night for "The Velvet Lady," which opens at the Amsterdam next week. This will bring the total to 1,400. A renewal of the buy for "The Melting of Molly" for an additional four weeks was effected through the house granting a return of 50 per cent. of the tickets taken.

The current buys are "The Woman in Room 13" (Booth); "The Melting of Molly" (Broadhurst); "Somebody's Sweetheart" (Central); "Three Faces East" (Cohan); "Hans and Gretel" (Comedy); "Three Wise Fools" (Criterion); "Up in Mabel's Room" (Eltinge); "Lightnin'" (Gaiety); "The Canary" (Globe); "Friendly Enemies" (Hudson); "Listen Ladies" (Knickerbocker); "The Unknown Purple" (Lyric); "Tea For Three" (Elitiot); "Oh, My Dear!" (Princess); "The Crowded Hour" (Selwyn).

### SPECS' CASES TO-DAY.

The cases of the theatre ticket speculators arrested last week for operating without a license are to come up in Special Sessions to-day (Friday).

There was a hearing Thursday last week and another Tuesday of this week held in the West Side police court, when the cases were held for "downtown."

This is the first step in the test case that Guggenheimer, Untermyer & Marshall are fighting in the interest of the ticket agency men.

### COMSTOCK'S "ADAM AND EVE."

"Adam and Eva," a new straight comedy by George Middleton and Guy Bolton, started rehearsal this week with Robert Milton the stage director. It will be produced by F. Ray Comstock, alone.

If ready the play will have its premiere in Detroit Feb. 17. The cast holds Ruth Shepley, Harry Harwood, Roberts Arnold, Reginald Masson, Ferdinand Gotschalk, Adelaide Prince, Jean Shelby, Otto Kruger, Courtney Foote, and William B. Mack.

### MANAGERIAL REPORTEER.

The fight of stairs in the Globe theatre building leading to Charles Dillingham's offices has been beautified by the laying of a new carpet, to the surprise of the manager.

Arriving at his office Monday morning, Dillingham discovered the stair covering and upon inquiry no-body connected with the establishment could enlighten him as to how it all came about. He finally sent for the night watchman, who confessed that A. H. Woods had bribed him to permit the job to be done Sunday. Further inquiry elicited that Woods had paid a friendly call on Dillingham last week and was displeased with the appearance of the steps leading to the latter's offices. The new carpet was the result.

Wilmington Mr. Dillingham wrote Mr. Woods as follows: "My dear Al: I have always had two ambitions. One was a stair carpet leading to my offices and the other was success." Wood replied that he had been on open time at the Globe and I will also gratify your other ambition."

### "TUMBLE IN" AS A TITLE.

The musical version of "Seven Days" has a new title, now known as "Tumble In." The show was first called "Slumber Party" and last week held the name of "Linger Longer Lucy" for a few days.

It was discovered Roland West had a show of that label on the road last year, so "Tumble In" resulted.

Joe Flynn, the Arthur Hammerstein publicity pusher, is showing signs of a complete come-back to his form while at Hammerstein's "Victoria." Joe admits that the producer worked out a new title to his old board, but it may be blamed onto a Cunningham car, since there is a Tumble Inn, and a very nice road house, too, on the Albany pike, just above Tarrytown, in the township of Croton, and a few miles south of Peekskill, which breaks the jump to Poughkeepsie on the way to Hudson.

The show opens in Wilmington Feb. 13.

### DENVER MANAGER KILLS THIEF.

Denver, Jan. 29. Dewitt C. Weber, owner of the Weber theatre here, shot Bernard Bentz, an office boy, 17 years of age, whom he caught crouching back of the theatre safe last night after the house had been emptied. Bentz is reported dying in a local hospital.

After dismissing the audience Weber went to the office to get his coat. Bentz sprang up demanding Weber throw up his hands. Weber pulled his gun and fired twice while Bentz, as he dropped, shouted: "That's enough, I guess you've got me." He had an army revolver in his hand. The reason Weber was promptly exonerated by the police department.

### "COSETTE" DELAYED.

John Cort postponed the presentation in New York of the new Josephine Victor starring vehicle "Cosette," by Edward Clark, to have come into the Harris next week. The reason for discontinuing is given out at the Cort office as due to the impossibility of obtaining a theatre.

Rumor has it that there was a misunderstanding with Miss Victor regarding her characterization of the title role.

### HAMMERSTEIN'S SUSPENDERS.

Hammerstein managing to disregard grand-opera-long-enough-to-evolve a new fashion suspender, as a boon to the stout man. These suspenders are made of one piece of felt, contain no rubber or any metal catch or clasp and are adjustable to a person's height by a series of button holes.

## LEGIT PRODUCERS COMBINING FOR PROTECTION IN TERMS

**Have Idea Klaw & Erlanger Firm Differences May Work  
Against Them Unless Fortified in Advance—Want to  
Be in Position to Define Terms—Several Pro-  
ducers Reported in Combination.**

The combining of New York's legitimate producing managers into an association for protective and constructive purposes is in process of formation. At work on the plan are John L. Golden (Smith & Golden), Arthur Hammerstein and L. Lawrence Weber, with Charles Dillingham, Ziegfeld, Jr., and David Belasco having definitely signified their willingness to join. The organization has no party lines since producers booking through either of the big offices are included. The new association does not for the present intend entering the booking field, but combined the managers feel they will be in a position to define terms, ultimately bettering sharing arrangements now in force.

Since the breach between A. L. Erlanger and Marc Klaw, the partners are said to have not spoken and lately it has been felt that their differences may be irreconcilable. Levi Mayer, representing Mr. Erlanger, and Charles Evans Hughes, acting for Mr. Klaw, have been reported in conference for some time. The rumors say the program calls for George M. Cohan assuming presidency of the syndicate, if it is reformed, with Mr. Erlanger on the board of directors. This is in line with the reputed ideas of the Du Pont negotiators who are said to be interested and assume that theatricals can be commercialized.

The details will call for slightly different arrangement with producing managers and include the latter participating in the house profits. For instance, if a money-making show enters one of the Boston houses and through the engagement the house profits to a theoretical figure of \$40,000, the attraction is to be given 10 per cent. of that in addition to its regular share.

Producing managers hearing of the reported changes that may occur decided that united they would constitute as strong a body or power as any booking combination if not building up to greater strength. Also figuring that to swing a deal of such magnitude would necessarily come from commercial lines the new organization managers could best protect themselves by combining into an association.

Whatever the outcome, it is reasonably certain there will always be two factions in the booking field as now, at least for the present. It is quite reliably reported Mr. Klaw and Lee Shubert met in one of the Shubert theatres one morning recently. It is not believed the meeting had anything to do with Mr. Klaw's becoming interested in the Shubert concern since, it is said, he has wanted to retire for some time. Neither is it thought the Shuberts will become interested in the reformed "syndicate." It is rumored the meeting between the two men had to do with Mr. Shubert taking over some of Mr. Klaw's personal interests.

Several important producers have not yet consented to join the new organization, but are expected to join when it becomes established.

### CHICAGO OPERA'S HANDICAP.

Cleofonte Campinini opened the Chicago Opera Association's second season at the Lexington Monday night with indications that this year the visiting songbirds will enjoy an even

greater success than last season. The premiere was capacity, but without the excitement of last year, due to several handicaps under which Campinini was contending. Three of last year's stars were out of the program, notably Galli-Curci, who was delayed in Chicago on matters attendant to her divorce, but she will appear here next week despite rumors alleged to have been set afloat by Metropolitan interests to the effect Galli did not care to sing with the Chicago organization since she was contemplating jumping to the Met next season.

A missing star of almost equal importance was Muratore. The latter had a row with Campinini and quietly sailed for France with his wife, Lina Cavalieri, several weeks ago.

So heavy is the subscription list that Campinini is to remain at the Lexington for five weeks instead of four weeks as last season. But it is said that the lists were filled before Muratore announced his intention not to sing in New York this season. Lamont is handling most of the Muratore roles. Chicagoan's place the French tenor above Caruso and Muratore's contract with Campinini calls for \$2,000 nightly (Caruso's figure here is \$2,500). It is reported that this is Muratore's last season in Chicago and that he will be with the Metropolitan next year.

Rosa Raisa, another of the "big three" of Campinini's forces, was also missing, but illness was the cause, and she is expected to be well enough to appear within two weeks.

Pittsburgh, Jan. 29.

Mme. Amelita Galli-Curci's appearance here last Friday at the Mosque on a concert tour aroused speculation as to why she was not in New York preparing for the Chicago Opera season. The star drew a capacity-plus crowd.

Galli-Curci's name appeared in the advertisements of the Chicago Opera Association this week, billed to sing next Tuesday night at the Lexington in "Linda di Chamounix." Whether she will remain in New York for balance of the Chicago season was not stated. In spite of the claims of the Chicagoans that rumors regarding Galli's appearances emanated from the Metropolitan, it is reported that Galli-Curci isn't anxious to sing in New York this season, the reason being that she has an offer from the Met to join the Manhattan organization next season besides having found the concert stage surprisingly lucrative.

### LIEUT. McGRATH, AUTHOR.

Lieut. Chas. McGrath, who has been instructing U. S. gunners in the use of the Lewis machine gun, has written a four-act comedy drama entitled "Madden Must Win." It is now in the hands of Cohan & Harris.

The piece deals with the experiences of a female prize fight manager. Mr. McGrath in civil life is a Cincinnati attorney, though originally hailing from New York. He is a brother of Harold McGrath, America's champion swimmer who was to have competed in the Olympic games at Berlin, but instead joined the army when war was declared and who is now listed in the casualty lists as killed in action.

### ZIEGFELD SERIOUS ABOUT PARIS.

Before leaving for Palm Beach, Flo Ziegfeld left instructions that indicate he is thoroughly serious in the proposed plan of a "Midnight Frolic" under his name in Paris during the summer.

With the Amsterdam Roof shows in his absence under the direction of Victor Kraly, preparations have started for the Paris party. Ned Wayburn, who left for England last Saturday, will visit Paris, representing Ziegfeld, and put forth an effort to locate a proper theatre or site for the Ziegfeld show in that city.

In New York daily now, Percy Thomas, of the Ziegfeld executive staff on the roof, is supervising the overhauling of the Ziegfeld production material, stored in a converted private house on West 49th street. Mr. Thomas has a number of workers on the costumes diligently laboring.

The coming prohibition besides the opportunity abroad combined to give Mr. Ziegfeld the idea. There is a chance the Amsterdam Roof will be dark over the summer, if the Paris show eventuates, under the belief New York City in hot weather will be little inducement to out-towners.

On the Amsterdam Roof there is much speculating among the people, and one of the performers, to whom Mr. Ziegfeld will seek to travel to the French metropolis.

The plan of Ziegfeld's to put forth a touring "Midnight Frolic" over here this spring may be held in abeyance through the contemplated foreign venture.

### GOODWIN ILL AGAIN.

Philadelphia, Jan. 29.

Nat Goodwin did not appear in "Why Marry?" at the Adelphi Monday night. It was announced from the stage he was suffering from sciatica rheumatism, but it is believed the recent injury to his eye was the cause. It was said Tuesday Mr. Goodwin was still ill and no promise could be made as to when he would rejoin the show.

Ernest Lawford, playing the clergyman, appeared in Mr. Goodwin's place and Mr. Lawford's part was taken by Richard Pittman, stage director. The critics praised them individually as well as treating the entire performance favorably. No one left the theatre when Mr. Goodwin's absence was announced.

### THEATRES WANTED.

Where are two new shows going to be housed in New York? That is the plaint of producing managers that have "Please Get Married" and "The Dislocated Honeymoon." The former attraction, sponsored by Oliver Morosco, is to be shown in New York Feb. 9, but Morosco himself doesn't know at what theatre.

A like condition governs "The Dislocated Honeymoon," which Edgar MacGregor and Klaw & Erlanger produced at Atlantic City last week. The show opened to about \$700 and then climbed to a little over \$1,000 on the second night with a sell out for both performances Saturday. The show is at the Academy of Music, Baltimore, where it opened to over \$1,000 on Monday night. Next week it plays Rochester and Syracuse and then comes to Broadway, but no one knows at what house.

### THINKING OF PROGRAMS.

Cincinnati, Jan. 29.

After having been in the theatrical profession for 25 years under the name of Gray, Walter R. Gerberding filed a petition in the Common Pleas Court, asking for permission permanently to be known as Walter R. Gray.

He says his real name is too long for program purposes and too difficult to pronounce for his profession.

His wife, Clara, joins him in the request.

### K. & E. TAKE BACK CRITERION.

The tenancy of the Criterion theatre reverts to the New York Theatre Co. tomorrow (Feb. 1). James K. Hackett, who has had the lease of the theatre for the past three years, wanted to renew but Klaw & Erlanger preferred to operate the house themselves. Hackett, in Cleveland this week with the "Better Ole" (going into Chicago for a run), took the Criterion with the intention of making his own productions there. The first play Hackett presented was not an overwhelming success and since he has been playing attractions of outside producers. The term of his lease has been a profitable one for him.

William Munster, the house manager for Mr. Hackett and the others of the Criterion's staff will continue there. Mr. Munster, the manager of the house for the last three years, is to add a production to his other activities. He has secured "It Happens to Every Girl" by H. S. Sheldon, to be placed in rehearsal next week. Ira Hards will stage it. George Probert has the principal role. There is a cast of 15 required. The opening date is now set for March 3.

### "CONFESSION OF A WAR BRIDE."

Binghamton, N. Y., Jan. 29.

When "The Unmarried Mother" hit these parts, upstagers thought that the limit had been reached in sensational advertising. They thought held good until this week when the "Confession of a War Bride" drifted in to fill an engagement at the Armory here.

Among the catch lines used in the newspaper copy booming the show are "She sinned without sinning in answer to the call of Motherhood," "Who is there to say she was to blame?" "Her innocence and ignorance blinded her to society's wrongs," "The story of a Little Mother and her Love Baby," "It deals with a problem many an American girl is facing," "At the matinee for ladies only."

Mary Arson, the famous suffragette from the Pacific Coast, will deliver a stirring lecture on what should be done with mothers and fathers of "Love Children."

### MILLER STOPS "CHLOE."

Monday Henry Miller suddenly stopped rehearsals of "Chloe in Love," in which he was to star Ruth Chatterton. The action is reported as having followed a dispute between Mr. Miller and William J. Hurlbut, the play's author.

The cast was not informed when rehearsals would be resumed. Miss Chatterton and Mr. Miller had but recently returned from the road in "A Marriage of Convenience," and unless the present difficulty is adjusted they may again tour it.

"Chloe" would have been the second new play for Miss Chatterton this season.

### WHO GETS EMILIE LEA?

Boston, Jan. 29.

Who is to secure the services of Emilie Lea after she leaves "Gloriana" this evening? The Shuberts anticipate, if Miss Lea does leave.

The Shuberts want and have signed her for a role in "Yesterday." The Shuberts are reported having contracted to give Miss Lea \$75 a week that the now receives from the John Cort show.

When Mr. Cort heard of the other engagement late last week he is said to have offered Miss Lea a contract for five years, with a starring provision and a sliding increase in salary, commencing immediately with an amount that topped the Shubert offer.

Meantime the Shuberts anticipate Miss Lea will fulfill her agreement and report for rehearsals with the production in New York next Monday. The "Yesterday" show is to open in about two more weeks.

# LEGITIMATE

## NEWS OF THE DAILIES

Irene Fenwick is to head "A Sleepless Night," now in rehearsal.

"Ten for Three" will be shown at Sing Sing Feb. 9.

A movement is on foot to secure a community theatre for the Bronx.

The Shubert Theatre will house "Good Morning, Judge," Feb. 5.

The Friars' Club will send a "troupe" on tour this summer.

"Miss Nelly of N'Orleans" will have its New York premieres Feb. 3 at the Henry Miller.

Rose Rolando, formerly with the Morgan Dancers, will be in "Monte Christo Jr."

The Friars will hold a Ladies Day Feb. 3 at the Monastery. A special entertainment has been arranged.

The Shuberts have changed the name of their new drama, shortly to be produced, from "Sleepless Nights" to "A Sleepless Night."

Mrs. Fiske opens at the Henry Miller Theatre Feb. 3 in "Miss Nelly of N'Orleans," under the direction of Cohan and Hervis.

Ruth Terry, formerly with "Lombardi," Ltd., is suing J. Bruce Weber for breach of promise, asking \$25,000.

Selwyn & Co. have contracted with Jane Murfin for a new comedy, "The Three Graces," which Miss Murfin is writing in California.

Count Illya Tolstol, son of Leo Tolstol, has been engaged by the Rivoli Film Corporation for a series of pictures.

Beverly Sigravene leaves New York Feb. 1 to join Sarah Bernhardt in France, with whom she will appear in several plays.

While witnessing the performance of "Dear Brutus" at the Empire Theatre Jan. 22, William H. Steele, of New Market, Conn., dropped dead of heart disease.

A vaudeville performance was held Jan. 26 in the Century, the proceeds of which were given to the After-Care Home for Crippled Children.

The special matinee performance of "Madame Butterfly," advertised at the Manhattan for Jan. 28, was postponed to Jan. 30 owing to Miss Furrar having suffered from a slight cold.

A campaign against the proposed tax of 5 per cent. on all motion picture rentals is being organized by the National Association of the Motion Picture Industry.

Constance Binney, who has just left the picture stage, will make her first appearance as a dancer at the Ziegfeld Follies and Midland Follies Feb. 5.

Kevitt Manton and Al Holton have been engaged by the Scullin Theatre Co. for the cast of "Penny Wink," the new Lancashire (England) comedy in which Molly Pearson will have the leading role.

The estate of Charles W. ("Pink") Hayes, former general manager for Selwyn & Co., who died Dec. 14 of last year, has been valued at about \$2,000. His will, which has been filed for probate, leaves all to his widow.

"Tokyo Bow," a comedy by John T. Foote, was produced at Wilkes-Barre, Jan. 24, by John D. Williams. In the cast are Norman Trevor, George Morison, C. A. Stevenson, Mervin Mader, Christobal Hunter and others.

The Hippodrome housed 5,500 wounded soldiers at the Sunday matinee (Jan. 26) when a special performance was given for them. Every member of the Hippodrome company volunteered.

Several Pession plays will be presented in New Jersey this spring and preparations are being made in several forms in the state. Though they are likely to be all different, most will be known as the "Oberammergau."

Marcus A. Beaman, formerly with the Committee on Public Information for the Government, has been appointed European manager for the Robertson-Cole company at London, England.

Divorce proceedings were started in the Bronx County Court Jan. 28 by Mrs. Tina Gutensberg against her husband, Giacomo Gutensberg. Gutensberg is the baritone soloist for the Russian Symphony Orchestra. The plea is on statutory grounds.

A French ballet drama will shortly be produced at the Theatre du Vieux Colombier which will have George Washington as the hero and which will be entitled "Washington, the Man Who Made the United States." The play was written by Percy Mackaye and will be produced by Jacques Copeau.

Dan Atwell has given himself the title of "mail order agent." That's because he is personally handling the publicity for "Good Morning, Judge," soon due at the Shubert, and at the same time continuing to advertise "Sera-

Days." But he has arranged the affairs of the latter attraction eight weeks ahead via the postal route.

Alto Maude Voss, of 547 W. 147th street, N. Y., is suing Oliver Humphrey, a stock broker, for \$50,000 as bail for, she alleges, libelous and defamatory articles in the "New York Times" and "New York Herald" which further charges that she lent Humphrey \$1,500 and also turned over to him care some Liberty Bonds she said \$3,500 as compensation for a purchased troupeau.

The movement in Passaic, N. J., which started three weeks ago to open the picture houses for Sunday showings has forged ahead in spite of protests from the Passaic Patrons' Association, and a thriving business is being done. It is stated also that none of the churches have in any way suffered in attendance as a result of the movement.

Lady Duff Gordon has been mulcted in \$1,500 and costs, having lost the case brought against her by Muriel Ripley, a dancer who sued for breach of a five-year contract at \$50 per week to appear in "Flowerette's Dream," which Lady Gordon had in vaudeville last season. Miss Ripley claims she was discharged without just cause, during rehearsal.

Samuel Abrahamson, for seven years the advertising and publicity director of the Releaseau restaurant, at Columbus Circle, and at the Hotel Shubert, Brighton Beach, has been elected a member of the Snyder Press, printers of the "New York Times." It is said that it was during Mr. Abrahamson's regime at Releaseau's that many Stars were successfully exploited as restaurant attractions.

Edith M. Kessler, a former member of the "Follies" chorus, and who was selected as Thomas F. Barrett, coal mining and railroad man of Washington, D. C., for \$100,000 damages resulting from his promise to marry her, and her discovery at a later date she was a married man with a twin, Miss Kessler is the daughter of David M. Kessler, secretary of the State Bar Association in New York, N. Y.

Bertha Kallish may play "The Riddle Woman" in the spring in London.

Timothy Cavanaugh, an employee of the ticket brokerage firm of Tyson & Brother, has applied for a writ of habeas corpus. He alleges he was arrested without a warrant and claims that the Board of Aldermen made no jurisdiction to grant or enforce the ticket moderator ordinance made law in December. This is the first test case to come up.

Two bills introduced by Assemblyman Henry J. B. Smith, before the Assembly Jan. 24. The one asks that ticket speculators be not allowed to make over the 50 cent profit on the tickets they handle but must sell them at the advertised rate. The other is to make it a misdemeanor for any person in place of amusement advertising a certain specified programme to repeat any one act or number on such programme without giving all the other acts.

### 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.

Kennedy Theatres, Inc.—Realty Adv. & Supply Co., \$55.35.

Cooper—E. S. Ranzani, \$146.30.

Koroso Theatre Corp.—Kingsford, \$93.72.

Oliver B. Bailey—Feldman, \$215.

Wharton, Inc.—G. S. Goetz, \$1,386.44.

WRIGHTS—J. A. CAVED.

Kiss Burghart—V. M. Welch, \$1,818.78.

### "FLAMING SOUL" A POSSIBILITY.

Providence, R. I., Jan. 29.

"The Flaming Soul," by Owen Davis and Charles Guernon, had its premier performance at the Opera House Monday night.

The new drama, presented by William A. Brady, has at the head of its cast, House Peters, from pictures, and Clara Joel.

With the house filled, due in part to the novelty of two reserved seats at the price of one on opening nights, the play apparently was appreciated.

The show seems to have the makings and with some little changes is likely to meet with success. This week, its first, of course, will be the hardest, but taken altogether the cast now playing looks capable of producing results.

The story deals with simple folks and primitive customs, telling of a strong man who defied his God. The scenes are laid in a fishing village.

Others in the cast are Gertrude Hitz, T. H. Saxon, King, Grace Knell, Arthur, Allen, Chauncey Keim, John Turner.

### "GOOD MORNING, JUDGE."

Washington, D. C., Jan. 29.

"Good Morning, Judge," shown for the first time at the Shubert, a Sunday night has caused some dissension among the local critics, who were very much divided in their opinions as to its enticing possibilities.

The Post said that when the original manuscript of Pinero was not changed, a really amusing hour was enjoyed (referring to the scene in the anteroom of the court room).

The piece had a two-year run in London under the title of "The Boy." Quoting a local critic that only can be accounted for because of the British craze for American musical comedy.

The play was originally sized and written when Pinero was a young man. The present adaptation has been made by Fred Thompson.

There is more plot than usual in pieces of this kind. It has a judge and his wife who go to a cabaret, the latter to meet an old friend, to have the friend keep her age secret from her husband, and the former lured to the place by his stepson, whose real age is the cause of all the mixup.

The cabaret is raided and when the Judge learns the next morning his wife has been here he takes place as himself, he sentences her to prison without the option of a fine. With this brief outline of plot, the Shuberts ought to be able to build up an amusing and more pleasing comedy before its presentation in New York.

Molly King is delightful in the lead and has much girlish charm. Her old time Edie Foy imitation was the most applauded bit of the evening. Charles King, just out of the Navy, suggested a real comedy sense, while George Hassel, as the Judge, is excellent, as is Margaret Dale, the wife. The contrast between the two is particularly effective.

Messrs. Monckton and Talbot are responsible for the score their efforts being repeatedly applauded.

### "HONEYMOON" DISLOCATED.

Baltimore, Jan. 29.

Baltimore has not been selected as the "dog" town with Klatsch & Erlanger presenting "The Dislocated Honeymoon," by C. W. Bell of "Parlor, Bedroom and Bath" fame, at the Academy. This latest Bell production shows a couple performances at Atlantic City last week, but its present condition indicates that it is still in the "trying out" stage.

It is a decidedly cleaner show than "Parlor, Bedroom and Bath," but notable just at present for inconsistencies of plot and character.

The story revolves around the "in law" problem, the man, the adventures of a pretty and unsophisticated musical comedy star who marries the son of a wealthy but ill-bred family. The development is neither farce, straight comedy nor drama, but a weird mixture of all.

The management has gathered together an excellent cast, for the interpretation of this, at present, impossible play, and Amel Bingham, Phoebe Foster, Harrison Hunter, James Gleason, Mary Chambers, Mary Newcomer, Gilbert Douglass, Henry Kessler, Charles Trowbridge, and Arthur Allyn make the most of roles that at best are rather improbable.

However, there is material for a jolly farce in "The Dislocated Honeymoon."

### Lawrence Amusement Co. Bankrupt.

Lowell, Mass., Jan. 29.

The Lawrence Amusement Company, operators of the opera house at Lawrence, filed a voluntary petition in bankruptcy in the Federal District Court last week, admitting debts of \$9,582. The assets amount to \$1,009, consisting chiefly of machinery, fixtures and other theatre properties.

The petition was filed by Harold W. Siskind, treasurer of the company.

### "THE NET" PURE MELLER.

Ithaca, N. Y., Jan. 29.

A capacity audience greeted the birth of "The Net," a Sunday drama written by Marvane Thompson, at the Lyceum here Jan. 23. While one or two of the characters are either overdrawn or not rightly cast, the play is a splendid dramatic presentation of mother love.

The story has to do with a young married woman of 22, the mother of a boy of five. She is the product of breeding, education and the best sort of social environment, but when the moment arrives where the happiness and future of her son is menaced, she becomes the woman primitive, who knows no law.

It's an out and out "meller" and not entirely logical at that, but the tense moments serve to make the folks down in front overlook this to some extent at least.

Kathlene MacDonnell does well as the wife, and Charles Millward also is acceptable as the amnesia victim. Charles Dalton as Dr. Morris, a brain specialist, has had some of the best roles. May Hopkins is satisfactory as the model, but the elimination of a few "mgauds" from her lines would help. Little Grahame Lucas as Billy Nord, who is perfect and as a delightful child has been seen on the local stage in some time.

All three acts are laid in London, and the stage settings are adequate.

Miss MacDonnell's gowns delight the eye.

### Carolyn Thompson Shifting.

Carolyn Thompson, now in "Miss Simplicity" at the 44th Street, will join "Maytime" in Cleveland. A couple of young women were being rehearsed last week for one to be selected as Miss Thompson's successor in the local production.

### OPERA COMIQUE.

#### MARTHA.

Lady Harriet Durham, Maid of Honor to the Queen..... Ruth Miller  
Nancy.....Elizabeth Campbell  
The Queen.....Graig Campbell  
The Sheriff.....Carl Forme  
Pincknet, a wealthy young farmer.....Bertram Peacock

Lionel, his adopted brother, afterward Earl of Derby.....Graig Campbell  
The Sheriff.....Jack Goldman  
After many attempts to establish an opera company in New York, the first success, it has at last found a permanent home at the Park. A season of light opera has been held regularly in Paris since 1847, and for the last quarter of a century efforts have been made to promote a similar enterprise in New York, but not until the present season have these efforts received sufficient public outpourage to warrant them being termed successful.

The second season of the Society of American Singers opened last autumn, scheduled for five weeks. The beginning of the current week it has not continued, and the season will not close until this spring.

Through the efforts of William Wade Hinchshaw, president and general manager, a fine appreciation has been brought to the attention of the rendering of the long repertoire of light opera has pleased the theatre-going public, which has been generous in its support. For the six months the receipts have averaged about \$100,000, with the season with the record \$120,000, on three different occasions. One was the week devoted to "The Mikado."

Jan. 22 Plotow's "Martha" was sung, with Ruth Miller as the title character, and the roles of Martha and Lionel. In spite of the inclement weather, the house was comfortably filled before the overture was concluded. This sentimental light opera has always had a strong following, and it was no exception when it was sung at the Lyceum.

Mrs. Miller's rendering of "The Last Rose of Summer" was most effective and valedictorianly excellent. The young artists, who have sang in grand opera abroad, was in fine voice, and her husband's Lionel was pleasing. He took up his sword, and it was a fine moment when he sang "I am a soldier."

The opera house and the Lyceum were well received. Elizabeth Campbell (as Nancy) is a contrast to "The Mikado" in which she was supposed to be the "find" of the Society of American Singers. She was discovered by Mr. Hinchshaw.

Despite its usefulness there is much genuine comedy in "Martha" in which the chorus takes part. These scenes were well acted and given with much gusto.

The staging was of the same high standard as in the other productions by the American Singers.

## SHOWS OUT OF TOWN

Chicago, Jan. 29. Practically all houses capacity. With the auto show, the biggest annual boost for the box office here, entering on top of more conventions and more transients in town than probably ever before in its history, with rooms unavailable even in outlying and remote hotels, the boom is on for fair.

Not a theatre in town last week got less than 90 per cent. of its possible gross, and the big ones were sold out all the time. Several changes took place. "Chu Chin Chow" followed grand opera, with an advance well toward \$20,000. The dark Princess took on a new W. A. Brady melodrama by Edith Ellis with Tim Murphy and Henry Hull, called "Never Too Late." George Arliss in a double bill, "The Mollusc" and "A Well Remembered Voice," succeeded Laurette Taylor at the Blackstone, and "The Masquerader" with Guy Bates Post and Adele Ritchie came on the heels of "The Copperhead" to the Studebaker.

Efforts are being made to extend the run of "Tiger Rose" booked for eight weeks at Powers for at least three months to top business.

## SHOWS IN PHILLY.

Philadelphia, Jan. 29.

Only one new show at the legitimate house this week, "Why Marry" at the Adelphi without its star, Nat Goodwin, announced as indisposed. The piece was very well received by a fairly well filled house.

"Rock-a-bye Baby," in its second and last week at the Shubert, has been doing good business, but not big. "Oh, Look" with Harry Fox next week.

"Oh, Mama" shifted over from the Adelphi for two weeks at the Chestnut Street Opera House opened only fair Monday night. The piece has had no favorable comment here. "The Passing Show of 1919" follows Feb. 10. "Friendly Enemies" in its fifth week at the Lyric is doing very good business. Very well liked here.

"The Velvet Lady," which has had a phenomenal run at the Forrest, closes this week "Going Up" Feb. 3. "The Better Ole," second week to excellent business. The show has made a fine impression, drawing a classy audience.

"A Tailor Made Man" with Grant Mitchell doing well at the Garrick.

The Walnut has "The Very Idea" this week with "Twin Beds" to follow. "Wives of Men" is also announced for Feb. 17, which indicates the management will stick to plays instead of pictures recently reported.

"The Beauty Trust" at the Casino; "World Beaters" at the Trocadero; "The Aviator Girls" at the Gayety and "Hip, Hip, Hoora, Girls" at the People's all doing big. The matinees are not drawing so well at the latter house.

"Why Married Men Stay Out Late at Night" and "What Will the Brewers Brew" are the feature fun-makers at Dumont's Minstrels. This house is holding up fine with the present rush of business.

## SHOWS IN NEW ORLEANS.

New Orleans, Jan. 29.

"The 13th Chair," with the most impressive cast and production sent south so far this season, is attracting large patronage this week to the Lafayette.

Neil O'Brien's Minstrels will probably do around \$7,000 on the week at the Tulane.

Burlesque stock at the Dauphine continues to large attendance. It is the only burlesque in town.

"Don't Change Your Husband," considered really one of Paramount's best

film productions, is playing to record breaking business at the Strand.

## SHOWS IN LOS ANGELES.

Los Angeles, Jan. 29.

The Will King Musical Comedy Co. and Ackerman & Harris have inaugurated a packed house at 10-20-30. The show is above the ordinary at those prices but it remains to be seen whether the new policy will pay.

"The Country Cousin" is not getting the business it deserves at the Mason, owing to the diversions which preceded it at that house.

## "BETTER OLE" BEATING "PEG."

"The Better Ole" is to remain at the Cort Theatre all summer, arrangements for a continuation of the rental which nets John Cort \$1,000 profit weekly having been completed last week. The show is now looked on as a bigger winner than "Peg o' My Heart," also at the Cort several years ago. The latter show drew around \$14,000 weekly at \$2 top. "The Better Ole" is hitting a steady \$18,000 pace possible through the \$2.50 scale with \$3 top Saturdays. Both matinees are scaled the same as night and standing room is sold at every performance. The gallery is \$1 throughout Saturday night, with 50 cents, 75 cents and \$1 through the week.

There are four "Ole" companies playing to big business on the road and two more "Oles" are going out soon, making a total of seven. Charles Coburn won a rich prize when he secured the American rights for "Ole," and he now plans to extend his production activities next season. Mr. Coburn is known as a "regular fellow."

## LOEW LEASES DETROIT O. H.

Detroit, Jan. 29.

A lease has been given Marcus Loew, to run five years, for the Detroit Opera House on the campus. All plans concerning it otherwise have been abandoned. The theatre holds some contracts for legit shows which will run off between now and March 1, when Loew is to take possession, playing his vaudeville policy theme.

By the date of the Detroit opening for Marcus Loew, it is expected in New York that C. H. Miles will have left the Loew booking offices with the Miles theatres in Detroit and Cleveland.

Asked this week if he had secured a Cleveland theatre for his vaudeville, Mr. Loew replied it looked as though he would have to build it that city.

## "CRISTO'S" MATINEE OPENING.

The present plan of the Shuberts for their new Winter Garden production, "Monte Cristo, Jr.", is to first show the piece in New York on the afternoon of Lincoln's Birthday, Feb. 12. It will be the first time a Garden show has opened in the afternoon, and also varies the usual premiere there from a Thursday night in this instance to the holiday just before.

"Monte Cristo, Jr.", is due to leave today (Friday) for New Haven, opening Monday for the full week, giving a dress rehearsal on the coming Sunday. Upon returning to New York further rehearsals will be held prior to the formal Broadway showing.

The Al Jolson show, "Sinbad," will move from the Globe to the 44th Street Theatre Feb. 10. Mr. Jolson was expected to return to the cast Wednesday, after an absence of about 10 days, resting up. Meantime the Garden continued its big business, with no pains taken before the performance opened to inform the public the star was out of the show.

## DEATHS

J. William Pickens.

J. William Pickens, advance representative for the Al G. Fields Minstrelsy, died Jan. 26 at a hospital in Albany, N. Y., as a result of an operation for gall stones. "Col." Bill Pickens, as he was familiarly known, had been with Fields for 15 years. He was the founder of the McKinley Glee Club. He is survived by a brother, Arthur Pickens, and three other brothers, besides his wife and one son, of San Francisco. There is also one sister. The funeral was in Zanesville, O., Jan. 30.

Mrs. Florence Hamilton Barry.

Mrs. Florence Hamilton Barry (Florence Hamilton), leading woman in stock for many years, died recently at her home in New Bedford, Mass. Mrs. Barry had retired several years ago. Her husband was associated with the Savoy at New Bedford. She is survived by her husband and a sister in Chicago, where she was born. She headed her own company in the south for a number of years in repertoire, and was also associated in years past with Corse Payton.

Al Harriman.

Al Harriman, songwriter and professional man for the last several years with the Broadway Music Co., died Jan. 24 at his home in Boston after an extended illness. His malady consisted of a stomach growth and cancer. Prior to his death, he had gone to Wiscasset, Maine, for a rest from where he traveled to Boston. The deceased, who was 31 leaves a widow and both parents.

Mrs. Kurt Schindler.

Mrs. Kurt Schindler, formerly a Russian Imperial actress, died Jan. 28 of influenza at her home, 121 E. 52d street, New York, who was 26 years old. Previous to her marriage she was Vera Androuchevitch, of Russia. She retired from the stage following her marriage.

Alice Pecham Gosford.

Alice Pecham Gosford died Jan. 23 at her home, 428 Amsterdam avenue, New York. Miss Gosford was 31 years old and had appeared in stock companies and in pictures previous to her retirement from the stage.

Wesley Tyson.

Wesley Tyson, pioneer theatre ticket broker and known as the "Original Tyson," died of pneumonia Jan. 27 in New York. Mr. Tyson first opened a ticket agency in the Manhattan hotel, removing therefrom to 422 street and Fifth avenue.

Garret A. Lans.

Garret A. Lans, stage manager, died Jan. 25 at the Hotel Gerard, New York, of pneumonia, at the age of 36. He was a native of Boston, where the internment took place, following funeral services at Campbell's. A widow, Rosamond Miller, of "The Riviera Girl," survives him.

George Nasal.

George Nasal, creator of poster designs, died last week, and the funeral was held from the home of his sister, Mrs. S. M. Flickenger, 174 Morris avenue, Jan. 25. Mr. Nasal had been suffering from an illness which had incapacitated him for three years.

James Taylor.

James Taylor, one of the stage crew of the Boston Theatre for 57 years, died last week in Boston. He was 84 years of age and is survived by a wife and a five-year-old son.

William Angus Marriott.

William Angus Marriott died at the home of his parents, Stoughton, Mass., Jan. 13, of pneumonia. The deceased was 28 years of age and was a prominent violin soloist.

## TESTIMONIAL TO A PAL.

Chicago, Jan. 29.

An entirely unprecedented show will be staged at the Colonial Feb. 16 (Sunday afternoon). Both the performance and its purpose are unique.

It is announced as a "Testimonial to Lou M. Houseman by his Theatrical and Newspaper Friends," and the idea was conceived by those friends not in the spirit of charity, but in a sense of admiration and affection, somewhat as the nation gave a home to Dewey when he returned from Manila. The comparison is tall, but it is true and represents the magnitude of the love which those who know Houseman here bear him.

Lou has been offered several theatrical and journalistic berths, and will probably soon take over a prominent column in a local newspaper, which is to be offered him, though this announcement may be his first intimation of it. He recently refused the management of a downtown theatre, Housemanlike, "because the man who has the job now is married and can't afford to give the position."

The idea of raising a fund of not less than \$10,000, which will be tied up that Lou can use and enjoy it, but can't give it away. He has in his years as a promoter of sporting events, a manager and writer, made a great deal of money. But he has passed it out through his propensity for balm the wounds of any who suffered, whether worthy or otherwise, whether friends or foes. Thus, with all that he has earned, he has never had any for himself. So, when he suddenly parted with A. H. Woods, he had no reserve worth mentioning, and it grieved his friends to perceive that a man who had given so freely should always leave himself stripped.

Houseman protested vigorously against the proposition of a fund on his behalf, but his friends were persistent and he knew they were sincere. So, having never to the knowledge of anyone refused any request of anyone, he did not further argue against the plea that he let his pals proceed.

William A. Pinkerton was selected as treasurer. All moneys accruing through the testimonial show will go to Pinkerton, who will invest the proceeds in standard securities or place it safely elsewhere so that Houseman may never again be at the mercy of any employer.

Harry J. F. Powers gave his Colonial Theatre, and Flo Ziegfeld, Jr., wired the services of any part of the "Follies." A committee, informal, of Pinkerton's closest cronies, including Pinkerton, Ashton Stevens, Harry J. Ridings, Ed Rosenbaum, Morris Gest, Jack Lait, Will Rogers, George Ade, Barney Bernard, and others, was formed. Stevens will have charge of the arrangement of the show, which will be huge and weird, with Mitz playing Romeo (in tights) to Rogers' Juliet, a sketch by Ade and Lait, Lenore Ulric doing a hula hula, etc. Pinkerton will have a manual end and Ridings will handle the business management. Gest put himself down for a gallery seat at \$250, and undertook to encourage similar buys, which may be made now by mail wire or direct application to William A. Pinkerton, care of Colonial Theatre.

The whole "Follies" company will appear, and all other stars playing in town have enthusiastically volunteered. Local newspapers are giving editorials and extended space to the affair, regarding it as a municipal function testifying to the appreciation of a fine and great soul by a busy, but not unseeing community, the endowing of a substantial monument to a sweet and gentle man within his lifetime.

Through private communications word of the testimonial spread about the country and numerous responses have already arrived, two giving \$1,000 each for gallery seats and others for smaller, but still handsome amounts.



# IN PARIS

Following "La Maison de Danes" L. Volterra will probably produce a new comedy, "Le Monieur du Palais," by Henry Kistmacker, with Max Dearly. This will be followed by pieces by Tristan Bernard and Henry Bernstein. The latter "Le Hecret" will follow "Nothing But the Truth" at the Gymnase in January; and at the Porte St. Martin a revival of Cyrano de Bergerac is being prepared.

A. D. Robbins, cyclist, and Jimmy Fletcher are returning to Paris shortly, probably for the Olympia. This house is now giving big shows twice daily. The management has over-booked and all the acts arrived are unable to work the same performances. Salaries are being paid, however, and the turns accomplished at other resorts when possible. A few have been paid to rest.

At Gaumont Palace (Hippodrome) big crowds. Two acts appear daily at this house, with feature pictures; change every Friday.

In Paris Theatres: Opera, Opera-Comique, Comedie Francaise and Odeon with repertoire: "Trion, Empire, with old operetta; "L'Aiglon" (Sarah Bernhardt); "Traité d'Autueil" (Antoine); "Beulemans à Mareille" (Arts); "Couché de la Marité" (Athénée); "Béguin des Dames" (Ahr); "La Reine Joyeuse" (Apollo); "General Post" (Albert I); "Femme et le Pantin" (Ambigu); "Phi-Phi" (Bouffes); "Ou est le Chameau" (Cluny); "Tampon du Capitain" (Dejazet); "Daphnis et Chloé" (Edouard VII); "Nothing But the Truth" (Gymnase); "Le Drapeau" (Gaité); "Le Cochon qui Sommeille" (Michel); "Les Millions d'Onélie Sam" (Chatelet); "Samson" (Porte St. Martin); "Le Filon" (Palais Royal); "Maison de Danes (Rejane); "Chouquette et son As" (Renaissance); "Le Viol" etc. (Grand Guignol); "Gare Regulatrice" (Scala); "Rhodope" (Varietes); revues at Folies Bergere, Casino de Paris, Ba-Ta-Clan, Capucines, Vaudeville, Eldorado, Bouffes du Nord, Cigale, Mayol and Gaité Rochecourat. Variety at Alhambra, Olympia, Nouveau Cirque, Cirque Medrano, European, Kursaal, Petit Casino, Caumartin, Cadet Rousselet.

W. Gethman, director of the Y. M. C. A. in the Rhine district, has leased a festival hall at Coblenz, for the entertainments organized by the triangle for the American troops in that section.

"Zig-Zag," Albert DeCourville's London Hippodrome revue, will terminate at the Folies Bergere early in March, and a new show given March 9.

Pavy, the chocolate maker, who at present is running the theatre des Varietes with the light operetta "Rhodope," and proposes shortly to revive the milder "Carnet du Diable," has the house till September. It is expected Max Maistre, formerly manager of the Grand Guignol will then take over the fashionable but antiquated house, which needs so badly to be rebuilt.

Ghesi, who so suddenly left the Opera-Comique management, and is seeking to create an immense lyrical enterprise in Paris, may perhaps secure the Porte St. Martin for the purpose. That is the rumor, which couples Clement, the motor car and cycle manufacturer, as the angel.

There has been some trouble over the lease of the little cabaret-music hall Cadet Rousselet, in the Rue Caumartin, but the young actress, at pres-

ent in charge, by order of the Judge in Chambers is empowered to continue her management.

"Penelope," musical piece by G. Faure and R. Fauchois, was produced nicely at the Opera Comique this week.

"Le Mystere des Vivants et des Morts," a new musical drama by St. George de Bouhelier, is to be produced at the Opera, and will soon be rehearsed. Jacques de Feraudy has attempted a stage version of Mirbeau's "Le Calvaire," to be tried out later at some Paris house. A Franck will present an operetta by A. Willemetz at the Theatre Edouard VII when "Daphnis et Chloé" fails to attract. Young Tichard Richepin has supplied some music for the new effusion, which will be interpreted by Henry Defreigne, Fernand Frey and Marguerite Deval, and other stars. Another very light comedy by same author, to be entitled "Le Baiser de Minuit" (The midnight kiss), is to be created soon at a Paris theatre, in which Germaine Michel, Marcelle Lander and Isabelle Fusier will be seen.

Noblet is to retire from the stage.

Paul Gavault, manager of the Odeon, has booked Marcelle Yrven (now appearing in "La Maison de Danes" at the Theatre Rejane) for soubret roles and she will debut in Moliere's "Maison de Danes" as Toison. Albert Carre has engaged for the Opera Comique a new tenor in the company of Louis Lafitte, a soldier of Bayonne.

Several changes are to be made in the Casino de Paris revue "Pa-Wi-Ki-Ri" (Paris qui rit or Paris which laughs) in the near future, when Mme. Mistinguett and Maurice Chevalier withdraw. The star will then be Max Dearly, with the American dancers, Maurice and Florence Walters. The next new production for this gold mine has been ordered from P. L. Fiers by L. Volterra. By the way, Albert Volterra, his brother, is now in charge of the Montmartre cafe, Abbe de Theleme, which will revert to a cabaret when present early closing restrictions are raised.

Paris, Jan. 17. The musical work of Gabriel Faure and René Fauchois, "Penelope," created at Monte Carlo in 1912, and seen at the Theatre des Champs Elysees, Paris, has been revived by the new direction of the Opera Comique, with a good cast.

A new ballet "Bataille de Fleurs," by G. de Dubour and A. Banès, was produced last week at the Theatre de la Gaité, with some success, accompanying on the lyrical bill a revival of "Le Postillon de Longjumeau." The ballet is splendidly danced by Aline Couprant, M. Bistrassell, H. Laureau, and the remainder of the corps.

The Rip and Briquet revue "Paris for Ever" at the Capucines, is proving a success. It is most suitable for the tiny house of M. Berthez, who can not prove so well on a bigger stage. It is full of fine points, particularly the topical skits, such as the messenger boy at the local cafe, who can supply any restricted article after having palm oil. He can buy sugar from a motor car dealer, tobacco from a dairy, and coal from the hooker. Rip has a keen wit, which the war has not stunned. He should keep to small houses, as his revues do not seem to carry far over the footlights.

André Antoine, formerly manager of the Odeon, founder of the theatre

which bears his name, has become the dramatic critic of the "Information," a Paris daily paper.

What is described as a new formation of program has been inaugurated by Puccini at the Costanzi theatre, Rome. During the same evening he presented three short operas, "The Mantle," a brutal effort, "Sœur Angélique," a mystic work, and then "Gianni Schicchi," of the burlesque school, thus causing the spectator three different degrees of emotion, which (according to the Italian press) fully succeeded.

Boxing exhibitions, suppressed in France on the outbreak of the war, are now again allowed.

The money prize for the Dick Smith versus Georges Carpentier contest, to take place at Strasbourg, July 4 next, is now \$20,000.

The Argonne Players gave their "Amex Revue for 1918" yesterday at the Theatre des Champs Elysees, before President Wilson, many members of the French Government, including the President of the Republic, being present with Marshals Foch, Joffre and Pétain, Lloyd George, Lord Curzon, General Pershing, Admiral Benson, Herbert Hoover, and the staffs of the Allied embassies in Paris. Some audience for the doughboys' entertainers. The Argonne players is a troop of actors organized by the 77th Division of the American Army, under Lieut. W. E. Diefendorf, and have no connection with the Y. M. C. A. or K. of C. though aided at times by these organizations.

The Bow Bells troupe has given a performance at the Theatre Rejane, for French military charities. This troupe is composed of musical members picked from the 56th Division of the British army in France, and has been appearing on the front.

On the occasion of the 297th anniversary of Moliere, January 15, celebrated at both the Comedie Francaise and Odeon by gala performances, the small museum of relics established at the former theatre was displayed in the foyer. Among the objects shown the relic was the arm chair in which Moliere was said to have died.

Alleging to have made a marvelous discovery, a woman has written to a Paris journal declaring she has proof that William Shakespeare was a woman, and moreover, a suffragette. The person now supposed to have written the works is Marguerite, Queen of Navarre. An adequate proof is forthcoming. It is claimed, by the inscription on the tomb of Mrs. Suzanne Hall, the immortal bard's daughter, which reads: "She was witty above her sex and in that resembled Shakespeare," and also in the 35th sonnet where there is a line, "All men have faults, and even I in this." This leads the contributor to the Paris newspaper to believe the author of the sonnet was of the opposite sex.

In Paris theatres: Opera, Opera-Comique, Comedie Francaise and Odeon, with repertoire: "L'Aiglon" (Sarah Bernhardt); "Traité d'Autueil" (Antoine); "Beulemans à Mareille" (Arts); "Couché de la Marité" (Athénée); "Secret" (Gymnase); "Femme et le Pantin" (Ambigu); "Cyrano de Bergerac" (Porte St. Martin); "Maison de Danes" (Rejane); "Millions d'Uncle Same" (Chatelet); "Ou est le Chameau" (Cluny); "Tampon du Capitain" (Dejazet); "Le Filon" (Palais Royal); "Chouquette et son As" (Renaissance); "Gare Regulatrice" (Scala); "Le Viol" etc. (Grand Guignol); "Reine Joyeuse" (Apollo); "Phi-Phi" (Bouffes); "Daphnis et Chloé" (Edouard VII); "Rhodope" (Varietes); "Le Cochon qui Sommeille" (Michel); "La Servante

Maitresse" (Vieux Colombier); classical operetta at Empire, Trianon, Gaité, Moncey; revues at Vaudeville, Capucines, Folies Bergere, Casino de Paris, Ba-Ta-Clan, Mayol, Bouffes du Nord, Eldorado, Cadet Rousselet, Cigale, Gaité Rochecourat.

## DEATHS ABROAD.

Marcelle Raynes, of the Theatre des Capucines, died in Paris Dec. 21.

The death is reported of Ethel Eastwistle (Mrs. W. K. Morris) at Burnley, Eng., of pneumonia.

Antonio Lozano, a clown act at the Nouveau Cirque, Paris, died recently.

## LONDON MANAGERS IN PARIS.

London, Jan. 29. Several English managers are in Paris at present. Sir Alfred Butt is there completing plans for opening his Mogador Palace music hall next month. Gilbert Miller has gone to meet Messager, who arrives from New York to conduct the rehearsals of his musical version of "Monsieur Beaucaire." Miller is also arranging for a production of "Beaucaire" in Paris.

J. L. Sacks is arranging for "The Lilac Domino" and "Going Up" in French.

As announced, Maggie Teyte will play the heroine in the musical version of "Monsieur Beaucaire." Marian Green is to come from America to create the title role.

## PARIS OVER-CROWDED.

Paris, Jan. 29. Paris is crowded and it is impossible to secure a room in any hotel or boarding house at present. Living expense is still rising and no one knows where it is going to stop.

## DU MAURIER HAS SUTRO PLAY.

London, Jan. 29. Gerald DuMaurier has secured a new play by Alfred Sutro for his reappearance after his discharge from the Army. It deals with the relations between capital and labor.

## QUEEN IN PICTURE.

London, Jan. 29. The Davidson Co. is making a film feature entitled "Women Who Win" for the Women's Service League, in which the Queen and other royalties will appear.

## BRENON PREPARATIONS.

London, Jan. 29. Preparations have been completed for the Herbert Brenon productions with the British & Colonial Co. It is understood Herbert Brenon, now in New York, has ended the brief association he made with Lewis J. Selznick and Jos. M. Schick to make film productions over here, and expects to sail, with Marie Dore as his star, for the other side very shortly.

## MAUGHAM FINISHED FARCE.

London, Jan. 29. W. Somerset Maugham has completed a new farce for Seymour Hicks, to be presented at St. Martin's. He has also finished "The Moon and Six Pence," a novel, which will be published simultaneously in England and America.

## Butt Takes English "Gypsy Trail."

London, Jan. 29. Sir Alfred Butt has purchased the English rights to "The Gypsy Trail" and will star Owen Nares in it.

## "Beaucaire" Showing in April.

London, Jan. 29. Gilbert Miller's musical version of "Monsieur Beaucaire" with Maggie Teyte, will be produced in Manchester in April.

# CABARET

The Edelweiss Gardens are located way over on the southern fringe of Chicago many, many miles from the populous loop, but it is producing a brand of cabaret entertainment which sets a pace for any 'em, loop, north or south. Hundreds of automobiles outside of the beautiful gardens testify to the merit of Edil De Reat's "Miles Gardens" revue, just installed at the Gardens. The sensational feature is the chorus. Producers who visited the Gardens demanded to know from De Reat where he got 'em. They are as fresh and beautiful a bunch of choristers as have ever been gathered together in any revue in this part of the country, anyway. They're so good their names are Elseye, Dale, Lois Sherman, Bonnie Tarr, Flo Verneuil, Julie Griffin, La Petra Paschea, Mirth Everett, Betty Goodrich. The principals are Orpha Marie Jesse, Little Mary Jane, Miss Celeste, Sid Erman, Sid Erdman. Of these Little Mary Jane, a child of remarkable ability, totes the principal burdens and delivers the chief goods. She is said to be a Chicago product. Nobody recollects ever having seen her in any production before. In appearance she is a juvenile, babyish version of Gaby Deslys. She is not destined to tarry long on the south side. The revue starts with "You Can Tell He's An American," sung by Erdman, who came to the show from vaudeville. He is followed by Mary Jane, who sings "Monkey in the Celeste." It might be a bit too enthusiastic to say that she does it better than Frances White. But she does it as well. Miss Celeste and Miss Audrey are the dancing principals. Their choreography appears to be in interpretational numbers, titled "The Coquette," "Dance Eccecentric," "Spirit of Happiness," and "Creole Belle." In addition to the "Monkey in the Zoo" number, the precocious Mary Jane delighted with "Everybody Is Tango Crazy," "My Barney Lies Over the Ocean," "Mickey," "Come on, Papa," and "Bouncing Around." The "Barney" number that the chorus came out in their prettiest costumes—Irish dresses. Real Irish lace is said to be used on these costumes. They were equipped with a new, fresh note that drew gasps from the ladies. Erdman works with Mary Jane in most of her numbers. In the "Come on, Papa" number he leaps about as a flirtatious Frenchman while the little girl, dressed regally in a gorgeous black jet gown, gives her eerie version of a French boulevardienne. The two also give a fine specimen of voice-blending and voice-acting. Miss Jesse, the prima donna, sings several classic and ballad numbers in a voice of sweet quality and good range. She was given an uproarious appreciation for her song "Good-Bye." A gay frolic is the feature chorus number "Bouncing Around," with Mary Jane and the Edelweiss Garden football team. The lyrics and music for the number were written especially for the revue by Coleman Goetz and Phil Goldberg. The striking costumes, new in style and daring in cut, were made by the New York Costume Co. and had a considerable part in the unqualified success of the revue.

Sophie Tucker at Reisenweber's, where the room she dwells in nightly is now named after her, has placed some more songs in her singing repertoire. Besides using a list of numbers that suit her and the place, Miss Tucker appears to be turning the Sophie Tucker Room into a sort of personal fashion display. This is her seventh week there and the sixth new gown worn by her. Sophie says she is wildly waiting for next week when

she will add another dress to the collection, giving her a different gown for each night, and if business keeps up, she will be changing between songs. Mme. Rosenberg made all of Sophie's dresses and Miss Tucker so willingly credits her dressmaker one can't tell whether she did it through Mme. Rosenberg or because of the name of Sophie prefixed, or if the singer is securing an inside rate from the modiste. Among the new songs of Miss Tucker's is "There Are Blues," sung by Miss Tucker for the first time anywhere Monday evening the same day the writer of the lyric, Charles McCarron, died. It was the last thing he turned out. Carey Morgan wrote the music. Mr. McCarron never heard it sung. The song starts off mentioning "Smiles" and "Kisses" in its first two lines, then runs along with a strain recalling both of those numbers. Another number Miss Tucker tried out Monday night was "The Cottage by the River." After singing it, Sophie said, "That's out." Other numbers are "Oh, How She Can Dance," "Every Day" (that sounds very good and is Rostitzer (Chicago) number, "I Must Have a Little Liquor When I'm Dry," another "Dixieland" song, "The Ring He Gave Her," and "That's the Kind of a Joke That Will Make a Rabbit Hug a Hound."

The Amsterdam and Century roofs are unable to agree as to which one sells the most booze. The Century people claim they beat the Amsterdam nightly by about \$200. The Amsterdam replies that it runs ahead at least \$400 beyond the Century's gross at the bar. The Amsterdam opens with the first "Frolic" at 9 and the second "Frolic" at 10. The Century starts its midnight show at 11:30, closing it about 1:30. Both places continue open for about half an hour afterward, with each bar shutting down not later than 1:30. Prices are about the same at both places. The facts appear to give the Amsterdam the edge since it has a continuous crowd in two sections for nearly five hours while the Century catches but one attendance for around two hours and a half. Each roof sells between \$2,000 and \$2,800 worth of liquors an evening, and each roof secures 35 per cent. of the gross sales, neither directly operating the bar. The Century doesn't sell as much food. At the Amsterdam since Bill Kurth assumed charge of the floor for the restaurant end, the food gross jumped from its former average nightly figure of about \$250 to \$500. That's because Mr. Kurth is politely solicitous when suggesting the best things on the menu for guests. When Bill is done with them they thank Bill for his attention without growling sore about the check, and when you can put it out over that way these days, it's the right way.

There's an argument over what is the highest salary paid to any chorus girl. The decision rests with the weekly of the Amsterdam Roof. Dolores, out of the bill for a few days last week, with a cold, is reported receiving \$85 a week though it is claimed another girl of the "Frolic" chorus, Jessie Brown, on the Wednesday night, was paid \$100 weekly by the management—that it was necessary to give Miss Brown that amount to wean her away from a Shubert musical show. Some changes have been made in the "Frolics" of late. Julian Mitchell put on a couple of numbers while Ned Wayburn was ill. One is called "The Hoofers' Dream," led by Hal Hixon, who dances with several girls. Green and Blyer, mixed team from the Coast, are also in the show. The girl sings rag and jazz with the man playing the piano. The girl gets

it over for quite fair results, but doesn't make it difficult for Bee Palmer to follow her. The Coast girl will pick up the Broadway style gradually when she will show to better advantage.

The new revue at the Winter Garden (Chicago) is "Tid Bits," staged, as before, under direction of Al Laughlin. It differs from the previous brand of Winter Garden revues in that it has no definite plan or scheme of staging, being rather a series of haphazard numbers and choruses. Rector, Weber and Lang, from vaudeville, top the revue, with Helen Hudson, the feminine star. Paul Rahn makes this his fourth consecutive season with the Winter Garden. Rahn has become a sort of institution at this cabaret. Other principals are Mlle. Franchelli, Russian dancer, Valerie Beck and Myrtle Hilbard.

William Gifford, comedian, is defendant in two suits as a result of his failure to appear at the Greeley Hotel in Newark, after having signed contracts. Arthur Hunter, who booked Gifford there, is one of the plaintiffs, suing to recover his agent's fees. Mrs. Rose Greeley, proprietor of the hotel, the other plaintiff, is seeking to recover the money expended in advertising Gifford for his scheduled appearance. Although rehearsing with the show, he failed to appear the opening night after two or three days, it was discovered Gifford had opened with the position house in Newark, Johnston's.

Lady Constance Richardson became an attraction at Reisenweber's top floor room Wednesday, with Vera Maxwell possibly remaining there as well, though the latter was not certain. Reisenweber's doesn't just know what to expect from the titled personage's presence, but it has hopes. Lady Constance recently played a whole week at the Palace, New York, with some of her own dance creations, and after that engagement temporarily retired from vaudeville. Previously Lady Constance's appearances at vaudeville averaged two or three years' apart. Helping out a restaurant is a debut for her.

"Shimmy" watchfulness has resulted in some cabaret proprietors decreeing that one-step dances shall be played but intermittently, with waitesses and two-steps receiving more attention from the orchestra. The waitesses are growing real rough in dealing with "shimmy" dancers from the public. Those who can't resist the shoulder exercise (if confining it to the shoulders only) are unceremoniously bounced off the floor and, after they pay their check—out of the restaurant.

A Chu Chin Chow fancy dress ball is to be given tonight (Friday) at the Hotel Des Artistes on West 67th street. Tickets are \$15 a couple, with only those in costume admitted. Penrhyn Stanlaw is the attraction as "Or the Guard of Golden Apple." Other artists will assist Mr. Stanlaw in selecting the most beautiful woman present. Dudley Tucker is the promoter and manager of the ball. The affair is underwritten by invitation only.

A farewell ball is to be given to the Dixieland Jazz Band at Webster Hall Feb. 7. The band is to sail for London Feb. 16 to open at the London Hippodrome in the new review. At the same time a number of others signed by de Courville will sail, and the ball is to be a general Broadway farewell to them. Bee Palmer (of the "Frolics") is to leave, and she is to be the belle of the ball, according to the present plans.

Bert Levy during his specialty in "Everything" at the Hippodrome is now testing the popularity of the prohibition amendment as far as New

York audiences are concerned. At each performance he writes "Do you want a dry nation?" and invariably the reply of "No" is heard throughout the house. The same question asked during a benefit show to wounded men Sunday brought forth a great shout of "No."

The Sophie Tucker room at Reisenweber's is drawing a very large number of show people, who are nicely handled by John Steinberg, in charge of the staff there. "John," as most know him, is a very wise boy and takes care of the crowd with judgment all the time. The "400 Room" upstairs, with Vera Maxwell presiding, has been doing a fair business of a good quality.

The second edition of "The Spice of Life," by James K. Hackett and John Murray Anderson, is at the Palais Royal. The cast is practically the same, including Mrs. M. J. Costello, and Odette, Arthur Aldridge, J. Bartos Brothers, Gloria Fay, Wiley and Ten Eyck, Maxine Brothers and Bobby, Mme. Kimura, Banti, Rita Lee, Mignon, Leola Leacy and Charles Derickson.

The Century midnight show will temporarily lose four of its principals through new shows going out of town to break in. The Dooleys go with the Winter Garden production; Mollie and Charlie King with another of the Shubert musical pieces. All will be gone for about a week, after which the show people are with return to Broadway houses.

Grace Field is alone as hostess at the Club Montmartre in the Winter Garden building. Joan Sawyer did not go in there after all. Besides Miss Field dancing, Veronica Marquise, in ballet steps, is the only other entertainer. Miss Marquise also appearing in the Bal Tabarin on the floor below.

Delmonico's on Fifth avenue is to hold a fancy costume "Jungle Ball" Feb. 21, at \$10 a couple. It is a departure for the restaurant, which is still in the hands of a receiver.

Suntaup Lake Inn, Lynfield, Mass., recently destroyed by fire, will be rebuilt by the owner, Mrs. Cora T. Englestone. The damage done to the property was estimated at \$100,000. Previous to the fire 15 cabaret artists appeared there weekly.

August Koehler has started suit for \$100,000 damages against August Luchow, the restaurateur on 14th street. The plaintiff alleges he was promised a share in the business in consideration of his marrying Luchow's sister and moving to New York.

Andrew E. Shanley who, with his brothers built up a restaurant and cabaret business in New York, died at his home, 148 West 91st street, of pneumonia Jan. 27. He was 49 years of age.

New revues have been placed at the Ritz and Rockaway Palace, Brooklyn, N. Y. "Going Some," with 30 people and "Welcome Home" with 15 people are the attractions respectively.

Stanley Warner, formerly manager of Hotel Desher, Columbus, will furnish a new cabaret at Wallick's restaurant, New York. Billy Curtis is booking it.

The revue at Farnham's, Albany, has replaced Joe Worth with Albert Larson and Beatrice Turner with Trixie Hicks.

Bustanoby's revue will open Jan. 27. It was produced for the 47th street place by Gill Brown, with six female principals and eight chorus girls.

(Speaking of Women—mostly)

By THE SKIRT

The bill at the Palace this week can easily be called a humdinger. Opening with a circus act (Bradna and Derrick), the woman rides her horse in white tights with a tiny skirt of crystal lace. Felix Bernard and Jack Duffy put over a real hit, due to Mr. Duffy's clever singing of a shimmy number. The Harry Langdon—always a scream to me—finds Mrs. Langdon nicely dressed in a white tailored suit.

Frances Kennedy in a red panne velvet gown does a very entertaining turn. A cloak of mink and gold brocade was worn for one number.

The Greater Morgan Dancers are indeed great. A more pretentious act hasn't been seen at this house in seasons. The costumes, the same as worn by all classical dancers, were conspicuous in their colorings.

Trixie Friganza appeared first in a gorgeous cloak of ermine and mink, with hat to match. Miss Friganza then showed her Egyptian dress of black velvet and her black and white gladiator costume. Her bows were taken in a robe of pink fasciakes and a huge feathered hat. It must be a great satisfaction to Miss Friganza to play before a nice Palace audience and have every point score.

"The Common Standard" as played by Nance O'Neil is the old argument dished up in a new way. But for a bad finish the playlet is highly interesting, inasmuch as it is always a pleasure to watch Miss O'Neil on the stage. She wore a draped gown of white brocade. A red evening wrap had a sumptuous fur collar.

For her extensive wardrobe Belle Baker chose a gown of burnt orange velvet. The skirt had a chiffon front, with rows of gold braid, while the velvet overskirt had bow knots of the braid. The bodice was touched with blue. Miss Baker's repertoire of songs seems better than ever. One new song, called "Don't you, Francis," I think prettier than "Joan of Arc." Loretta McDermott (with Frisco) did her first dance in a short frock. The top skirt of orchid color had a tinsel skirt underneath of pale blue. The bodice of pink chiffon was hung with narrow blue ribbons. A hat matched.

A pretty incident that interested the people in the nearby seats Monday matinee was the ushering of a wounded soldier to his seat by one of the girl ushers. She unfastened his coat (his right arm hung in splints), laid it over his chair, then folded a program for him. I see Fannie Knowland, who was so many years at the American Theatre, is now among the Palace ushers.

After 7:30 seats are at a premium at the Fifth Avenue. No matter the show this house is doing business all the time. The first half bill proved interesting. Opening with Will Gilbert and Co., seemingly father, mother and son. The woman plays a couple of solos on the cornet. Her dress was white net.

Helen Ray, in Helen Ware's one-person sketch, hasn't Miss Ware's splendid diction, therefore the act drops and drags. Miss Ray was oddly dressed for a widow. Her dress was blue with a red-lined cape. Even a Red Cross nurse could wear weeds.

Julio Rooney (Clinton and Rooney) was dressed in the eccentric velvet pants and crystal dress.

"The Toy Romance" will be a joy to children and grown-ups, too. Three girls dressed as dolls dance opposite boy dolls, all carefully carried out to costumes.

Mabel Burke wore a blue serge dress, combined with dark red satin. Josie Heather looks very nice as a

motor corps girl. She does a French song in a white cloth gown. The double skirt had on the top layer a deep band of black lynx and white fox. The kimona sleeves were also edged with the combination fur. A white tammy was worn. Her yellow satin dress had a crystal foundation, with an overskirt of the satin cut in points. Blue velvet ribbon was used on the bodice. A chiffon cloak was of mauve, running to a border of green. The trimming was white fox. Miss Heather's Scotch number is being done this year in a white dress with plaid trimmings. Sister Bobby is still the dashing Scotch boy.

What a bully good show there is at the Columbia this week. It is "The Roseland Girls." One bottle rye, one bottle rum—you mix them up together and you have a first class bun. That is only one of Solly Warfield's lines. Every word he utters is a gem and his "drunk" is every bit as good as Leon Errol's.

A number of good voices were discovered in the chorus when Mr. Ward invited some of the girls to do some work. Most of the costumes of the chorus ran to tights and the girls looked well in all the numbers.

The opening number had the girls in well made dresses, some of pink taffeta and some in green. A short skirt was hooped all around, hanging from silver cords. One pink set of costumes jingled with bells on black ribbons. There were several sets of costumes, all effectively made.

Of the women, I liked Beatrice Darling's clothes best. A dress that looked new-was of pale blue charmesse. The skirt was puffed at the sides. A white net dress had a pink bodice. Miss Darling also wore a stunning riding suit of brown cloth.

Kittie Mitchell wore several well made dresses. A mauve dress was trimmed in blue. Another mauve dress was in metallic cloth. A green dress was combined with rose.

Esther Irving Wood sang very well in a red brocade dress draped over a gold bodice. One dress was of gorgeous material. The bodice was of silver while the skirt was of dark blue, pale blue and silver sequins. A short hip founce was of pale blue tulle. Miss Wood also showed a mauve chiffon with bands of velvet ribbon in the same shade.

Dolly Fields as the soubrette wore a purple and green dress. A blue and gold dress followed. There were several other dresses of the short fluffy style.

Harlem certainly likes its vaudeville by the looks of the capacity house at Proctor's 125th St. theatre Tuesday evening. Of Pierlot and Schofield, the woman was in rose silk over metallic lace petticoats. The Sherlock Sisters (with Foley) showed a wardrobe that must have been very nice when new. The opening was done in Jap mandarin costumes. Then both girls appeared in pale blue silk dresses made with full skirts trimmed at the hem with ruffles. One sister wore a two-founce dress draped in mauve silk. The lining showed blue. The other wore a short pink dress that sparkled with brilliants. The underdressing was mauve. The last costume took in many colors. The material shading from green to purple had lavender ribbons, a red apron effect and pink tulle at the back.

The girl of Nelson and Ely was beautifully dressed in her three numbers. Handicapped by a poor partner this girl dresses a better fate. A green brocade coat was worn for a second. Underneath was a pale blue

Marie Courtney, daughter of Marie Lloyd, tailed for England Jan. 22 on the Lapland.

B. A. Rolfe is occupying a new home recently built by him at Forest Hills, L. I.

Jess Dandy denies he is understudying Sam Bernard's role in "Friendly Enemies."

Max Hart claims the production rights abroad of all of the playlets by the late Everett Ruskey.

Sylvia Sternberg, formerly secretary to Mark Levy, is now with the Max Hart office.

The K. of C. Hut at Broadway and 46th street will have its formal opening this Saturday.

Max Hart has placed a representative on the fifth floor of the Palace, Nicholas T. Agnet.

Jack Berman has been promoted to booking manager of the Walter J. Plimmer Agency.

Clifton Webb, and not Johnny Deacy, of "Listen Lester," has been booked for England during the summer.

Pete Mack believes in preparedness for baseball. He is already questioning many, and has his little book for notations.

"Fads and Fancies," musical tab, plays all next week at the Orpheum, Altoona, Pa. Split-week vaudeville resumes the following week.

Lucille Manion has been engaged for England through the Chamberlin Brown office. She is to sail in about a week.

A. Vanni is now managing Poli's, Meriden, Conn. Walter Griffith, former manager, has been transferred to Poli's Bijou, New Haven.

The Greely, Portland, Me., has changed its policy from musical tabloids to vaudeville. The house is playing three acts and pictures, split week.

Yvonne Gouraud, daughter of the late Jackson Gouraud, is rehearsing with the new Winter Garden show, "Monte Cristo, Jr."

Tilyou and Ward, and Rudinoff, open on the Loew Circuit next week; Sherman, Van and Hymer, Feb. 10, booked by Irving Cooper.

Al Haynes, a former owner of theatres in Lowell and Fall River, Mass., is now appearing in vaudeville with Julia Redmond.

The western "Leave It To Jane" which closed in St. Louis last month, is going out again Monday, recast. The opening date is Wilkes-Barre.

Chiffon dress. The bodice of satin was trimmed with pink flowers. A handsome ballet dress was of lace with set-ins of dark red stones and pink silk. Over green pants puffed in three tiers a skirt of heavy silver material was richly embroidered and lined in mauve. The girl of Mayo and Nevins wore a long waisted bodice of silver, the skirt was in two founces of lace. A cloak of gray brocade chiffon was trimmed with blue fox. Rotina and Barretti had the girl in Italian makeup and also in a yellow corduroy aviator suit.

By cable Gilbert Miller has engaged Maggie Teyte to be starred in the musical version of "Monsieur Beaucaire," music by Messager, which he is to present in London.

Harry Neeble, the former New York dramatic critic, negotiated the deal whereby Rev. Thomas Dixon produced "The Invisible Foe," and is financially interested in the presentation.

Next week is Anniversary week at the B. S. Moss Hamilton Theatre and for that occasion, eight acts are billed for each half, in addition to the usual feature film.

Francis Wilson, accompanied with his wife and infant son, has joined the professional contingent now in Florida. He has taken a cottage at Bellaire for five weeks.

Sam Beckhardt (formerly of the Broadway Theatre Ticket Co.) has opened an agency of his own, under the name of the Equity Theatre Ticket Co., next to the Central Theatre.

It was reported this week that William Collier would next season go under the management of Smith & Golden, to be starred in a new play written by Victor Mapes.

The Rajah Theatre, Reading, Pa., has been leased by Nathan Appell, who will play road attractions in it. The Rajah Temple of Mystic Shriners own the property.

The Empire and Casino, Brooklyn, N. Y. (burlesque), will hereafter play its Sunday vaudeville from the B. S. Moss office. The Keith office formerly booked the Sunday attractions.

Jack Wicks, formerly of Folette and Wicks, has been engaged to manage the Majestic, Muskegon, Mich. The theatre is controlled by the Paul Schlusman Company.

Laurette Taylor denies the report that when she makes her next appearance in New York in the fall it will not be in a play by her husband, J. Hartley Mansers.

Robert Hilliard has refused all overtures to lure him back to vaudeville. He has a new play in which he will star in the legitimate, but says he will not produce it until next season.

Fanny Ward and Jack Dean are awaiting word from the passport office which will permit them to go over to England to fulfill an engagement made for that country.

Alex. Sidney Rosenthal, the theatrical attorney, has moved uptown and is now established with Max Halperin, under the firm name of Rosenthal & Halperin in the Longacre Building.

Harry Fisher for the past two seasons with the Central Square stock, Lynn, Mass., has severed his connection with that organization to appear in stock in the Middle West.

BIRTHS.

Mr. and Mrs. Dave Roth at the Jefferson Hospital, Philadelphia, Jan. 24.

Mr. and Mrs. Maurice De Fries, son. The father is treasurer of the 44th Street.

SERVICE CASUALTIES.

Corp. Fred L. Rex is in Base Hospital No. 9, A. P. O. 713A, A. E. F., recovering from the effects of gas and machine gun wounds.

# N. V. A. COMPLAINTS

# WITH THE MUSIC MEN

Herbert Brooks has filed a complaint with the joint complaint bureau in which he claims A. Lloyd, appearing on the Loew Circuit with a magic act, has taken a special trick originated by him. The trick is known as "Herbert Brooks' Pocket Trick," and Brooks claims he has been denied it in his act since 1913 when he originated it. Brooks further states he has a press book describing the trick in 1903 and claims protection of it on account of priority. He alleges the showing of the trick by Lloyd is interfering with his.

Ralph C. Bevan (Bevan and Flint) has filed a complaint stating Weston and Peggy are doing nearly his entire act. Bevan was recently discharged after in the army for 14 months. While away he employed Weston to finish some of the time he had contracted for, with his wife (Beatrice Flint), which was done last week. Last week Bevan says, he appeared at the Cosmos, Washington. The manager told him Weston and Peggy had done nearly his entire routine several weeks previously. Through this the appearance of Bevan and Flint lent no value to the theatre. Bevan claims that his act is fully protected in Variety's Protected Material Department filed more than three years ago when he appeared on the middle western time with it. His present act is with Loew until June, with Weston and Peggy doing his material, according to the complaint, on the same circuit. The bureau has asked Weston and Peggy for an explanation.

Jimmy Duffy (Duffy and Inglis), discharged from the army and intending to return to vaudeville, has filed a complaint alleging that the Jimmy Duffy (Bernard and Duffy) is not entitled to the name of Jimmy Duffy as he never was identified with it heretofore. The complainant produced a program of Proctor's, Elizabeth, week of Jan. 20, in which the act was billed as Lieut. Felix Bernard and Jimmy Duffy, formerly of Duffy and Inglis, in a new act entitled "Have a Smile." Bernard and Duffy are at the Palace, New York, this week and the other Duffy states his friends will be deceived. The bureau has communicated with Bernard and Duffy and asked for an explanation.

The American Railway Company in reply to the complaint of the Frazer Sisters, who claim they lost two weeks through the delivery of a harp, states the instrument was wrongly addressed. J. P. Williams, claim agent for the company, advised the N. V. A. to make a formal complaint to W. E. Fogarty, adjuster. This has been done.

Barnes and Hamilton vs. Tyler Brooke and Lois Josephine, in which the former claim an infringement, amicably settled. The infringement concerned the finish of the act, and it was unintentionally done. Brooke and Josephine will pay some sort of a royalty for the exclusive rights to it hereafter.

Fritches and Wood reported at the Broadway (Gus Sun), Columbus, Monday, when they were informed their act had not been booked on bill. A wire complaint was forwarded to the bureau, the act alleging it held a contract from Sun calling for two weeks' notice, and was given but one week's notification. The matter was communicated with by telegraph.

Harry Clayton, known as Clayton the Mystic, has made a complaint against Dr. Carl Herman, alleging the latter to have copied his act, style of delivery, etc. He also claims Dr. Herman has taken one of Clayton's assistants. The matter is under investigation.

Al Shayne claims Tony Cornetta,

who was in his employ last season, has taken portions of his specialty and is now appearing in Middle West vaudeville. A committee has been appointed to investigate.

## NEW ACTS.

Vera Griffin (Nat Sobel), Owen McInveny, now protean act. (Burton & Dudley), Charles Orr and Angie Weimers in "A Courtship in Song" (Harry Weber), "Chills and Fever"—four people; by Daniel Kusell.

Marty McEale, with a new baseball monolog.

Bob Sperry and Co., comedy skit (Max Gordon).

Kimball and Kenneth, musical (Lew Golden).

Donna Montran and Trixie Bressler in new sketch by Roland West.

Hugh Herbert and Co. in a new comedy sketch, "Mind Your Own Business."

John Barclay and four other singers in a sequel to "Somewhere in France," called "Big City."

Felix Bernard (Bernard and Janis) and Jack Duffy (Duffy, Geiser and Lewis), two-act (Bennie Burke).

Irwin Irving and Barney Ward in "Sons of Potash and Perlmutter's" by Herman Linberg.

Lomak Duo (Chinese), formerly of the Imperial Jiu Jitsu Troupe (James Plunkett).

"The Lion Tamer," with Joe F. Willard featured. Joe Wirth and two others in cast (J. Gordon Bostock).

Jed Dooley (Jed and Ethel Dooley) and Billie Dooley (Dooley and Nelson) two-act (Max Hart).

"The Frivolities of 1919," with Betz and Chidlow and Max Laub. Seven people (Bert Lamont).

Julia Dean will open in a new vaudeville sketch, Feb. 10, specially written for her by Philip Bartholomae.

Charles Irwin expects to abandon his present single turn to go into a sketch with his wife, Kitty Henry.

Kingsley Benedict will reappear under Hart's direction in "Wild Oats." Mr. Benedict will be supported by A. S. Bryan.

Low Cooper, leaving "Ladies First" this week, may reappear as a blackface single or go with the McIntyre and Heath show.

With part of the cast and some newly written material, from "Come on In," playing the Cantonments recently, Anna Held, Jr., has placed a new revue in rehearsal.

Wilbur Mack is now teamed with Louie Holly (formerly in the Morocco show, Los Angeles. Mack will continue with "A Pair of Tickets," using billing Wilbur Mack and Co. Early in the season he appeared with Gladys Lockwood when Nella Walker left the Mack and Walker combination. With Miss Lockwood the act played the Orpheum circuit.

## WOODS SAILING.

A. H. Woods sails for London from Halifax to-morrow on board the Aquatania. The manager accompanied by Jack Higgins left New York for Halifax Wednesday morning by train. The White Star line would not guarantee connections unless the passengers for the boat left at least three days prior to the sailing date of the vessel.

## SIX WEEKS TO RUN.

The management of the Lew-Friends-Wininger company, of "Friendly Enemies" at the Lyric, Philadelphia, to have ended next week, has been extended for six weeks. It may be possible the show will have to be moved to the Adelphi, next door.

Joe Morris has accepted a new number by Bert Brunsen, Frank Papa and Bob Shafer.

George Scott (Scott and West) has joined the professional staff of Pace & Handy.

Charles R. McCarron, the song writer, is reported seriously ill with pneumonia.

Sam Levy (Waterson, Berlin & Snyder) is laid up with the "flu."

Abner Silver has joined the staff of M. Witmark & Sons.

P. B. Haviland purchased a new number, "Pleasant Dreams," from an out-of-town publisher.

Ethel Clay Shorey, Lowell, Mass., prominent in theatrical circles in New England, has written a ballad entitled "Just Wishing."

Sam Costello has left the writing staff of P. B. Haviland and is collaborating in a series of comedy songs with Henry Lewis.

Joe Davis, manager of the Triangle Music Co., has been mustered out of the Navy and is back in his old position.

Willie Rockwell has been mustered out of the service and is back in the professional department at Stansy's.

Gilbert & Friedman, the song writing-vaudivillians duo, open their season in New York at the Royal Box 10.

Low Porter has left Shapiro-Bernstein, and is now on the professional staff of Pace & Handy.

Irving Mills, in charge of the McCarthy & Irving Philadelphia office, is a brother to Jack Mills, the firm's professional manager.

Finley Brooks returns to Renick & Co.'s New York office next week. It's two years since Miss Brooks left Renick's, having been with Peat since then.

Joe Morris has a new Oriental number written by J. Russell Robinson, of the Peat staff, and his wife, a fiction writer, whose pen name is A. M. Kendall.

The music publishing firm of Cooke & Gora, originally from New York, has dissolved. Mr. Cooke has taken a new partner, with the firm name Cooke & Maur.

J. A. Porter, of Chicago, has established a New York branch at the Staley Hotel on West 41st street. He will occupy the lower floor where the restaurant was formerly.

"Taps," the head of the McCarthy & Fisher band orchestra department, will not begin his proposed cross-country tour, in the interests of his firm, until March.

Frederick M. Bryan, the conductor of the Cliff Club, has joined the writing staff of Pace & Handy. W. C. Handy, manager of the firm, will also look after the professional department for the time being.

Harry Tansy, professional manager for J. W. Stern Co., is doing a vaudeville act, playing the Loew metropolitan time. Frederic Steele, the assistant professional manager, is in charge during his absence.

The Boston Music Trade Association at a meeting held last week elected Stanwood Miller, president; Harry Stevens, first vice-president; D. Luzzon, second vice-president; William Merrill, secretary and treasurer.

Kendall & Brookman have bought Max Peat's song publishing rights to "A Night of Kisses," and are putting it out under their own trademark. George Edwards, general sales manager for the firm, has returned from a tour of the west.

Joe McCarthy, Harry Tierney and James Montgomery returned to New York last week from a tour of the Loew metropolitan time. They had been putting the finishing touches on two musical shows for the Elliott-Cornstock-Deet firm.

George M. Cohan has sent the Stage Women's War Relief a check for \$2,000, this being one-third of the first royalty statement of his song, "When You Come Back to Me."

When you come back to me, the song, was not checks for the same amount to both the Lam French Lake doctors, Ariz., where they had been putting the finishing touches on two musical shows for the Elliott-Cornstock-Deet firm.

Frank Waterson, son of Henry Waterson (Waterson, Berlin & Snyder), has taken charge of the firm's Philadelphia office, replacing Dick Barchin, who temporarily held the post, and is returning to the Chicago office. This is young Waterson's first entrance into the music publishing business.

Waterson, Berlin & Snyder have purchased "Mekey," the number written along with the song "Mekey" by Max Merritt and Fred Miller, under the name of the song's real singer name. The song has been seen only where the picture showed and is not generally known as yet, although it was pronounced one of the season's real song hits.

Charles Maynard, the booker for the smaller towns on the Klaw & Brainerd books, has been leading a double life for some little time. In addition to his routine of theatrical attractions, he has been developing as a composer of songs. He has already marketed two. One is "The Times That I Love You," used in "Odds and Ends" and in the One Fifth Musical Show, published by the Remick Company. His latest is "The Way To Make Love," just completed, and will be issued in a few weeks.

The Authors and Composers Society held the first dinner of the season Jan. 29 at the Hotel Claridge. Nathan Burban, attorney for the society, acted as master of ceremonies and was assisted as toastmaster by Mr. Maxwell, secretary of the society. The dinner started at 6:30 and various speeches were made by the members as to the results achieved by the organization the past season and the plans for the future. It was reported amongst the members the society has a surplus of \$50,000 which they intended to distribute to the members in the near future in the way of dividends. This problem was not unsettled. No dividend has been paid to any of the members in the name of the society. The society has been left in the hands of a special committee.

Violet A. Hayward, of Toronto, to John Ed. Dray, Chief Petty Officer, U. S. N., in New York Jan. 16.

Dorotha Sadler to Raymond R. Ripley in New York, Dec. 27. Both of "Farlor, Bedroom and Both."

Ivy Ivy Ivy (Ivy Ivy Ivy) to Eugene Harding (non-professional) at Houston.

Walter Chester Bergeron to Dorothy Audrey Culver, at Corning, N. Y., Jan. 18. Both members of the Byrne Stock Co.

Lyle Harley to Grance Bishop, both playing in the "Unmarried Mother." The couple were married in August, but kept it secret until the show closed last week.

## MARRIAGES.

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## PRODUCTION ENGAGEMENTS.

Adelaide and Hughes, new Winter Garden show, "Monte Cristo, Jr."

Fred Nicholls has been engaged to appear in "A Sleepless Night," which opens in Schenectady, N. Y., Feb. 4.

Johnny O'Connor, formerly of O'Connor and Dickson, appearing with Ed Lee Wright in "Higgins at the Races."

Grace Bird, Bernice Beaumont, with "Yesterday" (booked through Ed. Davidow).

Old Homestead Five (opening Feb. 3), replacing Standard Comedy Four, in McIntyre and Heath show, booked by Ed Davidow.

Frank and Bert Leighton were added to "Atta Boy," the soldier show, this week. They will offer their specialty. The show opens in Altoona, Pa., Friday (today).

## WILLIAMSON'S "LETTY."

Oliver Morosco has disposed of the English and Australian rights to "So Long Letty" to J. C. Williamson.

The English rights were sold before A. H. Woods could secure them.

"Friendly Enemies" opened in Sydney, Australia, Dec. 24 and from late cable reports the show is winning success. The company, headed by Nick Adams and James R. Walters, opened the week prior to Adelaide and was tremendously received.

"STEVE" LINGARD PRODUCING. Nelson (Steve) Lingard is entering the production field with a new play termed a dramatic comedy and called "Heads I Win." It was written by Ross Lee Marshall, a novelist and magazine writer, the latter's first attempt at playwrighting. Marie Louise Walker is to be featured.

The play will first tour New England starting next month.

Catherine Tower Signed. Following her performance in "Room 13," A. H. Woods has placed Catherine Tower under contract for two years.

# OBITUARY

**Charles R. McCarron.**

Charles R. McCarron died at the home of his parents, Mr. and Mrs. J. H. McCarron, 248 West 51st street, New York City, Jan. 27 after a very brief illness. His death was charged to pneumonia, which developed after an attack of influenza. Mr. McCarron at the time of his death was connected with the firm of Joseph W. Stern & Co., and had just written their leading hit, a comedy stuttering song, "Oh, Helen." He had also, in conjunc-

IN FOND REMEMBRANCE

of my

DARLING GRANDMOTHER

ESTHER CANTOR

who left this earth

January 29th, 1916

Thinking of you always

EDDIE CANTOR

tion with Arthur Klein, written and produced vaudeville acts for several vaudevilleans. Among his song hits were "Oh, How She Could Wield Wacki-Woo." He collaborated on his musical productions with Carey Morgan, of the Stern establishment. McCarron's rise to vaudeville fame was swift. Funeral services were held at Campbell's establishment Thursday (yesterday) morning. McCarron was 27 years of age, born at Jamestown, Wis., and is survived by a widow and daughter.

**Phil Kaufman.**

Phil Kaufman, of the Kaufman Brothers, died at a private hospital at

IN LOVING MEMORY

OF MY

DEAR SON-IN-LAW

COSTA MI ANDREO BALTON

(Manager of Costa Troupe)

Who passed away January 17th, 1916.

May he rest in peace.

MRS. FRIDA BALTON

Fifth avenue and 128th street, January 24, of influenza. The deceased was born 34 years ago in Syracuse, N. Y., and had appeared in vaudeville for 15 years with his brother, Jack, known as the Kaufman Brothers. He is survived by a widow and a child, at present residing in Syracuse, and two brothers, Jack and Irving (recently with the Avon Comedy Four). The deceased became ill the day before he died while appearing at the Folly Theatre, Brooklyn.

**Isabelle Coe McKee.**

Isabelle Coe McKee, wife of Frank McKee, theatrical manager and pro-

IN LOVING MEMORY OF

JOSEPH KAUFMAN

Died February 1st, 1915.

ETHEL CLAYTON KAUFMAN

ducer, died Jan. 22 at her home in Great Neck, L. I. Mrs. McKee had appeared as Isabelle Coe in more than one Broadway success and made her first hit in New York in "The Midnight Belle." Later she was starred with Nat Goodwin in "Niobe." Husband and a daughter survive.

**Al Harriman.**

Al Harriman, song writer, connected with the Broadway Music Publishing Co., died at his father's home in Boston, after undergoing an operation for a cancer. The deceased was 31 years old.

**Beatrice Diamond.**

Beatrice Diamond, of the Farrel Taylor Co., died Jan. 26 at the St. Joseph Hospital, Louisville. She was 35 years of age and had been with the act two years. Interment was at Wichita, Kan.

IN LOVING MEMORY

of

MY DEAR HUSBAND

PHIL KAUFMAN

Died Jan. 24, 1919

ADA HOMES-KAUFMAN

**George C. Troxell.**

George C. Troxell (Troxell and Winchell) died at Los Angeles Jan. 22. He was 49 years old.

The father of the Evans Brothers (Harrington Trio) died at the Lebanon Hospital, New York, from heart disease. The deceased was 55 years old.

**Harry Benthams.** age 46, brother of M. S. Benthams, the agent, died in New York Jan. 24, after a lingering illness.

MEMORIAM

to

PHIL KAUFMAN

MY BROTHER AND

PARTNER

Died Jan. 24, 1919

JACK KAUFMAN

The brother of Dan Bruno, orchestra leader of the Alhambra, New York, died last week in Brooklyn, N. Y.

**A. E. F. GOING INTO GERMANY.**

(Continued from page 4)  
is now under contract with Belasco. The music was arranged by Milt Schneider, a well known New York and Chicago music maker on the piano. The balance of the company was made up from candidates at the school. In staging the dance and chorus numbers Burton found the "Chorus" were as apt in picking up steps as they were in picking up Hun souvenirs. The company has produced four successive shows, changing each week, and have been greeted with capacity business. At the request of the American Consul, at Lyon, they also appeared there, at the Grand Opera House. Luddy said it was good to get back on a regular stage again, even if it was French.

Turnbull was seen after the matinee in front of the theatre looking over the French maidsoiselles.

**Gaites' Show Going Into Boston.**

Boston, Jan. 29.  
"Take It From Me," a new musical play presented by Joseph Gaites, opens at the Shubert Feb. 10. The show went on the road several months ago. Lee Shubert saw it when playing in New York state. Some scenic changes will be made prior to its local opening.

Mr. Gaites now owns the piece, he having the backing of a millionaire steel man.

**Ann Delmore Receives Divorce Decree.**  
Ann Delmore, with "The Melting of Molly" in New York was granted a decree of divorce this week against Harry Rose, appearing on the road with "The Man Who Came Back." An unnamed woman was mentioned as co-respondent.

**BIG PICTURES BY ENGLISH.**

London, Jan. 29.  
The London Film Co. will resume operations on a big scale in April. The producers will be George Loane Tucker and Fred Paul and they will make a series of Hall Caine subjects.

**TAKES OVER MIDDLESEX.**

London, Jan. 29.  
Grossmith & Laurillard have secured the Middlesex theatre for five years with an option of purchase. They are redecorating it and converting it into a west end legitimate house opening in April with a musical comedy.

**Alfred Drayton Marries Enid Sass.**

Alfred Drayton, of the Comedy Theatre, was married to Enid Sass, appearing at the Criterion.

**Capt. Bairnsfather Lecturing.**

London, Jan. 29.  
At Queens Hall, Jan. 28, Captain Bruce Bairnsfather lectured on "Ole Bill and Me," illustrated by lantern slides and blackboard drawings.

**IN AND OUT.**

Voland Merlin walked out at the Hamilton, Monday matinee, Allan and Ayerett, dance turn, replacing.

Through illness of one of the sisters, Mary and Ann Clark could not open Monday at the Royal, with Cook and Salvo deputizing.

Margot and Francois, out of the Palace, Chicago, bill last Thursday, because of illness, and the show played one act light the rest of the week.

## FIRST AMERICAN VAUDEVILLE SHOW IN GERMANY

### FROM THE KEITH CIRCUIT

TONY

# HUNTING AND

CORINNE

# FRANCES

PRESENTING TWO SINGING AND DANCING SKETCHES

"A LOVE LOZENGE" and "THE FLOWER SHOP"

## TSIANINA

THE INDIAN SINGER

# EDGAR LEVAN

AT THE PIANO

## AT Y. M. C. A.

COBLENZ  
ON THE  
RHINE

Krahnenburgs Buchdruckerei G. m. b. H., Coblenz, 100 4

A reproduction of a one-sheet sent to George O'Brien of the Harry W. Agency by Tony Hunting, with the accompanying note:

"Dear George:—We are in Coblenz, Germany. We are the first entertainers in Germany. Gave the first American Vaudeville show in Germany. We have been all through France, a big part of Belgium and now Germany! Best wishes—Tony."

Hunting and Frances went abroad as entertainers of the Overseas Theatre League last July, with Franklin and Green. Mr. Hunting and his wife, Miss Frances, have remained over there. Mr. Green and his wife, Miss Franklin, returned in October. The two couples composed one unit when sailing.

**Greater Morgan Dancers.****Dance Drama.**

30 Mins.; Full Stage (Special Sets).  
Palace.

An Orpheum Circuit production, originally introduced by Martin Beck, the Morgan Dancers have in this specialty the best act of their career and a dancing turn that for elaborateness and effect comes close to being the best ever shown in vaudeville. No one is featured, the program simply announcing the scenes by Monroe Hewlett and the dances arranged by Marion Morgan. There are three scenes, the pantomimic story showing a princess and a ballet of Roman maidens made captives by a Hun chieftain and his subordinates. The initial scene is a Roman garden, with the scenery of an attractive dark design in cyclorama shape. The ballet dance is nicely arranged, and the girls are extremely pretty and talented in their line. They are bare-limbed to the hips, but this matter has all been gone over before, and the classic albino is the rest. A spear and a shield dance earned the ballet something. The Hun chiefs proceed to liquor up, and then comes the finale, wherein the princess kills the chief, who falls. Broadway points to her ruined city, the back drop showing an excellent scenic effect. Meanwhile the other Huns go along with the merry work of carting off the ballet and burning several members alive over fires made of bundles of wood. The finale is artistic and a scenic masterpiece for this dancing turn. When here before the Morgan Dancers remained at the house for several weeks. This turn is good for a two or possibly three week run, for it's undoubtedly the best act Marion Morgan has ever had.

Wynn.

**Helen Ray.****"The Dawn."****Dramatic Recitations.**

11 Mins.; Full Stage (Parlor).  
Fifth Avenue.

"The Dawn" is the one-person playlet first employed by Helen Ware. Miss Ware was enabled to get this sketch, if it may be called so, over on the big time through having presented it at another time. The story of a soldier's widow returning to her husband's home, meeting members of his family, setting forth her reasons for finding the objections were but fancies of her mind and that she is welcomed for the finish becomes a monotonous series of dramatic recitations, though they run but 11 minutes. Neither Miss Ray, in any dramatic qualities possessed or as a reader, presented any special requisite, leaving the act as now composed questionable for small time, where the "spiritualistic" opening and closing of doors to denote entrances and exits may bring laughter from small-time houses instead of furnishing tenseness. *Sims.*

**Bernard and Duffy.****Piano and Song.**

15 Mins.; One.  
Palace.

A two-man turn of the type formerly classed as rathskeller acts; both prominent entertainers in their line and combining to make up about as good a song and dance specialty as vaudeville carries. Duffy, (formerly Duffy, Geisler and Lewis) does the singing with Bernard as the player. The repertoire is all of the comedy nature, the best being a "Frenchy" song that is nicely handled by Duffy. He is a lively chap, strictly a jazz singer and a very capable dancer. Bernard is likewise good in this bit solo dance at the finale cornering a rifty hit. They were placed in second spot, but really belong farther down on a big-time program, for they have an act that will give the best an interesting chase for honors. *Wynn.*

**Raymond Hitchcock's****"Toy Romance" (6).****Musical Comedy.**

24 Mins.; Full Stage (Special Set).  
Fifth Avenue.

A scene reproduced from Hitchcock & Goetz's "Words and Music," with a special toyland setting and six principals. The principals are Maurice Diamond, Helen Mahon, (Mr. Doregan), Dorothy Curtis, Sammy Burns and Dick Watson. The characters are toys—Jack in the Box (Mr. Diamond), Raggedy Doll (Miss Mahon), Toy Soldier (Mr. Doregan), Jumping Jack (Mr. Burns), French Doll (Miss Curtis) and Baby Doll (Miss Watson). The toys come to life, with spooning and love complications, all returning to toys again at the very end. It is musical comedy, with numbers and dances, duos and trios, the piece starting off with a pretty double number—maybe called "Stop Your Camouflaging"—with the soldier and French doll. This song, perhaps as are the others, came from the production, "If All the Babies Were Like You" was another. While Raymond Hitchcock billed himself as the title, Ray Goetz staged the act for vaudeville, and both produced the original "Words and Music," a \$2 revue that did not linger long. But for vaudeville this turn is pleasantly agreeable in everything—its personnel, music, characters and setting. Besides its pleasing qualities for any audience there is an additional matinee attraction about the act, which is its fanciful coloring and animated toys. The act looked new at the Fifth Avenue Monday night. With work, when speed will be developed, the running time will probably cut down to 21 minutes, and this should be done in any event. The Raggedy Doll character for Miss Mahon permits her to legitimately do her scare-crow dance, handled by Mr. Diamond, and the girl is doing better than ever, having added the bit of having herself thrown from the stage to a boy seated in a front aisle seat. Mr. Diamond has varied his Russian routine of dancing and while not making it as fast as formerly, is doing it differently. That is sure-fire. Mr. Doregan as the soldier and a number singer, also straight dancer, fits in very well with the three vaudeville teams in the turn. Each of the girls look well. While from the outlook at the beginning a chorus could be expected it did not appear, and as the turn starts into its running it is missed. *Sims.*

**Trixie Friganza.****Songs.**

20 Mins.; One.  
Palace.

Trixie Friganza has a singing specialty, called "A Bunch of Fives," written by Jean Havez for her return to vaudeville, the repertoire being composed of impressions taken from an entertainment given at a block party. An introductory number opens, of an explanatory type, cleverly constructed and properly delivered. Then follows the several songs, showing various character singing styles, with two character numbers, one opening with a fur coat that spells a fortune in class and style, gets down to a pretty arranged costume, in which she displays an abundance of bare calves, and concludes in a one-piece wrap that adds to the general stunning appearance. A war verse gives some value and displays the versatility of this musical star, and a good war number carries sufficient applause to warrant an encore. The songs are all exclusive and excellently designed in lyric and melody. Miss Friganza shows good judgment in the selection of this routine, a far better one than any of its predecessors. She scored a solid hit and well deserved, too. *Wynn.*

**Nance O'Neil and Co. (4).****"The Common Standard" (Dramatic).**

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

In "The Common Standard" Nance O'Neil has not a vehicle worthy of her dramatic power, for it lacks the two most essential punches to a successful short drama—a climax and a finish. It looks like a homespun script, dealing with the sadly overdone triangular affair, although Miss O'Neil has twisted the theme in a somewhat different fashion. The scene is the interior of a studio or den in the home of a sculptor or artist. Enters the woman who had previously promised to call. A short love scene, in which the man promises much. Then comes the woman's husband, the woman hides, but overhears a conversation, in which the husband threatens the artist unless he ceases his attentions to Carmencita, with whom, it appears, both are in love. The artist rebuffs the husband, and they enter with the wife, who denounces both. The husband tries to "kid" his wife out of her "bit," but she goes through a dramatic scene, and finally walks off, leaving the men flabbergasted. The support includes a lap valet, who has but a few speeches. Alfred Hickman and Dodson Mitchell make up the "company," the man playing the husband running a trifle short on dramatic ability. The contrast between her and Miss O'Neil may account for this impression. The artist role was capably handled. Miss O'Neil, one of the few genuinely good dramatic women left to vaudeville, should get a vehicle capable to match her ability. This one doesn't. *Wynn.*

**Nelson and Ely.****Dances and Songs.**

Full Stage (Palace).  
125th St.

Nelson and Ely do not look like a vaudeville act until the young woman of the turn does a ballet routine near its close. Even then the man ruins the impression left through following with an attempted travesty of the same dance. Early he tried for more comedy with as much result. The couple opened with a ballroom dance after which they did some singing. Neither can sing. The woman's toe dancing, and she does some of the difficult steps with ease, caused surprise as to why she should be in the act at all. Afterward she did some Russian steps and for an encore, contortional twistings. The girl could be made something of in a production, vaudeville or legitimate. She is wasted in this act, for the man makes it impossible. *Sims.*

**Hill's Society Circus.****Animal Act.**

11 Mins.; Full Stage.  
American Roof.

Billed as Margaret Hill's "Society Circus." It may have been some one else's act, Miss Hill adding her name, for in routine it is very similar to several familiar animal acts. There are ponies, two terriers, a monk and a bucking mule. The ponies take in the early section of the turn, followed by a jet black pony called "Frisco" who comes the days in the week and so on. The dogs then frisk about on a roulette wheel and together with the monk leap to the back of a circling pony. The finish is allotted to "Maude" and without calling for volunteer riders from the audience three fearless youths, one a dandy, make the same "tutle" attempts to ride the mule, one winning out as usual by grasping the neck of the animal. On third the act went well enough and like the other acts of its class is fitted for pop. *See.*

**Ruth St. Denis and Co. (4).****Classical Dances.**

31 Mins.; Full Stage (Special Set).  
Riverside.

Ruth St. Denis is presenting a series of classical dances representing the Oriental, Medieval and Symbolic. Her offering is most colorful in setting, and the star and the quartet of young women assisting are almost continually undraped. There is something rather remarkable about the act as it now stands, and that is the fact that the star of the aggregation permits the comparison to shine in several individual solo dances that earn fully as much applause as does the work of Miss St. Denis herself. The opening dances are rather slow, and it is difficult to capture the creative symbolism that the exponents of terpsichorean art try to convey. The opening number, a cross between Chinese and Tartar, is too slow. Miss St. Denis is the sole occupant of the stage during this number, which consists of naught but a series of poses by her. Following is a number delivered by a trio of the girls before a drop of a grape arbor. This is a copy of the stage element that the young women present a dance that is the first real lively touch. A dance of Ancient Persia, presented before a black set, is one of the most effective. It contains a wealth of elements that was immediately perceived by the audience. Then before a transparent drape drop of pastel green, the lighting behind which is most effectively handled, the company and star present a series of very clever dances. A shadow dance by two of the girls, with their figures standing out in detail because of the back lighting, caught the audience's fancy. For the finish there is a symbolic number, evidently depicting the Mother of the World and the Allies in their victory. It is well worked out, but it is doubtful if the audience gathered the intent. What is most needed by Miss St. Denis is some one to prepare adequate program material for the audience to follow the stage. This at least will permit them to speak intelligently regarding her act after they have witnessed it and will give them an opportunity to appear as though they were real high-brows and knew all about the art of symbolic dancing and the things that have been the effectiveness of her offering. Assisting Miss St. Denis are Doris Humphrey, Betty Horst, Edna Malone and Pearl Wheeler. Louis Horst is the musical director. *See.*

**Mayo and Nevins.****Songs and Impersonations.**

17 Mins.; Two.  
125th St.

Mayo and Nevins have appearance in their favor at the outset and for many houses new material, though the important bits of the turn have been done before. The first is the "Poker melody," the same that Arthur Deacon once did and brought about a dispute as to ownership with another act also using it at that time. The other is the turn's closing, at a recruiting office with the man giving impersonations of the applicants, of several nationalities. This was also done during the draft days but not in the same number. The act opens with a red fire song, about the boys on the Rhine and closes with another red fire song, that no matter how old you grow you grow wiser and then you are not wise, concluding with stating that President Wilson is the wisest of all. This is such a raw bid for applause it might well go from the number instead made topical only. The young woman plays the piano accompaniments, and the turn can get over, but will have trouble in the largest houses unless it is reshaped. On the small big time and biggest small time it's all right. *Sims.*

## Maurice Freeman and Co.

"Tall the Truth, Joe" (Comedy).  
17 Mins.; Full Stage (Dining Room).  
23d Street.

Maurice Freeman is now playing straight: A captain of the A. E. F. has returned, and his wife and colored cook endeavor to account for his late sleeping in the morning. He enters for breakfast dressed in full military uniform, with two service stripes showing. His wife accuses him of receiving attentions from girls in France and of having mail in his possession from the girls over there. He, however, wants to eat his breakfast and orders the cook to use two canes and play a tattoo on the leather chair and his wife to drop the tray so as to make a noise of a booming cannon and the machine gun rattle. A German landlord is introduced to translate the letters found in his luggage, and he translates them as ordered by the husband. The wife is not convinced, and as she is about to depart to have the letters translated by a French teacher, the postman brings a letter from France, which explains that the letters belong to the colonel of the regiment and were accidentally taken by the captain.

Excellent played by Mr. Freeman, who tries to make the most of an impossible situation. The cook is the laugh winner, and gives a capital performance. The wife has not much to do. The German landlord role is in capable hands. The story goes astray through an evident attempt at red-free speeches. It is inconsistent at times and at others border on burlesque and less competently handled might not have won the extra curtain it received at this theatre.

## Rotina and Barretti.

Songs and Talk.  
13 Mins.; Full Stage (Special Set).  
125th St.

Rotina and Barretti have something different in stage setting in "austraville two-act." The girl as an Italian peasant walks upon the stage carrying a basket of flowers. The surrounding dais represents an aviation field. An airship floats down from it steps an aviator. With some conversation and song the act proceeds until the aviator induces the girl to change into flying uniform, which she does, going into the basket of the ship, and while both are singing, the plane ascends with her, presumably to the roof of the theatre, again descending, the man holding it with a rope. There's enough foundation for a big time act. It needs living up, in talk numbers. Effects should be worked off stage while the airship is in motion, especially when first appearing. The couple might try a spot light for the number sung while the young woman is in the basket. Both sing well and look good.

*Sime.*

## Mary Dorr.

Songs.  
12 Mins.; One.  
American Roof.

Probably the same Mary Dorr who first appeared in the house about seven years ago. Portions of the present routine were used then, but the imitations formerly offered have been thrown into the discard. Opening with "Village Blues" Mary Dorr exits for a costume change, reappearing to do a robe number, using whiskers, as in her former turn. For a finish she does an Italian girl refusing an offer of marriage, the talk blending into the song "Rose Marie." Miss Dorr's wop dialect is rather good. The feature of the present turn, however, is the girl piano accompanist, a very good looking from the front and a very beautiful from the back. While Miss Dorr makes the costume change the accompanist has a selection of classical nature and is cleverly rendered. Miss Dorr would be wise in at least giving her accompanist a share in the billing.

*Ibee.*

## Coscia and Verdi.

Musical.  
15 Mins.; One.  
Fifth Avenue.

"Verdi must be a great name in Italy," says I to the woman with the phoney chicken make-up sitting next at the Fifth Avenue. "Sure," she says. "I've heard of that guy. He painted a picture of the Alps I saw on Fifth Avenue." So what's the use of talking to a dame who has her mind on her make-up? But Verdi may become as famous in vaudeville as he seems to be on Fifth Avenue if more Italian double male acts show. Coscia and Verdi are two men with musical instruments, first opening in velvetenees and changing to evening clothes. They play violin and cello, the cello later giving imitations on the instrument of the talking voice, with both doing rather well a pipe organ. While they might better remain in the velvetenees, they still seem to hold enough of the real or real Clark and Verdi, the No. 2 spot, for their music is good and lively, besides the imitations. The last could also be called a pipe. While the couple in their work do not resemble or recall Clark and Verdi, they do the same bit of leaving and returning when "Bolshevik" is mentioned, as done by Bernie and Baker. That, however, may be a coincidence, as there are so many coincidences in vaudeville. When the booking men run short of Next Summer Festivals, Last Season's Anniversaries and other special programing they might try for a Coincidental Week, with the police called in to hold the mob back that would be fitted to be placed upon it.

*Sime.*

## Melnotte and Ledum.

Songs and Talk.  
16 Mins.; One.  
125th St.

Coral Melnotte, formerly of Norton and Melnotte, and Edna Ledum, formerly of Edmunds and Ledum, have formed a double "sister" turn that presents good looks and dressing with liveliness of numbers as the basis for a standard vaudeville act. The girls create a favorable impression immediately upon their entrance, in tasteful clothes and contrasted appearance. Miss Melnotte is a brunet and Miss Ledum a blonde. They sing five or six songs with some talk and a dance at the finish. There is but one solo number, by Miss Ledum, who leans toward a comedy vein, but appears to be a bit frightened just now to extend herself in it. She may safely try for more comedy as what little is done goes over easily. Both the girls are animated and don't let down, with Miss Melnotte particularly noticeable for animation when working. Their songs are of the popular brand, with a couple having double versions that sound written for them, especially the "Tom On, Papa" number. They followed this with what seemed a specialized "Rock-a-Bye Baby" song for them. It's a good double sister turn, for besides what may be said in their favor, they have an air of proper decorum upon the stage that will get them the favor of the women as easily as they will win over the men in an audience.

*Sime.*

## Barnes and Burmer.

Comedy Magic.  
12 Mins.; Full Stage.  
125th Street (Jan. 24).

A magician and assistant, the latter made up as a young man with a mustache and later disclosed as a girl. Her principal duties are to expose the magic of her partner. This exposure is against the ethics of magicians, as all the simple tricks have the follow-up comedy of exposing them. Through this, however, the turn will be able to make the smaller small time just now.

*Sime.*

## "Room 806" (4).

Dramatic Sketch.  
16 Mins.; Full Stage.  
American Roof.

Said to have been played on big time with a different cast and under a different title. The billing credits Freind, Light, Green and Co. as the players, the "company" being a colored youth, whose heavy part is to make several entrances with drinks and ice water and collect tips. The playlet has a triple climax, the plot unfolding a blackmail yarn. Man arrives from the West. Woman enters from another room, escaping some one, but afraid her husband will discover her in the hotel. Supposed husband enters. Woman makes known her presence, and there is a scene between the men. The party from the West agrees to pay the living of \$1000 to protect the woman. He exits to get the cash. Man and supposed wife laugh, saying their trick worked well. The Westerner enters and confronts the pair, saying he is a secret service man and will "run them in"; but he, too, has his price, and the phoney husband exits to get his bankroll. Woman then exposes the Westerner, whom she shows is wanted in Chicago. Husband comes back. Woman explains Westerner is also a crook, and they should combine. The men shake hands, and the woman slips the handcuffs on both wrists, she is wanted to be a real secret service operative. As sketches go on the "three-a-day" "Room 806" will do, for it has action and gets away from the expose of matrimonial troubles that nearly all pop playlets seem to hinge upon.

*Ibee.*

## Challen and Keke.

Tight Wire.  
9 Mins.; Full Stage (Special).

A pretty little act for an opening spot on almost any bill. Short and snappy and contains a thrill. Challen opens, clad as a girl and after doing a run on two across the wire, changes to a boy. His girl assistant in the meantime prepares the way for his further tricks, the first of which is extinguishing two candles with his feet as he jumps over a table on which they are placed. The table is over the wire. It is effective. His next is jumping over three barrels and the final, climbing and riding a four-seated wheel on the wire. The latter is a corker, for a finishing bit. It seems the girl might be put to some use other than just filling in as assistant, if only a simple trick or two on the wire while he is changing.

## Virginia Steppers and Vera Burt.

Songs and Dances.

13 Mins.; Three (Curtains).  
The Virginia Steppers number five male dancers. They sing a little in several numbers but their voices are of secondary consideration; the stepping routine showing their engagement was primarily for this purpose. Vera Burt is a peppery little worker, makes several changes, sings effectively and shows decided animation in dancing. Nothing difficult is attempted by the girls in the dance thing, their main effort resting in a layout that calls for team work. The act should have no trouble in pleasing the pop houses. It looks big numerically but better results may be brought out as the turn obtains more experience.

*Mark.*

## Two Jesters.

Piano and Songs.  
10 Mins.; One.  
22d Street.

In street clothes and with a grand piano the men put over five songs in rapid style. No attempt for harmony, and the pianist tries to do comedy, succeeding fairly well. The couple may be recruits from the cabaret and possess that self-possession in working, but what is most needed is a little more class and a better selection at the finish. As it is it belongs on the small time.

## Sergeant Jimmy Dixon.

"Wop" Monolog.  
8 Mins.; One.  
125th Street (Jan. 24).

Sergeant Jimmy Dixon was at Camp Upton, where he entertained. A card said he had made 3,000,000 soldiers laugh. No doubt about it if the three million were there. He will make any soldier laugh, but it's not so easy for him before an audience composed of civilians. As a "wop" Sergeant Dixon does very well. His monolog is confined wholly to camp life and there is much of the humor of that civilians do not get. Just now with a percentage of service men always in an audience he will do quite well. A tall, well-built fellow of pleasant personality, getting talk over seems easy for him, and his Italian dialect is an attraction. For big time, however, Sergeant Dixon should be able to make it. He might secure a male partner, doing a double act, with the other man, if he could, it would make his comedy more effective. If remaining on small time the talk should be padded out for another two or three minutes. Sergeant Dixon appears to be a real soldier, though no insignia of the military establishment he was with or his rank.

*Sime.*

## Van D. Shelton and Co. (2).

"Married Life" (Comedy).  
15 Mins.; Full Stage.  
American Roof.

After slide partially explains the plot of this comedy playlet, the characters being a recently wedded couple, therefore very mushy and happy, and a cynic. The latter strays into the family circle venturing to the husband love and married life are bunk, and that after six years of matrimony things will be much different. Hubby can't see that. The curtain drops to denote the elapsed time of six years. Man and wife are having a set-to when the cynical party again strolls in with "I told you so" to the husband. Cynic bids his friend that right now wife only cares for his money and that were he to die she'd be happy having the insurance in sight. Hubby again thinks that is all wrong, and they bet \$230 each on the issue. Hubby makes out to drink poison and lies down on the floor. The cynic goes behind the screen to watch results. Wife rushes in, believes her mate has committed suicide, and she drinks from the bottle, too. But hubby wakes up, tells her only water is in the bottle, hugs her and waves the money won from the cynic. The slide was so briefly shown no one had time to read the plot, so when the curtain falls at the anticlimax "Married Life" seemed the shortest sketch on record. It wouldn't have made much difference if the turn had stopped there. However, the smaller houses apparently insist on having a sketch on the line.

*Ibee.*

## Dana Raruch and Co. (2).

Musical and Vocal.  
18 Mins.; Full Stage.

Musical quartet combination consisting of a pianist, violinist, flute player and coloratura soprano. The routine runs entirely to the classics and the finish is a song, which is nothing though startling. The instrumentalists carry the first part after which there is a solo rendition by each, the singer coming in for two numbers, the latter with one of the numbers which Galli Curci brought into favor. The announcement made from the stage says the singer will give an impression of the star of the Chicago company if the audience will stretch their imagination. Few imaginations could stretch that far. However, the act is pleasing and good for an early spot on the small bill.

*Prod.*

(Continued on page 26)



where, due also to Miss Heather's personality, which has not been injured in any way, through Jones' new role as an actor as formerly. Certainly is her present wardrobe she is a great looking girl.

Next to closing were Bobbe and Nelson, and they just about cleaned up on the show with their songs and comedy. There is no twosome singing act that touches these boys in vaudeville, because they are so close to the finish, to corking voices. It's a rare combination. Mr. Bobbe is the straight and Mr. Nelson the comedian, who would come off as a critic apparently rather than to attempt to ride it roughshod, keeping the audience laughing for continuous laughter, but making what laughs he does go after certain. They hold the house right up to the finish, having popular songs, among which was a new called which Mr. Bobbe took as a title. As a straight man, he has a bearing and composure and unbends ever so slightly at times to let Mr. Nelson's comedy. A trial that many straight men try but few seem able to properly gauge it, and invariably overdo.

The show was opened by Willis, Gilbert and Co. (New Act), they passing along on their closing acrobatic stunt, followed by Cora and Verdi (New Act), musical, who were nicely received. After them came rather a heavy affair in the former Hiss War single-handed playlet, now utilized by Helen Ray (New Act), and a trial that many straight men try but few seem able to properly gauge it, and invariably overdo.

Clinton and Rooney are a nice act. They make themselves alive by working, and it's also very nice of Julia Rooney to announce her first dance as a solo. The act is a trial, Pat. It would be just as if Pat would tell Julia to stop, and then she would do that dance on her own. It's a style "dancing few girls do," and Julia does it well. It might bring some criticism down through connecting Pat's name with it. Water Clinton and Rooney are a nice act, they making it very well on the whole, though handling it at moments into too nutty business. They have a fine dancing act, and had no trouble at any time during the turn.

After the "Toy Romance," Mel Burke sang an illustrated animated song. "The Houdini serial" closed.

The Fifth Avenue was again packed before eight.

## AUDUBON.

With Artcraft's picture, "Little Women," opening and closing the show at Fox's Audubon, the first half of the week the house afforded a fairly good small-time hit.

The Bonosetti comedy, which was first and held the crowd breathless, in many facts. They perform many new ones.

Charles Bailey in an act which could be termed "All Irish," held the No. 2 spot, with songs and jokes, and a trial that many straight men try but few seem able to properly gauge it, and invariably overdo.

The preliminary work of Barbara and Grobs, the Chinese dancing act, which was first and held the crowd breathless, in many facts. They perform many new ones.

Frederick Current, Events a sketch, entitled "Everyman's Sister," converts to the audience respect should be given to the act. The act was one man and one woman in the morality play. The preliminary work of Barbara and Grobs, the Chinese dancing act, which was first and held the crowd breathless, in many facts. They perform many new ones.

The bit of the bill and an attraction that will register at any house was that, Dumas and Edwards, two men, one a rube. The rube in tall, lean and lanky, with clothes to make his appearance even more so. He brings roars of laughter upon his entrance. They open with a song, followed by some jokes about his physical structure. Their next change has the rube in evening dress and the other man impersonating a woman, which gave them the bit of the bill.

The only music turn was with five women who hold the stage for ten minutes, playing mostly in the mouth piece. The suggestion of some ragtime to conclude the performance would bring them over much better.

## 58TH STREET.

The Houdini serial, "Bill Hunt in 'Branding Broadway'" may have been the first for the standing room audience Monday night. The "Original Artists," which was first and held the crowd breathless, in many facts. They perform many new ones.

Following the fourth episode of the Houdini serial, Kennedy, Day and Sheridan, in "ons," before a special audience, which was first and held the crowd breathless, in many facts. They perform many new ones.

Charles and William, in "The Honeycombers," in sidewalk chatter and a trial that many straight men try but few seem able to properly gauge it, and invariably overdo.

secured because of its timeliness. They open with a pseudo-dance speech for a "Branded Home." The act goes to "three," showing a futuristic drop, some 50 yards hence, with interesting and amusing the air route suburban trip from New York to Cincinnati in 40 minutes, the "tweaking" scenario, mainly, along of the Woodworth and peers peas, at, they "canoodled."

Hamilton, in a trial that many straight men try but few seem able to properly gauge it, and invariably overdo.

Burns and Kisen were the hit honors by a shade over Sylvester and Vance, in the next-to-closing spot on an all-act hit. Owing to Yoland Martin's failure to show, Almas and Averett substituting, the entire bill was rearranged.

The Three Kundles, scheduled to close the show, opened to a capacity audience with some neat new work and acrobatics. One man and two lads, the former evidently the father of the boys, comprise the trio. Almas and Averett, in the second spot, found favor with songs and dances.

A trial that many straight men try but few seem able to properly gauge it, and invariably overdo.

Burns and Jose resumed the vanguard, following the new-reel exhibition. They scored with ballroom dancing, Sylvester and Vance earned money, did Burns and Kisen, who closed the show. Burns and Kisen, who closed the show. Burns and Kisen, who closed the show.

Harlem Opera House.

Not much of a show at the Opera House the first half of the week. The show was first and held the crowd breathless, in many facts. They perform many new ones.

The house made a new interior set if it has been one. The act was first and held the crowd breathless, in many facts. They perform many new ones.

The overture started at 8:25, with Joan Kelley and Co. opening the show. The big music was really the crowd was crowded into the box at the close next the act over. Roth closed the house, and the act was first and held the crowd breathless, in many facts. They perform many new ones.

Chappelle and Stennette, colored man and woman, got some applause on their singing. The Cole, Russell and Davis, "Childhood Days," was the comedy hit, the quartet work, the Cole, Russell and Davis, "Childhood Days," was the comedy hit, the quartet work, the Cole, Russell and Davis, "Childhood Days," was the comedy hit, the quartet work.

The Alita Stewart picture, "Virtuous Wives," was first and held the crowd breathless, in many facts. They perform many new ones.

Arala Slagora Midgee appeared to be responsible for the manager, fremen and all the assistants working overtime in controlling the immense crowd which gathered at S. S. Moe's Jefferson, Monday night. Every seat was taken, and the act was first and held the crowd breathless, in many facts. They perform many new ones.

Jefferson.

Charles Walter, who, after enduring three numbers, with each song presented on the screen so the audience could try out vocally, was the act before the people, and realize his act was over. Mr. Walter would have been a fine actor, but he was not.

Clayton and Clary, who, after enduring three numbers, with each song presented on the screen so the audience could try out vocally, was the act before the people, and realize his act was over. Mr. Walter would have been a fine actor, but he was not.

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polished up, but not actually necessary, for the conclusion of the turn brought returns from all over the house. The act was first and held the crowd breathless, in many facts. They perform many new ones.

Palace, Chicago.

Lucille Cavanaugh is almost playing in stock at all over the house. The act was first and held the crowd breathless, in many facts. They perform many new ones.

Gene Grems, who was one of a village superstition here, and who for years dropped through into obscurity, came back. The act was first and held the crowd breathless, in many facts. They perform many new ones.

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vocally and comically, background Timberg in a beautiful setting appropriately decorated with flowers and a trial that many straight men try but few seem able to properly gauge it, and invariably overdo.

Julia Neah and who was a trial that many straight men try but few seem able to properly gauge it, and invariably overdo.

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## MAJESTIC, CHICAGO.

On top of all this comedy came Rice and Warner, a man and woman in blackface, with a burlesque that was a trial that many straight men try but few seem able to properly gauge it, and invariably overdo.

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## "MY BARNEY LIES OVER THE OCEAN"

(JUST THE WAY HE LIED TO ME)

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Nothing in the world can stop this one.

Ev'ry one will say that "Do  
is the greatest songO  
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(WITH A DIXIE MELODY")

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We say so and you'll say so before long.

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## BILLS NEXT WEEK.

(Continued from page 29)

## SPRINGFIELD, ILL.

Maestros  
Richard Wally Co.  
Sheldon & Deane  
Robert Pearl & S.  
Margaret Young  
Rickey Bros. 4  
4 Casters

2d half  
Mattie Choate Co.  
Hahn Weller & K.  
Crawford & Brock  
Little Meyer Co.  
(Two to fill)

SUPERIOR, WIS.  
Palace

Aerial Barlett  
Manfield & Riddle  
Carl Dean & Girls  
Smith's Animals  
(One to fill)

## MARCUS LOEW

Patman Building, New York City

## NEW YORK CITY

America

Wassila & Y.  
"Cleveland" & Dora  
Sordani Troupe  
Sol Berns

"Gypsy Troubadors"  
Frank & Toby  
Harris & Marilyn  
Rudolph

2d half  
Mykita & Vanity  
Quinn & DeRox  
"Payton Howard & L.  
Frank Marcelloni Co.  
Bernard

3d half  
Burke Girls  
Laxton-Kolter Co.  
Gallerini & Son  
(Two to fill)

VICTORIA  
Fox Benson Co.  
Wally Duval  
Bernard

Hudson & Jones  
Volinsky

2d half  
Melva Sisters  
McCormack & I.  
C & S McDonald  
Wm Dick

Colin's Dancers  
Lacelle & S.  
Emeralds

Melville & Moulton  
Wm. K. Emmett Co.  
Frank Bush

"Payton H. & L.  
2d half  
Wellington & Sylvia  
Harry Tenney  
"Rudolph"  
Hudson & Jones  
"Bon Voyage"  
Greely & S.  
Charles Gibbs  
Keating & Walton  
Saxon Kolar Co.  
Shelton Brooks  
Colin's Dancers  
2d half  
Sabin & Grovini  
Watkins & Wms  
Nick Verga  
"New Yorker"  
Harris & Marion  
Harry & Layton  
Delaney St.  
Wellington & Sylvia  
Harry Tenney  
Martin & Clare  
Carde & Nell  
Kenny & Hollis  
Walther Duo

3d half  
Breus & Brown  
Seaton & Deane  
Josephine Davis  
McMahon & C.  
Frank Terry  
Fox Benson Co.  
National  
Selbini & Grovini  
Knowles & Hurst  
C & S McDonald  
Josephine Davis  
8 Va Steppers  
Walther Duo

2d half  
Lola Wentworth  
John T. Doyle Co.  
Volinsky  
Martin & Clare

Orpheum  
Breus & Brown  
Watkins & Wms  
Wm Dick  
John T. Doyle Co.  
B & B Wheeler  
"Werner-Amors 3  
2d half  
Winton Bros.  
Knowles & Hurst  
Carde & Nell  
"What Women Do"  
Sol Berns  
8 Va Steppers  
Breus & Brown  
3d half  
"Herald H. Barry Co.  
Frank Farron  
Frank Morris Co.  
Columbian T. Co.

Marshall & Walton  
Charles Gibbs  
"Grass Leonard Co.  
Keating & Walton  
"Submarine" T.

## BOSTON

Orpheum

Harry Fisher Co.  
O'Neil Sisters  
Arnold & Taylor  
Wolf & Stewart  
Hank Brown Co.  
Knapp & Cornelia

2d half  
Evelyn & Dolly  
Green & LaFell  
Cook & Stevens  
Ed F. Reynolds Co.  
Al Grant  
Kluttz's Animals  
HOBOKEN, N. J.  
Hanson

3d half  
Grace Leonard Co.  
Jimmy Britt  
(Two to fill)

ROMANCE  
Frank Farron  
"Chas the Monk"  
Prinze Kar Mi

Winnipeg  
O & L Vernon  
Owondo Duo  
Bernard & Harris  
Prinze Kar Mi

Palace  
Evelyn & Dolly

CHICAGO LOEW AGENCY

Little Jerry  
2d half  
Planaville  
Russell & Luan  
Henry & Moore  
H. Quinn  
Jim Reynolds  
Nattie Carroll Co.  
Juggling Deadie  
Lalour & Gold  
Chas & L. L. L.  
Blairte  
Alto Rio  
Rice & Newton  
Curry & Graham  
E. & K. K.  
"World in Harmony"  
Joe & Totton Co.  
B. & K. K.  
Harry Rose  
Chas & L. L. L.  
Delmore & Moore  
DANVILLE, ILL.  
Mr. & Mrs. S. Payne  
9 Napanes

INTERSTATE CIRCUIT

Palace Theatre Building, New York City

HOUSTON, TEX.

Shirley & Luan  
Fred Kornat  
Pondell and Burt  
"American Ace"  
Lou Holtz  
"The Dancers"  
FORT WORTH  
Majestic  
Eddy Duo  
Nora & V.  
Eura Mathews & Co.  
"Oh Charmed"  
Mill Collins  
Melroy Sisters  
Majestic  
GALVESTON, TEX.  
Majestic  
(Same bill plays  
"Old Time Darkies"  
Fantino Troupe  
"The Dancers"  
George Damsel Co.  
Moran & Mack  
Karl Jern  
"Lovelution"

PANTAGES CIRCUIT

New York and Chicago Offices

BUTTE  
Pantages  
"Whirlwind Gypsies  
Lena & Harper  
"What Women Do"  
2d half  
Cliff Clark  
"Whirlwind Gypsies  
Lena & Harper  
(One to fill)

ATLANTA, GA.  
"Rodeo Rifles Co.  
"Whirlwind Gypsies  
Lena & Harper  
2d half  
Cliff Clark  
"Whirlwind Gypsies  
Lena & Harper  
(One to fill)

DENVER  
Pantages  
Swan & Clark  
Taylor & Correll  
"The Owl"  
Tom Edwards Co.  
Reaves & Gaynor  
Edmondson, CAN.  
Pantages  
Spanners  
Branco & Freeman  
Alpho Panthos Co.  
Bandy Bros.  
Frank LaTocha  
Edmondson, MONT.  
Pantages  
(Same bill plays  
Helen G.  
"Whirlwind Gypsies  
Lena & Harper  
(One to fill)

ST. LOUIS, MO.  
Pantages  
"Whirlwind Gypsies  
Lena & Harper  
(One to fill)

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Arthur Barrett  
Haupt & Gardner  
Sampson & Douglas  
Love & L. L. L.

PORTLAND, ORE.  
Pantages  
Harry Wilson  
Kyra Co.  
Laurie Ordway  
Knap & Cornelia  
Jas Grady Co.  
"Girl in Moon"  
Hanson

MEMPHIS, TENN.  
Lycum  
Fenton & L.  
Harry Brooks Co.  
Joe Cook  
2d half  
Aronby Bros  
Reyes & Langland  
Guy Woodward Co.  
J & T Weir

MONTREAL  
Dix & Dixie  
Calvin & Thornton  
Eckhoff & Gordon  
Victoria  
Golden Troupe

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## FOLLOW THE BLACK LINE

David Eske  
David Madeline  
Dayton Sylvia  
DeCoria Edward  
DeDarmo Alice  
DeMarrin Casare  
Devers Honore  
DeWitt Coy  
DeWitt Geo  
Dikins Bonnie  
Downing Harry  
Dugan Astoria  
Donaghy Mary  
Dunn Edna  
Duo Aloia

Earle Maud  
Earl Ruby  
Eary & Eary  
Eglin Lorcia  
Epperly William N

Farrar Antoinette  
Ferre Eob  
Field Billy  
Field Len  
Forbes Marion  
Ford June  
Franko Jesse  
Francis Adele  
Francis Emma  
Fraser Frank

## AS TO MAIL.

To regulate and facilitate VARIETY's mail delivery for remitting it is necessary that those who receive their mail through this office comply with the following.

The mail handled in VARIETY's New York office has grown to such proportions this assistance is essential. More care should be exercised in writing in for mail. "Please send my mail," etc., with no address given only brings a future complaint. A letter written in giving a route so closely ahead cannot possibly be forwarded in time to reach the person before having that time is another mishap that often occurs. Also stating address is enclosed without enclosing the address. These and other matters of carelessness on the part of the writers only bring complaints later on and delayed service here.

If those writing in for mail will merely follow the form below, addressing to Mail Clerk, VARIETY, Times Square, New York, and sending.

Please send my mail to—  
Signing name and address, it will be of great aid.  
Circulate letters, when known to be such, are not understood.

Fredericks Musical  
Fry Henry  
Fuller Connie Lehn

Gaggen Bert G  
Gardner Horace M  
Gates John  
Gerhardt Helmut  
Gibson Scott  
Gier Edward J  
Gill & Veak  
Golden Keating  
Gordon Ed  
Gordon Edward R  
Gordon Betty  
Gordon Ruth  
Green Hazel  
Green Violet  
Greenwald J  
Grey Clairice  
Grey Clairice  
Griffin H L

Halle Ethel May  
Hansley Geo G

Johnson Roy  
Jones S R  
Jones Richard  
Jordan Leslie  
Jouley Hazel  
Jouley K

Keene J Warren  
Kelly Gertrude  
Kenny Bert  
King Frank G  
Kramer Bertha  
Kramm John  
Kramer & Morton

LaBrack Frankie  
LaChert  
La Ford Marie  
LaHore & Duverce  
Lalonde Lew  
Lambert Frank  
LaMott L

La Rue Ruth  
Larrett John  
Lawton Jerry  
Lawton Jeremiah

## 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

PALL MALL DEPOSIT AND FORWARDING CO.

Carlton St., Regent St., S. W., London

For uniformity in exchange, the Pall Mall Co. will accept deposits for VARIETY at four shillings, two pence, on the dollar.

Through this manner of transmission, all danger of loss to the player is averted; VARIETY assumes full risk and acknowledges the Pall Mall Co.'s receipts as its own receipts for all money placed with the Pall Mall to VARIETY's credit.

AND SEE

JOHN E.

GRACE

HENSHAW &amp; AVERY

"CARRYING ON"

PROCTORING

NOW

DIRECTION,

M. S. BENTHAM

## ANNOUNCEMENT

The Fred Mardo Vaudeville Agency

is now in its new quarters

TREMONT THEATRE BUILDING

176 Tremont Street, Boston, Mass.

Phone Beach 94

MANAGERS AND ARTISTS will receive personal attention.

NEW ENGLAND MANAGERS desiring standard acts—

ARTISTS DESIRING NEW ENGLAND TIME—

NEW YORK OFFICE, 508 Putnam Bldg.

## WANTED

Experienced Lady Saxophonist or Cornetist

Good appearance; about 5 feet 6 inches tall. To join high-class vaudeville act.

Booked solid. Wire, write or call immediately.

JAMES E. PLUNKETT, 8th Floor, Palace Theatre Building, New York

Layton Billy  
LaFavor Frank  
Lee Lottay  
LeManso Celeste  
Leonard Orp  
Leonard Matty  
LeTee Ralph  
Lewis Cleo  
Lewis M  
Linden Mary  
Linzard Nelson  
Littlejohn P P  
Lockhart James  
Loos Bros  
Loretta Dee  
Lorraine Oscar

Lorraine Peggy  
Lota & Lota  
Lutz H R  
Lynch Eva  
Lynch Sadie C  
Lynn Robert

MacBride Sgt Jim  
(Tel)  
MacGrote Mrs  
Maganto Booth Co  
Mallette Belle  
Major Carriett  
Mannetta Frances  
Marchmont Russell

Martin Rose  
Martelli Angeline  
Marrin Adeline  
Martin Bertha  
Maya Beth  
Meadows Frankie  
Meredith Carrie  
Messier Marie  
Milo Bob  
Molan H M  
Montgomery Ray  
Noble Billy  
Norman Donald

Nelson & Berry  
Newhall Lou  
Newkirk & Homer  
Girls  
Newport Hal  
Newsome Charles  
Nichols James E  
Nip & Truck  
Noble Billy  
Norman Donald

O'Connell Marie  
Olin Rola D

Palmer Gaston  
Palmer Ralph  
Parker Estelle  
Peters Charlie  
Pensett Marjorie  
Peterson William  
Pierce Charles  
Price Walter  
Plunkett W W  
Potter William G  
Powell W  
Powell Mrs H W  
Proyost Mariah

Quinley Mrs H  
Quinn Paul

Walters Selma  
Walton Evelyn  
Walton Frank  
Walton Blanche  
Ward Walter  
Watson Frank V  
Watson W G  
Webb Charles  
Webster Billy  
Weber Walter H  
Wellington W W  
Wells Toby  
Wendel A  
Werner G Miss  
Weston Billy  
Wheeler Mrs A A  
Wilbur C W  
Wilkes Ruth  
Williams Eugene

## LETTERS

It is important that Variety's professional readers look through the Letter List weekly to see if mail, packages or telegrams are being held for them at any of Variety's offices.

Randolph Marie  
Rasini Carl  
Raye Helen E  
Rayson Edith  
Reader Orville  
Reader & Armstrong  
Reinbach S M  
Reinold Casar  
Reynolds James  
Richards Julia  
Ridley Fox  
Rivers Dolly  
Rocheester Nina  
Rollins Marian  
Rosen Mrs C  
Ross Jerry  
Ross Mrs J  
Russell Cliff

Saltzburg Pauline  
Sanford Jules  
Sawyer Della  
Sawyer Zella  
Schorr Babette  
Shannon Walter  
Shattuck Truly  
Shugan Guy  
Sheldon Arthur J Bill  
Somerset P B  
Stanford J M  
Stevens Clara  
Stephan Murray  
Stewart Dick  
Strong Nellie S  
Sweet Dolly  
Sympainter Betty

Teel Iva  
Terrill Charles  
Terry Frank  
Timponi Florence  
Tobias Sophie  
Toys  
Troy Harry  
Traynor Mae  
Trennell Joe  
Troupe Gail  
Troupe Gracie

Vadie & Ogrye  
Van Aken Alex  
Van Haren Martin  
Van Hoff George  
Van Hooven Harry  
Vaughn J P  
Venetina Dolly  
Vinson S A

Wallace Emilio  
Wallace Vernon  
Walsh & Pavor  
Walsh Louis

Williams Marion  
Williams Ethel  
Wilson Charlie  
Wilson Frankie  
Wilson L  
Wilson Leo  
Wilson Clara  
Winthrop Madeline  
Wise Helen  
Wolfe Louise  
Wood Johny  
Woodes Billy  
Wurselle Arnold B

Zira Lillian  
Betz Nathan  
Baker Harold  
Dowds & Gomez  
Door A Monroe  
Damare George  
Edmonds & La Vell  
Ebreit, Trio  
Edwards Sarah J  
Frans Sig  
Greenville Edna  
Halle Eunice  
Hopkins Marjorie  
Kashner Ida  
Knight Benson & H  
Lewis & Miles  
Lee Bob Niss  
Lane Henriette  
Mason Jackie Miss  
Myers Maude  
McKenzie Beatrice  
Marty & Florence  
Rodway & Edwards  
Velde Trio

IN CHICAGO OFFICE

IN SAN FRANCISCO OFFICE

Cecil & Mack  
Cummings Forrest L  
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### BURLESQUE ROUTES

(Feb. 8 and Feb. 10)

"Americans" 3 Victoria Pittsburgh 10 Penn Circuit.  
"Auto Girls" 3 Empire Cleveland 10 Cadillac Detroit.  
"Aviators" 3-5 Casino Chester Pa 6-8 B'way Camden 9-12 Camp Dix Wrightstown 1-15 Grand Tarenton N J.  
"Beany Rave" 3 Cadillac Detroit 10 Englewood Chicago.  
"Beauty Trust" 3 Hurtig & Seamon's New York 15-15 Park Bridgeport.  
Behman Show 3 Casino Philadelphia 10 Miner's Bronx New York.  
"Best Show in Town" 3 Orpheum Paterson 10 Majestic Jersey City.  
"Blue Birds" 2-5 Camp Dix Wrightstown 6-8 Grand Tarenton 10 Empire Hoboken N J.  
"Bon Tons" 3 Gayety St Louis 10 Star & Garter Chicago.  
"Bostenians" 3 Peoples Philadelphia 10 Palace Baltimore.  
"Bowlers" 3 Gayety 10 Detroit Gayety Toronto.  
"Broadway Belles" 3 Majestic Scranton 10-12 Armory Binghamton 13-15 Hudson Schenectady N Y.  
"Burlesque Review" 3 Gayety Toronto 10 Gayety Rochester.  
"Cheer Up America" 3 Gayety Rochester 10-12 Bataille Syracuse 13-15 Lumberg Utica N Y.  
Dixons "Big Reveal" 3 Gayety Louisville 10 Lyceum Columbus.  
"Follies of Day" 3 Star Cleveland 10 Empire Toledo.  
"Follies of Pleasure" 3 Englewood Chicago 10 Crown Chicago.  
"French Follies" 3 Easton 5-7 Majestic Wilkes-Barre 10 Majestic Scranton Pa.  
"Follies of Night" 3 Star Toronto 10 Garden Buffalo.  
"Girls de Looks" 3 Olympic Cincinnati 10 Columbia Chicago.  
"Girls from Joyland" 3 Penn Circuit 10 Gayety Baltimore.  
"Girls from Joyland" 3 Crown Chicago 10 Gayety Milwaukee.  
"Girls of U S A" 3 Casino Boston 10 Columbia New York.  
"Golden Crook" 3 I O 10 Orpheum Paterson.  
"Green Up Babes" 6-8 Camp Dix Wrightstown N J 10 Trocadero Philadelphia.  
Hustings Harry 3 Gayety Omaha 10 Gayety Kansas City Mo.  
"Hello America" 3 Colonial Providence 10 Gayety Boston.  
"Hells Pares" 3 Worcester Worcester 10 Howard Boston.  
"High Flyers" 3-4 Wheeling W Va 5-6 Steu-

benaville 7-9 Canton O 10 Victoria Pittsburgh.  
"Hip Hip Hurray" 3 Palace Baltimore 10 Gayety Washington D C.  
How Sam 3 Empire Toledo 10 Lyric Dayton.  
"Innocent Maids" 3 Century Kansas City Mo 10 Standard St Louis.  
Irelin's "Big Show" 3 I O 10 Gayety St Louis.  
Jolly Girls 3 Lyceum Columbus 10-11 Wheeling W Va 12-15 Steubenville 14-15 Canton O.  
Kally Law 3-5 Grand Akron 6-8 Park Youngstown 10 Star Cleveland O.  
"Liberty Girls" 3 Star & Garter Chicago 9-11 Burchel Des Moines Ia.  
"Lid Lifters" 3 Star Brooklyn 10 Olympic New York.  
"Maid of America" 3-5 Bataille Syracuse 6-8 Lumberg Utica N Y 10 Gayety Montreal.  
"Majestics" 3 Columbia New York 10 Empire Brooklyn.  
Marion Dave 2-4 Burchel Des Moines Ia 10 Gayety Omaha.  
"Merry Rounders" 3 Empire Albany 10 Casino Boston.  
"Midnight Maidens" 3 Trocadero Philadelphia 10-12 Casino Chester Pa 13-15 B'way Camden N J.  
"Mile a Minute Girls" 2-3 Grand Terre Haste 4-5 Majestic Indianapolis 10 Gayety Louisville.  
"Military Maids" 3 Gayety Brooklyn 13-15 Camp Dix Wrightstown N Y 10 Gayety Pittsburgh.  
"Million Dollar Dolls" 3 Empire Newark 10 Casino Philadelphia.  
"Mischief Makers" 3 Star St Paul 9-11 Gayety Sioux City.  
"Monte Carlo Girls" 3 Gayety Minneapolis 10 Star St Paul.  
"Oh Girls" 3 Gayety Washington D C 10 Gayety Pittsburgh.  
"Pace Makers" 3 Akron 4-5 Watertown 6 Oswego 7-8 Inter Niagara Falls N Y 10 Star Toronto.  
"Paris by Night" 3 Empire Hoboken 10 Star Brooklyn.  
"Patriotic Pilots" 2-4 Gayety Sioux City 10 Century Kansas City Mo.  
"Pennant Winners" 3 Garden Buffalo 10 Empire Cleveland.  
"Pirates" 3 Gayety Philadelphia 10-12 B'way Camden N J 13-15 Casino Chester Pa.  
"Puss Feet" 3 Grand Hartford 10 Jacques Waterbury.  
"Raggle Raggle" 3 Gayety Baltimore 10 Lyceum Washington D C.  
"Record Breakers" 3-5 Armory Binghamton 6-8 Hudson Schenectady 10 Akron 11-12 Watertown 13 Oswego 14-15 Inter Niagara Falls N Y.  
Reeves All 6-8 Park Bridgeport 10 Colonial Providence.  
"Revels of Night" 3 Empire Brooklyn 10 Empire Newark.  
"Right Stars" 3 Gayety Boston 10 Grand Hartford.  
"Social Follies" 3 Standard St Louis 9-10 Grand Terre Haste 11-15 Majestic Indianapolis.

"Social Maids" 3 Gayety Montreal 10 Empire Albany.  
"Speedway Girls" 3 Olympic New York 10 Gilmore Springfield Mass.  
"Sporting Widows" 3 Columbia Chicago 10 Gayety Detroit.  
"Star & Garter" 3 Lyric Dayton 10 Olympic Cincinnati.  
"Step Lively Girls" 3 Gayety Pittsburgh 10-12 Grand Akron 13-15 Park Youngstown O.  
Sydell Rose 3 Casino Brooklyn 10 I O.  
"Tempters" 3 Gilmore Springfield 10 Worcester Worcester Mass.  
"Trit Hitters" 3 Gayety Milwaukee 10 Gay-

ety Minneapolis.  
"20th Century Maids" 3 Miner's Bronx New York Casino Brooklyn.  
Wasson Billy 3 Majestic Jersey City 10 Peoples Philadelphia.  
Witch Ben 3 Jacques Waterbury 10 Hurtig & Seamon's New York.  
White Pat 3 Howard Boston 10 Gayety Brooklyn.  
Williams Mollie 3 Gayety Kansas City Mo 10 I O.  
"World Beaters" 3-5 B'way Camden N J 6-8 Casino Chester Pa 10 Pottstown 11 Easton 12-15 Majestic Wilkes-Barre Pa.


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CORT—"Old Lady 311," fair. (4th week).  
COLUMBIA—"The Bawdy Burlesquers."  
CROWN—"The Trail Riders."  
ENGLEWOOD—"Girls from Joyland."  
GARRICK—"Business Before Pleasure," with Barney Harwood and Alex Carr. Capacity. (6th week).  
GRAND—"Going Up from Joyland."  
HAYMARKET—Stock burlesque.  
ILLINOIS—Mitt in "Hend Over Heels" put in the capacity column by the convention fans.  
IMPERIAL—"Nothing But the Truth."  
LA SALLE—"See You Later," playing speed after an untidy opening. (2d week).  
MAJESTIC—"Never Too Late" by Edith Ellis, opened here for first time on any stage. (3d week).  
POWERS—"Tiger House" with Lenora Ulric. Hearty hit, capacity. (3d week).  
STAR & GARTER—"Girls from Joyland."  
STUDEBAKER—Guy Hatze Post in "The Maquereder." Fair. (2d week).  
WOOD—"Keep Her Smiling" with Mr. and Mrs. Sidney Drew. Playing capacity. (2nd week).

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and actors, but in the main hard eggs from the neighborhood, sailors and their girls and much. The acoustics are abominable, the orchestra is blue and shrill.

Picture opens, then follows a frightened girl in a dimly frock, too young to be trying to go to school in vaudeville, but she will be much older before she goes very far in it. She pipes from a puny and undeveloped throat a standard song, sitting at the piano and leaning out toward the audience in an amateurish effort to copy the skillful pianologists. This dies. She abandons her piano and comes to the footlights to sing a parlor song. That is a mistake—she did better with her piano. The stage is cleared and she goes gawily into a classical dance after a quick change. The child is angular and the steps rock of the outlying dancing school. She has had her tryout. She has failed. Whatever emotionless may be tearing in her adolescent breast, the curtain has shut her in and the audience out and she has failed and been forgotten.

Next comes a sketch, announced as the Three Millards. There is a character man on, and two girls become involved on one actress and the other his daughter, a country girl. The actress is a scandal, but she turns out an angel and the old man has her take the daughter and put her on the stage, where little girls may become angels. A special back drop shows a barn, giving atmosphere. During the scene when the daughter tells her father what an angel the actress is the foots go out and a circular spot frames the sitting white-haired father and the kneeling white-dressed ingenua. The orchestra plays "Hearts and Flowers" with a punch. The girl then breaks into song, "Smiles" having told the old man that he should cheer up and smile. She sings it worse than the orchestra plays it, then crowns the joint effort with a dance which moves the old man's heart. The dance is pitiful enough to move the heart of anyone. This act has played out of town and has been here, there and all to be shown to agents. Too bad.

Another classical drop comes down, this time in "one," and a stage band, in a uniform so new that it could not be on the level—the Loren Squares—comes forth. The sweeping is genuine, but there isn't enough of it. A crowd sweeping for that stage would get a head. But before the sweeping success is fallowground the other member of Kean shows it. This forth, from the other member. This one is dressed in the conventional rags of the region—wrinkled civilian clothes and a blue shirt with a laydown collar. He acts a book to the sweeper's smart Alek. Then bursts into an Irish song, all in the upper register, like a solo on a one-way violin strung on a broomstick. It cuts a band. He sings two more. They get two more hands. The stage band returns, dressed to match his partner, and they sing a song together. Then they go into their song skipping, not bad. They close to routine applause. Worth an early position on very small circuit.

La Belle France is announced. She appears on in short clothes. Something about her beauty has attracted professional attention. She wants to do, and she does more things. She shows a song that hits O above C—she says no, then does imitations: Lander, fair; Johnson, recognizable; Tenney, marvelous; truly marvelous. This is a riot and should be. La Belle knows how to take bows and gets bows to take, and she stops the show. When the house is tamed she says, "There isn't any more," and it isn't Berrymore, but this house

knows whom she's driving at. Not slow out around Logan Square. La Belle France is a bit and deserves big small time; having panicked that outfit of gorillas and fadheads. Carpe Brothers follow in full stage, wearing fanciful costumes and playing a ukulele and accordion. This is brief, and they do a head stand, slip into various balancing maneuvers and get by better than fanned, but not well enough to be called transcendent. They will do to open small time hills.

It becomes noted about at this stage that a Fatty Arbuckle picture, billed to close the show, has fallen down in transit. This is whiskered through the audience, and half the crowd goes out. It's all right—the rest of the show isn't trying, anyway, and little will be lost, as the other acts are all the ones booked in through the regular system at the Logan Square. With no more sub struggling on the book (that greatest moment to sportsmen and vaudeville patrons) the evening is practically over. There should be more tryouts or a Fatty Arbuckle picture to earn twenty cents plus the war tax at the Logan Square.

Charley Fisher, leader at the Majestic, is back in the pit after six weeks' of the "Be."

The Actor Four open on the Pan Circuit Feb. 2.

Flo Kennedy has replaced Bob Brooks as soubrette at the Haymarket.

Viola Stewart has joined George Darnell's "Little Liar" company.

Nancy Gray, Betty Bourland and Irene Shey have joined the "Oh Look" company.

Henry Clive, magician, is to take the part of Jack Gardner in the Rock-White revue when that show production resumes.

Big Cook (Sergeant) has returned from France and will do his old vaudeville act with his wife, Rose Delmar (Cook & Delmar).

The Bordas Sisters, Joie Balloy and Mary Aorita have joined "My Sunny Girl," now playing through Florida and Georgia.

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Vivian Ward has succeeded Genevieve Porter as press agent of the Great Northern Hippodrome.

Hayman & Cantor represent the Lorin Howard syndicate on the Association floor and will handle all of Howard's vaudeville acts.

Florence and Rene Richards, recently with "The Mimic World," have put together a new singing and dancing act.

Ray O'Neill, known in vaudeville as Ray

Bernard, is now connected with the management of the Hotel Raleigh.

Earl Moesman, former juvenile man with "Police of Today," is now doing a single. He is preparing a two-act with Beulah Burke.

Ben Lewis, formerly assistant treasurer at the Garrick, has been mustered out of the navy, and is now treasurer at the Princess.

Ray Peabody called as musical director with the South America Co., Ltd., and will produce acts for the South American territory. Edward Schoole will act as director.

Capt. Walter E. Yant, who has been stationed at Camp Sherman, Chillicothe, O., is back in civilian life and will return to vaudeville.

Detective Sergeant Bert Cowdrey, who left vaudeville to organize the Washington Detective Agency, has prepared an act called "Secrets of the Police."

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## I'M GOIN' TO SETTLE DOWN OUTSIDE OF LONDON TOWN

(WHEN I'M DRY, DRY, DRY)

### FIRST VERSE

America, I must say I love you,  
You've been more than a mother to me,  
And although I must stray, I must go away,  
Still my home you will always be,  
So good-bye, I am leaving you soon,  
I must sail with the last day of June.

### CHORUS:

I'm goin' to settle down outside of London Town,  
Down in a village by the sea,  
And you will find me there with the country air,  
Where ev'rything is free,  
And when I'm over there, my heart will still be here  
And I hate to say "Good-Bye,"  
But I'm a man who must have a little liquor  
When I'm dry, dry, dry.

Words by  
**JOE MCCARTHY**

### SECOND VERSE

America, you're such a young nation,  
You are just like a big bouncing boy,  
You've been happy and gay, I love you that way,  
Your freedom the world could enjoy,  
I am sorry to leave you behind,  
I'll come back here when you've changed your mind.

### SECOND CHORUS:

I'm goin' to settle down outside of London Town,  
Down in a village by the sea,  
For I can't agree with Orange Peko Tea,  
And Bevo ruins me,  
I know I'd pass away on Malted Milk Frappe  
On nutty sundaes I'd just die  
For I'm a man who must have a little liquor  
When I'm dry, dry, dry.

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Saturday night was "Follies" night at the Press Club of Chicago. The entire "Follies" company came over and made things pleasant and interesting for the newspaper men.

The Sidgley Drows, between performances of "Keeping Her Smiling" at the Woods, are making some comedy films at the Essanay studio for the Paramount people.

Richard Walton Tully has "Keep Her Smiling" at the Woods, "The Masquerader" at the Studebaker, and his "Bird of Paradise" at the National.

Miss Hades Brossett, who has been with the South American Tour Co., Ltd., has returned to this country and is planning to sail overseas to entertain.

The town is running all night and wide open for the crowd of strangers now assembled here, and everyone is gleaming gold who has liquor or entertainment to sell.

Will Rogers is now running a column of the Moving Picture Herald, kidding the world, himself and show business, but laying off the film game.

(Miss) Leslie Lyons, formerly with Boyie Woolfolk's Musical Stock, and Maybelle Morrow, of the Paramount, have joined Menie Moore's "Follies of Today" girl act.

Alex Swidler, with the fair and part department of the W. V. M. A., and later acted as an independent agent, has returned to his former duties with the association.

Herman Lieb, who has been touring Australia under the name of Harmon Lee, will return to America soon, and will endeavor to start a new stock company in Chicago.

The old Princess, around the corner from the Empress, St. Louis, has been redecorated and renamed the Rialto, and is now playing Western Vaudeville acts, booked by Charles Freeman out of Chicago.

Florence Martin, "Follies" chorus girl, arrested two weeks ago for an alleged "party" at the Morrison Hotel, has entered suit against the hotel for a huge sum, declaring the arrest was without warrant and resulted in loss of reputation and job.

Bonnie Barton, formerly with Herman Timberg's "Viol-in" No. 2 company, has joined "Here and There" with Alma Bailey as the principal girl in the act. Act produced by Will J. Harris.

Carl George has been placed by Erritt Bigelow as comedienne with John Corty, "Fie-Fie" company. May Enright, Helen Stewart and Bonnie Williams have been placed for the chorus.

Harry Cooper, laying off here, was busy negotiating for the rights to "Business Before Pleasure" as a vehicle for himself with music and a chorus, after its usefulness in its present form is past.

Alfred Dolson has been engaged as manager and agent of "Never Too Late," the Brady play, which opened cold in Chicago at the Princess, Jan. 27. Miss Edith Ellis, the author, came on from New York for the opening.

The press agent for Mary Ryan and "The Little Teacher" put one over in a bonnet performance for the round to raise a monument to Ella Flagg Young, the late leader of education here, billing it as "The Little Teacher pays tribute to the Great Teacher."

Willie Hall, at the Rialto this week, and Eugene McMillan have been engaged by Regency Ransons for the new stock company at the Wilson Avenue. Ransons is in New York, lining up some more talent.

There will be a premier at the Great Northern Bldg. next week. It will be a tabloid drama, written by Gusiero C. Porter and Ida May Evans, both of Chicago, entitled "Dollar Wives and Pound Foolish." The play is based on a short story written by Miss Evans in a recent issue of the Saturday Evening Post.

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**KISS  
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AGAIN**

B, VICTOR HERBERT  
HENRY BLOOM

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Prima Donnas.**

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**R. HARRY DE COSTA**

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TRAIL**

BY STODDARD KING  
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HIRED—(Martin Beck)  
HIRED—(E. F. Albee)

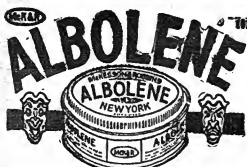
# ROYALTY

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The spectacular Mary Garden climaxed her season and outstripped her "salome" with a spectacular close in "Cleopatra." The dailies credited her with an artistic rendition of the great role in the Mamelet classic, but the big feature was her appearance. Garden went further in dressing close than ever before, and the costume, though conserved as to material, were opulent in effect.

Peculiar circumstances attending the death this week of Adelbert Tiffany, a member of "The Four Old Fiddlers" (not Col. Patton's "Four Old Soldier Fiddlers"), are being investigated by the police. Tiffany died at the National Hotel, ostensibly of heart failure. According to the hotel management, a physician attended the old actor, and on leaving remarked that the patient was low, and that he would return. Thomas McNally, manager of the act, said "Tiffany died before the physician left."

A "Get-Together Dinner"—the first of its kind held by the employees of the Western Vanderville Managers' Association, was held Jan. 24 at Amato's. The following were in attendance: Peggy Podes, Billy Jackson, Malcolm Bado, Sarah Bruns, Max Richards, Sol Goldsmith, Jake Elias, Louis Hollob, Maude Bower, George Lake, Mabel Swann, Paul Schroeder, Henry Shapiro, Willie Berger, Mrs. J. Elias, Nat Kalachin, Lou Cantor, Frances Gallagher.

William De Beck, cartoonist on the Examiner, and Frank Clark, local manager of Waterson, Berlin & Snyder, were hosts at the Green Mill Gardens Friday night. Or rather Clark was host and De Beck guest of honor, with a large number of other guests. The night was known as "Bulls Bull's" night, in honor of a cartoon feature which De Beck has made popular in Chicago. Among those present were Coleman Gots, Van and Schenck, Tim Humphreys, Al Wohlman, Mary Forkins, Al Ward, Charles O'Connor, Hazel Goodyear, Myrtle Young, Charles Irwin, Homer Dickson, Mike Bernard, Ernie Young.

The Astor Hotel in Chicago advertises itself as "Home of the Protection." It demonstrated this last week, when Walter Petrie, with "Business Before Pleasure," registered and got a rate of \$10.00 a week, as he expected to be in town for several months. Shortly after he had moved in, the management of the hotel told Petrie and several other professionals they would have to pay \$25.00 a day flat or \$125.00 a week. It appears that the Astor hotel was responsible for the increased rates. The players moved out, declaring the matter was disagreeable because the lower rates had been agreed upon when they took the rooms.

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**ALCAZAR**— "Bonnie in the House" (stock).  
**CURRAN**—Kolb and Dill in "As You Were" (4th week).  
**COLUMBIA**—Danz.  
**CASINO**—Roy Clark Co. (stock) and A-H & W. V. A. vaudeville.  
**MAJESTIC**—Del Lawrence Stock Co.  
**PANTAGES**—Vaudeville.  
**PRINCESS**—Bert Levey vaudeville.  
**WIGWAM**—A-H & W. V. A. vaudeville.

George F. (Baldy) Sawyer is temporarily in charge of the Hippodrome Circuit, during the absence of Bob Alexander, who is ill with influenza.

Adelle Beer, of the Will King Co., and George Wiles, producer and comedian at the Columbia, Oakland, who were married Jan. 8, separated Jan. 8.

Ruth Sinclair, of Bell and Sinclair, is doing a single turn on the Hip Circuit, pending the release of her partner, who was taken into custody at Seattle several weeks ago, through some mistake regarding the draft.

The Sunday concert inaugurated by E. M. Asher, manager of the Tirol, started last Sunday. The orchestra was composed of 65 musicians under the direction of Carlos De Mandil.

The St. Francis Theatre, devoted to pictures,

has discontinued after an unprofitable existence.

While the Julian Ellings show was laying off here for three days last week, through the epidemic, Julian Ellings was a patient at a local hospital, where he underwent a slight operation. The company continued on their route Friday, opening at San Jose.

A notice posted in the theatres where smoking is permitted during normal times, says no smoking will be allowed while the mask ordinance is in force, a Board of Health order.

The Mendel-Rose company, who have been presenting farce comedies for several weeks at the Wigan Theatre, closed last week. The company has been enlarged and will open at the Liberty Theatre, Camp Kearney, next week.

Carrie Goebel Weston, daughter of Ella Herbert Weston, who has appeared on several vaudeville circuits, and recently violin soloist with the San Francisco Symphony Orchestra, left for New York City last week, where she will continue her study of the violin for a six months course under the direction of Leopold Auer. Miss Weston was accompanied by Marian Frost, her former vaudeville partner, and Edith Benjamin.

Charles Pollano, the accordionist, who died here last week from pneumonia at the County Hospital, and no known relatives in this country. His belongings will be sold by the authorities, and after deducting expenses, the balance will be sent to his relatives in Italy.

Owing to previous booking of the San Carlo Grand Opera Co. for the Curran Feb. 9, the Kolb and Dill show, "As You Were," now in its fourth week, will be compelled to vacate after another week. The comedians, who have been drawing big business here, could have remained several weeks longer. Other Coast cities will be played, with a possibility the company will return for another run in the near future.

The Will King Co. opened Clune's Auditorium, Los Angeles, this week. The troupe was materially strengthened for the Los Angeles engagement, which is for four weeks. The chorus has been increased from 16 to 24 girls.

The Greenleaf Players, under the direction of Maxwell Arnsfeldt, will present a season of short plays in Rainbow Lane at the Fairmont Hotel every Saturday afternoon.

Jack Haskell arrived here from Australia on the Ventura Jan. 21. Haskell is en route to Paris, where he will produce a revue. Another arrival on the same steamer was J. L. Castro, a theatrical manager from the Antipodes.

Irving Ackerman returned to the Coast last Friday after a three week trip to New York. Mr. Ackerman remained over in Los Angeles to be present at the opening of the new house there, Clune's Auditorium, which started a vaudeville and musical comedy stock policy this week.

The Arizona house of the Kallie-Burns Circuit, otherwise known as "Toor B" of the Ackerman and Harris Circuit, opened Monday. The Arizona time consists of about two weeks altogether.

Cunning and his magic show, which recently played an unprofitable engagement of one week at the Curran here, drew surprisingly big crowds at the MacDonough, Oakland, last week, and the possibility of the show will hold over another full week.

HIPODROME—20 capacity greeted the resumption of vaudeville Sunday night. The Will King Musical Comedy Co. had been quietly withdrawn, opening in Los Angeles, and there was no announcement vaudeville would again be the house policy. The show is well established, attracting excellent business regardless of the weather. The bill was of eight act size, there being a new film show and a feature picture (Baby Osborne in "Dollars and Sense") closing the show's running time around three hours.

Rex Rye headlined in a mind reading demonstration of considerable interest, though the

questions are collected while the act is in instead of picking them up before the show. Krayson and Co. moved a novelty. The man is recently out of the navy, appearing in officer's uniform, presenting a turn that might be described as an electrical drawing novelty. The final picture or subject is that of a battleship in action, excellently executed. The act is cleverly staged.

Closing the show was the Chey King Lee troupe with their familiar routine of magic and acrobatics. Ruth and Kit Clark proved the best sister team seen here in months, and they gathered a bit with harmony staging and rag numbers. Vernon and Co. ventriloquist, scored nicely. The man employs several dum-

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# WE GOT THE SHIMMIE BLUES

by HARRY DE COSTA, entirely different—in fact, you can sing them both one after the other and have two great big hits in your act; a real jazz "blues" song that is up to the minute. The title speaks for itself and the song looks like a whirlwind.

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mes, making his routine really astonishing despite the handicap of wearing dark glasses, necessitated through a recent attack of influenza.

Barry and Surles offered a situation act strongly resembling the comedy of Mabel, especially the opening bits. It is, however, poorly staged and the man's recitation shows the action. An Oriental clown number was quite weak. Herbert and La Couver with double entendre talk, on second, delivered many laughs. The pair sing well, but light applause at the close indicates that a stronger finish is needed. The Three Kirlions started out nicely, with hand to hand acrobatics featuring the routine. A chance for stronger routine was lost through not getting in position attained from final stunt with the boy in a chair.

## ATLANTIC CITY.

By Charles Schenker.  
Efforts to live as repentant a life off, as on the stage, have resulted in a conviction in New York courts, following the arrest here of Stephen M. Curry—who gained the title of "high roller" by his generous use of forged checks, with which he bought anything from rings to automobiles. Curry is now in a state reformatory, according to Federal agents, while his 18-year-old brother, arrested at the same time, is also spending an indefinite vacation in the same institution. Accompanied by Mrs. Maud Reller, wife of the wrestler, the Currys made their headquarters at a beach front hotel, after exciting attention in Philadelphia, where Mrs. Reller posed as a secret service agent. The charge of forgery against Curry was a surprise, as his use of a certification stamp had made his work comparatively easy. Mrs. Reller, whose actions brought in the Federal authorities, was released as having no part in the forgery check—only one charge—that of cashing a \$1250 check—was pressed against him, and on this the conviction was made.

Relieved from duty at drill and camp, since the signing of the armistice, because of his well known military ability, is the unique position of Sergeant Alex. W. Porter of Battery D, 112th Heavy Field Artillery, now in France. Sergeant Porter is known locally as an actor of many turns, especially for his impersonations of General Laurier, and has had several bookings in the legitimate vaudeville circuits—in Scotch character parts. Accord-

ing to a letter received here, Sergeant Porter is to reorganize the theatrical troupe originally formed at Camp McClellan, and is now playing with this organization for the benefit of the soldiers in France.

Harry Snyder picked up on a suspicion of arson in connection with mysterious fires that threatened Pacific Avenue hotels near St. James place, is again in police toils. This time he is held for investigation of larceny following a series of snafus involving the disappearance of apparel in the lower section of the city. Victims gave the police a description of a man they suspected. Yesterday Detective Forester apprehended Snyder and is holding him, pending efforts at identification by some of his alleged victims. Snyder has given the police considerable difficulty, but each time seems to be able to furnish an alibi and has proved to be a man of mystery—which is in line with his varied stage adventures.

Though not always above artificiality, and in some respects staginess, the "Dislocated Honeymoon"—indiscreetly named, by the way—entitled an Apollo audience, January 23. Klav & Erlanger in conjunction with Edgar MacGregor were the producers. C. W. Bell the author. The play is well staged and very well acted. The story is not altogether new. It concerns a demure, yet experienced, young musical comedy actress with straight and true ideals, who marries a rich young man for true love, without misunderstanding her standard of conduct and suspect the ordinary thing. Phoebe Foster is the delightful young woman who plays her way through the family and friends. Amelia Bingham's mother will deserve watching. It's cold reserve. Much praise was accorded James Gleason as a worn-out, postured husband with no brains. Harrison Hunter was the father and Charles Trowbridge the husband. Mr. Trowbridge was all boy and sometimes put an astounding zest into his part that walked beyond the situation. He took himself too seriously. Marie Chambers impersonated a desponding wife and foil for the weak husband. Mary Newcomb was seen as the sister.

The opening of the new Hurlhart Foster play, "The Open Fire," which Margaret Anglin was to offer at the Apollo Jan. 27, was can-

celled. Instead Miss Anglin offers again the comedy "Billeted," seen here in September.

The road company of "The Riviera Girl" plays the Apollo, Jan. 30-Feb. 1.

Next week at the Apollo will see the new Cohen & Harris musical show, "The Royal Vagabond."

## BALTIMORE.

At Ford's this week Tina Claire, who has a wide personal following, is attracting large audiences in "Polly with a Past." This is Miss Claire's first appearance in this city under the Balasoro management, and the attraction promises to do record business.

"Oh, Lady! Lady!" the delightful musical play, has registered a sure hit in Baltimore, where Anglin takes kindly to a good musical entertainment, especially when they are sent to the Monumental City with a practically intact New York cast.

At the Maryland there are three headliners—Nan Halperin, Billie Reeves and Henry Lewis.

The one stock company in Baltimore, Colonial Players, is rapidly gaining in popularity. With Mildred Florence as leading woman, the organization has scored a great success. This week Miss Florence is giving a particularly effective and appealing interpretation of "Sancho," and next week "Gruenstark" will be the bill. Other members of the organization are Douglas Dumbello, Helen Louise Lewis, Norman Houston, Ada Dalton, Rogers Barker, Robert Lawrence, Gail Steidman and Clayton Earle.

The Hippodrome is showing for the first time in Baltimore "The Heart of Humanity." The Palace has "Oh, Girl!" very good burlesque. The Gayety's attraction is "Billy Watson's Oriental"; the Polly presents "Army and Navy Girls."

Next week's attractions will be: THE ACADEMY—Cyril Maude in "The Saving Grace." FORD—"Army and Navy Players." AUDITORIUM—"Take It from Me." COLONIAL—"Gruenstark." MARTLAND—Vandeville.

PALACE—"Hio, Hio Hurray Girls." GAYETY—"Rattle Dances."

LOWE'S HIPPODROME—Vandeville.

POLLY—Burlesque.

This city is due for a number of musical treats in the near future. Minnie Heman gives one performance at the Lyric Jan. 23; Rachmanoff will be with the Boston Symphony Feb. 4 at their engagement at the Lyric. On this same date Alma Gluck will give a concert at Ford's, and Jan. 31 the New York Synopated Orchestra will give a concert.



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### BOSTON.

By LEN LIBBY.

BOSTON—Pictures and vaudeville. Using

"Dancer, Go Slow," for the feature picture.

BLUCC—Pictures.

BOWDOIN—Pictures and vaudeville.

ORPHEUM—Another week when an act is held for the full week, Ryan and Lee, doing this, although they changed their act for the last half. With them on the bill are Vindicator, Charles and Sadie McDonald, Sherwin and Kelly and Harry and Anna Scrantom. "Don't Change Your Husband," featured in the film bill.

PARK—Pictures.

SCOLLAY OLYMPIA—Using "Virtuous Wives" as the feature picture for another week. Also several vaudeville acts.

GORDON'S OLYMPIA—"The Call of the Sea" for the leading film, and for vaudeville,

Izetta, Harvard and Lewis, Middleton and

Spellingberg, Detson, and Sylvester Schneider.

ST. JAMES—Pictures and vaudeville.

GLOBE—Pictures.

COLUMBIA—Pictures.

EXETER—Pictures.

FERNWAY—Pictures.

STRAUD—Pictures.

LANCASTER—Pictures.

MODERN—Pictures.

FRANKLIN PARK—Pictures.

BEACON—Pictures.

SHUBERT—Third week of "The Kiss Bur-

ler," which is doing a neat little business.

PLYMOUTH—"Lombardi, Ltd." is picking

up business. Touted as one of the best shows

in town, and while the house is not "turnaway"

the totals are very satisfactory.

MAJESTIC—Third week of "Leave It to

Jane," the musical show which has been run-

ning for several weeks at this house. Melitoy

and Heath with "Hello, Alexander" booked

for this house next week.

WILBUR—"Eyes of Youth" now on the

third week with very fair business.

TREMONT—Had the only operator at the

legitimate houses in town on Monday night

with Fritz Felsch in "Gloriana." Capacity

house—composed almost entirely of the better

class of theatre patrons.

HOLLIS—"The Better Ole" remains at this

house. Show has not got over as well as it did

in New York, but there are fair audiences.

Will stay here for at least three weeks longer.

COLONIAL—Fred Stone in "Jack of Las-

tern," one of the hits of the season. There

has been a vast deal at the house since

the engagement opened, and it is now on the

sixth week. Seats selling two weeks in ad-

vance.

PARK SQUARE—Capacity houses for "The

Crowded Hour," which has taken hold in great

style. Now on the third week.

COLEY—Henry Jewett Players in "The

Doctor's Dilemma," the return engagement of

this show, which played here two weeks ago.

Brought back at request and will run for an

indefinite period.

CASTLE SQUARE—Revival of "Madame X,"

which made a great hit here when it was

played in the legitimate. First time in about

six years that it has been seen here.

GATYTY—Fred Truitt in "Madeline."

CASINO—Jean Bedlin's Parisian Novelty

Show.

HOWARD—"Military Maids." Vaudeville

topped by Melton and Clegg, Detson and Car-

roll, William Dix, John Shannon, Jack Cor-

bett and the Price duo.

TREMONT TEMPLE—"The Still Alarm"

(film) this week.

"The-Saving-Grace" with Cyril Maude,

which closed at the Tremont last Saturday, did

about a three-thousand business in the two

weeks' stay. The receipts for the last week

were between \$10,000 and \$10,000. Considering

the character of this show the net business

was most satisfying.

The "Jack of Lantern" company took a trip

to one of the islands in the harbor last Sun-

day and gave the "gobs" stationed there an

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## "AMUSEMENTS"

Where to GO and WHAT to SEE

CHRISTIE HENNER, Mayor

—ATLANTIC CITY—

HIGH WATER MARK CIRCULATION—35,000

entertainment. The principals went with the company.

Somebody is shedding some real money for "The Crowded Hour." In the Boston papers during the past week there have been ads which ran almost a column in length and two columns wide. The ads were intimate in character and dissembled the artist's role of Willette Kershaw, the star of the show.

It has been found necessary to station two officers in plain clothes at the stage entrance of the Colonial Theatre for the protection of the girls in the show. It was learned that one of the candidates for an exclusive Harvard fraternity had been ordered to kidnap one of the girls in the show for his initiation stunt. To prevent this being accomplished the officers were placed on duty and the girls are protected from this new and most dangerous type of "stage door" Johnny. This story is straight—not of the press agent variety.

William C. Meeson, stage manager of the Castle Square Theatre, has been under the weather during the past week, but showed up every day to rehearse the company. He used the afternoons and evenings for recuperation.

There seems to be a scarcity of bookings for this city in the immediate future. According to present arrangements the only new show next week will be Melitoy and Heath at the Majestic. After that will come "Peaches with a Plan" at the Gaiety. The other shows are booked in for indefinite periods.

A most pleasant atmosphere is noticeable about the Tremont Theatre these days and Manager David E. Dow, who came after the death of the late John B. Schoffel, is responsible for the feeling. He has fitted in splendidly. Mr. Dow knows this city very well, even though he spent a long time on the road and is a member of the bar here. So far his transition as a lawyer hasn't been necessary in his capacity as a theatrical manager.

Dr. Edward A. Golden, New England manager for the "Hobnobber" of the World Film, has taken over the management of the American Feature-Film Co.

### BUFFALO, N. Y.

By L. B. BRERFINGTON.  
SHUBERT-TECK—Dolly Sisters in "Oh, Look."

MAJESTIC—Both "Theatergrams" "Paradise."  
ST. JAMES—Englisher Players in "Good Gracious, Anabelle."

GATYTY—"Cheer Up America."

## Notice to Profession!

SEYMORE HOTEL  
ROCHESTER, N. Y.

Centrally Located Up to Date  
Rates, Tea and Upwards

GARDEN—"Auto Girls."  
OLYMPIC—"Temptation," musical comedy; like Marie Dand and Co., Waldron and Vase, Parillo and Teresa, Sims and Burke.  
LYRIC—Hanks-Chilse, Truitt, Orpheus Comedy Force, Ling and Long, Ruth Jeanette, Al and Dot Harris.  
HYPHONOME—"Little Women," first hall; Clara Kimbell Young in "Cheating Cheaters."

### CLEVELAND.

By TOM SAWYER.

OPERA HOUSE (Geo. Gardner, mgr.).—"The Better Ole," such heralded Barbra Streisand cartoon-comedy, with James K. Robertson as "Ole Bill," opened to a house that looked very much like a first night of the "Polka." Not a play, but just a great show, that will undoubtedly establish a new respect among American producers for English productions that are "English." Looks like a record week.

New York critics seem to have been overmodest in giving space in their notices to the most amusing and significant features of the season of this place, played up like an orphan by the Coburn law firm.

The story of how the MBS was peddled up and down the lanes of London and New York seeking a production is something of a reflection.



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A New Revue  
by Louis Silvers

Featuring Midge Miller, with a Capable Cast of Two Dozen

HERE & THERE

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Phone: COLUMBIA 5940

tion upon the artistic managers whose business

it is to find out what the public wants.

English people are supposed to possess a lit-

tle deeper sentiment than we Americans, and

when the very clever son of Henry Miller saw

the premiere of the "show" at the Oxford Music

Hall (a theatre that had never housed any-

thing but burlesques and revues before) he

called his father to pay no attention to the

piece, as it was "too English for the American

public." It was submitted to Geo. C. Tyler

and Klaw & Bristow. Tyler is said to have

liked it and recommended "sensibilities," but

shook his head wisely. It was submitted to the

Shuberts, who turned it down. Barry, Cohen

& Harris, through George M. Cohan, told the

weakening Barfathurst that it was "too Eng-

lish" for them to produce. John Cort wouldn't

read it, in fact it was hawked up and down

Broadway, day after day, and nobody seemed

to be the least impressed. London liked it per-

haps, but it was "for England only." Yet,

strange as it may seem, Mr. and Mrs. Cohan

realized that all other New York producers

seemed to overlook that the big war has made

England and America better acquainted than

before. The American newspapers have been

filled with English jokes and slang, and the

same way the English journals have had more

of American slang and humor than ever before.

We understand the reason. It isn't so much

the fact that the same story of its London suc-

cess repeated itself after its opening at the

little house in Greenwich Village, as the fact

that this one place, born in the minds of the

soldier-cartoonist and that of a friend who

knew little about the stage, portraying as

nearly as possible the life and shadow of the

romantic, mud-soaked life of Old Bill, bids

fair to remove forever the time-honored stage

conventions and the attitude of the American

public toward English pieces, taking them up

with an understanding that never would have

been possible before England and America

fought together, and, in doing so, each became

part of the other.

SHUBERT-COLONIAL (John S. Hale, mgr.).

—Robert B. Mantel in a week of repertoire of

Shakespeare and plays by Dumas, and in the

Bywater Lyric, opened his engagement with

"Rochester." All of Cleveland artists who

mgr.).—Vanderbilt. Every available seat sold

before 1:45 at Monday matinee. Splendid bill.

MILERS—Clark and Verdi split the top of the

bill with Lewis Hart in his unique combination

offering "As in a Dream." Both go over big.

Al Burton's Revue, well done and deserves

credit. Arthur and Emma Cody, Adale DeWitt,

and Drury and Feeley closing. Also pictures.

PRISCILLA—Danny Lund, the clown, in a

musical comedy of his own, titled "Too Much

Married," started a riot in this little house

from the moment the curtain gave way to the

audience. And some audience—standing on the

balcony stairs with a fire warden in every

aisle. Lund has either worked in cheerfulness

because he lacked a press agent or,—surer, of

has unfortunately booked himself on time too

small for his wide versatility. He is a funny

combination of Jimmy Huxsey, Harry Betty

(for style) and Dave Kramer, and in the 6th

week at the house is packing 'em in bigger

with every new bill. The rest of the bill are

the Three Manning Sisters, Violet Vance, Frank

and Rose Doyle and a feature act billed "The

Fountain of Youth." Not even "standing room

only."

LIBERTY—"The Four Husbands," a musical

comedy idea capital evolved into 80 minutes.

STAR—"Sam Hovey's Big Show," burlesque,

and has plot enough to send it along at top

speed. In addition, Tommy Gillen, The Craw-

ford and feature film.

PROSPECT.—(Vaughn Glaser stock)

"Grumpy," the most famous of plays in which

Curt Maude has starred, was given its own

premiere by the Glaser players this week, and

opened to capacity. Mr. Glaser as "Grumpy"

assumes one of the most difficult roles of his

stock career and carries it splendidly.

EMPIRE—"The Big Review," burlesque.

STAR—"Sam Hovey's Big Show," burlesque,

and has plot enough to send it along at top

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stock career and carries it splendidly.

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**THE CAMBRIDGE**

and emotionally, the poor of "The Birth of a

Nation." Lively and street packed with people

waiting to get in. Picture heavily advertised.

STRAND (James Brough, Managing Director).

"Lafayette We Come," featuring Elmo

K. Lincoln. Doing good business.

ORPHEUM (James Brough, Managing Director).

"The Fox 'Queen of the Sea' (Annette

Kellerman). Capacity.

METROPOLITAN (Will Freidman, mgr.).

Warren Kerrigan in "The Drifter," Harold

Lyons Comedy. "Going to the Sun," Bur-

ton Holmes Travel; Leader News Film Ed-

ition. Cleveland's most exclusive and largest

East side picture house. Shows to large, regu-

lar audience month in and month out. Capacity.

ALHAMBRA (M. Greenbaum, mgr.).—Natio-

nals. "Eye for Eye." Audience upland.

the first presentation roundly. Capacity.

GALL (Tom Cahan).—Audience upland.

"Eye for Eye." Picture opened Sunday to

standing room only. Downtown house.

STANDARD (Joseph B. Brough, mgr.).—The

Goldwyn production, "Out of the Shadow,"

featuring Pauline Frederick. First showing

Sunday to capacity. Also Legendary Film

Edition.

Wignmore Coliseum is to be transformed into

a "Palace of Victory" for the 18th annual

Automobile Show, Feb. 15-22. The elaborate

decorative scheme includes a novel plan for

memorializing the valor of Ohio in the war, and

especially Cleveland military units.

Bob Shinn, who has been playing stock in

Yonkers, at a recent audition to the

Danny Lund Stock Musical Comedy now in its

sixth week at the Princeton. Shinn has a splen-

did voice and promises to become a distinct ad-

dication to the Lund act.

The writer wishes to thank VARIETY'S Phila-

delphia correspondent for his reply to the query

regarding the business in Koth houses.

Nellie W. Nichols, Keth's Hippodrome this

week, made a decided hit with the Monday

matinee audience, and, in spite of her number

work by nationality, it occurred that few

even professionals, are aware that she is as

Greek as Athenian. This is the first time Miss

Nichols has been here for several years.

DETROIT, MICH.

By JACOB SMITH.

GARRICK—"The Net." Next, "She Walked

In Her Slip." Next, "The Over-

CAMPUS—Harry Lauder. Next, "The Over-

NEW DETROIT—Thurston. Next, "The Bet-

ter 'Ole."

BATLEY—"Burlesque Review." Next, "Bor-

erry Burlesques."

CADILLAC—"Follies of Pleasure." Next,

"The Beauty Race."

John McCormack comes here Feb. 3. Big

sale.

"Fit to Win" is completing its third week

at the Washington, playing to men only.

F. E. Sunlin is going to build a new thea-

tre in Flint, Mich., that will seat 800 people.

Harry Scott, Madison Film exchange man-

ager, is preparing to start criminal proceed-

ings against a number of state exhibitors whom

he caught stealing extra days. One exhibitor

was fined \$100 for showing a film to a nearby

town and rented it to another exhibitor.

W. D. Aronson has been appointed manager

of the Regent, Detroit. He was former trav-

elling auditor at the Orpheum circuit and for-

merly managed the Orpheum Theatre at Van-

cover, B. C.

DENVER.

By EDWARD T. GAHAN.

The Denver Lion's Club has leased the Den-

ham Theatre for the evening of Feb. 24 and

will put on a first-class vaudeville bill.

The influenza has been lifted at Gun-

nison, Colo., with the result that playgrounds,

schools and churches are open again.

"Pershing's Crusaders" was presented in the

Capitol Heights Presbyterian Church here last

Saturday night, for the benefit of the children

of the neighborhood.

At the annual meeting of the stockholders of

the National Film Corporation, held here last

Friday, the following board of directors was

elected for the ensuing year: Fred W. Cahn,

J. N. Balesyford, J. Dillon, W. H. Madman, A.

J. Cole, J. W. Murray, S. A. Joyce, W. L.

Seattle, F. B. Willis, Cliff Welch and B. H.

Moorman.

After having undergone extensive interior

renovations, the Rex Theatre, of Greater, Colo.,

opened the first of this week, the first time

since the recent epidemic.

The Paramount Theatre, at Eagle, Colo.,

opened on Saturday night, the influenza epi-

demic having been lifted.

MONTREAL.

By ARTHUR SCHALKER.

HIS MAJESTY—"The Wanderer." Next

week, "The Rainbow Girl."

IMPERIAL.—"First Ball." "Little Miss

Hoover." Second ball, Dorothy Gish, "The

Hope Chest" (film). "Merry Rounders." Next,

"Social Males."

ORPHEUM—Becman's French Stock Co.

NEW GRAND—Edna Clayton in "The Man

# BILLE REEVES

"THE ORIGINAL DRUNK"

BOOKED SOLID SAIL FOR ENGLAND IN MAY

(What About It When It All Goes Bone Dry)

Direction, GORDON BOSTOCK

THE HOLMAN—Grace Cunard in "After the War," and Hudson Symphony Five.  
STRAND—First half, Evelyn Nesbit in "The Women Who Crave" (film). Second half, "Cannibals of the South Seas" (film), and Willie Eckstein.

The Family Theatre has added two vaudeville acts to the program of pictures booked by Merrick Nutting.

The Casino, where the first Wm. Morris vaudeville show was given, has been turned into stores.

## NEW ORLEANS.

By O. M. SAMUELS.

TULANE—Neil O'Brien's Minstrels.  
LAFAYETTE—"The 18th Chair."  
DAUPHINE—Jesse Armstrong's Burlesquers.  
CRESCENT—First half: George Roemer, Ross Wynn and Co., Laughlin, Carter and Ye Not, Allan and Woods, Alice Brady in "Her Great Chance" (film). Last half: Merry Prince, Jimmy Lyons, Equille Brothers, Kalk's Roosters, Blinn and Scott.  
STRAND—First half: "Don't Change Your Husband." Last half: Geraldine Farrar in "Shadow."  
LIBERTY—First half: Elsie Ferguson in "His Parisian Wife." Last half: Bryant Washburn in "Venus in the East."

Mr. and Mrs. Herman Fichtenberg are spending the winter here.

May Lorimer and Fay Shirley have been added to the company at the Dauphine.

The Dawson Girls left the revue at the Grunewald this week and will join Jack Stern in a vaudeville tour.

New Orleans is to have a Greenwich Village all its own. The Association of Commerce is striving to set apart a bit of the old French quarter as an art center.

New Orleans, long famed as "the Paris of America," will receive a terrible jolt when prohibition is instituted.

Nina Rochester, Harry Le Van and Ruby Luby left the company at the Dauphine Sunday. Miss Rochester and Miss Luby are to join Gus Hill's "Odds and Ends."



FOR CIRCUS ACTS  
Oriental Intermezzo—One Step  
Arabian Nights  
T. B. HARMS  
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New York

## JOE COOPER

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A Syncopated Musical Melange

## RUBE MARQUARD in person

(Not a Moving Picture)

Jan. 20—Orpheum, Boston (Full week)

Jan. 27—Emery, Providence (Full week)

Feb. 3—Globe, Philadelphia (Full week)

Feb. 9—Cross Keys, Philadelphia (Full week)

Feb. 16—Hipp, Baltimore (Full week)

Feb. 23—De Kalb, Brooklyn (Full week)

Mar. 3—Orpheum, New York (Full week)

And a lot more to follow.

Direction, IRVING COOPER

The Saenger Amusement Co. has "taken over the Marion Theatre at Clarkdale, Miss.

According to Manager Springer the W. I. Swain's shows begin their dalliance with art March 10. The piece de resistance of the repertoire employed will be "The Girl He Couldn't Buy."

Mary Cox, "the honey dripper," is much perturbed over the fate of stage whiskey.

The Saenger Amusement Co. is taking over the Liberty and installing a picture policy, appointed Maurice F. Barr, who succeeded the late D. L. Cornelius as manager of the Strand, and who recently returned from France, where he saw active service, to take charge. Max Pink, jazz violinist, will direct the orchestra. The Liberty forms the fifth link in the Saenger chain.

## PORTLAND, ORE.

By JOSEPH GRANT KELLEY, JR.  
HIPPODROME—Vaudeville and pictures.  
STRAND—Vaudeville and pictures.  
HEILIG—Charlotte Greenwood and Hobart Cavanaugh in "So Long Letty," 24-26.  
BAKES—Baker Players in "The Barrier."  
ALCAZAR—Alcazar Players in "Officer 660."

C. W. Rohrbach is now manager of the Sunset, one of the leading picture houses.

C. Murray Merchant and Freddie Rich, piano player at Ritz's Cafe, San Francisco, have collaborated in the writing of a musical comedy, titled "Just a Minute." Oliver Morosco is producing it.

Theatres at La Grande have opened despite the "flu" but that city.

With numerous engagements in California cities canceled because of influenza haze, the

EDITHE  
ETRICKLAND  
MODISTE

War Veterans' Allied Band is stranded in Portland. Mayor Baker learned of the financial condition of the band members, loaned them the Auditorium, and a tidy sum was raised for their welfare.

Following their discharge in the army, the Camp Lewis Players may take to the road, playing all the big towns. Their two tours in the Northwest were highly successful.

## PROVIDENCE.

By KARL K. KLAIR.  
SHUBERT MAJESTIC—"Oh, Boy," here only a short time ago, for return engagement. Promises to do as good thing on last appearance. "Leave it to Jane," next.

OPERA HOUSE—"The Flaming Soul." Premier performance Monday night. Reviewed elsewhere. "Under Orders," next.

FAYE—"Good-Bye, Mary," musical number, headliner. Others are The Four Nutmegs, Cotton and Pearson, Jarney and Cloverdale, Tim O'Donnell, Gordon Girtles. Films. COLONIAL—"The Sightseers." Good chorus and going well.

The Rhode Island Theatrical Managers' Association, recently organized, held its first banquet one evening last week at Hotel Dreyfus here. About 60 members and guests attended the event, at which Edward M. Fay acted as master of ceremonies. At the opening of the banquet a toast was drunk to Charles Lovenberg, manager of Keith's here and dean of the managers of the state. Among the guests were many men prominent among picture corporations, including Edward A. Golden, Harry Asher, Joseph H. Binst, George M. A. Pache, Harry F. Campbell, Herman Rifkin, Francis J. D. Ferguson, Samuel Hays, R. J. Parrell, Joseph A. McConville, Joseph L. Roth, F. I. Ladd, Samuel V. Grand.

The dinner committee was composed of Jacob Conn, Martin R. Tooley and J. E. Dolan.

NAMES—THAT—COUNT—  
EMMA CARUS, ANA SAMUELS, MAL-  
PENIA, EVA TANGUT, HAZEL GOODYEAR,  
AND MANY OTHERS  
HATS and GOWNS  
36 W. Randolph St. CHICAGO, ILL.  
Phone: Randolph 1720

Members present included Max Matheson, Albert M. Lovenberg, Charles Lovenberg, Foster Lardner, Francis Westgate, John E. Bolas, A. R. Connors, Newport; Col. Brauns, James T. McManus, Attleboro; Edward M. Fay, Jacob Conn, Samuel Kaufman, Charles H. Williams, Matthew J. Bell, Fritz R. Wendeleschader, J. Fred Lovett, William S. Canning, Martin R. Tooley, Abraham Spitz, Walter G. Hartford, Pawtucket; T. E. Marsden, Pawtucket; Charles Stedman, Edgewood; Len Vail, Warren; Fred Verrie, Newport; H. A. Kaul, Newport; A. Barretto, Auburn; Walter Cooper, Valley Falls; Eugene Dion, Valley Falls, and James T. Fay.

## PHILADELPHIA.

Tommy Gray, who has been playing the camps with "Stop, Look and Listen," has returned to this city for a short stay. Billy Sheehan, who is with R. Hart Moffatt's new "ish," is also here. The act has also been playing the camps, but is booked solid in vaudeville beginning next month.

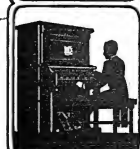
William Ganes, who has been the manager at the Belmont, has changed to the Locust, and Abe Seligman, formerly at the Victoria, Baltimore, and recently discharged from the service, assumes charge of the Belmont. Both are picture houses.

The Annette Kellerman Picture, "Queen of the Sea," is reported to have broken all records at the Victoria and holds over for a second week.

The Stanley is still playing to crowded houses with D. W. Griffith's "A Romance of Happy Valley." The organ recitals from 11 to 11:15 every morning are getting a big early patronage for this house.



JIMMIE  
SHEA  
and  
ROBERT  
BOWMAN  
HEADLINING  
at all  
the  
KEITH THEATRES  
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*The Oriental Number of Class  
suited to every Musical Purpose*

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SONG

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LYRIC BY HERBERT REYNOLDS

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# ESSIE MAHER

AND THE  
**BLACK AND WHITE MELODY BOYS**  
(Management, JOS. B. FRANKLIN)

## IN VAUDEVILLE

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Direction, HARRY FITZGERALD

### WANTED—High-Class Egyptian Oriental Dancer

for vaudeville act. Dancer must be on order of Ruth St. Denis or Morgan Dancers. Medium size. Send photo and dance all in first letter. Act all booked and working. Address CHAS. ABERN, Simon Agency, Majestic Theatre Bldg., Chicago.

The De Luxe cafe has a new attraction in the Coast to Coast Jassocation Boys, consisting of Ralph Butt, saxophones, piano; Walter Brown, drums; Art Schiele, piano; Walter Vaughn, banjo, and Bert Davis, vocal.

### PITTSBURGH.

By GEO. R. MILLER.

One of the largest audiences that ever assembled in Erie Moore's gathered last Friday night and paid homage to Miss Gail-Gurci, who made her third appearance in Pittsburgh, this occasion being the fifth Opera festival. The crowd was so immense a large number sat on the stage.

The fourth anniversary of the opening of the Davis (vaudeville) will be celebrated by a special festival bill Feb. 24. It was Feb. 22, 1916, when the new playhouse, with its unique plan of entrances on four sides, became the home of Keith big time vaudeville. In this mission, the exact number being 4,987,034. This may be a record for big time. Twelve acts have been arranged by Gen. Marc John T. Harris.

Fred G. Sillier, formerly manager of the New York Film Exchange of the Mutual, and now its special representative, arrived here last Monday to help canvass the territory in Western Pennsylvania. Henry Holm, also from the New York office, the assistant auditor, straightened out the books of the company here after the disastrous fire in the Penn avenue office. The Mutual now has its new offices at 125-128 Fourth avenue.

As a result of the fire at 804 Penn avenue, in which the Mutual and others were burned out, this city will very likely get some new film buildings, as the present owners of the various film buildings are not inclined to conform with the more strict city regulations laid down after the fire. In addition, the Paramount may erect a building of its own. It has three other under consideration. Al Lichtman, general manager of distribution, and J. A. Harrison, chief engineer of the Paramount, were here last week.

The Irish Theatre, of Vandergriff, Pa., opened Jan. 24 with the opening attraction Anita Stewart in "Virtuous Wives." The house has a new pipe organ. The owner, J. H. Wiseman, is in France with the A. E. F., and the opening of the house was looked after by C. H. Cooper.

"The Birth of a Race," that new film success at the Pitt, opened its third week Monday to capacity. Business has been very good for the past two weeks, and judging by the crowds the picture will be able to continue indefinitely. The management has announced a new feature for the coming week, with the initial performance Monday night. This was an interpretation in theatrical art of the allegory, "The Birth of a Race," by Miss Nova Nerberka, late premiere danseuse of "Fon Fon."

Several members of "Cha Chin Chow," in Pittsburgh for the first time, were given a special picture show for them given by Robert Emmett in the Arcadium Sunday night. The program was arranged by Carlos B. Moore, of the "Hollywood" service, and "Doc" Smith, of Pathe, and consisted of four features and eight comedy reels contributed by Paramount, Pathe, Vitaphone and Hollywood.

Loew's Lyceum has succeeded in establishing the new policy of vaudeville and pictures to such an extent it is playing to capacity every day. Last week, the initial Pittsburgh presentation of "The Birth of a Race," with William Frawman, exceeded even the expectations of the management.

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## CORRESPONDENTS WANTED

VARIETY wants correspondents, newspaper men preferred  
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The Kanyon has the usual show this week of four acts and the Nellie Booth Stock Players. Miss Booth is again able to play, and although the company lost Miss Phillips, she is ably replaced by Clara Straley. They are presenting "Her Burglar," this week, a crook play, written specially for them by Cass A. Cook. It went over very nicely. J. S. McLaughlin, Sam T. Reed, Win Crookshank and Miss Booth deserve mention in it.

"Twin Beds" began its second and last week here at the Duquesne with a crowded house. Spreading laughter and joy with its refreshing and appealing story, it furnishes an entertainment that keeps the audience keyed. The comedy has succeeded in capturing Pittsburgh playgoers to the extent of four capacity returns engagements. Lois Bolton brings charm and vivacious personality as Blanche Hawkins, and she wears a number of exquisite gowns most becomingly. Other members exceptionally clever are Roy MacNichol, Virginia Fairfax, R. M. Dakag, Kathryn Mills, Thomas H. Manning and Lucille Beckert.

The Alvin has for this week "Maytime." Although the third appearance it was well received Monday night. The cast seems carefully selected, with over 50 people, including as the featured players John Charles Thomas, Dorothy Bissell and John T. Murray. The cast has very few weak spots, and in addition a dozen of "Maytime's" girls that know how to sing and dance and have a natural youthful good look.

The Nixon this week has another John Cort success in "Fio Fio." In the company are Andrew Fambro, Ben Parker, James B. Carson, Thomas Handers, Arthur Mills, Leon Leonard, Edna Morn, Marjorie McClinton, William Hugh Mack, John T. Murray. The chorus does fine work and are all perfect "girls." The costumes and ingenuity displayed are as beautiful and as far as ever seen on a musical comedy stage.

The Pershing Theatre seems to have solved the proposition of two-week stock plays. They have two companies of capable people, one called the Pershing Players and the other the Pershing Stock Co. First half the Pershing stock put on a bill at the Pershing Theatre in the East End while the other company does likewise at the home in McKeesport. Thursday they change. The plan seems to be drawing. The companies play mostly royalty pieces. The first half this week, "The Cinderella Man" and for the last half "His Majesty, Bunker Bean."

The Low Kelly show opened Monday at the Gervy to a packed house. It appears to be a brand new show, with new stars, a plot, but funny. The chorus is an exceptionally pretty one. The entire cast seems to be well balanced.

Burlesque must be going from the ridiculous to the sublime, for with each new show appearing here they are getting better, all well acted and with fine scenery. This is especially noticeable this week with the show at the Victoria. The attractions in "The Girls from the Gullies," in "Here and There," Mysterious Marie bristles and rhytides as well as amuses, Fred Bladen's character, and May Barlow exhibits her talents in the principal soprano role. The costumes are excellent and the stage settings attractive.

The Academy Stock Burlesque this week is offering a snappy show in two acts called "The Honey Girls." Joe Perry and Billie Mossey do most of the fun making, while Billie Ballus and Phyllis also do the best singing. An added attraction is "The Girls from the Gullies." Extraordinary. Playing to crowded houses. A chorus of 24, do fair work and pass through the use of the run.

This week's local attractions:  
NIXON—Musical comedy "Fio Fio."  
ALVIN—Dramatic musical comedy, "Maytime."  
DUQUESNE—Comedy, "Twin Beds."  
LOEW'S LYCEUM—Vaudeville and pictures. Headliner, June Chandler. Hebers character.  
DAVIS—Keith's vaudeville (big time). Headliner, "Hand Across the River."  
HARRIS—Keith's vaudeville (family). Headliner, "Follies of Vaudeville."

## COLONIAL, NEW YORK—BOTH—ROYAL, NEW YORK

THIS WEEK (Jan. 27)

FRANK

JIMMIE

## COOK and S

in

## "A SALVO OF SCREAMS"

Booked Solid by ROSE &amp; CURTIS

KENTON—Stock and vaudeville. Nellie Booth Players.  
 PUTT—Picture, "Birth of a Race."  
 GRAND—Picture, "Virtuous Wives."  
 ACADEMY—Burlesque. Stock.  
 VICTORIA—Burlesque, "Girls from Folies."  
 GATETY—Burlesque, "Low Kelly Show."

## ROCHESTER, N. Y.

By L. B. SKEPPINGTON.  
 LYCEUM—"The Man Who Came Back."  
 GATETY—"The Maid of America."  
 FAMILY—Rowland's "Tom-Boy Girl."  
 VICTORIA—"Pretty Baby," first half;  
 "Hello, People, Hello," second half.  
 FAY'S—Big Jim, the bear; Campbell Saxo  
 Four, Lady Opa Toga, The Victoria Four,  
 Three Rosellas, Morton and Reed, Theda Bara  
 in "Salome."  
 PICCADILLY—Douglas Fairbanks in "Ar-  
 rons."

LEGENT—Elsie Ferguson in "His First  
 Wife," first half; John Barrymore in "Here  
 Comes the Bride," second half.

The two remaining concerns in the Furlong  
 series this season will bring to Rochester Wal-  
 ter Damrosch and his New York Symphony  
 Orchestra, followed by Jascha Heifetz, the Rus-  
 sian violinist, Naxos Garrison will be soloist  
 with Damrosch.

Just now there is considerable agitation in  
 this city on the subject of placing returned  
 soldiers in jobs. Many are out of work and the  
 situation is serious. Manager Sarr, of Fay's,  
 got some good publicity this week by announc-  
 ing that he had hired a crippled soldier, Walter  
 H. Wood, of Fershing's first army, as door-  
 keeper. Mr. Wood is wearing his uniform on the  
 job.

The Strand, Family and Rialto, the three  
 downtown Broadway houses, are running the  
 same bill of films on Sunday.

The Lyceum, Rochester's leading theatre, and  
 the "Times-Union," the leading evening paper,  
 with a city circulation greater than any other  
 local paper, are still at odds. The trouble  
 started when the "Times-Union" set out to  
 criticize shows as they saw fit, eliminating the  
 prize dogs that had been the rule in the past.  
 The "Times-Union" asked "Hitby-Koo" fore  
 and aft, and then the Lyceum declared war.  
 The paper has mortally wounded its policy.  
 The Lyceum canceled its advertising contract  
 with the paper. The "Times-Union" critics  
 pay their way into the Lyceum, boost good  
 shows and knock poor ones.

"Sweethearts" was given a creditable presen-  
 tation in the Auditorium at Auburn last Sat-  
 urday night for the local fund of the employees  
 of the Beebe electric lines.

## SEATTLE.

By WALTER E. BURTON.  
 METROPOLITAN—22. Mme. Schumann-  
 Heink concert, 20. "The Last Lady," 30.  
 Feb. 2, San Carlo Grand Opera Co. in "Aida,"  
 "Madam Butterfly," "Roméo and Juliet," and  
 "Il Trovatore."  
 OAK—37th week of the Monte Carlo Mar-  
 tial Comedy Company in "Die Mix-Up."  
 WILKES—Wilkes Players.  
 LEVY'S ORPHEUM—Orpheum Musical  
 Comedy Co. in "The Bell Hop."

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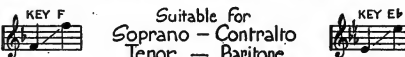


say-ing "Come back to me a-gain," Back where glan-ces and



fond ro-man-ces are ming-led with per-fume of ros-es;

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COLISEUM—Fred Stone in "Under the  
 Top"; Bramblin Concert orchestra.

REX—"The Virginias," with Duettin Far-  
 nham.

LIBERTY—"The Silver King," with WH-

Ham Faversham; Wallace unit orchestra; pro-  
 gram and P-I-Liberty Weekly of local events.

COLONIAL—Tom Mix in "Treat 'Em  
 Rough."

CLEMMER—Geraldine Farrar in "The Hol-  
 Cat."

STRAND—"His Parisian Wife," with Elsie  
 Ferguson in the title role.  
 MISSION—Harry Carey in "Three Mounted  
 Men."

The Washington Picture Corporation (Spokane) has sold its first and only feature picture, starting Mitchell Lewis, to a purchasing agent in New York City for \$20,000 cash and 50 per cent. of the gross earnings of the film for an unlimited period, without any further expenses for distribution or advertising. F. K. McElroy, receiver for the corporation, made the announcement to the stockholders Saturday. This will enable the concern to pay off all debts and resume work at the studios as soon as the weather will permit. "Foot's Gold" is the title of the film. It is planned to make at least two pictures this coming summer at the Washington studios. The property will be purchased from the Spokane park board if possible. It cost the company about \$10,000 to make the picture. Florence Turner played opposite Mr. Lewis.

Phil Levy, former theatrical magnate of this city, but now of Butte, has sold his interests in the Ansonia Amusement Company of Butte, and will hereafter make his home in Los Angeles.

Alexander Pantalone is still in California. He left here in the early part of April and is making the longest journey away from his headquarters since he became owner of a vaudeville circuit.

John Connelley is back home, after a two-week combined business and pleasure trip to San Francisco.

## SYRACUSE, N. Y.

By CHESTER BAHN.  
 EMPIRE—Monday-Tuesday, dark; Wednes-  
 day, George Copeland and the Dancesa Dancers;  
 Thursday, Paulist Choristers; Friday-Sunday,  
 Lyman Howe Travel Pictures.

WITTING—All week, "The Overland Route,"  
 with Elizabeth Brice. Review elsewhere in this  
 issue.

BASTABLE—First half, "The Social Maids,"  
 burlesque. Stone and Pillard dominate the  
 show with their dancing, while Stone as Bum  
 Sykes also has the comedy lead. In the fun-  
 making he is supported by Bert Bernard and  
 John O'Donnell as foils. But two familiar bits  
 are introduced—Bernard pulls the old gas  
 about the use of the word "sorelatta," and also  
 is guilty of drinking a pint glass of beer with-  
 out coming up for air. Still, with the country  
 going dry, Bernard can be excused for getting  
 it while he can.

In the dancing, Miss Pillard has it over her  
 partner. Perhaps her best stunt is the shoulder  
 dance in the second act. It's novel and new,  
 at least to the Bastable. The show is in two  
 parts. The action switches from Venezuela to  
 Arizona, but what coherence and plot to it  
 burlesque, anyway? The principals, besides  
 those mentioned, are Lew Tull, Cecil Jefferson,  
 Madol Black, Jack Pillard and Rose Duffin.  
 They have very little to do except sing  
 a few songs and do a few steps. Jack  
 Pillard attempts to sing "Alopec in the  
 Doen." But on the whole the show does well  
 musically. To date and have no trouble in getting across.  
 The chorus is fair to look upon, generally

## CROTHY TOYE and SISTER

in

New Songs

New Costumes

New Scenery

NEXT WEEK (Feb. 3), ORPHEUM (BKLYN.)  
 WEEK FEB. 10, RIVERSIDE, NEW YORK

Direction, H. B. MARINELLI

VIOLET BESSON

in

"Maid of France"

by

HAROLD BRIGHOUSE

SAM MANN

in

"The Question"

by

AARON HOFFMAN

"IN THE DARK"

Mystery Comedy

by

MACK ESPLAN

HARRY GREEN

in

"The Cherry Tree"

by

AARON HOFFMAN

HUGH HERBERT

in

"MIND YOUR BUSINESS"

speaking, but some of the girls in the second row would show to better advantage in front. The costumes of principals and chorus are attractive and clean, but the same cannot be said of the settings. No U. S. Navy Captain would permit his battlement to be as unclean as the U. S. S. Pillard and Stone. Last night, "Peek's Bad Boy."

TEMPLE.—Vaudeville.

CHESBURY.—Vaudeville.

Frank A. Empsall, Watertown millinaire, is back of a movement to give Watertown a new theatre. Empsall offered the owners of the City Opera House there \$15,000 for their playhouse three years ago, but the offer was turned down. Erection of the theatre will follow the building of a new \$500,000 hotel, "The Kamargo," at Watertown, which Empsall is also standing. The new hotel will be six stories high and contain 300 rooms.

Mayor Walter K. Stone will not be asked to interfere in the matter of having local motion picture theatres suspend business Sundays until a final decision has been handed down by the highest court in the state. The special committee of the Syracuse Ministerial Association which was designated to demand that Mayor Stone act, decided to hold up action for the present.

Manager Francis P. Martin, of the Empire, will inaugurate a series of Sunday evening concerts on Feb. 23, when Florence Macbeth will be presented. This is a new departure for the Empire.

Managers of local theatres put in a busy afternoon on Monday when they appeared at the City Hall to lodge protests with members of the Common Council against the proposed increase in theatre license. No action was taken on Monday, but the License Committee of the Council will meet Thursday to prepare its final report, which will be presented to the aldermen next Monday.

Charles Korsch is the new leader of the orchestra at the Orpheum, succeeding John Zito, who came here from the Colonial at Utica.

Sam Le Maire, former manager of the Wieting here, is back in Syracuse this week with "The Overrun Road" which had his premier at the Wieting on Monday night. Le Maire has been in charge of theatricals at Washington for some time past, receiving that detail after entering Federal service via the National Army.

The Auburn Auto Show will open Feb. 20 and hold away until March 1. Harry T. Gardner of Syracuse will manage the show.

The Myrtle-Herder Company fills its annual engagement at the City Opera House, Watertown, this week.

WM. L. GIBSON and

REGINA CONNELLI

in

"The Honeymoon"

by

AARON HOFFMAN

JEAN ADAIR

in

"Maggie Taylor, Waitress"

by

JOHN B. HYMER

HERMINE SHONE

in

"The Best Sellers"

by

KENNETH and ROY WEBB

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by

LEWIS and BARNETT

IN REHEARSAL

"A SURE CURE"

by

J. J. LIESSEN

with WM. MORRIS &amp; CO.

ALFRED H. WHITE

in

"The Mirror"

by

M. H. GROPPER

"PETTICOATS"

by

JOHN B. HYMER

with

GRACE NILE

LEE KOHLMAR

in

"Two Sweethearts"

by

SAMUEL SHIPMAN and

CLARA LIPMAN

"HIT THE TRAIL"

Satirical Comedy

by

JOHN B. HYMER

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Funeral services were held here on Sunday for Philip Kaufman, who died in a New York hospital on Friday of pneumonia, which followed Spanish influenza. His death ended the vaudeville career of Kaufman Brothers, known on the stage for more than twenty years. The two brothers started out from Syracuse in 1898 and never became separated. His last appearance in this city was in October, when he was at the Temple. Besides his brother Jack, with whom he was teamed, he leaves another brother, Irving, with Schubert's Passing Show; his widow, Mrs. Ada Holmes Kaufman; his parents, two other brothers and two sisters. Mr. Kaufman was a member of the Masons.

Beach Opera, the Lake Ontario summer resort, some miles from the city of Oswego, will be re-established this year. The burning of the hotel and other buildings last summer left the place almost barren. Beach Opera will be under the management of Samuel F. Gokey.

TORONTO, CAN.

By R. G. LYE.  
ROYAL ALEXANDRA.—"Every Man's Castle," with original cast. 3. Robert B. Mansel in Shakespearean repertoire.  
PRINCESS.—"The Rainbow Girl" 3, "Fio-Fio."

ALLEN.—M. P. "The Greatest Thing in Life."  
OAKWOOD.—M. P. 27, 28, 29, Billie Burke in "The Make Believe Wife" 30, 31, 1, "The Better Ole."

RIALTO.—M. P. "The Wildest of Paris."  
HAYDON.—M. P. 27-29, Sam C. Grand Opera Co. in "The Cabaret Girl" and "The Hula Hula Dance." 30-Feb. 1, Constance Talmadge in "The Lesson."

GRAND.—"A Little Mother," first presentation in Canada, 3, return of "Seven Days' Leave."

GAYETY.—Huritz's "Burlesque Wonder Show," 1, "Burlesque Review."  
STAR.—"The Pennant Winners," 3, "Frolics of Night."

MASSEY HALL.—28, Josef Rosenblatt, tenor; Stuart Ross, pianist; Max Fleishman, violinist; March 6, Toronto Male Chorus; 8, R. R. Bowles,

conductor; Miss Gutman Novos, Brazilian, and Miss Myrna Shawlow, soprano, prima donna, Chicago Grand Opera, are the soloists.  
REGENT.—Nazimovs in "An Eye for an Eye," and Harold Lloyd Comedy. Special Frank Bussenger. This is the second week for this film, 3. Annette Kellerman in "Queen of the Sea." Special, Mitopice, Metropolitan singer, 10, Bert Lytel in "The Sponder."

For the first time in the history of Toronto a Metropolitan opera singer will appear in a motion picture theatre. Manager Elliott has secured Mitopice of the Metropolitan for two weeks, commencing Feb. 3.

STRAND.—Hoodini in "The Master Mystery." Norma Talmadge in "Children in the House."

VANCOUVER, B. C.

EMPERESS.—By H. F. NEWBERRY.  
EMPERESS.—"Man's Ankle," by Empress Stock. 27, Edythe Elliott in "The Hawk." Business extent.

AVENUE—22-25, "Twin Beds," very well presented, 27-29, Sam C. Grand Opera Co. Monday, double bill, "The Secret of Suzanne" and "Fragrant"; Tuesday, "Lactin"; Wednesday matinee, "Tales of Hoffman"; Wednesday evening, "Il Trovatore."

ROYAL—Lewis Musical Comedy Co., fifth week, present the comic opera "Branche" and "The Two Thieves." Thursday evening, championship wrestling match will be staged instead of show.

REX—Douglas Fairbanks in "He Comes Up Smiling."  
DOMINION—Lila Lee in "The Cruise of the Make-Believe."

GLOBE—"Tieda" Barn in "Where a Woman Sins."  
MAPLE LEAF—Billie Burke in "Jerry."

COLONIAL—Frank Keenan in "More Trouble." Second half, Mary Miller in "The Eyes of Julia Deep."

BROADWAY—Fred Stone in "The Goat." The Arena is open every day for ice skating, with a professional hockey game every Monday evening.

## THE FAYNES

Fuller Tour, Australia

The Imperial remains dark, an auction sale of the contents having been advertised some time ago.

The Royal is now giving two performances each night. Last week, owing to the length of the show, only one show was given each night. The admission price has been reduced from 20 cents top to 30 cents.

WASHINGTON, D. C.

By HARDIE MEAKIN.  
NATIONAL—Cohan and Harris' production of "Going Up" is doing a wonderful business. This play had its first performance at this house last season.

SHUBERT—BELASCO.—"Good Morning, Judge," had its first presentation Sunday night and the critics were varied in their opinions of its merits. It is reported to be running in London at the present time under the name of "The Boy." The cast on this side includes George Hensell, Mollie King and Charles King, who all received glowing notices on their work.

FOLIES.—"The Passing Show of 1918," with the Harvard Brothers at the head. Doing the usual "S. R. O." business.

SHUBERT-GARRICK.—John D. Williams is offering "Toby's Bow" at Washington's "Drawing room theatre." Show went over big with Norman Trevor heading the cast.

GAYETY—"Step-Lively Girls."  
THE NEW LYCEUM—"The Midnight Maid."

COSMOS—"Blow Your Horn." Grew-Pates and Co., Denova and Murray, Leadhead and Leddy, Belle and Blair, Louis London.

LOEW'S PALACE—"The Heart of Humanity."  
LOEW'S COLUMBIA.—Henry Watball in "The Paine Piece."

MOORE'S RIALTO—"The Sponder."  
METROPOLITAN.—Gerardine Farrar in "Shadows."

Col. Bishop of the Canadian Flying Corps, with 12 official victories to his credit, lectured at the National Thursday afternoon, while Ian Hay (Ma. Bella) appeared at the Shubert-Royal on the same afternoon. Captain Anson (V. C.) will appear at the latter theatre Tuesday the 4th.

Walter Hines, the new Director General of Railroads, announced officially that the administration was not contemplating any increase in rates at the present time. He stated he felt that it was necessary to make this announcement because of the persistent rumors to the effect that an increase was to be made.

## NEWS OF THE FILM WORLD.

Louise Huff is reported seriously ill.  
 Pathe has opened an exchange in Buffalo.  
 James A. Taylor is in charge.

Gaumont Films has just completed a new feature, entitled "Satan on Earth."

"Diana of the Green Van" is the title of Alma Rubens' initial release which is being produced by Miss Rubens' own company.

Delores Costello will play the leading role in a number of Gabriel D'Amunzio's works, which are now being prepared for the screen.

Mr. and Mrs. Sidney Drew are at work on their April release comedy which is being made at the V. B. K. studios.

The Southern Triangle Films have arranged to release and release a series of ten pictures in which are included seven Norma Talmadge pictures.

Herb Jennings, manager of the Strand Theatre, will shortly go to Toronto where he has been appointed supervising manager of three of the Allen houses in the latter city.

Kathleen O'Connor, formerly featured in Rolin-Pathe comedies, has returned to Universal as James J. Corbett's leading woman in "The Midnight Man" serial.

Johanna Howard, at present with "The Little Journey" at the Vanderbilt Theatre, is also appearing in the coming release from the Norma Talmadge studios, "Nancy Lee."

The Ciel Club orchestra of 50 singers and players are to give their first concert of the season at the Selwyn Theatre Feb. 2. Several of the members have just been demobilized from overseas.

O. P. Fauchier, a salesman for Pathe's Indianapolis branch, has been promoted to manager of that office, succeeding R. F. Schrader, who has been transferred to the Pathe branch in Pittsburgh.

"The Bishop's Emeralds" featuring Virginia Pearson and from her own studios, is to be ready for release in two weeks. The picture is from the novel of the same name, by Houghton Townley.

A film producing company, styling itself the Liberty Feature Film Co., has opened offices in Oakland, Cal., and expects to engage soon in the manufacture of pictures. Mervyn Levy is said to have been engaged for the principal comedy roles.

"The Inner Circle" written by Wallace Clifton has been selected as the seventh film to be produced by the Stage Woman's War Relief for the purpose of raising money to erect and maintain a theatre in Debaration Hospital, No. 5, Grand Central Palace.

"A Sleepless Night" a farce by Jack LaRue and Gustav Blum, is being rehearsed by Oscar Blum for the Shuberts. The cast includes Irene Fenwick, Ernest Glendinning, Donald Galcher, Carlotta Monterey, Lucille Watson, William Morris.

"Pulse Faces," the sequel of "The Lone Wolf," both written by Louis Vance, is to be released through the Paramount-Artcraft as a "special." Henry B. Walthall will appear as "The Wolf," the part so successfully played by Lylett in "The Lone Wolf."

Francis Ford company will sail for Japan from San Francisco March 15. The company will include Mae Gaston, Elsie Van Hane, Phil Ford, Pete Gerald, Jerry Ash, Johnny Thwaiter and Harry Ellis Dean, business manager of the organization. Mr. Ford will do a serial in the Orient.

Frank A. Kemer's recently completed "Marriage for Convenience," in which Catherine Calvert is the star, will be released Feb. 3. The picture will be released by William L. Sherry in New York and Northern New Jersey and the other territories will be handled by the General Film exchanges.

Annie Louise Williamson Kohler, wife of Harold D. Kohler, a picture player, was granted a divorce from him Jan. 27, at Albany. The defendant did not appear. The divorce was granted on statutory grounds. The couple were married three years ago, but only lived together a few weeks.

George Plateau, who is appearing in "The Crowded Hour" at the Selwyn Theatre, recited the "Star Spangled Banner" for the students of Public School No. 40 Jan. 27, in the Bronx, and the downtown Manhattan school 177 Jan. 30. He was invited to give the recitation owing to the masterly manner in which he gives it in the play.

Managing Director Hugo Riesenfeld, of the Rialto and Rivoli, has contracted with Pathe for eight Pathe photoplay releases for the Rialto, to be played between March 2 and July 27. The first booking will be "Common City," starring Fanny Ward. Riesenfeld has also contracted with the Pathe for a Harold Lloyd one-reel comedy for 52 consecutive weeks.

At the new Seznick Pictures offices at 501 Fifth avenue, just occupied this week, Randolph Bartlett claims there is the largest roll-top desk in the world. Two big electric signs, advertising that Myron Seznick presents Olive Thomas in "Upstairs and Down," direction of Charles Glynn, are now in full bloom on Times square.

Famous Players-Lasky are holding back the

presentation of the last picture Mary Pickford made for them, "Capt. Kidd, Jr." It is understood they will release it about the same time the first Pickford release is made by the First National, "Daddy Long Legs." The Strand, New York, has both of them under contract.

Troy, N. Y., is undergoing some Sunday trouble and litigation through the city officials attempting to curb the theatrical managers on the scope of their Sunday performances, with the managers reporting to legal proceedings. The legal procedure was to apply for and secure restraining orders against the mayor, chief of police and others. The matter is to shortly come up for a hearing.

In the suit of Charles S. Goetz against Whar-

ton, Inc., picture producers, for the recovery of \$1,000 as commission for services rendered in disposing of the rights to Wharton's production, "The Great White Trail," the plaintiff was successful in securing a favorable verdict, through his attorney, Edward C. Wotrsh. Philip Bernstein was the active counsel for the plaintiff in the action. The plaintiff based his suit on a verbal agreement whereby he was to receive \$1,000 commission if successful in selling the feature. The Four Squares Picture Corporation bought the film under a contract dated Sept. 6, 1917. Wharton's defense stated he was the only one instrumental in effecting the sale. The jury of the Supreme Court, Part II, before Justice Lehmann awarded the plaintiff judgment for \$1,000, which includes interest on the amount.

**The Thirteenth Chair**

**YVONNE DELVA**

to be featured in

**"THE THIRTEENTH CHAIR"**

From the play by Bayard Veiller

Adapted and directed for the screen

By  
**LEONCE PERRET**

Produced by  
**ACME PICTURES CORPORATION**  
Room 808 1457 Broadway  
New York

featuring  
**YVONNE DELVA**

**THE THIRTEENTH CHAIR**

from the play by Bayard Veiller  
adapted and directed for the screen  
by **LEONCE PERRET**  
produced by  
**ACME PICTURES CORPORATION**  
Room 808 Brokaw Building 1457 Broadway New York

# MOVIE PICTURES

## ADELE.

The initial release of the United's Kitty Gordon starring series is "Adele," in six reels, based on the novel by Adele Boswell, entitled "The Nurse's Story." The screen adaptation was made by Jack Cunningham, who worked out an interesting and original story. The direction was handled by Wallace Worley.

As the title of the novel suggests it is a war story, with Miss Gordon as the Cross nurse heroine, and a most charming heroine she is. The picture is very directed and several of the lullies sound very good. The support is rather faulty at times, and it is certain some one should take a little attention in hand and show him how to stick a mousethale on his upper lip. After he has learned that and also a little about acting he should make a fairly good leading man. His conception of a captain in the British Army is certainly of a laugh.

The story deals with the activities of a group of German spies in America prior to the advent of the United States in the war. Then the crossing of the action to Europe, where the heroine and the hero in the American and come in contact with their former German associates in America. Here we are wounded and in a field hospital where the heroine is in attendance. Later the German rival is brought in with a group of prisoners who have been wounded. The Britisher and the Germans are placed in a room, and the latter, after overhearing the instructions of the chief surgeon, decides to make a bid himself of his rival for the beautiful nurse. He manages to tear the bandages from the wounded man who is lying in bed, and causes his death. Just at that moment the Germans attack and capture the hospital and the heroine is in the hands of the enemy while the hero is a prisoner.

The German scheme to save her lover's life if she will cross to the English lines and act as a spy for them in locating a number of British camps. She crosses and delivers her story to the commander of the British forces and the result is that the German forces are cannon are sacrificed to save the man's life. A counter attack by the British saves the day after the nurse has crossed to the German lines.

"Adele" is a fairly thrilling war story and it looks as though it will still pass with an audience. One particular feature deserves comment and that is the photography and the tinting. Clyde De Vinner, who crosses and delivers her story to the commander of the British forces and the result is that the German forces are cannon are sacrificed to save the man's life. A counter attack by the British saves the day after the nurse has crossed to the German lines.

## WOMAN, WOMAN.

Alice Lindsey..... Evelyn Nesbit  
Samson Rathbone..... Clifford Bruce  
Ewena Stevens..... Hughes  
Roy Mackey..... William H. Tooker  
Bud Hickory..... William H. Dunn  
Dr. Langford..... Frank Goldsmith  
Mrs. Cecile Langford..... Anna Luther  
Mrs. Lindsey..... Henry Hallam  
Marie..... Florence Parris

Falsely designed for sensationalism is "Woman, Woman," a Fox feature starring Evelyn Nesbit. The story is by Norman Long, scenario and direction by Kenneth Boyd. "I must see the big girls," says Alice to her husky editor, so she comes to New York, gets mixed up with the Greenwich Village crowd and almost falls for an extemporizer of "True Love," who wants to possess her. But being a dear, sweet, pure-minded country girl, Alice listens to the counsels of her young engineer, and marries him. One day she goes to his office and is there introduced to his employer, a multi-millionaire, who offers her role and jewels, which she rejects.

Rathbone is seen as a doctor, contracts a fever, is without funds, and she receives a wire from the doctor saying his condition is hopeless unless he is removed to another climate. So Alice goes to the rich man and asks the money to take her husband's life.

A child is born to Alice and the rich man has reason to believe it is his. He has learned to love Alice, and he tells his employee fondling the child and learns the truth. He turns Alice and the child out, alleging that nothing justifies her in her position. She goes home, but the "narrow New Englanders" and the divorced woman and she returns to New York.

Meantime Rathbone has returned and asks her to take him back, and she says, "I made for you the greatest sacrifice a woman can make for a man who has failed to appreciate it. No, go." Enter millionaire, who asks her to marry him. She refuses. And the boy? What about his future? Cliff.

Usual Fox cost and production. On a par with the numerous other "True" photoplays turned out by this manufactory, besides having the heavy handicap of Miss Nesbit's "acting."

Contracts are about to be signed whereby the serialized version of the picture feature "The Fighting Roosevelts," will be syndicated throughout the country. Charles Hanson Towne, the editor of "Lure" Magazine, and Daniel Henderson, one of the staff, are the authors of the biography.

## A ROMANCE OF HAPPY VALLEY.

Jessie Timberlake..... Lillian Glash  
John L. Logan..... Robert Harron  
John L. Logan..... George Fawcett  
William T. Logan..... George Nichols  
The City Man..... Bertram Grosby  
The Farmer..... John L. Logan  
Jim Darcy..... Adolphe Lestina  
Anne Smith..... Lydia Yeamans Titus  
The Minister..... George Nichols  
Topsy..... Frances Sparks

D. W. Griffith no longer finds it necessary to show upon the screen the cost of his film production. The public is already familiar with Robert Harron, George Fawcett and others. He is, however, justified in still flashing the name of C. W. Bitzer, his faithful camera man, then whom there is no peer, if indeed there is his known equal. Bitzer's name is synonymous with Griffith. They evidently understand each other. How one could get along without the other cannot easily be imagined. Bitzer is as essential to Griffith as colors are to a painter. When you see a Griffith picture announced you know at once you are going to be regaled with some Bitzer lighting effects. For instance, in one scene, where Kate Bruce, who plays Harron's mother, is praying for her boy, he invents the features with a sort of halo that gives it the look of a saint, and we mortals concede to be celestial.

"A Romance of Happy Valley" is a simple story of huopio life, written by Mary Castel. It progresses sweetly until the last reel, when it takes the most drastic turn, the one of which is taken off by a surprise climax: otherwise it is a very tame and light-hearted tale. As my, Miss Nichols' "John Halifax, Gentleman." The tragic portion is an ingenuously sentimental scene in which an elderly peasant rents a room to a traveler who flashes a lot of money. The traveler is the son of a rich man who returns to surprise his folks and doesn't at once realize his idea is a bad one. He is not only ant, really he is dead, murders his son, and learns too late he has killed his own child.

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Despite all this, Johnny (Mr. Harron) goes to New York and, under the conventional, romantic tales, doesn't achieve colossal wealth in Wall Street. After seven years of struggle he invents a way from that will earn and sell it for \$10,000. He returns in time to pay off the heavily mortgaged farm.

It is at this point the plot takes a strong melodramatic twist. The father sees a young man in the village hotel flashing an show handkerchief and covets it. Returning home, he sees what he believes to be the mortal individual to upstairs to a room in his home and determines to annex the ward.

The facial expression of George Fawcett in his mental struggle to bring himself to commit such a crime is as fine a piece of character acting as one would want to see. Eventually his conscience is stifled and he creeps into the room to rob the sleeping young man, who is awakened, there is a struggle in the dark room, and thinking he has killed his victim, carries the body into the field. Meantime his wife has gone to the room and finds her boy's body upon the bed. She calls her husband and the murderer pleads that their son has been there.

At this point the son enters and embraces his mother. In a flashback it is shown the man the father had struggled with in a bank robbery who he taken refuge in the room to escape the local police. The son, seeing a man running in the fields, has gone out to investigate. He finds the body of his father, but had merely swooned from loss of blood and not shot to death in his body by his pursuers.

Miss Glash is the sister, with Mr. Harron her usual opposite sex. She is very nice, but rather spoils her appearance at the finish by once more affecting a very serious manner and the short "alibabes" worn by theatrical valets. Mr. Harron evidently doesn't want to give the appearance of years, but they aren't becoming.

Griffith's third Artistic feature, like the two that have gone before, is a success. There is the indefinable Griffith touch in direction and cutting, the Bitzer photography and the strong acting of Miss Glash, Bobby Harron, Mr. Fawcett and Miss Bruce.

Maurice Tourneur's fourth independent "melter" production will be "The White Heather," by Cecil Raleigh and Henry Hamilton, author of "The Whip" and "Sporting Life." "The White Heather" was originally produced at the Drury Lane in 1897. Hilte Wilk are the selling agents of the feature. Although the picture has not been announced, work is already begun in Culver City, Cal., under the producer's personal direction. Lieut. Luther A. Reed has been discharged from the Army and has returned to scenario writing.

## FORTUNE'S CHILD.

Beth..... Gladys Leslie  
Jimmie Vernon..... John L. Logan  
Written by Lawrence McClokey, directed by Joseph Grinnson, produced in five reels by Vitaphone.

New material, well directed and of appeal. The lighting is good, the story fair and the general technique above the average. The story deals with the pure love of a girl for a somewhat doubtful character who makes his living as a prizefighter. His regeneration, however, is a sad, sad moment to needs. The well played by Gladys Leslie. Kempton Greene as the prizefighter will please any audience. Will the picture, which has been handled cleverly despite some delicate situations. A quiet touch is given to the plot by Beth stealing the very baby which belongs to the people who have given her a home. What few slight illogicalities there are must not count in a picture of this type, which is merely made as a regular release to entertain lovers of wholesome drama.

## GOOD BYE, BILL.

A five-reel travesty, written by Anita Loos and John Emerson, directed by the latter and released by Famous Players, the travesty hangs upon the German emperor's efforts to win the war by securing what is called through the five reels, a "monstrous" which has the effect of making the moustaches of the officers of the army so fierce in appearance the protest will retain its respect for the military and thus permit itself to be gulled.

By the close, mental application and never slackening attention from the screen the plot can be diagnosed. It consists of the "moustache fear" being discovered in Friboken, sent for by the Kaiser and applied to the moustaches of the cabinet and officers of the army. The inventor is brought to Berlin with his daughter and is followed there by Fighting Todt Swift, who is engaged to the daughter. Swift runs from the front line trenches to Berlin, captures the Kaiser, cuts off his moustache, and the royal fool passes into oblivion. The picture is like nothing else that has yet been seen and does contain a laugh here and there, most coming from the sub-titles, which tell in broken English how the German emperor explains his various defeats. It can not be described as farce and is best described as a travesty on comedy. Shirley Mason plays the inventor's daughter and her bit little do, while Ernest Truex works very hard and is very agile as Todt Swift. None of the actors are programmed on the screen, but the support is in keeping with the requirements of the picture.

The travesty is unquestionably a departure in comedy. Katherine MacDonald as Lady Kerhill, made a pretty closeup at the opening in a small turban decorated with pink flowers and swathed in tulle, which continued on and wound about the throat. A good looking evening toilette had much tulle about the neck and shoulders but Miss MacDonald is at her best in tailored togs. A norfolk suit of English homespun and a straw sailor and a linen suit with East Indian tourists turban made her look years younger than the evening clothes. The mother of Lord Kerhill wore a wealth of pearls, even if they were "near pearls."

Harry Carey supported by Neva Gerber and a corking half dozen western characters, to say nothing of the personality of a "Butler"—keeps you interested in "Roped." There is a queer blending of Fifth avenue and Cheyenne. Mrs. Judson Brown was nastily realistic as the fortune hunting Mommer and Neva Gerber was an ardent daughter. Miss Gerber looked best in a net dinner dress with satin ribbon bandings up the entire skirt and on the bodice and short sleeves. There were a tiny lace apron as a sort of afterthought.

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# MOVING PICTURES

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## SANDY BURKE OF U-BAR-U.

The Betwood Film Company's presentation of Louis Bessmer's "Sandy Burke of U-Bar-U," written by J. Allan Dunn and directed by Rex Beach, is a real release.

The picture is an out-and-out "western" of the quick trigger variety, vanguard with all the embellishments of a modern production. Bessmer has a most engaging smile, an easy, graceful, loping stride of roll and a magnetic, rollicking personality. As a screen star he registers footingly. His leading lady, Virginia Lee, is a slight, pretty creature and makes a splendid foil for his cowboy love-making. The scenes are mostly outdoors, depicted with a truly well west atmosphere.

The story is one of those tales in which a cowboy holds up a stage coach and commits other depredations not for his personal financial gain but as a benefactor to those in need. It isn't altogether consistent in that the villain isn't promptly punished for several dastardly crimes, and the heroine forgives the hero for theft when there was no real necessity for it.

It opens with a drunkard in the West receiving a letter from his dying wife saying she is sending their child to him. Just as the little girl arrives at the saloon the drunkard puts his hand to his hip pocket to get his flask and the saloonkeeper, who is a play, whereupon he is shot dead. Enter the hero, who is shot at and falls forward on his face. Turning him over in the hands of the hero, who is a play, whereupon he is shot dead. Enter the hero, who is shot at and falls forward on his face. Turning him over in the hands of the hero, who is a play, whereupon he is shot dead.

Molly, daughter of the sheriff, holds up her, believing he is a bandit with a price on his head. She wants the reward to pay off the widow's mortgage. The sheriff locks him up in a blacksmith shop with a window through which he could easily escape. He multiplies this down with his key to the wall, which promptly falls in.

After holding the girl to ransom, the hero plays poker on credit and wins enough money from the mortgage holder to give the widow the price of the girl. Sandy Burke then holds up the mortgage and again secures the money. Later he becomes the deputy to the father of the girl, who is then surrounded up a band of cattle rustlers. In the interim the bullies of the town, who are being very harshly chastised for so heinous a crime. Rustlers plan a clean-up, showing how they rebuffed stolen cattle and the animals into a valley. They camouflage the entrance to a well, which is the site of the pursuers, is captured and they are about to burn him, when he is once more rescued. The villain rushes on with the girl to a deserted cabin, from which the hero once more rescues her.

After the raiders are all in jail there is a neat clean-up of the picture. Feeling he has to chance with the girl, Sandy Burke has "Guess I'll be going. I want you to be happy." "You want me to be happy?" "Then give me your gun and your money." He does so. "Hold up your hands. Put your arms around me."

On the whole, a very attractive feature, with breezy comedy titles. It can't fail to give satisfaction. —Joe.

## THE GIRL WITH NO REGRETS.

Signa Herrick.....Peggy Hyland  
Ole French.....Chas. Clay  
Jim Durling.....Gene Burr  
Jane Durling.....Betty Shale  
Ole French.....Jack Nelson  
Detective Hogan.....Edmund Prescott  
Gerald Marbury.....Harry Von Meter  
Mrs. Marbury.....Beverly Travers  
Banker Osborn.....Will M. Ellinger

In "The Girl With No Regrets," Peggy Hyland is starred in a colorful photograph that while possessing no great originality is nevertheless interesting in its execution to the point, it has been admirably produced. The story is by Evelyn Campbell, scenario by Raymond L. Schrock.

Signa Herrick is given a position by her late father's friend as stenographer. She is especially competent and, feeling she is only retained through sentiment, decides to come to New York. She is disappointed when her married sister, who is rather confounded. Sister is married to a crook and she has become a shoplifter. When her sister finds out she rushes out and goes to a mission to live. Through their father's friend she secures employment as secretary to a rich young millionaire who is suffering from the curse of drink and who is aided in his destruction by his own sister and her husband.

When Signa's father dies, she is where she is encased he sends his wife to her so they get the lay of the house. They are captured and it looks pretty bad for Signa, but her boss is loyal and believes she is innocent because he loves her, and true love doesn't doubt—it has faith, which is bound to be rewarded.

Miss Hyland has a well-tinged role—that of a good girl who fought for decency and kept out of the underworld. She is sweetly inquisitive and in the emotional scenes displays a strength that commands attention. The supporting cast is of the usual standard and the scenic atmosphere visualizing the sumptuous home of the millionaire was well sustained. The picture will please on program. —Joe.

Captain G. E. Duncan, formerly a member of the Lasky company, was recently presented with a watch suitably engraved by the members of his battery when such was demolished.

## IN FOR THIRTY DAYS.

John Corning.....May Allison  
Brett Brown.....Billie Davis  
Mrs. Corning.....May Lane  
Count Dracula.....Charles Bickford  
Judge Carroll.....Jay Delwino  
Homer Brown.....George Berrell  
Hot Story.....Bill Hamilton

If memory isn't faulty, the late John L. Sullivan once served a jail sentence in the south for profiting a lot of money. Some convicted men are rented out by the day to private individuals in need of labor from the county, but had to return him to the calaboose every night. This idea has been made the basis of a splendid comedy by Luther A. Reed, adapted by T. J. Geraghty and directed by Webster Cullison for Metro. William Pildew is the photographer.

In this instance it is a wealthy young girl, who is jailed for auto speeding, and who is rented out to a handsome young author, with the inevitable "clutch." It is an ideal stellar vehicle for May Allison—as in fact it would be for any pretty actress with ingenuitous manners at her command.

If the idea isn't altogether new for pictures it is at least not hackneyed, and the titles are brilliantly written, in keeping with the southern atmosphere of the picture. The director and the one selecting the locations. The supporting cast of types are all that can be desired, and the unfolding of the simple little plot as worked out with careful detail, makes for one of the best light comedies released in times in some time. —Joe.

## MANDARIN'S GOLD.

Betty Cardon.....Kitty Gordon  
Alan Carter.....George Mackenzie  
Geoffrey North.....George Mackenzie  
Sven Pettigrew.....Marguerite Gail  
Cherry Bland.....Warner Oland  
L. H. Heng.....Warner Oland  
Mrs. Stinson.....Josephine Joseph  
Mrs. Standish.....Tony Merlo

Kitty Gordon starred in the new Warner picture, written by Philip A. Marston and directed by Oscar Apfel. It is of the melodrama type and has been built around the star. There is nothing particularly new about the theme, but the production is featured by handsome Oriental settings and the types representing the characters are unusually good.

Alan Carter as Betty Cardon is addicted to bridge and as a result is always hard up. Her husband becomes tired of paying her L. O. U.'s and for this reason gets into a number of compromising situations. Getting into the clutches of a Mandarin is one of them.

Irving Cummings as Alan Carter's leading man, and he makes the most of a difficult part. There are many Chinese in the picture. Of these Alan Lee is the one who seems to enter into the spirit of the picture and acts with earnestness. Warner Oland as the Mandarin is wonderfully and gorgeously attired and gives a splendid characterization of the wealthy Chinese, who comes to the United States and, being shot in a raid upon his apartment in which he has a number of Chinese girls, Betty Cardon was caught in the raid, and she has to make lengthy explanations to her husband before he will believe that she was in the interests of a little Chinese girl whom they had adopted and whom the Mandarin wanted to marry. "Mandarin's Gold" is nothing more than an ordinary feature.

## MOLLY OF THE FOLLIES.

Molly Malone.....Margaret Fisher  
Joe Holmquist.....Jack Mower  
Kate Malone.....Lila Warrington  
Hilma Walker.....J. Farrell MacDonald  
Swannick.....J. Farrell MacDonald  
Emily Swannick.....J. Farrell MacDonald

Pathe has produced a feature which is merely wits Margaret Fisher. The scenario was written from a story by Peter Clark MacParlane and is in the line of the magazine. It runs the usual five reels.

Miss Fisher, who comes to the picture as the hillyho in a side show at Coney Island. Joe Holmquist (Jack Mower), billed as the "Human Submarine," is in the picture with Molly, the latter's mother, who is the fortune teller and a number of other people. He has to have more than a motherly feeling for Joe.

A number of amusing complications follow as the result of the fact that the picture is a comedy and Miss Fisher does not fail to make the most of the situation. She gives her opportunity for a few laughable comedy scenes. The whole play depicts the star, does a number of clever stunts and is a picture well filled with water, and he is fully entitled to the sobriquet "Human Submarine."

Nearly all the scenes were taken at Coney Island, with prominence given to Luna Park. The whole production is presented in a smart manner.

The small cast handles the parts in a way which shows plenty the work of a competent director. J. Farrell MacDonald as Swannick, the star, does a clever piece of acting. "Molly of the Follies" is an amusing program feature.

## SECRET MARRIAGE.

Mary MacLaren.....Mary MacLaren  
Fred From Police Captain Furness.....Harold Johnson  
Dagmar Gadowick.....Dagmar Gadowick  
Police Judge.....W. W. Hopkins  
Human interest in this Triangle story presenting Mary MacLaren as the author of the comic. It runs the usual five reels, directed by Thomas Meekette.

As the heroine, Miss MacLaren assumes her own name. In the cast of six, four are police officials, the other two daughters of policemen. The story is nothing more than a series of incidents leading up to a police court scene in the opening reel, where Mary, deflected and detailed, is charged with being drunk and attended suicide. It takes five reels for the details which lead up to her appearance in court. It is her story as she tells it to the magistrate. It might be told comfortably in two reels.

The picture is long drawn out and the numerous titles add little not shown on the screen. Mary, who up to the time the picture opened had led a most exemplary life, is the daughter of a police lieutenant, and the family coloration which is the cause of her first wrong step. Her misdeeds consisted of slipping the household pail in which one of the guests had surreptitiously slipped a "epike," and the other was taking one put for her father's aid of Berkowitz, who is in the service of the German Government.

Mary gets herself into a number of very compromising positions and things go from bad to worse, until the fact is caught by the police, led by her father, in a hotel bedroom with a policeman. The picture is a real comedy.

Following these events the heroine strolls down to the dock and without any fuss throws herself off the dock. She is rescued and everything ends as it should do.

While the story may have been founded on fact, it has been overdone in an effort for a climax, and the picture is a real comedy. Miss MacLaren as the heroine has a pleasing screen appearance and acts earnestly. But one never has much sympathy for her. Instead of pity one feels she was a very foolish young woman.

Fred From plays Mary's father, the police lieutenant, who cannot be happy and whose sense of duty leads him to demand the arrest of his own daughter. Mr. From acts with feeling and makes the most of the dramatic situations which go with the part. Outside of Helen, the daughter of the captain (Vera Mercers), the others have little to say. The settings are in keeping with the story.

## BONDS OF HONOR.

Yamamoto.....Twin Brothers.....Scout Hayakawa  
Tokoku.....Teori Akai  
Suzumoto.....Yoro Pilla  
Dagmar Gadowick.....Dagmar Gadowick  
Berkowitz.....Hershel Mayall  
Count Balthazar.....Count Balthazar  
Count Saito.....M. Foshida  
Hearing to see how Hayakawa in a role other than that of an intriguer was in the interest, produced by the Howard Films, he was a more serious part and one that calls into play really the dramatic work. In the cast with the star are four other Japs, which makes the picture infinitely more interesting than if these parts had been taken by American actors.

The story, typically Japanese, was written by Clara Whipple and the directing done under the guidance of William Worthington. Frances Gilman prepared the scenario. The locale is laid in Japan, and picturesque scenery from that country has been reproduced.

Hayakawa takes a dual role, that of twin brothers, one of a Japanese count high in the confidence of his country. Yamamoto has been of considerable help to his father in evolving certain war plans, while his twin brother spends most of his time in the gambling clubs of Tokyo. The latter becomes hopelessly in debt and appeals to the aid of Berkowitz, who is in the service of the German Government. Berkowitz soon starts to put on the screws, and when Yamamoto admits his inability to pay offers to compromise if Yamamoto will secure the plans which are his father's possession so that he can photograph them.

The plans are secured, but Yamamoto is discovered by his father and brother when he returns them. In order to keep the family from the disgrace of his father's capture, he refuses to do so and escapes into Russia. Yamamoto offers to take his brother's place, but the offer is refused, but he is entrusted with the task of bringing his brother to justice.

There is an interesting love story running through the picture, which both brothers after Tokyo, with the young woman favoring the evil-doer. Japanese economy was practiced in the production, and all the settings are handsome and really Japanese.

Picture proprietors of San Francisco are preparing to submit the picture to the local quarter for licenses. According to the protests made to the tax collector, the moving picture men assert they were forced to close one month on account of the influenza epidemic. They held that the city imposed the license tax and also is responsible for the being forced to close. They ask that they be allowed a tax reduction for the month they were forced to close.

Triangle Presents

## MARY MacLAREN

—in—

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# MOVING PICTURES

## TREMENDOUS MONEY INTERESTS.

(Continued from page 58)

week in Los Angeles Charlie had never broken a contract and did not intend to begin at this time.

Mick Pickford's First National contract means that she is to deliver three additional pictures to that organization not including the one she is now working on, and that will also mean about a year before she is free to go ahead.

The dopesters say that on the line obtainable in Los Angeles the splitting away of Abrams and Schulberg from the Famous Players-Lasky was too well staged to be real. The manner in which the former associates avoided each other made it look like a "plant" for the mob looking on.

In the event the combination does not go through as the cards stand at present, there is a possibility Griffith may link up with the Exhibitors-Mutual, which has made a proposition to the director through one of his representatives who is in New York, and who started for the Coast immediately after receiving it.

The fact that Fox is going after Fairbanks' may be the reason for his arranging to curtail something on other productions, for it is now known that Theda Bara and the Lee Kiddies are to finish in the feature department in May, and that the Sunshine Comedy plant was closed down by Sheehan on the Coast last week. Right now Fox could very well use a star of the Fairbanks' calibre to push his other product which needs something big to send it along.

Other reports from the Coast say offers are still being made to Fairbanks, and again it is rumored Fairbanks still favors his original plan, of making cash offers to the exhibitor to the highest bidder, outright.

The Fairbanks plan of direct making and selling from bids is reported to have been favorably looked upon by the other stars when hearing of it, in view of the proposed Paramount-First National combination, about accepted as nearly closed at that time.

It is said that the stars had laid before them the possibility of the Paramount-First National, if solidly combined, sewing up at least 60 per cent. of the exhibitors under long term contracts, from three to five years anyway, leaving but a 40 per cent. field for an independent, under which heading the stars might then come if their own market and seeking bids, provided the consolidated distributors refused to bid for their pictures. That a 40 per cent. market would be unprofitable was easily detected by the stars, who given more of the same line of argument, were told that they would then be forced to return to the combination, and this condition would obtain even if they were then under contract to it, with the inevitable, that the stars would be at the pleasure of the distributors in either case, with the probable proposal of a year's contract at reduced terms with the reduction in stars' terms to continue while the combination held 60 per cent. or more of exhibitors in check through contract.

To break up the proposition as they viewed it after the explanation is said to have been an act of pleasure of the stars, although there are some who profess to see in the Los Angeles agitation another combination of the whole for the future, with the stars aligned in the recent explosion merely attached to it in no unsubstantial manner. This the wisecracks admit as a possibility, but they add an inquiry as to what disposition is going to be made of new stars arising, threatening the entire subject on again under the several suppositions that crop up.

Chaplin is said to have distinct ideas of his own upon his drawing power and the personal return he should receive through it. Knowing as Chaplin

does that "Shoulder Arms" broke house records all over the country, exceeding in many cities the gross receipts of November, Chaplin thinks he should have a percentage sharing plan in a direct to the exhibitor distribution of the Chaplin features which would return him much more money than his present million dollar annual salary. Other stars naturally agree with this scheme of Chaplin's without any allowing for the exhibitor when he is passing through weeks of light business through having no special drawing attraction.

J. D. Williams, of the First National, wired from the Coast Wednesday he had no statement to make regarding the Griffith rumor.

## DEATHS.

### Leon A. Searl.

Leon A. Searl, cartoonist, associated with the International Film Service and former newspaper man of New York, died at his home in Flushing, Jan. 28, from acute indigestion. He was born in Kansas City, Mo., 37 years ago, where he had done newspaper work. Three years ago he took up the drawing of animated cartoons for the International. A widow survives.

### William L. Gray.

William L. Gray, general manager of the Biograph laboratories in East 167th street, died Jan. 24 of influenza. He was 38 years of age and a graduate of Harvard. During the last 15 years he was associated with the Biograph Co. A wife, who is also ill of influenza, survives him.

### Philip Lang.

Philip Lang, scenario editor for the Vitaphone, died Jan. 24 of influenza at his home in New York, after an illness of two days. He was 32 years of age and at one time was vice-president of the Kalem Co. He was a life member and one of the Board of Governors of the Greenroom Club.

### Phil Lang.

Phil Lang, scenario editor for the Vitaphone, died Jan. 24, at his home, 151 East Nineteenth street, New York, of pneumonia. He was 32 years of age and was born in Xenia, O. He was a former vice-president of the Kalem company.

### George H. Morgan.

George H. Morgan, who introduced pictures to Syracuse at the old Novelty theatre, the local pioneer picture house, died at Auburn, N. Y., Jan. 28. He was owner of the Morgan theatre there up to three years ago.

### William L. Gray.

William L. Gray, 38 years old, general manager of the Biograph Film company's laboratories, died at his home, 875 West 180th street, New York, Jan. 24.

### Edward F. Quinlivan.

Edward F. Quinlivan, general cashier for World Film Corp., died Jan. 26 of bronchial pneumonia after four days' illness. He was buried Tuesday at Calvary.

Emma Carus has been booked for the Orpheum Circuit by Harry Weber.

Frank Le Dent sails for England March 10.

Patricola, from the West, has returned to New York.

Tommy Gray is expected in New York about March 15. He is abroad.

Sanger & Jordan has purchased "The Blue Flame," a drama written by Mrs. Nicholson, unknown as a playwright.

## VENUS IN THE EAST.

Buddy McVair.....Bryant Washburn  
Martha.....Margery Wilson  
Mrs. Pat Byrnest.....Anna Q. Nilsson  
Mrs. Billie Knox.....Helen Dunbar  
Middy Knox.....Arthur Carewe  
Terrill Overbrook.....M. A. Darrows  
East.....Clarence Gledhill

Those who read "Venus in the East," by Wallace Irwin, in the Saturday Evening Post, are going to be surprised to find the screen version turned out by the Famous-Players-Lasky, with Bryant Washburn as the star. It was a pipkin of a story, one that made you wait expectancy for the next installment, but on the screen nothing has been developed except a very commonplace matter of fact program feature.

Gardner Hunting adapted the story for the screen and the picture was made under the direction of Donald Crisp, with Frank Richardson assisting. With Bryant Washburn as the star, there also are Margery Wilson in the lead, with Anna Q. Nilsson in an important role. There are three locales employed in setting the scenes of the story. The west, train en route east, and finally, New York.

The story in of a breezy western chap, who has made a fortune out of a metal refining process. He comes east, especially to meet with a woman whose affairs have played an important part in the issuing of the Sunday magazines of the month or less yellow big town papers. He has fallen for the picture, and she is the lone stone that is pulling him to the Atlantic coast when he arrives in New York he discovers that there are two strands of "society," one is decidedly Bronx and lives on the west side of Central Park, while the Manhattan brand keeps entirely to itself on the eastern end of the same park. Later he discovers that both of these sets are naught but shame and the real New York is that portion of it, from a social standpoint, at least, that still holds to the old brownstone mansions that are located at the end of Fifth avenue that has Washington Arch as its anchor. After dallying with the fast social set, the young westerner finally meets the real girl from the lower end of the town, and the rare odd happily spot of a Fifth avenue luncheon.

Washburn in the story made an acceptable hero, and Anna Q. Nilsson was ideal as the society villainess who sells her water flower, but it can hardly be said that Miss Wilson maintained up to the role of the heroine, either in looks or acting ability.

In transferring the story to the screen practically all of its comedy value has been lost, and it was really that touch of spots that made it worth while reading. Several of the scenes that played an important part in the story were dropped entirely from the film, and altogether it is very wistfully-wistful.

## "ROPED."

A cowboy picture with most of the locale in New York City, featuring Harry Carey as Cheyenne Harry, released through the United Artists, directed by Jack Ford. Shown at the New York Theatre.

"Roped" is in six reels and would have been far better made in five.

The story while not new has a new angle, that of a cowboy millionaire who marries a girl of New York's smart, but impoverished, set. A child is born and taken to a mother-in-law does all she can to separate the couple, who are not well matched. Calicoes, women's dresses and furniture coverings blow about in the wind in an interior and distract from the merits of a scene as well as from the whole feature. It seems strange no effort is ever made to avoid this error.

Mr. Carey makes a concessionary "Harry," but the character seems "dopey" for a man who, having made his millions, should show himself to be so fooled and made a moneypie by those around him, especially as he is supplying all the funds. Vera Glieber makes an acceptable wife, but she, too, shows but little spirit in the picture.

A fair picture, but hardly quite strong enough for a "special," and its main claim to this designation must be because it is in six reels. It does entertain, however, but should be gingered up with certain eliminations.

## GO WEST, YOUNG MAN.

Dick Latham.....Tom Moore  
Rosa Crimmins.....Ora Carew  
Amos Latham.....Melbourne MacDowell

A "western" in which Tom Moore is starred by Godefrey. It is five reels, at the Rialto. Willard Mack wrote the story. The picture was directed by Harry Beaumont. Horace Greeley's advice was taken by a young man who was born with a silver spoon in his mouth and who never had ambition to remove it. But Dick's eyes were not turned towards the west until his father had virtually thrown him out.

"Go West, Young Man" differs from many other "westerns" in that it is intensely human. Dick is not of the ready-made hero type, but is green; at the same time he is determined to learn all about the new country in which he is making his debut.

Twain Bridges is a typical cattle town, but when Latham is elected sheriff he cleans up the place and has the better element of the citizens with him. The three last reels are devoted to the trials of the new official and he gets into one special place.

Moore is supported by Ora Carew, who is a typical breezy western girl. Miss Carew has a pleasant screen appearance and her accomplishments with horses, gun and rope are an amusing foil for the hero's lack of them.

## EXHIBITORS MUTUAL

Offers

Sessue Hayakawa

in

"BONDS OF HONOR"

A forceful drama that presents this dramatic star in one of the most compelling roles of his career

Billie Rhodes

in

"HOOP-LA"

A spontaneous comedy drama of circus life full of circus atmosphere, sentiment and fine humor

## NOW AVAILABLE

Martin Johnson's "Cannibals of the South Seas," William Desmond in "Life's a Funny Proposition," Henry B. Walthall in "And A Still Small Voice," Bessie Barriscale in "All of A Sudden Norma," and Billie Rhodes in "The Girl of My Dreams."

Coming: the six part star special "What Every Woman Wants," featuring Grace Darmond.

Robertson-Cole Company  
Bankers and Exporters  
For the Producers

Released by

EXHIBITORS MUTUAL  
DISTRIBUTING CORPORATION

By PATSY SMITH

Recent Releases for Barriscala, Keenan,  
Glaum and Kerrigan

## MOVING PICTURES

**\$200,000 FOR FOREIGN FILMS.**

C. J. Monst, the French distributor in this country for the last two months, last week purchased from Fox the foreign rights of about 200 releases. The purchase price was around 1,000,000 francs or \$200,000. The film footage purchases will bring the transactions up to a total in excess of \$2,500,000 francs.

Included in the contract are 40 special features for France, Holland, Belgium and Switzerland, and 20 special productions for Spain and Portugal. For the Balkans and Egypt fifteen special features have been secured. Besides English and French all the titles and sub-titles will be written in the language of the countries where the pictures are shown. In France at the present time it is now customary to print all the titles in English as well as French, one under the other.

According to Mr. Monst, this is one of the largest contracts ever given out in America for films to go abroad, and is due solely to the reaction following the war and the demand for the cheap amusement which the cinemas furnish.

Cuester Becroft, who sailed last week for England and the continent, closed a deal prior to his leaving for the rights for continental Europe and Egypt of the entire output of the Robertson-Cole and Exhibitors-Mutual companies for the coming year.

The Robertson-Cole and Exhibitors-Mutual product which Becroft has signed include the H. B. Warner series of 8 pictures; Henry Walthall series of 9; Hayakawa series of 8; Bessie Barriscale, 9; Billie Rhodes, 8; William Desmond, 8, and J. Warren Kerrigan for 9 pictures. In addition he is taking the rights to the Billy Parsons and Carter De Haven-Flora Parker comedies of which there are to be 13 each during the coming year.

Through another contract Mr. Becroft has the rights for all of the product of the United Theatres, which include the Kitty Gordon and J. Stuart Blackton pictures as well as the Frank Hall material, which is released through the Film Clearing House.

**LOOKING FOR "HEART BALM."**

Margaret K. Watson has entered suit for breach of promise, through her attorneys, Levy & Levy, against John F. Seager, of whom she asks \$200,000.

The complaint alleges that in February, 1918, the defendant had promised to marry her. Some time later, in the summer, the wedding was set for the first of October, 1918. To date it has not transpired.

Because she has been humiliated and injured mentally and physically, given up her vocation as a picture player for a year and lost the happy prospects of married life, she asks the couple hundred thousand as heart balm.

The defendant has not filed his answer.

**Remaking "Soldiers of Fortune."**

The Mayflower Film Corp. has secured the right to remake a new picture production of the late Richard Harding Davis' play, "Soldiers of Fortune."

**INCORPORATIONS.**

**His Productions, Inc.,** Manhattan; motion pictures; \$50,000. J. Rosenthal, H. Robrow, J. Goldman, Nassau street.

**Albert Capellani Productions, Inc.,** Manhattan; motion pictures; \$25,000. J. Feinstein, A. Olsberg, A. Capellani, 1475 Broadway.

**M. & A. Amusement Co.,** Brooklyn; motion picture theatre. N. Mass, I. Nowak, D. Czerwits, 69 Graham avenue, Brooklyn.

**Ellen Terry Theatre Corp.,** Buffalo, \$5,000. J. A. Bonchart, H. E. Wilkinson, W. M. Bradley, Buffalo, N. Y.

**Breed-Howell Film Corp.,** Manhattan, \$10,000. W. A. Howell, 12 E. 12 St., G. H. Breed, 37 West 44th street, N. Y.

**Arctik City Film Corporation,** Port Henry, \$100,000. J. East, J. Reid, B. H. Mille, Albany.

**CAPITAL INCREASES.**  
Four Square Pictures. Manhattan. \$500 to \$25,000.

**"LOST BATTALION" IN FILM.**

Chicago, Jan. 29. The Crest Pictures Corporation will film the story of Col. Whittlesley entitled "The Lost Battalion."

The announcement was made here by Carl E. Carlton, president of the corporation, while in Chicago this week. In the picture, Mr. Carlton declared, the assistance of Lieut. Bert Hall and Lieut. Col. William Thaw will be used, as in "The Romance in the Air" in which Lieut. Hall and Edith Day, playing in "Going Up" are featured.

**WOONSOCKET'S SOCIAL SECTION.**

Providence, R. I., Jan. 29. The Social Amusement Co. was granted a charter by the Secretary of State Saturday, to conduct and operate a picture house in Woonsocket. The incorporators are Hubert Egin, Arsene Denovers and Wilfred Egin, all of Woonsocket. The corporation is capitalized at \$50,000.

This is the result of much agitation in the past few months for a theatre in the social section of Woonsocket, the Social Chamber of Commerce having taken up the matter.

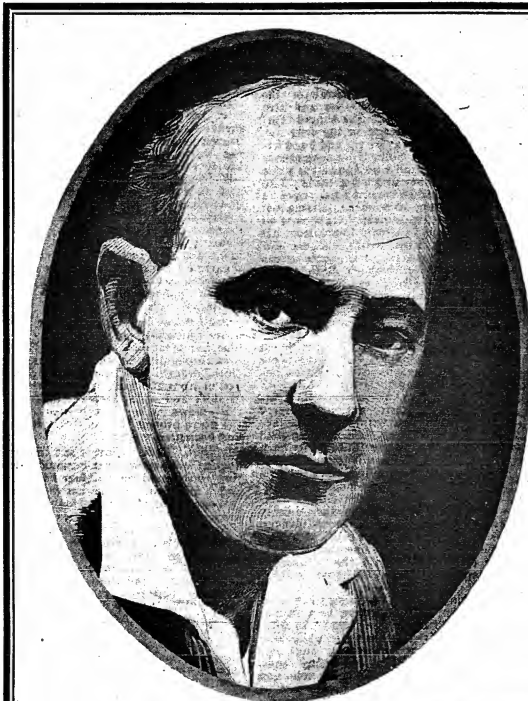
**KESSELS INTERESTED IN FISHERY.**

Ad and Charles Kessel are branching into the fishery business. They have recently invested heavily, as a side-line to picture interests, in a huge New England fishery establishment.

**Keeney's Two Opening March 1.**

Frank A. Keeney's two new theatres, at Kingston, N. Y., and Williamsport, Pa., will open around March 1.

Each seats around 1,450 and will play pictures at the outset.



Jesse L. Lasky presents

**CECIL B. De MILLE'S**

Production

**"Don't Change Your Husband"**

An **ARTCRAFT** Picture

By Jeanie Macpherson

A daring story of married life, a sumptuous production with all De Mille's famous gorgeous gowning and staging.

A cast that includes Elliott Dexter, Gloria Swanson, Lew Cody, Sylvia Ashton, Theodore Roberts, Julia Faye and James Neill.



**FAMOUS PLAYERS-LASKY CORPORATION**  
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General  
NEW YORK



## CANADIAN LEGISLATION MAY CUT U. S. FILM IMPORTATIONS

**Movement Said to Be on Foot to Secure Greater Importation of British Made Pictures—Steady Growth Against Influx of American Made Film Heard.**

Ottawa, Jan. 29. Very decided efforts are on foot in Canada to secure enough importations of British-made films to seriously affect the import to that country of films made in the United States.

It is thought that some form of legislation, first provincial, that is to say as applied to the Canadian provinces and made by the provinces individually, then later as the movement gains way, federal legislation will be undertaken.

The influx of American film has been brought to the notice of Ottawa officials and the Province of Ontario is considering steps which are to have the desired result. It is, however, admitted the difficulties to be surmounted are many and great, as there is no production to any great extent in the British Isles, and thus the market can not be supplied in Canada from Great Britain alone. Since there is but little production anywhere else save in the United States, it is obvious that for some time to come American films will find a market in Canada.

The steps which have brought about the present condition of affairs are due to the fact that there is so much money leaving the country in the shape of profits to the American concerns, perhaps not necessarily profits, since the producers of American pictures claim Canada is a losing proposition to them. It is stated the weekly amount sent to one U. S. firm is never less than \$20,000 a week.

Another of the reasons given is that Canadians are not employed in such numbers as they could be, but preference is always given to citizens of the United States and that whenever a change is to be made or an office to be opened, Americans are sent into the country and Canadians overlooked.

A further point is the effect that American pictures are thoroughly American, and it is urged the youth of Canada rather than drinking in Canadian and British ideals is imbibing American ideas in fact the influx is looked upon in the nature of a sort of unconscious but insidious propaganda.

All these points have long been considered by the provincial, and are now come to the notice of the federal authorities in Canada. Exactly where film will be secured to supply the Canadian demand does not appear to have been considered. One firm has incorporated as the British Film Co. for the purpose of bringing in British made film.

Canada has, all told, but 900 theatres devoted to the showing of films for a population of 8,000,000, and while it does not make heavy demands on the American film market, there is not enough film outside the United States to supply even this market.

Some time ago Canadian opposition to the continuation of war fields extolling American soldiers to the exclusion of the Canadian heroes found opposition hereabouts. It was then voiced and measures locally taken to secure less of that type of picture. The present agitation may be an outgrowth of the former protest.

### "OVERTIME" FOR "EXTRAS"

A decision regarding what constitutes a day for players of extra parts in picture studies around New York

was made by municipal Judge Crane last week. The matter in litigation was that of Edward Castino, Francis Hoyt and Henry Van Bousen, engaged by James Vincent in the making of "The Light of Lafayette." All three were put on as "atmosphere" artists, given small roles at \$7.50 per day. The men worked from nine in the morning until eleven in the evening, and though they demanded more were given but on day's pay. Mr. Van Bousen is a member of the Actors' Equity Association and the latter became interested in the damage action which followed. Florence Reed testified as to the custom in picture studios regarding overtime, the defense stating that an extra player usually was paid but the regular daily scale, no matter how long after six in the evening he remained. Miss Reed refused that claim.

Judge Crane in handing down a decision set forth that a working day for such players should be from nine in the morning until six p. m. The three hours from six to nine p. m. shall constitute a half day's pay. Any time after nine p. m. and thereon up to eleven p. m. shall constitute a second half day's pay. The defendant agreed to pay the men an extra day's pay.

As far as is known this is the first decision handed down in the city and is important because of certain abuses which extra players have been compelled to submit.

### FILMING "UPLIFT OF HUMANITY."

Capt. Stall, of the U. S. Army, and a veteran of the Spanish-American war, left for California this week to supervise the filming of his new 10-reel production, "For the Uplift of Humanity." He has leased a studio for the production and will take to the coast the entire cast.

Barney Oldfield was engaged to ride an auto race in the film and two prominent prize fighters will stage a ten-round fight as part of the picture.

Capt. Stall took seven months to write the scenario, the majority of the scenes being taken in the Whitechapel section of London. The first 1,000 feet of the Whitechapel portion arrived this week. It will take six months to produce the affair.

### DIVORCE COUNTER-SUIT.

A counter-suit has been filed by Richard Spurlin for divorce, after his wife, Camille Astor, in pictures, had started an action against him for a similar purpose.

Mr. Spurlin is a non-professional. The counter-suit against the wife names a prominent film man.

### FIGHT OVER C. O. D.

A fight Tuesday night in the offices of J. Frank Hatch, at 284 Market street, Newark, N. J., was followed by the slaying of Hatch, charged by Edward L. Miller with assault. Hatch was released and took the midnight train for Pittsburgh.

Miller called at Hatch's office to deliver film, as ordered by the latter, but when the matter of the C. O. D. in connection was brought up, it was stated there was something of a fracas, with the police called in.

### R. I. HAS SUNDAY FILM BILL.

Providence, R. I., Jan. 29. A bill providing for the legalization of Sunday picture shows in Rhode Island was introduced in the House of Representatives last week by Representative Adams of this city. The measure was sent to the committee on judiciary which it is believed will make a favorable report on the same.

The bill provides that performances may be given between 3 and 6 in the afternoon and after 8 in the evening. It stipulates that vaudeville, theatrical or dramatic exhibitions may not be given Sundays. The bill also provides that the license fee for picture shows on Sundays shall be fixed by the police commissioners or town councils with a maximum of \$100 for a performance.

Mr. Aiello, father of the bill, says there is a demand for Sunday films in this state and points out that public sentiment has changed considerably during the past few years. Several years ago such legislation was introduced, but failed of passage.

### Indianapolis, Jan. 29.

It is now the 30th session of picture bills in the Indiana State Legislature. One was introduced in the House last week establishing a strict censorship on all films, while this week a measure legalizing Sunday picture shows after 1:30 in the afternoon will be introduced into the Senate.

### SEVERE BILL IN COLORADO.

Denver, Colo., Jan. 29. Picture exhibitors of the state are solidly against a bill introduced before the Colorado Legislature early this week, which, if passed, will provide for examination, approval, regulation and censorship of films and advertising posters, etc.

The bill sets forth that pictures which are sacrilegious, obscene, in decent and immoral are being shown throughout the state, and asks for the appointment of a board of five censors and clerks, who shall receive salaries ranging from \$1,800 to \$2,200, also from revenue derived from \$2 inspection fees on each reel of film coming into the state of Colorado.

The Rocky Mountain Screen Club, Inc., composed of exhibitors, has taken up the fight. From the central offices in this city letters have been sent to exhibitors throughout the state, urging a unanimous protest against the measure.

That the state representatives may see for themselves the class of films being produced in Colorado the club has issued each state officer a pass, which will admit him to any motion picture playhouse. Faint hints that exhibitors are attempting to bribe the representatives with the presentation of the complimentary season passes are scouted by the club officials. They are given to enlighten the members of the assembly as to the calibre of present-day film production.

### Lawyer Walks Out on Bail.

Chicago, Jan. 29. Walter L. Herdian, a lawyer, arrested on a charge of confidence game devoted to the sale of stock in the American Commercial Film Co., forfeited \$2,500 bonds by failure to appear.

Herdian is president of the concern and left a message, saying it would soon reopen and everything was on the level and O. K.

His wife, Mabel Sharp, is an opera singer.

### Texas Guinan in Short Westerns.

William L. Sherrill, president of the Frohman Amusement Corporation, has signed Texas Guinan for 26 twin reel western dramas, to be released fortnightly, beginning March 1.

### EMPLOYER AND EMPLOYEE MIX.

A "close-up," a short battle and a chase represented the events following the meeting of Carl Fleming, a film player and Daniel Raphael, who makes a specialty of filming amateurs for short reels in small towns.

The men met at the corner of 47th street and Broadway Saturday, and Raphael opened proceedings with a lengthy swing to the jaw that missed by a narrow five feet. Fleming countered with a left hook that nearly keeled over Wolpin's sign and then came the chase. Fleming hiked for the Green Room Club and, safely barricaded behind the portals of that institution, he expressed his opinion of his former employer. Raphael waited around all day and late into the night, but Fleming never showed.

The battle followed a business difference in which Raphael alleged Fleming had "panned" a picture made at Greenwich, Conn., and which the Greenwich theatre manager had ordered and later canceled. After viewing the reel he decided it was all right and advised Raphael of Fleming's interference. The next time they meet there will be a "close-up."

### LILLIAN DREW IN STOCK.

Chicago, Jan. 29. Lillian Drew, formerly one of the featured players in the one-time famous Essanay galaxy of film folk, will return to the legitimate Feb. 10, as a member of the stock company at the Wilson Avenue Theatre.

### GOOD PRESS STUFF.

New Orleans, La., Jan. 29. One of the best press stories received by the editors of the country in several years was that shot out of Hollywood, Cal., Saturday by the astute space-seeker employed by Anita Stewart.

Press dispatches recently announced that Anita Stewart, of New Jersey, who married the Count Don Miguel de Braganza, cousin to the ex-king of Portugal, might have the distinction of being the first American girl to become a queen. It was also said that efforts were being made to reinstate King Manuel of Portugal, but it was rumored he had refused the offer and that Don Miguel de Braganza might be the pretender to the throne.

Anita Stewart who married a Portuguese grandee, and Anita Stewart, the picture star, are distinct personages; but the film actress wired the important editors of America thusly:

"Good old American citizen is a good enough title for me. I prefer my California business and my American name, and am not expert enough as a bomb-dodger to embark in the queen business, and besides the income and homage paid a movie queen is more substantial."

The story was printed broadcast by the Southern newspaper men, who uncovered it, of course, but reverently "tipped" to Anita's praise agent.

### Woman Ranks High as Operator.

Rochester, N. Y., Jan. 29. A woman has the distinction of being the first of her sex to take the examination as a picture operator in Rochester and the official records show she stood the highest of any candidate yet to take the test.

The operator is Mrs. Lorena Staley, of No. 8 Abernethy street. She and her husband were at one time well known on the vaudeville stage, appearing in "The Musical Blacksmiths." She first became interested in a projection machine by helping her husband about the Rose Garden Theatre in Portland avenue, which he owns.

# VARITY

## TREMENDOUS MONEY INTERESTS REPORTED BACKING BIG FIVE

**J. P. Morgan, Henry Ford and du Ponts All Mentioned as  
Furnishing Capital. Ford Denies. Fairbanks With  
First National. Returning Magnates  
Review Situation.**

Los Angeles, Jan. 29.

So far as can be learned here the star unit or "big five" proposition is going through, with several big money interests mentioned as backers of the scheme. Among those whose names are freely mentioned as financially interested in it are Henry Ford, who is here (but he denies the report). The names of DuPont and Morgan are also mentioned.

Any immediate working out of such plan is impossible for the reason that all the five "headliners" are more or less tied up for a lengthy period. Even Fairbanks, whose contract is supposed to have expired, is understood to have to make one more picture for Artcraft. Hart is under contract for four more and Griffith for a like number, while Pickford and Chaplin must make at least three more for First National.

When the big five finally decide to distribute their pictures through other channels, if such a thing comes to pass, both Famous and First National would withhold the pictures they had on hand of these stars and release them in competition with the later output.

Griffith is the spokesman for the stars and stated today he would have an important statement to make tomorrow.

Griffith is doing his own exhibiting here, having leased the Kinema for the showing of his "Babylon" and "The Mother and the Law" and will follow these with others. He is understood to have been dissatisfied with the distribution of his "Hearts of the World." He wanted some of the First National franchise holders to get certain territories but his request wasn't heeded, it is said.

From one of the First National crowd comes word that practically all details are completed in the arrangement between Fairbanks and the First National, whereby the film star will release through that organization. His remuneration will not be so large as Pickford's or Chaplin's, but it will be much in excess of his present stipend from Artcraft.

The film magnates and a number of lesser stardom in celluloid who are returning from the coast almost daily now frankly voice opinions that the new combination of stars, including

Mary Pickford, Douglas Fairbanks, Charles Chaplin by D. W. Griffith, brought about by the machinations of Hiram Abrams and Bennie Schulberg, was but a move staged by Adolph Zukor to weaken the appeals the First National Exhibitors' Circuit was making.

Things on the Coast at present are still much up-in-the-air as they were when the New York crowd first reached there about three weeks ago. There is nothing definite nor tangible and many think the combination of the bigger fish is going to be a decidedly unstable affair. The reason is that there is certain to be tremendous jealousy in any "all star" combination and no one believes the film stars will stick together.

Of the entire group the only one available during the coming year is Fairbanks. His contract with Paramount-Artcraft expires in May or before. It is a question whether the new combination can hold him for Winnie Sheehan is on the ground for no other reason than to bid up the services of Fairbanks for William Fox. Fox and several of his representatives are to leave for the coast within the next few days.

Those still on the ground in Los Angeles are acting like range riders at a round-up trying to "cut-out" a prize from the herd. Where the scramble will end no one will say. It is practically positive D. W. Griffith will not renew with Paramount after his present contract, which still has three or four pictures to run. Neither will he with the First National because of differences he has had with Tally, vice-president of the organization, who runs a theatre in Los Angeles. Several weeks ago Griffith had several members of his executive staff in New York investigating the method in which the Griffith films were being sold.

Chaplin's contract calls for five additional pictures to be delivered to the First National. At the rate he has been working during the last year it will be at least another 18 months before he completes them. His New York attorney says the comedian has no intention of jumping his present contract and Sid Chaplin stated last (Continued on page 54)

### CAPRICE AND HALE CO-STAR.

June Caprice and Creighton Hale are to be starred in the Albert Capellini productions.

Adolphe Ossso and the director are jointly interested in the newly incorporated company and the completed pictures are to be released through Pathe.

### DAVIS SETTLES WITH TRIANGLE.

Harry O. Davis, vice-president and general manager of Triangle, has surrendered 100,000 shares and his interests in the corporation in exchange for the exclusive rights to the Triangle's screen production of Charles Rann Kennedy's play "A Servant in the House."

Simultaneously with this, his action, brought through attorney Arthur Butler Graham, against the Triangle for \$83,000 for back salary, was discontinued, included in the feature film deal.

Mr. Davis has severed all connection with the Triangle and will release the feature independently.

Dwight Macdonald represented the film corporation in the proceedings.

### WORLD SECURES REVERSAL.

The judgment for \$4,565.34, which the Broadway Photo Play Corporation won in its suit for \$5,000 damages against the World Film Corporation, on alleged breach of contract, was reversed last week in the Appellate Term of the Supreme Court, on the defendant's appeal argued by its attorney, Nathan Vidaver.

The contract was entered into Sept. 11, 1914, to take effect Oct. 1 of the same year, for 52 weeks thereafter, whereby the Broadway was given the exclusive exhibition rights to all of the World's products, the latter to furnish one picture per week of not less than four reels each. The pictures were to be screen versions of former Shubert as well as other productions. The defendants were to have exclusive first run of the features at the Broadway Theatre for one day only. They were also to control exclusive exhibition rights to the section of Broadway and 96th street to 108th st. The film rental was to be \$50 per day. The suit was begun in 1915 on the plaintiff's allegations the contract had been breached with Justice Whitaker of the Supreme Court, awarding judgment.

The defendant's side of the matter has been handled by no less than four attorneys. Mr. Vidaver finally securing a verdict reversing the judgment in favor of the defendant and the order for a new trial.

### Kerrigan Switches to Exhib-Mutual.

The latest star to leave the W. W. Hodkinson distributing ranks is J. Warren Kerrigan, whose future pictures are to be released through Exhibitors-Mutual.

### FOX ENGAGES CAPT. WARWICK.

Robert Warwick, who has been a captain in the army, attached to Gen. Pershing's staff abroad since the entrance of the United States in the war, has been engaged by Fox to be starred in drawing room film dramas.

It is understood the Fox people will endeavor to secure a number of successful legitimate plays for pictures that have romantic stellar male roles for the use of their new star.

### NEWARK HOUSES COMBINE.

Seven of the picture theatres in Newark, N. J., and nearby towns have entered into a combination under the direction of Charles Lester Robinson, owner of the Strand, Newark.

The circuit will comprise the Strand, Forrest Hill, Elliot and Bandbox (all in Newark) and the Halstead (East Orange; Nutley, N. J., and after June 10, the Goodwin, Newark, will also come under the same direction. Charles H. Wuertz, present managing director of the Strand will be supervisor of the entire chain.

### DORIS KENYON RESTING.

Doris Kenyon, the star of the De Luxe Pictures, is in Florida after having been ill with influenza. She will remain south for about two weeks more before returning to start her next feature.

Theo C. Deitrich has secured the next story, which it is to be made and will make an announcement regarding it in about a fortnight.

### SEELEY IN ENGLAND.

Walter Hoff Seeley, head of the Film Division of Robertson-Cole Corps, is sailing for England via Halifax on board the Aquatania, Feb. 1.

The financial interests behind the Robertson-Cole organization are in London and because of the rapid strides which the company has made in the film industry on this side during the past year, there is necessity of establishing a new order of things with the home body for the future.

### PEERLESS STUDIO FOR UNITED.

The eastern studio where the United Theatres productions are to be made is to be the Peerless studio at Fort Lee.

The connection made between the World and the United for the physical distribution of the United pictures carried with it a deal for the studio.

### Stanley Co. Opening New York Offices.

The Stanley Booking Co., whose proposed extension of its film booking has already been announced, is fitting up its New York offices on West 42d street, and will start in business there next week irrespective of the outcome of the various activities on the Coast.



### HOME AGAIN!

Oh You Butter  
Oh You Cream  
Oh You Milk  
Oh You Sugar  
Oh, Oh, You Broadway!

## EDWARD MARSHALL

CHALKOLOGIST  
Back with Alf. T—

Mt. Everest, in the Himalaya Mountains,  
lying between India and Tibet, is the  
highest mountain peak in the world.

## THE GABBERTS

America's Ingenious Athletes

are doing a fast, classy act that is com-  
paratively as high in quality.

## BRENDEL AND BERT

in  
"Waiting for Her"  
Direction, H. BART McHUGH

## BLANCHE ALFRED

and her SYMPHONY GIRLS, assisted by  
"GERANT"  
Featuring the RAINBOW GIRL  
in Nautical Dances  
Direction, HARRY SHEA

An idea may be new to this generation, when along  
comes an A. K., and the old guy says, "Why I  
did that in 1875," and so on and so on the process  
of evolution continues. The young man of today is  
the old man of tomorrow. However, I really think I  
have come upon an original manner of procuring new  
material and plenty of publicity.  
Go to Stan and Alva's Club Store at 146 West  
46th Street, (New York) and tell the man behind  
the counter a joke. If he laughs, write it down, and  
in exchange he will give you a cigar with my com-  
ments.

## STAN STANLEY

AUDIENCE ACTOR and WANDERING FANCY SHOT BILLIARDIST  
Known from Coast to Coast and back again from Coast to Coast  
MORRIS and FEIL, just Two Good Men

## LILLIAN SIEGER

SINGING CORNETIST  
with

FIVE AMERICAN GIRLS  
Touring Pantages Circuit

PAUL and MAE

## NOLAN

This Week (Jan. 27)  
Orpheum, St. Paul  
Next Week (Feb. 3)  
Orpheum, Minneapolis

## FRED DUPREZ



Representative  
American:  
SAM BAERWITZ  
1403 Broadway  
New York

European:  
JULIAN WYLIE  
6, Little St.  
London, W.C. 2

DOLLY

## GREY and BERT BYRON

The Creator of



JIM

## SCOTT MOORE

in  
"WHERE THINGS  
HAPPEN"  
Orpheum Circuit



## GEORGE HARADA

WORLD FAMOUS  
CYCLIST  
2710 Cyclopedia Ave.  
Chicago, Ill.

I am going to use this idea wherever I play and  
have developed it into an act which is already sold  
to — (come next week, they will owe me dough).  
I have written an act around WENDY's noodle  
soup. Every laugh a noodle. Lots of laughs—lots  
of noodle.  
Catch CLARE and FRANCES in a new act by me.  
Sold an act to HARRY WESTON.  
Times wonderful. Billiard Tables at the new  
N. Y. A. CLUB. All CLUB members will have  
good chance to get close and other girls.

JIM and MARIAN

## HARKINS

Next Week (Feb. 2), Orpheum,  
Oakland

Direction, NORMAN JEFFERIES

AT LIBERTY

After their New York Success  
ROSE and ALICE

Three Famous  
"REMINGTON TYPE GIRLS"  
Now being held over at the  
NEW YORK PALACE

Theatre Building for the  
EIGHTH PERFORMANCE

Not subject to "Influence" of Burlesque Shows.  
Will consider the "Glimmer" dance by special re-  
quest only.

Under Personal Direction of  
ROSE & CURTIS and MORRIS & FEIL  
Wardrobe and Spotlights by  
KNAPP and CORNALLA

Next Week: Boston, Fall River, Mass.  
Following: Lowell, Springfield Entry, Providence, R. I.

3 Kundles—MOSS TIME

"HE WHO HESITATES"  
or the

ORIGIN

of the

## PANCAKE!

(A)—Mrs. Jones, an ASPHALT  
STEAM ROLLER ran over  
Willie's HARMONICA.

(B)—Where's Willie? Why doesn't  
he come and tell me that?

(A)—He can't—HE was playing on  
it, when it happened.

(B)—Did you wait to see if he was  
hurt?

(A)—No—I left him FLAT!

LES MORCHANTS  
LOEW CIRCUIT

Direction, MARK LEVY

"A Little of Mirth"

## Little Jerry

The Biggest Kitten Singer

In Hardenville Direction, O'Neal & Busby

## SYNCO

MARIMBA MARVEL

MASTER OF SYNCOPATION

DONNA

## MONTRAN

TRIXIE

## BRESSLER

Soon to be seen in a brand new act

### "WILD"



You know the two  
new boarders I spoke  
of last week—well,  
they are "wild"! all  
right. They "speak"  
"dog language" on  
these. Obedience to  
Linda from now on. No  
more wild nights for  
me. Looks like a safe  
and sane "night"—I  
mean "Fourth of July"  
—OSWALD

OSWALD

Woodside Kennels  
P. B. — Understand  
Linda quit the "Over-  
Breed Revue" The real  
reason why sent for  
her. — She's "some  
animal!"

## ROXY LA ROCCA

Wizard of the Harp

Care of Daw's, 17 Green St.  
Charing Cross Rd., London, W.C.



BILLY

## DALE

AND  
BUNNY

## BURCH

BOOKED SOLID  
ORPHEUM CIRCUIT



## Pauline Saxon

SAYS

I like to step out at one side  
of my life  
And look at the past and  
the future; and then  
When I've rested awhile and  
adjusted my mind  
I go back to work and  
start living again.

## DU BOIS and MILLER

"SQUIRREL FOOD"

Direction,  
HAYMAN & CANTOR

At the Fifth Avenue the First Half  
of This Week (Jan. 27-29)

One of the hits of the bill  
Booked Solid, B. F. Keith Vaudeville Exchange

## COSCIA AND VERDI

"The Violin and Cello Boys" Direction, ROSE & CURTIS

VARIETY

# Chalfonte Sisters

OFFER

An Elaborated Scenic Pic-  
torial of Modern Dances  
and Descriptive Melodies

By JACK NEVILLE

**KEITH'S COLONIAL, NEXT WEEK (Feb. 3)**

**Direction, ROSE & CURTIS**

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