

# VARIETY

## FINAL HEARING THIS WEEK IN MATTER OF REISSUES

**Federal Trade Commission Will Have Third Sitting in Investigation of W. H. Productions. Decision Expected Next Week. Complaint Reissues Were Effected Without Notice to Public, Thereby Practising Unfair Competition in Trade.**

The third and final hearing before Examiner John R. Dowlan on the Federal Trade Commission complaint against Joseph Simmonds, of the W. H. Productions, is to be held tomorrow. A decision is expected during the coming week.

This is the complaint which the commission presented after they had received information from House, Grossman & Vorhaus, attorneys for W. S. Hart, that there was an unfair competition being inaugurated by Simmonds in doing business under the name of the W. H. Productions.

The complaint was to the effect that Simmonds was perpetrating a fraud on the public through the reissuing of some 21 W. S. Hart and Charles Chaplin pictures, which he had purchased from the New York Motion Picture Co., through having retitled and re-edited the same and marketed them without informing the public they were reissues.

The specific case in question is the enlarging of a former two-reel W. S. Hart picture, entitled "The Conversion of Frosty Blake," which was prefaced by three reels of new film, purporting to show Hart, in the principal role, when he was a child and the reissuing of the same as a five-reeler under the title of "Staking His Life."

At one of the previous hearings Simmonds made admissions of the fact, but stated that he had a right to do as he pleased with the pictures because of the fact that he had purchased them outright.

The name of the W. H. Productions, he stated, was arrived at and utilized because he believed that he had a perfect right to use those initials as they formed part of his brother-in-law's name. His brother-in-law is Hyman Wenick, and the initials were reversed.

### RAISE IN THEATRE LICENSE.

The Board of Aldermen in New York have introduced a new ordinance by which picture houses seating over 600 are to pay a license fee of \$500 a year, the same as the legitimate theatres.

At the present time such houses are operating on what is known as a "com-

mon show" license, paying \$25 a year, while the houses seating under 600 pay \$100. This is due to the Volks ordinance, which was loosely drawn and the new ordinance is designed to straighten out the inconsistency.

The Strand, Rivoli, Rialto, Broadway, New York and all the other large capacity picture houses in Greater New York are now paying only \$25 a year.

### DISPUTE OVER SELIG'S LIBRARY.

Suit has been filed in the Supreme Court by William N. Selig against the Robertson-Cole Co. for \$10,000, alleged to be due Feb. 15 on the purchase of Selig's film library for \$40,000.

A denial was also filed by Selig in the Robertson-Cole suit to recover \$10,000 already paid on the purchase, it being charged Selig withheld a portion of the library when he was supposed to be turning over everything to the library.

Selig denies he so represented the deal.

### JACK PICKFORD STILL SILENT.

Los Angeles, March 19. Jack Pickford will make no statement in regard to his side of the naval scandal—at least not to the local press. Edward Hammer, personal representative for the family, says a complete statement would be filed with Washington officials soon and they would possibly give it to the papers.

The star's silence is hurting his reputation.

### Illinois Exhibitors Change Name.

Chicago, March 19. At a regular meeting of the Moving Picture Exhibitors' League, Illinois Branch No. 2, it was decided to drop the old league name and reorganize under the name "Illinois Exhibitors' Alliance."

Joseph Hopp and Samuel Atkinson lead in the new organization, with prominent film men in the association. The league will be governed by a commission of 12 men, each to serve as chairman for one month.

The initiation fee is \$10, with dues of \$1 a month.

### INCE OFFERS A BET ON RAY.

Los Angeles, March 19. In spite of all rumors and to back up his announcement of a few weeks ago, Thomas H. Ince offers to wager any sum up to \$100,000 that Charles Ray will continue in his employment at the expiration of his present two years' contract, which terminates a few months hence.

The laws of California prohibit the making of an employment contract for more than two years, but the Ince-Ray agreement contains an option clause providing for a renewal. The state law makes this binding by the payment thereon of weekly advances, which Ince is doing at the rate of \$100 per week.

Ince is evidently acting under advice of counsel.

### EXCHANGE OPEN ALL NIGHT.

Buffalo, March 19. The Paramount exchange here remains open all night to handle the increased business of this vicinity.

### CHARLIE CHAPLIN BROKE?

Los Angeles, March 19. Charles Chaplin is said to be publicly declaring he is almost broke, citing the fact that he made only two pictures in the past year and a half, most of the profits of which he gave to the Government.

Local ritaltoites say the talk is a "stall," and most people would be willing to retire on his bank balance.

### IRVING CUMMINGS ARRESTED.

Los Angeles, March 19. Irving Cummings, the picture player, has been arrested, charged with passing a bad check.

A Santa Barbara dealer alleges he holds a worthless check issued by Cummings.

### "Little Teacher" for \$17,500.

The Mayflower Film Corp. has purchased of Colman & Harris, through John McKeon, the picture rights to "The Little Teacher" for \$17,500.

### O. K'd Private Game of "Craps."

Saturday afternoon last a patrol wagon backed up in front of the Godfrey Building, 729 Seventh avenue, and plainclothes men swooped down upon one of the film offices in the building, arresting about a score of picture salesmen and exhibitors, alleged to be in the throes of a crap game. The prisoners were taken to the 48th street police station, where, according to report, the game was continued where it left off when interrupted.

In the night court the crowd was discharged, the judge holding it was not a public game and that people had a perfect right to indulge in games of chance on their own premises.

### F. P.-LOEWENTHAL SUIT.

Famous Players-Lasky, through its attorney, Elek John Ludvigh, has brought action against Milton R. Loewenthal as a result of the latter's sale to the plaintiffs of the film rights to Andrew Soutar's novel, "The Green Orchard." Loewenthal represented himself to be the sole owner to the novel's screen rights, transferred it to Famous Players-Lasky for \$4,000 Aug. 3 last.

Since then, the complaint alleges, the plaintiff discovered the Broad West Films, Ltd., of 175 Wardour street, London, controls the rights. Demanding the \$4,000 back, the plaintiff refused. Through his attorney, Harry C. Gomprecht, Loewenthal put in a general denial.

An amended answer to the complaint alleges Loewenthal bought the screen rights to the novel through the author's agent, Laura D. Wick, and that he had been damaged to the extent of \$10,000 because of the plaintiff's failure to live up to the Aug. 3 covenant and agreement.

### OVER BOOMING.

A Canadian exhibitor, who was in New York last week for the purpose of purchasing features for Canada, gave the following example of the manner in which pictures are over-advertised. A purchase was made, and it was not from any of the features, which were advertised along the lines of which he gave examples. He had the following jotted down, each one referring to a different picture:

"The most colossal show proposition on record."

"The foremost emotional artist of the screen."

"Filmdom's most sensational feature."

"The entire motion picture industry rocked to its foundations."

"The biggest, opening the world has ever seen."

"The greatest serial clean-up since serials began."

"The value of this class of advertising is becoming nil because when we see the pictures they never can come up to the demands made upon them by such advertising, and such advertising is merely working as a boomerang on the firms that utilize it," the Canadian said.

### Sherrill's New Co.

William L. Sherrill this week telegraphed his New York office from Los Angeles of his participation in the organization of a separate corporation in San Francisco for the production of 26 comedies a year for a period of three years, starring Mack Swain.

Harry Leonhardt is president of the new concern, Sherrill, vice-president, and Gene Perry, secretary. No method of release has been decided.





# VAUDEVILLE

## IN AND OUT OF THE SERVICE

Bert Lewis (Lewis and Leopold) mustered out of Army.

Andy McBan, A. E. F., returned from France, waiting to be mustered out.

Henri LeGendre, discharged from the army Jan. 25, has returned to vaudeville.

Samuel M. Roeder, a prominent San Francisco theatrical attorney, was released from the navy March 4.

Emmett Callahan (Midgie Miller and Callahan Bros.) released from navy, March 1.

Capt. Foy Staniford has returned to New York from France. His wife is with "The Melting of Molly."

Jack Rippel, discharged from the army last week, returns to vaudeville in a new act.

Cliff Stirk returned from France with the Sunset Division and is at Camp Dix, N. J.

Bert Lewis, of Lewis and Leopold, was discharged from the Army Feb. 24.

Dr. Joseph Biers, recently discharged from the medical department, Camp Taylor, Ky., has opened offices in the Putnam Building.

Sergt. Omer Herbert, A. E. F., returned from France, stationed at Camp Zachary Taylor, waiting to be mustered out. He will return to vaudeville.

Lieut. Harold Kemp and Paul Dempsey, of the 105th, returned to New York this week from the other side. Capt. Ray Hodgdon was to have arrived yesterday on the Leviathan.

Ralph Conlin, formerly assistant to Lawrence Goldie in the Keith office, returned in February and was discharged March 3. Resumes his former position Monday.

Charles Leland Marsh reached Minnola, L. I., Tuesday, direct from overseas. He is not seriously ill or injured and expects to be discharged from the army in a few days.

Capt. John P. Sullivan, formerly a juvenile in a St. Paul stock organization, has notified the management he will return in March or April. He is abroad.

Corp. Paul Dempsey, of the Ordnance Dept. of the 22nd Engineers returned from France last Saturday. Expects to resume his duties in the booking department of the Wilmer & Vincent circuit next month.

Percy Helton, 305th Field Artillery, has received his regimental citation. Just after the armistice was signed, Mr. Helton was assigned to the Argonne Players and has been attached to this theatrical unit ever since.

Lew Swan is at Base Hospital No. 5, Minnola, L. I., returned from the other side this week. Mr. Swan is recovering from a wound in the leg where he was shot while in action. He was formerly with Boyle Woolfolk in Chicago.

Corp. Tom Waters, son of Tom Waters, the vaudevillian, was erroneously reported killed in action some time ago. Waters is with the 82nd Division and while injured is in perfect shape at present. His brother has been discharged. Mr. and Mrs. Waters are in London where Tom is appearing.

Sergt. H. F. Carnody, son of Tom Carnody, Chicago, has been discharged from the Wilbur Wright Flying Field, Dayton, O., and has reported to the Missouri-Pacific railroad, where he becomes chief clerk of the Colonization Bureau. Prior to his enlistment, young Carnody was general passenger agent of the road in Chicago.

The soldiers located at Base Hospital 35 at West Baden, Ind., are being entertained through the efforts of the K. of C. Secretary there. Acts are procured from Louisville, Chicago and St. Louis when possible. Acts in the neighborhood are requested to write

the Secretary if they wish to offer their services for Saturday nights. All expenses are paid. The Secretary's name is I. H. Judas and his address is at the Hospital.

Albert R. Tiburne, who formerly sang at the Opera Comique, Paris, and is known in legitimate circles here, having appeared in "The Pink Lady," "Within the Law," and latterly with the Washington Square Players, was injured while flying a seaplane with the American forces in Italy and will soon be released from the service, having returned to New York last month. Tiburne entered the service as a seaman in the Naval Intelligence Department. Through his efforts much data was obtained. As a reward he was sent to Annapolis for training and secured a lieutenant's commission as an aviator. His plane dropped 700 feet, but through Tiburne executing a "falling leaf," he managed to escape with an injured knee. Mr. Tiburne will return to the stage upon recovery.

### MARJORIE RAMBEAU ACT.

Marjorie Rambeau, appearing at the Republic in Arthur Hopkins' production, "The Fortune Teller," is about to start rehearsing an act for vaudeville.

Miss Rambeau made her first local appearance in vaudeville with Willard Mack and from that time her services on the legitimate stage have been in demand. As the run of "The Fortune Hunter" may terminate shortly Miss Rambeau is anxious to remain in New York.

Several vaudeville agents were in communication with her early this week.

### Sounds Like a Trizie Plant.

A patron at the Palace broke up the act of Trizie Friganza Monday night, objecting to her naked knees. Miss Friganza "bawled out" the intruder from the stage and an usher played the exit march for him.

### Need Act for Bushman and Bayne.

Joseph Hart is looking for a suitable vehicle for vaudeville for Francis X. Bushman and Beverly Bayne for the remainder of the current season. The film stars are to be starred next season in the legitimate, by A. H. Woods, opening next September.



LIEUT. PAT O'BRIEN

First war veteran to appear upon the stage in a timely monolog detailing his experiences as a "birdman" and his escape from a German prison camp. The Lieutenant is also author of "Outwitting the Hun." Colonial, New York, this week (March 3).

### CONGRESS SQUARES MANAGER.

Washington, D. C., March 5. Congress, with all the rush of legislation that has been demanded of it during the past week in order to comply with the President's statement that there would be no extra session until his return from France, took time to pass a bill (S 5371) for the "relief" of Roland S. Robbins, manager of Keith's, this city.

The bill had to do with the loss of 80 War Savings Stamps stolen from the theatre during a drive for the sale of the stamps during the month of September, 1918. The stamps were valued at \$336 and Congress directed that the Postmaster General credit the local postmaster, Merritt O. Chance, with the sum and thus relieve Mr. Robbins from having to make good the loss to the Government. The bill stating "Mr. Robbins being personally liable for the amount represented, although in possession of them only for the purpose of selling them to the patrons of Keith's Theatre and otherwise, and himself receiving no pecuniary or other material benefit from such disposal."

The bill was reported to the Senate and passed without amendment.

### ENGAGED FOR CASINO REVUE.

San Francisco, March 5. Among the vaudeville turns engaged for the new Fanchon Marcho Rey opening at Ackermans' Casino, Sunday (March 9), are Lloyd and Wells, Golem Troupe, Beatrice Morrell's Sextet, Thaberon's Circus, Mabelle Fountain and Minnie Fisher, besides Jack Wilton, Lillian Boardman and Dave Lerner.

### MISS CAHILL FIRST AT PALACE.

The vaudeville debut of Marie Cahill will be made at the Palace, New York, instead of the Riverside as at first laid out. It will be March 17 for Miss Cahill.

### MAE MURRAY'S SKETCH.

Mae Murray, late of pictures, is preparing for vaudeville. Edgar Allan Woolf has written a playlet for her, and if duly rehearsed it may appear with Miss Murray at the Palace, New York, March 31.

### COLORED ACT OF 50.

H. B. Marinelli has arranged for Will Marion Cook and 50 colored players of the New York Syncoated Orchestra to appear at a vaudeville act. The group is to show this Sunday at the 44th Street Theatre.

### LEE KRAUS ARRIVES.

The agents and booking men of Chicago gave Lee Kraus a banquet when they heard he had finally decided to come to New York. Mr. Kraus kept his word and left Chicago, reaching here late last week, to become associated with Arthur Horowitz in the latter's agency in the Putnam building.

### AGAINST 10 PER CENT.

Boston, March 5. While no definite action has been taken by the artists the feeling against the 10 per cent. booking commission asked by some of the local agencies is far from being dead. The artists still talk about it, and it is said some have flatly refused to pay the 10 per cent. commission and expressed themselves as believing it exorbitant.

### Stage Entrance Through "Front."

New Haven, March 5. Poli's Palace is now permitting the people on the hill to enter the stage through the front of the house.

An alley leads to the stage entrance. It is very dark and there have been complaints by artists against the use of it. An attempted robbery of the alley last week led to the "front" permission.

### HELEN WARE DRIVEN OFF STAGE.

Cincinnati, March 5. Gallery gods not pleased with Helen Ware in her lone character playlet, "The Eternal Barrier," hooted her off the stage at Keith's, Sunday evening.

It was during a pathetic bit of the sketch that the disturbance commenced in the loft. Miss Ware finally ordered the curtain down and retired. Afterwards, George MacFarlane, also on the program, spoke of the incident, deploring it and calling the galleryites cowards for insulting Miss Ware. The remainder of the audience applauded, but the boys up above yelled, "Take him off!"

The theatre management has placed several special police officers upstairs to prevent trouble in future.

### SAWYER ACT ENDED.

The new act Joan Sawyer returned with to vaudeville retired from the glare of the footlights after its single week at the Palace, New York. With Miss Sawyer in the turn were Arthur Ashley and John Guiran. What success the act met with went to the credit of Mr. Guiran, who danced alone in it.

The Sawyer combination is reported to have received \$1,000 for the Palace week, and at the end of the engagement, Miss Sawyer and Mr. Ashley are said to have equally divided between them the net proceeds, \$150.

Mr. Ashley is desirous of remaining in vaudeville and has about completed to do a double act, it is claimed, with Pauline Welch. Miss Welch is said to have about decided to shelve her recent naval turn, if she has not already done so.

### BAND PARTS FOR ABROAD.

Vaudeville acts going abroad should fortify themselves with musical orchestras for 30 men. That number is often found in the orchestras on the other side.

Notice to this effect has been requested by a foreign agent in New York, who is handling bookings for Europe.

### GORDONS IN CAMBRIDGE.

Boston, March 5. The Gordon people are to open another theatre in Cambridge, one of the cities of Greater Boston, a few miles removed from the city proper. It will be called the Central Square. The house has been three years in the building. Associated with Nathan H. Gordon in this latest of his chain are George U. Crocker, formerly city treasurer of Boston; Lee M. Friedman, attorney; Chandler M. Wood, banker; Gerald G. E. Street, real estate broker, and Hiram E. Miller, attorney. The theatre will seat about 2,000 people on the first floor.

### SOLDIERS SELLING MUSIC.

A new scheme is being introduced by the friends of the "wets" in their effort to prevent prohibition, backed by the Marcellaine Music Co.

Soldiers who have been discharged are selling copies of a song called "Shall the Old U. S. A. Really Go Dry," printed on a single sheet and credited to the N. Y. "World." It sells for a dime, and while useless vocally, it sells heavily, the uniformed men of course being the reason.

### Cincinnati's Pop House.

Cincinnati, March 5. The West End is to have a pop vaudeville theatre, seating between 700 and 800. It will be made a part of the remodeled Hotel Sterling at Sixth and Mound streets, according to the new owner of the hostelry, Nathan Michelson.

The Keystone Amusement Co., with a capitalization of \$200,000, has been incorporated to operate the proposed house.

# VAUDEVILLE

## ENTERTAINING U. S. SOLDIERS GUARDING COBLENZ, GERMANY

**German City Leave Centre For Americans. Y Has Many Workers There. Satisfactory Entertainment With Many Amateur Troupes Appearing. Americans Forbidden to "Fraternize" With Germans.**

Coblentz, Germany, Feb. 1. With the entrance into Coblentz of the Third American Army the Rhine city has taken on an atmosphere of vivacity which it has not had since the pre-war days. The town is now literally filled with Americans, a great number being stationed here and an equally large number coming in daily on leave, the city having been made a leave centre for the Army of Occupation. The discipline of the American soldiers fortunate enough to have the opportunity of coming into Coblentz is stricter than in any other city now occupied by the A. E. F. in Germany or France. Soldiers are not permitted to mingle in the slightest with the civil population and any infractions are placed under the heading of "Fraternizing with the Germans," which has become the most common expression in the Army of Occupation. Just what fraternizing consists of is hard to state but from all appearances especially for the Rhine, it means "don't even talk to a German on the streets or you'll be pinched."

That Coblentz and other cities now occupied by the Third American Army are still enemy towns and will remain so until peace is actually signed has doubled the necessity for entertaining the Americans now occupying that territory. The bulk of this work has fallen on the shoulders of the Y. M. C. A., with its subsidiary, the Over There Theatre League. The start that these two organizations have made at the Third Army Headquarters are praiseworthy and it is to be hoped that the plans which are now under way can be developed to give the best of entertainment service to the men who will undoubtedly remain in Germany for some time to come.

To say that Coblentz is filled with Y workers is putting it mildly. Paris is the only other place which can compare with it in that respect.

One entire building on a main thoroughfare has been placed entirely at the disposal of the Y entertainment department, with its various branches occupying all parts of the building. On the upper floor are several rooms given over to the costume department, which seems to have been well looked after. Representatives of various divisions included in the Army of Occupation had little difficulty in securing their needs for the amateur entertainments which are now being put on in every locality where the Americans are stationed. In securing these supplies the Y has received enough to give each division a quantity which should prove sufficient to fill the requirements. In other parts of the building are rooms given over to the musical instrument department, rehearsal rooms and a rest room for entertainers. The locality where the manufacture of musical instruments has always been very large and the Y has been taking over the entire outputs of German musical instrument plants to fill the demands of the Third Army.

The biggest asset which the Y. M. C. A. has secured in Coblentz is the Fest Halle, a pretentious building which can be favorably compared with the Casino at Aix Les Bains, long considered as one of the greatest

strongholds of the Y. M. C. A., with the Coblentz building easily outdistancing the former French gaming place in the way of a theatre, the German building having a theatre of great size with a seating capacity of practically double that of the Aix Les Bains house.

The plan of entertainment followed in Coblentz is a big improvement on that in Aix last summer, as the policy consists entirely of American entertainment which did not prevail during the time hostilities were in progress, but now made available through the general cry for entertainment which has gone through the A. E. F. since the armistice was signed and has produced numerous amateur entertainment troupes, the best of which are given the opportunity of appearing in Coblentz.

In addition to the local talent organizations, the available Over There Theatre League units are given the opportunity of appearing in Coblentz. The professional unit appearing here during the current week included Hunting and Francis and the Ames Trio Monday and Wednesday nights. On the other evenings entertainment troops from various divisions occupied the boards, with motion pictures and special matinees making up the week's entertainment bill.

Incidental with the Y's plan for entertainment of the Americans in Coblentz has been the renting of two large excursion steamers which ply up and down the river showing off the points of interests similar to the trip around the islands of the St. Lawrence, only the Rhine does not possess beaucoup islands, but has as its strong features some famous old castles. The Y is also looking out for the stomachs of the A. E. F. by having taken over three of the largest restaurants in Coblentz and is operating them with the original German staffs, but feeding the boys American food and the white bread which is not procurable in Germany at any price.

The policy being followed with regards to entertaining the troops in the outlying sections of the territory now occupied by the American Third Army includes the assigning to each division of a Y. M. C. A. secretary, male or female, experienced in entertainment work, the duties consisting of encouraging entertainment among the men and also the procuring of the necessary supplies for amateur entertainments from the Coblentz headquarters. The plan has been working out to a large degree satisfactorily and the Y has been receiving considerably more credit for its work along these lines than for the canteen work carried on while the fighting was in progress.

The entertainment for the civilian population of Coblentz is practically confined to motion pictures due mainly to the taking over of the Fest Halle for the entertainment of American troops. The Wilhelm Haggenbeck Circus, a Hamburg organization, opened an indefinite engagement here today, prompted by the large floating population consisting of Americans now in the city. A large wooden arena has been erected on the outskirts of the city to house the show.

### SPECIAL HEADLINER STUNTS.

The special "stunt" campaign which Martin Beck has outlined for the headlines of the Orpheum Circuit vaudeville shows was started last week with Annette Kellerman as the first of the stars to reap the benefit. It is a co-operative advertising stunt that is worked in conjunction with one of the leading papers in each town. The advertising department of the paper handles the plan in advance of the star's arrival in town.

They visit the leading stores and make arrangements for the dropping in of the star when she makes a shopping tour through the town. The store arranges for a special advertising campaign and the star is photographed in each store, the picture being displayed in the store's ad the following day with a remark of praise from the star for the store.

In Omaha last week there were four solid pages of advertisements in "The Daily News" each carrying a picture of Miss Kellerman. This same plan is to be followed in each town that she visits.

Other stunts are to be devised for each of the big stars following her along the route.

### HILL'S OVERSEAS SHOW.

Gus Hill will next season send out an all men show, to be called "Uncle Sam's Overseas Review," the entire cast of which, as well as the advance agent and manager, will be recruited from artists who have been at the front.

It is proposed to give parades in every town like a minstrel organization, in military uniforms, with those who have been decorated wearing their badges of honor.

### Musical Stock at Camp Theatre.

Under the joint management of George Spaulding and J. Samuel Berkowitz, the Orpheum Folies musical company, numbering 22 people, will open an extended stock engagement in the camp theatre, Camp Taylor, Louisville, March 17.

Only night shows will be played for the soldiers at 50 cents top, one show a week, with "Our Wives" as the opening bill. The company has Cynthia Kellogg, George Williams, Mildred Warren, Lee Abbott, Walter C. Wilson, Guy H. Douglas, Ethel Lytell, Jess Williamson.

### Labor Office Opened.

The U. S. Employment Service, Department of Labor, has opened a practical demonstrating office, the first of its kind, at 1184 Broadway, New York. H. A. Stevens, of Boston, formerly district superintendent for the U. S. Employment Service for New England, is in charge.

The object of the service is to bring men who have been released from the Army and Navy in contact with those employing labor, skilled and otherwise.

### "Eppy" With Schenck.

M. H. Epstein has assumed a confidential business relation with Joe Schenck, in Mr. Schenck's operation of his various enterprises. While Mr. Epstein spends most of his time in Mr. Schenck's private office in the Loew suite, he still retains his interest in the Epstein & Sofranski agency.

### Greenpoint's "Army and Navy Week."

The week of March 17 will be known as "Army and Navy Week" at Keith's Greenpoint, where Manager Keimer has arranged a bill of those who were at the front.

The program is scheduled to play a full week and is composed of the following acts: Yip Yip Yaphankers, the Navy Four, Lehr, Edmunds and Marr, Serga, Jimmy Dixon, Cantwell and Walker, Armstrong and James, Billy Rhodes and Hughy Clark.

### CHEVRON INSTEAD OF UNIFORM.

Lieutenant Charles L. Winston, late of the U. S. A., attached to Gen. John J. Pershing's staff for nearly a year in France, is in vaudeville and appearing without a uniform. In lieu of khaki the lieutenant is wearing an overseas chevron denoting his active participation.

The monolog he is presenting is entitled "A Warolog" and was written by Andy Rice. At the time of the try-out performances there was a debate as to whether or not a uniform should be worn but the officer decided to get his applause that way, deciding to either stand or flop on the strength of the material.

After the opening of the act was booked for a big time route, starting at Keith's, Portland, March 10.

Lieut. Winston, who is a former newspaper man, was, prior to receiving his commission in the army, secretary to Congressman Jas. A. Gallagher of Massachusetts.

### "ARMY AND NAVY BILL" DRAWS.

The Army and Navy vaudeville bill idea, first put forth and into action by Fred Curtis of the Frank A. Keeney office, is proving a draw wherever presented.

The bill as first shown at Keeney's, Brooklyn, by Mr. Curtis, was sold on a guarantee to Edward M. Fay by Abe Feinberg. Fay played it last week at the Knickerbocker, Philadelphia, Fay's lately acquired Philly theatre. The program made money for the house, playing to big business throughout for the full week. The same show is at Fay's, Providence, this week, also for the full term.

### AGAINST BOLSHEVISM.

That the International Alliance Theatrical Stagehands and Operators are unalterably opposed to Bolshevism came to light during the recent trip of President Charles C. Shay to Ottawa, where he made a point-blank statement to the Canadian Labor Press regarding the Bolshevism problem. Shay's on record up there as saying that "in reconstruction he is strongly opposed to anything that pertains to Bolshevism as being the worst thing that could happen, as it would cause a return to the days of barbarism, with conditions on a plane of 40 years ago."

### SAM IS COMING BACK.

Long Track Sam is returning to this country in the spring with an entirely new act and supporting "troupe." Sam at present is in China. He returned to the Orient last fall under the federal regulation on Chinese.

The law permits Chinamen who entered the country after the enactment to remain here under bond for five years, after which time they must return to their native country for a period of at least six months. At the end of that time they may return, providing the usual five year bond.

Japanese are not so restricted and may enter on passport with no time limit.

### TRIXIE FRIGANZA TOPS.

Trixie Friganza, Chicago, March 5. Trixie Friganza was selected to headline the initial-bill at the State-lake, Chicago, which is to open March 17.

### Expect Boston's Navy Jazz Band Back.

Vaudeville expects the Charleston, Mass., Naval Jazz Band to return. The boys in it have been overseas and are returning.

The band was a decided success when appearing at the Palace, New York, to further a Liberty Loan campaign.

### Rock and White at Two Houses.

Next week Rock and White will play two New York houses. Palace and Riverside.

# **FANCHON** **AND** **MARCO**

**APPEARING IN THEIR NEW PRODUCTION**

**THE**

**FANCHON-MARCO REVUE**

**"LET'S GO"**

**NOW Playing to CAPACITY**

**AT THE MAMMOTH**

**ACKERMAN-HARRIS'**  
**CASINO THEATRE—SAN FRANCISCO**

**FOR A RUN**

March 31 1919

STATE-LAKE NUMBER

# VARIETY

VOL. LIV, No. 5

NEW YORK CITY, FRIDAY, MARCH 28, 1919

PRICE 15 CENTS

A decorative advertisement for the State-Lake Theatre in Chicago. The central focus is a photograph of the theatre building, a large, multi-story structure with many windows. Above the building is a portrait of Mr. Martin Beck, a man in a suit and bow tie, framed by ornate floral decorations. Below the building is a portrait of Mr. Mort. H. Singer, a man in a suit and bow tie, also framed by ornate floral decorations. To the right of the building is a portrait of Mrs. Chas. & Kohl, a woman in a dark dress, framed by ornate floral decorations. The entire advertisement is enclosed in a decorative border with a scalloped top edge. The text "State-Lake Theatre CHICAGO" is printed at the bottom center.

Mr. Martin Beck

Mr. Mort. H. Singer

Mrs. Chas. & Kohl

State-Lake Theatre  
CHICAGO



VARIETY

# FINN & HEIMAN

(INCORPORATED)

*(Management Marcus Heiman)*

**ASHER LEVY,**

Business Manager

**SAMUEL KAHL,**

Booking Manager

AMERICAN THEATRE  
CHICAGO, ILL.  
LINCOLN THEATRE  
CHICAGO, ILL.  
ORPHEUM THEATRE  
CHAMPAIGN, ILL.  
EMPRESS THEATRE  
DECATUR, ILL.  
PALACE THEATRE  
ROCKFORD, ILL.  
ORPHEUM THEATRE  
ROCKFORD, ILL.  
MAJESTIC THEATRE  
SPRINGFIELD, ILL.

ORPHEUM THEATRE  
GREEN BAY, WIS.  
FULLER OPERA HOUSE  
MADISON, WIS.  
ORPHEUM THEATRE  
MADISON, WIS.  
NEW STRAND THEATRE  
MADISON, WIS.  
AMERICAN THEATRE  
DAVENPORT, IA.  
COLUMBIA THEATRE  
DAVENPORT, IA.  
ORPHEUM THEATRE  
SIOUX CITY, IA.

MAJESTIC THEATRE  
WATERLOO, IA.  
NEW GRAND THEATRE  
EVANSVILLE, IND.  
ORPHEUM THEATRE  
GARY, IND.  
BROADWAY THEATRE  
GARY, IND.  
ORPHEUM THEATRE  
SOUTH BEND, IND.  
THE HIPPODROME  
TERRE HAUTE, IND.

# VARIETY

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## VAUDEVILLE HEARINGS RESUMED FEDERAL TRADE COMMISSION

**Investigation Scene Moved to Post Office Building. Cross-  
Examination of Fay Reopens Case. Tilt Between  
Examiner and Attorney Only Feature.  
Hearings Will Continue.**

The fifth session before Examiner Moore in the Federal Trade Commission Investigation of the complaint made against the Vaudeville Managers' Protective Association and others, was started in Room 401 of the Federal Building (Post Office) on Wednesday morning. This session was called after a series of postponements in this case had been made.

At the opening of the session there were present the Examiner, Attorneys Walsh, Hawkins and Reeves for the Commission, and Goodman, McCall and Kelly for the respondents, with the attorney of Vaux, represented by "insky. In addition there were Dan Hennessy and a number of actors, including Lee Beggs, James Marco, Harry Mountford and several others. This list was augmented at the afternoon session by Harry Bulger, Ed. Keough and Tom Gillen.

Although set for 10.30 the hearing did not get under way until 11 o'clock. Edward M. Fay took the stand on cross-examination by Maurice Goodman. There was not anything of importance in the first hour and a half until 12.30, when a recess for luncheon was called, except a slight tilt between Judge Edward E. McCall and Examiner Moore.

The tilt lasted for a few minutes, after which the examination of the witness was resumed.

The reason for it was the fact that Fay proved to be a hesitant witness, refusing to answer any questions without going into an involved explanation regarding each of them. Goodman asked the Examiner to instruct the witness to answer the questions directly with either a "Yes" or "No," and incidentally objected to an answer that was in the record. He asked that all the testimony of Fay regarding acts which he had previously stated had played for other managers at a figure less than that which he was forced to pay them, be stricken out, because of the fact that Fay was unable to re-

call any specific instance of an act that had played his house under those circumstances where he was able to relate of his personal knowledge that they had played for other managers for less. The overruling of this objection caused the tilt.

In the afternoon session, Mr. Kelly drew from Fay an acknowledgment that he had never advertised for any of the so-called 20,000 idle acts nor could he recall a single instance where any individual act had refused to play for him. He also testified that he considered a booking office essential to the theatrical business and agreed with opposing counsel that he could hardly expect an act to work for him at the same salary it received from managers who controlled a circuit whereby consecutive work for a given number of weeks could be procured.

Following Fay on the stand the Commission officials called for Harry Wallen, treasurer of the United Booking Offices. Mr. Wallen has only held the office for the past two months, but prior to that time was assistant treasurer of the organization.

The financial statement of the United was introduced as a commission exhibit and showed that the booking office had received \$277,882.69 in commissions from the New York offices during the year of 1918. It was testified that this commission was charged to the theatres and collected for the U. B. O. by the Vaudeville Collection Agency.

The booking fees collected from theatres throughout the country showed in the same statement a return of \$44,644.71 and Wallen testified that fees varied from \$5 to \$100 weekly. A number of theatres where no fees were exacted were listed also in the evidence.

It was brought out that the 81st Street theatre pays a weekly amount of 230.77 for a booking privilege, but this amount is repaid to the Keith New York Theatres Co., in consideration of (Continued on page 30)

### ASK MANAGERS TO PAY TAX.

The opinion among vaudeville acts especially, offered engagements abroad, is spreading that the foreign management, proffering contracts should be asked to assume all of the income tax chargeable against the act while on the other side.

Different reports are heard concerning the income tax in England. Some acts are told it will be charged against their net income only over there and will amount to very little, in gross amount. Other acts say they were informed by representatives of English managers that "the tax won't mean anything," and so on.

Vaux has published two articles from its London correspondent on the English income tax. Each story said the English tax authorities are severe on foreigners (aliens in England, and including Americans). They also stated few deductions would be allowed and those that were, immaterial ones.

Some artists engaged from this side for England have postponed the date until more satisfactory arrangement is secured regarding the income tax payments. Many others are considering proposals to go abroad with the income tax in mind. Others have accepted engagements and will sail on scheduled time, satisfied with the contract received.

### LONDON ENGAGES COOK'S BAND.

The Will Marion Cook Syncopated Orchestra has been engaged by Andre Charlot, for London, to play in England for six months at a weekly guarantee of \$3,000 and 25 per cent. of the net receipts.

The orchestra will open at Albert Hall, London, about May 22. It will have 36 pieces, all colored, for the English tour. The band's program abroad, besides containing rag and jazz, will hold a quantity of the southern folk songs and native melodies.

Charles Bornhaupt, the foreign agent in New York, placed the booking. Mr. Charlot left for England last week. He paid fares both ways for the musicians.

### MANAGERS ACCEPT TERMS.

London, March 26.  
The theatrical managers have accepted the terms set down by the Actors' Association, New York, next week, as the headline. It has been some time since Miss Dressler appeared in vaudeville.

Marie Dressler Headlining at Palace.  
Wednesday Marie Dressler was engaged for a three days' run, next week, at the headline. It has been some time since Miss Dressler appeared in vaudeville.

### TWO THEATRES FOR LEASE.

There are two theatres on the Times square market at present offered during the current week. The houses are the Harris, under lease at present to the Rev. Thos. Dixon, and the Fulton, which has Oliver D. Bailey as a tenant. Both houses are owned by the Henry B. Harris Estate.

The Harris is under a lease to the Selwyns for about three years additional beginning July next. Dixon has a sub-lease at present with an option which must be exercised by April 1 for next season and an option for the succeeding seasons the Selwyns have the house. The rental of the Harris is \$30,000 per annum, according to those to whom an offer of the house was made.

The Fulton is leased by Bailey direct from the Henry B. Harris Estate. The rental is \$40,000 a year with the taxes and insurance, which bring the rental to about \$47,500. Bailey has an option for eight years according to his lease on the house, but his lease does not provide for a sub-rental. A stock corporation however could take over the house with Bailey as one of the stockholders no matter how small his share and cover the non-substantial feature.

Bailey is tired of producing in New York and is ready to return to the Pacific coast.  
The reports on the business of "The Invisible Foe," which Dixon is presenting at the Harris, scheduled to leave there April 5 with no new production yet picked to follow, say under \$3,000 a week for several weeks past and getting more than 50 per cent. of its gross business on the Saturday performance.

### QUESTION OF GALLANTRY.

A manager, having several plays current on Broadway, has appealed to the U. M. P. A. with an idea of having the association treat with the Actors' Equity Association over the lack of gallantry by male artists in the matter of dressing rooms. A show which opened this week narrowly missed its premiere because one of the men-leads insisted on having a stage dressing room, thereby forcing two feminine cast members to ascend the stairs. The same condition has happened this season in several other shows. The objecting manager pointed out that almost all of the big male stars treat their feminine support in a directly opposite fashion.

### K. & E.-C. & H. \$1 CIRCUIT.

A report this week, from an inside source, said Kiaw & Erlanger and Co-han & Harris will organize a dollar circuit for touring companies next season.

The proposed circuit is to embrace the entire country.

## GEST'S IMPORTANT PLANS FOR HERE AND OVER THERE

**Arranging for "Experience" at Lyceum, London. Using Complete American Company. Has Taken "Aphrodite" and "Mecca" for America. Investing \$100,000 In English Costumes and Scenery.**

London, March 26. Comstock & Gest have arranged for the production of "Experience" at the Lyceum in association with the Melville Brothers before June, with a full American company, playing two weeks in Paris first for the soldiers.

Morris Gest, who is here, is also arranging for the appearance in Paris only of the Dolly Sisters and Harry Fox.

Gest has also arranged for the presentation of "The Wanderer" at either the Drury Lane or Covent Garden, with Arthur Collins, shortly. It is still undecided whether to bring over an American company or recruit one here.

Mr. Gest has purchased the entire Paris production of "Aphrodite" for America, and is also sending over to America the second version of "Chu Chin Chow." His orders for costumes and scenery on this side now total \$100,000.

He has also purchased "Mecca" the successor to "Chu Chin Chow," which Oscar Asche and Lily Brayton may produce for him in America.

### "JOY BELLS" OPENS AT HIP.

London, March 26. The new Albert de Courville revue, "Joy Bells," opened at the Hippodrome last night, and follows the best traditions that the producer has set in his previous productions here.

The combination of catchy music, broad humor, and a succession of gorgeous scenes and splendid costumes made the opening a notable one.

The entire affair as staged by Ned Wayburn was a blaze of color.

There are a plethora of song scenes for Shirley Kellogg that are magnificently costumed. Her very much advertised "Scooter" scene failed to materialize.

George Robey worked hard with rather poor material, but he will undoubtedly develop his role. Leon Errol, a newcomer to London audiences, proved an agile dancer, and suggests he is a genuine comedian if given an opportunity.

Daphne Pollard and Fred Alland both scored.

The new Hippodrome show, "Joy Bells," was postponed owing to the non-arrival of the Dixieland Jazz Band and costumes from America.

Shirley Kellogg is introducing a scene with a motor scooter, which are becoming popular here.

"HERITIER" NOT WELL RECEIVED  
Paris, March 26.  
"Heritier" was produced at Cluny March 18 and poorly received. It is the old idea of a sanctimonious man who inherits a ballroom and continues its management until expropriated.

Louis Mann produced a farce on similar lines in America some years ago.

### ACTORS MAKE DEMANDS.

London, March 26. The Actors' Association is demanding a minimum wage of \$15 and pay for rehearsals, and all extra performance, all engagements to be for

a period of not less than six weeks. They also demand that an "equitable" clause be inserted that if an actor is absent for six performances or more owing to illness the manager can terminate the contract.

### "MON BEAUCAIRE" FOR PARIS.

Paris, March 26. Max Dearly has gone to London to negotiate with Gilbert Miller for the production of "Monsieur Beaucaire" as a musical comedy here.

### "GOVERNOR'S LADY" PRESENTED.

London, March 26. Sir Alfred Butt presented "The Governor's Lady" at the Kennington March 17, with E. Petley as the governor and Mary Jerrold as the lady. Its future is still uncertain.

### VICTORIA PALACE BILL.

London, March 26. At the Victoria Palace this week Ethel Warwick is presenting J. Hartley Manners' playlet, "A Woman Intervenes."

Others on the bill are Coram, Sammy Shields, Dolly Elsworth, Mary Lane and Duncan and Godfrey in a cockney comedy.

### "CHIN" PASSES 1200-MARK.

London, March 26. "Chu Chin Chow" has passed its 1200th performance; "The Lilac Domino" its 500th, and "Fair and Warner" its 400th.

### "VERY IDEA" AT ST. MARTIN'S.

London, March 26. Albert de Courville has secured a long lease of St. Martin's from Easter, presenting there "The Very Idea."

### AT THE PALLADIUM.

London, March 26. The Palladium bill includes Ethel Levey, Little Tich, Max Darewski, May Moore Duprez, Hilda Glyder.

### LOOKING FOR THEATRE SITES.

Paris, March 26. Walter DeFrees is here seeking sites to build theatres.

### GULLIVER TAKES OVER COLLINS.

London, March 26. The Collins Music Hall has been taken over by Charles Gulliver. Carlton is presenting a spiritualistic scene at the house.

### "L'Attaque du Moulin" Revived.

Paris, March 26. Alfred Bruneau's opera, "L'Attaque du Moulin," was revived at the municipal Theatre de la Gaite March 25, with Mme. Delna in the leading role, which she has previously held with some success.

### Lion Recovers and Resumes Part.

London, March 26. Leon M. Lion has recovered from his recent illness and resumed the leading part in "The Chinese Puzzle" at the New Theatre.

### LONDON'S NEW SHOWS.

London, March 26. There is a surfeit of new productions here this week. The Apollo and Kingsway opened March 24 with new shows; Hippodrome, March 25; also St. Martin's, and March 26 the Garrick. At Eastbourne Murray King and Charles Clark produced Edward Rose's comedy, "The Daughter of Mother Machree."

At Sheffield March 24 Gilbert Miller produced Douglas Murray's new play, "Uncle Ned" which marks the re-appearance of Henry Ainley, who plays the leading role. The show will tour before its presentation at the St. James.

The Beecham Opera Co. opened its season at Drury Lane March 19, and is playing to packed houses. "The Maid of the Mountains," at Daly's, celebrated its 900th performance; and "Chu Chin Chow" at His Majesty's, has passed its 1200th, both playing to capacity.

### DUMIER ASSUMES CONTROL.

Paris, March 26. In an interview with *Vaux*'s Paris correspondent regarding his assuming control of the Olympia and Folies Bergere, Dumier officially explained his acquisition of Beretta's interests in the establishments, not divulging the conditions.

Beretta is resigning temporarily after producing LeMarchand's new Berge revue early in April. Dumier declares valid all Beretta's contracts with artists already signed.

### MUSICAL "FULL HOUSE" ABROAD.

London, March 26. Contracts have been signed here for Herman Darewski and Edward A. Horan to write the score for the English production of "The Full House."

The piece was produced in the States by Klaw & Erlanger and Edgar MacGregor under the title of "The Velvet Lady."

Horan is a young American composer. The production is to be made by the Wilson-Sacks, Ltd.

### A. H. WOODS BUYS ENGLISH PLAYS

London, March 26. A. H. Woods has purchased the American rights to "Fu Manchu," by Max Kohmer; "The Duke Decides," by Harry M. Vernon; "Coming Downstairs" and "Lively Sinners," both by Herbert Thomas.

### COLISEUM NETS \$300,000.

London, March 26. The Coliseum profits for the past year were \$300,000. A 25 per cent dividend has been declared, plus a bonus of 5 per cent.

### Serge Sherley Producing Revue.

Paris, March 26. Serge Sherley is producing Fler's and Arnaud's forthcoming revue at the Casino for Volterra, due early in April, with Mlle. Spinelly, Alex Goudin and Dranet.

### Robert Hale Returns to Stage.

London, March 26. Robert Hale, demobilized, returns to the stage shortly.

### Frank Elliott Has Eye Operation.

London, March 26. Frank Elliott, of the Moss Empire offices, has passed through a successful operation on his left eye. Elliott has completed 25 years of service.

### "Soldier Boy" on Tour.

London, March 26. "Soldier Boy," with a strong touring company, is playing to excellent business at the Borough, Stratford.

### WILSON COMING OVER.

London, March 26. William J. Wilson is to sail for America Friday on the Mauretania. He is to remain in New York for several weeks before returning here. The American producer is now interested in two producing organizations here, and at present they have three plays on in London—"The Lilac Domino," which has run over a year; "Going Up," still a tremendous success; and with A. H. Woods he has an interest in "Uncle Sam" at the Haymarket.

### SACHA GUITRY COMING TO U. S.

Paris, March 26. Sacha Guitry will probably visit New York with his father, Lucien, next season, acting together in Sacha's plays.

### GEORGE ROBAY HONORED BY KING.

London, March 26. George Robay has been invested by the King at Buckingham Palace with the insignia of commander, and singled out among many recipients a long conversation with the King, who specially congratulated for his prolonged and highly successful war charities work.

### WOODS MAY PRODUCE IN PARIS.

Paris, March 26. A. H. Woods, is due in Paris from London shortly to study the advisability of producing here.

### TOM YORICK, CLOWN, DEAD.

London, March 26. Tom Yorick, aged 60, a successful clown, father of Tom Bracewell, comedian, is dead.

### P. OF WALES POSES FOR FILMS.

London, March 26. The Prince of Wales recently posed for some government photoplays, one feature being entitled "The Warrior Strath" and the other "The Power of Right."

### HARRY DAY'S REVUE.

London, March 26. At New Cross Empire this week Harry Day presented "On the Wing," a new aerial revue, featuring George Clarke, Isabelle Dillon, Sophie Forrest, Daisy Bindley.

### ALHAMBRA'S PROFITS \$175,000.

London, March 26. The Alhambra net profits for the past year totaled nearly \$175,000.

### LIANE D'EVER'S NEW ACT.

London, March 26. At Finsbury Park Empire Liane D'Ever is appearing in a new act—"Missing the Show"—which includes a tableau, "The Dawn of Peace."

### TOM WALS WELCOMED.

London, March 26. Tom Wals, actor-comedian, is proving a welcome recruit to the variety stage.

### Bill at Alhambra.

Paris, March 26. Cornelia and Eddie, also Victor Killy and Clark's Cyclists, open the Alhambra March 28. Cicely Courtneidge, daughter of the London manager, remaining.

### Russian Ballet's Final Week.

London, March 26. The Russian Ballet is in its last week at the Coliseum. Other features are Lupino Lane, Patterson and Hastings, Mabel Mann, Irene Van Brugh and Edmund Gwenn.

# VAUDEVILLE

## IMPOSING N. V. A. CLUBHOUSE DEDICATED TO PROFESSION

"Handsome Clubhouse in the Country," Unanimous Opinion.  
Started Nearly Two Years Ago. Cost \$500,000, With-  
out Site. Complete in Every Detail. Finished  
Off in Finest Taste and Materials.

The new clubhouse of the National Vaudeville Artists was formally dedicated to its members this week. The clubhouse is on West 46th street, occupying the former site of the White Rats club, with nothing remaining of the former edifice excepting virtually the ground it stood upon.

The new N. V. A. club represents around a half million dollars. It owes its existence to the personal effort of Edward F. Albee, president of the B. F. Keith Circuit and B. F. Keith Vaudeville Exchange. The transformation occurred under Mr. Albee's direct and personal supervision. Representing him in the handling of the mass of details has been Harry R. Daniels, formerly the Keith representative in Cleveland. Even details, however, are not overlooked by Mr. Albee. Everything in and about the clubhouse has been purchased upon its merit, following a system inaugurated by Mr. Daniels and endorsed by Mr. Albee. This ensured only the latest and best.

The clubhouse was opened to members, for inspection, Wednesday. Those in possession of paid-up cards of membership were admitted. An informal opening for newspaper men and invited guests was held Thursday, with the formal opening today. Press representatives from many of the large cities, members of the best known clubs in New York and Brooklyn, as well as a number of city and state officials were present at the informal gathering.

The club has 106 sleeping rooms. A charge ranging from \$1.50 to \$3 daily will be placed on the rooms. None but members will be entitled to them. No weekly or monthly rate will be made.

John L. Hurlburt will be the manager of the clubhouse. Mr. Hurlburt was selected through his previous record in a similar capacity at the Waldorf Astoria, Chemists' Club, Mutual Club, etc. The uniformed force of the clubhouse will number 60, with most of the new aides chosen because of their fitness.

The present N. V. A. clubrooms at Broadway and 45th street will be retained and may be used as social quarters for the members of the Vaudeville Managers' Protective Association. The business offices of the V. M. P. A. will remain in the Columbia Theatre Building.

Until the next election the officers of the N. V. A. will remain the same, with Henry Chesterfield, active secretary.

It was nearly two years ago that E. F. Albee and his associates came into the possession of the White Rats clubhouse, assuming the bonds outstanding against that society to prevent, as was announced at the time, a loss to the White Rats bondholders. In July of the same year Mr. Daniels took command on the premises and has been on the job continuously since that time. It was often remarked during the construction of the new club that Mr. Albee gave more attention to it than he did to either of his two new Keith theatres, also building, one at Providence, involving a vast amount of money, and other at Syracuse, N. Y., costing about as much. "Albee is working his head off on that N. V. A. club" has been a common expression in the big time booking offices.

The final result of all the expendi-

ture of personal time, thought, labor and money is shown in the N. V. A. clubhouse as it now stands, completed. It is unanimously conceded by those who look it over as the handsomest clubhouse in America. Its facade is marble, of dignified vastness, with large windows overlooking 46th street. The entrance is on the street level, with marble staircases, walls and more marble when entering into the main lobby or reception room on the main floor. This is probably the most imposing room of its nature in New York. Hanging on the wall is the only picture to be seen anywhere in the clubhouse. It is a photograph of George M. Cohan and inscribed: "With all kinds of good wishes to E. F. Albee, my first boss—George M. Cohan, March 17, 1919."

To the rear is the ballroom, handsomely finished off and with a stage at the north end. Surrounding the entire main floor is a mezzanine or small balcony, with tables and chairs. To the southeast end of the mezzanine floor is a suite for the officers' permanent quarters.

On the floors above are the many rooms for members, each finished in a different style, with all the furnishings harmonizing. The effect is pretty and especially comfortable looking. Some of the rooms have bath, others show-ers. There are combination suites, three, four or five-rooms that may be opened into one continuous row.

Through the office again and to the floor below is the billiard room. There are seven billiard and two pool tables in the massive room. It is set off by richly paneled woodwork and its restful look will brighten up any weary theaterian just back in New York. Adjoining the billiard room is a barber shop with manicure table.

The kitchen is to the rear of the billiard room. The kitchen will likely be studied by all clubs. It is of the most modern equipment, including its own ice plant. Joseph Cresto is the chef in charge. The kitchen outfit and its crew look sufficient to handle any kind of a proposition that may come before them.

The latest in pool and billiard tables contain an automatic counter. It records the number of billiard shots or pool balls pocketed, without recourse to "strings" or "putting 'em in the rack." The cues are kept in drawers of cabinets.

Special attention will be given to the menu and reasonable prices for food will be one of the club's attractions. A special breakfast price is to be made.

The bar of the clubhouse is on the billiard room floor, in one corner, of it.

### INVESTIGATION REPORT

The continued verbatim report of the daily hearings before the Federal Trade Commission in New York City in the matter of the Vaudeville Managers' Protective Association and others appears on pages 54 to 59 of this issue.

The report will be published weekly in part until the full record will have been printed.

### BERLIN AND WINSLOW TOGETHER.

The newest music publishing formation consists of Irving Berlin and Max Winslow. Both have been connected with Waterson, Berlin & Snyder for several years.

According to report their decision to go in business together was arrived at following Mr. Berlin's departure from the firm several weeks ago and upon receipt by Berlin of an offer of a \$75,000 yearly guarantee from another music house. This, it is said, led Berlin to believe if he were worth \$75,000 yearly to someone else, he should be worth more to himself. Conferences with Mr. Winslow followed and the partnership was finally agreed upon. Berlin and Winslow have been close friends for many years. They grew together in the music field. When the report first spread through VARIETY that Berlin intended to become a publisher on his own, the music people surmised that if that became a fact, Winslow would be with the venture.

Mr. Winslow is the general manager for Waterson, Berlin & Snyder. He started with the firm about eight years ago as the personal manager, a position now occupied by Maurice Abrahams, who according to report will continue in that position.

The Waterson, Berlin & Snyder organization, headed by Henry Waterson, is one of the best equipped and most complete among the popular music publishing houses of the country. The firm stands among the foremost also. Its employees and the head of the house, Mr. Waterson, have always entertained cordial relations toward one another. It is said that through the personal fondness felt toward Mr. Waterson, Berlin continuously refused to consider any proposition proposed to him, until the trend of the music trade appeared to open an independent field for himself. Mr. Winslow has always been a great admirer of his chief. It was only the prospect of going into business with his best friend and a world famous composer that induced him to leave.

Waterson, looked upon as one of the shrewdest of music publishers, as his organization so arranged that it is doubtful, according to his staff, whether anyone in particular will be called upon to assume Winslow's former duties. Among the W. B. & S. heads is Ted Snyder, an all around expert in the business, with Frank Clark, another, in charge of the firm's Chicago branch.

Mr. Winslow is reported to be leaving Waterson, Berlin & Snyder, this week, taking a rest, before organizing for the opening of the new firm, which is to occur about June 1.

### BOOKED FOR A YEAR.

A booking record was probably established this week when the Keith Vaudeville Exchange and the Orpheum Circuit booked the Shellen Terry production, a William B. Friedlander act, for a solid year following its initial opening.

Miss Terry is a California girl who came East with recommendations to Friedlander and the producer constructed a special production for her, the title of which is "Three's a Crowd."

### MULLEN AND COOGAN SPLIT.

Mullen and Coogan dissolved vaudeville partnership at the conclusion of their 23d Street engagement, the first half of last week, with each man planning a new combination. Later efforts were under way for a reconciliation by the act's agent, Harry J. Fitzgerald, as the men have consecutive bookings ahead.

James Mullen has decided to do a double with his wife.

The vaudevillians are reported to have had a fuss, which reached a stage where efforts to effect a reconciliation proved futile.

### AGENTS CALLED TO TESTIFY.

The first of the agents called before the Federal Trade Commission to testify was Harry Weber, who expected to appear before it yesterday for questioning.

One of the matters Chief Counsel Walsh intended to interrogate Weber about was the "Harry Weber Issue" in VARIETY about two years ago. That was a special advertising number of the Weber agency and acts. Lately Mr. Weber started organizing another such issue from among his acts, to be run in VARIETY during April.

Last week Sophie Tucker was reported to have appeared before the commission informally relative to her knowledge concerning some telegrams she is alleged to have sent to Will Rossiter, the Chicago music publisher.

### HARRY FOX WANTS \$2,500.

The salary figure set by Harry Fox if he returns to vaudeville is \$2,500 weekly. Harry Fox has commissioned George O'Brien of the Harry Weber agency, to obtain it for him.

The juvenile was in New York over Sunday and left Monday to rejoin "Oh, Look," with which show he is starred. The "Oh, Look" piece has been breaking records along the line, and Mr. Fox, who says he hates to mention it himself, states he cannot help hearing other people give him credit for the big business.

"Oh, Look" has bookings late into the spring. Harry says if the summer weather about that time isn't too warm he will slip into vaudeville.

### TANGUAY CANCELS THE EAST.

The eastern vaudeville time of Eva Tanguay, shortly to commence, following her tour of the West, has been cancelled, according to report.

Miss Tanguay is said to have cancelled the time following the refusal of the eastern managers to agree that she should be the sole headliner of all bills and that no other "single woman turn" could appear upon the same program with her, besides other conditions set, as to position and so on.

Another version is that Miss Tanguay, who bought a home on the Coast last year, wishes to return there to spend the summer; while still another story says she will appear east in vaudeville after all.

### POLICE TRIMS SKETCH.

Newark, N. J., March 26. A new sketch, called "In Bed and Out" left town with less dialog than when it opened at Proctor's Thursday. The police did the trimming, indirectly. A complaint to the mayor Friday against the sketch resulted in the appointment of a committee to censor it. The theatre management was agreeable to this arrangement. Several of the lines were removed and one piece of "business."

Saturday another complaint came in against the playlet. Someone did not think enough had been taken out. The playlet was written by William Anthony McGuire. It was produced by Lewis & Gordon. From here it went to the Fifth Avenue Theatre, New York.

Saturday afternoon the sketch was removed from the local program.

### FRISCO HELD OVER.

Cleveland, March 26. Frisco, the jazz dancer, is the first act the Hippodrome here since under the B. F. Keith management has held over.

The dancer is retained for this week.

### Miss Jardon Takes to Concert.

A concert at the New York Hippodrome April 27 may be the commencement of a concert tour for Dorothy Jardon. Meantime she has dismissed the plan of re-entering vaudeville.



# VAUDEVILLE

## THE NEW STATE-LAKE THEATRE AND THE PEOPLE WHO BUILT IT

Cost \$2,600,000. Nas Extended "Loop." Made "State and Lake" a "Corner." Increased Surrounding Realty Values By Millions. Surprised All Chicago. Credit Goes To Vaudevillians Behind It.

By JACK LAIT.

Chicago, March 24. It remained for showmen, that class of merchants not always regarded in banking circles as the soundest pillars of commercial standards, to point the way in Chicago real estate development, lift values along two blocks of this city's most valuable avenue of trade, take a huge chance and make good for themselves and for all those more conservative neighbors who had, for 20 years shielded off the State street block between Randolph and Lake streets. The State-Lake Theatre was the means.

The stake was \$2,600,000. The result is a fortune for the intrepid editors and an increase in frontage values to the extent of millions for others, as well as an extension of that old bugbear in Chicago, "the loop."

Randolph street is the Riatio of Chicago. State street is the biggest retail business street on earth. Practically all the great selling institutions of this town of 2,700,000 inhabitants are on State street, with a concentrated length of six blocks. For some strange cause, Randolph street had always been the deadline. On the south corner of State and Randolph is Marshall Field's, the biggest store in the world. On the north corner was nothing that amounted to anything in the marts of sale. Below Randolph street property sold for \$15,000 a front foot; above Randolph it didn't sell at all.

Came now Mort Singer, as the local observer of conditions and the local builder of theatres. Little in stature, mild of speech, he has probably never spoken in his own person the fact that he has been the biggest builder of Chicago theatres in the history of Chicago theatres. It was he who built the La Salle, in a district where no theatre had ever been before; it was he who built the Princess, in a district where no theatre had ever been before; it was he who participated in the building of the Palace within the heart of the show district; it was he who had the first dream of a theatre on State and Lake streets, a vision in which has now come true with the collaboration of those millionaire showmen whom he followed and who trusted his judgment on Chicago possibilities.

These men were Martin Beck, one of vaudeville's foremost factors, a Chicagoan himself many years; Herman Fehr, resident of the neighboring city of Milwaukee; Mrs. Caroline Kohl, widow of Charles E. Kohl, that classic and towering pioneer in the foundation and early unbending of vaudeville as it stands today; Morris Meyerfeld, of San Francisco, one of the greatest geniuses on theatre construction in the world. And with these predominant leaders went a score of the smaller, younger theatrical investors hereabouts. Finn & Heiman, Sam Kahl and others who faithfully follow the fortunes of the institutions headed by the magnates, put in their money and their confidence.

The building operations were conceived, then begun. War complicated progress, and the industrial and financial conditions wavered and grew terrifying. There was no talk of back-

ing out or quitting. The enterprise which had been aimed to cost \$1,000,000 took on difficulties and expenses which threatened to bring the total to almost three times the estimate. Very well—three times as much money would be forthcoming.

After incredible difficulties in labor problems and material procurements, the great temple of faith and energy was dedicated March 17—and on time and far beyond even the most optimistic and enthusiastic forecasts in magnificence, artistic beauty, theatrical perfection.

Chicago rubbed its eyes. From the broken-down old corner of State and Lake streets, where a fish store had stood a year ago, blazoned a battery of lights that illuminated acres. Thousands of people crowded the walks where only stray passers-by had ambled.

And on all sides the newly awakened "sure thing" speculators were securing for leases, buys, locations which had been there for them, ignored and neglected, since the fire of '71. Too late they began to count on their fingers and realize that this new gold mine had been struck within only a few feet of where the rich metals had flowed in profusion all these decades. The shrewd prospectors had been blind. The million watts of light that flooded the 12-story structure of granite and concrete, and the incandescent effulgences of life and activity and crowds and excitement, opened their eyes.

The "I told you so" squad, which had laughed up its sleeve at the project, now said it never had a chance to go wrong. A dozen pikers were fighting for nearby buildings to install picture houses, calling it an ideal theatre center.

But show people are used to big gambles and snap opportunities. It was the whiskered quiet workers of the banking fields and real estate circles who wondered how they had sat idle while a group of men whose thoughts should be wrapped up in soubrets and blackface comedians saw the big chance and took it.

Working like beavers within and about the doors of the new institution were the men who had foreseen it and created it. They were not too proud to get calcimine on their shoes, assist in taking tickets on the door, study the influx and the egress of the crowds which were to be handled 3,000 at a time, four times every day. The spirit which had consummated this accomplishment, the spirit which had erected the standing and the resources and the confidence which made it possible, was now manifesting itself in the new task of making and keeping it a success in the functions which it was designed to serve—as a cornucopia of amusement to the people at large.

Amusement! That had been the prime and central commodity upon which the whole hazard had hung. These men had the sincere conviction that the public craves decent, wholesome amusement, and will pay back any sum behind any source of such amusement. Just as Marshall Field had increased and enlarged and in-

(Continued on page 30)

### ALLEN AND THE \$90.

In the deposition given to the Federal Trade Commission by Helen Nelson, of Keough and Nelson, published in *Vaueville* last week as per the record of the investigation, there was a statement by the witness that \$90 had been paid to Edgar Allen to secure the William Fox time for the act she was appearing in.

The witness stated she was present when Edward Keough, her partner, was informed by Tom Kirby, their agent, the Fox time was canceled and that it was going to cause trouble for Allen because he (Kirby) had paid Allen \$90 to secure the Fox engagement.

Allen denied this week having received the money and said that at the time in question he was not present in the Fox offices, as he was under a physician's care and out of the city recuperating from pneumonia.

The Fox booking office during his absence, he said, was under the direct supervision of someone else, during his absence.

Mr. Kirby could not be located.

### SOHMER PARK BURNS.

Montreal, March 26. Sohmer Park was destroyed by fire Monday afternoon. Within 20 minutes after the fire was discovered, the buildings on the grounds had crashed into ruins.

Loss is \$250,000, partly insured. The park is Montreal's largest summer resort. During the winter the theatre only was open in it, playing vaudeville.

D. Larose has been its manager for 27 years.

Yesterday it was announced the park would be rebuilt with work rushed to have it ready as an open air amusement park this summer, with the building replaced by October for its fall and winter season.

### KEITH'S, A. C. OPENS APRIL 14.

Atlantic City, March 26. Keith's Pier Theatre, under the management of Jules Aronson, reopens April 14, an early date for it during Lent.

That house, with the Globe, is now under the direction of Sablitsky & McGurk.

The Globe reopens the same day with Al Johnson in "Sinbad." The Globe has had \$65,000 spent upon it in improvements since it closed.

### MANAGERS LOSE LIBEL ACTION.

Topeka, Kan., March 26. The action brought by L. M. and Roy Crawford, the theatrical managers, for \$25,000 against the Topeka Journal was decided here before a jury in favor of the newspaper.

The Crawfords alleged an article in the paper referring to the construction of a theatre owned by them injured their business.

### NAN HALPERIN WILL REST.

Nan Halperin, now convalescent from a recent attack of influenza, will not return to the stage until next fall. Miss Halperin, still under the care of a doctor and a trained nurse, will take a long rest at her home on Long Island.

William B. Friedlander, who became ill after going to the bedside of his wife (Miss Halperin) in Youngstown, O., is recovering, but is receiving treatment away from home.

### "VOCAL JOKER" DIES.

James Brady, "the vocal joker," died at Brinsworth, aged 60.

### Harry Hilyard at Empire, Liverpool.

London, March 26. Harry Hilyard, stage manager of the Olympic before undertaking work of national importance, has been appointed stage manager of the Liverpool Empire.

### REGULAR MEXICAN BOOKINGS.

J. M. Guerra, who has a number of theatrical interests in the state of Yucatan, Mexico, and especially in the city of Merida, arrived in New York last week to secure vaudeville bookings. April 12, a show of eight acts gotten together by the Wirth-Blumenthal office will sail for Merida and thereafter it is planned to send three or four turns on each boat.

All acts are guaranteed eight weeks and money has been deposited to ensure fares both ways.

The turns will first appear in Merida at the Peon Centres, a marble theatre occupying an entire block. The city has a population of 100,000 and is considered equal if not better than Havana. It is a prohibition city. There has been none of the disturbances which have racked the northern section of Mexico.

### PANTAGES HOLDS HODKINS.

San Antonio, March 26. Alexander Pantages and Charles Hodkins were here late last week. It then looked reasonable that Pantages would be able to hold the Hodkins bookings in this section. Neither of the men would talk.

Along with that report came another that while Marcus Loew was south on his last trip, he arranged for the contingency that the Hodkins bookings would not go to the Loew office. The rumor states that Loew has lined up other propositions in the Pantages-Hodkins cities.

### PRO RATA FOR EXTRA SHOWS.

New Orleans, March 26. The Palace, playing a split week is playing four shows daily, to accommodate the business. Sometimes it does five. Acts on the program are not required to play over three performances a day. If they do four or more, they are paid pro rata for the performances over three. The pro rata is based on 21 performances a week.

This non-compulsory playing of extra shows is something new around here. The policy of the theatre is looked upon as "three-a-day."

Jule Delmar books the house, from the Keith agency in New York.

### JAZZ BAND, HELD OVER.

The 27th Division Jazz Band, of which Sid Marion, who appears in it, is the boss, and Charles Fotadim, booking manager, was held over for the full and current week at the City, New York.

It is unusual for the City to hold an act for the full week. Its policy is a split week program.

### INCREASING FAY'S CAPACITY.

Rochester, March 26. With the closing of the present season Fay's, one of the most historic theatres in this city, will pass out of existence. By next season an almost new house will be built in its place.

The new house will seat between 2,500 and 3,000.

### "SONS OF THE SEA" PRESENTED.

London, March 26. Lew Lake presented a successful musical melodrama, "Sons of the Sea," at the Olympia, Shoreditch, with Bob Stevens in the leading role.

### Newly Formed Team for London.

Flo Lewis and Mercedes Lopez have been booked as a team to appear under the management of Andre Chariot during July, when the manager will produce a revue at his Prince of Wales Theatre, London.

The booking was made through Rose & Curtis.

### Alfred Dove Recovers.

London, March 26. Alfred Dove, conductor at the Coliseum, is recovering from a serious illness.

Thanks to the Artists

WE PUT ONE OVER  
IN CHICAGO

STATE-LAKE  
THEATRE

C. E. KOHL, Vice-President  
MORT H. SINGER, General Manager

MARTIN BECK  
PRESIDENT

# VAUDEVILLE

## 27th DIVISION PARADE WATCHED BY VAUDEVILLIANS

**Special Stand Full of Vaudeville People Lustily Greet Their Own Boys and Others in Victory Parade. Capt. Hodgdon, Lieut. Harold Kemp and Paul Dempsey Among Marchers Vociferously Cheered. Jack Henry's Big Day.**

The vaudeville profession paid homage to its returning heroes in the 27th Division Tuesday when several hundred men and women in all branches of the profession gathered in the grand stand erected by the Keith Vaudeville Exchange at 98th street and Fifth avenue to welcome the marching doughboys, which included a number of the former employes of the vaudeville circuits.

Jack Henry, who supervised the erection of the stand and looked after the seating arrangements, can be safely credited with one of the most successful achievements in his spectacular career, for everything moved along with a remarkable smoothness and not a single complaint had been registered up to the time the last spectator had left the ground. Very few private stands were erected and Henry secured one of them.

The crowd began to gather as early as 3:30 and a corps of marshals were on hand to guide them to their proper locations. The spaces were marked off and access to the stand was made doubly easy through the presence of a number of special policemen under the direction of Sergeant Aaron Kessler. No one but ticket holders were permitted to pass the police lines at 98th street and Madison avenue. Parking space for cars was plentiful behind the grandstand, erected on the lot occupied by the uptown Boy Scouts. Mr. Henry had previously insured the stand at Lloyd's, London, for \$100,000, and it is said this was the only stand along the entire line of march which carried insurance.

Keith's Boys Band of 100 pieces was stationed on the avenue, directly beneath the stand and entertained with selections until the crowds below made it impossible for them to hold their instruments, whereupon they retired.

As the gun caisson, bearing the empty casket in honor of the 27th's dead, passed the stand, Bandmaster Tracy played "Taps," while the occupants of the stand uncovered.

Cheers, under the direction of Henry, were staged continually as the boys marched by. Major General O'Ryan came in for a lusty welcome and in response he turned completely around and waved his hand at the crowd in the Keith stand.

When Capt. Ray Hodgdon passed the stand, leading Co. H of his regiment, the occupants went hoarse in organized cheers and Lieut. Harold Kemp came in for a similar reception. Paul Dempsey, with the 22d, was also greeted with the hurrahs and finally Henry called upon the crowd to give cheers for Lieut. Frank O'Brien, Lieut. Floyd Stoker and Lieut. Ernie Moore, all of the Navy. Supply Sergt. Calvert and Mess Sergt. White were also cheered. The latter were all spectators in the stand and not participants in the parade.

As the wounded soldiers passed in autos before the Keith stand they were showered with cigarettes, boxes of cigars, candy, sandwiches, etc. Were it not for their tin helmets, many would have suffered sore heads, for the marksmen in the stand were in good control and oranges and apples were plenty.

A concessionist sold sandwiches and

fruit and did a rushing business with the Keith people, but most had the forethought to bring prepared lunches with them.

Several upstate Congressmen, Senators and other men prominent in public life were conspicuous among the gathering which also included practically every official and employe of the Keith and Orpheum Circuits, as well as the heads of competing circuits.

The stand was built on the co-operative plan, the tickets being sold for \$5.00 and the entire receipts just met the expenses, with no profit returned.

The front line held boxes with seat rows running from A to W and the parade was visible from the very last row.

Mr. Henry, now better known among his friends as "Senator" Henry, elevated his political standing quite some through his expert manipulation in securing the stand, so for the benefit of his own crowd.

### MATCHING FIGHTERS.

The Harry Weber agency has divided itself on the subject of fighters, outside the ring. Harry Weber represents Willie Ritchie and George O'Brien represents Jonny Dundee. Both boxers have visions of a stage career, Dundee with Jimmy Hussey next season and Ritchie, alone, since he secured the decision over Benny Leonard on the coast.

The agency division has reached the point where George O'Brien has offered to match Dundee against Harry Weber's Ritchie, in the ring, for the championship of the booking business or any other champion thing they can think of. There is to be a side bet also.

Ritchie and Dundee have met before in the squared circle. They may meet again, after their agents have placed them in the show business.

### TRAINER SUES FOR \$100,000.

A suit for \$100,000 was commenced this week against The Billboard, by Val Trainor, who alleges the paper libeled him to that extent.

Mr. Trainor is legally represented by Anton Siegal.

Wednesday papers were served for like cause and similar amount against the same paper, in actions brought by Major Doyle.

### BILLY MERSON ILL.

Billy Merson is temporarily out of "Hello, America" at the Palace, owing to illness. His part is being taken in the interim by Percy LeFre, son of Albert LeFre.

### Butt Not After Moss Circuit.

There is no truth in the report that Sir Alfred Butt was negotiating for the purchase of a controlling interest in the Moss Circuit. He is in Paris at the present time.

### Lieutenant Charles Capper Dies.

Lieutenant Charles Capper, formerly a well-known whistler, died of pneumonia March 11 in France. He was with the English army at Cologne.

### A. E. F. SAILINGS.

The Overseas Theatre League dispatched a party of 18 entertainers sailing for Paris, aboard the Nieu Amsterdam, Wednesday. This makes a total of 87 entertainers sent across to entertain the boys of the A. E. F. during March and the quota of 100 will probably be passed Saturday when another party sails. The names will be published next week, since there is a possibility of a slight delay in sailing.

The first week in April will see the start of a spring "drive" by the league which already has listed 150 entertainers to go over during the month. That number will exceed by 50 per cent. the sailings listed for any one month since the league was organized. As the warm weather approaches the number of volunteers to the league increases, that number including a group of entertainers who have returned from league service abroad and who have again volunteered.

Wednesday's sailings were:

Enid Alexander  
Nedra Humphrey  
Ruth Rosauk  
Elinor Burns  
Fredericks Cobb  
Lillian Cox  
Dell-a-phone  
Nat Gooda  
Guder  
Doris Haslett  
John F. Roach  
Ethel Taylor  
Jack B. Riano  
Allie Northlane  
Edna Northlane  
Fayette Perry  
Julia Meade Starker  
Hazel Woillard

In addition to the league's group the flow of "Y" artists continues, ten more leaving this week also. They were: Elsie Ahle, Mrs. Marguerite Clark, Maybelle Cox, Mary Cox, Mrs. Hettie Earle, George Eckener, Ethel Fisher, Katherine F. Kennedy, Charlotte Singleton, Anna Gertrude Crosby.

### MARRIAGE DISPENSATION.

Cincinnati, March 26. After having secured a marriage license at Dayton, O., Tetu Robinson, aged 28, a bareback rider in vaudeville last season, and Sergeant Samuel R. Aiken, aged 27, of Dallas, had to come to Cincinnati to obtain a special dispensation from Archbishop Henry Moeller, before they could be wed by a Catholic priest. Sergeant Aiken is an aviator stationed at the Wilbur Wright aviation field in Dayton. Miss Robinson, who was born in Tokio, and Aiken asked Father Hickey to marry them at Dayton, but he refused.

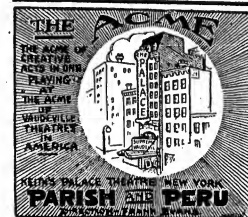
### MACDONALD FREE LANCING.

Ballard Macdonald has decided to be a free lance writer. He placed several of his numbers within the past ten days with several publishing houses.

Mr. Macdonald writes stage material and is responsible for several books of plays. He will likewise free lance in that direction.

### Ann Livermore Dies.

Ann Livermore, once a popular member of the Livermore Minstrels, and mother of Horace Sheldon, conductor at the Palladium, is dead.



### DUMONT'S FUNERAL.

Philadelphia, March 26. The funeral of Frank Dumont, dean of American minstrels, was held in this city last Sunday. Several thousand persons viewed the remains. Celebrities of the stage acted as honorary pallbearers, and the entire company of Dumont's Minstrels attended the service.

The burial services of the Masons and Elks were held, and the Elks' hymn, "Farewell," was sung by a quartet composed of James McCool, Edward Goldick, James Dempsey and Joseph Hartz. Mr. McCool also sang "Beautiful Isle of Somewhere." Many floral pieces surrounded the coffin.

At one end of the room were McIntyre and Heath, who are playing here this week; Fox and Ward, Vic Richards, John E. Murphy and Chauncey Olcott, who is also playing here this week. Among the several hundred other theatrical folk was a little old man, who said he was Al Henly and played with Dumont in 1866.

It was announced at the house that Dumont's Minstrels would continue at the Ninth and Arch Streets Museum Theatre under the management of Howard Evans. It is likely that Al Gibson will write the sketches for the company.

It is understood Dumont left quite a large fortune, and his widow is his only survivor.

### MUSICIANS NOT YET DEMANDING.

The proposals for wage increases on the part of the New York musicians are not demands by the men upon the managers. VARIETY printed a partial list of the musicians' ideas.

It is customary each year for individual members of the Federation to submit proposals, which are acted on by the Federation and sifted down with a final list sometimes being submitted for the managers' consideration. The crude proposals often contain a number of conflicting clauses.

The proposal regarding payment of \$2 extra where tuxedo suits are required was considered a humorous idea and caused plenty of laughter. It turned out that that particular proposal was one musician's idea of getting enough extra during the season to purchase a new suit without digging into his savings.

### ACTS IN THE CIRCUS.

Things have taken on a circusy shape at Madison Square Garden, the combined Ringling Brothers-Barum & Bailey show having pulled into New York Monday from the winter quarters in Bridgeport.

Among the principal riding acts will be the Wirth Family, with Mac Wirth featured; McPherson Clan of Highland Horseman and the Hanneford Family, with Foodles Hanneford.

The show opens with a Saturday matinee March 29, with the admission scale running from 50 cents to \$2.75.

Heading the new press agency force is Wilbur Williams, a crowd, among the newspaper men as "Doc."

### "RAINBOW COCKTAIL" PREPARED.

Walter N. Lawrence will present in vaudeville shortly "The Rainbow Cocktail," by Roy and Kenneth Webb and Hassard Short, 10 people, originally produced at the Lambs Gambol a couple of years ago.

### STONE AND TEW—NEW.

Len-Stone, late of Bousini and Co., and Al Tew, late of Tew and Lea, have joined in a singing, juggling and comedy act.

Both have recently been discharged from the army.

Other Vaudeville News pages 22, 30 and 34.



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**Congratulations**  
to the  
**Promoters, Builders and Management**  
of  
**The New State-Lake Theatre**  
**Chicago, Ill.**

**B. F. Keith Vaudeville Exchange**

**C. F. Albee, Pres.**

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# BURLESQUE

## BURLESQUE REVIEW.

Burlesque as a whole has made many rapid strides toward advancement during the past several years in all directions, but from a standpoint of production and cleanliness it remained for Jacobs & Jernon to introduce a show that will vie with the best of the Columbia wheel. This splendid combination of producers is placing a pair with this outfit that should not only be recognized as consistent and proper with the progress of the business, but their example might be forcibly brought to the attention of their competitors, for now with peace and progress older days of \$14,000 weeks are being supplanted with \$10,000 statements and the producer who "cheats" on the show from any angle should be promptly "aired." A bad show leaves a bad odor and the succeeding show hears the natural loss. Burlesque on the whole suffers.

The sagacious franchise owner would do well to look ahead, for burlesque has finally after a desperate struggle by the executives, been elevated mighty close to the musical comedy category and it should be kept there. Such shows as "The Burlesque Review" will do it, for while there are petty weaknesses here and there, a little slowness at the opening and a noticeably weak spot in the female contingent, the show not only satisfied and amused at the Columbia club week, but it sends them out making comparisons with its many predecessors.

Sella Russell and Harry K. Morton are the featured principals. Miss Russell is perhaps the most talented woman in the business. It is a point of brilliancy, sparkling over with good humor and displaying a wardrobe that is nothing short of gorgeous. She entertains her house at every "side" of the book in which she figures. Her personality will be second to none on the wheel. It's a delicate little phenolog, set in an extremely pretty corkscrew of gray, and constructed to earn all the evening's honors, for even a burlesque audience appreciates an article notwithstanding arguments to the contrary. In the show proper she was continually active, spreading a magnetic smile and looking on and off to introduce new creations in silks and furs. Miss Russell, with or without her accomplished husband (Mr. Morton) can be regarded as the finest leading woman on the Columbia circuit.

Irene Merris, a diminutive live wire, is the mouser. Miss Merris is not a newcomer to the wheel. She knows her limitations and also knows and takes advantage of her capabilities. She is dainty, lively, a good kicker, a good singer and full of pep, but it's her personality that sets her apart. She makes a wonderful working partner for the comedians, and Miss Russell.

Eleanor Haris is the prima, beautiful to the extreme, a great summer leader and a perfect fit for her associates. At the opening of the burlesque, seated high up above the "foam" in a huge Aladdin's Lamp, she made a stunning picture and with Walter Morrison, below, the number was added to the list of several hits.

Anne Sawyer is a small part unfortunately, for Anne must shoulder the single criticism. Miss Sawyer has no voice and should not attempt a number. It's a rather queer role, that of Anna, a music individual with "wishing" powers, and might be made worth while, but Miss Sawyer cannot do the very thing she displays the essential ability. She may be a character elevated to the small part, but with this show it should be entrusted to someone a trifle more capable.

Harry K. Morton is, of course, the feature. Morton works semi-straight. His eccentric character is copious for it fits his ability perfectly. He is scrupulously clean in dialog and action and never misses an opportunity to chuck up a laugh. Morton's laughs are what are known in the stage vernacular as "belly laughs." In the "Doll" number, led by Miss Russell, Morton, with his tumbling and comedy, earned the song an even dozen encores, improving each "hit" in succession until the finale, when he was practically exhausted. If this chap has musical comedy aspirations, he is liable to cash them this season, for Morton, with the present dearth of new material, is a "find."

His support, Jim Daley, offers a good example of what might be termed burlesque familiarity. The two never clash. Their laughs are slightly individual and Daley, as a character, has a "roder" for Morton and the couple, as a team, seem rather difficult to duplicate.

Walter Morrison is the straight man, good looking with a face of extraordinary fine manners. Harry Emerson returns to action this season in several character roles, all excellently handled and apparently made brighter through Emerson's experience. He was a rouser in the "Doll" number.

The scenic inventory will come close to the best on the wheel. Every scene carried them in all directions and while perhaps not expensive, it shows good judgment on the part of the producers.

The book is consistent and runs along from beginning to end without a break. There are

some ancient "bits" but they are few and of slight importance to the regular routines. The numbers are all well picked with the exception of a ballet and the song used by Miss Sawyer, aided by Morrison from a balcony box. This may be a temporary blemish, but it is sorry" is now in the ancient division. It is not an encore. A modern ballet handled by the same team would be far preferable. With the few slight weaknesses, this show is a corker nevertheless. It packed them all back walls at the Columbia and should continue to similar business throughout the country. Jacobs & Jernon have a great burlesque show. It's classy, funny, clean, wholesome and from a production standpoint—gorgeous.

Wyna.

## RAZZLE DAZZLE OF 1918.

The Sheldon Burlesque Producing Co. presents this show on the American Circuit. Harry Steppes featured. The brains and money back of the Sheldon outfit are furnished by Harry Steppes. While Steppes' producing hand is evident everywhere, a study of the costumes proves that Harry Steppes' half was around when the wardrobe was bought and the different designs were selected. Mrs. Steppes being cognizant of what colors would blend harmoniously for the choristers' general layout.

There are some nifty outfits with this "Razzle Dazzle" show, with the girls having some complete changes to make. Steppes adds to color scheme greater; one evidence of the coloring effect being in some of the costumes. Steppes, all shapes of the transparency type being effectively used. Sixteen girls work hard, with some of them displaying good voices; individual efforts near the close of the show bringing out two splendid vocalists. The big girl that sang the chorus of "Jazz" was singing with such a natural and fresh, the singer giving testimony that she hasn't been singing in burlesque very long. She put the chorus in as solidly as any of the principals with their numbers and a vigorous encores.

Steppes leads the show easily, his funmaking style as Ignatz Cohen being very well received. Steppes is a funny fellow and he is a clown. If he doesn't become careless, as a well meaning friend told Charles Lane, he will be a clown. Steppes naturally is expected to hog the show, but he doesn't and Lane is given full opportunity to show his mettle. But when Steppes is out of the comedy cap, but Hastings fortunately has recruited some vaudevillians who know their paces and keep late the brush and keep the tempo up when the show evidenced signs of slipping into a monotonous run.

Former vaudevillians in these building up the show are Low Denney (Deny and Perry), Billy Halperin (Wood and Halperin), Hines (formerly with the Joe Wood tatts), Mike Forster and Syd Dunn. The comedy cap of this aggregation alone forming an integral part of the entire show that must not be overlooked.

Denney and Halperin are a dancing pair, working mainly together. There is an excellent dance in the second part being done in non-descript clothes. They dance well together. Hines is the "strut" and "disco" of the work is allotted him efficiently. Forster and Mike Dunn are important assets to the comedy cap, this pair holding up the vocal and excellently and having several numbers that approached the standard of the "strut" and "disco" of the work. Forster works a sort of straight make-up from the start, after switching to the "wep" for a character number with Miss Dunn.

Of the women principals Grace Fletcher is the leader and has the most work. She's fiery, peppery and is animated all the time. She dresses well and her dynamic efforts as well as her looks make her a valuable member of this troupe.

Ferdie Judah is another principal who carries herself well and also shows taste in her gowns. Judah is also up to burlesque standard and stands ahead of some of the other shows. In fact, his general routine is such that this show is a pretty hard one to follow on the American circuit.

Throughout speed means a dominating factor; at times the continuity of this phase is such that Grace Fletcher for instance in several of her songs, goes like a racehorse, therefor, her words to tumble unintelligible. At the Olympic parade day, when the matinee started an hour later than the scheduled time, the show gave a real satisfaction. And at the Olympic the comedy consider themselves some burlesque critics.

## KELLY SIGNS FOR TWO YEARS.

Low Kelly last week signed a two years' contract with Jack Singer, with no special assignment to any show.

Kelly is with the Lew Kelly Show, and when the contract matter came up recently he held out for more money than he is now drawing. Singer finally raised the ante with a two-year proposition and Kelly capitulated.

The club's outing is scheduled for the last week of June.

## BURLESQUE STOCK.

Word from players with the Daulphine stock, New Orleans, says that the company, after a twenty weeks' engagement, is closing this week.

The Trocadero, Philadelphia, is planning for its usual season of summer stock with Robert E. Deady, owner, again managing.

With a new company recruited in New York, the Folly, Baltimore, will inaugurate its spring and summer stock March 31.

Ben Levine was in New York Monday. Says he will operate a summer burlesque stock in the Wrightstown theatre, Wrightstown, opening in June. Also is letting the contract for the erection of a brick hotel not far from the theatre containing fifty rooms, work starting in a few weeks.

An offer was received by Barney Gerard last week for his "Follies of the Day" show to play a summer date in Chicago, the theatre being offered for at least four weeks. Gerard declined. He also turned down several other requests for "repeats" after the present season is finished.

## DEMPEY TOUR STARTING.

The recently organized Jack Dempsey Athletic Carnival, with some wrestlers also under contract, opens its tour Monday in Chester, Pa., with the second date New Haven, E. A. Schaffer will probably be Barney Gerard's main business representative with the company.

## Bought Matinee for Holiday.

Long Branch, March 26. Lewis and Dody, stars of "Hello, America," bought out the matinee Friday to give their company a holiday. The weather was warm, but the house management (Walter Rosenberg) refused to call off the afternoon performance. The show was in here for Friday and Saturday.

## Manager's Wife Molested.

Cincinnati, March 26. Mrs. Jessie Hedges, wife of Harry Hedges, manager of the Olympic Theatre, caused the arrest of Ray Goelling, 1813 Madison avenue, Covington, Ky., claiming he annoyed her while she was waiting for her husband at Fifth and Main streets.

Municipal Court Judge Alexander fined Goelling \$50 and costs.



CHAMBERLAIN BROWN STARS

—JIM BARTON

Signed exclusively for five years by CHAMBERLAIN BROWN and placed by him with SHUBERTS for WINTER GARDEN. Mr. Brown holds managerial exclusive contracts with Louie Manion, Julia Bailey, Jay Haywood, Kate Fullman, Florence Mills, George Kinnear, Harry Peterson, Gulliver Jones, Miss Schell, John O. Grant, Harold Whelan and Joe Marks.

## THE NEW THIRD WHEEL.

Much speculation is rife as to just what the newly proposed third burlesque circuit is going to do, what will be its full house roster, what will constitute its makeup and where, oh where, will all the proposed companies obtain full chorus and principal quotas.

Charles E. Barton, one of the former heads and promoters of the erstwhile Progressive Circuit, has been named as general manager of the new circuit, with Barton, however, claiming little for the organization beyond its activities to line up houses both here and on the road that will bring "official announcement" later.

Of late Joe Howard, operating the Gayety, Philadelphia, and Chas. J. Walsh, another Philadelphia, are reported as counted in on the new wheel. The Crescent, Brooklyn, is another.

From the west are promises that Warren Irons and Arthur Clamage, who control the Haymarket, Chicago; Avenue, Detroit; Park, Indianapolis; Empress, Milwaukee (taking this house recently off Hank Goldberg's hands), will be new circuit fixtures. If Kansas City is admitted then Joe Donegan's Century there will be accepted.

The Irons & Clamage interests are now rumored as negotiating for the Hippodrome, St. Paul, playing pictures. General Manager Barton can turn over the Liberty, Camp Meade, and is said to have the Folly, Baltimore, Hans Nichols' theatre, promised as another spoke.

Newark has the Lyric as the likely consideration.

In Boston the Globe, now a picture house, but formerly playing Low's bills, may be accepted.

Ben Kahn's Union Square is still a matter of doubt as Kahn has been doing so well independently a circuit proposition may not be to his liking. That Philadelphia is lining up the third wheel became more evident this week when rumor had it that the American Circuit will play its shows there next season at the Bijou, the former Keith vaudeville house.

George Jaffee will have the Academy, Pittsburgh, as his circuit inducement. Outside speculation states that Fred Irwin would swing two shows to the new circuit. This Mr. Irwin denies, saying the courts will settle his status with the Columbia.

Others to be with the new circuit, according to report, are Harry Hart, who has lost his lease on the Lyceum, Columbus, which plays the American shows, and Symonds & Lake.

Tom Dinkins, who lost his show on the American for next year, and also Morris Wainstock may be invited to start a producing hand in the new wheel.

## GEO. BELFRAGE MARRIES.

Cincinnati, March 26. George F. Belfrage, one of the proprietors of the "Tip-Hip Hokey Glee" at the Olympic (burlesque) this week, and Helen McClain, prima donna of that troupe, were married at the Third German Protestant Church, this city, Sunday.

## Bedini Rehearsing May 3.

Rehearsals for the Jean Bedini summer show, "Peckaboo," start May 3. The show opens at the Columbia May 19.

Norton and Lee will not be with the attraction, sticking to their vaudeville dates instead.

Clark and McCullough will be featured comedians.

# VARIETY

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Ray Goetz has written a revue for this summer, with details withheld.

Ralph Farnum is now with Smith & Hughes.

John McKee, lately received release from the Service, has gone with the Paul Durand agency.

Ellie Antkes, downtown for several years, has returned to the show business.

Ida Darling has left "Please Get Married"; replaced by Amelia Gardner.

The musicalized version of "The Third Party" has been completed by Edward Clark, and it will be produced by the Shubert next season.

F. R. Carter is now assistant manager of the 44th Street and Nora Bayes theatres. Leonard Gallagher is in charge of the houses. Carter recently was discharged from the navy.

Dorothy Flann, daughter of Jake Flann (who for many years was master of properties for the Shubert and now at the Maxine Elliott Theatre) is in "Good Morning Judge."

"A Night of Love," a three-act Jewish opera, went into rehearsal Monday, with Dan Dody handling the staging of the show. It opens April 4 at the People's theatre, downtown.

Fred H. Brandt will book Luna Park, Cleveland, this summer. It is going to play six acts of vaudeville, with the week opening Sunday. Mr. Brandt has opened a downtown office in that city.

"Josephine" is back in "Flo Flo" Josephine was that little colored kiddie that made a hit in the original production. John Cort has placed her under a "special engagement" contract for the Philadelphia run of the piece.

Pending is an application for separation by Helen K. Koster against George Koster, carpenter at the Lyric, New York. The wife alleges desertion. They have not lived together since 1904.

Arrangements were made this week for Alex Hanlon to book the Amphion, Brooklyn, sending that house a five act show with splits. Joe Morris (Morris and Allen) is understood to have taken over the lease of the Amphion.

Louis Woolsey, author of "The Million Dollar Doll," a Harvey Orr road attraction, has been engaged by the producer to re-write the book, lyrics and score of the piece and bring it up to date.

Louis C. Menke, advance man for Rock and White's tour early this season, and who was discharged without notice, he alleged, brought suit for his salary for the remainder of the season. The action was settled out of

court upon the payment of four weeks' stipend.

John Moore Bates, professionally known as Jean Moore, through Herman L. Roth, has started action for divorce against Harry Ira Bates, an attorney, and asks for alimony. Miss Moore was in "Maytime." At present she is rehearsing with a vaudeville act. The couple were married in 1914 and separated in October, 1919.

Robert Leonard, who sailed last week to appear in a London show A. H. Woods is producing, took along the foreign producing rights to two of James Horan's acts, "Isadore, You Tell It To Her" and "In Lingerie." Leonard plans to use them in the provincial houses at the conclusion of his London engagement.

Harry Ginn says he is waiting for the run of "Three Wise Fools" to end, to ascertain how much he can sue Smith & Golden for. The firm produced the show. Mr. Ginn alleges he was engaged for the run of the piece under a verbal contract, but that he received two weeks' notice of dismissal following his refusal (after he had been with the play for three months) to understudy other roles.

One of the advertising solicitors attached to a weekly theatrical paper in New York appears to be posing as a solicitor for the purpose of securing acts for an agent he claims to represent. He procures admittance backstage in the big-time theatres on his newspaper connections. When talking to acts he suggests that they call upon the agent, about foreign bookings, mostly.

A feature of the Field Day at the Polo Grounds for the benefit of the Actors' Fund will be the ball game between the actors and song writers. Murray Ritter will captain the latter, with Sammy Smith pitching. Hal Lane puts on a novelty timing ensemble headed by Joe Ward and entire Orange Grove cabaret and jazz band. There will be other stunts including a newspaper cartoonist specialty.

Sam Bernstein was host to several visiting visitors at Miner's 149th Street Theatre Sunday concert. The guests included M. R. Sheedy and Tom Jones, who were not so audible in their remarks about the show that their seats were shifted from downstairs to balcony loge. Bernstein figured a way to get even: There was a dog act on third. A card reading "Sheedy's Hounds" was hastily printed and put in the rack instead of the regular billing. Sheedy peered through his glasses and verified the act's name through Jones. He then demanded where Bernstein got the tune. Sam laughed, saying all he knew was that it was a dog act.

The "yellow sheet," or blank form issued by out of town house managers in which they report on traveling legitimate shows, "got the goat" of one of the important producing managers last week. Two of the principals of one of his shows, man and wife, were temporarily out of the company owing to a death in the family. The manager with the attraction so informed one of the house managers designed to give accurate information but was told to give the performance without them. After they played the local man filled out a report "panning" the organization in inferior, which resulted in some abrupt cancellations. As a result the producing manager is calling a meeting of his conferees for the purpose of issuing a "Red Sheet," designed to give accurate information regarding the conduct of the one-night stand theatres.

## VOLUNTEERS OVER THERE

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 volunteer couples are printed first, followed by individuals in alphabetical order.

Recent departures are indicated by \* before names.

Tommy Huntling and Corinne Frances  
James F. Kelly and Emma Felleck  
Harry Maroon and Emma Wallat  
Mary McFarland and Marie McFarland  
Frank Vanden and Harry Perry  
Frederick Livingston and Winifred Williams  
Katherine Florence and Fritz Williams  
George Koster and Nellie Koster  
Eddie Proffka and Olive Palmer  
Andru Loris and Helen Norton  
George Smith and Ellen Tate  
Billy Boston and Miss Alice Vaughan  
Franklin Canney and Marie Canney  
Billy Pryor and Miss Addison  
Bill Kelley and Lottie McKee  
Roy L. Ginn and La Tour  
Chas. and Fred Millard and Agnes Elliott  
Robert and Louis Ginn  
Mr. and Mrs. William O'Clair  
James Irwin and Lillian Ramay  
Thomas Holter and Ruth Whitlock  
Billy Holte and Rose Washburn  
Joe and Mary DeWitt  
Fred Denay and Marie Morrison  
Eddie Burke and Lillie  
Jack Hall and Betty Gibson  
The Viollette and Robt. J. Whitwood  
Joe Banister and Joan Banister  
Irene Temple and James E. O'Brien  
Lola Chastons  
Jennie Chastons (Mrs. Jack)  
Joe Christie  
Bronwen Chubb  
Anita Church  
Josephine Claire  
Ethel Clifton  
Helen J. Cooke  
Mrs. Rose Coburn  
Eddy Coo  
Christophe Coffey  
Williamina Wilkes  
Myra Cepwell  
Margaret Coleman  
Helen Cully  
Edna Lee  
Edna Cockington  
Glimore Corbin  
Madre W. Coney  
Alfred Cowperthwaite  
John Craig  
Hal Crane  
Bertha Grottel  
Edna Grottel  
Samuel Orlinowson  
Elizabeth Cunningham  
Ada Deligren  
James Malloy Dale  
Teresa Dale  
Valerie Dale  
Gertrude Dallas  
Vera Damsen  
Marion Damsen  
Elizabeth G. Davis  
Charles Bruce Derrah  
Elizabeth David (Mrs. Ross)  
Rose David  
Lois DeLaney  
Marie Devereaux  
Jessie DeVoir  
Paul Deslaury  
Bertha G. Dodge  
Corneille Dickson  
Joseph Dixon  
Dorothy Donnelly  
Ruth Draper  
Harriet Dunham  
Minnie Dwyer  
Julia Easton  
Elizabeth W. Edgar (Mrs.)  
Gertrude Edgar  
Anna Nicholson  
Mary Emerson  
Bertha Emerson  
Carmen Evans  
James Evans  
Mildred Evans  
Lola Ewell  
Edna Ewell  
Marie Fells  
Mrs. Fells  
Charlotte E. Farley  
Harry Ferguson  
Edna Ferguson  
Jane Ferguson  
Robert W. Frier  
Charles Fleming  
Gene Ford  
Bertha Ford  
Jack O. Foster  
Lola Fox  
Joe Carr (Mrs.)  
Julia Foster  
Charmain Furlong  
Mrs. Robert McGee  
Mary Gail  
Frank Garside  
Harriet Mae Gatto

Harold Geoghegan  
Ruth Holman  
Henry Gibson  
Olena T. Ginn  
Florence Gilliam  
Elsie M. Gorton  
Helen Gort  
Belle Gold  
Frances Gold  
Vivian Goodell  
Mary Gordon  
Edith Gorrill  
Alta Goss  
Rita Gould  
William Gould  
Clara Gray  
Thomas J. Gray  
Rachel Grease, Green (Mrs.)  
Gibbard Gregory  
Elizabeth Griffin  
Elizabeth Grinnall  
Albina S. Guthrie  
Bela Guy  
Eleanor Haber  
"Elizabeth Hagerdy"  
Jeanne Hall  
Louise Hamilton  
Mary Hampton  
Hilda Hand  
"Lola Hardy"  
Harry R. Harter  
Eleanor Harney  
Sue Harney  
Irene Harrison  
June Hartman  
Josephine Hartwell  
Malvina Hartman  
Pauline Hayes  
Estelle H. Hays  
Dorothy Haynes  
Edward Haynes  
Mrs. Fayette Hazel  
Anna Heaton  
Charlotte Heaton  
Winifred Heaton  
Grace Henry  
Roy Herbert  
Susan Hibbard (Mrs. William G.)  
William G. Hibbard  
La Velle Hicks  
Ella Hildebrand  
Ethel Hinton  
Blanche Hinton (Mrs. George G.)  
Stella Hohn  
Mabel Holmboe  
Amy Howell  
Helen H. Howford  
Grace Howell  
Nona Hubbard  
Brooks Hunt  
Ruth Hunter  
Hugh Hunter  
Lila Isabel Irvine  
Harry Iversen  
Julia Irene  
Irene Jacobs  
Anna O. James  
William Janaschek  
Margaret Jarman  
David Jarrett  
Dave Johnson  
Joe Johnson  
Constance Karla  
Diana Kasser  
Rene Keller  
Marie Kendall  
Williamina Keelson  
H. Bratton Kennedy  
Elizabeth Kepple  
Helen Kemell  
Florence P. Kimball  
"Nell J. Kitchin"  
Eileen Kora  
Eileen Kora  
Ella Kura  
George B. Latham  
Carroll Levine  
Flora Longhly  
Justin Lowry  
Winifred Lowry  
Mary Lawton  
Benita Leonard  
Tom A. Lee  
Julia B. Lewis  
Lottie Lewis  
Della Linwell  
Edward Lloyd  
Lloyd A. Lora  
Marguerite Lord  
Marion Lord  
Joe Lorraine  
Mrs. Leo Kamp  
Ana Lohrey  
Roger Lyon  
Wanda Lyons  
Edward E. Lyons  
Joseph F. Mack  
Ethel Mackey  
Betty Macdonald  
Alice Martin  
"Edna Martin"  
Muriel D. Matthews  
Ida May  
Mary Maynard  
Margaret May  
Lola McAdams  
Ivy McAdams (Mrs.)  
"Elizabeth Macdonald"  
Carroll Macdonald  
Wm. W. McCallough  
Mary Mcdermott  
Mignon Mcdermott  
Mrs. Robert McGee  
Burt McIntosh  
Daniel C. Mayner

Elizabeth McKay  
Ruth McKee  
Lola McKim  
Margaret McManaway  
J. Wallace McKee  
Edith Meek  
Helen Meek  
"Jeanne Miller"  
Elmer Moore  
Jean Moore  
Kathleen Morris  
Willard Morris  
Margery Morrison  
Mary White Mullen  
William Mulligan  
Bonnie Murray  
Edith Myers  
Florence Nelson  
Fenwick Newell  
Herman Newman  
The Great Nibola  
Addie T. Noss  
Patricia O'Connor  
Lou S. Ols  
"Ethel Ormsby"  
Frances Osborn  
Hughetta Owens  
Elizabeth Palms  
Corrella Ayer Paine  
Herman Paley  
Harry R. Parker  
Agnes Patterson  
Mrs. John Howard  
Mrs. Mary  
Hal Pearson  
Mrs. Edna Pearson  
Edward Pease  
Charlotte Peckham  
Albert Peckham  
Marie Pierick  
Caroline  
Camille Planchard  
Mrs. Florence Potter  
H. Maud in service  
Edmund J. Potray  
Frances Potray  
Rita Posen  
Katherine G. Price  
Dorothy Quinn  
Gertrude Quay  
Samuel Quinn  
Evelyn Quinn  
Clara Radnowitz  
Muriel Radnowitz  
Katherine Raymond  
Jack Raymond  
Ethel Ray  
Harry Redell  
Florence Redell  
Ella Reed  
"Mary Leonard Reine"  
Martin Reynolds  
Suzanne Reynolds  
Low Rios  
"Helen Ricker"  
Rose Ricker  
Anne M. Roberts  
Olive R. Rochester  
Mary L. Rochester  
Eugene Rodgers  
Edith Rogers  
Faith Helen Rogers  
Helen Rogers  
Joan Rogers  
Joan Rogers  
Bella Rogers  
Rose Rone  
Joan Rone  
Edith Rube  
Ruth Ryan  
Rose Salsotall  
Edith Sanders  
Jere Sanford  
Mamie Sargent (Mrs. Gason)  
Alyce Leo Satterfield  
Blanche Saville  
Arabella Schoch  
Garda Kora  
Arabella Schoch  
H. H. Scherer  
Julia Marlene Scherer  
Grace L. Scott  
Helen Scott  
Janet Souder  
Gladys Sparr  
Benita Leonard  
Candice Stegand  
Blanche Stegand  
Marion Stegand  
Carroll Stegand  
Valerie Stegand  
Laura Sherry  
Sydney Shilds  
Frances Shilds  
Frances Shookman  
Mrs. Leo Kamp  
Anna Shuppe  
Ruth Skell  
Helen Skell  
Dorothy Smith  
Helen Smith  
Helen Bladen Smith  
Marguerite Smith  
Norma L. Smith  
George Salsotall  
Betty Shaw  
Edward Hugh Sothers  
Harry Sothers  
Mrs. E. J. Stanley  
Helen N. Spear  
"Max Stuntor"  
Margaret Stuntor  
Harriet Stuntor  
Nelda Hewitt Stevens  
Jack Stoney  
"Emma Stuntor"  
Mrs. Robert McGee  
Rachel Swartz  
Lester Swartz  
Daniel C. Mayner

(Continued on Page 80)

# LEGITIMATE

## WEATHER AND BOOSTED PRICES CAUSE THEATRE SLUMP TUESDAY

**Anticipated Theatre Crowds For Night of Parade Failed To Materialize. Good Business, However, Attends Special Matinees. Heavy Cut Rate Business Proves Moderate Spending Propclivities of Visitors**

Broadway confidently expected a replica of New Year's Eve on Tuesday night, but the box offices took a nose dive, with some exceptions, they being the acknowledged hit leaders and those attractions housed directly along Broadway. It was admitted that about 500,000 visitors flooded the city for the Victory Parade of the heroic 27th New York Division. That far hope was true to form. But managers failed to realize that as a holiday crowd that does duty from early morning, which the police regulations made impracticable (in order to reach grand stand seats and standing room along Fifth avenue curb) would lose life a night time and would therefore be little interested in theatre going. Another factor that made for box office dodging was the error in pushing prices to the Saturday night scale. Some attractions charged those rates for Monday night. Many raised the rates for Tuesday, some pushed the rate even beyond that and a few planned charging the Saturday scale all week. The latter houses, however, are regularly \$2 top. A third handicap to Tuesday night business was the perfect weather, which attracted visitors to view Fifth avenue's night illumination.

The extra matinee Tuesday, however, told a far different story. Many celebrants tired of the parade and swelled the crowds which failed to pass police lines which barred all from passing Sixth avenue to the eastward and Madison to the westward. This brought about an accumulation of amusement seekers to the rialto. Managers had been dubious as to the matinee and consequently but 50 per cent. of the theatres took a chance. Nearly all did excellently. Tremendous business done by the cut rates demonstrated the moderate spending humor of the celebrants. But even the cut rates failed to deliver at night. Agencies dumped tickets of "Bye" into the cut rates, but most of those tickets were unsold. The celebration was a far different one from the reckless hilarity of the November peace days. Tuesday the crowds were somber, with little expression of enthusiasm except along the line of the parade.

The season, which one producer sets down as remarkable because of the success of what were considered bad plays, may be considered dying out from now on. The musical plays appear to have the call over the drama, which is seasonal.

Openings this week were "Tumble In" at the Selwyn, and "The Burgomaster of Belgium," at the Belmont. The former is the latest musical piece for Arthur Hammerstein this season on Broadway. His "Sometime" has now completed six months, which gives it the longest run of any musical play in New York this season. "Tumble In" has a good chance. The show has an excellent musical score and is cleverly produced, though it lacked laughs and voice at the opening. Materlinck's "Burgomaster" is for some reason advertised as having an "all English" cast (which by the way is a sort of family affair). The critics thought well of it. The reviewers were divided on the merits of "Luck in Pawn" at the 48th Street.

Next week will see several new attractions. "Take It From Me," the new Gaites piece, will succeed "Sin-

bad" at the 44th Street. "39 East," a new Rachel Crothers comedy, comes into the Broadhurst, sending the road company of "A Kiss Bigger" across the street to the Nora Bayes roof theatre, vacant this week upon the withdrawal of Will Marion Cook's colored jazz orchestra. "Penny Wise," the Lancashire comedy, which was forced out of the Belmont last week, will reopen at the Punch and Judy next Monday, following the week's showing there of the Yale "Prom" show.

"Oh, My Dear" is seeking a larger house for offering at a lesser scale, but remains at the Princess for the present. "Adam and Eva" will not succeed it as figured, in fact, will not come to Broadway until August, opening then at the Longacre. Although "Redemption" has held up to splendid business at the Plymouth, it stops next week as arranged some time ago and the house will then offer John and Lionel Barrymore in the Spanish tragedy now named "The Jest." "The Invisible Fox" also stops at the Harris next week. The play has been kept on in spite of it doing bad business because its producer, Thomas Dixon, has the house under lease. Mr. Dixon will give up the theatre at the termination of the lease, which is July 1 and it reverts to the Selwyns. "Invisible Fox" will be replaced by Wilton Lackaye in "The Good Bad Woman."

The Hippodrome's uniformly good business this season is worthy of attention. "Everything" there has not dropped below \$40,000 weekly since the first of the year. Last week's gross was \$44,000.

The buys were fifteen in number, that including a new four weeks deal for "Somebody's Sweetheart" at the Central. When the management refused the honor agency slips for front seats the brokers arranged for extension. Others running are "The Woman In Room 13" (Booth); "The Royal Vagabond" (C & L); "A Sleepless Night" (Bijou); "Three Wise Fools" (Criterion); "Up In Mabel's Room" (Eltinge); "Lightnin'" (Gaiety); "The Honor of the Family" (Globe); "Moliere" (Liberty); "The Velvet Lady" (New Amsterdam); "Good Morning Judge" (Shubert); "Tumble In" (Selwyn); "Monte Cristo" (Winter Garden), and "Listen Lester" (Knickerbocker).

The cut rates had a liberal selection of attractions. Orchestra seats were to be had for "Forever After" (Playhouse); "Tea For Three" (Elliot); "Hobohemia" (Greenwich); "A Sleepless Night" (Bijou); "The Invisible Fox" (Harris); "Keep It To Yourself" (39th Street); "Toby's Bow" (Comedy); "The Kiss Burglar" (Broadhurst); "Cappy Ricks" (Morosco); "Sinbad" (44th Street); "Sometime" (Casino); "The Fortune Teller" (Republic). The balcony list was "A Little Journey" (Vanderbilt); "Somebody's Sweetheart" (Central); "Good Morning Judge" (Shubert); "Please Get Married" (Fulton); "The Velvet Lady" (New Amsterdam).

Mrs. George Lederer Secures Divorce.

Mrs. Irene Lederer, Chicago, March 26, was awarded the decree of divorce for desertion from George Lederer, theatrical producer, for which she sued some time ago. The custody of the two children was awarded to the wife.

### SPECS' BIG DAY.

Broadway's ticket speculators "cleaned up" Tuesday on the occasion of the Victory parade along Fifth avenue of the 27th Division. Not only did several of the agencies have their own grand stands, but they secured window space in upstairs shops and residences.

An idea of what space in the latter places sold for to the public can be gained from the fact that one agency gave \$400 for the privilege of window space on a fourth floor and paid \$125 to secure one window on a fifth floor. Most of the desirable window locations were tied up by William McBride, but he abandoned the whole scheme when the district attorney's office started agitation against parade ticket profiteering.

Tickets in the "spec" stands were kept down to \$5 apiece because of that agitation, but Monday the price jumped to \$10 and \$15, and above.

Joe Lebing built his own private stand at 107th street and Fifth avenue, but gave all the tickets to friends. Two seats were sent to each theatre treasurer.

### SUES ON "LIGHTNIN'" CLAIM.

George Milo Belden, author and vaudeville sketch player, has started a suit against the Messrs. John L. Golden, Winchell Smith and Frank Bacon, alleging in his complaint the play "Lightnin'" was lifted from his own play that is known both as "Below Zero" and "The State Line."

In his complaint he points out a host of similarities between the two and gives the date of his copyright as Feb. 1916, stating, however, that he elaborated a vaudeville act known as "The Surprise Party" into the play and that he had appeared in this in vaudeville prior to 1914.

### BESSIE ABBOTT'S ESTATE.

Jessie B. Pickens, sister of the late Bessie Abbott, who died Feb. 9, has filed application for letters of administration of the estate of the singer. Miss Abbott died intestate. She left about \$65,000 in personal estate and about \$87,000 in real estate. Her mother and sister are the only surviving heirs-at-law.

### FRANK CARTER'S TROUBLE.

An English contract signed by Frank Carter during the war, and under which he should have appeared for J. L. Sachs on the other side two seasons ago, is now bothering the juvenile of "The Follies." Sachs is reported to have called upon Carter to fulfill the agreement.

The request comes at a time when also, the same report says, Comstock, Elliott & Gest want Carter; besides the Shuberts, who have asked him to name a figure for the next new Winter Garden production.

### Miss O'Ramey Tires of M. C.

George O'Ramey, the slavey of "The Velvet Lady," declares she is through with musical comedy. The end of her present season, she says, means the end of her infiction of her lyric voice upon a public that other singers can punish enough.

The next medium in which she will be seen in this country will be a character comedy of the kind indicated by "Peg o' My Heart."

### Strengthening "Glorianna."

"Glorianna" is being strengthened for its Chicago run which begins Monday next. Emil Lea has left "Yesterday" and will rejoin the John Cort show at the end of the week. Miss Lea was in the original cast but left after the Boston appearance. Three other dancers are joining "Glorianna" for the Chicago date. They are Diamond Hart (vaudeville) and Helen Higgins and Natalie Bates, who drew attention to themselves at Rector's cabaret.

### SHUBERT'S CUT-RATE PLAN.

A new phase of cut-rate theatre ticket selling direct from the manager to prospective patrons has been devised and set in operation by the Shuberts.

The plan calls for a circular letter sent to big employers with pass blanks enclosed. These blanks, when signed by the employer, gives the bearer the privilege of seats in the group of theatres mentioned in the letter for one-half of the regular box-office rate.

It has an advantage over the cut-rate agencies, since the latter handle a majority of balcony seats, while the new plan permits the securing of orchestra seats.

In other words, the cut-rate pass bearer is supposed to be entitled to purchase \$250 lower-floor seats at \$125. After April 1 such seats, along with all cut-rate sales, call for war tax on the regular box-office price.

The circular letter sent out last week assigned certain nights for certain attractions. The shows listed were: "Good Morning, Judge" (Shubert); "Keep It to Yourself" (39th Street); "A Sleepless Night" (Bijou) and "Toby's Bow" (Comedy).

### CORT'S 1919-1920 PLANS.

John Cort is already planning an extensive campaign for next season. He has already laid plans for three companies of "Listen Lester" and one each of "Flo Flo," "Glorianna" and "Fiddlers Three." In addition to this there will be two other musical comedies entitled "Just a Minute" and "The Moon Maiden."

The deal for the presentation of "Listen Lester" in London looked "gold" for a minute or two last week when Harry Cort canceled his sailing accommodations on the Adriatic. Early this week there was a renewal of negotiations for the presentation in London of the show.

### K. & E. IN "COME ALONG?"

The "Come Along" show, closed for repairs, reopened Monday in Hartford, Conn. It was reported before the company left New York Sunday that Klaw & Erlanger had taken an interest in the production. Edward L. Royce was called in during the lay off to brush up the staging, and William Post also looked over the performance. Billy Clark and Henry Tarnie remain with the show. Mr. Clarke is the blackface comedian, playing the "crap-shooting doughboy."

### FIXING MAY IRWIN SHOW.

Rochester, N. Y., March 26. The new show starring May Irwin is being fixed up. It opened last week down the state. Aaron Hoffman is to give it some comedy dialog and Edgar MacGregor has been traveling with the show for the past few days to touch up the staging.

Six more girls will be added to the chorus, making 16 in all.

### FAY BAINTER WILL TOUR.

Fay Bainter is to tour "East Is West" when that show goes on tour, in spite of a contrary report. Miss Bainter is to star in the piece until it makes the principal cities.

The show is not booked for the road until fall and it is expected that it will last at the Astor well into the warm weather, with a good chance of sticking throughout the summer.

### "Alibi" Meller.

George Broadhurst has written a new melodrama which is being prepared for immediate production and which is called "The Crimson Alibi." The staging is to contain several unusual effects. After a try-out the new "Alibi" may be held over for next season, but it is possible that it will be brought in for a spring showing.

The show, adaptation, is being staged by Mrs. Bradley.



## DEAL IS NOW ON FOR SALE OF KLAW OR ERLANGER INTERESTS

**Either Partner May Buy Out the Other, With Present Odds Favoring Marc Klaw As Purchaser. Erlanger Said To Be Asking \$6,500,000 For His Holdings. Letting Public In Considered.**

During the last week there has been an insistent report that there had been offers made back and forth between both Marc Klaw and A. L. Erlanger for the retirement of one or the other from the firm, with the remaining partner taking over the interests of the one stepping out. The latest reports on the situation are that Klaw is looked upon as the most likely purchaser with Erlanger asking \$6,500,000 for his interest. Some months ago when the reports were prevalent that Klaw was to leave the firm it was stated that his interest was offered at \$1,500,000.

The reason for either partner or the other buying is that the interests of the two are so greatly interlocked in the various holdings an outsider would be pretty much at his wit's ends to discover which belonged to who. The general scheme, underlying the plan for one to buy out the other is said to be that there is a plan for the flotation of a huge stock scheme with a view to letting the public in. At present it is believed that the purchase by Klaw would mean he was financed by outside interests to take over the Erlanger share and that in a short time an understanding would be reached with the Shuberts for the promotion of a \$100,000,000 corporation covering the interests of both parties with a guarantee of 6 per cent. on the investment made to the public, the idea being to place the stock on the curb. The insiders would undoubtedly retain their scenic building plants and the costume shops and would sell their output to the big corporation and those interested there would get an additional revenue from their outside holdings. But at least \$6,000,000 in profit each season would have to be forthcoming for the public that held the stock.

The idea of a stock organization with the public buying in is said to have been in the minds of certain theatrical managers ever since there were several easy flotations of motion picture stock in which the promoters managed to clean-up heavily. The argument in favor of the letting in of the public is to the effect that it will create patrons for the theatre to a certain extent.

### ERLANGER BEATS NURSE'S ACTION.

The suit for \$10,000 brought by Mrs. Zeta Palma Judd, a professional nurse, against Abraham L. Erlanger, came up for trial before Justice Ford in the Supreme Court, last week. The decision was in favor of Erlanger.

The plaintiff, by Alfred Nathan, of Prince & Nathan, her attorneys, says he will appeal, claiming the Court refused to listen to all the data contained in her bill of particulars, in which Mrs. Judd alleges the defendant engaged her in the early spring of 1915, legal proceedings having been begun two years later.

The sum in litigation was claimed by the plaintiff as reimbursement for "certain work, labor and services" rendered the defendant between March, 1915, and June of the same year. Erlanger, answering through Attorney David Gerber, entered a general denial and demanded a bill of

particulars, alleging all services rendered by the plaintiff were duly paid for.

Mrs. Judd's case was that she had been engaged, to care for a woman known as Alma Francis, at 232 West End avenue, and she was to advise Erlanger at all times of her condition. Mrs. Judd went to California with the patient, with all expenses paid by Erlanger. Mrs. Judd alleged she also met in California Pat Casey, who was there on behalf of the defendant.

Mr. Casey testified in behalf of the plaintiff. After Casey had left the court room on the first day of the trial, Erlanger, when called to the stand, testified he and Casey had had trouble in his (Erlanger's) office and that he (Erlanger) had thrown Casey out. The next morning Casey was recalled to the stand when he testified he had ended the Casey-Erlanger friendship and that Erlanger had not thrown him out nor attempted to. Casey, physically, is twice Erlanger's size.

Mr. Erlanger stated on the stand he had not married the woman in the case.

### CARLE LOSES WEEK IN FRISCO.

San Francisco, March 26. The Richard Carle Co. in "Furs and Frills," scheduled for two weeks at the Columbia, played but one week, closing abruptly Saturday. The management announced the engagement canceled owing to indisposition of the star.

No performance was given Thursday night, Carle failing to appear at the theatre and the audience was dismissed with the announcement the star had succumbed to poisoning. The company resumes its route at Los Angeles Sunday.

### DENIALS IN \$250,000 CASE.

Answering to the action brought by May Bell, who alleges she was a showgirl in "Sinbad" while at the Casino last fall, against the Casino Theatre Co., Shubert Theatrical Co., Sam S. and Lee Shubert, Lee and J. I. Shubert, Winter Garden Co., and the Shubert Theatrical Enterprises, the Shuberts deny she was employed in "Sinbad." Stapleton & Moses have copies of the program of that show, containing the plaintiff's name. The Shuberts deny they are connected in any manner with the "Sinbad" production and also deny they have an interest in the Casino.

Miss Bell's complaint, alleged that last Election Day she slipped on the way from her dressing room to the stage, because of the broken banister, sustaining injuries requiring the amputation of her spine.

The plaintiff asks for \$250,000 damages. Her husband, Dr. H. J. Taylor-Bell, is also suing the defendants for \$50,000 for what is technically called "loss of services."

Justice Cohalan of the Supreme Court ruled last week that the Shuberts must appear in court for an examination before trial.

### ONE OF THE "100 BEST."

"Hobohemia" is to continue indefinitely at the Greenwich Village theatre. It had been advertised as playing the last two weeks in the house, that announcement being made in the Sunday advertisements for the last two weeks, as it was thought an uptown house could be secured. "Hobohemia" was to have been switched to Broadway to make room for "Shakuntala" to be offered at the Greenwich Tuesday, Thursday and Friday afternoons beginning April 8.

"Shakuntala" is a Hindu play, written in the fifth century. In spite of that it is considered as one of the 100 best plays ever written.

### "SLEEPING PARTNERS" OUT.

"Sleeping Partners" will probably keep on the road for the remainder of the season. Announced to close in Chicago, it is now routed to play Providence March 31, then a split week, with Brooklyn, Washington and Loew's, Seventh Avenue filled in following.

Irene Bordoni and Wallace Eddinger remain the play's stars.

### HAMMERSTEIN DEFENDS WYNN.

Arthur Hammerstein has come forward in defence of Ed. Wynn re the remarks addressed to a benefit audience at the Hippodrome Sunday afternoon (March 16) by Marie Dressler, who rather bitterly panned the comedian for not appearing. It is claimed Wynn had not specifically promised to be at the Hippodrome, and it is pointed out that he has played in no less than 104 benefits within the last year.

Mr. Hammerstein said: "Miss Dressler's remarks were unfair and uncalled for. I know that Wynn insisted on playing some benefits even when ill, and I have never known him to refuse any requests for such performances. It often happens that advertised stars are not able to appear on benefit bills, but why Miss Dressler should select Wynn for public attack is a mystery to me."

Mr. Wynn is appearing in Mr. Hammerstein's "Sometime" at the Casino.

### JOLSON ON THE ROAD.

Al Jolson and "Sinbad" leave the 44th Street Theatre this week after a year or more in New York. The show will take in Washington, Atlantic City, Philadelphia and then Boston to finish the season.

Ahead of "Sinbad" as the advance man will be A. Tosca Worm. He has returned to the employment of the Shuberts in that capacity for this tour after having been supplanted as their general publicity representative some weeks ago.

"Take It from Me," the Joseph Gaite's production, is to come into the 44th Street next Monday.

### RICHENBACHER AT METROPOLITAN.

While offers were still pending for Captain Eddie Richenbacher to try a vaudeville thing the James P. Bond Bureau hooked up an arrangement with Charles L. Wagner whereby Richenbacher will appear for one performance at the Metropolitan April 1.

The management is under the auspices of the American Fund for French Wounded Soldiers.

"Richenbacher" is to tell his own story, with a few stunts to illustrate some aeronautical stunts, etc.

### JOSEPHINE VICTOR'S NEW PLAY.

John Cort placed "Claudia," by Edith Ellis, into rehearsal this week. The piece is to be a starring vehicle for Josephine Victor. B. Iden Payne is handling the stage direction. The piece will be tried out for one week only and then held in reserve for next season.

### DEKOVEN'S OPERA CLOSED.

Reginald DeKoven's new opera, book by Glen MacDonough, after rehearsing for ten weeks, was tried out on the road for a fortnight, and closed.

### Woods to Revive "Montmartre."

The most pretentious production to be made by A. H. Woods in New York in the fall will be a revival of "Montmartre," which was tried out in the West a couple of seasons ago. It is a melodrama from the French written by Pierre Frondaie, originally adapted by Augustus Thomas and now being revised by Cyril Harcourt.

When first played in America, Jane Cowl appeared in the leading role, and both Miss Cowl and Elsie Ferguson are now endeavoring to secure the film rights. Woods has refused to release it for pictures, but is anxious to secure Miss Ferguson as its legitimate star for the revival.

### "Three Wise Fools" Going to England.

It was reported this week that Andre Charlot, before sailing for home last week, purchased the English rights to "Three Wise Fools," now at the Criterion.



PEGGY O'NEIL

Who has made a big success in ARTHUR HAMMERSTEIN'S musical comedy "TUMBLE IN," at the SELWYN THEATRE.



# LEGITIMATE

## TUMBLE IN.

The Burger.....Johnny Ford  
Helen.....Helen Jones  
Jim Wilson.....Herbert Corbell  
Clara.....Clara Davis  
Dallas Brown.....Charles Hughes  
Kitty McNair.....Edna Hibbard  
Anna Wilson.....Freddy O'Neil  
Tom Harlow.....Arthur Vinton  
Bela Kowalski.....Zelda Sears  
Aunt Selma.....Freddy Leach  
Pamphile.....Freddy Leach  
Nicholas.....Ivan Stroud  
Olga.....Olga Minkha

Arthur Hammerstein bows in for the third time this season with a musical show, on this occasion in conjunction with the Delray, who are interested financially, but "Tumble In" is in whole a Hammerstein product. With two other shows—"Some Time" and "Somebody's Sweetheart"—all going strong, he takes the lead in the number of successful musical comedies current on Broadway, for "Tumble In" looks even better than his predecessors. Monday night it served as a corking musical prelude for the Delray theatre.

"Tumble In" is programmed as "a comic rhapsody in two acts and four acts," carrying the descriptive billing from the fact that its book was taken from Mary Roberts Rinehart and Avery Hopwood's famous "Seven Days." That was always a delightfully funny story and the main ingredients have been retained in the present musical version. Dressed up in music book and lyrics by Otto Harbach, a score by Rudolf Friml and a libretto by Otto Harbach and probably costly production, it is a very pretty, witty, tuneful affair. The show has everything to bid for public favor save cast voices. But Mr. Hammerstein is resourceful, with a knack of construction that invariably leads to achieve first results.

Mr. Harbach and Friml have teamed together before in the writing of Hammerstein shows and they seem to be at their best in "Tumble In." Friml's score of songs and numbers has been beautifully arranged, the orchestration score and the band playing a nicely distinct tinkle of the harp, sort of First Trade-mark. At least half of the numbers stand out, but the most pretty tunes and the capital orchestrations successfully screen the absence.

The first act was dainty throughout. An excellently appointed drawing room served for the setting. First shown in dim lights to permit the entrance of the burglar (Johnny Ford) which serves as the introduction to the plot. Throughout the lighting uncovered some rich, colorful effects. That, combined with the music and the introduction of the show, the best song numbers, made the going peculiarly enjoyable. "I've Tumbled With Love and Land" were the top scoring tunes and both found pleasant repetition throughout the piece.

The "Jumbo" song had a funny bit of business for one of the choruses, when a supposedly speedy table was made to dance. The plot in this act was "Will Do It All Over Again," the introduction of Friml music, but quite pretty. The wedding scene turned out to be a march number and it gave the chorists a chance to show their ability to do bits of shimmy shaking, "Gaugle and Dream" at the act finale was corking.

The second act held three scenes, the last of which showed a roof garden atop a skyscraper drive house, with a full view of the Hudson across which on the Palisades was the plainly illuminated lettered distance view of the play and Nicholas Schenck's "Palisades Park." The first scene was a kitchen window took place some of the funniest of the "Seven Days" situations. But that was secondary to the numbers and business. The first of the numbers brought forward Olga Minkha (of the vaudeville team known as Olga and Minkha), a little fat-haired dancer, who scored superbly after a novelty entrance and who later with her partner (called as Nicholas) easily captured the dancing bit of the evening, they were forced to several varied dances. A comedy number with a burlesque dance that also was made to repeat three times was "The Laugh," which had Herbert Corbell, Freddy O'Neil, Charles Hughes and Edna Hibbard in close combination.

Mr. Corbell as Tom furnished a goodly part of the fun. To him were allotted many of the show's bright lines. To the wise one he handed a laugh in the kitchen scene comparing a cooking maid to a "bottle of stout" and a xiphophorus, he asked Miss Rinehart whether she'd have "Post and Pessant" or "William Tell" as they were the only numbers he ever heard played on the instrument. With "Aunt Selma" he turned to "The Bottle of Stout," which all agreed tasted better than cocktails, he remarked that with the bottle one could almost hold to life in a democracy, and retire on prohibition.

Edna O'Neil made even a better impression as a comedienne. She played Anna, a belated "spirit" in the dearest style and lent some happy moments when she supposed "nosed" even though she collected the "package" with great speed. Her partner, when introduced with Miss O'Neil in many of the comedy situations and gave a good account of himself. When Anna contended she had "control" and had moved the screen, Hughes insisted she had "the love and the Navy." The show was moved by Johnny Ford (also out of the vaudeville in his first Broadway show). He had little to say, yet well carried out his role of a scared and hungry unknown victim. Ford was programmed for a dance number which for some reason was not given. He was replaced by Beers returned to Broadway as Aunt Selma, who couldn't make her trials because of the quarantines and who therefore caused all the mix-up. She made a lovable character, acting with her usual bright and happy manner.

Claire Nacio, a pretty blonde girl with nai-

mated shoulders, sprang a surprise in the second scene of the act, which showed a roof garden. Miss Nacio practically stopped the show for a moment when she sang "Out." A novelty number, aided by a singing male quartet (George Blumstein, Dick Wynn, Dudley Faraway and Harry Pollard) which operated in most of the scenes. The front as police officers, responding to the choruses. The number was an encore winner. Mr. Hammerstein showed himself something of a chooser in the matter of the chorus. There is a bunch of eight girls (10 or more in the usual Hammerstein way). One was all-be-dramatic, in fact had more "ice" than most the cast combined.

Bert French is to be credited with staging the second act. That corrected and perhaps some other changes by the skilled Hammerstein hand and "Tumble In" will show them to be in the usual Hammerstein way. ....Idee.

## LET'S BEAT IT.

The 27th Division, U. S. A., New York's own, is back from France and whither the rest of the nation at the presentation at the Grand by of a new musical farce in two acts by the 27th Division Theatre Troupe, (designated such officially by Major General O'Leary, "Let's Beat It.") The engagement is for three weeks.

For the greater part the company in the musical presented the original 27th Division musical piece at the Lexington Hotel, New York, April last. The vehicle, however, is new in its entirety and while it shows as a new piece to drag, the second act was especially the comedy by Major General O'Leary, "Let's Beat It." The engagement is for three weeks.

What the show needs is about three-quarters of an hour from the book and that there is a piece to drag. The second act was especially the comedy by Major General O'Leary, "Let's Beat It." The engagement is for three weeks.

There is one thing about the performance and that is that there isn't a military touch in the show. The show is a comedy, and the boys used to be military and therefore did not want to have their names and some of the boys used to be military. However for lay audiences the military touch might have been very acceptable.

At present one of the principal faults with "Let's Beat It" is that it is a comedy, and the boys used to be military and therefore did not want to have their names and some of the boys used to be military. However for lay audiences the military touch might have been very acceptable.

"Let's Beat It" is authorized and presented through the courtesy of Major General John O'Leary under the management of Major Tristram Tupper. It is written, produced and managed by members of the 27th Division. The production is directed by William A. Halloran and was staged by Private Harry Grubbs in the original production. The musical director is Pvt. Edwin Tristram, who designed all of the scenery and costumes.

The business direction is in the hands of Major Raymond T. Monti and Louis Lewis, Dale and J. H. Florenschneider. Pvt. Leslie Ross is the press representative.

The book is credited to Harry Grubbs and Edna Hibbard. The music was furnished by Private William J. Wittman, Burton Hamilton, Eric Krebs and Sid Marston. There are 18 principals and a chorus of 22 (men) in the present production. There are eight "girls" in the chorus that practically clean-up on all of the numbers. It is in the show for the laughs served by the work of this particular bunch of the ensemble there would be little left for the great part of the show.

The story concerns a missing jewel and the search for it. The mixing up of the perfume bottle in which it is hidden is the cause of all the complications. There is a lot of fun in the fact, and they finally wind up to the satisfaction of the audience.

There are two comedy characters, one an old man, played very well by Harry Grubbs. The other is a young man, played by Pvt. Jack Roche. The show is a comedy, and the boys used to be military and therefore did not want to have their names and some of the boys used to be military. However for lay audiences the military touch might have been very acceptable.

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played a role that was one of the hits of the show. All he needs is a little attention to diction.

"Girls" among the principals "were most capably handled." Pvt. B. A. Crawford did a manicure dance with all the pep that could be expected. She put over a couple of very good laughs, while Eric Krebs, as one of the gangsters in the act, was a real find. He had a lot of trouble with "her" clothes. A character grande dame played by Dina Pearce landed with a wallop. This was the first time the best dressed "dams" hits of the show. Pvt. Walter Roberts as Marjorie Mack, the lead of the show, delivered with pep. The set dance of the show, however, was Wm. C. Pauley in a dance special in the second act.

There are 17 numbers in the show and there are several hits among them. All of the songs are useful and have a peppy swing that is sure to win popularity for them. "Wagner of the Moon," a waltz number, is sure to go over. The piece is played in two acts. The first act is entirely very well done, and the second an interior. The designs for these were the work of C. E. Beil, who was also responsible for the costumes. The latter were fetching and the "girls" of the chorus were much better than the girls of a typical burlesque show would have been.

When the piece is speeded up in the playing, "Let's Beat It" will be as big a hit as "You Know Me All" was. The show is a comedy, and the boys used to be military and therefore did not want to have their names and some of the boys used to be military. However for lay audiences the military touch might have been very acceptable.

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of his social set. She seems to be one of the people who are not afraid to overstep in the morning and he suggests she avail herself of this privilege to just "have a little fun." He takes advantage of this "wild, mad dream of the moment" and is introduced by him as the sister of his old friend Jack. But she will not let the boy pay for her fun and appears to a local publisher to advise her to be introduced to the lark, on the gamble she will secure a proposal of marriage from the wealthy youth. A very clever situation, it here introduced by the society people taking for granted the pambroker to be her uncle.

Just enough plot for a farce with musical interruptions and a corking layout for a motion picture scenario. But as a legitimate comedy it is unnatural and wholly without suspense.

Miss Tallaferris failed to visualize the spirit of romance for so far-fetched a characterization. The actor honors her, but she will not let the rich young society man, who forced her ahead of the plot, add one more to his recent stage laurels. Next to John Barrymore he is probably the best of the present crop of juvenile leading men. In the low serious passages that fell to his share he dropped his voice to a note of sincerity that is convincing. Another excellent characterization was that of the pambroker as played by Robert Fischer. Brever-Power, a scolding, scolding, scolding, who is anxious to "lead" the rich youth for her own sake. The remainder of the cast, as good as the play, is that it is manifestly unfair to pass judgment on the players enacting them.

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We take this means of publicly thanking MR. MARTIN BECK, MR. MORT H. SINGER, MRS. C. E. KOHL and their associates in opening their new, beautiful State-Lake Theatre, and appreciate the honor bestowed upon the act of



The first artist to greet an audience from the stage of the State-Lake, thus dedicating this magnificent vaudeville monument, was Miss Belle.

# VAN and BELLE

Success and Continued Prosperity to the Beautiful State-Lake Theatre  
**BOOKED SOLID** Eastern Representative, **HARRY WEBER AGENCY** **SIMON AGENCY**

Congratulations to MARTIN BECK, MORT H. SINGER and their associates on the opening of their new beautiful STATE-LAKE THEATRE.

# CHARLES AHEARN TROUPE

OPENING AT **State-Lake Theatre, March 31st** **BOOKED SOLID**  
**SIMON AGENCY,** **HARRY WEBER,**  
 Western Rep. Eastern Rep.

*Best wishes from The Simon Agency and a few of their acts:*

## Gypsy Meredith and Co.

In her Original Oddity

"LAUGH AND LIVE"

A. F. MAYER

## Jimmie and Blanche Creighton

In

"MUDTOWN VAUDEVILLE"

## 4 CASTERS 4

SENSATIONAL AND DARING

## Harry - Gaffney and Dale - Helen

In

"ANTIQUES"

By JOS. L. BROWNING

## Geo - WATSON - Stella

"SHE AUTO KNOW," SO SHOULD U

A. F. MAYER

## Arthur - Abbotte and Mills - Marie

Present

"HIS BIRTHDAY"

A. F. MAYER

1919 EDITION

## Hugh Skellty and Heit Emma

3rd Consecutive Year

Thanks to

A. F. MAYER

## J. Alfred Wilson and Wilson H. Taylor

"THE BANDMAN AND HIS BAND"

A. F. MAYER

## McComas and Woodford

"CASEY?"

A new act to the West. Who is Casey?

A. F. MAYER

## Choy Ling Hee Troupe

ORIENTAL WONDERS

A. F. MAYER

## A. F. Mayer

Presents

HUDSON SISTERS, NIFTY MISSES

## Davey Jameson

Who Makes Them Laugh and Applaud  
as Well

Second to None in Hits

# THE SIMON AGENCY

Booking exclusively with WESTERN VAUDEVILLE MANAGERS' ASSOCIATION, ORPHEUM, KEITH'S  
VAUDEVILLE EXCHANGE and their AFFILIATED CIRCUITS.



*Best wishes from The Simon Agency and a few of their acts:*

**Kremka Brothers**

Eccentric Comedy Novelty

**Coley and Jaxon**

"Well I Declare"

**Sidney Taylor and Co.**

in "One Thousand Dollars"

**McRae and Clegg**

The Intruder and Queen of the Wheel

**Georgalis Trio**

Vaudeville's Best Shooting Act

**Frank Carmen**

Hoopologist  
HUGHES-SMITH, East Rep.

**Stanley and Dale**

Booked Solid

**Howard and Fields**

Ragtime Dining Car

**Mori Brothers**

Fun with the Barrels

**Wheeler Trio**

Reunited

Geo. **Le Fevre** May

"Original Dance Creations"

**Ellis Nowlan Co.**

Merry Monarchs of the Sawdust Arena

**Curley and Hall**

in "Mr. Flynn from Lynn"

**Marguerite Hanley**

Booked Solid

**THE SIMON AGENCY**

Booking exclusively with WESTERN VAUDEVILLE MANAGERS' ASSOCIATION, ORPHEUM, KEITH'S VAUDEVILLE EXCHANGE and their AFFILIATED CIRCUITS.

*Best wishes from The Simon Agency and a few more of their acts:*

## NICK HUFFORD

A Loose Page from the Book of Fun

## MOWATT and MULLEN

"The Sunbrite Pair"

## ARTHUR LAVINE and CO.

Coney Island to the North Pole

## KENO, KEYES and MELROSE

"That Fellow Don't Like Me"

## Phillip P.--AUSTIN and DELANEY--Ralph A.

"In the Syncopated Hotel"

Booked Solid W. V. M. A.

B. F. Keith Vaudeville Exchange

## ARTHUR DEAGON

Playing the Middle West

JOHN G. ROBINSON'S

## MILITARY ELEPHANTS

Orpheum Circuit Now

## GENERAL MAUD DANIELS

COMMANDING

"The Rising Generation"

THE ACME IN POSING ACTS

## JOHN BECKER

Sandman's Hour

Colour Gems

Silver Fountain

## THE SIMON AGENCY

Booking exclusively with WESTERN VAUDEVILLE MANAGERS' ASSOCIATION, ORPHEUM, KEITH'S VAUDEVILLE EXCHANGE and their AFFILIATED CIRCUITS.

*Best wishes from The Simon Agency and still a few more of their acts:*

JUST RETURNED FROM FRANCE

"A DOUGHBOY"

**RAY CONLIN**

Assisted by "SPARKS"

A Hard Billed Member of the A. E. F.

Differing from the other War acts by letting the Dummy tell our experiences while in the trenches.

Eastern Representative, MORRIS & FEIL

Western Representative, SIMON AGENCY

**BEST WISHES**

FROM

**Earl - CHRISTIE and BENNETT - Charles**

TWO BOYS FROM VIRGINIA

Never Open—Thanks to Those Responsible

**Walter - DANIELS and WALTERS - Minna**

"DECEMBER AND MAY"

MAKING THE WEST LAUGH

East, Mr. FRANK EVANS

West, SIMON AGENCY

**DOUGLAS FLINT and CO.**

in "EASY MONEY"

**CHESTER POLLARD**

Presents

"ON MANILA BAY"

with

**TEDDY McNAMARA**

**THE SIMON AGENCY**

Booking exclusively with WESTERN VAUDEVILLE MANAGERS' ASSOCIATION, ORPHEUM, KEITH'S VAUDEVILLE EXCHANGE and their AFFILIATED CIRCUITS.



# BURLESQUE

## BURLESQUE ASSOCIATION MAY CUT OUT ADDED ATTRACTIONS

**Directors of Organization Will Consider This Step. Reason Is That Heavy Billing of Same Detracts from Preceding and Following Shows. Engagement of Jack Dempsey Starts Ball Rolling.**

As a result of the special engagement of Jack Dempsey by Barney Gerard as an "added attraction" with Gerard's "Americans" for three weeks, the American Burlesque Association, at its directorship meeting this month, may take some action that may do away with the "extra features" altogether next season.

The show just ahead and the show following the Gerard attraction have suffered in the stands where special billing was given Dempsey. While the managers of the companies affected have not complained, the belief is current Dempsey has attracted official attention. Neither the show ahead nor the show behind carries "extras" to offset the Dempsey draw.

Gerard used Dempsey mainly in the one night stands of the American, but one week in Baltimore. "The American" is playing the Trocadero, Philadelphia, this week. Arrangements were made by Gerard last week for Dempsey to head what will be styled an "athletic carnival" opening March 11, playing one night stands only in auditoriums, convention halls and armories en route. Featured with the show will be Chinese wrestlers, female wrestlers, Chinese boxers and a negro jazz band.

### HENRY DIXON'S "MICHIGAN"

Henry P. Dixon (the P stands for Pretty) ranged into New York last week with the biggest Michigan bank roll Broadway has ever seen. It had a \$30 wrapper and at the high cost of paper nowadays it was guessed the roll must have cost Mr. Dixon about \$2 to assemble.

Dixon, whose regular business is telling how good gross his "Big Revenue" show has done in the "bad towns," picked out the Princeton Hotel on 45th street to practice with his voice. Dixon says the Princeton is the best situated for practice, as the noisy taxicabs outside are just the kind of opposition he is looking for when talking.

After Harry started speaking the first evening, the Princeton sent for a lightning calculator, to check him up. That night he bet \$118,000, nothing under \$1,000, and flashed the Michigan 17 times. The next evening he wagered 212,003, flashing the Michigan 92 times. The \$3 bet was in cash. When Mr. Dixon left the hotel he told them to send his bill care of the Friars and explained why he had break into the roll, that he had had such good luck so far, not having to once open it.

When the hotel people, who seem to like Dixon, found he was actually leaving, they gathered all the guests on the sidewalk to say "Good-bye, Harry" to him. It was a frame with the intent not to allow Dixon to hear himself talk. As Dixon got in the cab some one said, "I wonder if he'll make the train?" and then as the guests, retreating the one, yelled good-bye at him, all the folks around could hear was Dixon hollering, "Bet you a thousand I do," and again flashing the roll.

Harry was driven into New York through a disappointment. His show was at Wheeling for two days and Dixon was with it, for some unknown reason. The day following the open-

ing performance, all the papers in town said it was the best burlesque show ever. In Wheeling, Dixon read that line over again so when it was show time that evening when he reached the theatre. There was a crowd from the box office way down the street. Harry walked in the lobby, saw the house manager, and said, "Bet \$10,000 we break the house record tonight," flashing the Michigan. "Look at that line," said Dixon, "that's the way we have been doing all along the route."

"You're kidding yourself," said the manager, "They're buying for Lauder tomorrow night."

### ERNEST EDELSTEN COMING.

Ernest Edelsten, the English agent, will sail for these shores some time next week.

### Deceptive Advertising.

Williamsport, Pa., March 5. The Hippodrome, a picture house about a mile from the centre of the city, extensively advertised last week that it would show Enid Bennett in "Happy Though Married" as a feature film and five "big time" vaudeville acts the last two days of the week.

The publicity attracted attention and good attendance, but injured the theatre's standing, since the patrons who were led to believe they would see the "big time" acts on the stage, only saw them as a part of the film. The acts in the Bennett picture were Alber's Bears, Tetsu-Wari Japs, La Xelle Sisters, Erler's Circus and "A Modern Cabaret."

### Chance of Annexing Norfolk.

Gus Hill and some other burlesque managers see an opportunity of having a house in Norfolk, Va., next season. The chances are that if the impending deal consummates, the American Wheel will attach the city to its circuit.

### American Meeting.

The stockholders and directors of the American Burlesque Association hold a meeting today (March 7) at which time franchises for the new year will be discussed.

### Abe Reynolds Starring.

Max Spiegel has signed a contract with Abe Reynolds, star of the "Merry Rounders," whereby that show will be billed as the "Abe Reynolds Show." Reynolds' wife, Florence Mills, obtained a release from Spiegel to accept musical comedy offers.

## INVESTIGATION REPORT

The continued verbatim report of the daily hearings before the Federal Trade Commission in New York City in the matter of the Vaudeville Managers' Protective Association and others appears on pages 27 and 41 to 44 of this issue.

The report will be published weekly in part until the full record will have been printed.

### KERNGOOD, A. F. M. SEC.

William J. Kerngood has been elected secretary of the musical Federation of Musicians and Saturday will leave his post as musical director at the Olympic. Mr. Kerngood has been at the house since it opened with burlesque and has been with Dave Kraus for 15 years. He will leave for St. Louis next week, that being the headquarters city of the Musicians' secretary, though their president and general offices are in New York.

### MARCH-FITZGERALD COS.

Dr. Harry A. March, recently discharged from the Army after six months' service, and William D. Fitzgerald, manager of the Lyric, Allentown, Pa., will conduct a spring and summer musical stock circuit. Fitzgerald will operate the Park, Allentown, with Nat Fitch in charge, opening Decoration Day.

The Liberty, Staten Island, N. Y., opens April 1 with "Fads and Fancies." The Olympic, Newark, is another.

### THE AVIATORS.

The American Burlesque Association is having a general "how-to-do-it" New York show, the purpose probably being to issue "show-bills" and to give managers perhaps consider ways of improving American shows. Some managers are to be unlucky in the passing out of franchises and some who are not because of no effort to improve their offerings. There is no doubt but that some American managers cleaned up their current shows and some furnished new productions throughout. Those men cannot be accused of not trying nor having not been sincere in their efforts.

But it takes more than spending money on management of casts to better the average American show. That is demonstrated by Frank Lohr's "Aviators," called "The Aviator" this season, and in which Charles Barton is supposed to be the star. The show is supposed to have been supplied and new wardrobe, all of which makes a showing. But there is a lack of material. Managers of the second week shows appear to be quite willing to collect a cast and allow some member to put on the show. Comparatively few principals can do that successfully. It's up to the manager to die material just as it is up to him to be talent. There should be enough of both elements within the manager's grasp if he is willing to look over the field or go outside of it when necessary. The matter of costumes is merely one of spending money, but the curbing of talent and material may require some thinking and planning. The average manager has many months for such devotion.

The "Aviators" drew a fairly good crowd at the Olympic Tuesday night, but that house almost always draws a good crowd. It is true enough in production and the cast presents Charles Neil, the principal comic, or rather the only comic. A principal comic isn't often offered much to deliver alone and Neil is no wonder. Yet he had little assistance from the two characters present with the view of aiding him.

The cast is total doesn't measure up. But there is one bright exception. It is Ethel Shutta, said to be new in the East and her first season in burlesque. At least the management is to be credited for directing her up, some reports say she hails from New Orleans. A number of visiting managers sat in Tuesday night perhaps with an eye on the youthful, slender Miss Shutta. She isn't a finished artist, has no voice, but still impresses as having a lot of "stuff," and with the proper handling should become a "name" either in burlesque or elsewhere. In sending her free five or so numbers she has displayed an undeniable style. One in male attire she was corking in white flannels, giving a dope number. "The Land of Oz," which she had the impression of taking a "hype" looked very good, too. And, too, when she "never missed a fake." Later in a tough bit she also seemed to have done well. She was here drew attention. One of the first was "Luchinmonee Blues." She did well with "Can You Tense With Love" and "The Blues" for the choristers, and with a new number, "The Blues." The number with the results were also marked. The number was worked up by Neil.

Others in the cast were Nick Olvera doing blackface and setting a chance with a musical comedy, "The Blues," and "Sweet Potato," Jack McInerney, who shaped as a good straight; Arthur O'Connor, who played a "hype" and "The Blues," and Lillian Franklin, both prima donnas. Miss Franklin was drunk bit with Neil, and it was one of the few times in the show with a musical guessing bit being another comedy.

The chorus number 14 or 15, making many chances, all looking well enough. There were one or two there were no "lookers," and there was considerable applause in the house, but the general average was a good deal under that of the average American show. *Doc.*

### MUSICAL COMEDY ALLEGED.

Syracuse, N. Y., March 5. "The Ship A-Hoy Gipsy" are alleged to be presenting a musical comedy through the presence of four principals and six chorus girls. The show was at the Bastable the last half of last week, running one hour and the performance padded out by a film.

The show received the distinction here of being classed as the poorest Syracuse has ever seen, and Syracuse has seen some of the very worst.

The most current popular number in use was "Rolling in His Little Rolling Chair." The dialog was as equally current. Even at that though, everything seemed newer than the costumes. The straight man, in the character of a U. S. army captain, wore the dress uniform of a buck private in '98.

The show appeared to have a book, and the "Ship A-Hoy Gipsy" had "A Day at the Races" and "A Day at Camp."

### BURLESQUE CHANGES.

Elsie Meadows has joined the Rose Sydel show as prima donna, replacing Esther Higby.

James and Flo Bogard, replacing Benton and straight with the "Jolly Girls." Ruth Rollins, prima donna with the Crescent stock, replacing May Leavitt; Ethel Drake, soubrette, same company, placed by Roehm & Richards.

### MAIDS OF AMERICA.

J. Herbert Mack won well afford to point out the pride in America and show for a faster, livelier, cleaner show never hit the Columbia boards. And he can match his wardrobe with any other outfit on the west. Likewise the organization can stand comparison with any other in the country. They have kept it, for at the Columbia, with half season's wear and tear, it looked brand new.

The show, written by William K. Wells, features Al K. Hall and Bobby Barry, a clever pair of comics who work distinctly for general returns without the usual aim at individual honors, and the result is a continuous string of laughs. They have some new "bits" and have retained some of the old ones. Last season's show, but it can be registered here that their work, unlike many other Columbia shows, carries a stamp of originality and some of the stereotyped burlesque scenes are utilized for comedy. Hall, tall and extremely lean, makes a great partner for the miniature Barry, the contrast allowing for the miniature opportunities for funny situations.

The handy man is George Snyder, who plays several roles and does them well, with a trio all in with short duties here and there in the show proper and also after a specialty in the second part. This is poorly built up, carrying old songs exclusively, and the boys walked off to a quiet exit. Their harmony also is a trifle off. Another specialty was shown by George Snyder and May Jane, a rather silly little singing skit, but the Columbia audience didn't seem to appreciate their efforts, apparently preferring the chorists. But notwithstanding this, the turn is a good one for the show. Following a solid long scene by Hall and Barry, they were handicapped, and it placed in another position would undoubtedly score far better. They might change with the trio and help things generally to some extent.

Florence Kober is the prima, a handsome blonde with a fair voice, but a clever burlesquer. Her May Jane works hard and well and stands out as the show's beauty. This girl looks new in the principal division and shows possibilities for something better. She made a stunning appearance in several pretty gowns. Miss May Jane, the soubrette, carries the numbers along to good returns. Her "I Like You," with a "harmless" and "The Blues" was the song bit, gathering a dozen or more cheers. And she was done with just enough motion to make "one bit" for more. The three women make a good combination and like the comics, seem willing to share honors and work. In fact, it looks like one of those rare organizations where through the show through out something seldom heard of in burlesque.

Working from a box at one point Hall was handicapped because of the absence of a music light. The electrician may or may not have been on the job, but one is certain for this particular "bit." The classic dance scene was the bit of the show and is handled in the same by the two comics. Barry plays a role for Hall's eccentric pedal maneuvers.

The chorus carries a string of pretty girls and backed by the excellent supply of clothes, they make a splendid flash. While the opening is a bit slow for about five minutes, it gathers speed with the entrance of Hall and Barry and soon that point of attention is held up to the finale. It's a show that should pull business all around the wheel. The Columbia capacity was the area at 8 Wednesday night. *Wynn.*

**VARIETY**

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With ocean travel once again assuming some degree of regularity it may be of passing interest to say that during the four years of the war *VARIETY* never missed a single week in its foreign circulation. There were some weeks when *VARIETY* was delayed in reaching London or Paris, with the result the edition for two weeks reached there on the same boat; but to have gone through that period with every week's issue duly arrived is what we call fortunate as far as *VARIETY* is concerned. With the war's commencement *VARIETY* fell off 15 per cent. in its English sales and then remained stationary. The sale has been but a very slight increase in orders for *VARIETY* abroad since the armistice, but in a recently increased order from a London news-dealer he stated there is a prospect for the paper. "For the month of January (five weekly issues), reported at the time, the London dealer had a 100 per cent. sale, without a return—a record in itself. In Paris the sale remained fairly steady. The other day a traveler who had gone around the world during war times said he never paid less than 50 cents in gold in any of the Far East countries for *VARIETY*. In Singapore he was charged one dollar in gold. Another matter in connection with *VARIETY*'s circulation that may mean something to the other theatrical trade papers is that *VARIETY* suffered no loss in total run or sales when raising the price to 15 cents. For three weeks after the run remained at the same figure (*VARIETY* has never issued a circulation statement), whereas a drop was looked for; something that had occurred to all other weeklies when raising the price. After the three weeks the slow increase in orders again started in, and has continued, but accelerated somewhat during the past two months. *VARIETY* is generally credited with a larger circulation than it has through lay people reading it, but it's only a trade paper at best; published for the theatrical trade which it represents, although it may be said that there never has been a theatrical paper published in any part of the world that has commenced to touch *VARIETY*'s circulation, now or during the past eight years. Despite war conditions and the cessation of international exchanges in theatricals *VARIETY* appears to have upheld its position in England, even among the English papers. While many English theatrical offices have kept *VARIETY* on file for years we hardly thought they often consulted it. Yet the other day we received a letter from a London theatrical office, asking us to fill in for it a few copies they had found missing from their *VARIETY* files.

The projectors of "Hobohemia" at the Greenwich Village Theatre will shortly put in rehearsal a new play, the scenes of which are laid in the fifth century. It is proposed to present the piece at the Village playhouse at matinees only.

The death of Charles E. Van Loan, reported in the papers this week, uncovers the fact to a great many of his friends the mystery of his recent whereabouts. The obituaries referred to his connection with an eastern publication as associate editor. The pub-

lication was the Saturday Evening Post.

A motor car valued at \$3,000 and belonging to Johnny Burke was stolen from the front of the 44th Street Theatre Sunday night. Burke was appearing on the roof in the Sunday vaudeville concert having come down from Boston, where he is showing in "Hello Alexander," to double between the Winter Garden and the Bayes Theatre for the regular Sunday concerts.

Late booking agent changes have seen new ones on Broadway. Lee Kraus is here from Chicago, associated with Arthur Horwitz, Jack Linder, U. S. Army, back in the Putnam building. Robert Stirling is among the newcomers. George Quinn is booking independently. Arthur Lyons is now on his own hook. Solly Unger is associated with the Nat Nazario. Spencer Burroughs is placing acts individually.

"The Proctor News" has discontinued circulating in the Proctor theatres. Dave Nowlin, who created the press sheet, is still associated with the Proctor offices, but in another capacity. Last Tuesday night Mr. Nowlin was elected Exalted Ruler of the Queensboro Elks Club. While returning home after canvassing for votes last Saturday, Nowlin ran his little Maxwell car into a pole near the Queensboro Bridge and was compelled to abandon it.

Freddie Berrens, the vaudeville, is nursing a black eye among other bruised features as a result of an altercation with the special officer of the Lexington Opera House, last week. Mr. Berrens and a number of other Elks were enjoying the Chicago Grand Opera. Before the curtain rose an argument over the location of seats was had. Leaving the theatre, Berrens was accosted by the officer, who without much ado "planted" one with telling effect.

When Surrogate Fowler granted the letters of application upon the estate of the late Mrs. Josephine Baker Drew, to her husband, John Drew, last week, it was learned her estate did not exceed \$13,000 in personal property. Mrs. Drew died intestate Dec. 4, last, in New York. Mrs. Drew's only daughter, Mrs. Louise Devereaux, will come into two-thirds of the estate, according to the laws of the state, where no will rules otherwise. John Drew inherits the remainder of the estate. Mrs. Devereaux is the wife of Jack Devereaux, at present a captain in the army with the A. E. F.

On the return of New York's own 77th from France some time during April, every soldier in that famous organization will be provided with a position, provided New York business men co-operate with Major S. Fullerton Weaver, who has been sent here in advance of the Division. Major Weaver came with two objects in view—to arrange for "New York jobs" for New York soldiers and to establish a 77th Division Clubhouse as a permanent monument to the bravery of New York soldiers. The clubhouse is now practically assured and the money is promised for \$21,400, or the 27,000 men in the Division.

Dora Knowlton Ranous, writer and translator, in her younger days was a member of Augustin Daly's company, and who committed suicide Jan. 19, 1916, left a net estate of \$1,423.69. She named her granddaughter sole legatee and two grandsons co-legates. Her suicide was made pitiful by a letter left behind in which she stated that she had confessed and that God would know she could bear no more unhappiness. She also asked that a photograph of her grand-daughter be buried with her. What estate there was came from royalties on her works, furniture and cash on deposit in two banks amounting to \$1,471.69.

Walter Rosenberg, generally credited with being a "slick guy," has figured it out he is no match for his father. Walter's wife is momentarily expected to give birth to a baby—their second—and Henry Rosenberg bet his son \$100 it will be a boy. Walter figured he had an even break with his "old man." Asked where his percentage came in, the father said: "I have two advantages—a large majority of the births in my family are males, and if I lose I would have to give the new born baby a \$100 present anyway; so, in the event it is a girl I'll hand Walter the \$100 and say that of course it goes to the kid. If it's a boy I'll take Walter's \$100 and hand it back to him for his new infant."

In the Supreme Court at Long Island City, Feb. 28, Corrie Arnstein was granted an interlocutory decree of divorce from Jules Arnstein, known along the rialto and in London as Nick Arnold. The action was heard on Feb. 28, Judge Faber presiding. Samuel Altman of Herman L. Roth office, appeared for the wife. The case was undefended. No names were mentioned. Last year Mrs. Arnstein started an action against Samuel Brice for alienation of affections, but Arnold succeeded in settling the case with his wife. She alleged at the time she unwittingly signed a release, but no motion has been made to reopen the case.

The stud poker game that is one of the main ideas among certain agents in the Putnam building was rudely interrupted Saturday when two plain clothes men walked in on the lay-out. The visitors asked what was going on and nothing resulted when it was explained that just a "friendly little game" was in session. The game has been "soft" for several players. One in particular is "there" strong when winning, which he did to the tune of \$300 one or more times. When losing, however, the same individual shifts away from the game like a bashful maiden. The poker seances move from office to office, so that only those in the know are tipped off to its locale. There are games going, day or night, whenever the gang assemblies or fresh coin is uncovered.

The Lambs' Gambol held at the club house Sunday evening under the direction of Joseph Santley, was termed a huge success. The program consisted of seven sketches and three specialties. "Success Herald" opened the show and was followed by "Two Down Front." "The Crowded Evening," a comedy version of the Selwyn-Kenshaw incident, was followed by Craig Campbell, who sang "Reggie's Betrotthal," "Daddies" and "Three Wise Fools" were followed by a satire on the mystery play by George M. Cohan entitled "The Farrell Case." Johnny and William Dooley followed intermission and the show was closed by "Daly Dreams" by Hazard Short. Father Kelly made an address on the activity of 27th Division while breaking through the Hindenburg line in France and the show terminated at four Monday morning.

Surrogate Fowler removed the papers of administration on the late Lorraine Allen's estate, granted to Richard W. Ellis, a colored waiter, Mrs. Murray's, who is entering his claim for the papers, alleged he was her common law husband. Miss Allen was a former showgirl. Before her demise, having been removed to a local hospital for treatment, she invited Marie Van, wife of Eddie Van, of the Remick forces, to share her luxurious apartments on West 96th street, and before passing away gave all the property to the Vans, as the nearest friends. Murray having secured the letters of administration, entered the apartment and removed several articles which he pawned for \$100, which Abner Green-

berg, the Van's attorney, allows he used, and more, to defray Miss Allen's funeral expenses. Mr. Greenberg has in his possession the pawn tickets, but is still in doubt as to the course to pursue in the matter of two valuable canines, valued at \$1,000, which Ellis has in his possession. The letters of administration were revoked through Mr. Greenberg's efforts in proving that because of the difference in color, station, et al., Ellis could not have been the common law husband of the deceased.

The high cost of theatrical enterprises was again discussed this week when Mr. Goldstein, manager and proprietor of the Grand Street Theatre, Grand street, New York, enumerated his expenses. Mr. Goldstein stated that he is running a good show of Hebrew tabloids and American vaudeville acts and just about breaking even on account of the heavy overhead expenses he is under. He stated the least expense he has to contend with is the services rendered by the actors, although the Hebrew actors have a union of their own and work only according to that scale. He stated the unions are literally running his theatre and they are getting all the benefit of his hard work and experience. As an example, he mentioned the ushers belong to a union and receive \$25 weekly salary; the doormen have a union and receive \$25; the musicians average \$40 weekly, including an extra show they play Saturday and Sunday have a union; the dressers who assist the Hebrew actors have their union and nick the pay roll for \$25; the stage hands average \$45, with a union; the bill posters receive \$25 and 5 cents extra for each tack card they place, also unionized; the engineer "for the stove in the cellar" gets \$35, union scale, and a picture operator comes in for his union wages. Mr. Goldstein says his pay roll is \$1,900 weekly and the total expense averages \$3,000. He is hoping the two treasurers of the house will remain away from a union.

In the suit of the Kiss Burglar Corporation against Coutts & Tennis, controllers of the one-night stand rights to the musical comedy, "The Kiss Burglar," for the recovery of \$1,000 alleged due the plaintiff as royalty, Judge Lower, of the 9th District Municipal Court, handed down a decision in favor of the defendants, who had retained O'Brien, Malevinsky & Driscoll as attorneys. By an agreement with the corporation, Coutts and Tennis were granted the 'single night stand rights, for which they paid the usual authors' royalties and two per cent. of the gross receipts to the corporation. This amounted to about \$1,000 for ten weeks at \$100 per week. The sum accordingly was paid to the Shuberts, who the defendants state, own and control all rights to the piece by virtue of a \$100,000 loan to William F. Orr and Jack Welch, the original directors and officers of the corporation. Having defaulted on the loan, the Shuberts secured the piece, which was the collateral furnished. Orr & Welch, alleging themselves as representing the "Kiss Burglar Corporation," retained Levy, Hamburger & Pelikan to recover the \$1,000, which, incidentally, is about the only asset of the company—alleging they were entitled to the sum. The sum having been paid to the Shuberts, O'Brien, Malevinsky & Driscoll, the defendants' attorneys, expressed their belief that the Shuberts' attorney, William Klein, and the plaintiffs' lawyers should fight it out. The City Court established the Shuberts' right to the royalties. A short while ago, Jack Welch, through his personal attorney, Robert C. Moore, who is in the suite of Levy, Hamburger & Pelikan, brought action for \$1,800 against the Kiss Burglar Corporation, alleging the amount was due him for back salary. Accordingly he served the papers on himself, as an officer of the defendant corporation, and the Court employed a hearty laugh upon hearing it.

*Best wishes from The Simon Agency and a few of their acts:*

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∴ ∴ ∴ ∴ ∴  
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**EMERY ETTELSON,**  
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## IN AND OUT OF THE SERVICE

Eddie Vine, released from the navy. Arnold Ehrat released from the navy.

Paul Rynor, 49th Artillery, A. E. F., formerly assistant manager of Loew's Victoria, has returned from France and is awaiting his discharge.

Sergt. Maurice Raphael, formerly in the press department of the B. F. Keith theatres, has been discharged from the Motor Transport Corps.

Arthur Moskowitz, 77th Div., A. E. F., recently returned from France, has been appointed manager of Loew's Garrick, St. Louis.

George Baldwin, recently discharged from the service, engaged for Fanchon-Marco revue, "Let's Go," at the Casino, San Francisco.

Lieutenant Walter Wanger, aviation branch, Signal Corps, A. E. F., has returned to New York after 14 months' overseas service. Lieutenant Wanger was slightly wounded while in Italy.

Sherry Hall (pictures) Aviation Corps, A. E. F., has been mustered out of the service in Los Angeles and has resumed his former duties as assistant director to Roy Neill.

C. L. Duke, Boyd, 37th Division, A. E. F., arrived at Camp Mills, L. I., from overseas last week. Mr. Boyd was formerly connected with the Empire and Valentine theatres, Toledo.

Lieutenant Francis Brandon Peters, professionally known as Brandon Peters, returned on the George Washington. He was wounded while at the front.

Douglas Bedell returned to New York with the 27th Division, A. E. F. Mr. Bedell married Helen Cullen, of New York, while in France. He was formerly assistant theatrical director to Norman Hackett at Camp Dix, N. J.

### VOLUNTEER SERVICE SHOWS.

The following lately appeared at the various hospital theatres for the War Hospital Entertainment Association:

General Hospital No. 3, Rahway, N. J.—Carl Seamon, Jack Edwards, Siegel and Edmonds, Arlick, Henrietta Byron, Frank Markley, Lombard Brothers, Astor Four, Pierce and Fenton.

Ward No. 55, General Hospital No. 1, Annex, Bronx—Sammy Wilson Juliette Lange, Ross Fowler, Leonard Sisters, Great Rajah, Billy Nuzum and Helen Paine, Astor Four, Little Seymour, Josen.

General Hospital No. 1, Bronx—Seamon's Orchestra, Siegel and Edmonds, Little Seymour Rosen, Tricie Jenner, Saxon and Callan, Pierce and Fenton, "Picking the Winner," Lombard Brothers, Ross Fowler.

General Hospital No. 39, Long Beach, L. I.—Frank Gillen, Kajano and Zarillo, Henrietta Byron, Billy Cripps, Baby Gladys, Noble and Brooks, Princess Blue Feather, Del-a-Phone.

Camp Raritan Hospital, Metuchen, N. J.—Carl Seamon, Ivy Zuida, Kajano and Zarillo, Conboy and Livingstone, Tricie Jenner, Jack Edwards, Rosar Sisters, Great Rajah.

Depot Hospital, Air Service Depot, Garden City 2, L. I.—Carl Seamon, Kajano and Zarillo, the Great Rajah, Florence Meredith, Stanley and Phillips, Rosar Sisters, Conboy and Livingstone, Ross Fowler, Steve Green, Mae Melville.

General Hospital No. 41, Fox Hills, S. I.—Sammy Wilson, Murray Salet, Sim Bordeaux, Nuzum and Paine, Nora Bradley, Lombard Brothers, Sherlock Girls, Fred Markley.

Naval Reserve Training Station Hospital, Pelham Bay, New York—Carl Seamon, Stanley and Phillips, Ivy Zuida, Kajano and Zarillo, Tricie Jenner, Sim Bordeaux, Fred Markley, Sherlock Girls, Lombard Brothers, Mae Melville.

Embarkation Hospital, No. 1, Hoboken, N. J.—Matty Levy, Four Clifford's, Eugenie Jones, Marie Allen,

Bessie LeCount, Princess Blue Feather, Emmet Moore, Katherine Bradley, Les Morhantes, Saxon and Callan.

Embarkation Hospital No. 4 (Polyclinic Hospital).—Carl Seamon, Jack Cook, Kajano and Zarillo, Ivy Zuida, Elmer Ramsome, Brad Mitchell, Betty Dunn, Fred Markley.

The appearance of Mae Melville at the Depot Hospital, Air Service Depot, at Garden City, L. I., March 21, marked the 110th performance given by this artiste for the War Hospital Entertainment Association.

The Red Cross entertainment program at Debaration Hospital No. 3 for Monday included a show furnished by the B. F. Keith Vaudeville Exchange; Tuesday a picture show and Wednesday another show by the Keith Exchange. All entertainments were held in the Red Cross auditorium in the Greenhut Building.

Under the auspices of the Jewish Welfare Board a vaudeville entertainment was held at the Post Gymnasium, Fort Howard, Md., March 20. The entertainers included Miss Matthews, Mr. La Mar, Miss Hendrick, Fogarty and Foster, Vespo Due. John Fogarty had charge of the proceedings.

The entertainers at the K. of C. hut, Montreal, March 19, includes: Petrova, Green and De Leir, Musical Hunters, Dunham and Edwards, Selbine and Grovlin.

Entertainers at the Y. M. C. A. hut, Montreal, March 22, were Mme. Petrova, Green and De Leir.

On Wednesdays K. of C. gave dinner to all returning soldiers at the hut in Montreal and through courtesy of theatre managers, artists give free entertainments.

### ILL AND INJURED.

Mrs. Arthur Alston recovering from an extended illness.

Michael Kallender, after a severe illness, is out and around.

Helen Bryon was successfully operated upon March 20 at St. Elizabeth's Hospital, New York.

George Goett (Leffer-Bratton), recovering from an attack of rheumatism.

M. S. Epstein broke his right wrist through a Fifth avenue bus on the day of the parade.

Jim McLean, after a long illness, has resumed his work with the Buckley-Sullivan "Four Husbands" company.

Walter J. Plimmer returned to his desk this week.

George Peck, president American Burlesque Association, ill with the gout, but able to be out with the aid of a cane.

James Brady, secretary of the International Actors' Union No. 1, is confined to St. Francis Hospital with pneumonia.

Grace Carlyle, who has been on tour with "The Aftermath," is suffering from a nervous breakdown, and is in the care of two doctors at her home in New York.

Hyams and McIntyre could not open at the Fifth Avenue Monday. They had to retire from the Royal, Bronx, bill last Thursday. Lelia McIntyre was attacked with gastritis.

The following patients are reported at the American Theatrical Hospital, Chicago: Fay Warren (Darlings of Paris); Ethel Townsend (Boyer-Vincent Stock Co.); F. A. Galden, book-agent.

Cleveland and Dowry, through injuries sustained in an automobile accident, while en route from the Star to the Gayety, Brooklyn, March 16, temporarily canceled their engagement on the Loew circuit. Miss Dowry is confined to her home in New York suffering from a few fractured ribs.

### MILITARY HANDLING THEATRES.

This week saw the passing of the Military Entertainment Committee that civilian body at the head of Liberty theatres, led by the chairman J. Howard Reber.

Mr. Reber and the committee will remain in an advisory capacity only to be called by the military authorities in an emergency.

The change is in line with the steady program of placing everything concerned with cantonnements upon a military basis. That includes the various war work organizations such as the Y. M. C. A. and the K. of C. which have also been concerned with entertainment in the cantonnements.

Mr. Reber's committee was that branch of the Commission on Training Camp Activities which supplied shows in the Liberty theatres and established a brilliant record, not only sending the kind of attractions liked by the men in training but making the department a financial success, in spite of having started with over \$100,000 deficit.

Though the whole entertainment section has now been taken over by the War Department Harry O. Stubbs and his staff have been retained for the routing of attractions in the camps, and they are the only civilians in the department.

The department is now officially in charge of Major Ernest Wheeler who has headquarters at Washington.

Assigned to actual handling of all training camp activities are Major Buell and Major Joy.

Although training camp amusements have passed entirely to the military, there have been laid plans for summer entertainment. It was decided that the War Department be asked to make an appropriation to finance the presentation in the camps of some of the big shows after they close for the season.

Major Wheeler stated that he was in hearty accord with the idea of giving the men even in the isolated camps, real amusement regardless of cost.

It was announced this week also that the War Department had appropriated \$50,000 for another permanent theatre, to be built at Camp Knox, now a permanent school of fire located at Steigton, about 35 miles outside of Louisville.

This is the second house of its kind to be started, the first having been at Fortress Monroe. Fort Sill is also to become a permanent army post and \$20,000 will be used to bring the present theatre there up to the latest standard.

### MARRIAGES.

Peggy Galland, formerly of "Red Guy" to Joseph Castro, U. S. M. C., March 18, in Philadelphia.

Jimmy Fallon (Fallen and Brown), to Margaret Shirley (Shirley Sisters), March 17 in New York. Mr. Fallon returned with the 27th Division.

Ethel Kirk, formerly on the stage with the late Billy Fogarty, to B. B. Fitzer, in New York March 18. The couple were "at home" at the Hotel Commodore this week. The groom is a non-professional and a resident of Chicago.

### BIRTHS.

Mr. and Mrs. Irwin Dash, March 24, daughter.

Mr. and Mrs. F. Rex Wheylend, at the Woman's New York Medical College, March 23, daughter. Mrs. Wheylend is professionally known as Ruth Le Grange, and was formerly with "Have a Heart."

### Vedrenne & Dennis Dissolve.

London, March 26. The partnership between J. E. Vedrenne and Dennis Eadie may finish after the run of "Caesar's Wife," Eadie taking the Royalty and Vedrenne starring Fay Compton at another house.

### FREE SHOWS FIZZLE.

The special Monday matinee, complimentary to men of the 27th Division, and arranged for by the Mayor's Committee on Welcome, turned out a fizzle, through a conflict of arrangements which the committee apparently overlooked.

Announcements sent out stated free shows would be given in 27 Broadway theatres, but the list as published Monday morning in the "American" named but 16 houses and attractions.

Just six houses succeeded in giving shows, the others calling off the performance because of lack of attendance. Only three soldiers turned up at the Hudson ("Friendly Enemies"), no more appeared at the Maxine Elliott. Those applying were sent across the street to the Princess which succeeded in getting a fair representation into its limited number of seats.

The men struggled in slowly, most arriving in time to see a part of the second act. Passing soldiers were "daged" and attracted from the street.

The trio from the Hudson were sent to the Eltinge, whose total muster was only 20 men, so that performance was cancelled.

The Astor ("East Is West") drew the best house of those giving a matinee, the Gaiety, Bijou, Longacre and Playhouse completing the sextette and playing to a mere handful of spectators. Other houses which did not give the matinee, though ready to show, were the Booth, Republic, Plymouth, Morosco, Fulton and Manhattan.

A Sunday night vaudeville show given at the Park designed for the 27th also fizzled. Preparations were made for 1,200 men but only 300 appeared. The show's management stated the poor attendance was the fault of the Mayor's Committee arrangements, but the committee headquarters replied it knew nothing about the Park's free show.

In addition to the actors giving their services gratis the Mayor's Committee succeeded in having the musicians' union issue a permit for its members to play free, a deviation permitted by the union. There was but one musical on the list of free shows, "Oh My Dear." The stage hands also offered their services without pay.

### AIDING WOMEN'S MOTOR CORPS.

The Women's Motor Corps of America, composed of female motor drivers, who have done excellent work in transporting injured soldiers to and from theatres and other places of amusement, have started a drive for \$50,000 and have asked Broadway managers to permit them to make an appeal one of two nights this week in the theatres.

The corps is running a daily service of 26 ambulances and 40 dispatch cars. Until now the cost of maintenance has been shouldered by the corps, the members making personal contributions.

The corps needs financial assistance and feels the public might desire to contribute.

The plan is to secure public aid by asking civilians to become non-active members at \$1 per year.

Managers seem to feel that in light of the loyal work the corps is doing in carrying injured soldiers, it is worthy of full support.

### IN AND OUT.

Lady Tsuda Noy forced to cancel last half last week at the Hamilton owing to illness in her family.

Ethel Hopkins suit at the Majestic, Chicago, Thursday, replaced by Nora Kelley. Miss Hopkins pleaded illness.

James and Bonnie Thornton could not open at the Riverside, New York, this week—illness. Herbert Clifton filled in.

George Baldwin was unable to start his San Francisco Casino engagement in "Let's Go" last Sunday owing to injuries received in an automobile accident. He will open next Sunday.

# Harry W. Spingold

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Four Ankers  
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Vera Berjiner  
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Brierre & King  
Browning and Davis  
Bennett Sisters  
Arthur Barrett  
Nancy Boyer and Co.  
Brown and Jackson  
Bernivici Bros.  
Ruth Budd  
Four Belmonts  
Bruce Duffett and Co.  
Barnes and Robinson  
Tom Brown's Musical Highlanders  
Carson and Willard  
Childhood Days  
Fitch Cooper  
Denis Chabot  
Mattie Choate and Co.  
Cycle of Mirth  
Milt Collins  
Cooper and Coleman  
Crawford and Broderick  
Connolly Sisters  
Cervo  
The Cure  
Cole, Russell and Davis

John T. Doyle and Co.  
Dunham and Edwards  
Jack and Kitty De Maco  
Cal Dean and Sorority Girls  
Juggling De Lisle  
Frances Dyer  
Isabel D'Armand  
Wilfred Dubois  
Burt Earle and Girls  
Emmett's Surprise  
Maud Earl & Co.  
Exemption  
End of the Kaiser  
Espe and Dutton  
Mrs. Eva Fay  
Francis and Hume  
Lillian Fitzgibbons  
Frosini  
Bert Fitzgibbons  
Genaro and Gold  
Alma Grant and Co.  
Helen Gleason and Co.  
Wallace Galvin  
Frank E. Gordon  
Harry F. Gilbert  
Heras and Preston  
Louis Hart  
Hit the Trail  
Ishikawa Bros.  
In the Dark  
In the Zone  
Nora Kelly and Co.

Lee Kohlmar & Co.  
Six Kirksmith Sisters  
Leon's Ponies  
Homer Lind and Co.  
Jack Lavier  
Oscar Lorraine and Co.  
Lawrence and Edwards  
The Lemon  
Will Morris  
Mack & Velmar  
E. J. Moore  
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Rialto Four  
Carl Rosini and Co.  
The Rios  
Bill Robinson  
Bessie Rempel and Co.

Rubeville Revue  
Julie Ring and Co.  
Regal and Bender  
Somewhere with Pershing  
Orville Stamm  
Howard and Helen Savage  
Silver and Duval  
Rouble Sims  
Harry Slatko's Midnight Rollickers  
Simmons and Brantley  
Hal Stephens and Co.  
Ohana San and Co.  
Story and Clark  
Al Shayne  
Spencer and Wilson  
Togan and Geneva  
Maggie Taylor Waitress Co.  
The Unexpected  
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BLDG., CHICAGO, ILL.**



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and her Hawaiians have had a successful season over the W. V. M. A. thanks to HARRY W. SPINGOLD.

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The Man About Town

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Congratulations to Mr. Martin Beck from

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With their Long Feather, Old-Fashioned Song and Novelty Convertible Dress

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Mr. Martin Beck and Your Associates, we wish you success upon the opening of your Mammoth Playhouse,  
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"BITS OF MUSICAL COMEDY"

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Presenting "EXTRAVAGANCE"

wish to thank Mr. Harry W. Spingold and the W. V. M. A. for a pleasant and prosperous season

Ethel—**ARNOLD and TAYLOR**—Earl

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By BLANCHE MERRILL

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Repertee with Song Trimmings  
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Associate

# LEGITIMATE

## CHICAGO PLAN APPEALS TO N.Y. SPECS TO BEAT REVENUE LAW

**Scheme Involves Adding Twenty-five Cents to Profit Allowed by Law. If Ruled As Illegal, Matter May Finally Reach the Courts. Cut-Rate Law Can Not Be Dodged.**

With the new revenue law becoming operative beginning next Tuesday Broadway ticket agencies and managerial interests are interestedly entertaining the prospect of placing in operation the so-called "Chicago plan" of handling theatre tickets for sale outside of the box office.

The new law stipulates that tickets may be handled by agencies at no more than 50 cents over the box-office price, but that when tickets are so sold outside the box office for more than the 50-cent limit agencies must turn back to the tax collector one-half of the total excess over the printed price of the ticket. Under a literal construction of the law agencies therefore must sell at a premium of over \$1 in order to secure more than allowed for the 50-cent advance.

But through the "Chicago plan," which appears to "beat" the Windy City's ordinance against theatre ticket speculation, it may be possible also to beat the Federal restrictions as to premiums as incorporated in the revenue bill. The scheme calls for advancing the price of the first eight or ten rows from \$2 to \$2.50 (or \$2.50 to \$3), such tickets being delivered only to agencies at 25 cents less than the printed price. The legal advance of 50 cents on such tickets sold by the "specs" to the public would net the agencies 75 cents profit. For attractions now having a scale of \$2 tickets sold by the Chicago method would cost patrons \$3.50, the Government getting 30 cents. In the case of attractions now scaled at \$2.50 the price through the agencies would be \$3.85.

As yet there is no ruling on the matter of selling tickets under the printed price except that which proscribes that any ticket sold at a cut rate calls for tax on the regular box-office price (the exceptions being soldiers in uniform and where cut rates are provided for children). It is up to Commissioner Roper to define or provide against such a plan if it is deemed at variance with the spirit of the tax law.

In spite of what ruling may come out of the problem, if any does come, such a ruling may be reversed (as in the case of the Metropolitan Opera House). What risk the agencies and managers take in putting the plan in operation is in whether the Internal Revenue Department will regard it as legitimate or as an attempt to beat the tax law.

Should the Commissioner give out a ruling that in his opinion the plan is illegal the agencies may throw the matter into court.

If the Chicago method becomes operative here it may only apply to such shows as are considered hits. The managers will hardly be interested unless they can secure something in the way of a premium themselves unless the agencies will agree to an outright "buy," that is, a guarantee of a certain number of tickets for a specified number of weeks, with no return privileges.

As far as can be figured the new revenue bill's clause on cut-rate tickets cannot be "beaten." The regulation provides for the full tax, and all cut-rate patrons will be forced to pay 20

cents on each \$2 ticket and 25 cents on each ticket costing \$2.50 at the box office.

### THREE NEW HOUSES FOR L. A.

Los Angeles, March 24. Three new theatres, costing approximately \$2,150,000, are to rise above the Los Angeles sky line within the next year—Pantages' vaudeville house, 12 stories, at Seventh and Hill, seating 2,100, now under construction; Tally's new house, seating 3,000, to be begun at once, and Garuman is to build a second theatre, probably at Sixth and Hill, on the church site, capacity 3,000. Tally's house will run into \$700,000 cost and Garuman's the same.

### GEORGE BELL MURDERED.

Milwaukee, March 26. George Bell, a colored performer with "Chu Chin Chow," playing the Davidson here, was found murdered the morning of March 25. Maizie Ealy has been held in connection with the crime, it being said she shot him dead upon his return from a negro dance to which he had been. His attentions to other women have been mentioned as a cause of the shooting.

### SHOWS IN FRISCO.

San Francisco, March 26. The opening week's business at the Casino of "Let's Go," which was \$14,000 gross, was exceeded last week by \$900 and is still holding up big.

"The Man Who Came Back," at the Curran, has caught on, its third week showing a big improvement, with prospects for increased business next week, its fourth and final.

The Columbia is dark and at the Alcazar a slight decline in attendance is noticeable.

### SHOWS IN NEW ORLEANS.

New Orleans, March 26. "The Riviera Girl" is giving genuine satisfaction locally, with Clarence Harvey gathering the playing honors. The Dauphine will make its last week a slightly profitable one.

Patronage for the Lyric's colored policy has diminished some.

Business has dropped off, as expected, at the less pretentious houses, with the advent of spring.

### SHOWS IN LOS ANGELES.

Los Angeles, March 26. The picture houses here are doing a flourishing business, as are also the legitimate and vaudeville theatres. The tourist season is at its height, and the hotels are turning people away.

"Going Up," in its second week at the Mason, is bigger than the first.

Harris Rehearsing "Lamb Are Lions." "Lamb Are Lions," the new show recently turned out in record time by Samuel Shipman and Percival Wilde and first called "The Turn of the Wheel," is to go into rehearsal next week, William Harris, Jr., producing. The piece will open out of town on April 27, but it will probably not be presented on Broadway until next season.

W. H. Gilmore is staging the new show.

### SHOWS IN CHICAGO.

Chicago, March 26. The hits are getting money, the failures are starving. The hits are "Scandal," Garrick, getting over \$15,000, the biggest gross in town; "Going Up," Grand, an old settler, still getting from \$13,000 up; "Oh, Lady, Lady," going stoutly at the La Salle; Guy Bates Post in "The Masquerader," Studebaker, a hot winner; "Business Before Pleasure," at the Woods, doing well for the finish of a long stay. "Chu Chin Chow" left the Auditorium with business shot, but the engagement got big profits. Fenrod left the Olympic to probably not more than \$18,000 on the three weeks, succeeded by "Attaboy" with Frank Tinney, opened to capacity. "Sleeping Partners," with Wallace Edginger and Irene Burdon, never took the grade at all at the Princess, and died standing up after three weeks. "Thirty Days" is in a similar fix at the Cort, with Frank McIntyre featured, still hanging on. "The Girl Behind the Gun" failed to draw at the Colonial and shoots hence next week, "Gloriana," with Fritz Schnef, succeeding. "The Overalls Revue" is mysterious at the Playhouse, seems to be doing lively business at \$2.50 top.

"The Better 'Ole" at the Illinois, with De Wolf Hopper, is no total rivy, but never not important money and never will here—probably about \$10,000. Cyril Maude is doing slightly better than poor at Powers with "The Saving Grace," and leaves, followed by Ruth Chatterton.

"Tillie" at the Blackstone seems to have established itself as a substantial hit.

### SHOWS IN PHILLY.

Philadelphia, March 26. "Flo Flo" was given a great welcome at the Forrest Monday night, the house being crowded with a very enthusiastic audience, which was eager to applaud everything that was worthy of even the slightest recognition. The piece contains much catchy music, and the comedy is in excellent hands. The company contains several well-known favorites, including Andrew Tombes, James B. Carson and Rena Parker, all of whom are doing individually.

"Turn to the Right," at the Garrick, was the only other new offering of the week, and it is a return engagement for this cleverly written comedy. It is booked for a three weeks' stay, and opened to excellent business.

The appearance of Laurette Taylor in "Happiness" was again postponed owing to Miss Taylor's illness. It is now announced the piece will open at the Broad next Monday.

Nora Bayes, in "Ladies First," is still getting the biggest part of the business being done in the Shubert houses. Miss Bayes did a very good week, getting a capacity house at the one-dollar top matinee last Wednesday.

"Parlor, Bedroom and Bath," at the Adelphi, next door to the Lyric, is also doing well in its second week. Neither the McIntyre and Heath show at the Shubert nor "Melting of Molly" is getting much of a play, although the latter has been doing much better than was expected at the Chestnut Street opera house after the general adverse criticism. The minstrel show has played to very light business, and moves Saturday night, to be replaced by "Little Simplicity."

Chauncey Olcott enjoyed a very big week at the Walnut in "The Voice of McConnell" at one-dollar top, and got off to a fine start Monday for the second and final week. "Eyes of Youth," with Alma Tell, follows, and the piece ought to do big business following the big hit made here when first shown.

### DEATHS.

#### Henry M. Blossom.

Henry M. Blossom, librettist and novelist, author and playwright, died March 23 at the age of 52 from pneumonia at his apartment in the Behford, Broadway and 86th street. He was taken ill three days ago. His wife was with him when he died. Mr. Blossom had been responsible for many stage successes, among which are "Mlle. Modiste," "The Red Mill," "The Slim Princess," "The Yankee Consul," "The Velvet Lady," and many others. He collaborated nearly always with Victor Herbert. Mr. Blossom was first in the jewelry business with his father in St. Louis. Later he became associated with newspaper work as a reporter. His first novel "Checkers," won for him immediate attention and from then on a child was rapid and his success permanent. He was a member of the Lambs and the Players clubs.

#### Mrs. Jean Gravel.

Mrs. Jean Gravel, known many years ago to the profession as Pauline Markam, died at her home, 438 West 23d street, New York, March 20, after a long illness. Mrs. Gravel had been from the stage thirty years ago as a result of injuries received in an accident, and was 72 years of age. She was born in England and came to this country when a child. She first appeared in New York with the "Black Crook" of Niblo's Garden fame. She had also played in "Pinafore," and made her last appearance at Tony Pastor's in a dramatic sketch with Catherine Dana.

#### Elsie Raymond Lion.

Mrs. David M. Lion, known to the profession as Elsie Raymond, died at her home, the Adlon apartments, March 19 at the age of 30 years. She retired from the stage seven years ago following her marriage to D. M. Lion, a broker, of the firm of J. W. Wallace & Company, of Detroit. She had been in such plays as "The Spring Chicken," "Havana" and with Lew Fields in "Old Dutch." Interment took place March 20.

#### Edward Nalod.

Edward Nalod, who in private life was Edward Nolan, died March 20 at his home in Kingston, N. Y. Mr. Nalod was born in New York and was 62 years of age. For 31 years he was active in his profession and was recognized as a "heavy." One of his best characterizations was in "Puddin' Head Wilson." He leaves a wife and one child.

#### P. August Anderson.

P. August Anderson died at his home in Westville, N. J., March 20. The late Mr. Anderson had retired to his home from the stage 15 years ago. He was 80 years old, and had acted in support of Edwin Booth, Clara Morris and Mary Anderson among many others.

#### Mrs. Sadye Hurtig.

Mrs. Sadye Hurtig, forty-two years old, died March 18 at her home at St. James, L. I. She was the widow of Ben Hurtig, of the firm of Hurtig & Seamon.

Mrs. Harriett Parkhurst Tyler, the mother of George C. Tyler and the widow of George H. Tyler, died in New York March 21 after an illness of several weeks. She was 72 years of age. The burial took place at Chillicothe, O.

#### Two Other "Marry" Shows.

Oliver Morosco is planning two additional companies of "Please Get Married" for the road.

One is to be in readiness to start out immediately after Lent.



**HIC**

*Simultaneously!!*

**2**

*Big Things Came Into Their Own*

**Chicago**

*With the New, Wonderful, Beautiful  
State-Lake Theatre*

*and*

**The**

*Broadway Music Corporation*

*In the New State-Lake Theatre Building*

*with*

***“When Ireland Comes Into  
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*Don't Miss Either of Them!*

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**Increased Cost of Production in Every Branch Results in  
Managers Cutting Output. Pivotal Show Cities  
May Face Famine in This Type of  
Amusement. Road  
Shows Scarce.**

**PUT "SPOKEN" INTO PLAY'S ADS.**  
The Chicago dailies are carrying advertisements of Walter Hast's produc-

Betty Inch, freed on \$5,000 bail following

George Milo Belden has filed a complaint against Winchell Smith, John L. Golden and Frank Bacon, asking for an injunction against any further production of "Lightnin'" now being shown at the Gaiety, pleading that a State line figure as one of the main incidents of a play written by him, a situation which is essentially the child of his brain. He also urges the land swindle situation in "Lightnin'" two episodes which are among "the

**BURLESQUE CHANGES.**  
The following principals have been engaged for Jean Bedini's coming "Peek a Boo" show, to open for a summer run at the Columbia May 19. Bolzar Sisters, University Trio (3 men), Kelso Brothers, Ben Harney, Lew Christie, Emmy Barbier, May Meyers, Minnie Amato. Pending negotiations for Norton and Lee fell through last week.

# CHICAGO

Can well be proud of two of the greatest  
achievements in modern theatrical history

—THE—

## STATE-LAKE THEATRE

==== AND =====

## “I’M A JAZZ BABY”

(The Jazziest Kind of a Song)

Both have created history  
in and around

# CHICAGO

DON'T MISS EITHER OF THEM

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CHICAGO OFFICE, 81 West Randolph St.

FRANK CLARK, Mgr.

## INSIDE THE STATE-LAKE

By FLOYD B. SCOTT

Press Representative, State Lake Theatre.

Chicago, March 24. To Chicago's busy loop has now come another theatre—the palatial State-Lake—at the southwest corner of State and Lake streets, the opening of which (March 17) has given this famous thoroughfare an entirely different aspect. The opening was the first move toward the completion of the State-Lake Building, a sky-scraper office building, which, like the theatre, was built and is owned by a company with these directors: Martin Beck, president; C. L. Kohl, vice-president, and Mort H. Singer, general manager.

March 17 was the busiest day this corner probably ever saw. Conspicuous newspaper advertising announced the date of the opening, and the show drew thousands under the theatre's great canopy long before the doors were opened. Not a flue, but a solid mass of people for more than a block, waited impatiently until 3:30 p. m., the hour set for the dedication.

The theatre seats more than 3,000, but many more than that were turned away. All afternoon and night they came, and the same sized crowds are still coming. Already it is a well established institution.

The owners of the State-Lake are heavily interested in the vaudeville business throughout this country and Canada. The Palace Music Hall and the Majestic Theatre here—a part of their holdings—have for a long time been doing a great business. Some time ago they conceived the idea of combining vaudeville and photoplays into an offering for a theatre with a less expensive scale of prices. It was their purpose that the offering was to be made on a much higher plane than is the custom anywhere in this country.

Amusement of the masses was the sole idea of the State-Lake's construction. What started out as the initial cost of construction faded into oblivion before the building even had taken on any definite lines; but extraordinary expense was of no moment. It was to be one of the greatest theatres in the world—and it is! It is giving the greatest show ever assembled for such prices—15, 25 and 35 cents. For these few cents a patron can be amused by a program of nine acts of standard vaudeville and two photoplays, and enjoy the recital upon a \$50,000 pipe organ and the music of a symphony orchestra. He can enjoy such a treat any time from 11 o'clock in the morning until 11 o'clock at night.

Sam Myers, the resident manager of the theatre, shows by the policy he already has established that the State-Lake is to be managed on a higher plane than is customary in a house of popular prices. There is nothing painfully formal about it, but it is conducted with a tone of dignity and refinement. Every attitude of the house is uniformed.

The opening of this great place of amusement was an event that surprised every one outside in any way connected with theatrical enterprises, and the surprise has not worn off as yet. Many were the wagers made among the "wise boys" about town that it would not open on the time scheduled. To emphasize their "superior" knowledge of such things bets (substantial ones) were made—and lost.

Such a great undertaking seemed, to the outsider—from the viewpoint of gigantic construction—incredible. Gigantic construction is widely used when referring to the building of the State-Lake Theatre. An insight to the immensity of such a project may be gleaned from the fact that the Bethlehem Steel Company turned out for the State-Lake Theatre the biggest beams ever constructed in its plants. One of these beams weighs 210 tons. In order to eliminate posts or columns in an auditorium of two floors, where

more than 3,000 persons are seated, such support was necessary. The Japanese and French commissions of engineers visited the building while under construction and made copies of the plans, to be used for instructional purposes in their respective schools. The plans of the State-Lake Theatre represent the last word in theatre construction. The building was designed by Rapp & Rapp, of Chicago, and G. Albert Lansburgh, of San Francisco.

When the building of this theatre was started. Practically all construction work had stopped. Prospective builders were timid because of the shortage of materials and labor. It required the utmost ingenuity to get materials, and in the case of various steel parts it was necessary to send agents all over the country to procure them. Due to the scarcity of mechanics, moreover, it was necessary to pay overtime for a large percentage of the work.

The theatre occupies five stories of the office building in which it is located. The auditorium is 119 feet wide and 100 feet deep. There are five levels on the lower floor, and twenty-nine rows of seats, and there are eighteen exits. The one balcony has twenty-four rows of seats and twenty-seven exits. The walls of the auditorium are in old ivory, and the silks, gold and reds are used in relief. There are eight loge boxes on either side of the stage on the lower floor and the same number above. Brocaded silk tapestries are used in paneling, and the main curtain and all draperies used in the house are of red silk velvet with an applique of gold and turquoise blue satin. The fixtures are of bronze, with shades of silk and art glass. An elliptical dome, 50 feet long and 36 feet wide, is suspended from the ceiling, which, with a delicate tinting of blue and with innumerable tiny stars, gives an effect of the sky. The ventilating system—one of the prides of the State-Lake—provides 25 cubic feet of washed air a minute for every person in the auditorium and lobby, and a complete system of exhaust fans keeps fresh air in circulation.

The lobby is in polychrome terra cotta and marble. The marble stairs on either side lead from the lobby to three balcony foyers—one foyer to the lower level of the balcony; one to the middle section, and one to the upper section.

Everything about this new playhouse is spacious. Big smoking rooms for men and parlors for women have been provided on each foyer level. On the third foyer, facing State street, is a big play-room and nursery for children. The decorations here are as minute to detail as any proud parents would install in an apartment of their own. Verses from story books; sketches suggestive of nursery rhymes, and riddles may be found upon the walls. Every conceivable amusement for a youngster may be found here, even a sand-pile, teeter-totter and a merry-go-round. Nurses and maids are in attendance. If, while a performance is going on, father's pride or mother's joy gets restless to the nursery he goes while they enjoy what they came

The State-Lake Theatre has the largest proscenium opening of any theatre in Chicago. It is 56 feet wide and 28 feet high. The biggest steel and asbestos curtain ever built in a local theatre is in operation here. The stage is 119 feet wide and 32 feet deep. There are twenty-two dressing rooms. Two outside entrances to the stage will permit of a wagon or truck being driven across it to load or unload scenery more hurriedly. Lockers and dressing rooms for employees are built under the auditorium.

## NEW STATE-LAKE THEATRE.

(Continued from page 3)

vested because he felt that the American people would repay him with interest as long as men and women needed dry goods, so did these men base their psychology on the hypothesis that entertainment is a standard commodity, worthy of buildings on the costliest corners, solid and enduring, and sound.

Vaudeville! That form of theatricals which, far beyond any of its rival systems, had been refined and polished and watched over and developed to a grade of fluent efficiency, smooth operation, tried and proven criterions, was to them big enough and reliable enough to warrant and justify the establishing of a trust sufficiently substantial to live for generations, for it will take a lifetime to realize the principal invested.

The policy was laid out with two unionizing strengths meeting—low prices and high entertainment. The capacity of the spacious State-Lake made possible this marriage of the two ideal factors in show purveyance. The organization of which the men behind the new house are legal elements made simple the problem of finding, supplying and assembling the piece of the world for stage talent. The long and varied experience of the men in charge with the physical detail and welcoming large audiences removed the last point of doubt in the certain solution of the complex difficulties of filling and clearing a theatre.

The house, itself, as well as the superfine vaudeville it offers, was designed as an attraction. No final gasp in the art of making a modern playhouse beautiful, hospitable and safe was overlooked or disregarded. There is no "Public be damned" anywhere. The minutest comforts of patrons have been provided, far beyond what many predecessors in theatre-creation had thought needful or worth while. The retiring rooms, the lobbies, the promenade, are masterpieces, each in the individual function it was laid out for as crystallizing the desire and the knack of experts in the enactment of a purpose to please the people. The nursery, unequaled in any theatre in public building anywhere, is worth visiting as a pronounced example of applied art toward making children's hearts bound with utopian toys, Mother Goose panelings and romping space.

In short, the State-Lake is the latest of that series of resounding answers which have for years been silencing the old superstitions and prejudices that once questioned the stability of theatrical enterprises.

In all America there is not a more artistic, honest, worthy, sane, laudable, trustworthy and thoroughgoing progressive native business institution than the State-Lake Theatre of Chicago.

## ROBEY'S \$10,000 BENEFIT MATINEE

London, March 25. George Robey's matinee at the Coliseum March 16 in aid of the Benevolent Fund and the Home for Aged and Infirm Artists realized \$10,000. Many prominent artists appeared, singing the songs that made them famous.

Sir Douglas Haig sent a letter of warm thanks to the profession for their generous aid in the war; and the charities, which totaled over \$25,000,000. Robey auctioned the letter for \$335.

## G. H. Elliott Returns to Vaudeville.

London, March 25. G. H. Elliott, "the chocolate-colored con," lately demobilized, reopened his vaudeville engagements at Brighton.

## West Secures Engagement.

London, March 25. Cyril Martyn West, comedian, discharged after four and a half years in France, has been engaged as principal comedian with the Royal Vaudeville's concert party.

## FEDERAL INVESTIGATION.

(Continued from page 6)

its permit to allow Keith shows to play between the Riverside and Colonial theatres.

The Chicago U. B. O. gross income was quoted at \$39,473.19 when the statement made as to expenditures, while it was brought out that the Boston branch had only turned in \$25,000 for two years. The club department of the U. B. O. showed a net yearly income for 1918 of \$13,424.58.

These figures seemed to surprise the opposition onlookers who seemed to be confidently looking for figures running into the millions and billions to be recorded.

The advertising statement of the United seemed to excite much interest in the room. It was shown the yearly expenditure of the U. B. O. for this was but \$13,954. Examiner Walsh promptly inquired just what amount of this sum was paid Variety. Mr. Wallen estimated it at \$1,500. The request of the Examiner Mr. Wallen agreed to compile a statement of the yearly advertising enumerating just to whom the amount had been paid and the individual sums.

The hearing was scheduled to be resumed Thursday (yesterday) morning at 10 a. m.

## NEW ACTS.

Bobby Higgins with male partner, Shirley Sherman and Five Jazzbeas (Max Har).

Sol Berns, new monolog by Andy

Vinney Daly, accompanied by Rubey Bloom at the piano, songs.

Keystone Comedy Cops; ten people (Adolph Singer).

"Oh Teddy" with sixteen people (George Choo).

Ted McLean, now in San Francisco, new act by himself.

"Too Much Married," an 18 people production with special scenery featuring Ethel Corcoran, Neile Moore.

Frank Davis (Cole, Russell and Davis) and Miss Dennett (formerly Davis and O'Brien).

Capital City Five (Joe Feldman, Johnny Lyons, Harry Le Roy, Oliver De Grant, Anette Massin).

Helene Coyne, now with Gus Edwards' Song Revue, opening this spring in a comedy sketch produced by Hugo Jensen. The cast will include 10 people—four men and six girls—(Jack Lewis).

"I Don't Know," a dramatic mystery, seven people (Lewis & Gordon).

Bert Lamont is preparing a number of new turns. One is a comedy sketch by John B. Hyner called "The Shop-Lifter" and calling for six people.

"East vs. West" is to be offered by Ella Reece and Anna Fischer, the latter recently with the Chicago Opera Association. Lamont has had the title and idea for several years and it does not concern the show called "East is West," but is a singing act. "The Wild Women" will have 8 women harmony singers working as a double quartet. The turn is set in the South Sea islands and the cast is Jennie Delmar, Belle Newman, Dolly Bell, Jane Bolger, Belle Scofield, Helen Stankart, Lillian Stanhart and Evelyn Wood.

Lamont also has Eddie Girard, lately with "Live Forever," who will appear in "Times Square," a comedy playlet. He will be assisted by Jean Booth, Douglas Newbury, Charles Howard and Leona Murray.

Lake and Barrasford's New Turn. London, March 26.

At the Holborn Empire Lake and Barrasford (the latter the son of the late Tom Barrasford) presented an excellent turn, consisting of three capital duets.

Also on the bill is Laddie Cliff, whose army experiences have not impaired his remarkable dancing; while his value as a singer and mimic have improved.



# Helen Murphy Agency

MAJESTIC BUILDING

HELEN R. MURPHY

JOHN H. BILLSBURY

ACTS THAT WE HAVE BOOKED FOR ROUTES, OR HAVE HAD  
OPEN TIME FILLED IN, THE PAST SEASON

"Mile a Minute"

Victoria Four

Keane and White

Murphy and Lochmar

Rigoletta Four

The McIntyres

Tyler and St. Clair

Elsie LaBergere and Co.

Barbier Thatcher and Co.

Jack Levy and Girls

Three Harmony Maids

Herman and Clifton

Ferry

Bobker's Arabs

Johnson Bros. and Johnson

Fred and Albert

Jack Dudley Trio

Jim and Irene Marilyn

Killarney Girls

Pianoville

The Roys

Joe Dealey and Sister

Fiske and Fallon

Benny Harrison and Co.

Henry and Adelaide

Work and Kelt

Three Tivoli Girls

Francis and Nord

Ball and Sinclair

Belmont's Warblers

Kramer and Cross

Great Santell

Major Rhoads

J. C. Mack and Co.

Johnson Dean Revue

Cameron and Gaylord

Degnon and Clifton

Helene Trio

Tom Moore and Sisters

Geo. Brown and Co.

Herbert Bethew and Co.

Four Dancing Demons

Leach LaQuinlan Trio

Victoria Trio

Pauline Haggard

Toto Hammer

Rutan's Songbirds

George Hall

Steve Freda

Leslie Claire and Co.

Madden

Lamey and Pearson

Robinson and Stark

Arthur Davids

Flying Elliott Sisters

Florenz Duo

Madame Irene Janoni

Mary Billsbury

Tourestl

Tony

The Aitkens

Billy Kelgard

Berrick and Hart

Louise and Harry LaMont

Bobby Van Horn

Sadie Sherman

Vardi Sisters

Ten Navassar Girls

Frazer Bunce and Harding

Five Yodling Troubadours

Six Colonial Belles

Dewinters and Rose

Three Rosaires

Caesar Rivoli

Bellemonte Sisters

Eldora and Company

Mole Jesta and Mole

Japanese Songbirds

Fredericks and Van

Mankin

Taketa Brothers

Finders-Keepers Co.

Emelle Sisters

The Debars

Jap-Murdock and Co.

Kelly and Davis

Martin and Gray

Gertie DeMilt

The Fosters

Three Haigs

LaPearl and Blondell

Annette and Morrell

Whitledge and Beckwith

Rose and Rosana

Mons Herbert

Leroy and Paul

The Bell Trio

Milady's Gown

Moore and White

Jere Sanford

BOOKING WITH WESTERN VAUDEVILLE MANAGERS' ASSOCIATION  
AND AFFILIATIONS EXCLUSIVELY

NOW ROUTING ACTS FOR NEXT SEASON

AFTER MAY 5th address MISS MURPHY, 11th Floor, Palace Theatre Building, New York City

ACTS COMING WEST, WIRE CHICAGO OFFICE IMMEDIATELY

**By JACK LAIT**

In three weeks this comedy, which had been once tried and abandoned as junk by one of the larger firms, has now played to \$40,000 at the Garrick, rising with every performance until it is now drawing an average of \$2,200 nightly. And little Walter, whose optimism was always amazing—it would have been pathetic had it not been justified—is merrily planning his next one. Where theatrical agents trod out he breasted in, came forth again holding in one hand bundles of greenbacks and in the other bundles of the best press notices of the year, and smilingly said: "Oh, look what I found."

George Le Maire is going to team up with Bert Swor. I guess a mightier two-man combination in blackface isn't hanging around anywhere waiting to book a week. In Swor this lungy and battering Le Maire will have a comedian worthy of his harangue.

Jake Rowth is the proudest daddy in town. His kid, Jack Osterman, is booked over the Orpheum route with his fifty little single, which is the only thing that makes him is the son of Kathryn Osterman, who retired after her "Persian Garden" success some years back, to be a wife to Jake and a mother to Jack. Both are the only ones who still care for the boy, but when he stood pat and insisted that it was in his blood both ways and could come out only one way, that was the end of their relationship. He was not a child, but an unsummoned inmate of their offspring, if he must take to acting, has become a big-time before his twentieth birthday. If heredity or environment is the cause, it is the same instance of both in combination.

The fall-down of several big Broadway successes here is somewhat baffling. Conditions aren't so bad that shows which are liked can't have. Some of the flops were "The Music Man," "Going Up," "Oh, Lady, Lady," "Gates Post" in "The Music Maker," and "Business Before Pleasure," which is making a rather strange finish for its run. "The Music Maker" was a flop. "Gun," a musical piece of magnitude, reputed a New York knockout, with the original cast and everything, at a superior house, is playing and has from the start been a success. The shows that were good, but the patronage terrible. There came "The Better 'Ole," by De Wolf Hopper. It was heralded as a sure thing, and it was. It was a flop. Surely Hopper cannot be so bad as to contract all that. Yet that one, also, has never started here. "Sleeping Partners," with a Forty-third street cast of old and new Broadway stars, and retired in three weeks on South Clark street. Names, reputations, runs, aristocratic managers, lofty presumptions mean nothing in Chi. It wants to be a flop, that's all, and does it on its own picking.

**MAJESTIC, CHICAGO.**

Clifton Crawford, competing with Miss Morgan's dancers (about 15 of them in all), and the beautiful settings of her act, in three scenes, managed to limp along all by himself, in one, with nothing but a few numbers and some conversation, and nobody to help him along but Clifton Crawford. His numbers, culled from his various musical comedy successes, went over the top between a continuous barrage of his talk, which was as smooth and elusive as mercury.

Archie and Gerlie Falls opened with their clever tumbling act. On No. 2, Brother Harry and the Gals of Goodwill danced. The girls themselves out of the annoyance of the early position. Bryan Lee and Mary Cranston followed with their "Britany Romance." There were several like songs sung in vaudeville. With Bryan's voice and Mary's overtones their act couldn't help getting over. Nevertheless they need new material. The aviator and girl idea has been overplayed. The talk of the day was the new act of the Gals of Goodwill. William B. Friedlander wrote the act, and it is far from the standard he has set in his previous work. Possibly six months or a year ago the act might have been satisfactory. Now it is rubbish.

Venita Gould stopped the show. Bert Grant and Bill Jones had an easy time of it. Roland Travers closed the show with his illusion act.

**PALACE, CHICAGO.**

Chicago, March 26.

A ragged, uneven show, too long on running time and too short on those infallible and essential ingredients of vaudeville, singing, dancing and comedy. This result is the fault of two actors, namely for comedy failing to deliver any, and for singing failing to sing. It might have gone across in a better position. The Barr Twins closed. The dainty girls, with several changes to make, nothing sensational. The stage was sealed, none into a seat, working before the music drop, and a production. Hobart Bosworth, who has a strong production act, a compelling and transfixing vehicle, should have closed. As it was, he carried off all the honors. The best was that mystery act of Jack London's "See Wolf."

McConnell and Axtell opened with a little work. The woman has all the affections that make opening acts opening acts. The man riles cleverly, but gets small recognition. Edwin George, second, juggled and kidded. The two women, who were introduced as comedians, were in vaudeville. If he is really good he can be careless; if he isn't he gets laughs on it. The laughs broke fast, but the finish was nothing to write home about. James C. Morton, comedian, was really good. He got assistance from any other members of the bill, and ended going with comedy, somehow. Morton tolled like a galley slave, but they wouldn't meet him; Mrs. Morton strained her throat, chortled, but nothing much came back; the other comedians, too, but nothing much came out. The act did not get on as much at the Palace as it did in the Majestic.

Molly McIntyre, the artistic girl who has played fine characters in the legitimate, and who surely can act, no matter whether vaudeville likes her or not, contributed one of the coldest flops of the year in "The Love Chase," an act by Lester Loneragan, which Peggy O'Neill tried out orco. The piece is well and properly staged, dressed and presented. The acting is O. K. The vehicle is hopelessly stupid, laughable in plot where it shouldn't be, and no fit merchandise for fast amusement. The curtain fell in silence.

[illegible]

**STATE-LAKE. CHICAGO.**

Chicago, March 28.  
More than 73,000 paid admissions the first week is the mark set up by the new theatre. That speaks more eloquently than all the adjectives available concerning the manner in

# Chicago

which the house has made good. Inasmuch as the history of the theatre to date is replete with good things, it will be out of order to mention one or two defects.

The films in the first show on Monday lasted over an hour and a half. In other words, people who came in to see the first show at seven had to stay that long to see the first act. Those who wanted to see the whole bill had to stay four hours. The show lasted from eleven in the morning to three in the afternoon. It is not only the best show in town for the money, but the longest show in town for any money.

[illegible]

Jimmie Henschel and his trained orchestra vamped and vamped and vamped. The audience started to mumble and to clap their hands. The lights were changed, another drop shown, everybody stirred, the orchestra kept on vamping, a few people began to titter, one in the balcony guffawed, and finally the act came on.

The class, quality, pep and inherent merit of the girls' act oved the show again. Seldom are such remarkable steppers favored with such clear, limpid voices and such fine enunciation as is possessed by the Sisters De Wolf. The act, which revolves around one "clothes" song, is set with taste and, once started, speeds along prettily with several changes of costume. The two maids carried in the act bolster it up and would almost warrant the addition of "A Co." to the billing.

The Blood City Four, made to order for the continuous, opened with their pantomimic nonsense, then got down to their song routine and delivered with each number. "Through the Dark and the Light" was a cabaret song, and the boys gave a war sketch. It proved indeed to be the fat-thin-thin-boy combination, working in full with a circus drop for atmosphere. The girl was undoubtedly been a circus girl in a circus in all probability, the boy has been "the thinnest man in the world" at many a side show. The act spun along merrily on dancer avoidpools and the lack of it, and a dancing finish got the two off to laughter.

Marguerite Farrell, following the Courtney Sisters with a singing act, was handicapped by the position, but got by nicely. The Star and Croker closed with a circus tumbling act.

Swing.

**STAR & GARTER.**

Chicago, March 26.

Arthur Pearson's "Step Lively Girls" is a revue, not a "book" show. There is no effort at any concerted sequence, even the flimsy kind which generally runs for plot in burlesque. Here reason runs for Sweeney. But it is a fast succession of bits, backed up by a snappy chorus and superior sets. The last scene is as handsome as anything on the front wheel.

Harry T. Shannon and Shorty McAllister carry the brunt of the comedy. Getting a laugh on their contrasting proportions at the first entrance, they swell that to many more with a varied and never monotonous series of grotesques, as well as dancing strength and eccentric uses of their respective altitude and brevity in aids to the finishes of other special-

The show lacks mostly a prima donna, having none on view at all. One or two numbers are led by women in the guise of prima, but they don't do much. Most of the leading ladies are in the background, as in the case of the tiny and muscular acrobatic dancer who can also do numbers, more on physical pep than voice or song rendition. A querier in the second half, the lovely Sherry, is a dancer, singer and comedienne. Her partner, a tall, thin, handsome and somewhat Payne-like fellow, applauds his of the bill. Mundy this season is doing blackface, and gets away with it neatly, though he is winking tired talents that are nil. The show's only vocal soloist, the lovely Mrs. Wilson, a lady-like soprano, gets results in a California chorus song by polka demagogue Melwood witnessed in the ever good of entertainment. It's a wonder she has ever got a job in show business. The music group, consisting of

This show, which has done top business around the circle, is of the quality of musicals that just recently brought a hit to the city. With a few more girls and a little more skillful repartee it could probably take its place with many of the \$150 musical shows that toured up to a season or so back in the high twenties, and are now regaling the smaller centers. Shannon and Callahan are crude, but they have a certain charm, and their show would pass the scrutiny of Broadway critics. The wardrobe is extraordinarily artistic and splendid.

Lett.

**MAJESTIC THEATRE BUILDING**

### STATE-LAKE'S FIRST WEEK \$21,002.

Chicago, March 26.  
The new State-Lake took in \$21,002 the opening week. The Government's "bit" was more than \$2,500, as the 15-25-35-cent prices make the war tax about 11.9 per cent. At this rate the house should play to more than \$1,000,000 a year gross, and the Government's share should reach \$130,000 a year. The building will bring about \$100,000 a year in rentals above the street level and about \$50,000 a year from the stores.

### Bennie Davis Leaves Seeloy Act.

Chicago, March 26.  
Bennie Davis, one of the boys in Blossom Seeley's "Syncoated Studio" act, left last week and immediately came to Chicago. He wrote a song, "You Will Be Loving Me Some Day," and jumped to New York with it, selling it to the Broadway Music Corporation, who paid him \$500 advance royalty on it and will play the number with heavy publicity. Davis will take up song writing as a profession. He was replaced in the Seeley act by Abe Kaufman.

### Carl Hoblitzell Is Back to Work.

Chicago, March 26.  
Carl St. John Hoblitzell, president of the Interstate Amusement Co., has been released from his work as a captain in the Red Cross in Washington and is back on the job.

### CURRENT CHICAGO PLAYS.

AUDITORIUM—Actor's Fund benefit.  
BLACKSTONE—"Tillie" with Patricia Collins; fair (3d week).  
COLONIAL—Last week of "Girl Behind the Gun." Fritz Sebeck in "Gloriana," opens (3d week).  
CORT—"Thirty Days," with Frank McIntyre mild (3d week).  
CROWN—"College Breakers."  
ENGLEWOOD—"Broadway Belles."  
GARRICK—"Scandal," with Charles Cherry and Francine Larrimore; sound hit (4th week).  
GRAND—"Going Up," season's longest musical; good.  
HAYMARKET—"Stock Burlesque."  
ILLINOIS—"The Better 'Ole"; lukewarm (4th week).  
INFERNAL—"Fest."  
LA SALLE—"Oh, Lady, Lady"; hit (6th week).  
NATIONAL—"Twin Beds."  
OLYMPIC—"Atta Boy," with Timney, opening.

23.  
CESS.—Dark.

FOWLER.—Cyril Maude in "The Saving Grace" (4th week).  
 GRACEY.—"The Sign of the Cross," March 31, Ruth Chatterton in "Moonshine and Honeycrackers."  
 PLAYHOUSE.—"Overseas Revue"; holding on (5th week).  
 STAR & GARTER.—"Girls De Locks."  
 STUDEBAKER.—Guy Bates Post in "The Masquerade."  
 VICTORIA.—"Parlor, Bedroom, and Bath."  
 WILSON AVENUE.—North Shore Players in "Broadway Jones."  
 WOODS.—Barney Bernard and Al Carr in "Business Before Pleasure" (4th week).  
 BIRTHPLACE.—"The Riddle Woman."  
 April 20.

**AMERICAN. CHICAGO.**

[illegible]

The bill in all compares favorably with the regular grade of entertainment at this house.

## HOUSE BUILT BY AN IDEA

Chicago, March 24. The State-Lake building and theatre is more than a structure. It is an idea. It is the idea and the philosophy which has characterized the entire dealings of the vaudeville business in Chicago. That idea is team-work. The layman has no conception of the terrific strain attendant to the building of a structure like the State-Lake. Irrespective of the millions of investment, of the thousands of details connected with the financing, of the hundreds of architectural items, of the scores of building problems and of the dozens of factions which had to be dealt with, the evolution of a gigantic enterprise like the State-Lake is fraught with cares and responsibilities from the cornerstone to the "Now Open" sign.

A thousand men worried about the State-Lake. But they had other things to worry about besides. A venture like the State-Lake needed one man who would worry about nothing else. It had such a man.

When, after years of planning and work, the doors of the great theatre were finally thrown open; when the traffic coppers were attempting to keep in order the mobs which besieged the doors; when the virgin auditorium in the theatre was being set for its first show, while the workers were still laboring on the building, a little man stood on the edge of the walk and looked on.

He wore an overcoat with a big muffler and smoked a big cigar. It was Mort Singer. A friend came up. Both looked past the crowd into the lobby of the theatre.

"You've got a lot of handy men around, haven't you, Mr. Singer?"

"If it wasn't for those men, I would never have lived through it," said Singer.

"Tom Carmody was a volunteer traffic policeman. John Nash was an eager, self-constituted bureau of information. Kerry Meagher made of himself an usher for the occasion. Harry Spingold and Dave Beeher were helping with the sale of tickets. Back stage Max Richards, Lou Cantor, Bill Jacobs, John Billingsbury, Jake Elias, George Van, and a dozen more of the association agents and factors were doing everything from shifting scenery to adjusting electric light bulbs. Every man, woman and youth in any way connected with vaudeville in

Chicago was on the job, doing what they could to make the opening as smooth and as successful as possible.

And all during the building period these men were constantly called upon and never failed to respond.

But Singer was the general. Actually forsaking his heavy duties as head of the Western Vaudeville Managers' Association, Singer for months gave heed to nothing else except to the construction of the theatre and building. The handicaps ranged from the customary labor difficulties to the war. They were all overcome.

Difficulties arose constantly. They were done away with instantly. There was no loss of time until a consultation could be arranged for at "some later date." "Do it now" was the watchword. Everything was settled on the spot, because Singer was always on the spot.

He was there to squabble with and placate the union heads. He was there to consult with the architects and contractors.

Within a few days of the opening a contractor who had built a number of motion picture houses in Chicago happened into the State-Lake building for a once-over. He spotted Singer, who was there as usual, for Singer's office was in the building. He had been on the pavement at the southwest corner of State and Lake streets.

"It's beginning to look like a theatre," said the contractor.

"It is a theatre," said Singer.

It was Friday. The seats were not in place on the lower floor. Painters, electricians and decorators had scaffolds through the auditorium.

The contractor gazed about with an experienced and speculative eye.

"You ought to be able to open in about thirty days if you're lucky," he said.

"Think so?" demanded Singer. "Come around Monday and you'll be my guest at a good vaudeville show right in this theatre."

It looked as if it couldn't be done. The contractor showed up Monday. He had a seat down front. Folks around him watched him curiously. It was a bully show, but they could not help wondering why this man applauded so enthusiastically. They did not know that his applause was not only for the acts, but for Mort Singer as well.

## STATE LAKE STATISTICS.

	Chicago, March 24.
Population of building.....	4,000
Cost of structure.....	\$2,500,000
Ground area, square feet.....	29,503
Gross floor space, square feet.....	127,000
Persons entering building and theatre daily.....	30,000
Square feet in open court.....	12,500
Windows.....	1,000
Capacity of seven passenger elevators, per hour.....	3,500
Outside telephone lines.....	1,000
Cubic yards excavation for foundation, basements.....	10,000
Steel in construction, tons.....	3,500
Square feet of marble.....	47,000
Bricks.....	2,000,000
Square yards of plaster.....	65,000
Square feet of terra cotta.....	40,000
Cubic feet of concrete.....	300,000
Seating capacity of theatre.....	3,100
Width of auditorium, feet.....	119
Depth of auditorium, feet.....	100
Aisles on lower floor.....	29
Rows of seats on lower floor.....	18
Exits on lower floor.....	24
Rows of seats on balcony.....	27
Exits in balcony.....	16
Loge boxes.....	58
Width of proscenium, feet.....	28
Depth of proscenium, feet.....	119
Width of stage, feet.....	32
Depth of stage, feet.....	22
Dressing rooms.....	73
Paid admissions, first week.....	73,446

## KELLERMANN'S RESORT.

Chicago, March 26. A prominent theatrical man who claims to be one of many who have already invested, is authority for a story that Annette Kellermann is floating a \$1,000,000 resort at Sheephead Bay, to be a sport and country club, recreation ground and health resort, with 1,000 life members paid in advance at \$1,000 each.

He says that Miss Kellermann has bought an option on an immense plot of acreage fronting the bay, and proposes as soon as her present Orpheum tour ends, to return and begin building and arranging the site for a resort which will be open all year, will have an enormous glass tank in the ocean for all-year bathing, and will have golf links, athletic directors, health courses and recreation features. There will be a hotel or barracks to accommodate several hundred people on the premises.

James Sullivan, Miss Kellermann's husband, is the general manager of the venture, and it is said he and his headliner wife have been quietly interesting a select group of friends in memberships for months.

## DIVORCES IN CHICAGO.

Chicago, March 26. Amanada C. Dahlin will defend the divorce action brought by Carl Dahlin (Dahlin Trio). The case will be contested in Washington. The wife alleges that Dahlin's accusations of desertion are false. She wants custody of the children and property in Chicago, Washington and Seattle.

Dorothy Kane of the Lew Kelly show in private life May Mitchell, filed suit for divorce in the circuit court of Cook county against Thomas Mitchell. Herbert J. Smith filed a suit against Josephine Smith. Allene Durano, in private life Allene Mulry, sued her husband on grounds of alleged cruelty, non-support and desertion. The complainant is the percussionist. "It Pays to Advertise" and the defendant is with the Mac Desmond Players. Ella M. Wampler, in private life Ella M. McKinney, has filed suit against her husband, Louis R. McKinney. Leon R. Berensnik is acting as attorney in the above cases.

## CHICAGO AGENTS LOCATING.

Chicago, March 26. Definite decision has come at last on the mooted controversy as to where the vaudeville offices will go to when their leases expire in the Majestic Theatre Building May 1.

The Western Vaudeville Managers' Association, the Keith Vaudeville Exchange Chicago offices and the Orpheum Circuit Chicago offices will go to the fifth floor of the State-Lake Building.

The outside agents cannot be accommodated in the new structure for lack of room and will act independently in seeking quarters. Mary will go into the Loabend Building, across from the new structure, and several will take space in the Woods Theatre Building. Vauvrey's Chicago office will be in the State-Lake building.

Several vaudeville producers can have room in the building, too, if they desire it, but, since there is not footage enough to house all the artists' representatives, it was thought wise to take in none.

The office part of the building will be ready early in May.

## Will Morrissey's Modesty.

Chicago, March 26. Will Morrissey, presenting the Overseas Revue, is modest if nothing else. He now advertises himself as "The George M. Cohan of Chicago," and his show as "Better than the Follies."

The gross is around \$6,000.

## Chicago By Day

By SWING

Trixie Friganza, who headlined the opening bill of the State-Lake, claims this as the tenth time she has acted as a dedicant. When she was playing in "The Pearl of Pekin" she opened the Columbia, San Francisco; as a member of "The Belle of Bohemia" she was in the first performance at the Apollo, London; when the London Adelphi was rebuilt and named the Century she was in the first night ceremonies with "The Whirl of Worlds"; her performance of "The American Idea" served to start a Frankfort, Ky., theatre on its career; she and "The Prince of Pilsen" opened a new house in Lexington, Ky., and Trixie was on the initial bills at the Orpheum in St. Louis and the Orpheum in Kansas City. To the foregoing she adds two which she prefers to forget; they were in Hungary.

On the above record, it would appear that Trixie is a good opening act.

Last week there appeared in this column a paragraph about Madeleine Schwabacher, Chicago's "Madonna of the Future," being called off to start a stage in the middle of her dance, to be informed that her baby was dying. Since, the baby died.

Jack Laist has it right. I do think Grace La Rue is the most consummate artist in vaudeville; I do think May Dowling is the greatest press agent; I am strong for The Skirt. And furthermore, I think Henrietta is the greatest living literary critic.

The death of Pauline Markham, former "queen of burlesque" in New York a few days ago, made old John Kelly of the Tribune recall an episode of the days when show people didn't take dramatic critics as seriously as they do now—or perhaps they took them much more seriously. It depends on the point of view. Anyway, it seems that half a century ago, when Kelly was just about passing middle age, Lydia Thompson's "British Blondes" were playing at McVickers. It was the first time a "leg show" had been seen in Chicago. Wilbur F. Storey, then editor of the Chicago Times, printed a terrific roast of the alleged indecency of the show. Whereupon Miss Markham, Miss Thompson and the manager of the "Blondes," a Mr. Henderson, laylaid the editor on his way home and "beat him up." The world do move. They don't beat critics any more. Allah be praised.

One of the great mysteries of Chicago is what has become of the ancient and lilliputian electric Lou Houseman used to navigate around the loop in the hours that were as small as the conveyance. The problem is solved. Ez Kough got the car, put an engine in it, and Lou's electric is now resurrected as a snorting, fiery flivver in which Ez gets about town. Since the steam metamorphosis the rig has shrunk some. Instead of gasoline Ez feeds it gin. On July 1 he will have to junk the car for lack of fuel.

The agents on the Association floor are getting up a petition to be sent to the city council. They want to have Lake Michigan renamed. They want it to be called State Lake.

Louis LeValle, operatic baritone, is in Chicago, from San Antonio, organizing a spring and summer opera stock which will open at the Princess, San Antonio, March 30. Among those engaged here are Elise De Solin, Hal Churchill, Arthur Burgess and George Denton.

## OUTPOSTS

Chicago, March 24. "If a man makes a better book, a better picture or a better mousetrap the world will make a heathen path to his doorstep, even though his house is in the middle of the woods."

This, in effect, is what Elbert Hubbard sprang. Because he thought it might be trite he credited it to Emerson, and a lot of literary fans hunted the works of Emerson in vain to find the quotation, and failing, they branded Hubbard an impostor. But the saying stuck, because it spoke the truth. Hubbard is dead, but his epigram lives and each day sees it demonstrated.

One of the fundamentals of theatre building in the past has been "follow the crowds." In New York at one time it was considered the act of a madman to build a theatre above 42nd street and Broadway. In Chicago Randolph street for a generation was the Chicago show section. To build on Randolph street was considered the highest form of good judgment. Madison street, Monroe street, even one or two blocks south were accepted and proper. Halfway between State and Dearborn streets was the eastern deadline. The Colonial on Randolph, the Majestic on Monroe, McVicker's on Madison, the Hippodrome on Quincy were the eastern outposts of the theatres in the loop.

To go north of Randolph street was not to be mentioned in the hearing of sane men. To go east of the midway point between Dearborn and State was an audacity that might well be termed insanity. "Follow the Crowds" was the fetish which bound show business. Enterprise was not lacking, but faith was.

To those who said "Why not make the crowds follow you?" the cold shoulder was generally turned. There was cited to them the instance of the noted Covent Gardens fiasco on the north side and other famous departures from the code which had failed. Jones, Linick & Schaefer were the Columbus of the new show world. They established a new outpost. They made no compromise. They built the Rialto theatre as far south and as far east as they could and still remain in the loop. True, it was not a venture which might be termed as magnificent. The theatre, while a seemingly dignified structure, did not run into millions. There were many predictions when the house on State and Van Buren streets was built.

From the first day it opened its doors it was a splendid success. To date it has proven a bigger money-maker than its sister house, McVicker's.

Then came the more grandiose, more magnificent State-Lake theatre and office building. If Jones, Linick & Schaefer ventured, Beck, Kohl and Singer plunged. Whereas J. L. & S. chose for their venture the extreme southeast corner of the loop, B. K. & S. chose the northeast corner. The future of the State-Lake is as inevitable as the rule of three.

The State-Lake and the Rialto, operated by different groups of showmen, are monuments as well as outposts. As Chicago grows and develops towards its destiny, which will make it the metropolis of America and the world in time, theatres will pass the State-Lake on the north and go far beyond the Rialto on the south, in the loop and out of the loop.

But somebody has to start. With the goods, any start is a good start, for the world is seeking the goods, and will make a beaten pathway to your house, even though it be in the middle of the woods.

**G. & L. Take Apollo Under Long Lease.**  
London, March 26.  
Grossmith & Laurillard took possession of the Apollo March 24 for a

long lease, transferring "Oh, Joy," Albert DeCourville also transferred "Soldier Boy" at that time to the Kingsway with new songs and costumes, and restoring the pit.

### MADISON'S "EVERY OTHER ROW."

Madison, Wis., March 26. The health department here ordered all theatres closed because of "flu" conditions, then rescinded to a unique system whereby patrons are allowed to occupy only alternate rows.

The Orpheum, the Finn and Heiman vaudeville theatre here, which usually plays to capacity, has been reduced by the new process to a maximum of 513 seats. Last week the house never had one saleable seat vacant at any performance and played to just \$2 more than the salary list of acts.

Every second row is roped off and policemen are in the house to see that no one sits in a forbidden chair.

### STATE-LAKE CENTRALLY LOCATED.

Chicago, March 26. All the four elevated railroads and twenty-one distinct street car lines pass the doors or within 200 feet of the doors of the new State-Lake. It is estimated that 1,000,000 people a day pass the corner immediately below the new house, at State and Randolph street, many of whom will now be diverted to take in the new block of loop activity.

### PRODUCTION ENGAGEMENTS.

Averell Harris, "Susan Lenox."  
John Westley and Diantha Pattison, "I Love You."

Olin Howland and Hannah Leach have been engaged by Charles Dillingham for the new musical production that he is making. Mr. Howland has been starring in the Montgomery Flagg comedies, and will continue to do so while appearing in the Dillingham show. Miss Leach now appearing at Rector's, and will remain there during rehearsals of the production.

### SHOWS IN NEW YORK.

"A Bunch of Hooligans," Belmont (1st week).  
"Crowded House," Manhattan O. H. (16th week).  
"Comic Opera," Park (17th week).  
"Crazy Rich," Monroe (11th week).  
"Century Midnight Whirl," (16th week).  
"Daddies," Lyceum (30th week).  
"Dear Brutus," Empire (14th week).  
"East is West," Astor (14th week).  
"Everlasting," Hippodrome (22nd week).  
"For Ever After," Playhouse (30th week).  
"Fortune Teller," Republic (6th week).  
"Friendly Enemies," Hudson (30th week).  
"Good Morning Judge," Shubert (3rd week).  
"Honor of the Family," Globe (2nd week).  
"Keep It to Yourself," 39th Street (18th week).  
"Invincible Pac," Harris (12th week).  
"Let's Beat It," Century (1st week).  
"Listen Lester," Knickerbocker (14th week).  
"Lightnin'," Gaiety (12nd week).  
"Little Journey," Vanderbilt (12th week).  
"Luck in Fanny," 48th St. (1st week).  
"Mollie," Liberty (2nd week).  
"Mlle. Nellie of N'Orleans," Miller (8th week).  
"Midnight Frolic," Amsterdam Roof (7th week).  
"Monte Cristo Jr.," Winter Garden (7th week).  
"Oh, My Dear," Princess (18th week).  
"Please Get Married," Fulton (7th week).  
"Princess of Wales," Columbia (14th week).  
"Redemption," Plymouth (19th week).  
"Royal Vagabond," Cohan & Harris (6th week).  
"Somebody's Sweetheart," Central (14th week).  
"Sometime," Casino (28th week).  
"Sunbad," 44th St. (30th week).  
"Sweepstakes Night," Elton (6th week).  
"Tumble In," Selwyn (1st week).  
"Toby's Row," Comedy (1st week).  
"Tiger, Tiger," Belasco (23rd week).  
"T for S," Elliott (25th week).  
"The Better One," Corl (24th week).  
"The Kiss Burglar," Broadhurst (2nd week).  
"Three Faces East," Longacre (22nd week).  
"Three Wise Fools," Criterion (24th week).  
"Up to Habel's Room," Eltinge (10th week).  
"Unknown Purple," Lyric (18th week).  
"Velvet Lady," Amsterdam (8th week).  
"Woman in Room 13," Booth (9th week).

## THE SKIRT.

Never did a comedian work harder nor with better results than Harry C. Morton in the "Burlesque Review" at the Columbia this week, sub-titled "In Bagdad." Mr. Norton does a snake bit that puts all the female chasers to shame.

Sharing feature honors is Zella Russell, a tall blonde with a pleasing manner. Miss Russell in many good looking costumes appears in more scenes with the comedian than any one else.

An odd concoction of hers was a combination of jet and silver. The upper and lower was of jet with the middle of silver. A panel of the same had a red lining. A bride's dress was of white silk having a silver embroidery. An oriental costume was carried out in purple and gold.

Miss Russell appeared for her specialty in an ermine cloak over a crystal robe. Another handsome cloak was of cloth of gold corded at intervals.

The soubrette, Irene Mearns, was in the regulation toubret costumes, and pleased with her pep. Eleanor Harte, with a voice most pleasing in her solo work, was nicely dressed throughout the show. Most of Miss Harte's dresses were of the sequin variety.

The dressing of the chorus was the usual seen this season. No gorgeous display, just neat, and will probably last the finishing weeks.

Enrico Caruso's Silver Jubilee proved as big a night for Geraldine Farrar as it did for Caruso last Sunday evening at the Metropolitan.

Seated in box 13 resplendent in a white fringe and silver gown, Miss Farrar was a much gazed upon star.

After the three acts of opera, which were really wonderful, the enormous audience waited for the presentation of the many gifts to the popular singer. The stage looked a picture with its floral pieces and gift-laden tables. The first row of chairs held Mr. Caruso and the speech makers, while the second row held the feminine stars, with the male stars and chorus draped at the rear.

Farrar at the conclusion of Commissioner Borah's speech, stepped up to Caruso and throwing her arms around his neck gave him two rousing kisses.

Nothing startling at the American first night excepting the capacity audiences.

The program ran mostly to men. The girl of Harris and Lyman showed quite some background in a tuxedo suit. Her first dress was pink silk made with a full skirt and long chiffon sleeves. Her second dress of the soubrette type in black net might have wandered over from the Columbia.

A Hawaiian act called "Kalaluh" has three girls, two dressed simply in white and one in the native garb of dried grass.

The "Eight Black Dots" employs four girls, making two indifferent changes.

Hazel Harrington in a sketch wore a plain black satin dress trimmed with red buttons.

## STOCKS OPENING.

Elmira, N. Y., March 26. The Hodges Musical Co. opened an indefinite stock engagement at the Mozart this week.

## Charles Denton Recovered.

London, March 26. Charles Denton, disfigured from the army badly wounded, has entirely recovered.

## Sidney Wybert Coleman Suicides.

London, March 26. Sidney Wybert Coleman, theatrical producer, committed suicide at his hotel March 19, taking prussic acid. He should have appeared in court, where he was petitioning for divorce from his wife.

## OBITUARY.

The father of Harry Bailey, former manager of the Alhambra and now in charge of Red Cross entertainment in Pennsylvania, died in New York last week of apoplexy. The deceased came from his home at Far Rockaway, L. I., on business and toppled over. He was 76 years old.

IN MEMORY  
of My Friend  
**Geo. Honey Boy Evans**  
Who died March 12th, 1914.  
God rest his soul.  
**JIM DOHERTY**

The father of Sidney Brody, attached to the Shubert managerial forces, died in New York March 25, after a three days illness of pneumonia.

## Daniel Callahan.

Daniel Callahan died March 21, at New Haven, of influenza. The deceased was brother of John Cardo (Cardo and Noll).

IN FOND REMEMBRANCE  
MY LOVED WIFE  
**Ruth Tufford Cameron**  
Who passed out at the evening church bells  
Sunday, March 23rd, 1919.  
**TUDOR CAMERON**

The mother of Daniel Callahan and John Cardo (Cardo and Noll) died March 7 at New Haven. Death due to shock of son's death (Daniel Callahan).

Ruth Tufford, wife of Tudor Cameron, died at Clinton, Ia., March 23.

## MONDAY MORNING MONOLOGS.

By Miss Billie Shaw.

The Egg Who Originated Everything Ever Done in "Vodeville": "Did you read that letter they published last week where some guy claims he originated that trick cigar business? Gee, that handed me a laugh 'cause I was the first one to spring that years ago. Then all of 'em got it—and floozy! Same thing with the argument about makin' an entrance in a high hat whistlin'. Boy, that was my idea in the first act I ever had. Now they all claim it."

"And then that Huyler gag. Listen, you can ask any one that knows, and if they're honest they'll admit I started it. Bennie Benjamin'll tell you. He was on the bill with us that week. I remember 'cause I gave him a lot of pointers on his act, and it was me that suggested that nut dance of his that's such a riot. Sure, I doped out nearly everything Bennie does in his new act."

"I was up to the Alhambra Monday, and if there wasn't Hal Green with my old routine, nearly word for word. Honest, some of these pirates make me sick!"

"Right after him was a team that used an old number full o' business I originated when I first went in the show game. Don't it make you laugh? Here all these birds are scrappin' over who first sang a song sittin' on the floor. I was doin' that years and years before any of 'em ever thought of it. You know that new line o' talk Johnnie Blum has? I gave him most of it just the same as I put the idea in Sammy Mann's head to do that sousie bit he's usin'."

"I don't get no credit, o' course. Y' never do. I suppose you'll think I'm talkin' through my hat when I tell you the farmerette number up at the Rollick was taken from our act last year. I got it straight that Ziggie was out front one night, and 'twas only a month later that almost the same thing went in at the Rollick. "But I ain't small. I say, 'Let 'em go to it, and welcome!' As for gettin' in on these arguments about who started this and that—well, so long as I know whadda I care! It only hands me a laugh."





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# LEGITIMATE

## BROADWAY BUSINESS DROPS A BIT AFTER BIG HOLIDAY

**Lent Starting; Expects to Have No Great Effect Upon Box Offices. Many Moves In and Out of New York's Legit Houses Within Next Two Weeks. Added Starters in Cut Rate Office.**

Lent starting Wednesday, about two weeks later than usual, has given an extra "edge" to the season's remarkable business record. Managers along Broadway predict that the Lenten season will not have the usual effect on box offices—not for a time at least—since the hotels are still jammed. Takings on Monday night were between \$100 and \$200 off from those of Monday last week, but the weekend is expected to bring the totals equal to those of the previous week.

Last week's takings dropped around \$1,000 in many houses under those of the big Washington's Birthday week, but business was strong and most of the new attractions stood up with the rest.

"The Royal Vagabond," at the Cohan & Harris, weathered somewhat after the holiday, but is now showing "punch" qualities in the way of a continued demand. "A Sleepless Night" drew \$6,300 last week, which is profitable business for the Bijou. "My Nelly of N'Orleans" shows briskly at the Henry Miller Theatre. "Good Morning, Judge," at the Shubert, holds up to its good pace, and "Toby's Bow" surprised at the Comedy.

The only new offering last week was "The Fortune Teller," which opened Thursday at the Republic, and managed to attract \$5,100 for the three week-end days. But the show is not regarded as strong, and will probably slump after the personal draw of Marjorie Rambeau (starring) is dissipated. Nothing new was offered Broadway this week (save a change of bill by the Stuart Walker company at the Punch and Judy). Starting next week Broadway will assume its normal condition of attractions moving in and out.

The first change is at the Belmont, which will have "Penny Wise," succeeding "A Little Brother;" the week of March 17 will see a further influx, for several shows move out next week. Among them is "The Canary," still pulling quite profitable takings, and leaving to reap the increased takings that await it on tour. Otis Skinner, with a revival of "The Honor of the Family," will replace it at the Globe. Bertha Kalisch also leaves next week, she taking "The Riddle: Woman" to Boston and thence to Chicago. The show's successor will be Morosco's "Please Get Married," which has been doing excellent business at the Little Theatre, and moves over because of the increased capacity.

A sign of the season is that of the Little Theatre since it started. Two successes within the last three months (the other switch being "The Little Journey," now at the Vanderbilt) have moved to larger houses. Next week also finds Leo Ditrichstein leaving the Liberty with "The Marquis de Priola." The latter show slumped after the holiday week, evidently going under the house's \$8,000 stop limit. It will be succeeded by Henry Miller's new "Moliere." Nora Bayes goes on tour with "Ladies First" after next week. No show was decided on up to Wednesday for the Bayes Theatre (44th Street Roof), nor was it definite whether the house would continue under the name of the Bayes or revert to its roof title.

The week of March 24 will see "The

Crowded Hour" moved to the Manhattan Opera House. It was to have been succeeded by "Tumble Inn" at the Selwyn March 17, but the date for the Broadway premiere was set back one week. The Manhattan will be occupied for the intervening two weeks by "A Tailor-Made Man," the present attraction, "The Little Teacher" moving out Saturday.

Several additional attractions were available in cut rates this week. "The Invisible Foe" (Harris), "The Riddle: Woman" (Fulton), "Ladies First" (Bayes), "The Crowded Hour" (Selwyn), "The Little Teacher" (Playhouse), "Robin Hood" (Park), "The Melting of Molly" (Broadhurst), "Keep It to Yourself" (39th Street), "Toby's Bow" (Comedy), "The Little Brother" (Belmont) and "Hobokenia" (Greenwich). Balcony seats were on sale for: "The Canary" (Globe), "Good Morning, Judge" (Shubert), "The Little Journey" (Vanderbilt), "The Net" (48th Street), "Tea for Three" (Elliot), "Cappy Ricks" (Morosco), "Sometime" (Casino), "Sinbad" (44th Street), "A Sleepless Night" (Bijou) and "The Fortune Teller" (Republic).

### SAMUEL NIXON'S ESTATE.

Philadelphia, March 5. The personality inventory of the estate of the late Samuel F. Nirdlinger, known in the theatrical world as Samuel F. Nixon, was made here yesterday by Thomas M. Love and Daniel Houseman. The personal property appraised at \$2,255,485.69, consisting principally of interests in theatres, amusement and realty companies is contained in the statement. Mr. Nirdlinger died last January at Atlantic City.

Philadelphia holdings include 89 shares of stock of the Nixon Theatre Co., appraised at \$8,900; 10 shares in the Forrest Theatre Co., \$4,000; 50 shares in Garrick Theatre Co., \$10,000; 33 1/2 shares in Liberty Theatre Co., \$6,000; 382 shares in Broad Street Theatre Co., \$6,540.

Large items of holdings in other cities include, 2,200 shares Nixon Realty Co., Pittsburgh, \$52,000; 720 shares Klaw & Erlanger Theatre Co., New Orleans, La., \$69,517; 333 Klaw & Erlanger Construction Co., \$59,360; 839 New York Theatre Co., \$65,492; 164 Grand Opera House, Ohio (city named), \$50,307; 600 Nixon-Nirdlinger Realty Co., Huntingdon, Va., \$30,000, and interest in Iroquois Theatre, Chicago, \$38,000.

### CHARLOT, AFTER "LOOKERS."

Andre Charlott, ostensibly here for pleasure, is securing talent for a musical show to be offered to London in August. The English manager is selecting six American girls for the show, his specifications being that they must be beauties and preferably have a name for such attribute.

Mr. Charlott appears to be coming New York for "lookers" and to show that he is discriminating he chose but one out of a dozen Ziegfeld choristers who called on him last week.

The London owner left for the west Wednesday. Maurice Rose, of Rose & Curtis, accompanied him. Charlott through the Rose & Curtis agency has already lined up some American stage effects for some of the Charlott theatres in London.

### BOLSHEVIK PLAYS.

A flock of plays with Bolshevism the central idea are due for Broadway, and at least four managers are anxious to get in with the first one. All are supposed to treat the topic in a comedy vein. William Harris, Jr., George Tyler and the Selwyns are reported preparing Bolshevik plays in secret, but the edge goes to the A. H. Woods' office, the latter having an option on "Red Heart."

"Red Heart" opened for a solitary performance at the Republic Sunday night. The critics thought little of it. The title is alleged to be the pass word or signal used by the "Reds," but the play treats the various signs and "grips" in humorous fashion. The play was put on in the record time of ten days, a strong cast being secured for the showing. The author is Richard Fletcher, who edited the defunct society journal, "The Chronicle," and who succeeded in getting the attention of several society women who agreed to back the one night run. W. L. Gilmore was engaged to stage the play, and receives a royal percentage should it be regularly presented. The Republic was then secured by Martin Herman hearing of the show provided for a 48-hour option on it. Mr. Herman is said to have held a check for the production expenses ready several days before the showing which entailed an expense of around \$2,000, there being but one set built and the others borrowed. After the showing it was reported Mr. Herman tore up the check. If "Red Heart" is shown on Broadway again it will probably be a melodrama.

In the cast for the Sunday performance were Eugene O'Brien, Olive Wyndham, Gilda Varesi, Jobyna Howland, Carl Dietz, Susan York, William Thorne, Charles Hanna, John Robb, and Douglas Rose.

Vaudeville may also soon see a Bolshevik playlet called "The Perfect State," which will be shown at the Friars' Frolic. The sketch is by George S. Kaufman and Sam Jacobs. Martin Beck is interested in the playlet.

### WRITERS OF "FOLLIES."

Just how many writers will dabble with the forthcoming book, lyrics and music of Ziegfeld's new "Follies," no one appears to know.

As previously reported Ziegfeld has placed under engagement Blanche Merrill, who will supply, it is said, all of the special songs for the principals of the performance. Miss Merrill is likewise engaged, according to the story, to turn out the first act complete.

Gene Buck, a standardized "Follies" author, is also at work on the show, with Dave Stipan, Buck's writing partner, furnishing this music for his numbers.

One or two engagements outside "The Follies" of the year for the new show have been rumored, but lack confirmation. Of the present cast in the Ziegfeld show Eddie Cantor and Marilyn Miller have been retained. Miss Miller under a new contract. Some of the principals in the "Follies" on the Amsterdam Roof will go in the new summer "Follies."

### CHORUS MAN ADVANCES.

Cincinnati, March 5. It develops that Joseph Lowe Murphy, who successfully understudied for John E. Hazard, principal comedian of "The Girl Behind the Gun" company at the Grand Opera House this week, while Hazard was at the bedside of his mother, who is ill in New York City, is a 19-year-old chorus man. Hazard was only out of the cast two days, and when he returned, Murphy went back to the chorus.

But he made such a hit that Klaw & Erlanger have given him a five-year contract, and next season he will become a regular comedian.

### LEDERERS' DIVORCE.

Chicago, March 5. George W. Lederer was sued for divorce last week by Irene D. Lederer (Rene Davies) on a charge of desertion. Both are widely known in the theatrical affairs. Mrs. Lederer is a sister to Marion Davies, the picture star, and formerly headlined in vaudeville, and at one time was the star of her husband's spectacular show, "The Girl Ringers." She is one of the three beautiful Davies girls of Chicago, all of whom attained stage fame.

Lederer is here now as advance manager of "The Girl Behind the Gun," and has had a long and interesting career, which included his producing of "The Belle of New York," and "Madame Sherry," and he was also E. & E. manager of the West and their representative here in the days of advanced vaudeville.

Mrs. Lederer alleges that he deserted her and their two children in 1913 and has contributed nothing since to their support. Lederer, who has twice been worth a million, married Rene Davies in Chicago about 12 years ago. She was his second wife, he now having a grown-up son by the first.

### REASON FOR HIP SHOW ON ROAD.

The plan to take the present Hippodrome show, "Everything," and other Hip shows on the road, to appear in auditoriums in the large cities and under canvas in the smaller centers, is not a press story, but is being seriously considered by Charles Dillingham and the U. S. Realty Co., which operates the Hippodrome.

The idea is being pushed by L. N. Scott, who controls the auditoriums in St. Paul and Minneapolis, and he has offered to secure enough in the way of guarantees to make a summer tour of "Everything" under canvas and in the larger theatres a financial success. The scheme is receiving further consideration because of the combining of the two big circuses (Barum-Bailey and Ringling Bros.) this year, that leaving much territory for "big top" appearances.

The tour of "Hip, Hip Hoory" was not a success financially because of the large overhead, mostly in the way of long jumps. The show in various cities did big business, the best week's gross being the record \$52,000 week in Cleveland.

The proposed four would start in June, the performance being one of extravaganza and specialties, which would entail the use of a considerable number of so-called circus turns. The show would play an auditorium in the large cities, but instead of jumping to another big center, would play the surrounding territory under canvas.

### HELD SHOW AT STANDARD.

Wednesday it looked as if Anna Held, Jr., show, "Hello People," would be booked for the Standard, New York, next week. It is under the management of Joe Shea. Wild casting this week the show built for the road opened Monday night at Long Branch, with Tuesday open. After the performance Monday evening, Walter Rosenbergs, manager of the house, bought the show for Tuesday night and commenced negotiating for the Standard date. He is interested in that house. Tuesday Shea was holding out for terms.

Bimberg, the former Button-Man, has the contract for Sunday concerts at the Standard. He is living in fear the house management will call the season closed very shortly. His contract reads for the season. Bim disputes that the season can end before the season—does and has consulted legal advice whether a regular season is short or long in theatricals.

# LEGITIMATE

13

## CHICAGO LEGIT THEATRES SUFFERING GENERAL SLUMP

No Reason Given, But Business Is Off. Several New Shows  
Fail to Draw as Anticipated. "Better 'Ole" One of  
Them. "Girl Behind the Gun" Another.

"Chu Chin Chow," Town's  
Biggest Money Getter.

Chicago, March 5.  
Legitimate business here is in general slump for some reason or other. "Better 'Ole" in its first week at the Illinois failed to show the expected strength and drew but a little better than \$10,000.  
"Oh Lady Lady" (La Salle), also in its first week, a knockout and played to a sell-out, doing \$14,400.  
"Going Up" (Grand) registered \$15,000.

"Fiddlers Three," prematurely forced out of the Olympic, closed to \$17,300. Followed by "Penrod," and while the house was heavily papered, the prospects do not look very good.

"Keep Her Smiling" (The Drews) left the Woods to \$8,900, and was followed by "Business Before Pleasure," which moved from the Garrick, where it registered \$15,000, while at the Woods on the opening night it gathered \$2,580.

"Scanda" (Garrick), opening looks like a big money hit doing over \$1244 the opening night.

"The Overseas Revue" left the Princess to \$7,100 and has moved to the Playhouse.

"Sleeping Partners" opened light at the Princess and looks as though it will do about \$6,000 on the week.

"Chu Chin Chow" (Auditorium) brought in \$19,000, and the run of the piece has been extended four weeks. The \$19,000 was made in three days, half the week being lost by pre-arranged house rentals. The Washington birthday week netted \$33,000.

"Tills" (Blackstone) considered hit. It did below \$6,000 the opening week. "Old Lady 31" (Cort) held over to await the delay caused its successor, but cared in completely, doing below \$5,000.

"Girl Behind the Gun" (Colonial) heavily pushed at opening, bringing but light demand. Looks like about \$10,000 opening week. "The Follies" left with a \$270 gross on ten-week run.

"The Masquerader" (Guy Bates Post) (Studebaker) healthy hit and marked up \$12,000.

### TOURING JIMMY EUROPE'S BAND.

Jimmy Europe and his colored band of musicians, who led the colored troops in France, are to be sent over the U. S. as a circulate attraction, handled by Pat Casey. B. S. Moss is interested with Mr. Casey.

There are about 60 musicians in the Europe band. Among the members are several specialists. A regular entertainment will be arranged and the exhibition play one day and night stands, at the largest places available, to a popular scale of admission. Two men will go in advance.

When war was declared Europe obtained a commission in the 369th as a line officer. Colonel Hayward asked him to organize a band for the regiment.

Daniel G. Reid, millionaire, made the Europe band possible by offering \$10,000 for the proposed organization. Europe, after two months' travel, recruited the band, the majority coming from the Hampton Institute, Virginia. It was during a concert in France,

at the Tuileries Garden, that the command came out classifying Europe's band as one of the greatest in the world, three other leaders being the Grenadier Guards, the Royal Italian and the Guardé de la République.

The last concert in France was in Alsace. The 369th had become a part of the Army of Occupation, and was first to reach the Rhine.

### ARONSON TESTIMONIAL.

Emmett Corrigan, as chairman of the committee in charge of Rudolph Aronson testimonial fund, to be raised next Sunday evening, March 9, at the Astor, is circulating letters to the theatrical and music publishing folk, inviting attendance and support, for the late composer and manager. The committee is composed of Sam Hays, George M. Cohan, Joe Weber, Daniel Frohman, L. Erlanger, Lee Shubert, John L. Golden, Victor Herbert and Silvio Hein.

Ed Wynn will announce the program. Mr. Cohan and Willie Collier will appear. Lieut. Irving Berlin, G. Rice, Rudolph Friml, A. Baldwin

### In This Week's Issue the CHICAGO DEPARTMENT

Will Be Found on Pages 22 and 23.

Slane, Harry Carroll, Louis Hirsch, Raymond Hubbell, Jerome Kern, Gustave Kerker, Silvio Hein. Victor Herbert will render Aronson's "Victory March." Sam Bernand and Nora Bayes are down for a spasm of their Romeo and Juliet balcony scene travesty. Weber and Fields promise to reunite for the occasion. The rest of the program is being completed by the committee. Regular box office prices will be charged.

### DITTRICHSTEIN'S IAGO.

Leo Dittrichstein is going in for Shakespeare next season and, as might be expected, he has chosen as the role that he is to play one of the Bard's lovers. The production that he intends making is that of "Othello" and the star is to play the role of Iago. Incidentally the demands of the role that he is playing in "The Marquis de Priola" are so great that the star is about to alternate performances during his stay at the Liberty with "The Judge of Zalamea," giving three performances weekly of that piece.

### Belasco Liked Stock Company.

The Hudson, Union Hill, with its policy of stock, has enjoyed the most successful season it has encountered since the house was built. It is claimed to be one of the best stock organizations in the country.

David Belasco sat through a complete performance of "Romance" Friday night last week and complimented the management on the quality of the entertainment.

### Joe LeBlang Likes Jersey City.

Joe LeBlang's latest venture is a proposed new theatre, seating 3,500, at Five Corners, Jersey City. Vaudeville may be the policy.

### BARN-STORMING INCIDENTS.

Rochester, N. Y., March 5.  
Morton's New York Players, on tour a barnstorm, were the participants in a bigger drama than they planned for. Following their departure from a successful run of two nights in the village of Kewood the plot thickened perceptibly, culminating at Springwater, when William Henry Morton, actor-manager, was seized by the minions of the law for kidnapping a girl of tender years.

It happened that the tragedian took quite a fancy to Jessie Harrington, daughter of the Kenwood druggist. The latter is also ticket agent, and to Jessie Harrington gave much of the credit for the heartening advance sale.

The ingenue of the company, Blanche Demazelle, quit cold, and a fit of jealous rage was alleged. The actor-manager, quick to seize the opportunity of local exploitation, cut the part and starred Jessie in it. When the company departed so did Jessie, and then the fireworks began.

Justice of the Peace J. Chalmers Smith, Constable Seth C. Bryan and Mr. Harrington organized themselves into a committee to proceed to Springwater and recover the belle of the village. Some of their fellow citizens decided to accompany them, so the procession to the neighboring village consisted of one flivver, one team and democrat wagon, and two horses and buggies.

A warrant was served on Morton, but after considerable argument he convinced the delegation that he would go his way in peace without Jessie. The heroine was tearfully bundled into the flivver, while Morton sadly told the prop boy that he would have to add the ingenue role to his various other duties.

### POLICE CRITICIZE "THE DANCER."

Providence, March 5.  
Kissing in bed in public, even if you are married, is taboo in Providence. If it's on the playing side of the footlights, says Sergeant Richard Gamble, amusement inspector, who served an ultimatum yesterday on Charles Lothain, manager with "The Dancer," which opened a week's run at the Shubert-Majestic Monday. Certain lines will have to be cut, says the Sergt.

Mr. Lothain wired Edward Locke, author, and J. C. Huffman, stage manager for the Shuberts, to perform the operation which will save the play to Providence for the rest of the week. Until they arrive the play will go on as presented Monday evening. Sergeant Gamble told Lothain that since the curtain dropped on the last scene Monday he had received complaints from many people who objected to the young married couple appearing, clad only in nightgowns, on the porch of the summer home of the husband in the Berkshires.

### NEWARK'S BALLYHOO "SUNDAY."

Newark, N. J., March 5.  
Newark's "Rialto" received a distinct shock Sunday when the Orpheum was open full blast, playing Corse Payton and his stock afternoon and evening to big business. Corse has contended right along that vaudeville concerts were permitted the authorities would not interfere with his showing and regardless of the day a brass band ballyhooed in the entrance of the Orpheum.

Several weeks ago vaudeville was tried out in the house (Sunday) and it flopped. With Payton doing things with Sunday, stock managers of legitimate houses are planning to follow suit.

### BLANEY'S BRONX STOCK.

Negotiations are on for the Blaney Amusement Co. to take over the lease of the Bronx Theatre from the Miner Estate and turn it into dramatic stock early in the spring, with Cecil Spooner at the head of the playing organization.

The Blaney Co. opens another stock next week at the Academy, Fall River, Mass., company headed by Jack Lorenz and Valerie Valerie.

### HOYT'S HOME NOW TOWN'S.

Charlestown, N. H., March 5.  
The homestead of the late Charles H. Hoyt, playwright, which has been used by the Lambs' Club for inviolated stars of the stage to rest, has passed to the ownership of the town. Mr. Hoyt, who died Nov. 20, 1900, bequeathed his farm here to the Lambs of New York to be used as a "pasture for inviolated lambs."

### MORRIS GEST GOES TO LONDON.

Morris Gest has made all arrangements to sail for London this week. He goes for the purpose of making contracts for scenery and costumes for a huge spectacular production to be presented at the Century next fall. It is a French piece, which has not yet been presented in England.

Mr. Gest's principal mission abroad is to secure several big productions with a view of presenting out at the Century next season. Most important of those is "Aphrodite," done in Paris several seasons ago, and the English and American rights for which are reported controlled by Oscar Asche, through whom Mr. Gest secured "Chu Chin Chow."

Mr. Gest has had "Aphrodite" in mind for some time and plans to put it on here this season, the war interfering however.

### Martin Brown Writes Musical Play.

Martin Brown has written a musical play, being considered for production next fall.

### BAD TOWN FOR MATINEES.

"Hitchy Koo," booked to play the Whitney, Ann Arbor, Mich., Washington's birthday, cancelled at the eleventh hour and jumped to Jackson, Miss., because the management refused to give a matinee performance on that important holiday.

B. C. Whitney owns the house, under the local direction of D. S. McIntyre. It develops the house hasn't given a matinee performance in over two years.

McIntyre informed a theatrical man who played there recently that there are 11 picture houses in the town and none open till 6 p. m. daily. He says the natives won't even come to see Charlie Chaplin in the afternoon.

### CHORUS GIRL PROVES DRAW.

Ann Toddings, of "Sometime," at the Casino, has given the management proof she is a drawing card. Monday night Ann was out of the performance. During the intermission there were six inquiries regarding her at the box office and four of the patrons demanded their money back.

The Hammerstein office is personally responsible for this statement, so they may not complain if Ann asks for a raise in salary.

### NOTHING UNDER \$2 AT CENTURY.

A plan to reopen the Century Theatre with a popular musical attraction failed this week through a lease provision that prohibits a reduction in the \$2 admission scale.

Joseph Gaites proposed to bring his "Take It From Me" into the Century at \$1.

"Take It From Me" is in Boston. It will remain out of town for another month and then come to Broadway.

## CABARET

Four cabaret floor revues were affected this week through an involuntary petition in bankruptcy filed against Arthur Buckner. John L. Lytle was appointed receiver for Buckner by U. S. Circuit Court Judge Hand on March 24. The receiver was required to furnish a bond of \$100,000, with permission to continue the business five days. Buckner has an office at 1326 Broadway. He has revues running at Werner's, on Broadway and 39th street; Parisienne, Eighth avenue and 56th street; Hotel de France (formerly the Hotel Van Cortlandt), on West 49th street, and the Arcadia, in the Bushwick section of Brooklyn. Buckner played these four revues on percentage. Werner's gave him 10 per cent. of the gross receipts; Parisienne, 15 per cent.; Hotel de France, 15 per cent., and the Arcadia, 40 per cent. The Arcadia has no restaurant attachment. Buckner furnished the production and the people, paying everything in connection with the show out of his percentage. The bankruptcy application was made by Charles A. Hahne, a creditor. Buckner claims old debts were commencing to oppress him. He believes that there may be liabilities of one kind or another against him, coming up from the past, amounting to \$150,000. Reports were around for the past 10 days that the show was dissatisfied among the people of the Buckner revues. Some say they had not received their salary when due. Buckner denied this. He said Tuesday that the night before he was prepared to pay all of his people for the previous week, but was prevented by the receiver. Buckner is of the opinion the receiver will secure permission from the court to further operate the business, although there appears to be a difference of opinion as to just what property is owned by Arthur Buckner as an individual, against whom the bankruptcy proceeding was instituted, and Arthur Buckner, Inc. The corporation was formed a short time ago with a capital stock of \$99,500. The girls in the quartet of revues allege Buckner agreed to pay them \$30 weekly, but paid them on the installment plan, \$5 and \$10, with writing I. O. U.'s. The girls are still working, but now under the direction of Joe Mann, who states he will settle all past salary disputes, with the exception of the revue at the Hotel de France. Ferdinand Delenne, proprietor of the De France, upon hearing of it, paid off \$778 to the company in his hotel.

A pool of cabaret restaurateurs of the country whose business is threatened by the bone dry spectre is under way with a plan for syndicate girly shows to go with samovar tea and architecture and artistized pastry and buns when the booze is whipped from the check charges in red ink with which the cabaret restaurant patrons are familiar. Eight of the largest purveyors of dance floor diversions in the country are already lined up in the samovar and percolator league and pro rata divisions of expenses agreed upon. John Wagner, of Reinecke's, is one of the units fathering the project in the East, and through it sees a possible solution for the jam in which the new dry law has prospectively plunged bonitacs who believe in music with munching. "Of course many things will have to be adjusted before the circuit becomes a fact," said Wagner. "Restaurant men are apprehensive of the middle plans they occupy between legitimate producers of musical pieces even of the tabloid sort, whose wares are shown in theatres subject to theatre licenses and other overheads of which the restaurant impresario is free. The law would undoubtedly have to be considered in so far as it governs public amusements and some readjustment fixed before pro-

ductions of the sort in mind could move without the natural opposition of men strictly in the amusement business. The restaurant purveyor of what might be called theatrical entertainment has no gate charge, and with foodstuffs at their current high rates, or even at least, the profit is never assured where he has a big salary roll to meet for his divertissements. To counterbalance the added license fee we expect we would have to meet, we would of course have to maintain a consistent cover charge. The same resource that has ever characterized human nature when forced to adapt itself to changed conditions is already evident in the substitutes that are coming into view to replace the pastime of bibular indulgence. One has but to look into the windows of even the most modest of pastry shops these days to discern the swift development of a fine art in sweets. It's long distance reasoning, of course, to urge that sugar when absorbed by the human system is quickly transformed into alcohol, and thus furnishes a stimulant that ought to pass as a passable understudy for the stronger ferments that will soon be abolished by law."

Elation is being expressed throughout the cabaret belt by those who are conducting the various places, over the fact that they have received some sort of an underground report that the "bone dry July 1" edict will be deferred. The general idea is that the corks will pop and the taps flow freely until January 1, 1920. There are places making propositions to their "regulars" to buy by the case and barrel while there is a chance. Meantime prices in the Broadway places are still soaring and the dear old public is shelling out its good coin with hardly a murmur. For the greater part the cabaret places are running a quadruple set of bills of fare. The prices are switched according to the speed that the crowd shows, they are comparing fast the prices take a hop, but if the action is slow the lower priced cards are put into force. That goes only for the food bill. The greater part of the places have dropped their wine lists entirely and in certain of them the waiters are instructed to look at the bulletin black board for a scale of prices on drinks. Tuesday, parade day, was a hog killing for the restaurateurs. During the last few weeks the Broadway play has become so strong and the returns so big to some of the places that there is almost a taboo against anyone in multi attire. A Canadian millionaire railway man visited New York within the last 10 days, and one night attended a cabaret near the Circle with some friends who, while all dressed up, did not feel disposed to spend a lot of dough. But the dressing was enough. The management got a flash at the white shirt fronts and front tables were immediately provided. The next night the millionaire walked into the place with some business associates and was willing to "shoot the works" as far as the check went, but because of the fact that they were in business suits, although they were accompanied by ladies, there were no accommodations to be found except back against the wall. The millionaire pulled his roll, which was about the size of a watermelon, and offered to buy if a front table was forthcoming, and then there was an immediate rush, but because of the fact that time and gave the place the air.

The impending dry law has already had the effect of several notable changes in the cafe map around Times Square and by the time July 1 rolls around it is quite likely the habitues of that section will hardly recognize their old haunts. The first change is

due May 1 when Billy La Hiff's Strand Cafe will be demolished and occupied by the Jacobson Haberdashery, now on the corner of 47th street and Broadway. La Hiff sold his interest in a 10-year lease on the cafe for a goodly sum and promptly purchased the former Shapiro-Bernstein Music Publishing building from Martin Beck for a sum said to be \$90,000. La Hiff will remodel the building into a hotel and restaurant. Joe Cronin's Cash Cafe, adjoining the Columbia Theatre, will be turned into a cigar store to be operated either by the United Cigar Stores Co. or the Schulte Co. Negotiations for the transfer of the lease are now pending. Cronin has leased the basement of the new building adjoining the theatre on the north side and with Steve Conway will operate a billiard hall and lunch room. Dolliver's Cafe, adjoining the Automat, will pass from his hands at the conclusion of the year when his present lease expires. Johnny Martin's cafe on 48th street and 7th avenue, a favorite rendezvous for city officials, will probably be remodeled into a restaurant, part of it now being utilized for that purpose at present. The disposition of Moore's on West 46th street, can be easily guessed at. Moore has already built up a dining room patronage that totals more than treble his liquor receipts, the place having become established as the best steak and chop house in the square. The several other cafe owners seem to be a trifle optimistic about the dry bill and have made no arrangements for the transfer of leases.

The Marigold Gardens, while undoubtedly the largest and most pretentious cabaret in Chicago, is faced with the problem of holding its patrons for the period of the show. Most of the gardens get a considerable patronage from passers-by. The Marigold business is largely before and after-theatre trade. Ed Beck, director of the show at the Marigold, has solved this problem. He has produced a show which keeps the patrons in the cabaret as long as it lasts. In doing this, it was necessary to introduce certain innovations. Beck's experience stood him in good stead. His hobby is developing talent. Perhaps the most notable instance is Muriel De Forrest. Beck picked her out of the chorus. Now she is acknowledged to be the best cabaret act in Chicago. She has received and refused offers from several production managers. Miss De Forrest is the featured star of the Marigold show. Her "shimmy" specialty, widely advertised, has been a notable factor in the development of the automobile trade of the gardens.

Another novelty introduced by Beck is Bill Robinson. This is the first time in the history of Chicago cabarets that a colored entertainer has been featured in a revue. Robinson has been engaged on a six-weeks contract, and from the hilarious manner in which he delivers nightly, it is probable that he will stay out the season. Beck's byword, "Class" demonstrated by the costumes in the revue. They are perhaps the most attractive ever seen in a cabaret show, and were designed by Mrs. Beck, made by the Hugel Rene shop.

Gus Edwards' "Springtime version" of his "Littaby" revue at the Hotel Martingale has several new numbers. The chorus is composed of the same pretty and youthful girls that Mr. Edwards specializes upon in his stage productions. Mrs. Edwards can be seen as fresh looking and as good looking a collection of young girls as Mr. Edwards seems always able to gather. Some new numbers are in the show. This second edition, which it amounts to, has been running for a few weeks. Dan Healy is the only male in the revue. Mercedes Lorenz is the principal woman, but Hazel Furness gives her a close race. Miss Furness has

the novelty number, "Gimme a Piece of Pie." She walks among the diners holding out a piece of pie or cake for them to snap at. Once in a while someone gets a bite of it. Miss Furness does the number quite cutely. Another audience number is "7'd Like to Keep House for You," also led by Miss Furness. The finale of the show is "No Beer, No Work," with different drinks represented by the principals and eight chorus girls. The Martingale has had several of the Edwards floor productions and they fit the atmosphere of the place, which is very clubby, somehow. It helps a show, also the people in it.

Some of the Broadway places won't give anyone a tumble unless they are in open front clothes, figuring that that attire means a sure spender, and as there is only a short time to go they are going to try to get all that they can. The Montmartre has a rule that evening clothes are essential to obtain admission to that room. Judging from appearances seems to be doing business despite it. This is in the face of the dire failure that at the Cafe de l'Opera when it opened lower down on Broadway when the dance craze was just getting started, and that failure was due to nothing more or less than the requirement of the management that dress clothes were absolutely essential for admittance. If it were a question of time the Montmartre would undoubtedly suffer a like fate on the strength of the same rule.

Quite a decrease in cabaret entertainment at Atlantic City is looked for this coming summer, due to the fear of prohibition. Cabaret agents are getting their back material on this account. Billy Curtis, who has been booking virtually all the Atlantic City attractions, stated that ball room dances accompanied by jazz bands will be the only amusement for the profession this summer. Among the first bands booked by J. B. Franklin for the resort this summer are Bert Kelly's Jazz Band and the Kaimiol's Hawaiian Troupe, playing the Beaux Arts and the Moulin Rouge, respectively. Ross Gorman's Novelty Syncopators will open at the Martingale April 7, also placed by Franklin.

The current week proved a clean-up for all of the places because of the holiday spirit that pervaded the town over the return of the 27th Division, and all of the places were crowded from Monday night on. Tuesday night there wasn't a chance to get into any of the Broadway places, for with the theatres jammed the cabarets got the overflow.

William Hart Sanger, a retired hotel man, died at Rochester, N. Y., March 17. The deceased was known to many members of the theatrical profession. Mr. Sanger at one time was manager of the Osborn House and one of the first proprietors of the Powers Hotel, both in Rochester. He also owned the Woodruff, Watertown.

Elizabeth Flavel, from the east, opened with the "Fairmont Follies" at the Fairmont Hotel, San Francisco, last week.

## SUES INDIAN FOR DIVORCE.

Cincinnati, March 26. Suit for divorce was filed here yesterday by Iva I. Lighthawk against Harold A. Lighthawk, a South Dakota Indian, who does a song and dance turn in vaudeville.

Mrs. Lighthawk asks for an injunction preventing her husband from molesting her. She says he followed her to Cincinnati and is now stopping here at the Hotel Elwood. Last February he threatened to kill her, she charges, and after he struck and abused her she left him.



My acts and myself congratulate you, pathfinders of show business, upon the opening of the State-Lake Theatre, just another milestone to mark your progressive advance toward supremacy beyond competition.

# BILLY JACKSON

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ROSALIE ASHER	KEANE and WALSH
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DREANO and GOODWIN	KID CARSON
EVOL	GANS and PERKINS
JONES and COREY	KENDALL'S AUTO DOLL
LEE and DORIS	HARRY and EMMIE LARNED
PROPELLER TRIO	QUIGLEY and WHITE
SANTORA and WEBB	THE SMITHS
SAVOY and SAVOY	TIME and TYLE
THE JALVANS	VERCE and CERCI
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1202 Majestic Theatre Building,

Chicago, Ill.

To **MR. MARTIN BECK**  
**MR. M. H. SINGER**

AND ASSOCIATES

WE wish to extend our congratulations for the Magnificent State-Lake Theatre and Office Building.

# EAGLE & GOLDSMITH

## "All For Democracy"

Asaki and Girle  
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Richard Burton  
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Frank Brown  
Bell and Arliss  
Harry Cooper  
Coakley and Dunlevey  
Cook and Hamilton  
Curzon Sisters  
Vera Clayton  
Donald Dunn  
Netzel and Carroll  
DeLea and Orma  
Davis and Rich

Dublin Girls  
Nettie DeCoursey Trio  
Gertrude Dudley and Co.  
Donaldson and Geraldine  
Evans and Deane  
Finn and Finn  
Billy and Edna Frawley  
Four Roses  
For Pity's Sake  
Veronica & Hurl Falls  
Green and Blyler  
Green and Pugh  
Gray and Graham  
Gardiner Trio  
Alice Hamilton  
Wendall Hall  
Hall and Guilda  
Howard and Scott  
Harry Hayward and Co.  
Innis Brothers

Jarvis and Harrison  
Keeffer and Alberts  
LeHoën and Dupreece  
Sid Lewis  
Lewis and Raymond  
Lai Mon Kim  
Allen and Betty Leiber  
Marker and Schenck  
Martyn and Florence  
Mills and Lockwood  
Melroy Sisters  
Mack and Redding  
Mabelle Trio  
Malcolm and La Mar  
Jerry and Gretchen O'Meara  
O'Rourke and Atkinson  
Pierce and Burke  
Potter and Hartwell  
Fred and Peggy Pymm

Regal and Mack  
Ross and LeDuc  
Harry Rose  
Cris Richards  
June Roberts  
Alf Ripon  
Simpson and Dean  
Arthur and Grace Terry  
Blossom Seeley and Co.  
Elise Schuyler  
Snow, Sigworth and Sharp  
Santry and Norton  
Schepps Comedy Circus  
Tom Brown's Saxophone Six  
Bob and Peggy Valentine  
Arnold B. Wurnelle  
Werner Amorus Trio  
Fred Zobedie and Co.  
Florenze Tempest

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Tracy, Palmer  
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Tom and  
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Homburg and Lee

Russell Sisters

Lavigne Girls

David and Lillian

Otto Brothers

Dan Russell and Co.

Bob Milliken

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Wells and Fisher

Morse and Clark

Milano Duo

Wenrick and Dale

Rose and Thorne

Wolf and Wilton

Husey and Carol

Hogue and Hardy

Chuck and

Bobbie Callahan

Ray and Faulkner

Kay, Hamlin and Kay

Three Portia Sisters

Langer

Gallon

The Heyns

Four Novelty Pierrots

Rio and Helmar

Alco Trio

Orbasany's Cockatoos

Olga's Leopards

Eskimo and Seals

Strassle's Animals

Mme. Bedini's Horses

Victor Bedini's  
Novelty

Jack and Eva Arnold

Banister and  
De Monde

Radium Models

Sisters Van Dalle

The Mystic Garden

The Morenos

The Nagyfys

The Karuzos

Rea-Nye

Wyoming Trio

Gregoire and Neville

The Gibsons

Holland and Jeanie

Los Espanozos

Imperial Pekinese  
Troupe

Sun Fong Lin Troupe

Riva-Larsen Troupe

La France Bros.

Three Theodors

Three De Lyons

Emil Wille and Co.

The Harleys

The Larconians

The Patricks

Cherry and Stanley

Kafka Trio

Powell Troupe

Three Kirkillos

Joe Alvaretta Trio

Equillo and Maybelle

Minnie Fisher

HEARTIEST CONGRATULATIONS

and

SINCEREST WISHES

for Continued Success to

MR. MARTIN BECK  
MR. MORT H. SINGER  
MRS. C. L. KOHL

AND ASSOCIATES

On the erection of the State-Lake Theatre

—A Monument to Their Progressiveness

THE  
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AGENCY

C. W. NELSON

GUY R. PERKINS

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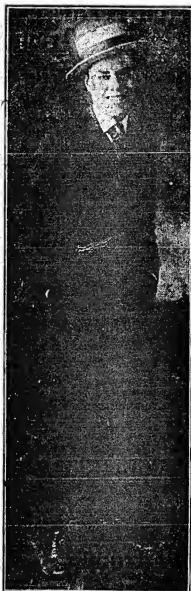
# B. F. KEITH VAUDEVILLE EXCHANGE

CHICAGO BRANCH

AFTER MAY 1, 1919

STATE-LAKE THEATRE BUILDING

C. S. HUMPHREY, Manager



**"Good Luck to the State-Lake! It's a Wonderful Theatre. I'll say so."**

**JACK OSTERMAN.**

What Amy Leslie said about me in  
THE CHICAGO "DAILY NEWS":

**Young OSTERMAN Scores**

When a player in vaudeville can write, enormous advantage belongs to the writing entertainer. In a youthful tackler of the two a day I was amazed at the cleverness, the poise, the wit and charm he displayed. The youngster was Jack Osterman, J. J. Rosenthal, Manager Woods Theatre, Chicago, and Kathryn Osterman's boy, a keen and handsome lad about seventeen years old. Jack appeared at a vaudeville theatre outside the loop, as a monologist in an act prepared for him by Eddie Cantor, where extremely fashionable and intelligent people of the neighborhood gather. I gave myself the treat of an evening there and came across young Osterman. He told stories with the humor and cleverness of a veteran comedian, he sang in a musical voice as true as his youth and danced, acted and entertained with utmost charm and abandon. Mr. Osterman had arranged his own gay chatter, had selected his songs, learned them alone and was entirely responsible for the big hit he made at the American Theatre and many others about town, where he is trying out his act for the big time. He is one of the unusual boys of obvious gifts, a coming comedian, delightfully independent and capable of standing alone and making good as a brilliant entertainer.

Much obliged, AMY LESLIE; also thanks to SAMUEL KAHL, TINK HUMPHRIES, CHARLES FREEMAN, CAL. GRIFFITHS, THOS. CARMODY and J. J. NASH for the kindly interest they have taken in my debut as a vaudevillian.



**GOOD LUCK**  
and  
**Everlasting Success**

to the  
**NEW**  
**STATE-LAKE**  
**THEATRE**

Its Founders  
Their Associates  
and  
All My Old  
Personal and Business  
Friends

(and THEY are Friends)

in  
**CHICAGO**  
*Harry Weber*

CHICAGO, March 28.

I take pride and pleasure in announcing that, after many managers had sought the same opportunity and failed, I have been fortunate enough to secure a contract for 1919 and 1920, giving me control and management of the

## VAUDEVILLE OUTPUT

of

# Jack Lait

—the acknowledged genius of spoken stage material of this generation—and that I am in position to offer the superior services of my star client for a

### *Limited Amount of Vaudeville Material*

strictly excluded to the uses of headliners and featured acts, all to be written specially to order and on order, upon completion of suitable arrangements concluded through me, on terms commensurate with the high quality of Mr. Lait's literary and professional output. It is needless to point out that the name of Jack Lait carries weight in the announcement of an act, as his sparkling and brilliant dialogue and situations give to it unparalleled playing value.

Wherever advisable or desired, I shall undertake to stage and direct such acts.

**NAT PHILLIPS,**  
Majestic Theatre Building, Chicago

Among the stage notables who are now using or who have in the past been fitted with comedy or dramatic material from the pen of Mr. Lait, are:

Emma Carus	Louise Dresser—Jack Gardner	Kitty Gordon
Nat C. Goodwin	Bryan Lee—Mary Cranston	Sophie Tucker
Henry Kolker	Barney Bernard	Julian Eltinge
Harry Mestayer	George Damerel	Blanche Yurka
Emma Bunting	Vivian Holt—Lillian Rosedale	Lois Meredith
Florence Stone	Alma Youlin—Leona Thurber	Malcolm Williams
Frances Ring	Kinsbury and Munson	Helen Goff
Harrison Hunter	Grace Valentine	Charles Richman
Virginia Drew	Bertha Mann—Thurston Hall	Ruth Donnelly
Lew Kelly	Landers Stevens—Georgie Cooper	Lucy Weston

We thank MR. BECK, MR. SINGER and their associates for their confidence in us and being honored with appearing with the other headliners of the opening bill of the State-Lake Theatre.  
Late feature of "Great Lakes Revue" and "Leave It to the Sailors"

## Carl—RUPP and LINDEN—Caesar

A Round-trip from Classic to Rag-Time

### ORPHEUM, MINNEAPOLIS

Rupp and Linden, two sailors who stopped proceedings for five minutes.—Minneapolis Tribune.

### MAJESTIC, CHICAGO

Rupp and Linden, two newcomers, who gained their chance when Eddie Leonard took ill, proved a sensation.—Variety.

From the coal pile to the footlights. A novelty moving picture effect that proves that there is something new in vaudeville after all.

Booked Solid, Orpheum Circuit. Direction, FORKINS & CROWL

Best wishes  
and  
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BLESS US  
FOR GIVING  
YOU "EYES"**

By FRED FISHER

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AND WHAT "EYES"! OH WHAT A SONG!

**FEAST YOUR EYES  
ON THESE  
EXTRA CHORUSES**

**WE HAVE A  
DOZEN MORE**

## EXTRA CHORUS

Eyes, those hypnotic movie eyes, Sara eyes,  
Eyes that you can't forget,  
There are the eyes of pretty Norma Tal-  
madge,  
They will fill you with regret,  
Eyes that you want to idolize, Petrova  
eyes,  
Eyes that you know are true;  
But of all the eyes I prize, give me Mary  
Pickford's eyes,  
They're the eyes that say I love you.

## EXTRA CHORUS

Eyes that melt you with a glance, eyes of  
France,  
Eyes that will not behave;  
What do you want to make those eyes at  
me for,  
Just to make my heart a slave?  
Eyes that are like the summer skies, Irish  
eyes,  
They set your brain awhirl,  
But there's just one kind alone that can  
make you leave your home,  
They're the eyes of the Yankee Girl.

## EXTRA CHORUS

Eyes that Lavinia Cohen made, wedding  
eyes,  
He heard her father say,  
What do you want from me the ready  
cash for,  
Can't you wait for her wedding day?  
Eyes that were beaming with surprise,  
married eyes,  
Just as the check came due,  
To the bank he went next day, but the  
teller said B. K.  
He's got nothing but I. O. Us.

## EXTRA CHORUS

Eyes that the Allied Nations made, happy  
eyes,  
Eyes that are bright and gay,  
Wonderful eyes they made at Woodrow  
Wilson  
When he said they must obey,  
Eyes that the French and English made,  
peaceful eyes,  
Just as they heard him say:  
"We'll have freedom everywhere, on the  
land and in the air,  
Neath the eyes of the U. S. A."

that are blue or grey What do they want to make those eyes at me for, at  
you for, just to steal your heart a way. Eyes  
that can fool the ve-ry wise, Wick-ed eyes, Eyes that can look you  
thru. But of all the eyes I see, on-ly two look good to me, They're the  
eyes that say "I love you."

Eyes That Say I Love You - 3

KEEP  
"EYES"  
ON  
YOUR  
EYES  
AND  
YOUR  
ATTENTION  
ON  
THEIR  
EYES  
ON YOU

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WITH

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Claudia Williams, Lucille Thomas, Louis Lane and  
Ralph Merriman.

Jack Price Jones & Helen Lynn

IN

### "SWEETHEARTS OF MINE"

WITH

With Toots Lanthier, Emily Gilbert, Halle May and  
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THE ZENITH OF MUSICAL REVUES

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WITH JACK TRADNOR, ASSISTED BY ADA CARTER, DOROTHY  
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*Frances Kennedy*

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and

Best Wishes for the Life-Long Success

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**EDDIE LEWIS** will be in charge

## FEDERAL INVESTIGATION

(Continuation from last week of the verbatim testimony in the proceeding of the Federal Trade Commission in the matter of the vaudeville investigation.)

The report below is of the depositions of Helen Nelson, continued from last week, and Margaret Torrest, taken at the offices of the Commission in New York, March 14.)

Q. When did you last play in big time, so-called?

A. We played three days for the Fifth Avenue.

Q. What?

A. In 1916.

Q. Was that "A Vaudeville Luncheon?"

A. That was "A Vaudeville Luncheon."

Q. How many different acts have you and Mr. Keough played?

A. Three.

Q. In the fourteen years that you and he have been together?

A. Three.

Q. And when you speak of having to pay four thousand dollars, that is put four thousand dollars into it, into your act, do you refer to the act known as "Vaudeville Luncheon," the last act?

A. Yes, sir.

Q. You consider that act a pretty good vaudeville offering, don't you?

A. I do.

Q. You do not believe that the refusal of the managers to play your act was due to their belief that you did not have a big time act, do you?

A. I wish to tell you, Mr. Goodman, if I may, that when you asked me if my act was a headline act, it has just come to me now that a few weeks ago Mr. Casey booked us and billed us as a headline act.

Q. A few weeks ago?

A. Yes, sir.

Q. Why didn't you tell that to Mr. Hawkins when he asked you about the places you had been playing?

A. It was done without our knowledge or consent.

Q. Done without your knowledge and consent?

A. Yes, sir.

Q. Then you did not play the time?

A. No, sir.

Q. But you say you were booked somewhere without your knowledge and consent?

A. Yes, sir.

Q. And billed somewhere?

A. Yes, sir.

Q. Without your knowledge and consent?

A. Yes, sir.

Q. And you didn't play?

A. And we didn't play.

Q. Where was this place?

A. It was in Springfield, Massachusetts, for Fall.

Q. For Fall?

A. Yes.

Q. What has Mr. Casey got to do with Fall?

A. Mr. Casey booked it, we were told by Mr. Casey's man that he booked it.

Q. Mr. Casey did not tell you that?

A. No, sir.

Q. Who is Mr. Casey's man that told you?

A. Timmer.

Q. What?

A. Well he told Mr. Keough and Mr. Keough told me.

Q. So this was something that somebody else told Mr. Keough, and Mr. Keough told you?

A. All I know absolutely was that we are billed, booked and billed there.

Q. You know very well that Mr. Casey has not anything to do with the billing of Polly theatre, don't you?

A. I don't know that, Mr. Goodman.

Q. You have been in the protection long enough—

A. Why, this is all of the big time houses that I know.

Q. Please do not speak with me, but answer my questions as I ask them. You know that Mr. Poll runs his circuit without Mr. Casey's assistance?

A. I don't know that, no.

Q. You do not know that?

A. No, sir.

Q. How did Mr. Casey come to book you without your knowledge or consent with Mr. Poll?

A. I do not know how he came to do it. I presume it was because we have had an interview with him, perhaps.

Q. Who is the "we" you and Mr. Keough?

A. Mr. Keough and myself.

Q. Please tell us what that interview was?

A. Mr. Casey sent word through our attorney that he wanted to see us, and we went over and he offered to settle our case, if we would take time. He spoke of the time he wanted to give us, and we refused to accept it.

Q. That is to say, he didn't offer enough time to satisfy you and Mr. Keough?

A. Yes, sir.

Q. And in lieu of time, you wanted \$15,000, didn't you, or was it more?

A. There were three propositions I believe made.

Q. Who made the propositions?

A. Mr. Keough.

Q. Mr. Keough. Isn't it a fact that Mr. Casey's conference with you, of which you are now testifying, was the result of a request for such a conference by your attorney, or by Mr. Keough?

A. Not by Mr. Keough or myself.

Q. Didn't you know that your attorney sought out Mr. Goodman, first, and then Mr. Casey in an endeavor to settle your case?

A. I do not know what my attorney did. I only know what he told us to do.

Q. Well, then, did you know this: All you know is you had a conversation with Mr. Casey, and whether that conference was brought about through the application of Mr. Meyers, your attorney, or the application of Mr. Casey, you don't know?

A. I know that Mr. Meyers told us to go over to Mr. Casey, yes, I do know that.

Q. Well, as a result of that conference you were advertised at Polly?

A. Yes, sir.

Q. And you didn't play?

A. I didn't say a result of that conference, because we didn't authorize anything of that kind to be done, and we did not accept the proposition.

Q. You cannot conceive of any other reason for Mr. Poll booking you except that he would expect you to play over there?

A. I suppose he expected us to play there.

Q. Well, that only confirms what you said, however, that you considered yourself a headline act?

A. Yes, sir.

Q. In 1916 you played the Mosart Theatre in Elmira?

A. Yes, sir.

Q. And were booked through the independent booking office. Who was your booking agent or representative at that time?

A. Mr. Keough attended to all the business at that time.

Q. Well, who was he, who was your agent; you seem to know a whole lot even though Mr. Keough did attend to the booking. Who was your agent?

A. I think Mr. James Flunkett.

Q. What did you say Mr. Flunkett at that time for his services?

A. I do not know anything about that. I don't know anything about that part of it, Mr. Goodman.

Q. What did Mr. Keough pay him?

A. I never knew.

Q. What did your act pay to the independent booking office at that time for booking you to the Mosart Theatre in Elmira?

A. You will have to refer to Mr. Keough, Mr. Goodman; I don't know.

Q. Didn't you share in the salary of that engagement?

A. Yes.

Q. At that time?

A. Yes.

Q. I was paid a salary at that time.

A. By whom, Mr. Keough?

A. Mr. Keough.

Q. Don't you know that your act—I withdraw that. When did you cease to be paid a salary by Mr. Keough?

A. About 1913.

Q. Since then you have been copartners?

A. Yes.

Q. Do I understand you to testify that you applied to Marcus Low for that Mr. Keough applied to Marcus Low for engagements in the past year or two years?

A. Yes, sir.

Q. Did you apply?

A. I did not.

Q. Mr. Keough did apply?

A. Mr. Keough applied.

Q. Did you ever get any time?

A. No.

Q. Do you know why you didn't get any time?

A. We were told we were on the blacklist.

A. By whom?

A. By Mr. Keefe.

A. Mr. Keefe?

A. Yes.

Q. In your testimony a little while ago you spoke of having had a talk with Mr. Keefe, as I understand it, about the Patenges time?

A. Yes, sir.

Q. I am talking about the Marcus Low time and not about the Patenges time.

A. No; not the Marcus Low, Patenges.

Q. I repeat the question now: Why did you not procure any engagements on the Marcus Low Circuit?

A. I do not know.

Q. Now, you were booked, I believe you said, in March, 1916, by Sabolotky and McGuirk in Philadelphia for two weeks?

A. Booked for two weeks in 1916, was booked for one week.

Q. Didn't you know at that time that Sabolotky and McGuirk—that McGuirk's house or theatres were part of the so-called House—B. S. House Circuit?

A. Yes.

Q. And at that time and since Mr. Mos was a director and a member of the Vaudeville Managers' Protective Association?

A. Yes, sir.

Q. In October, 1916, you say you played some William Fox time?

A. Yes, sir.

Q. You were asked or told by Kirby, your agent, that Allen said that he wanted you to play under an assumed name?

A. Yes, sir.

Q. You changed the name of your act or play and called it "Ambition"?

A. Yes.

Q. Well, Allen changed it. As a result of that you played under the name of "Ambition"?

A. Yes.

Q. Why did you change your act—the name of your act?

A. The motive was to beat the blacklist.

Q. Didn't you know that the William Fox Circuit was at that time a member of the Vaudeville Managers' Protective Association, one of these respondents?

A. I believe they were.

Q. Are you not suing William Fox?

A. I believe he is one of them.

Q. Alleging that in this complaint, together with various respondents in this case, conspired to keep you out of employment?

A. Yes.

Q. And yet you not testify that he did, in October, 1916, notwithstanding booking you and playing you under an assumed name?

A. He did not know who he was playing.

Q. He didn't?

A. No.

Q. Yet Mr. Allen told Mr. Keefe to tell you to change your name to "Ambition"?

A. Mr. Allen was paid in the transaction \$90 for that.

Q. Notwithstanding that whatever the transaction consisted of, you were asked to change the name of your act and you did?

A. Yes, sir.

Q. You played for the Fox Circuit?

A. Only one week and a half, on four weeks.

Q. Did you play Keeney's in Brooklyn on October 8, 1918?

A. Yes, sir.

Q. How long?

A. Three days.

Q. Do you know that Keeney is a member of the Vaudeville Managers' Protective Association, one of these respondents?

A. Yes, sir.

Q. June 21, 1917, or thereabouts, you were booked through the Ambition or on the so-called affiliated booking circuits out of Chicago, weren't you?

A. What was the date there, Mr. Goodman?

A. Quilley's in 1917.

A. June 21, 1917, the Affiliated Booking office?

A. Mr. Keefe?

A. Mr. Nash, yes, sir.

Q. You testified that you played as a result of that booking the "Ambition" Theatre in Chicago?

A. Yes, sir.

Q. And that was an independent theatre?

A. Yes, sir.

Q. Do you know that on Commission's Exhibit—well, do you know that the "Ambition" Theatre is a member of the Vaudeville Managers' Protective Association?

A. Now?

Q. Then?

A. I did not, no.

Q. So that when you made the statement that it was an independent theatre, you didn't make that as a statement of absolute certainty fact to your own knowledge?

A. It was my belief it was an independent theatre.

Q. And the same with regard to the Empress in Des Moines?

A. Yes, sir.

Q. You would not swear that it was an independent theatre, and not a member of the Vaudeville Managers' Protective Association, would you?

A. It was my understanding and belief, that it was, and I didn't know.

Q. Now, this conversation that you had with Mr. Bradley in the Vaudeville Managers' Protective Association office, I wish you would state as near to you can remember the month of the year, I don't want the day or the date.

A. The month of the year?

Q. The month of the year?

A. I think it was around the holidays in 1916.

Q. You mean the Christmas holidays?

A. Yes; as nearly as I can recollect.

Q. And the conversation with Mr. Lee at your same interview—just as at the same office?

A. That was about the same time.

Q. What was the date of that week you played at the Polly, that is at Hartford and New Haven?

A. It was the latter part of November; I should say about the 15th of November, 1916.

Q. The Mosart Theatre in Elmira, at which you played in 1900, was then known as a part of the White Rat Circuit, wasn't it?

A. I believe it was.

Q. The independent booking office was then popularly known among the profession as the White Rat Booking Office, was it not?

A. I recall something of that kind, to that effect that it was.

Q. And when, as I think you testified, you were canceled the following week at White Plains, that cancellation had reference to your playing the Mosart Theatre the previous week, did it not?

A. Yes, sir.

Q. Now, Miss Nelson, every artist aspires to play big time, doesn't he or she?

A. Yes, sir.

Q. And when they are unable to procure big time—I am speaking generally now, not talking of your case—when, as you are not generally able to procure big time, then blame it on the management, do they not, not on their own shortcomings?

A. I cannot speak for the other artists.

Q. Well, you have met hundreds of artists in your lifetime, haven't you?

A. Yes, sir.

Q. Thousands probably?

A. Yes, sir.

Q. You have talked with them about their act?

A. Yes.

Q. And you have seen their acts, haven't you?

A. Yes, sir.

Q. Did you ever know an artist to admit that he had a bad act?

A. I do not recall ever having heard them say so.

Q. Did you ever see a vaudeville act of your brother artists that you considered a bad act?

A. Have I ever personally seen them?

A. Yes, sir.

Q. Did that artist ever believe that it was a bad act?

A. I have never known whether they believed it or not.

Q. I did not get your answer.

A. I do not know what they thought about it; I never interviewed them or asked them about it.

Q. You have never heard them say that it was a bad act, though, did you?

A. I do not believe that I can recall any artist saying that he had a bad act.

Q. Did you ever hear an artist say that he had a good act?

A. Yes, sir.

Q. Did Mr. Casey say to you and Mr. Keough in these various conversations that you had with him, that he would like to help you and Mr. Keough personally, not merely to fix up any lawsuit or to fix up any difficulty between you and the Vaudeville Managers' Association, but to help you and Mr. Keough?

A. I do not recall his ever having said that.

Q. Are you still a member of the White Rats Associated Actors?

A. Yes, sir.

Q. Whatever the name is?

A. Associated Actors of America.

Q. You have had many conversations with Mr. Mountford have you not, prior to this hearing?

A. Yes, sir.

Q. About how many times would you say you had met Mr. Mountford and discussed this Federal Trade Commission matter?

A. Several times. A few times that I can recall, just how many I do not remember.

Q. Would you say ten times?

A. No.

Q. In the past year?

A. No; I have not seen him ten times relative to it. I have seen him a number of times.

Q. When you spoke to him?

A. I have seen him sometimes casually; sometimes I have gone to his office to see him.

Q. The attorney in your case is the attorney for the White Rats, is he not?

A. Yes, sir.

Q. Was Mr. Mountford there; did Mr. Mountford have anything to do with the preparation of it?  
A. Not that I know of.  
Q. Yes brought that paper to Mr. Casey—and Mr. Keough brought it up to Mr. Casey?  
A. Yes, sir.  
Q. And as a result of that conference Mr. Casey tried to get you some time?  
A. Yes, sir.  
Q. And on or about November 10, 1910, you were actually offered seven weeks to begin December 2nd, at \$200 a week?  
A. Yes, sir.  
Q. Were you not?  
A. Yes, sir.  
Q. I want to get this right: After this conference with Mr. Casey, you were offered those seven weeks?  
A. Yes, sir.  
Q. And then you and Mr. Keough came back with this paper containing the three alternative propositions?  
A. Yes, sir.

REDIRECT EXAMINATION.

By Mr. Hawkins:  
Q. Was this proposition made at Mr. Casey's request?  
A. Yes, sir.  
Q. Now, this Mr. Keough that you have testified to as a booking manager, did he also book Marcus Low time?  
A. He booked some Marcus Low time, yes, sir.  
Q. Now you told Mr. Goodman that when you played Fox time you changed the name of your act to "Ambition." You referred to a ninety dollar transaction. Had you ever booked it with Fox under the name of "A Vanderville Luncheon"? Is that the other name?  
A. The name of this was "A Vanderville Surprise."  
Q. "A Vanderville Surprise"?  
A. Yes, sir.  
Q. Did you ever book it with Fox, under that name?  
A. I did not.  
Q. What name were you booking under Fox, when he cancelled it?  
A. Keough and Nelson.  
Q. Keough and Nelson?  
A. Yes.  
Q. This was cancelled and then you booked under "Ambition."  
A. Yes, sir.  
Q. How was played time?  
A. A week and a half of the time.  
Q. Is that the time of the ninety dollar transaction that you referred to?  
A. Yes, sir.  
Q. Now this act that you have told about, what is the fact as to whether it is changed from year to year, or is it the same act year after year?  
A. I do not quite understand your question.  
Q. Do you put any new costumes or new lines or new songs or new music in it, from time to time, is it, in your act?  
A. Not in our act, no.  
Q. It has been the same?  
A. Costumes have been substituted, yes.  
Q. Has the act changed in any way, the act, itself?  
A. Has our act been changed?  
Q. Yes.  
A. Which act do you refer to?  
Q. Any of them, any of the three?  
A. No.  
Q. Do you ever have any more than three acts?  
A. Three acts.  
Q. Now you told Mr. Goodman something about being booked a few weeks ago by a big time as a headliner in the Fox Circuit by Mr. Casey without your knowledge. When was that?  
A. That was in, I think, December.  
Q. And you told Mr. Goodman as I recall that you knew of your own personal knowledge that you were booked as a headliner; is not that a fact?  
A. Yes, sir.  
Q. Now did you know of your own personal knowledge that you were booked at that time by Fox as a headliner?  
A. We have a Springfield paper which shows it; we have a clipping from that paper which shows it, and also a gentleman whose mother lives there told us that they billed us there.  
Q. Not what he told you?  
A. We had the bill, and I am telling you that.  
Q. When you did play big time were you a headliner?  
A. Yes, sir.  
Q. Did you ever have a conversation with Mr. Casey about the time you were booked to December, about booking your act?  
A. About booking my act?  
Q. Yes; at the time that you were booked there last December?  
A. I don't quite get the meaning of your question.  
Q. Did you ever have a conversation with Mr. Casey, did you ever talk with him about any big time booking of you, about the time you were booked last December?  
A. (No answer).  
Q. Now you say you were booked some place as a headliner, and you say you saw it and have a clipping of it?  
A. Yes, sir; that was in December.  
Q. What was the town?  
A. Is Springfield, Massachusetts.  
Q. Did you ever have a talk with Mr. Casey about that booking?  
A. Not that particular booking; he offered us time.  
Q. Well, did you ever talk about—did you ever have any conversation with him about that act of yours?  
A. Yes, sir.  
Q. What did he say about that act of your act, whether it was a good act or a bad act?  
A. He said: "I am told that it is a very fine act, and I could put it on any place in any bill."  
Q. Mr. Goodman: Mr. Casey told you he ever saw your act?  
The Witness: Mr. Casey told me the report on that act. Mr. Casey never saw me he saw it.  
By Mr. Hawkins:  
Q. Just a moment, please. Do you recall your agent, Mr. Kirby, writing you that he had booked you at the Scollay Square Theatre, Boston, and your coming to Boston to fill that engagement?  
A. Yes, sir.  
Q. When was that?  
A. As nearly as I can remember, it was last summer.  
Q. About what time last summer?  
A. I should say about in July.  
Q. When you were in Boston, did you go to the Boston office of the United Booking Office?  
A. Yes, sir.  
Q. Why did you go there?  
A. I went there the day after my opening, to see if I could book from the United Booking Office in Boston.  
Q. And whom did you see there?  
A. I saw Mr. Jeff Davis.  
Q. Who is Mr. Davis?  
A. He is the booking manager for the United Booking Office in Boston.  
Q. What was the conversation between you and Mr. Davis about getting time?

A. I told Mr. Davis where I was playing and he said the report had come in on the act; it was a very fine act, and he would give me some time, and told me to come in on the following day.  
Q. Did you go in the next day?  
A. Yes, sir; I went in.  
Q. What was said to you then?  
A. I went in, and I think it was a couple of times, and he told me he would have to take it up with the New York office.  
Q. Well, what else?  
A. I called later in the week, and I didn't see Mr. Davis, and one of the gentlemen in the office, whose name I do not know, told me they could not do anything for me.  
A. I did not get the time, no, sir.  
Q. Now, when you were speaking of the time you played at the Scollay Square Theatre, let me ask you if that was a time when your act was a headliner?  
A. Yes, sir.

RECROSS EXAMINATION.

By Mr. Goodman:  
Q. What salary have you been asking for your act—this last act?  
A. In 1910.  
Q. When do you mean, Mr. Goodman?  
A. The salary we had always received from the U. B. O. was \$400.  
Q. You had always received four hundred dollars for this act from the U. B. O.?  
A. Not for this act, I forget.  
Q. Please answer my question.  
Q. Four hundred dollars.  
Q. You were asked four hundred dollars?  
A. Yes.  
Q. The U. B. O. had never booked this act, had they?  
A. No.  
Q. So this act as I understood you were booked at the Fifth Avenue, wasn't it?  
A. Yes, for three days.  
Q. What price you paid; what salary were you paid for those three days?  
A. I cannot recall, Mr. Goodman, the salary we received.  
Q. Is not there and has there always been a difference of opinion on the question of the salary between you and the booking office or the men in the booking office who discussed booking your act with you?  
A. I know of no such objection.  
Q. How much did Fox pay you?  
A. I am not sure; I think \$200, whether two hundred or two hundred and fifty, I forget.  
Q. Did you get four hundred dollars—this you are certain of from him, aren't you?  
A. Yes.  
Q. Did you ever get four hundred dollars in the past—I withdraw the question. When did you get four hundred dollars from the United Booking Office?  
A. When we played for that last; that is a long time ago.  
Q. When was that?  
A. I think it was at Keith's house and Prector's houses, all the big time houses.  
Q. When?  
A. I should say in 1906 or 1907.  
Q. That would be about 12 years ago?  
A. Yes, sir.  
Q. At that time you were doing quite a different act than this Vanderville Luncheon?  
A. Yes.  
Q. And since that time you have had two new acts, have you?  
A. Yes, sir.  
Q. Where since then, or rather when since then did you get four hundred dollars for any act that is four hundred dollars a week for any of the other of the other two acts?  
A. We did not receive four hundred dollars for either of the other two acts.  
Q. What is the most that you received for either of the other two acts in any house that you played?  
A. I am not outside of \$200, U. B. O.  
Q. Outside of the U. B. O. or in the U. B. O.  
A. The U. B. O. paid us four hundred dollars.  
Q. When and where did I am talking now of the other two acts, not the first act?  
A. Yes, sir, the second was played; it was called "A Bit of Blarney."  
Q. And when was that?  
Q. That was in 1906, and I think in 1907.  
Q. Outside of the U. B. O. who paid you the four hundred dollars for "A Bit of Blarney"?  
A. Where do you mean, what is it you mean about four hundred dollars by anybody else?  
Q. Were you ever paid for "A Bit of Blarney" that sum by anybody else?  
A. Yes.  
Q. How much did you get?  
A. \$200.  
Q. As far as I understand, "A Bit of Blarney" was not the first act?  
A. No, sir.  
Q. What was the name of the first act?  
A. "A Vanderville Surprise."  
Q. So that you have had two acts?  
A. Yes.  
Q. "A Vanderville Surprise" and "A Bit of Blarney" and "A Vanderville Luncheon"?  
A. Yes, sir.  
Q. And that was, you say, the first two that you have received the four hundred dollars a week for, being booked through the United Booking Office?  
A. Yes, sir.  
Q. And you have just received that amount of money for other than those acts in any other circuit?  
A. No, sir.  
Q. And the most that you have got for the "Vanderville Luncheon" either on the U. B. O. or elsewhere, was \$200?  
A. Yes, sir.  
Q. And that was the highest that you received?  
A. That was for three days; that was a tryout by the U. B. O.  
Q. What is the most you ever received for "A Vanderville Luncheon" on any other circuit?  
A. We have been forced to play—  
Q. Please answer my question. I have asked you a very simple question, and you are an intelligent lady and I have asked you a question that you certainly can understand. Did you ever receive it in any other circuit for "A Vanderville Luncheon"?  
A. \$200.  
Q. Ten got as much then proportionately for your tryout at the Fifth Avenue as you got in any other house?  
A. Yes.  
Q. Mr. Hawkins asked you this question: Was this proposition made at Casey's request? And you answered yes. Now, what proposition do you refer to, what do you mean?  
A. After we saw Mr. Casey relative to the engagement that had been made between Mr. Meyers and himself for

the interview regarding the time we refused his proposition, and he told us to make him a proposition.  
Q. And accordingly, you brought this statement containing the three alternatives?  
A. Yes, sir.  
Q. You know, do you not, that the Fox circuit to New York has its own booking office, that the Marcus Low Circuit throughout the country has its own booking office in New York, and perhaps Chicago, and that the U. B. O. Circuit has its own booking office?  
A. Yes, sir.  
Q. And that the Keith Circuit is booking through the United Booking Office?  
A. Yes, sir.  
Q. And when you have referred to playing the Fox time, you want us to understand that that is time that was not booked through the United Booking Office; is that right?  
A. Yes, sir.  
Q. And that it was time with which the United Booking Office has nothing to do; isn't that right?  
A. Yes, sir.  
Q. As a matter of fact, don't you understand that the reason you were asked to change the name of your act to "Ambition" when playing the Fox time was so that the United Booking Office would not recognize the name of your act?  
A. No, sir.  
Q. Well, what was the reason?  
A. We were on the blacklist, and we could not obtain work under our own name, that was the reason.  
Q. And didn't you testify to answer Mr. Hawkins on redirect examination a few moments ago, that you were represented to Mr. Allen under the name of Keough and Nelson?  
A. Yes, sir.  
Q. And were asked to change the name to "Ambition"?  
A. Yes, sir.  
Q. Now, when you spoke of being a headliner at Springfield, was advertised as a headliner, Springfield, Mass., the Springfield house is a small time house, isn't it?  
A. Yes, sir.  
Q. And from the number of shows given a day at theatres, the vanderville act may be given in a so-called small time house as easily as in a big time house, isn't it?  
A. Yes, sir.  
Q. And theatres are the same in construction, are they?—meaning that the price of admission was less in the small time than in the big time, so-called; isn't that so?  
A. I do not quite get your question.  
Q. I say that theatres are the same in construction; they have a stage and scenery and chairs?  
A. Yes, sir.  
Q. They have, both in the big and the small time.  
A. Yes, sir.  
Q. And the only difference is in the number of acts or class of the acts, and the price of admission?  
A. Yes.  
Q. And the number of shows given per day?  
A. Yes.  
Q. Did you ever work in any drama, that is, dramatic plays or so-called legitimate?  
A. Yes, sir.  
Q. When?  
A. In 1902; I was the leading woman with the Shuberts.  
Q. There is not anything about vanderville which sets away from an artist's ability to go back and perform her services in the dramatic show, if once she had ability as an actor, is there?  
A. I think not.  
Q. It is a matter of common knowledge in the profession, is it not, that artists go from legitimate to vanderville, and back again?  
A. Yes, sir.  
Q. And from vanderville to the legitimate and back to vanderville?  
A. Yes, sir.  
Q. And from vanderville into the moving picture game and back to the legitimate?  
A. Yes, sir.  
Q. And so on, so that there is a field for the artist of ability outside of vanderville, that artist has ability, isn't there?  
A. Yes, sir.  
Q. And would you say that that field is limited, is a limited field?  
A. I know nothing about the legitimate now, Mr. Goodman; I have not been in it for 12 years.  
Q. You know that the number of legitimate theatres has increased and they are very large in number in this country, don't you?  
A. I believe they are.  
Q. And you know that the number of picture theatres have increased, and the number of pictures produced have increased from year to year?  
A. Yes, sir.  
Q. And when I make the suggestion in the question to you that the theatres—that the field is large and not limited, I am basing that upon those facts?  
A. Yes.  
Q. That there are a great number of theatres. Now, are you prepared to answer the question as to whether the field for the artist with ability is large, to procure employment in this country?  
A. In what field? Is what particular?  
Q. An artist who had dramatic ability desiring to go into the drama, spoken or picture, is there a large field for it, is there a number of places to seek employment?  
A. I presume there are; I have not been in it for 14 years, I don't know.  
Q. One more question: when Mr. Casey said to you, as you have testified, that you had a good act, or was told that you had a good act, or very good, or worthy of that effect, did he tell you that he never saw your act?  
A. He did not.  
Signature expressly waived by attorney for the respondents.  
IT IS HEREBY STIPULATED AND AGREED between counsel for the Commission and the respondents that there shall be a general objection made to all question on behalf of both the Commission and the respondents, to the effect that to be made specific objection to any question it deems objectionable when the deposition is offered in evidence before the Commissioner or Executive, hereby expressly waiving the time of making the objection.  
Mr. Driscoll, of the firm of Ogden, Walworth & Driscoll, counsel for the respondent Bine Silberman, advised the Commission that he did not care to be present at the taking of the deposition.  
MARGARET TORBAC  
of the City of New York, County of New York, State of New York, a witness called on behalf of the Federal Trade Commission, being duly sworn and cautioned to testify the whole truth, and being carefully examined, depose and say as follows:



## DIRECT EXAMINATION

By Mr. Hawkins:  
 Q. Where do you live, or where have you resided Madam Thores?  
 A. Latally in New York, 255 West Forty-fifth street.  
 Q. What is your profession?  
 A. Vaudeville performer.  
 Q. How long have you been a vaudeville performer?  
 A. Twenty-two.  
 Q. And where have you practiced your profession?  
 A. Well, in Europe, all over the world, in fact, and in the United States.  
 Q. How long have you been in the United States?  
 A. Twelve times, five years now. We came back just the 1st of January, 1914.  
 Q. Had you been here prior to January 1, 1914?  
 A. Yes.  
 Q. Had you been here in the United States prior to 1914?  
 A. Yes.  
 Q. When?  
 A. We have come five times before that, five or six times.  
 Q. When?  
 A. I can not exactly give you the years. If you let me look in my book, I can tell exactly the dates.  
 Q. In a general way, four or five times, you say?  
 A. Four or five times, and I stayed over there about a year, when I used to come back to this country.  
 Q. Have you been in this country steadily since 1914?  
 A. Yes, sir.  
 Q. What is the nature of the performance which you have seen?  
 A. Well, we have trained roosters—a trained rooster act.  
 Q. Tell us, in a general way, the kind of an act, it is.  
 A. Well, it is put on with my husband, and my daughter and I, see, and we have about forty-five roosters on the stage who perform all kinds of tricks, comedy, and so forth, you know.  
 Q. Do you carry anybody else with your act besides your husband and your daughter?  
 A. Yes, we have two helpers, two men to help one man to take care of the birds, and another one to take care of the stage.  
 Q. What is the fact as to whether or not you carry any machinery or scenery with you?  
 A. Yes, we have some scenery with us at all times.  
 Q. I understand Madam Thores that you leave shortly. What is the fact as to that?  
 A. Well, because we can not get any.  
 Q. I asked you what is the fact, whether you are leaving?  
 A. Well, we are going to South America.  
 Q. How soon?  
 A. We are expecting any day, now—in fact, we are ready, we have our trunks ready, and will be off at a few hours' notice.  
 Q. Do you carry any scenery or baggage or paraphernalia with your act?  
 A. Yes, yes.  
 Q. How much?  
 A. We have 2,500 pounds excess baggage.  
 Q. What does that consist of?  
 A. That consists of birds; that is, we carry about seventy-five to eighty birds, and we have to have two crates, two sets. We use forty-two birds which perform at a time, and if we give more than two performances, we have got a change, we have to change them, so we have a double number of birds, so that when we give each performance, we give it with a different set of birds, of performers, and for each performance we have about forty-two birds. We have to have double that number, seventy-five or eighty birds.  
 Q. Do you carry any scenery with you?  
 A. Yes, sir.  
 Q. Is that involved in this 2,500 pounds of baggage?  
 A. Yes, and paraphernalia, and all the apparatus which we have to have for the work of the birds; costumes, also.  
 Q. What does it cost to put your act on?  
 A. Well, to put it on, I put the act on? What do you mean? My own expense?  
 A. About \$350 to \$175.  
 Q. What does it cost, or what did it cost to put it on originally? That is, scenery and paraphernalia.  
 A. Altogether?  
 A. It cost us more than \$20,000, because it took years of work, years and years of work to get the birds trained, to train the birds so that they can do these things, we can set them to understand.  
 Q. Were you showing your act in this country in the month of March, 1910?  
 A. Well, I think so, yes.  
 Q. (The paper was thereupon marked by the stenographer Commission's Exhibit A for identification.)  
 By Mr. Hawkins:  
 Q. I hand you now a letter which has been marked Commission's Exhibit A for identification, and I ask you to state what that is.  
 A. You want me to translate this letter, word for word, from the beginning?  
 Q. I asked you whether you ever received this letter, first.  
 A. When we were in the Portofino Cafe in San Francisco.  
 Q. I asked you, did you ever receive it?  
 A. We did receive it, when we were at the Portofino Cafe, San Francisco, California.  
 Q. Did you ever receive the letter there?  
 A. Yes.  
 Q. When was that?  
 A. In the early part of March, 1910.  
 Q. This letter is written in—who is it from?  
 A. It is from my agent at that time, Mr. Charles Bauhaup.  
 Q. Who is Mr. Charles Bauhaup?  
 A. Mr. Bauhaup at that time was in the office with Mr. Marshall.  
 Q. What was Mr. Charles Bauhaup's business?  
 A. Booking agent. He was in the office of Mr. Marshall at that time.  
 Q. Who was he representing?  
 A. He was representing Mr. Marshall.  
 Q. And who is Mr. Marshall?  
 A. Mr. Marshall—H. B. Marshall, Limited, were the European agent, and Mr. Bauhaup was representing Mr. Marshall here in the States.  
 Q. What is that name?  
 A. Mr. Bauhaup.  
 Q. What is his relation to you?  
 A. Booking agent. He had been booking agent for a great many years for us.  
 Q. For your act?  
 A. Yes; then he was with Mr. Marshall; he was representing that company then.  
 Q. Madam Thores, this letter is in French. Do you speak French?  
 A. Yes, I am French.  
 Q. Will you translate this letter into English?  
 A. I can, yes.  
 Q. I wish you would take this letter and read it slowly so the stenographer can get it, and translate it literally, word for word.

First, before you do that—  
 Mr. Hawkins: I will now offer in evidence Commission's Exhibit A for identification, which was received in evidence and thereupon marked by the stenographer Commission's Exhibit A.  
 Q. Now ask the witness to translate it for us.  
 A. (Reading) "My dear Mr. Thores—  
 Mr. Goodman: Just a moment. In regard to that letter, I present to you our general objection applies to oral testimony or written and documentary evidence introduced, but I do want to go on record as objecting to it, and that that objection will apply to all written as well as oral testimony given by any of the witnesses.  
 Mr. Hawkins: The understood.  
 Q. Now, will you translate the letter?  
 A. (Reading) "My dear Mr. Thores—  
 A. (Reading) "New York, March 11, 1910.  
 "Portofino Cafe, San Francisco, California.  
 "Dear Mr. Thores:  
 "I am in possession of your letter of the 8th. I have talked with the different directors here, and I am glad to tell you their best offer is of \$300 per week. At this price they are all well disposed to take your act, and I am sure I can arrange a good tour, let me know if you will accept this offer and I will get busy right away seriously."  
 Q. What was that, then?  
 A. "Seriously." In French that has a certain meaning, but here it means strong. "Seriously" in this means "seriously." And in that connection, Chicago and Cincinnati, you can play those cities without any interference; we are not in opposition to the U. S. O., so we are not working for William Morris.  
 "Had the pleasure of receiving a letter from you, my dear Mr. Thores, and accept my salutations."  
 Q. Who is it signed by?  
 A. H. B. Marshall, Limited, and C. H. Bauhaup. The "H. B. Marshall, Limited," is written in typewriting, and the "C. H. Bauhaup" is written with a pen.  
 Q. What is the fact, Madam, ask you whether or not after the receipt of this letter, you accepted the offer of \$300 per week?  
 A. We have tried to get it.  
 Q. I mean to say, in 1910, after you received this letter in March—  
 A. Yes.  
 Q. Your agent here said, he stated here that he offered you \$300 a week for your act?  
 A. Yes.  
 Q. Well, did you accept that offer to show your act at that time?  
 A. Yes, we had accepted the offer, but we never got any dates.  
 Q. He did not give you any dates?  
 A. He did not give you any dates.  
 Q. Why didn't you get the work, then, do you know?  
 A. I don't know.  
 Q. What is your husband's name, Madam Thores? You returned to him as working in the act with you.  
 A. Yes.  
 Q. And what is his name?  
 A. He is called "The understood."  
 Q. Is he what is known, in your profession, as your partner?  
 A. Yes, my partner and my husband.  
 Q. Who is Mr. d'Alais?  
 A. That is his name, my stage name.  
 Q. That is your stage name?  
 Q. Yes.  
 Q. Now direct your attention to May, 1912, and I ask you where you were performing at that time.  
 A. In May, 1912, we had been playing in Providence—Philadelphia. I mean—a few dates, and then from there we go down to Mr. Gene Hughes, to Boston, on the 24th day of May.  
 Q. Just a minute. Who is Mr. Eugene Hughes?  
 A. He is the booking agent for the U. S. O.  
 Q. Where is his office?  
 A. In the Palace Building—or was.  
 Q. And you said that he was or had booked you?  
 A. Yes.  
 Q. For what time?  
 A. For the Keith's tour.  
 Q. You said that he had booked you for the Keith's tour. What do you mean by that?  
 A. Keith & Froctor, here is the U. S. O.  
 Q. Where were they located, in what town?  
 A. In New York, in Philadelphia, in Boston, in Cleveland—almost all large cities over the United States.  
 Q. Is that big or little time?  
 A. It is the only time—it is big time.  
 Q. Where were you to start playing Keith time?  
 A. We were to go up in Keith's in Boston.  
 Q. Where were you playing, the week prior to that?  
 A. Well, the week prior to that—we had that week open.  
 Q. Where were you playing, the week prior to that?  
 A. In Philadelphia.  
 Q. Two weeks before, you were playing Keith time in Boston, you were playing in Philadelphia?  
 A. Two weeks, yes.  
 Q. And the following week, you said, was open?  
 A. Yes.  
 Q. And did you fill that week in some place?  
 A. Well, yes; there had been so much expense for traveling, we filled that week at Providence, at the Union Theatre, which was Mr. Allen, manager.  
 Q. Who is the manager of the Union Theatre in Providence?  
 A. Mr. Allen. I don't remember his name; I remember Allen.  
 Q. Well, did you play Mr. Allen's Union Theatre in Providence all of that week?  
 A. Yes.  
 Q. Well, then, the following week, did you play the Keith Theatre at Boston?  
 A. No, because—  
 Q. Why didn't you?  
 A. Because on Friday we received a telegram from Mr. Gene Hughes, the agent, stating—  
 Q. Wait a moment. You say you received a telegram from your Mr. Gene Hughes?  
 A. Yes.  
 Q. Was he your booking agent?  
 A. Yes.  
 Q. Hate you that original telegram here.  
 A. Well, I didn't have that original telegram here.  
 Q. Where was it?  
 A. It is in France, because we go to France, naturally, and I leave all those papers there, never thinking I would need them now.  
 Q. Have you any memoranda with you that would refresh your recollection as to what was contained in the telegram which you received from Mr. Hughes?  
 A. Yes, sir.  
 Q. What is the memorandum?  
 A. I have a clipping from "The Player" of that time.

Q. What is "The Player."  
 A. "The Player" was the organ of the artists at that time. Newspaper or magazine?  
 A. Newspaper, artists' newspaper.  
 Q. This "Player" or this clipping that you have from "The Player," did you ever compare that with the original telegram?  
 A. Yes.  
 Q. Refreshing your recollection, then, I ask you to tell us what was in that telegram that you received from Mr. Hughes, the Friday before you were to open in Boston at the Keith Theatre.  
 A. This that I have here, this clipping, and it said "Boston week cancelled on account of playing Union Theatre, Providence, this week, which is opposite." Letter following.  
 Q. You say that this telegram said "Letter following." Did you ever receive any letter from Mr. Hughes following that telegram?  
 A. Yes, I received the letter the next morning.  
 Q. Where is the original of that letter?  
 A. This letter is in France too.  
 Q. Have you any data which would refresh your recollection as to what was contained in that letter?  
 A. Yes.  
 Q. What is the data that you have?  
 A. Well, it is right here; it is published in this same paper.  
 Q. When that was published in this "Player," the clipping of which you are holding in your hand, did you ever compare it with the original letter?  
 A. Yes, I did.  
 Q. And you are supposing that you hold, a copy of it?  
 A. Exactly.  
 Q. And you would read us what that letter was.  
 A. "Dear Sir—  
 Q. What is the date of it?  
 A. May 24th.  
 Q. What city was it addressed from?  
 A. It was addressed from Mr. Gene Hughes.  
 Q. Where, what city?  
 A. To Providence.  
 Q. From New York?  
 A. From New York.  
 Q. Where was the telegram that Mr. Hughes drafted from New York?  
 A. From New York, yes.  
 Q. Read the letter.  
 Q. What is the date of it?  
 A. May 24th. (Reading)  
 "Dear Sir,  
 "Mr. Hodgson, of the United Booking Office, advises me that the Union Theatre in Providence is an opposition house, inasmuch as you are playing at that house this week, he is compelled to cancel Boston next week. In the future will advise you to keep me posted as to where you intend to play, so that I may take the matter up with the proper authorities here, so as to avoid any trouble in the future.  
 "If you play opposition to the United Booking Office, it will be impossible for me to handle your act."  
 Signed "Gene Hughes."  
 Q. What reply, if any, did you make to that letter?  
 A. We asked him to try to arrange for the business, because we didn't know that we were in the wrong building when we did that playing. Anyway, we wanted to play Boston and it was awfully bad for us to have all that time cancelled, and he sent us another telegram.  
 Q. You say it was bad for you to have all that time cancelled. How much time was that?  
 A. I can not remember, exactly.  
 Q. About how much?  
 A. About fifteen to twenty weeks.  
 Mr. Goodman: May I interject a question? Did you have contracts for those fifteen or twenty weeks?  
 The Witness: Yes—not for fifteen or twenty weeks. Mr. Hughes was to send us the contract up to Boston.  
 Mr. Goodman: That is exactly the reason I interjected the question.  
 The Witness: You know, many times they send us the contract, not up until the very opening.  
 Q. You never had the signed contract?  
 A. We had a signed contract for Boston, but not for the rest of the time.  
 Q. Where is that signed contract that you had for Boston?  
 A. What is that?  
 Q. Have you the signed contract that you had for the time in Boston?  
 A. I have it with those letters.  
 Q. That is over in France, too?  
 A. Yes, sir.  
 Q. After that, did you ever receive any other telegrams from Mr. Hughes in regard to this, in regard to your Boston contract?  
 A. Well, later, I think from him—why, yes, that is, on the 24th.  
 Q. Did you ever receive any telegram from him?  
 A. Yes, on the same day, on the 24th.  
 Q. Where is the original of that telegram, if you know?  
 A. It is in France.  
 Q. And have you any data that you can refresh your recollection from, as to what was contained in that telegram?  
 A. Yes, I have the newspaper clipping.  
 Q. The what?  
 A. From "The Player," that the other is printed in, that I just read from.  
 Q. That is the same clipping that you testified to in regard to the letter and the other telegram?  
 A. Yes.  
 Q. And did you compare this telegram with the clipping that you now hold in your hand?  
 A. Yes.  
 Q. And was it exactly like the clipping you have in your hand?  
 A. Exactly.  
 Q. I wish you would tell us what is in the telegram; give us that, with the date.  
 A. This telegram is dated May 24th, from Mr. Hughes.  
 Q. Was it May 24th, did you say?  
 A. Yes, May 24th.  
 Q. What was it dated from?  
 A. From New York.  
 Q. What was he say?  
 A. He said: "Keith's Boston, next week, absolutely off. Don't make trouble for yourself."  
 Q. Who signed that telegram?  
 A. Mr. Hughes.  
 Q. What was his first name?  
 A. Gene Hughes.  
 Q. Well, did you play Boston that week?  
 A. We played Boston that week for another house.  
 Q. I mean for the Keith house?  
 A. No, no, we did not.  
 Q. Did you get any of the Keith time after that?  
 A. Oh, no.  
 Q. Have you ever had any Keith time since then?  
 A. Well, we have been, last year, a few weeks, small time.



Q. Did you ever have any big time for Keith?  
A. No, not a single house.

Q. What is the small time pay, in comparison with big time?

A. Oh, well, very small salary in comparison.

Q. Well, give us an idea as to that.

A. In big time, you suppose \$500 is the salary; small time, you get about \$275, and have to give three to four shows, at the same time—no less than three shows.

Q. Now, Madam Tenebris, I draw your attention to November 15th to 24th, and to December 9, 1912—this last fall, last December—and I ask you where you were playing then. If you recall, please.

A. Last December? Well, we have been playing a few days—dates for Mr. Shedy.

Q. Who is Mr. Shedy?

A. Mr. Shedy is a booking agent in the Putnam Building.

Q. Where is his office?

A. In New York, in the Putnam Building.

Q. We played the St. James in Boston.

A. Is that big time or small time?

A. Well, it is all small time.

Q. It is all small time!

Mr. Goodman: This is December of last year, is it?

The Witness: Yes.

By Mr. Hawkins:

Q. Shedy had you play the St. James in Boston?

A. Last year, last December, yes.

Q. Where else did you play?

A. The St. James and the Scollay Square, the Olympic and the Gordon.

Q. Where is that?

A. In Boston.

Q. Where else in Boston?

A. I think that is the only three houses in Boston, and then in Lawrenceville, Rhode Island, one week.

Q. When did you play the St. James in Providence?

A. I think the first of this year, the second or third week in January.

Q. Have you got any book that will refresh your recollection?

A. Yes.

Q. Tell us exactly, if you know.

A. Yes.

Q. When was the week that you played the St. James Theatre in Providence?

A. It was during December 9th—it was the 9th of December at the St. James.

Q. That is December of last year?

A. Yes, sir.

Q. How long did you play there?

A. One week.

Q. Was that big or small time?

A. Small time.

Q. Is that the same theatre as the Union Theatre which you spoke of a few moments ago?

A. I think so.

Q. Formerly managed by Mr. Allen?

A. It was, when we were there the first time.

Q. The same theatre, do you know?

A. Yes, it is this time, under a different manager.

Q. Do you know Mr. Hodgson, of the United Booking Office?

A. I don't know him personally; I never had a chance to see him.

Q. Did you ever try to see him?

A. Tried many, many times to see him.

Q. When?

A. Well, lately.

Q. Well, tell us when. How lately?

A. During January I have come to the office about four or five times and asked to see him.

Q. When was the first time you went?

A. The first time was between the 6th and 10th of January.

Q. And where is Mr. Hodgson's office?

A. In the Palace Theatre Building.

Q. In the City of New York?

A. Yes.

Q. Why did you go to Mr. Hodgson's office?

A. Trying to get bookings.

Q. What kind work?

A. For the exhibition of the act.

Q. Who is Mr. Hodgson?

A. Mr. Hodgson is the booking manager of the United Booking Office.

Q. When you went to Mr. Hodgson's office, did you see him?

A. No, sir; never had a chance to see him.

Q. What happened?

A. I don't know; he was all the time too busy.

Q. Whom did you see?

A. Office boys. You have to fill out a little slip with your name, what your business is, and I say asking for work, you know, and all the time "Too busy, he is."

Q. How many times did you ask to see Mr. Hodgson?

A. Four or five times.

Q. Covering what period of time?

A. About from January 1st to when?

Q. To the end of February.

Q. Did you ever write to Mr. Hodgson?

A. Yes.

Q. What did you write to him about?

A. Asking for work; I asked him if he can give us any time, because I am trying, the best I can, to do work.

Q. What reply did you receive from him?

A. Never got any answer.

Q. How many times, since the first of January of this year, have you written to Mr. Hodgson asking for work?

A. I have written seven.

Q. And you say you never received a reply?

A. Yes.

Q. Do you know a Mr. Blondell?

A. Yes.

Q. Who is Mr. Blondell?

A. Mr. Blondell is the booking manager of the family or small time.

Q. Small time?

A. Yes.

Q. What is Mr. Blondell's first name?

A. I don't remember, exactly. I think it is Edward.

Q. Where is his office?

A. It is in the Palace Theatre.

Q. Who does he book for?

A. For small time, for the family time, part of which is in New York.

Q. Did you ever apply to Mr. Blondell for work?

A. I applied four or five times, and we played four or five weeks' time for him.

Q. When did you make this application?

A. Three years ago.

Q. Have you made application to Mr. Blondell lately?

A. No. During, January, yes, I tried to see him, but I cannot see him.

Q. Did you ever get to see Mr. Blondell?

A. I have tried to see him, but I cannot see him.

Q. When?

A. In January.

Q. But you have not succeeded in seeing him?

A. Yes, sir.

Q. Do you know a Mr. Burton in the theatre business?

A. Mr. Burton was a partner of Mr. Dudley.

Q. Who is Mr. Burton and who is Mr. Dudley?

A. Mr. Burton and Mr. Dudley used to be in partnership. They have separated altogether, now.

Q. When was it that they were in partnership?

A. I cannot recall exactly when it was.

Q. Well, to the best of your recollection?

A. I go to him in February, but I think that they were just dissolving partnership.

Q. February of what year?

A. This year.

Q. What business were they in?

A. They were booking agents, what they called.

Q. Booking agents for whom?

A. For the U. B. O.

Q. For the U. B. O.?

A. For the United Booking Office.

Q. Where was their office?

A. Next to the Palace, the Palace Annex.

Q. Where is the Palace Annex?

A. Next door to the Palace Theatre Building.

Q. In what city?

A. Here, here in New York.

Q. When you went to see Mr. Burton last month, why did you go to see him? What did you go to see him for?

A. Because I have tried to see many people in the Palace Building, and I have never had a chance to go to see him, so I came to Mr. Burton and ask him if he can do something for me about my being able to see them, if I have tried to see these people.

Q. He asked me in regard to booking, and I told him.

Q. Did he ask you where you had worked?

A. He asked me where we had worked last, that we have worked for Moe, that we have worked for Mr. Shedy, and when I tell him so, he says, "Well, I am afraid I cannot do anything for you, for these people there did not like it, he won't try. It was a young man in the office, you know, and he told the young man that he won't try."

Q. "Well," he says, "I will see." He said, "Do you not know who these people are?" And I said, "Do you want me to call again next day?" and he said, "No, we will let you know," and I have never had any answer or any communication from them.

Q. Did he have your address, where he might find you?

A. Yes, oh, yes, I gave him my address.

Q. Did you say, in any of this conversation, as to whether or not you had heard of Mr. Burton in Providence?

A. I didn't specifically specify specially Mr. Burton. I said Shedy's time.

Q. Who?

A. Shedy's time.

Q. Have you ever tried to get time from Marcus Loew or his circuit?

A. I have tried, with his booking agent, I have tried to, but they won't give me any time.

Q. Have you, personally?

A. Have tried—yes, we have tried—I, personally, and I cannot—I have gone to see Mr. Lubin.

Q. Who is Mr. Lubin?

A. He is said to be the booking manager.

Q. Where is Mr. Lubin's office?

A. In the Putnam Building.

Q. In what city?

A. New York City.

Q. Who is he the booking agent for?

A. Marcus Loew's time.

Q. Have you ever talked with Mr. Lubin about that?

A. No; I have never had a chance to see him.

Q. Have you ever gone to see him?

A. I have gone twice, and he was too busy.

Q. Whom did you talk with there in his office?

A. Some office boy there.

Q. What did you say to the office boy about as to why you wanted to see him?

A. I wanted to see Mr. Lubin about business, about booking my act.

Q. Have you ever made any attempt lately to get time from Mr. Keefe, of the Pantage Circuit?

A. No. I have tried to see Mr. Keefe; I was in his time, booked in his time from Mr. Pantage, four years ago, when we came back here, and I tried last year to get the time back again last year, and he—Mr. Pantage offered such a ridiculously small salary that I would not take it.

Q. Well, how was the Pantage Circuit located?

A. The Pantage Circuit is located from Chicago to San Francisco and back.

Q. Are the jumps on that circuit long or short?

A. Well, it is—some very long, and some short.

Q. Do you know the firm of Stocker & Bierber—the firm or booking agent in New York City by the name of Stocker & Bierber?

A. Who are they?

A. They are the booking agents of the U. B. O. theatre time.

Q. Where is their office?

A. In the Palace Theatre Building.

Q. Did you ever make any application to them for time?

A. I never made application to them.

Q. Were you ever referred to them?

A. Yes, by Mr. Ogden, some years ago.

Q. When was that?

A. It was about a little more than about seven years ago, we went to Mr. Ogden, and he told us to go and see Stocker & Bierber.

Q. Did you see Stocker & Bierber?

A. Yes, we went to see them.

Q. Were you successful with any time there?

A. No; they told me they would see me if I would come back, once or twice, and I came back and they said they have nothing for us.

Q. Did they give you any reason for it?

A. No; it was in August, 1914, we saw Stocker & Bierber, the week of the 10th of August, 1914.

Q. Now, Madam Tenebris, I understand you to tell you were going away, did you not; that you were leaving very shortly for South America. Is this trip that you are going on a professional trip or a pleasure trip?

A. A professional trip.

Q. Why are you going to South America?

A. Because we cannot get any more work here.

By Mr. Goodman:

Q. You said that you were with Pantage about four years ago?

A. Yes.

Q. How many weeks did you play for Pantage then?

A. Eleven.

Q. And what salary, did he pay you?

A. \$275.

Q. \$275 a week?

A. Yes, sir.

Q. Then you tried to go to work last year on the Pantage Circuit?

A. Yes, sir.

Q. And you said he offered you such a ridiculously low salary that you could not take it?

A. Yes, sir.

Q. What salary did he offer you?

A. \$275.

Q. And what salary did you want?

A. We wanted the same, \$275.

Q. Yes.

Q. You say you have been a vaudeville performer for twenty-two years?

A. Yes, sir.

Q. And, during that time, have you had these trained rosters—the trained roster act?

A. No; we have had an eccentric act.

Q. How long have you had this trained roster act?

A. Fifteen years, now.

Q. Fifteen years?

A. Yes.

Q. And you came to this country the last time in January—that is, the 1st of January, 1914?

A. Yes.

Q. You are now here five years?

A. Yes.

Q. Now, in the year 1914 please tell us how many weeks you worked with that act.

A. What do you say?

Q. How many weeks, in the year 1914, did you play this trained roster act in the United States?

A. In the United States?

Q. Yes.

Q. Well, we played about—

Q. I mean in the year 1914.

A. In the year 1914 we have played about thirty-five weeks in the whole United States.

Q. In the United States?

A. Yes.

Q. At what salary?

A. Well, at different—Pantage time was \$275, and some other places we have played for \$100, but we have been laying off most of the time.

Q. Name some of the circuits on which you played during 1914.

A. Pantage time, and what I told you—Webster, and that in New, did you play anywhere else, in 1914, outside of the United States?

A. No.

Q. South America or any other countries?

A. No.

Q. If you played eleven weeks on the Pantage time and three weeks with Webster, which would make fourteen weeks in 1914—

A. Yes.

Q. And you played thirty-five weeks in 1914, where did you play the other twenty-one weeks?

A. Well, we have been laid off most of the time.

Q. I thought you said you played thirty-five weeks in 1914?

A. I said approximately, if you will give me a chance to look at my book a minute, I will get it for you; I can figure it up. I have got it right here, and I can give you the time exact, and even the dates.

Q. I want to get the facts. Did you play thirty-five weeks, as you said a while ago?

A. We did not play thirty-five weeks altogether in one year.

Q. Let me know how many weeks you actually played in 1914.

A. Pantage is eleven weeks—twelve, thirteen, fourteen, fifteen, sixteen, seventeen, eighteen—eighteen and one-half weeks.

Q. Now, in 1915 how many weeks

Q. All salary?  
A. And all transportation and everything else paid.  
Q. And what salary did you get in these other places that you played at, in 1910?  
A. We did not play any except for these people.  
Q. I mean in the United States.  
A. In the United States?  
Q. Yes.  
A. Well, when we came back we had three weeks for the U. S. O. at \$250.  
Q. That was in 1917, and you are speaking of that now, I take it?  
A. Yes; from the 10th of February until the 15th of March.  
Q. Where did you play those three weeks?  
A. Down South, in Dulmar.  
Q. That was all small time?  
A. Yes.  
Q. And you got \$300 a week?  
A. No, we got \$250. We had about \$275 expenses.  
Q. So those three weeks, if you had \$275 expenses, you worked at a loss of \$25 a week?  
A. At least.  
Q. And during 1914 and 1915 and 1916, when you were working for Pantages and the other people at \$250 and \$275 a week, you were either losing money or only making about \$25 on a week; is that right?  
A. Well, we have been losing money almost all the time.  
Q. Well, then, in regard to this \$300 in Havana, how much were you making?  
A. Well, we were working only in that one place; so had to play only there, and we had that as clean money; we had no expenses, no travelling expenses at all.  
Q. Then you made \$300 a week clear?  
A. We had several people to pay, you know, on that money, and the two persons on whom that, and we saved about \$250 to \$275—about \$250 a week.  
Q. I want to ask you this: When you came here and when you were paying \$275 a week expenses, what did you pay it for?  
A. Well, we had to pay our railroad fares.  
Q. I am asking you now, for the three weeks down there in the South, about that—and I want you to tell us what that \$275 a week expenses consisted of.  
A. Paying in travelling expenses to the railroads, and to our people, you know.  
Q. I want you to be specific. You said \$275?  
A. Yes.  
Q. I want you to state, so much for railroad fare, so much for your workers, and so much for the food of your birds, and so forth, so that you can see where you spent the \$275 a week.  
A. I cannot tell you exactly the prices of the railroad fares, you know them as well as I do, what they are now; you can tell that as well as I can.  
Mr. Hawkins: This is a question for the record, you know, and you should answer it as he asks you.  
The Witness: I cannot tell, because I cannot remember what I paid for railroad fares.  
By Mr. Goodman:  
Q. You know what salaries you paid?  
A. Yes, sir.  
Q. You testified that there was yourself, your husband, these two helpers and your daughter. You don't pay your daughter any salary?  
A. My daughter gets \$25 a week.  
Q. How much did you pay your husband?  
A. My husband I don't pay wages; we split.  
Q. Out of this \$275, you pay, then, \$25 a week to your daughter, and then how much do you pay to your helper?  
A. We have one that we pay \$30 a week, and the other one \$15 a week.  
Q. That is \$30 and \$15 and \$25?  
A. Yes.  
Q. That is \$55?  
A. Yes.  
Q. Where is the other—where is the expense of the other \$210? Did that go for railroad fares?  
A. Yes.  
Q. \$210 for railroad fares?  
A. Not all; we have other expenses—we have to live.  
Q. You are charging now for your food and your clothing?  
A. Yes.  
Q. And for your hotel expenses?  
A. And the baggage, for the transfer of baggage.  
Q. All of that comes out of that amount, makes up that \$210?  
A. Well, about—yes.  
Q. When, before 1914, were you in this country?  
A. Well, we have been in this country about four or five times before.  
Q. Well, the last time, before 1914?  
A. The last time before, it was in 1910.  
Q. Well, you were, in 1910 too, weren't you?  
A. Yes, sir.  
Q. How many—how long were you here in 1912; the whole year?  
A. Well, yes, we have been, all the time.  
Q. From 1910 to when?  
A. To 1912.  
Q. Until 1912?  
A. Yes.  
Q. We called on the 24th day of March, 1913.  
Q. How many weeks did you work here in this country in 1910? When did you come in 1910?  
A. Excuse me, we called on the 20th of August, 1912, we settled from this country.  
Q. And you arrived when, in 1910?  
A. We arrived in January 5, 1910.  
Q. In 1910 how many weeks work did you have in this country?  
A. Well, we have—how in 1910 we have worked Pantages time, Butterfield time, Hodgkin time, and some for the Association, also.  
Q. Well, a moment. What association?  
A. Western Vaudeville Association, seven weeks.  
Q. Seven weeks?  
A. Yes.  
Q. In 1910?  
A. Yes.  
Q. Seven weeks; in the entire year you worked seven weeks?  
A. No, in the entire year we worked the whole South, we took a theatre on account of that.  
Q. How many weeks in the whole year did you work, now? That is my question.  
A. For the whole year, seven weeks for Pantages; twelve, thirteen, fourteen, fifteen, sixteen, seventeen, eighteen, nineteen, twenty, twenty-one, twenty-two, twenty-three, twenty-four, twenty-five, twenty-six weeks.  
Q. Twenty-six weeks in the whole year?  
A. Yes.  
Q. What salary did you get?  
A. I can't remember.  
Q. Does not your book show it?  
A. No.  
Q. Does the book show the other salary you got in the other years?  
A. No.  
Q. Haven't you any idea what you got?  
A. I don't remember. Keith was \$275, he gave us; and then Pantages the same price.

Q. And Butterfield paid \$275.  
A. No, Butterfield paid \$200.  
Q. Butterfield \$200?  
A. Yes.  
Q. And Hodgson?  
A. I think \$150 or \$175. I can't remember exactly.  
Q. Now, in 1911, how many weeks did you play?  
A. I don't remember. Well, we have been of about seven months during that year.  
Q. I bet your money?  
A. We have been laid off about seven months on account of sickness.  
Q. Laid off on account of sickness?  
A. Yes. And then we played Pantages time.  
Q. That was on another trip?  
A. Yes.  
Q. The same salary as before?  
A. Only the first time he played us, he gave us \$250, and he always gave us \$275 after that.  
Q. When was the first time he played you?  
A. The first time that Pantages—the first time we were with Pantages was in 1, I think, 1907 or 1908.  
Q. That was on another trip?  
A. Yes.  
Q. Well, was that for the same bird act, the rooster act, or some other act?  
A. No, because we only played the one rooster act, and then we had seven weeks with the other act.  
Q. Now, in 1912, between the 1st of August, 1912, when you started back to Europe, how many weeks did you work?  
A. What did you say, sir?  
Q. In 1912, and August, 1912, and August, 1912, when you went back to Europe, how many weeks did you work?  
Q. What did I have anything; we had been laying off.  
Q. Laying off?  
A. Yes.  
Q. Only you laying off on account of sickness?  
A. No, because we can't get any work.  
Q. You came January 8, 1910, on that trip?  
A. Yes.  
Q. When did you come, prior to that time, the last time prior to that time?  
A. The last time prior to that time is 1908.  
Q. 1908?  
A. Yes.  
Q. And how long did you stay?  
A. Well, we stayed until April 19, 1909.  
Q. That is about a year and three months you were here on that trip—was it?  
A. Yes.  
Q. How many weeks did you work during the year and three months?  
A. Well, one, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve, thirteen, fourteen, fifteen, sixteen, seventeen, eighteen, nineteen, twenty, twenty-one, twenty-two, twenty-three, twenty-four, twenty-five, twenty-six, twenty-seven, twenty-eight weeks.  
Q. And for whom did you work? Describe or name some of the circuits.  
A. We worked for the U. S. O., the Mohawk Theatre, Schenectady; The Orpheum Theatre, Boston, Pennsylvania; also, we were in—Keith's Boston, three weeks lay-off; Keith's Thirty-eight Street; Chase, in Washington; three weeks lay-off, and then we jumped to Labelaki on account we could not get any more.  
Q. This was from, as I understand you, January, 1908, until April, 1909?  
A. Yes.  
Q. Well, salary did you get from the U. S. O. during that time?  
A. I can't remember.  
Q. About—what was the amount?  
A. It was very small time.  
A. All of it?  
A. Yes; about \$150.  
Q. The same act then?  
A. Yes, roosters.  
Q. How much did you get of the Labelaki time?  
A. In the Labelaki time we took part of it in personage.  
Q. Well, what were the terms?  
A. Forty and sixty, and fifty and fifty.  
A. Not all the same?  
A. No; sometimes one and sometimes on a salary also.  
Q. How much on the salary?  
A. I can't remember. I won't say, because I can't remember. \$125 or \$150.  
Q. Did you work anywhere in South America or Cuba, or any place else over here, between January, 1908, and April, 1909?  
A. No.  
Q. Before that trip, when was the last time you were here?  
A. The last time we were here was 1907. My husband and I came in here—that is I, myself, came for the first time in 1907, for Koster & Beals, and I played three months and then I go back.  
Q. In 1907, I am speaking of, I am working back now until we got back to 1907. How long were you here on that 1907 trip?  
A. Three months.  
Q. 1907 trip?  
A. Yes, three months.  
Q. Did you make more than one trip in 1907 to this country?  
A. Yes; came back from the other side.  
Q. Yes, were here for three months?  
Q. And then you went back?  
A. Yes, sir.  
Q. Did you come back here again in 1907?  
A. No; my second trip was in 1907, then.  
Q. In 1907?  
A. Yes.  
Q. And you were here for three months?  
A. The first time, and I came in 1907.  
Q. I am not talking of that time; I am talking of 1907.  
Q. Oh! In 1907, I have been talking about the 19th of April, 1908, and we arrived here on the 22nd of January, 1907.  
Q. I misunderstood you before when you said you came in 1908, and stayed until 1909. Tell me how many weeks you were here in 1907, until the 1st of January, 1908; that is about a year, isn't it?  
A. Yes, about that. Well, we played four weeks for Benjamin time; all the rest of the time for the U. S. O. time. We have left here three or four weeks lay-off.  
Q. And how many weeks did you work, altogether?  
A. All the year except four weeks lay-off.  
Q. And what salary were you getting?  
A. I can't remember this. It is too far back.  
Q. Not exactly, but your best recollection.  
A. About \$175. It was, at that time.  
Q. About \$175?  
A. Yes.  
Q. Now, during any of this time that you people were here, did you play with any musical production, with the Shuberts?  
Q. No.  
Q. And before the 1907 trip, and after 1907, did you make any trips here?

A. Not myself. My husband has played—my husband has in 1909, and played one year and came back on the other side; and came back with me in 1907.  
Q. Was that in 1902 that your husband, you say, came over here without you?  
A. Yes.  
Q. And played this same rooster act?  
A. No, no; he played an eccentric act.  
Q. An eccentric act?  
A. Yes.  
Q. In 1897, when you played for Koster & Beals, what was that?  
A. He was—that is the time I was doing my single act.  
Q. You were doing your single act?  
A. Yes.  
Q. So that the first time in this country with the rooster act was played by you and your husband, you say, here in 1907?  
A. 1904 was the first time.  
Q. 1904?  
A. No; let me state it exactly. I think it was here in the spring of 1907.  
Q. That is the first time you ever played it for anybody anywhere?  
A. For anybody? Oh, we produced it in France, in 1904, in 1905; even before that, because we were working a long time before that.  
Q. When you returned to the other side, after these three trips to America, you played your same rooster act, I suppose?  
A. Yes.  
Q. Over there?  
A. Yes.  
Q. What countries? All the countries?  
A. All the countries, everywhere.  
Q. And what salary did you get over there?  
A. Well, we got about \$250 or \$275 a week.  
Q. Meaning, by that, six hundred American dollars?  
A. Yes; we got very much more on the other side.  
Q. You got that money on the other side in 1904?  
A. Not in 1904, no.  
Q. But you always got much bigger money on the other side than here?  
A. Yes.  
Q. Why didn't you stay over there, when you could not, after your experience in 1907, 1908, 1909 and 1910—knowing that all you could get in this country was \$200, \$250 or \$275?  
A. Well, because we wanted to stay in this country, because we like it in this country. We wanted to make a home in America, and we wanted to work here, and we did not see why we could not work here. We have a good act and we want to work here, as well as we work on the other side.  
Q. Have you got a contract for some engagement in South America now?  
A. Yes.  
Q. You have got the contract?  
A. Yes.  
Q. To play with vaudeville theatres?  
A. Yes.  
Q. Have you got the contract with you?  
A. No, I do not have it.  
Q. When does it begin?  
A. It begins during April.  
Q. And what is the salary that you are to get?  
A. We get \$2000 there.  
Q. \$2000?  
A. Yes.  
Q. Does your contract say that they shall pay your transportation?  
A. Everything paid.  
Q. Everything paid?  
A. Yes.  
Q. Out of the \$200 you have got to pay your help?  
A. Yes, sir.  
Q. Your daughter and your two helpers?  
A. I do my specialty, and I get \$50 for myself; altogether \$250, and we have everything paid, and that is clear.  
Q. Who is your contract with down there?  
A. With the Bepin Tour.  
Q. Now, you said your act cost you originally \$20,000?  
A. At least.  
Q. When did it cost you that money?  
A. Well, we have put it together, and we have to get the national trained, and the scenery, and the ropes and scenery, and so forth.  
Q. Is your act worth—the production itself, worth \$20,000?  
A. Yes; we estimate it as that much.  
Q. You still think it is worth \$20,000?  
A. Yes—oh, yes, it is worth all of that.  
Q. Now, when you were not playing, in May, 1912, you say you have one week lay-off, and then you were to play in Boston?  
A. Yes.  
Q. You had a contract for Boston?  
A. Yes.  
Q. You said something about having a route.  
A. Yes.  
Q. But the fact is that you only had a contract for a single week; isn't that so?  
A. Yes; but Mr. Gene Hughes had sent us but the contract for a week, and he said he will send us the rest of the route when we are in Boston.  
Q. Mr. Gene Hughes is the vaudeville agent or representative for the actors, isn't he?  
A. Yes.  
Q. Working for the actor?  
A. Vaudeville agent.  
Q. And you pay him, don't you, for his work?  
A. Yes, sir.  
Q. As when he was working for you—that is, he was to get some time?  
A. Yes.  
Q. A route?  
A. Yes.  
Q. When you said he was booking agent for the United Booking Offices?  
A. Well, he booked us for the United Booking Offices.  
Q. You mean that he was to book you for the United Booking Offices?  
A. Yes, sir.  
Q. And didn't you mean that he was working for the Booking Offices?  
A. That don't know.  
Q. Now the theatre that you played up in Boston—the theatre that you were to play up in Boston, was Keith's Theatre in Boston, wasn't it?  
A. Yes, sir.  
Q. At that time there was a Keith theatre in Providence, Rhode Island?  
A. It was a Keith Theatre at Providence, Rhode Island, but not a vaudeville; they were playing stock.  
Q. What time of the year was this?  
A. In May.  
Q. You mean to say that Keith's Theatre in Providence was not playing vaudeville at that time? You mean to say that?  
A. No, it was not playing vaudeville; it was playing stock.  
Q. It was not playing vaudeville that year?  
A. I don't know; I don't know whether it was playing vaudeville that year or not. It was playing stock when we were there.

Q. It is a fact that when you were there, or, rather, that in September, 1912—

A. May, 1912. In September, 1912, October, November and December, 1912, and January, February, March and April, 1913, Keith's Theatre in Providence was playing vaudeville.

Q. Well, I don't know. I was in England then.

Q. Didn't you know that the contract that you had for Boston provided—

A. I didn't know that.

Q. Well, a moment ago you haven't heard my question. Did you not know that the contract provided that before you played in Boston, you must not play in any other city where there was a Keith Theatre?

A. It was not stipulated in my contract, and he said—

Q. Now, will you wait just a moment. Did you see the Keith Theatre in Boston for the loss of that week in Boston?

A. No, I did not see them. I didn't have the money to do it.

Q. You did not?

Q. That is the only reason you didn't see them?

A. Yes.

Q. But you played Boston for another house, did you not?

A. Yes.

Q. What house did you play?

A. We played the Olympic.

Q. How much did you get?

A. We got \$250.

Q. How much did the Keith contract in Boston call for?

A. I think it was \$250.

Q. \$250?

A. I think so.

Q. For the same week?

A. Well, we played that week, when we found we had been canceled by Keith. I was canceled by these people.

Q. Then you played the Olympic.

A. Yes, on a Monday morning.

Q. It was the same old you were supposed to play on the Keith circuit in Boston?

A. Yes.

Q. You played that for \$25 a week more than you were to play for under your contract with Keith?

A. Yes, after we had been canceled.

Q. In December, 1917, you played—December—was it December, 1917, or 1918 that you played the St. James, Scollay Square and Lawrence?

A. 1918.

Q. You didn't play those theatres in December, 1917?

A. No.

Q. What salary did you get at the St. James?

A. The St. James, I think it was \$140 for three days, or \$100 for the three days.

Q. That would be \$300 a week?

A. Yes.

Q. And the Scollay Square; what salary did you get there?

A. \$275.

Q. And the Gordon house?

A. Same price.

Q. In December—December 9, 1918, you played Fay's Theatre in Providence for one week?

A. Yes.

Q. What salary did you get there?

A. The same thing, \$275.

Q. \$275?

A. Yes.

Q. Did Sheedy hook you in the St. James Theatre?

A. No; it is not Mr. Sheedy, it is Mr. — what is his name, in Boston? Mr. Quigley.

Q. Now, to play your act in small time, it does not require any change in the act, does it from big time?

A. Not at all.

Q. That is, you present your act in small time just the way you present it in big time?

A. Exactly the same.

Q. You don't have to go to any more expense to play it in small time than you do to present it in big time?

A. Yes, we have played on the 12th of May, since that affair of Providence, we have not played a single big time house, although we have tried.

Q. You did not play any big time houses, with the exception of the United Booking Office, before 1912, did you?

A. Yes.

Q. Well, Pantages is not a big time circuit?

A. No, but we played on Keith's house.

Q. What house?

A. Keith-Proctor, we played all his time.

Q. You played small time houses, too?

A. We played those, and we played, also, the big time.

Q. In one year you played eleven weeks in Pantages, didn't you?

A. Yes.

Q. Certainly—not with Pantages—yes, that is Pantages, yes. That is small time?

A. As you call it, I don't know.

Q. I want you to be fair with me. Isn't it small time?

A. Yes, if you want to call that small time, that is all right; we played it, too, and we also played big time.

Q. How many shows did you do on Pantages time?

A. Three, and sometimes four, and Saturday and Sunday.

Q. And you did not play on Pantages time?

A. I didn't give so many shows in that time.

Q. But you played for Pantages in 1910?

A. Yes, in that time, and we have to give two and three shows a day there.

Q. So that you played in no other place?

A. Yes; in the Fifth Avenue, Proctor's, and there we gave two or three shows.

Q. So you played in small time before 1912, did you not?

A. Why, no; not much.

Q. Didn't you play in Butterfield's time before 1912?

A. No, I don't think so.

Q. Well, look again.

A. No, it was after that date—in 1910 we played Butterfield time.

Q. And Gus Sun?

A. Yes.

Q. And Labaki?

A. Well, because we cannot get any big time.

Q. Well, before 1912 you played Labaki and Gus Sun, and out in Montana?

A. Along with this act we had an eccentric act; we didn't play rosters in that time.

Q. You played this act in the Labaki Circuit?

A. Yes.

Q. And on the Pantages Circuit?

A. Yes.

Q. Where 1912?

A. Yes, in 1910.

Q. In 1910 you did?

A. Yes.

Q. When you played Proctor's Fifty-eighth Street in New York, or the Fifth Avenue—did you play Proctor's Fifth Avenue?

A. Yes.

Q. Did you add any other men to the act, when you played there?

A. Yes, that is four people in there.

Q. How many were in your act? How many are there now?

A. Well, three.

Q. I thought you said there was your husband and yourself and your daughter and two helpers in your act, and that you have to pay them all salaries.

A. Well, I was playing small time then, and I told you when we played big time we had more work, we took one person more, you see. Now, I am not working in small time now, at all, but when we worked big time I worked with him, and there would be five people.

Q. So when Mr. Hawkins asked you how many people were in your act, didn't you testify that you played your husband, your daughter and yourself in that act?

A. Yes.

Q. And that you also had to have two helpers?

A. Yes.

Q. And that all of that would make up the expense that you had with the act when you were playing down South?

A. Yes.

Q. And in small time playhouses, when you were playing down there, and you mentioned the salaries of the two helpers and that of your daughter?

A. I did, yes.

Q. Now you tell me that you are not working in the act, and that when you played small time you only use three people.

A. This week—this week I am not working in the act.

Q. When did you stop working in the act?

A. This week.

Q. Have you been talking with Harry Mountford lately?

A. I have not been talking to Mr. Mountford lately.

Q. Do you know him?

A. Yes, I know him, because he is a friend of ours.

Q. A friend of yours?

A. He is a performer, and a friend of everybody.

Q. When was the last time you saw him?

A. Like you are—as I see you now, I am talking to you now; that is all.

Q. Were you a member of the White Rats?

A. I have been a member of the White Rats from the beginning.

Q. When did you last have any conversation with Mr. Mountford?

A. Well, I see him today, it was 1:30 or 2 o'clock.

Q. When did you see him before that time?

A. Well, I have seen him about three weeks ago.

Q. Where?

A. In his office.

Q. Where is that?

A. In Fifth Avenue.

Q. What is the number?

A. I don't know the number.

Q. Was Mr. Meyers there?

A. Yes, sir.

Q. And did they go over this case with you?

A. Well, we talked about that thing, yes.

Q. Did you show them that book you have been looking at?

A. I didn't show that book to anybody. That belongs to me; that is my business.

Q. Did Mr. Mountford tell you what it would be good for you to say today and what it would not be good for you to testify?

A. No, not at all, not at all. Nobody has anything to tell me. I tell the truth, I swore to tell the truth, and I tell the truth, and that is all.

Q. And before that when did you have any talk with Mr. Mountford about this case, before—coming on here before the Commission?

A. Not at all. They wanted to know what there was about it—yes, when the thing happened before we left for France.

Q. When was that; in 1912?

A. Yes.

Q. You stated that you tried to get some bookings with Mr. Marcus Loew?

A. Yes.

Q. And you have been unable to get any bookings from him?

A. Impossible to get anything.

Q. Have you tried to get any bookings from Moss or the Moss Syndicate or Circuit?

A. Yes, we did get a few weeks from them.

Q. You did not get a few weeks from them?

A. Yes.

Q. When?

A. We did the Hamilton and the Flatbush Theatre.

Q. And what are the dates of those two engagements?

A. That is the 20th of July and the 20th of December, 1918.

Q. 1918?

A. Yes.

Q. What salary did you get there?

A. \$100 for three days.

Q. That is at the rate of \$300 a week?

A. Yes, sir.

Q. Mr. Moss is the secretary of this Vaudeville Managers' Protective Association?

A. I don't know.

Q. Are you a member of the White Rats Union?

A. I am not a member of the White Rats now. I have been a member of it in years gone by. I am a member of the N. V. A.

Q. As a member of the N. V. A., you made a complaint to them, N. V. A. did you not, about another act similar to yours?

A. Yes—who was using all my material, and is still using it now.

Q. In other words, there is another roster act, very much the same as this act, a copy act?

A. A copy, absolute copy, using all my material.

Q. That act is known as the Knights act, isn't it?

A. Curtis and Knight.

Q. Knights' rosters and Curtis' rosters?

A. Yes, sir.

Q. What complaint did you make against anybody or any of them, to the National Vaudeville Artists?

A. We made complaint against these men, or this man, was using all of our material, and getting the work in our place, and this act has been working all the time, booked by the N. V. A., and we can't get a week, and he is using all my material.

Q. Now, what happened after you made the complaint? Did the National Vaudeville Artists have a hearing?

A. I don't know.

Q. Well, didn't you know what happened to your complaint in the National Vaudeville Artists?

A. The only thing I know is I received a sheet, like you have, and that is all; and I know that still this man is still using the material.

Q. After you made your complaint to the National Vaudeville Artists, you also made a complaint to the Complaint Bureau of the Vaudeville Managers' Association, didn't you?

A. I made a complaint to Mr. Chesterfield, that is all.

Q. As a result of that complaint, there was a hearing.

wasn't there, and you appeared and complained, told your story?

A. No, I was not here; I was in Chicago.

Q. All done by mail?

A. Yes, sir.

Q. And, as a result of that complaint, did you receive a paper, a copy or a duplicate of that (indicating)?

A. I like this, yes.

Mr. Hawkins: You better look at it, first, before you say it is like this.

The Witness: Just exactly the same thing, exactly. I don't need to read it all through.

A. Well, I was Goodman; I was mark that as an exhibit for identification?

A. Yes, that is a copy of that.

Mr. Goodman: I offer it in evidence.

(Respondents' Exhibit A for Identification was received in evidence and thereupon marked Respondents' Exhibit A.)

By Mr. Goodman:

Q. And do you know whether these Knights' rosters—whether that act is still copying your act?

A. I have not seen it myself.

Q. You have not?

A. No.

Q. So when you said a moment ago that the Knight roster act was playing around on all the big time—

A. (Continuing) You don't know that of your own knowledge, did you?

Mr. No: I have seen him work—not acting under the name of Knight, but under the name of Curtis, working all the time, like the Palace and the Colonial, and all of that sort, these big time houses.

Q. Where?

A. I can not tell you exactly, but they have been working for three years, positively.

Q. Have you seen him work in any of the big time houses in the last two years?

A. Not since the strike of the White Rats, because he was working in one of the big houses, big time houses, and walked out of the bill, walked right out of the house at Loew's.

Q. And Loew's was the place?

A. Yes.

Q. And the man was a White Rat?

A. I think so, I don't know.

Q. You don't know?

A. I don't know.

Q. You think he was a White Rat and walked out of the bill at Loew's?

A. Yes.

Q. This act is almost like yours; he has copied everything of yours?

A. All copied, he has copied all of our act.

Q. How long has he copied all of your act, do you know?

A. I don't know exactly the time. He has not copied any, he has only tried to, when we were down South, he copied.

Q. When you were a member of the White Rats did you make a complaint to the White Rats about Curtis' act?

Q. You did not?

A. No; we were not a member of the White Rats when the thing happened.

Q. Well, they have been keeping that act up for several years, haven't they?

A. Well, we didn't pay any attention to it, because Mr. Curtis' act is a little kind of a cripple, kind of a cripple, kind of blind, and we were inclined to say that he would not do us any harm, so we let him work; but this Mr. Knight had copied more material and put more raw material in his act, and did more work out of it.

Q. Now we have lost the whole season, last year, to these people.

Q. Yes, you think through his playing you lost all the last year?

A. Yes; he got it—what we would have got during that time, or should have got during that time.

Q. You would not think, would you, that your act is so old and has been played around so much, that that is the reason you would not get any work?

A. Well—

Q. Answer yes or no. Would you think that that was so?

A. No; I would not think so.

Mr. Hawkins: Do you want to make any explanation of that? If so, you may.



# LEGITIMATE

## ACTOR'S FUND BENEFIT PLAN SEEMS LIKELY TO GO THROUGH

**Fund's Trustees Meet This Week, With Definite Working Understanding Expected to Result. Players Agreeable But Managerial Action Required. Percentage of 10 Per Cent. for Fund Upon Actual Ticket Sale, at Face Value. Publicity Campaign Outlined.**

The widely approved plan to devote a percentage of receipts of all benefit performances in which professionals appear to the Actors' Fund Home is gradually approaching a concrete basis. To date two forthcoming benefits, one in New York and one outside, will share with the fund.

Details that will make for a universal application of the principle are being slowly shaped. Delay in securing a general acceptance has been more because of the slowness in securing general supervision which must come through theatrical associations.

Professional societies, including the Friars, Lambs and the Actors' Equity Association, have posted notices and informed members they should participate in benefit shows only provided a percentage be given the Fund.

"It is difficult for a player to take that stand individually and artists now look forward to managerial action which will be in concert with their own efforts."

Thursday of this week a meeting of the trustees of the Actors' Fund, of which Marc Klaw is chairman, will meet and go over the benefit percentage plan. Since Mr. Klaw is also at the head of the U. M. P. A., it is felt he will propose the regulation that make a general acceptance of the idea comparatively easy.

It was thought by some that 10 per cent. of the benefit receipts might appeal as high. That, however, was disapproved by Daniel Frohman this week. Mr. Frohman said: "We do not propose to ask for 10 per cent. of the gross receipts. What we do feel as a correct basis is 10 per cent. of what the face value of the tickets would amount to. For instance, a benefit might be held which would net \$5,000, that sum gained through donations and special program advertising and a large sum for a few seats, but the theatre in which that performance was given would normally at the prices charged net around \$1,800. It is 10 per cent. of that sum that we would ask for. In other words, we do not desire a share of the gifts and donations made any society, but only a percentage of what the public pays to see the performance. To ask for approximately \$200 from a benefit is certainly not too much in light of the free services rendered by professionals."

It was learned that the Fund suggested to those in charge of two benefits held in New York last week that 10 per cent. be awarded it. Neither society made reply, but as they had been no precedent nor any official managerial request for such action, the refusals were overlooked.

However, precedents will be established this month. The benefit to be given Rudolph Aronson, which is under Joseph Weber's auspices, will be the first to donate 10 per cent. of the face value of the seats sold to the Fund. Also a benefit to be held in Boston by the Elks to raise a fund for souvenirs for their returning soldier members March 25 will also donate the same percentage, through Charles Rich, president of the Boston managers' association. William Morris acting for Harry Lauder has announced that the Scotch star will not hereafter appear

at benefits which do not give a similar percentage to the Fund, and John Sweeney has announced a similar decision for John McCormack.

The Fund has accepted a general plan of publicity for the percentage idea, and that is that all theatre programs in announcing a benefit performance include the information that 10 per cent. of the seat receipts are to be devoted to the Actors' Fund. The local newspapers are also to be informed of that purpose at the time of benefit announcements. That, with the consent of the managers, will, it is expected make for a general adoption of the plan by all associations or societies giving benefits, for it is felt that societies will not act without such official action.

A suggestion that in the case of benefits given to theatrical men, as with the Aronson benefit, no percentage should be asked, was not deemed advisable. In this case it acts as a precedent and it was Mr. Frohman's idea a general acceptance of the percentage plan would make it unnecessary for benefits for professionals.

In the past many players who volunteered for benefits, for which an admission was charged, often commented upon the absence of any benefit through their free services to an actor's organization. That a percentage be secured and turned over to the Actors' Fund was first publicly suggested by Blanche Bates in an interview in the last Anniversary Number of *Variety*, in December.

Mr. Frohman departed for the West Tuesday to handle the remaining benefits being held for the Fund in various cities. To date there have been four such benefits in the East, netting the Fund \$25,000 in gross, which includes program advertising.

It has been suggested the managers also agree to provide for a percentage in the case of benefits held in theatres even when professional talent is not asked to appear, but when the theatres are given over without charge or at a nominal fee. In such cases it is proposed that perhaps five per cent. be extracted for the fund.

### "BETTER 'OLE' PANNED.

Chicago, March 5. High praise for DeWolf Hopper in the leading role, and the production generally, and unanimous panning for the staging and chorus, were accorded "The Better 'Ole," which opened at the Illinois, by the Herald and Examiner.

O. L. Hall, of the Journal, said: "The ministering Coburns, who are dotting the country with companies playing 'The Better 'Ole,' by their too thrifty disposal of many secondary parts threaten to obstruct its way to the favor it merits." The piece came in for a merciless panning by Charles H. Porter, of the Herald and Examiner. Porter declared that the only way the production could get by was to take over the cast of "The Overseas Revue," recently thrown out of the Princess in the middle of what the management declared a successful run. Porter believes that the combination of "The Better 'Ole" and "The Overseas Revue" would make a great show, whereas neither show stands up much on its own merits.

### THE NAT GOODWIN MURDER.

Through an order of the Surrogate's Court, the estate of the late Nat C. Goodwin will remain open for the filing of claims until Aug. 30, 1919. All claims are to be filed with the attorney of the deceased, House, Grossman & Vorhaus. As far as can be ascertained, the actor left a rather scanty estate, due to the fact that previous to his death he had presented his parents with a ranch in California appraised at \$120,000, although Goodwin stated at times that he had invested \$172,000 in it. The ranch was transferred during the time that the Margaret Moreland divorce action was pending.

His apartment at 601 West 115th street was presented to Georgia Gardner in a note that was dated Dec. 26, 1918. The note reads: "To you, Georgia M. Gardner, in the event of my death, I give you entire control of my apartment at 601 West 115th street to do with as you see fit, whether you be my wife at the time or not. I have little to show my appreciation for all the happiness and comfort you brought into my life and to show the great love that I bear you." This was written on the eve of Goodwin undergoing an operation in New York for the removal of his injured eye.

As a further token of esteem for Miss Gardner, the comedian presented her with two lockets that were the property of his first wife, Eliza Weathersby. At the time that he made the presentation he stated they were his greatest possession and that they had graced the neck of no other woman since the death of Lizzy, as he fondly called his first wife. The lockets and extremely heavy chains are exquisite examples of jeweler's art of about 50 years ago.

H. J. & F. E. Goldsmith are representing Miss Gardner in her claim for the apartment and its contents.

Since the death of Goodwin there have been a number of stories in Broadway regarding dispositions the comedian made of his property. There is still a claim outstanding on a judgment he received against the Mirror Film Corp. for \$15,000. Immediately after his death, Leo Brilles, of House, Grossman & Vorhaus, and the manager of the Hotel Claridge, where he lived, opened a strong box which Goodwin had in the safe at the hotel, but the search failed to disclose a will.

The claim that Edna Goodrich is making for a share in the estate of the late star is said to have been "planted" expressly for the purpose of publicity in connection with her present vaudeville appearances. Attorney Brilles stated that Miss Goodrich released all her claims at the time of her divorce. The settlement Miss Moreland received at the time she divorced Goodwin is said to have been certain stocks in a New England limestone quarry.

Goodwin's New York apartment contains about \$2,000 worth of wines and liquors which were stocked in last fall, when the possibility of prohibition began to loom up. All of that is under lock and key at present. The apartment is subleased at a nominal advance of the leased rental.

### Louis Mann's Banquet.

The stage crew of the Hudson Theatre were guests of Louis Mann, who gave the staff a banquet Saturday night at the Yorkville Casino during the annual ball held there by the Theatrical Protective Union No. 1.

Jack Harter, the Hudson's master carpenter, supplied the evening's high light by singing "Oh Mona You Shall Be Free," which number he has specialized on for years.

### Anderson's New Comedy.

G. M. Anderson is rehearsing next week of a new comedy, written by William LeBaron.

### DEATHS.

#### Charles E. Van Loan.

Charles E. Van Loan died at a hospital at Abington, Pa., March 2, of chronic nephritis. Mr. Van Loan had come to Philadelphia on business and soon after his arrival was taken critically ill. He was 42 years of age. He is survived by a wife and two children.

Mr. Van Loan was formerly a newspaperman on the San Francisco Bulletin when he was discovered by T. A. Dorgan, the cartoonist. "Breezy" letters which had a wide circulation earned him great popularity and his advance was rapid. His works of fiction, short stories and various journalistic efforts soon placed him on the topmost rung of the ladder of success. He was one of New York's most popular baseball writers as well as a writer of short stories with baseball as their theme. Always a humorist, he never allowed his pen to let it other through his humor and this earned for him many friends. Richard Van Loan died at his home March 2 as a result of learning of the death of his son, Charles Van Loan, which occurred on the same day. He was summoned from church and told of his son's death and a few moments after reaching home, and showing great distress, he passed away.

#### Minnie Seligman.

Minnie Seligman, wife of William Bramwell, died of heart disease at Atlantic City, March 1. The late Mrs. Bramwell was 50 years old and had gone to Atlantic City to recuperate. She was the daughter of S. J. Seligman and made her debut at the Madison Square Theatre when not 18 years of age. Formerly the wife of Dr. E. J. Kaufmann, she divorced him and in 1892 married Bob Cotting which, added to his going on the stage with his wife, resulted in his being cut out of his father's will. The will he contested and finally arranged to accept \$30,000 in cash and \$40,000 a year. Later Mrs. Seligman secured a divorce from him and married Bramwell in 1907.

#### Melvin Hilliard.

Melvin Hilliard, theatrical manager and brother of Robert Hilliard, died at his home 27 21st street, Elmhurst, L. I., Feb. 26. His mother stating she wished "to be with him" died the same day from a stroke of apoplexy. He is survived by his brothers Robert and Mack Hilliard, manager of Selwyn's Theatre, N. Y.

#### Louis Eagan.

Louis Eagan, aged 60, died in the Hackensack (N. J.) Hospital Feb. 24, following a prolonged illness with meningitis. Eagan, prior to his death was in the western company of "The Little Teacher." He had been under the management of Charles Frohman for some years and had contributed several plays to the stage. A widow survives.

#### Bernice Golden.

Bernice Golden died at Youngstown, O., Feb. 28 from pneumonia. She was appearing with Henry Keane in a playlet called "The Unexpected," and was about to leave for a tour of the theater of Richard Golden of "Jed Frouty" note.

#### Ida Courtney.

Ida Courtney (Mrs. J. H. Gates) died at the Methodist Hospital, Chicago, last week. She was buried at Lansing, Ia. The deceased was the wife of Jack Gates, former manager of the "Reckless Eve" company, and was a stock actress.

#### William H. O'Neill.

William H. O'Neill, manager of the Palace Theatre, Manchester, N. H., died suddenly Feb. 28, from heart disease. Three unmarried daughters survive, his wife being dead several months. The deceased was 53 years old.



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# NEW ACTS THIS WEEK

## "In Bed and Out" (5).

Comedy.  
14 Mins.; Full Stage (Bedroom).  
5th Avenue.

Lewis & Gordon present "In Bed and Out," by William Anthony McGuire. Opening at Newark last half last week when the police stepped in, the Fifth Avenue audience Monday night appeared to take no offense at the playlet, which is strictly of the "bedroom" variety. It seems impossible to believe, however, that young people of both sexes who go to the theatre together may watch this sketch without blushes or embarrassment. That is because of its dialog and situations. Both are suggestive, both are dirty, the same as all of these "bedroom" plays now on Broadway. This playlet has been taken from the second scene of "Please Get Married" (now at the Fulton, New York). In the "bed" sketch, also, Lorin Raber, as the young man, and Lulu McGuire, as the young woman appeared to have given, unannounced, imitations of the performances in "Please Get Married" by its two principals, Ernest Truex and Edith Tallaferro. "Bedroom" plays gloss over their dirt, by leading up to and away from it. They fit the dirty scene and in this manner have been getting away with it. In the sketch, however, there is no time for this. It must open cold, and it does, in a bedroom, where two young people, who say they have been married but three hours, are in negligee. The husband yawns, says he is tired, intimates his wife must be, with consequent dialog between both, aimed at but one thing, which is plainly set forth later when the wife says she will go to bed if her husband will sit up in the other room. She lies on one of the twin beds. The husband returns, takes a pillow from the other and places it alongside his wife. "It is a huge laugh and was a piece of business the police committee also ordered out some dialog, but just what lines could not be recalled after listening to the sketch the second time Monday evening. It did not sound as though anything had gone out following its performance last Thursday night in Newark.) Just after the pillow business, the wife leaps out of bed, and addressing someone in the audience, protests against playing the role, saying she can not do it. The husband joins in, and the couple state they are to be shortly married. The husband says the sketch to be good must be bad, which is a confession any interference could be based upon. Two other plants arise in the orchestra. One protests against the piece. The other is the author. The former is a minister. He goes upon the stage to marry the couple and goes so far as to make a very ribald remark while doing it, but that secures a laugh also. Admitting that this is the dirtiest sketch vaudeville has ever played, without any excuse for it (though called a "satire," which it is not), the audience laughs at it in spots. To adults it may be funny, but vaudeville does not cater to stag audiences. Mr. Raber and Miss McGuire lessen the evil considerably, especially Miss McGuire, in the appearance and playing. *Sims.*

## Landreid Girls (3).

Songs.

13 Mins.; One.

Harlem Opera House (March 24).  
Three girls offering an ordinary singing turn, consisting mostly of close harmony, wherein they display little possibilities. The girls seemingly have a mania for the spot, having colored spots thrown upon them continually. The costumes are unbecoming, but their appearance and staid presence in general are hardly sufficient to overcome their lack of experience. The turn appears suitable for some houses.

## William Gaxton and Co. (4).

"The Junior Partner" (Comedy).  
21 Mins.; Interior.  
Riverside.

Rupert Hughes is the author of William Gaxton's latest vaudeville vehicle and, as might be expected under the circumstances, there are some exceedingly clever lines in the playlet, which is of the farce variety. Hal Jepson (Gaxton) is married to Dot. He is the son of a man who was very rich, but died poor and Hal is earning \$25 a week and making a "front" to his wife on their honeymoon that he is still possessed of means, when in reality he is about to be dispossessed by the landlord and the furniture removed by the installment house. But he has the faculty of laughing off such trifles, despite their imminence. All his father left him was the controlling stock in a bankrupt railroad. His aunt visits and tells him a great railroad magnate is to call for her and wants to marry her. Hal figures it out that if he can persuade the magnate to amalgamate his road with some others his fortune is made. Bell rings and Hal goes to welcome the rich man, only to usher in an old college mate, who reminds him of ever since the old days he owes Hal \$900, whereupon Hal embraces him only to be asked to lend another \$100 and make it an even \$1,000. Chum opens his coat, revealing his dress shirt which can be illuminated as an advertisement for a chiropodist. The chum is broke and doing that stunt for an existence. They "frame" for the magnate, who comes, is shown the scheme for amalgamation and when reluctant to go in on it the chum is introduced as a big financier who wants to carry out the scheme. They trim the magnate for \$1,000 for a cash option, which the culprit spits and the farce culminates in uproarious laughter. Alphons Lincoln, as the chum, and Guy Kibbee, as the magnate, are competent support, but the wife, as played by Jane Elliott, and the aunt, enacted by Bertha Holly, are weak. Gaxton does more for the act than the act does for him. *Jolo.*

## Tommy Wild and Co. (4).

Sketch.

13 Mins.; One and Three (Special).  
Harlem Opera House (March 24).

A company of four (woman and three men) in a sketch. If handled better it would secure something in the better small-time houses. The cast lacks the ability to handle the dialog, with the outcome proving fatal to the piece. Opening before a special sidewalk drop in "one" they later go into a special interior in "three," the theme revolving about the failure of a young man to secure funds to aid his sick mother. A prize-fight is proposed, and supposed to be shown as a dream, but just what it was is probably left to the imagination of the auditors. The piece is crudely arranged. Much attention is necessary before it can continue around the smaller circuits.

## Francis Gates.

Musical.

10 Mins.; One.

Harlem Opera House (March 24).

Francis Gates, according to his chevrons, is a recently discharged soldier sporting three silver service chevrons. Opening the show Monday night he remained through his allotted time. Hardly would it be possible for him to continue in vaudeville without the uniform. Undoubtedly vaudeville will give him at least a thought in consideration of his services and the possibilities he may attain with the aid of his uniform, but so many will be endeavoring to do the same there is little reason to believe he will stand much of a chance. He plays a violin.

## Sheila Terry and Co. (2).

"Three's a Crowd."

22 Mins.; One; Full Stage; One (Special Settings).  
Riverside.

A newcomer is Sheila Terry, a dainty little miss, with that unmistakable advantage, "the bloom of youth." In addition, she is reinforced by the skillful technique and experience of William B. Friedlander, who supplied the music, lyrics and staging of "Three's a Crowd," which is a tabloid musical romance in three scenes. She has the assistance of a special musical director and two stage artists, Ben Bard and Gattison Jones. The act opens in "one" before a special drop, where the two young men meet, one asks for a light, they recognize each other as old friends, and it develops they are both seeking the hand of the same girl. "If you win her hand you're a better man than I am," they each lyricize to the other and go off to call on the girl. The drop in "one" should be made practical for entrances as they are standing before the house of the girl upon whom both are calling. There should be two other practical entrances in the act, one on either side, as will be developed later. On raising the "front cloth," what is supposed to be the young woman's home is dressed up in a silk cyclorama. In a trio song the boys make a simultaneous proposal of marriage. She brings forth a crystal ball and sings to it: "Which one shall I marry?" One of the men is a singer and the other a clever eccentric dancer, each paying assiduous court in his own fashion, the girl meantime changing costumes for her dances and responses. In the end "I must choose one of you, but I don't know which one to accept." ("To audience:") "Decide for me whose bride to be and I'll do what you say." Spectators decide by applause that it is the dancer she should favor and the drop is again lowered for a finish in one. On the right is painted a recruiting office and on the left "Apartments to Let." The rejected suitor reads the recruiting sign and exits, which was designed to convey he had enlisted, while the loving pair peer at the "Apartments to Let" and exit in the other direction. As the young woman appeared to have set up housekeeping. The cutting of practical exits through the drop would carry this idea much more clearly. The absence of doors and one or two minor details would give the impression the act is still crude and also the fact that for applause acknowledgment they are all three discovered in the full stage set. Both men are competent in their respective roles. As to Miss Terry, she is, as before mentioned, young, also pretty, and dances very well, singing fairly. A whole lot more will probably be made of the act before it is many weeks older. *Jolo.*

## Frank King.

Songs and Talk.

12 Mins.; One (Special).

Harlem Opera House (March 24).

Frank King, in evening clothes, has selected a nondescript routine, combining about everything a single turn can offer. Apparently English, he runs more toward that line, following closely at times and handling the same numbers previously done by well-known English comedians who have been seen in this country. The opening portion, wherein he attempts some comedy talk, is dreadfully draggy and incomplete. Later he does a short piano bit that proved passable, although his closing bit before a special drop in "two" of a life-and-death scene, superfluous. It makes his turn even more disconnected. He should prove acceptable around the smaller circuits.

## 27th Division Boys (4).

"Intelligence" (Playlet).

15 Mins.; Full Stage (Special Set).  
Palace.

The historical conditions surrounding the origin of the playlet in the town of St. Soupiet, on the plains of Picardy, France, after the men of the 27th and 30th Divisions of the A. E. F. bravely breached the Hindenburg line, are more interesting than the actual presentation of it. The sketch was written by Hugh Stanislaus Stange, attached to the intelligence section of the 27th Division Headquarters, and Mr. Stange, in making a brief announcement before the curtain, said that the incident actually happened. That the incident appealed to Mr. Stange and those who enacted it in the be-littered home of Jean, an aged Frenchman, as a pathetic example of patriotism there can be no doubt and much more than it could appeal to an audience here, especially when the stage presentation is given by soldiers and not professional actors. There are two doughboys, an English lieutenant, and Jean. The latter has been cooped up in the little town for four years under the Hun heel and he hugs the stove, unmindful of things about him, taking all who enter as only more of the hated Boes. Two doughboys enter, intending to make the attic an observation post. They are unable to make old Jean talk. All he knows is that they have taken his daughter Marie away and all the rest of the family. The English officer is able to secure a somewhat better idea of the old man's troubles and puts him down as half demented. But the two Americans suspect the old boy of having set a trap in the bureau, but when they open the drawer they discover the carefully guarded silken Tricolor of France. They drop the flag over a picture and it is only then that Jean understands the Americans have come. He feebly shouts for America and France and when the doughboys exit, picks up his violin to play the "Marseillaise" for the first time since the Hun came. Jean is rather well played by Franklin Bingham, the others concerned being Frank Sartorius, James Dechert and Jack Dillon. The act was staged under the direction of Stanley G. Wood. As a soldier effort it's not a bad attempt at all, but probably found place on the Palace bill because of the fame won by the division and the welcome given the returned men in New York this week. *Ibee.*

## "Jap."

Trained Bull Terrier.

17 Mins.; Full.

Fifth Avenue (March 20).

Here is another trained bull-terrier act which looks as though it was one of the entries of the Nodd stable, which has already delivered about three or four other acts of a like nature. "Jap" is a corking looking white terrier and his work is done by a man in cowboy costume. The dog runs through a routine of tricks that keeps the audience guessing, and for a time does its work while blind-folded. This bit made a vivid impression on the minds of the audience. Later a number of slight comedy touches in the work of the dog brought laughs. The act is as good as one of its particular type as has yet been shown. *Fred.*

## Walker and Texas.

Lariat Twirlers.

15 Mins.; Full Stage (Special Drops).

Harlem O. H. (March 20).

A man and woman in elaborate cowboy costumes, both doing intricate lariat twirling and monologuing; also a lot of double work with the ropes. A very good act of its kind, with a superfluous twist. The girl handles ropes with both hands at the same time. *Jolo.*

# NEW ACTS THIS WEEK

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**Hyman Adler and Co. (2).**  
**"The Result."**  
22 Min.; Interior.  
Harlem O. M. (March 20).

While still a bit crude in the matter of kneading together the dialog, Hyman Adler has a pleasing comedy-dramatic playlet in "The Result." He has the role of a wealthy, gray-haired Hollander, with a son and daughter. On arriving home for the evening meal he finds them down in the mouth. Taking a look at the boy he says, "What's the matter with the Crown Prince?" The boy wants \$10,000 to go into business for himself and the girl pleads with her father to give it to him. Finding him obdurate she declares she is going to be married and demands a dowry. After a lot of bickering the children go off to pack their clothes, declaring their intention of leaving their father's house. Before doing so the boy hands his father a book to read on the subject of "recompense" and "regret." Lights down and seated at a table with a single light the father peruses the book. The future of the children are visualized by visions, showing the girl as having gone astray and the boy reduced to a drug fiend. Father wants to atone and pleads with them to return, but they answer that it is too late. Lights up and first the girl enters with her suit case. Father relents, promising a dowry and declaring the wedding shall take place in his home. To the boy he gives a check for \$10,000. The phone bell rings and father tells a friend he is willing to sell an interest in his bit nest for \$10,000, as he is getting old. The boy begs his father to give him the opportunity to buy in and the old man takes back the check, agreeing to the proposition. For a curtain call the old man holds his children in his arms, singing a heart interest ditty. At the Harlem Opera House the act was a riot, securing numerous curtain calls. The visions are poorly worked out and should be materially improved. *Jolo.*

**Wooley and Boyle.**  
Comedy, Singing and Dancing.  
14 Min.; Two (Special).  
Fifth Avenue (March 20).

Here is an act that is going to land on the big time and go right along. It is a turn that has pep and ginger, and both the boy and the girl are capable. The scene is supposedly an artist's studio, and the boy handles the opening, with a little number giving the thread of the plot. It works out nicely, and with the advent of the girl, a rather pretty blonde, things move along with speed. There is cross-fire talk, and then the boy does a bit of eccentric stepping that scores. The girl in the meantime has made a change of costume, after which she sings "Take Off a Little Bit," investing the number with a touch of comedy that, while genteel, lands heavily with the house. At the finish when she is down to full-length tights of black, with a spangled bodice piece above, she is good to look at. Then after another change and an exchange of additional dialogue there is a singing bit at the finish that scores for them. The act is one that is "there," and it will make good. *Fred.*

**Emily Earl.**  
Song.  
10 Min.;  
City (March 20).

Emily Earl is one of those timid, conscientious workers who needs applause to carry her through with success. If the latter fails undoubtedly she will too. In a repertoire of songs, rendered exclusively under a spot-light, combined with two changes of costume, she managed to hold attention. Miss Earl will gradually improve with work, but at the present time needs lots of bracing up for public appearance.

**Dawson Sisters and Jack Stern.**  
Songs, Dances and Piano.  
15 Min.; One.  
Fifth Avenue (March 20).

This is a fairly good three combination that is good enough for the better houses up early on the bill. The two sisters know how to put a number over and sure can dance, while Stern has a pleasing manner of delivering a comedy song. He has an opening number at the piano, in which he acts as an advance agent for the two girls. He gives a brief resume of his work, not omitting the fact that he was in the service, and then tells that the girls are good. He is right about the latter part of his press agenting at least. The girls offer a double "Some Other Time" and get it over. Stern's first comedy song is something about "Who's Going to Love the Girls?" which got several laughs. This is followed by "How Did I Overlook You?" in which all three have a share. The "Marry a Soldier" number and "Never So Blind" both landed well. A double dance finish to the act let the trio off to a applause. *Fred.*

**LaPetite Jennie and Co.**  
Songs and Dances.  
18 Min.; Full Stage.

**American Roof (March 20).**  
Lilliputian. Hard worker. At the American the last half, where her act seemed to please. Best number was her Hawaiian characterization, with the dance that was effective. Miss Jennie obtains sympathy from the start on her size, and at the American proved conclusively that she may be small of stature, but that she isn't one bit afraid to work. Her turn is best adapted for the pop houses. *Mark.*

**Keene and Foxworth.**  
Singing and Dancing.  
13 Min.; One.

**Harlem Opera House (March 20).**  
Keene and Foxworth (two men; colored) are offering the conventional singing and dancing specialty, displaying most of their ability in dancing. They do exceedingly well, especially the smaller, who does an eccentric acrobatic number in corking style. With a change in the song numbers they should easily connect in the smaller houses.

**Mack and Romaine.**  
Musical.  
12 Min.; One.

**Jefferson.**  
Mack and Romaine, two men, presumably Italians, offer a guitar and violin act, that cannot expect much for its future. In typical Italian make-up they tickle the strings of both instruments, demonstrating their ability only for pop houses. They also employ a little comedy talk, which does not hold. They might possibly improve with work, but many competitors are in their path at present.

**Evelyn O'Neill.**  
Song.  
12 Min.; One.

**Harlem Opera House (March 24).**  
A young appearing woman with published numbers that hardly befit her style. Miss O'Neill has a goodly amount of "pep" and loves to prance about in an endeavor to please, but she hasn't given her numbers the proper consideration. Rearranged she may locate a position in the smaller houses.

**Greno and Platt.**  
Wire and Juggling.  
9 Min.; Three (Exterior).

**American Roof (March 24).**  
Two men. Slack-wire stunts featured. At the American Roof the last half; opening the show. Perhaps the best form of improvisation that could be made would be in speeding up the turn, the men seeming to have a penchant for working each trick slowly. *Mark.*

**Lehr, Edmonds and Mahr.**  
Songs and Comedy.  
17 Min.; One.

**Harlem Opera House (March 24).**  
Lehr, Edmonds and Mahr are a male trio, clad in khaki and wearing "overalls" chevrons. The boys have arranged a suitable turn for the better small-time houses, especially through the efforts of the comedian, who possesses the faculty of knowing how to obtain returns in an easy and natural manner. The comedy is their main asset, although the singing plays a big part. They should encounter little difficulty. When it comes time for the boys to lay the uniforms aside there is every reason to believe, considering the present offering, that they should eventually become a standard trio.

## PALACE.

Tuesday, the occasion of the Victory parade of the 27th Division, saw the Palace sold out at the matinee before the show started, the usual crowd being drawn from crowded Broadway—and at night prices. The evening performance was scaled as holiday rates, for the extra few dollars the audience had the limit in standees and also stood them in the balcony.

The first section of the bill was subdued, through the past night's action, neither of a comic nature. The first was Owen McDevaney in "Bill Bikes," which was a third and drew a first after intermission. The second was a comedy, "I Never Saw Him Again," which has an original idea by a British writer. The act was handled by Casey at the piano and Robbie Heather, who sang a bit and at the end of the act a girl. Her recitation is sweetly done, but has no singer though the audience liked the turn throughout. William Gaster (New Act).

Bernard Granville opened with a "Jeanne D'Arc" song in French, the pronunciation being rather ponderous and might be expected of an American not schooled in the language. Her act was excellent, stories about his experiences at the front, a song about the girls of the U. S. A., the inevitable recitation, his familiar and inhibiting dance steps and a couple of more numbers, all well handled. Bulfinch Brothers had the closing spot and finished with their startling "Looping the Loop" stunt.

An extra treat was given the audience by the showing before their departure of pictures of the morning's parade of the 27th. That's pretty quick work.

## RIVERSIDE.

An especially "mild" show at the Riverside this week. It starts off briskly with the Kingman news weekly, followed by Plink's animal act, consisting of mules, ponies, dogs and monkeys. First there is ring work, high school, veritable mule without a protesting act, the monkeys attack the riders for comfort and conclude with revolving tables. It went very well Tuesday afternoon. Nala Lelaple, the card expert, puzzled the audience and the committee that came upon the stage, with his mysterious manipulations. The U. S. A. Band of 25 former enlisted bluesmen, are a fine looking lot of boys in naval uniforms and they play well. They "stopped the show" with their playing, irrespective of added favorable impression which their uniforms call for. Herbert Clifford did his entire act in "one," probably due to the fact that he replaced James and Bonnie Thornton, who were out of the bill. From the start he doesn't attempt any decision down to the fourth intermission, burlesquing the impersonation, which is really more entertaining. He sang a song, "I'm a Soldier" so legitimately and to good effect and for encore returned to the twenty work with a splendid Egyptian take-off. Sheila Terry (New Act).

After intermission, opened with a clever comedy song, "I Never Saw Him Again," which has an original idea by a British writer. The act was handled by Casey at the piano and Robbie Heather, who sang a bit and at the end of the act a girl. Her recitation is sweetly done, but has no singer though the audience liked the turn throughout. William Gaster (New Act).

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## AMERICAN.

Quite a chilly atmosphere prevailed atop the roof Monday evening. Dancing predominated. The bill had nine acts, all of them offering some style of dance. It was evident the roof patrons thoroughly enjoyed them, as Earl McCullough in next to closing spot was forced to work overtime, capturing the honors, notwithstanding that his predecessor, Harry Harris and Lyman, were well liked. Gallands opened the show and was liked. White and Malone, straight and a comedian followed, appearing to have the assurance of success, but did not come up to it. Following a little of the buck and wing style of dancing the rule comedian imitates people in different walks of life, assisted at the piano, but does not possess enough comedy in this line to warrant the continuation.

The 8 Black Dots held down No. 8. Their songs are typical old time numbers that never seem to wear out. There is room for new songs.

Harris and Lyman, in summer attire, did comedy talk and dances, enjoyable. Kaidali Hawaiian preceded intermission and although the offering dances got away from the dancing bill. It is a Hawaiian act with each man playing a musical instrument. The turn consisted of four men and two women, each of the latter rendering a ballad under the spot with good results. The act was featured with one of the male sax playing a guitar with a double row of strings. The music is very sweet, going over in big style. It is a combination act that is hard to beat.

Donovan and Fletcher opened after intermission and sure did have a hard spot, but managed to please. Comedy talk and a little burlesque work, just managed to keep things going. Their exit made room for Hazel Harrington and Co., comedy duo, employing two women and one man. It is doing quite well. The Four Bartons closed the show. This act equally divided in its nature, one the latter executing superior strength stunts.

## KEITH'S, CLEVELAND.

Cleveland, March 20.  
The Hip offers one of those unusual bills that happen about once a season. Five full-stare acts are usually difficult to sandwich in on any bill and keep the show moving smoothly, consequently the matinee performance, Monday, ran about 15 minutes over and the audience got a little restless.

No two acts on the bill could have held the audience after five o'clock except the Joe Leonard and Frisco, who were programmed to close and provided a heavy walk-off. The house had seldom if ever offered a bill so jammed with song and dance turns, but every act re-







# SHOW REVIEWS

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## IN PARIS

By E. G. Kendrew

seemed like a new act to the house, judging from the manner in which its comedy points got over with them.

Patricia, the Supremacy of Song, walked away with the hit of the show even though this is her responsibility at the house within a few weeks. This girl has personality, ability and knows how to handle an audience.

The ease with which she puts over her numbers is delightful and her work with the violin is exceedingly pleasing.

Next to closing the Landers Brothers, handed the audience a fine institution.

The final act was that of Gretchen Eastman and Co. Since the act was reviewed at the 38th Street two additional men have been added, making a total of five people in the outfit. One of the men appears at the piano for a song and puts it over very well, while the other is a trilled ballet dancer, who does some exceptional work.

A Fox Comedy with Tom Mix finished the show.

### AMERICAN ROOF.

A rise in the temperature the last half last week did not appear to make any difference to the regulars of the American Roof, and business was good. Not a wonderful show, but one that seemed to give satisfaction.

Greno and Platt (New Acts). Mel Eastman did well, while the new act of the American Roof, the Little Girls and Co. (New Act). The Reel Guys is one of those lovable, strutting, dancing, chorus girls a chance to breeze in and out at times in dress changes while two principals make a game effort to create laughter out of very little material. It makes a fairly good show.

Dorothy Doria added more songs. She drew the most attention with a song that she worked with the spotlight on several men in the audience, an idea long abandoned by feminine "singers" and still effective apparently in pop houses. Charles Morata and Co. worked up a fine show.

William Dick closed up the show hit without any trouble. The Bonetti Troupe held the closing spot; indeed, the usual routine type, but effective in the main.

### HARLEM OPERA HOUSE.

The Novelt Brothers opened the show at the Harlem Opera House the second half of last week. After playing violins while doing their acrobatic thing, they then suddenly changed to the Arnauts Brothers duo, and offered the "whistling birds" encore, going so far as to make almost the same announcement as the Arnauts' announcement is an imitation of "two whistling birds." The Novelt Brothers announces it as "whistling birds in Central Park." Even the costume is clearly alluding to the Arnauts. The Arnauts, a male and female, appear first as Chinese and then in modern garb, doing singing, dancing and acrobatics. The looseness in construction of their material is further marred by the sparsity of the house leader, who failed to keep time to Miss Lawrence's dancing. Indeed, throughout the entire evening the leader seemed to be looking everywhere but at the stage. Other members of the orchestra were similarly indifferent, the drummer, for instance, hanging away with his sticks at a set pace, irrespective of the speed of the artists on the stage.

George Rollins and Co. in the farcical sketch, "Filing the Furcace," scored well. Larry Comar, back to his single, in a dress suit, put over his numbers distinctly and earned for himself all the encores he cared to ask himself of Hyman Adler and Co. in "The Reel" (New Act).

Charles Leonard Fletcher's "Screen Snail," a series of slides with witty sayings, secured numerous laughs. Then came an episode from the Houdini material, after which Jeff Braun offered his latest hit "When Ireland Comes Into Her Own," with the chorus based on the picture from a half hour or so was taken up with the distribution of profit-sharing prizes, and the regular show resumed with Bernard and Scarb in their clever sketch, "The Tale of an Overcoat," consisting of by sidewalk chatter, Burns and Kins, kidding and straight, with parodies and cronies, registered a healthy laugh. Walker and Terrell, the liars twirlers (New Act) closed. Joie.

### JEFFERSON.

The U. S. S. Garcia Trio pulled down the hit of the evening with songs and travesty stuff. Howard and Helen Savage opened the vaudeville with some fast snappy singing. They are pretty dressers, and the waterfall effect, on opening, helps the turn a good deal. They were in a special format set. Nora Brown secured several songs to fair returns. Ott Kerner, assisted by a man, in a comedy sketch with a comedy business sketch. Correll and Oltz did a little bit of everything, including acrobatics and humor.

George and Lillie Garden made one of the hits with their style playing. "Love and Kisses" is the title of an eight people musical comedy. The show is a whole in G. K. E. They make four changes. The two male comedies make the most of their material. The turn seems to be looking special material in the way of song numbers, as they resort to "Have a Smile," a popular song, and "Kisses" as a finale, and also employ "Kisses" as a production number.

Following the minor trio, Cole and De-nahy, ballroom dancers working before a special orchestra, came on. The duo, in a wait-for routine and held them in, the men interposing a dance solo before the last number, to allow his partner time

Paris, March 14.

Clark Silvernail's company of veterans, the oldest actor organization in the A. E. F. in France and first performed in June, 1917, is giving a series of plays at the Theatre Albert I, Paris, for the benefit of the boys in town. By permission of Sam Forrest, of Cohan & Harris, the Silvernail Players present such works as "What Happened to Jones," by Geo. Broadhurst; "Under Cover," by Roy Cooper Megrue; "Officer 6662," by Augustin McHugh. The troupe includes Marilyn Brown, Harold Grigg, C. F. Powell, J. B. Duffield, H. L. Jones, M. B. du Marais, J. R. MacKay, J. Sullivan, Read Rocaup, G. Bollinger, D. Fullam, and J. C. LeClerc, (who has written a piece for production, "Glory of the Awakening"). Clark Silvernail heads the company.

The minstrel show of the Mont-faucon Players, made up of men from the 33th inf., is touring the Ninth Corps circuit.

The U. S. Army Ambulance Service jazz band, which has been a boomer in Italy, is now in Paris, at the Palais de Glace. "General Pershing's Own" band is in Paris, playing at concerts for the Y. M. C. A.

The U. S. A. S. entertainment center has produced at the Trionton Theatre, Tours, a musical comedy "Let's Go," by Pvt. William Kernell and Sgt. Richard Fehchheimer. Pvt. Harry Stringham has supplied the scenery. The roles are held by Pts. Harry Power, Jack Brant, B. U. Taylor, H. A. Dunning, and J. Hockstra. The dances are arranged by Pvt. Calvin King; the dancers comprise Pts. William Reardon and King. This show is billed for the Theatre des Champs Elysees, Paris, second week in March.

The Knights of Columbus minstrel troupe, consisting of sixty performers, is at present performing at Toul, the tour being under the direction of J. B. Fearon.

The city of Lyons is full of visitors, for the fourth annual Trade Fair. A large number of Americans are present. A similar fair is to be again held in Paris, April 26 to May 10.

The reopening of the Theatre du

for costume change. Corlaine Griffith in "The Girl of My Dreams." Viva feature, closed the show.

### CITY.

With a double line standing against the brass railing in the rear of the house looking eagerly for seats (not one was to be found at 8:00 o'clock). The show virtually closed with the material in the act. The Audubon bill, the first half last week. Lillian and Equila Brothers were first on the program. In what appeared to be a scrum, but is a posing act. The woman demonstrated her strength, especially at the conclusion of the turn when featured under a spot, swinging the brothers around, while the latter are clutched to her, are snatched on her shoulders. Horn and Ferrie, two men, one singing solo, went over well in No. 2 spot.

La Roy Lorton and Co., a comedy playlet involving a wealthy widow being remarried to a next door neighbor, scores continual laughs the entire night (New Act) followed. News Weekly, causing the gaffestries to come into play. Bennett and Lee, man and woman, were the next offering, comedy and song. The former being displayed by the man, and the latter by the woman. Two extra gowns were worn by the woman. His comedy brings occasional laughs suitable for the pop and "Some Bride," another comedy, with displaying three changes in scenery combined with the same amount in costume. The act is well deserving of constant work. The turn carries one man and two women, although one of the latter looks in excess. Mang and Snyder, two men of rare strength, by putting them in the clown suit, following Ryan and Lee. The latter, as usual, capturing the bit honors and holding attention.

Parc, Brussels, at end of February, was the inauguration of the season, after four years under German domination. Vanzyp's "Les Semailles" was given with Henry Krauss and Yvonne Ducos.

In Paris Theatres: Comedie Francaise, Opera Comique, Odeon, Opera repertoire. Shylock (Antoine); Pasteur (Vaudeville); Casanova (Bouffes); Cyrano de Bergerac (Porte St-Martin); Phi-Phi (Edouard VII); Aiglon (Sarah Bernhardt); Beulemans at Marseilles (Arts); Couch de la Marée (Athènes); Le Senet (Gymnase); Miss Millon (Gaité); Million (Odeon); Sam (Chatelet); Le Filon (Palais Royal); Reine Joyeuse (Apollo); Champignon malgré Lui (Cluny); Chouquette et son As (Renaissance); Lysistrata (Marigny); Folle Escapade (Varietes); Be Viol, etc. (Grand Guignol); Amants de Sazy (Michel); Tampon de Capoton (Dejazet); Baiser de Theot (d'Arlequin); Les Capucines; Casino de Paris, Ba-Ta-Clan, Mayol, Cigale, Bouffes du Nord, Eldorado, Gaité Rochecouart, Folies Bergere. Classical operetta at Empire, Trionton, Moncey, Gaité. Closed: Rejane, Theatre des Champs Elysees.

A new theatrical journal, "L'Indicateur des Spectacles," has been published in Paris, issued daily, price 4 cents.

The officers of the Association of Music Hall directors elected Feb. 26, after the resignation of Oscar Dufréne, are M. Combes, president; Leon Volterra and Dorfeuille, vice-presidents; Debray, secretary; Moyné, treasurer.

On the signature of peace the Theatre du Vaudeville will pass under the direction of P. B. Ghies, late of Opera Comique, and Deval, of the Athenée. The directors propose to run the fashionable house as a lyrical theatre, reviving classical operetta and producing new works now under consideration.

The Theatre Rejane is closed for alterations and when ready will be reopened by L. Volterra & Co. under the name of Theatre de Paris, with a new piece by Kistemackers entitled, "Le Roi des Palaces, or the gentleman in spite of himself," in which Max Dearly and Mme. Cassive will appear.

In reply to a petition for an extension of time for the opening of cafes and restaurants in Paris, the police state this cannot be considered for the present, but an additional hour may be granted in the near future. Bars must close at 9:30 p. m., excepting in music halls not open during the day, which are permitted to serve till 10 p. m.

Pierre Weber, a popular playwright and critic of the Paris edition of the New York Herald, has the intention of reviving the destinies of the Theatre Libre, and will open in April, in one of the Parisian theatres, "La Faus," by André Birabeau, and "Le Foyer du Propriétaire," by Mme. Dartsy and Dominique.

A public lecture announced at the Theatre Imperial to be given by Arthur Morrison, the American speaker, was prohibited by the French police this week.

Certain professors of the Conservatoire de Musique in Paris as accused by some pupils of breaking their voices by putting them in the clown suit, and then obstinately refusing to recognize their

error by having complaining pupils expelled from the school. Noziers, the critic, recently published a long letter on the subject in the daily "L'Avenir," wherein it is explained a professor mixed a tenor with a baritone and did not notice the difference.

### IN LONDON.

London, March 18.

The Incorporated Stage Society will present, at the Kings Hall Covent Garden, about the middle of April, a three act tragedy written by John Massfield, entitled "The Faithful," followed in May by "The Player Queen," a prose comedy by W. B. Yest.

Marie Lohr, exercising the privilege of her sex, has decided that her next production shall not be Robert S. Hichens' drama, "The Voice from the Minaret," as announced, but "Victory," a play by Basil Macdonald Hastings, based upon Joseph Conrad's story of the same name.

The concert world, which suffered severely during the war, has now resumed its pre-war activity and concerts are ever more numerous than previously at this season of the year.

When Grossmith & Laurillard reopen the new Winter Garden Theatre, formerly the Middlesex, as a West End theatre, the entire ground space will be devoted to stalls at 10/6 and 5. The pit patrons will be accommodated at the back of the huge dress circle and will be bookable at 2/6, while the upper circle will be sold at from one to two shillings.

Andre Messager has arrived to conduct the rehearsals of his music for "Monsieur Beaucaire," of which Gilbert Miller is making a great production. It will be quite an allied affair, the original play was by an American author, the libretto is by Frederick Lonsdale, an Irishman, the music is a Frenchman and the cast includes all three nationalities. Further, Mr. Miller has arranged for an early production in Paris, and has several offers to choose from for its presentation in America.

"The Boy" is still going strong at the Adelphi, where it will soon celebrate its second anniversary. Its successor, when required, will be musical adaptations of another of Sir Arthur Pinero's comedies, viz., "In Chancery," to be called "Who's Hooper." Fred Thompson has completed the book and the score is by Howard Talbot and Ivor Novello.

George Robey makes a new departure in "Joy Beils," the new Hippodrome revue, appearing with Shirley Kellogg in a drawing-room sketch. Without his customary eccentric make-up and pronounced eye-brows, few will recognize him.

Sir Frank and Lady Benson, who have done useful work during the war in France, will shortly return to the stage in their Shakespearean repertory. Sir Frank will again take charge of the Shakespeare Festival at Stratford-Avon, a connection he began in 1887.

The Countess of Cromartie, who has already written several romantic plays and episodes, is completing a new play. She is a peeress in her own right, the title being derived from Anne, Duchess of Sutherland, wife of the third Duke. When her father died in 1893 the earldom passed into abeyance between his two daughters, and the abeyance terminated in favor of the present countess.

# COINCIDENTAL WITH THE FORMAL OPENING OF THE STATE-LAKE THEATRE

the Two and One-Half Million-Dollar House of Vaudeville in Chicago

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ARTISTS ARE CORDIALLY INVITED TO CALL AT EITHER OFFICE FOR THE  
LATEST AND BEST NUMBERS SUITED TO THEIR REQUIREMENTS.

### NOTES.

Chicago, March 20, 1919.

Charlie Freeman, who books one of the choicest strings of houses through the Association, has attracted much notice by the valuable time he has added to the W. V. M. A. Within the past year he has brought in the Empress, Chicago, for five years a trouble-maker; the Empress in Des Moines, another town, and the Rialto in St. Louis. Frank Tate, of Tate & Collis, St. Louis, was in town this week conferring with Freeman on the subject of changing the policy of the Rialto from split to a full week. He also discussed the matter of putting the Columbia Theatre on Freeman's books, which would give Freeman three solid weeks in St. Louis. There is also talk of the Empress, Chicago, always a split-week house, going into full week beginning next season. Freeman has also taken over the booking of the Great Northern Hippodrome, which plays a full week. The house has had no returns at all from the stock company tabloid play policy introduced last season by Edith Ellis, and it is said will revert to straight vaude in the near future. The advent of the State-Lake may have something to do with this.

Sidney Drew, playing with his wife in "Keep Her Smiling" in Omaha, was raided in his hotel by a police squad. They ransacked the room and spied a little black case.

"Just some cosmetics," said Drew with the smile that made him thousands. In breezed Mrs. Drew from a club meeting.

"Sit up a highball, Sidney," she said. "I need it badly."

Drew registered a sigh as the cops reached for the "cosmetics" and extracted several bottles of red-eye. In the court later Drew explained that the stuff was used as props in the show. The judge winked and dismissed the charges, but kept the evidence. Just a few hours previous to the entry of the police the Drews had been entertaining Governor and Mrs. McKevie.

Lou Houseman, touring about in his famed electric, which all the world had imagined was scrapped months ago, was seriously injured when a street car jumped into it Saturday night in front of the Hearst building. The car was a total wreck, suffering cuts in his head and a fractured right shoulder. In his pocket at the time Lou had transportation for Hot Springs, where he was to have gone the following day for a much-needed rest. Despite the gravity of his injuries, Houseman, with his hustled right arm hanging limply at his side, insisted on stopping en route to the hospital, at the Auditorium, where "Chu Chin Chew" was playing its final Chicago engagement, and bidding good-bye to the troupe, from the latest little player to Mariette Wood. As this is being written, Lou is propped up in his room at St. Luke's hospital, bound up like an Egyptian mummy, telling his friends how big

## LUNA PARK CLEVELAND OHIO

OPENS MAY 4-PLAYING

6 - VAUDEVILLE ACTS - 6

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**LORIN HOWARD**

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the street car was that did the damage and what he would have done to the street car if he had seen it coming.

Clay Crough (Le Maire and Church) will produce a new single when George Le Maire joins Bert Swer in a new venture at the end of the season.

William B. Millard, vice-president and treasurer of the Great Northern Hippodrome, is making ready for a leisurely trip around the world. He will go first to Japan, taking with him his three sons, two of whom have recently been discharged from the service. One of them, Roy Millard, is said to be one of the best aviation instructors in America.

Pearl Laing has joined the Orpheum Theatre Stock, Grand Rapids.

Emery Etelson, one of the most enterprising of the younger agents, will move May 1 to larger quarters at the Century building.

Bobbie Roberts has joined the "Revue De Luxe" as a special dancer.

Marotte Sisters, former vaudevillians, are playing an extended engagement with the Hay-

market stock burlesque, where they are reported to be stopping the show each week.

"Honeymoon, Ltd." will open in Fort Wayne, Ind., with Jane Clark as prima donna, Richard Carlie as straight and George Atkinson as manager of the company.

Following is the program for the Actors' Fund Benefit at the Auditorium, March 28: Cyril Maude and Betty Murray, in a one-act farce, "Perfectly Harmless"; Guy Bates Post and members of the "Masquerader" company in a sketch previously produced at a previous Actors' Fund matinee in Boston, entitled "Laughing Harry"; members of A. H. Woods and George C. Tyler's companies in the one-act comedy written for the Fund by Cyrus Wood, entitled "Her Boob in Dubuque" with Sue MacManamy, Edward Mordant, Alfred Kappeler and William Lyle; a revival of the season, "Flowers for Rent," with Donald Brian, De Wolf Hopper, Charles Cherry, Frank Craven, Lionel Graham, Charles Randall, Patricia Collins, Francis Larrimore, Wilda Benett, Margary Wood, Helen Bolton and Lila Ashland; Frank Tinney and members of his "Atta Boy" revue; Will Morrissey, Elizabeth Brice and Clarence Nordstrom, from the "Overseas

Revue"; Barney Bernard and Alex Carr in a "two" act; Zbrasko, in a wrestling exhibition; a male sketch, entitled "Garcia Parilla," with Laura Hope Crews and John Hazzard, and a number of vaudeville headliners from the various houses.

W. H. Patten has produced a new vaudeville act. N. R. Cragan plays a rube sheriff in it.

Walter Pyre has gone to Fargo, N. Dak., to open a stock company there.

C. A. McTaff, manager of the McTaff & Williams Stock, playing through Alabama, is in Chicago engaging people for his summer stock.

Abbe Dubinsky, New York representative of Rowland & Clifford, is trying to arrange for some \$2 shows for the firm in Chicago.

The old Grand, Rockford, Ill., is to be remodelled, entirely redecorated and taken over by a \$25,000 corporation, for stock. The Grand, a combination house, has been dark. Harry Townsley will be in charge of the company and will play leading business. He left for New York this week to engage people. Townsley was formerly head of the Washburn Players, which closed this week at the New Rockford Theatre in Rockford.

E. F. Hurley and Jack McKenzie have formed a combination to handle publicity for all types of theatrical enterprises. Hurley is a former newspaper man and press agent. McKenzie is son of Mrs. Hutton.

George Nelson, juvenile with "The Big Punch," took sick at the Garrick, St. Louis, Monday. E. Paul Southe (Southe & Tobin), with practically no notice, jumped into his part and played in both acts during the entire week.

Babe Nord has joined the chorus of Frank Doyle's minstrel show.

Rocco Vocco, who has been ill for the past two weeks, is back on the job again.

### MRS. FISKE ACCEPTS PLAY.

Chicago, March 26.

Samuel Kaplan, University of Chicago graduate, reporter on the Chicago Evening Post, has written a play entitled "Merely Players" accepted by Mrs. Fiske, who will appear in it next season. Young Kaplan is the author of "The Critics' Comedy," produced by the Washington Square Players a couple of years ago.

The new play is a satire on the "Little Theatre" movement.

# BILLS NEXT WEEK (MARCH 31)

(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 names in which these bills are printed does not denote the relative importance of acts nor their program positions.  
Before name indicates act is new, doing new turn, or reappearing after absence from vaudeville, or appearing in a new listed for the first time.

## B. F. KEITH

**Palace Theatre Building, New York City**  
**NEW YORK CITY**  
Keith's Palace  
Lt. Harry Barry  
Jack Norworth  
Shells Terry Co.  
Toney & Norman  
Franklin Ardell  
Low Holts  
Winstone's Pecks  
Phina & Bick  
Keith's Alhambra  
Colour Gems  
Joyce & Lewis  
"Singing School"  
Ted Donner  
"Memory Book"  
Conway & Fields  
Geo White Co.  
Stanley Barnes  
"Mellie's Six & P."  
Keith's Colonial  
Ishikawa Japs.  
Peronne & Oliver  
Hill Division Boys  
Whitling & Burt  
Hern's Timberg Co.  
Mignon  
"Too Much Married"  
Sidney Phillips  
"Crosby's Corners"  
Keith's Riverside  
Bert Williams  
Challen Orman  
Ford Sisters Co.  
Lillian Shaw  
Van & Schenck  
Margt Edwards  
(Three to Bill)  
Keith's Royal  
Gladys O'Mara  
Devine & Williams  
Emmy's Pets  
Joan Heather Co.  
Harry Keane Co.  
George Price Co.  
Mae Petrova  
Ed & Thornton  
Devitt Burns & T.  
Keith's H. O. H.  
24 half (27-28)  
Otto & Sheridan  
Rita Boland  
Lander Bros  
Bayard Tr.  
1st half (31-2)  
B. & P. Dale  
Vinie Dale  
B. & H. Gordon  
(Three to Bill)  
(2d half (3-4)  
Fantzer & Devoe  
Sgt Jimmy Dixon  
Hendricks & Evans  
(Three to Bill)  
Frederick's 12th St.  
24 half (27-28)  
The Geraldine  
Marie Co.  
Hallen & Hunter  
Jimmy Huxsey Co.  
Bell & Caron  
(2d half (31-2)  
Curson Sisters  
Lillian McKell  
Archer & Belford  
Al Raymond  
Bernard & Duffy  
Gautier's Bricks  
(2d half (3-4)  
La Mont 3  
Joe Maxwell Co.  
B. & H. Gordon  
Boyar's Troupe  
1st half  
Dancing Morans  
Althoff Sisters  
Wm Green Co.  
J. & C. Mack Co.  
Margaret Stuart  
24 half  
Burke & White  
L. & J. Arthur  
Harry Breen  
(Two to Bill)  
Frederick's 31st Ave.  
24 half (27-28)  
Dolly Kay  
Hoy & Loe  
Lt. Chas Winston  
"Crosby's Corners"  
(Two to Bill)  
1st half (31-2)  
Mahoney & Auburn  
L. & J. Archer  
"Yip Yip Yap"  
Rita Boland  
Hill & Whittaker  
Stan Stanley Co.  
Dorothy Gladys & S  
24 half (3-4)  
Sin & Toy  
Lillian McKell  
Al Raymond  
Morak Sisters  
Al Raymond  
Frederick's 22d St.  
24 half (27-28)  
Paul Fetching Co.  
De Noyer & Davis  
Quincy 4  
Biddle Hays  
"Good Night 'Tch"

## WHIRLWIND WIZARDS

# THE LA VARS

In Dancing Like Machine Guns

**BROOKLYN**  
Kettie's Burwick  
Raymond & Wilbert  
Juliette Dike  
James & Blair  
Leopold  
Kettie's Orpheum  
L. Libonati  
Wm. Gaxton Co.  
Frank & Virginia  
Gus Edwards Co.  
Sidney Phillips  
Marie Cahill  
Moss & Fry  
Howard's Ponies  
Greenspan  
24 half (27-28)  
Leo Zarrell Duo  
Fallon & Brown  
Geo. Rolland Co.  
Libonati  
Kettie's Royal  
Curson Sisters  
Lamon  
Canwell & Walker  
James Neuman  
(Three to Bill)  
(One to 3-4)  
Dorothy Gladys & S  
Dixie Norton  
Devitt Burns & T.  
Bell & Caron  
1st half  
Rich & Lenore  
Armstrong & James  
Burt Wm Wines  
Greole Fashion  
Marlette's Mankins

## FRED HILLEBRAND

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"Take It From Me"  
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INDUITS

**BOSTON**  
B. F. Keith's  
Leo Zarrell Duo  
Fallon & Brown  
Geo. Rolland Co.  
Libonati  
Kettie's Royal  
Curson Sisters  
Lamon  
Canwell & Walker  
James Neuman  
(Three to Bill)  
(One to 3-4)  
Dorothy Gladys & S  
Dixie Norton  
Devitt Burns & T.  
Bell & Caron  
1st half  
Rich & Lenore  
Armstrong & James  
Burt Wm Wines  
Greole Fashion  
Marlette's Mankins

## DR. J. BIER, PHYSICIAN

1491 Broadway, NEW YORK CITY

**Wilson Bros**  
3 Weber Girls  
(One to Bill)  
2d half  
Belts & Wood  
Harvey Richards  
Clayton Drew Play  
Fistic & Cusings  
St Onge & Ritche  
(One to Bill)  
ELIZABETH, N. J.  
Kuy Kendall Co  
Stone & Dog  
Will Oakland Co  
The Geraldine  
Ellmore & Wms  
Romas Troupe  
2d half  
Three Jay  
Sol Ward  
Sappapor  
Stan Stanley Co  
(Two to Bill)  
ELMIRA, N. Y.  
Majestic  
Sultan  
Devere & Lewis  
Class R Sweet  
Smith & Hart  
Lazar & Dale  
Pop Ward  
Gypsy Troubadours  
ERIE, PA.  
Majestic  
Donald Roberts  
"Flirtation"  
Arnold & Allman  
Koban Japs  
(One to Bill)  
GRAND RAPIDS  
The Brightons  
Oliver Hoffman Co  
Jas C Morton  
Susan Thompson  
R. & M. Clark  
3 Japs  
(One to Bill)  
HAMILTON, CAN.  
Spitt  
Paula Lyric  
Green & De Lier  
Connell & Gibson  
"Crazy Cudd"  
Le Serric  
(One to Bill)  
HARRISBURG, PA.  
Majestic  
Hariculu & Burt  
Demarist & Doll  
Hodge Podge 8  
Naida Moran  
Simmons & Brantley  
(One to Bill)  
Rose & Ellis  
Knee & Greenlee  
Hugh Herbert Co  
Mills & Lockwood  
(One to Bill)  
HAZELTON, PA.  
Festley  
Harry Tunny Co  
A. & L. Belle  
Kupfer Bandito Co  
Darrell & Edwards  
Boys' Quincey  
The Brads  
(One to Bill)  
Coy De Trickey  
(Three to Bill)  
INDIANAPOLIS  
B. F. Keith's  
(Sunday Opening)  
Sociational Circus  
Gardner & Hartman  
M Montgomery  
Maroon & Strangs  
"Petticoats"  
Eva Tansley  
Gordon & Rica  
ITHACA, N. Y.  
The Jockfords  
Jerome & Albright  
Stevens & Hollister  
2d half  
Lillian & Twins  
Stone & Kahler  
Jimmy Huxsey Co  
Gautier's Bricklay  
(One to Bill)  
NASHVILLE  
Festley  
Alma & Merriman  
3 Chums  
"Lion Tamer"  
Florence Gadiola  
Helle Peck & Helle  
NEW ORLEANS  
Palace  
(Mobile Split)  
1st half  
Swa's Sisters  
The Reynolds  
Master Gabriel Co  
Hamilton & Barnes  
3 Rosalras  
NEWPORT NEWS, VA.  
Liberty  
(Peterson Split)  
1st half  
Frank & Toby  
Zeno & Mandel  
Alvin Clifford & B  
Ward & Hammond  
Ed Biandoli Co  
NORFOLK  
Nodesty  
(Richmond Split)  
1st half  
Claire & Atwood  
Lucille & "Cookie"

## RESULT OF INFLUENZA

Pulling out of hats and gowns of seals, Sun to  
beaming, yesterday, courtesy by the use of our Wonderful  
Full Hair-A-Gain Shop

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**Low Welch Co**  
Willie Solar  
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**OTTAWA**  
Domination  
Montambo & K  
Patty Reat & Bro  
Jessie Hayward Co  
Claudia Coleman  
Moran & Wiser  
**FATMORON, PA.**  
Majestic  
Whiteland & Yalda  
Billy Rhodes  
Magda Dahl Co  
Kasam & Gwyne  
Daly's Army  
2d half  
Hamlin & Mack  
Rob & Robinson  
Johnson & Belford  
Doc O'Neill  
Chinko Citi  
**LOWELL, MASS.**  
B. F. Keith's  
Arthur Lo Pear  
Laughlin & West  
Edwin Fay & E  
Kelsa & Leighton  
Bell & Grey  
Frank Mullane  
3 Harmony Girls  
Diamond & Brennan  
R. H. P. F.  
Century  
(Newport News)  
1st half  
The Stoddards  
Murphy & Lochmar  
Glasgow Maids  
Erren & Drew  
Kitaro Japs  
**PHILADELPHIA**  
Onr & Doll  
Herbert Clifton  
J. C. Nugent Co  
Halliday & Willette  
Alan Rogers  
Ella Deas & Wells  
Dooley & Sales  
**MONTREAL**  
Princess  
Leona Le Mar  
Marie Nordstrom  
Wellington Cross  
Kupfer Bandito Co  
Darrell & Edwards  
Boys' Quincey  
The Brads  
(One to Bill)  
St Deas  
Emily Stevens  
Helle Peck & Helle  
White & West  
Vera Sabina  
(One to Bill)  
**MT. VERNON, N. Y.**  
Festley  
2d half (27-28)  
Mahoney & Auburn  
Althoff Sisters  
Lillian McKell  
Archer & Belford  
Al Raymond  
Bernard & Duffy  
Gautier's Bricks  
(2d half (3-4)  
La Mont 3  
Joe Maxwell Co.  
B. & H. Gordon  
Boyar's Troupe  
1st half  
Dancing Morans  
Althoff Sisters  
Wm Green Co.  
J. & C. Mack Co.  
Margaret Stuart  
24 half  
Burke & White  
L. & J. Arthur  
Harry Breen  
(Two to Bill)  
Frederick's 31st Ave.  
24 half (27-28)  
Dolly Kay  
Hoy & Loe  
Lt. Chas Winston  
"Crosby's Corners"  
(Two to Bill)  
1st half (31-2)  
Mahoney & Auburn  
L. & J. Archer  
"Yip Yip Yap"  
Rita Boland  
Hill & Whittaker  
Stan Stanley Co.  
Dorothy Gladys & S  
24 half (3-4)  
Sin & Toy  
Lillian McKell  
Al Raymond  
Morak Sisters  
Al Raymond  
Frederick's 22d St.  
24 half (27-28)  
Paul Fetching Co.  
De Noyer & Davis  
Quincy 4  
Biddle Hays  
"Good Night 'Tch"

## \$14 PER ROOM AND BATH

8 Minutes from All Theatres  
Overlooking Central Park  
\$16 WEEKLY SUITE PERSONS  
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**Fern Bigelow & K**  
ROCHESTER, N. Y.  
Gaston Palmer  
Bennington & Scott  
Cocis & Verdi  
(One to Bill)  
Smith & Garfield  
Don Quone Co  
Mahoney & Rogers  
(One to Bill)  
**Keystone**  
Ashley & Skipper  
Jack Kennedy Co  
Princess White Deer  
(Two to Bill)  
Wm. Fenn  
Tetsuwar Japs  
Mahoney & Rogers  
Jazland Naval 8  
(Two to Bill)  
H. & A. Scanton  
Cocis & Verdi  
Jason & Haig  
(Two to Bill)  
Red & Blondy  
Hook & Sava  
Ruth Royce  
Klutings Animals  
Grand  
M. Paul & Bro  
Billy Schoon  
Hamilton & Barnes  
The La Grins  
Hickman Bros  
Ledy Alvera Pets  
**PIEDMONT**  
Davis  
Nester & Yount  
Clifford Walker  
Clifford & Wells  
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VANDERBILT  
Majestic Theatre Bldg., Chicago, Ill.

Evans & Chase  
McWaters & Tyson  
John T. Boyle Co  
"Futuristic Revue"  
(One to fill)  
2d half  
Stone & Hayes  
Geo. D. Hart Co  
Neil McKinley Co  
Evans & Chase  
Reynolds & Donagor  
Orestes  
Gypay Troubadours  
Lazar & Dale  
(Two to fill)  
2d half  
Posina's Monks  
Thos R Sweet  
(Three to fill)  
TOLLEDO  
H. P. Keith's  
Creeling Brothers  
Gonos & Albert  
Geo MacFarlane  
A & F Steadman  
Rita Marie Orch  
Nellie Nichols  
"Leviathan"  
TOKYO  
Shea's  
Mario & Duffy  
Doris Dyer  
Parsons & Erwin  
Ed Dean & Co  
Dickenson & D  
Bessie Clayton Co  
Al Shayer  
Lambert & Ball  
H. Wallan & L. Favor  
Minnie Harrison  
McLaughlin & E.  
Nevassar Girls  
Anthony & Rogers  
TRENTON, N. J.  
Taylor O. H.  
Munford & Stanley  
Walker & Texas  
(Two to fill)  
2d half  
Harry Tenny Co  
Johnson & Crane

KNOW HOW TO RELAX  
On Bill of the New Opera  
DR. OTTO THEODORE KOHLER  
CHICAGO, ILL.  
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NEW YORK CITY

"The Scout"  
A. L. Belle  
5 Martins  
TROY, N. Y.  
5 Martins  
(Albany only)  
1st half  
Rosemond & E.  
Dorothy  
Lawrence & Edwards  
Ed Morton  
Frank Johnson Co  
UNION HILL, N. J.  
L. L. Loebl  
Mona Gray & Sis  
Arthur De Vo Co  
Bessie & Edson  
5 Martins  
2d half  
Yosi  
Meyers & Knise

## Pell Circuit

BRIDGEPORT, CONN.  
Winton Bros  
Manning & Lee  
"What Has Happened"  
Robins & Partner  
"Candy Shop"  
The Normans  
McDermott & H  
The Normans  
W & M Rogers  
Fred Stone  
Burns Bros  
Carilla & Lewis  
Mahoney Bros  
Felix Herman  
Hart & Dymond  
Rehn & Barlow  
Stinson & Dean  
Fisher & Hart  
HARTFORD, CONN.  
4 Dancing Demons  
Winkle & Dean  
Morgan & Gray  
Arthur Whitlaw  
Royal Urena Japs  
Nathano Bros  
Ernest Dupille

E. HEMMENDINGER  
Jewellers to the Profession  
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SPRINGFIELD, MASS.  
3 Darling Sisters  
Meredit & Snooter  
McDermott & H  
"Some Bricks"  
Jones & Greenlee  
Wright & Percival  
2d half  
Dancing Demons  
B & M Miller  
Reed & Tucker  
Woolsey & Boyne  
Dorothy Bremer  
5 Panders  
WATERBURY, CONN.  
Aaron Family  
Ernest Dupille  
Stinson & Dean  
W & M Rogers  
"Among Those Fr"  
2d half  
Norton & Noble  
Meredit & Snooter

CHICAGO B. F. KEITH  
VAUDEVILLE EXCHANGE  
Chicago

BATTLE CREEK, MICH.  
Nickle  
Bijou  
Wanda  
Martin & Courtney  
Chief Little Elk  
Rising Generation  
2d half  
Marvellous Deoncos  
Skelly & Heit  
Cal Dean & Gira  
Roberts, Pearl & S  
I. Casters  
BAY CITY, MICH.  
Bijou  
B. J. Cycle  
Hudson Sisters  
Gilroy, Haynes &  
Daniels & Walters  
Fatima  
2d half  
Wanda  
Vernal Base Quartet  
Hal Johnson Co  
Wells & Crest  
Hill Trivoli & Hill  
Hill Trivoli & Hill  
FLINT, MICH.  
Palace  
Herman & Shirley  
Naval Base Quartet  
Eliak Williams Co  
& B. C. Wright  
Hipp & Raymond

BOSTON, B. F. KEITH  
Vaudeville Exchange  
Boston

BOSTON  
Nelson & Barry  
Louis London  
H Du Kane Co  
Morris & Campbell  
Apdalis Animals  
Smith & Joseph  
Strand 3  
Burke & Touby Co  
Martelli  
Alex Bros & B  
The Ziras  
Alma Gray Co  
Stoddard & Hynes  
Adrian  
Harelick & Sarap  
BROCKTON, MASS.  
strand  
Dawn & June  
Nip & Tuck  
Gilles & Mulcahey  
2d half  
Ylka & King  
Hawkins McClay  
"Country Girl"  
CAMBRIDGE, MASS.  
Olympia  
Gray & Old Rose  
Eugene Emmet  
Woolsey & Boyne  
3 Dominos  
Peterken Ken & M  
Toch H. Hodges Co  
Martelli  
Scannell, Danno & S  
OF DEVERE, MASS.  
Liberty  
Gypsy 3  
Reed & Tucker  
Dorothy Bremer  
2d half  
Penton Bros  
Wheat & Stevens  
Alice Hamilton  
Wilfred Clarke Co  
Robins & Partner  
Ed Herman  
SCRANTON, PA.  
Winkle & Dean  
Morgan & Gray  
Arthur Whitlaw  
Royal Urena Japs  
Nathano Bros  
Ernest Dupille  
McIntire & R  
William Cuthy  
"Very Good Eddie"

Morgan & Gray  
Arthur Whitlaw  
Royal Urena Tr  
Worcester, MASS.  
Fell's  
Norton & Noble  
Pent & Stevens  
Wilfred Clarke Co  
Alice Hamilton  
5 Panders  
Lane & Moran  
"Some Bricks"  
Jones & Greenlee  
3 Darling Sisters  
Hart & Dymond  
S & M Keller  
Nathano Bros  
Rehn & Barlow  
Fisher & Hart  
2d half  
Allen & Moore  
Homer & Du Bard  
Hibbitt & Malley  
"What Has Happened"

CLAY CROUCH  
(With George La Maitre)

Keith Circuit  
Burke Touby Co  
Alma Gray & Sis  
MANCHESTER, N.H.  
Palace  
Bellthatcher Bros  
Hall & Delay  
"Candy & Love"  
The Cleveland  
Brown, Constables  
3 Darling Sisters  
M Whitman Kids  
Norwood & Hall  
Dog Taxi  
Nip & Tuck  
Will Ward Girls  
N. BEDFORD, MASS.  
Olympia  
Whirlwind Hagans  
Gladys Moffatt Co  
Eugene & Raymond  
Wayne Marshall Co  
Casting, Campbell  
2d half  
Dawn & June  
Renn & Cunningham  
Ross Wye Co  
Neff Murray  
Venetian Gypsies  
NEWTON, N. H.  
O. H.  
B & L Walton  
Hawkins & McClay  
Billie Reeves Co  
Gray & Old Rose  
Rosa Wye Co  
1st half  
White & Ryan  
3 Serenaders  
Middleton & Spill  
Leigh Delaney  
Hart & Moore  
Marriott Troupe  
LANSING, MICH.  
Melroy Sisters  
2d half  
Elsie Williams  
Marcel & Lucille  
Rising Generation  
SAGINAW, MICH.  
Jefferson-Strand  
Mankin  
Wells & Crest  
Hal Johnson Co  
Ben Deley Co  
B. I. Cycle  
2d half  
Knox Wilson  
Gilroy, Haines & W  
Eva Fay & Walters

CHARLIE WILSON  
"THE LOOSE NUT"  
Featured on Orpheum Circuit  
(Smith & Hughes)

Palace & Jans Band  
Robinson's Ele  
Dora Celeb  
Joe Jackson  
Saver & Avery  
Study in Sculpture  
Los Angeles  
Proper & Moret  
Palace  
Harry Watson Co  
Hall & Lockett  
Cass & Palmer  
All For Democracy  
Walter Weems  
Sylvia Clark  
Jimmy Lucas  
Dale & Burck  
Degen & Clifton  
St. Lake  
Geo LaMaitre Co  
Harmon & O'Connor  
Yonita Gould  
Grenadier Girls  
"Sweeties"  
Chas Ahern Tr  
Ryan & Ryan  
2d half  
Morgan Dancers  
Henry Lewis  
Bart Twins  
Whitfield & Irland  
Margaret Farrell  
J & K DeLaco  
M. H. J. Wilde  
Scott Gibson  
Shrampel Dodgers  
3 Minors  
DENVER  
Orpheum  
"Heart of a Wood"  
Bert Baker Co  
Burns & Frabito  
Weston & Lorraine  
Scott Gibson  
Haverhill, Mass.  
The Ziras  
Rosen & Keeney  
Dug & Taxi  
Neff Murray  
Will Ward Girls  
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Elsie & Leighton  
Wayne Marshall Co  
Casting, Campbell  
HALL, N. S.  
Ackers  
(Apr 6-12)  
Jimmy Smith  
Elsie Ward  
Nina Clifford & Co  
Murray & Berge  
3 Maxin Girls  
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Wark & Kelt  
Tom Dempsey  
Gaulano & Marg  
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# Marie Dresser

Benefiting herself for one week at the PALACE THEATRE, NEW YORK

WEEK COMMENCING MONDAY (March 31st)

ALF. T. WILTON, Personal Representative in Vaudeville

## LETTERS

When sending for mail to VARIETY, address Mail Clerk. POSTCARDS, ADVERTISING OR CIRCULAR LETTERS WILL NOT BE ACCEPTED. LETTERS ADVERTISED IN ONE ISSUE ONLY.

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Anderson Julia  
Anderson Pauline  
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Anthony Jack  
Arnold Miss M  
Arts Max  
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Aubrey Bert  
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Barrett Fay  
Baron Mimi  
Batchelor Billy  
Baxter Elmer  
Beli Adelaide  
Belmont Nan  
Bernie Ben  
Bertrand Rodolfo  
Bertrand Diane  
Betsy M  
Bette Myrtle  
Bills & Ross  
Blaker Edward  
Blair Mirtle  
Boyd Carolina  
Brayton Frank  
Burt Agnes  
Burns Evelyn  
Bush Julie  
Cameron Catherine  
Carney Jack  
Carlton Dr

Carson Esther  
Carey Billy  
Cassette Carlo  
Caverty Frank  
Chalmers June  
Chandler Anna  
Chapelle & Stinette  
Charr Salina  
Cherry Myrtle  
Chlorine Jeannette  
Chlorine Polly  
Clark Florence  
Clark Mary  
Clinton Nellie  
Clever Edythe  
Cohan Ralph  
Cole Fay  
Cole Joseph  
Cole & Dunbar  
Conlon Addie  
Connel Chris  
Conrad Geo  
Corbett Salina  
Correll & Ollietta  
Correll Chris  
Courtney Sheila  
Covett Joe  
Craven Diana  
Crawford Clyde  
Crisp L.  
Crownwell Will  
Cullen Frank  
Cummings Forrest  
Curtis Mae  
Cushman  
Dale Ed  
Darrall Ralph  
Darville Dorothy  
Davis Madeline  
DeAngelo Carlo  
Dolly Bahian

Dollan Mr  
Donovan Fannie  
Duffy James  
Dunbar Ralph  
Dunsidan J  
Dupreese Leone

Farrell Peggie  
Fennel Edward  
Fin & Fina  
First Barney  
Fisher Salina  
Fitzgerald J J  
Fuberty Hugh  
Flynn Chas

Force Billy  
Franc Frank  
Francis Anna

Gandans L R  
Garland Fred  
George Billy  
George Gladys

Gladis Florence  
Glean Irma  
Glen L  
Golden Leslie

Golden Grace  
Gordin Horace  
Gordon Phyllis  
Gordon Roy  
Gray & Parker

Gray Inez  
Greigle Joseph  
Greg Jacqueline  
Grey Charles  
Griggs Val

Halnes Robt  
Halloway Frances  
Hall Duncan  
Harcourt Daley

Harper Helen  
Harvey Zella  
Hawley Vida  
Hawman Margaret

Haynes Rinal  
Helder Fred  
Hewitt Marion  
Henderson Octavia

Hibbert Billy  
Hillier Evelyn  
Howard Alice

Inez & Lucene  
Isen Ralph  
Irwin Margaret

Johnson Ray  
Jerome & Caron  
Jones Paul  
Jorge Louise

Kesler John  
King & Lovell  
Kroppe Sol  
Kramer Mae

Lalonde Leo  
La Page Collie  
La Pollia Miss  
La Rue Ethel

La Tour & Gold  
Le Fleur De Forest  
Le Emma & Boyd  
Larimer Herbert

Le Vane Evelyn  
Leo Audrey  
Leon Don  
Leonard G

Leonard Frank  
Leonard Jessie  
Lewis Flo  
Lewis Kitty Fay

Lloyd Richard  
Lloyd Herbert  
Loyes George  
Loyes Pauline

Loyes Edith  
Lutz Howard  
Lyman Edna  
Lynn Basil

Lyne Cral  
McGeorge Elsie  
McKinnon Cordelia  
McKittick Sgt G B  
McNichol Mr

Madison Len  
Madison Ralph  
Madison John  
Mandell Harry  
Mariotte Harriet

Marshall Edward  
Marshall Aggie  
Martin Thad  
Mayors Lou  
Mayors Flying

Meredith Caroline  
Messler Marie  
Miller & Dorkin  
Mishell Ruth

Moskos Eddie  
Montgomery Mr H  
Morton Mabel

Nelson A O  
Nelson B  
Neuman Chas

Nicholson Archie  
Norton Hattie  
Norton Ned "Clothes"  
Norton Walter

O'Connell Jack  
Old R  
Olsen Mildred  
O'Neill Jos

O'Rourke Bart  
Overton Stanley  
Owen Jack  
Owen Mrs May

Owen & Moore  
Owen Blanche  
Palma Mitchell  
Parker Betty

Parker Arthur  
Parker John  
Perry Charlotte  
Peterson Signa

Payton Robert  
Peller Geo  
Perlock Arthur  
Perry Alice

Peterson John  
Phillips John  
Pierce B & E  
Primrose Geo

Quayle The  
Quayle Henry  
Quilla Chas  
Quinn Glin

Rafael Dave  
Raban Adrietta  
Raid Miss A  
Richards Julia

Roden Wilbur  
Rogers Chas  
Rose Vera  
Rose Harry

Rosenberg Ben  
Russell Alvin  
Ryan & Moore  
Ryan & Ryan

Saltmarsh Frances  
Saxon Treasa  
Schlotterbeck Thos  
Schilling Bill

Seebach Harriet  
Shaw Collie  
Shelton Florence  
Shilling Wm

Shuman Mrs D  
Shone Madelyn  
Sledge Tom  
Simpson Nance

Smiletta Daisy  
Smith Eileen  
Smith Thomas  
Stack John

Stoney Fred  
Stevens Dorothy  
Stirling Jessie  
Stuart Herbert

Temple Scott  
Taylor Chas  
Terrie Al  
Thomas Clara H

Thurston Al  
Towle Joseph  
Trivett Fred  
Valli Arthur

Van Allen Anna  
Valli Muriel  
Van Camp Jack  
Van Rod Geo

Vaughan Esther  
Verna Rene  
Verner Marie  
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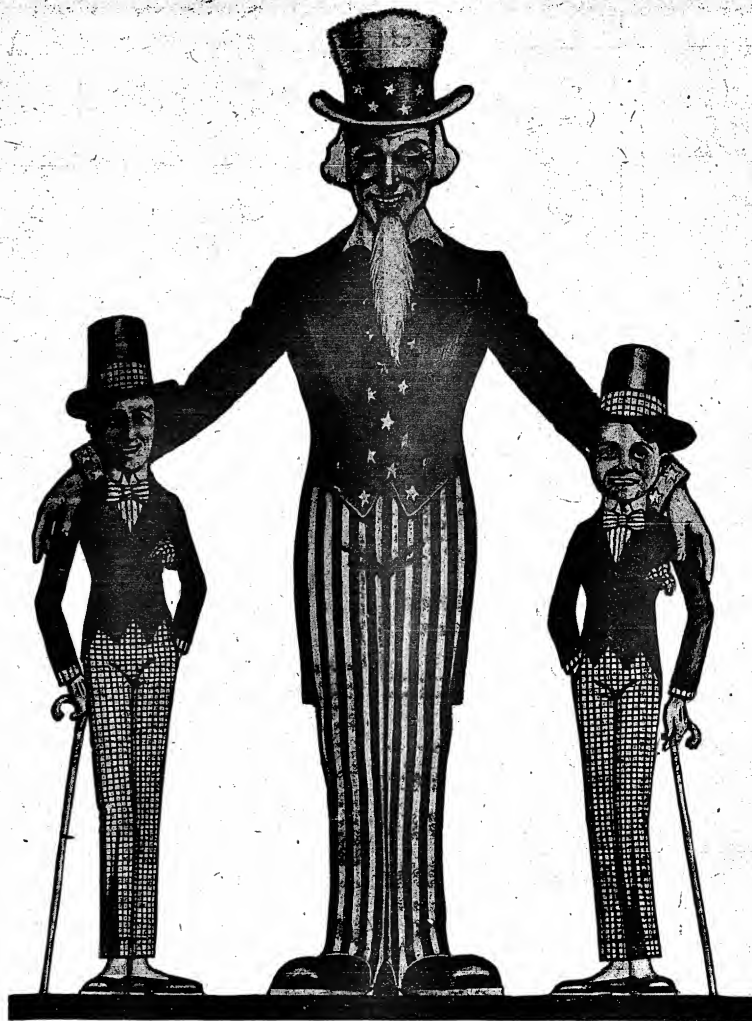
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**FRANK PARISH and PERU STEPHEN**

**America's Representative Versatile Artists.**

**AT THE PALACE THEATRE, NEW YORK, THIS WEEK (March 24)**

**Direction, FRANK EVANS**

## The Distinctive Headliner

# R E S I S T A ?

Heartiest Congratulations and  
Continued Success for the

## New State-Lake Theatre

Direction of

## BEEHLER & JACOBS

"Tempters" 31 Majestic Scranton 7-9 Army  
Binghamton 10-12 Hudson Schenectady N.Y.  
"Trail Hitters" 31 Lyceum Columbus 7-8  
Wheeling 9-10 Elmhorstville 11-12 Canton.  
"20th Century Maids" 31 Gayety Pittsburgh  
7-9 Grand Akron 10-12 Park Youngstown.  
Watson Billy 31 Lyric Dayton 7 Olympic Cin-  
cinnati.  
White Pat 31 Akron 1-2 Watertown 3 Oswego  
4-5 Inter Niagara Falls N.Y. 7 Star Toronto.  
Williams Mollie 31-2 Bessie Syracuse 3-5  
Lumberg Utica N.Y. 7 Gayety Montreal.

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Our Large Purchase  
of Government  
Leather



11x15 \$4.00—12x16 \$4.75

The Brief Case illustrated in this  
Ad is well made in every particular  
and an exceptional bargain. It is  
made of good quality, heavy, smooth  
Cowhide, Black and Brown, two  
inch gussets, nickel trimmed, handle  
reinforced by steel bar underneath.

**OUR GUARANTEE GOES  
WITH EVERY CASE**

Price \$4.00 with one Pocket. 75c  
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Kindly send Postal or Money Order,  
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Money will be refunded if not satisfac-  
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9 DESBROSSES STREET  
NEW YORK CITY

"World Beaters" 81 Cadillac Detroit 7 Engle-  
wood Chicago.

**LOS ANGELES.**

By GUY PRICE.

Carl Ray will dispose of his Garden The-  
atre according to Rialto report.

Elizabeth W. Cree was awarded alimony  
from her husband, Walter H. Cree, a theo-  
retical man.

Lester Fountain, formerly manager of the  
Hip and of late with the Portola in San  
Francisco, has arrived here to go into the  
candy business.

Merle Howe, at one time treasurer of the  
Majestic and more recently an exhibitor at  
Santa Ana, has a minstrel show in the valley.  
He is said to be clothing up.

**SAN FRANCISCO**

VARIETY'S

**SAN FRANCISCO OFFICE**  
PANTAGES THEATRE BUILDING  
Phone: Douglas 2218

PANTAGES.—24. This week sees an evenly

## What "Sime" thought of MARGARET EDWARDS

### THE "PERFECT GIRL" FROM CALIFORNIA

"It's not so often one may see an athletic girl of girlish bearing, good looks, and a dancer, albeit Miss Edwards, in what might be called her "classical" dancing, is doing what a young woman of her suppleness can do, in feet and body movements. It is something the Maude Allans, Ruth St. Denis' and Hoffmanns have tried to do for years, without doing it nearly as well as Miss Edwards does. The girl does in one dance what all the "freak" "Classical," Egyptian and Indian dancers have been trying to make vaudeville audiences believe they were doing for seasons back. But Miss Edwards doesn't appear to know it and no one who knows her well enough to say so seems to know that, either. Opening, Miss Edwards did a series of athletic exercises any woman could do if setting herself to the task, not as well as this girl, but it's an object lesson that would place the obesity manufacturers in bankruptcy if women tending towards avoidpous would follow the example."

**REVELATIONS IN PHYSICAL CULTURE  
AND DANCING**

**At B. F. Keith's Riverside  
NEW YORK  
NEXT WEEK (March 31)**

balanced bill running well to form with the  
imperial Pekinese Troupe of magicians, con-  
jurers and jugglers as the headliners.  
This is a good combination of its kind and  
has a good closing. "The Little Burglar" is  
a neat tabloid musical offering in which  
Rosen's comedy was an outstanding feature.  
Spencer and Wilson were billed as Spencer  
and Williams, but Wilson has assumed the  
work formerly done by Williams. The work  
done by the team in their skit, "Putting It  
Over," is exceedingly good, the pair scoring  
the hit of the bill. Jarr and Temple in "Odds  
and Ends" are possessed of good staging  
voices, but should use more songs to replace  
some of their familiar talk. Joe Roberts, the  
harp player, is a favorite and receives a  
most enthusiastic reception. Fred and Eva  
Moser opened the bill with their familiar

swan shoe act. A Pathe comedy was the film  
attraction.

**HIPPODROME.—24.** With a bill inclined to  
heaviness it, however, made good entertain-  
ment. The Japanese Song Birds are a trio of  
good looking girls who are American and are  
handicapped by their Oriental billing, other-  
wise their act is meritorious. Don and Fatty  
in "Kidding the Women" have a lot of clever  
chatter which they deliver well and get many  
big laughs throughout the offering and closed  
with a double number that proved a big hit.  
George Greengrass and Max Neville do some  
head balancing which is executed in a thrill-  
ing manner. Dunlap and Vinton in their skit  
"Yankee Wit and Little Humor" scored nicely.  
"La Petite Cabaret Revue," the Flying  
Weavers and the Nelo Trio though billed did

**M. T. MIDDLETON**

Twenty years' active experience from advance agent to General Manager. One of the  
best informed men in the country on one-night stand bookings.

UNDOUBTED ABILITY—INQUESTIONABLE REFERENCES

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For position in any capacity with  
FIRST CLASS ATTRACTIONS ONLY

Would prefer management of theatre in any city of the U. S.

Address Box 5, BAYSIDE, L. I.

**KEITH'S COLONIAL, NEW YORK, THIS WEEK (March 24)  
KEITH'S ALAHAMBRA, NEW YORK, NEXT WEEK (March 31)  
FRANK**

# JOYCE AND LEWIS

A Close-up in Three Reels of Comedy, Dance and Song

Direction, **ROSE & CURTIS**

## RAY AND EMMA DEAN

Bossed by **BEEHLER & JACOBS**

"Leave Me Alone, Darn You" Agents Opening  
Orpheum Circuit in September



# 27th DIVISION JAZZ BAND

(WHO PLAYED FOR CLEMENCEAU?)

## STILL STOPPING SHOWS

Have played for King of England, General Pershing, General O'Ryan and others. If you want a good criticism of the Jazz Band, ask the King!

JUST 7 GOOD BUCK PRIVATES

All This Week (March 24) City Theatre

Representative:

CHAS. POTSDAM

Manager:

SID MARION

NEXT MONDAY (March 31)—FOX'S CROTONA, NEW YORK

not appear, and their places were taken by the Five Yodeling Troubadours in a novelty singing turn which went over big; Chick and Tiny Marvey, assisted by Pianista Gerdner, who is 59 years old, who put the act over to a big finish with his sprightly antics, and the closing act Canning, with his illusions presented in a most entertaining and successful manner. This was the bill's outstanding feature and had been seen recently at Curran's Theatre at a dollar top price.

ALCAZAR—"Yes or No" (stock).  
ALHAMBRA—Bert Levey Vaudeville.  
CASINO—Fischen-Marco Revue "Let's Go," with Jack Wilson (3d week).  
COLUMBIA—Richard Carlo in "Furs & Frolic" (2d week).  
CURRAN—"The Man Who Came Back" (3d week).  
MAJESTIC—Robert Lawrence Stock Co.  
PRINCESS—Bert Levey Vaudeville.  
WIGWAM—A. H. & W. A. Vaudeville.

Crane Wilbur closes as leading man at the Ye Liberty, in Oakland. Irving Cummings replaces him.  
The Earl Caldwell Musical Comedy Co. is scheduled for a return date at the MacDonough, Oakland, and will in all probability reopen the house next week.

Lieut.-Com. Miles C. Gorgas, Navy Recruiting Inspector for the Pacific District, received authority from the Navy Department to organize a Navy Recruiting Band. The band will be under the direction of Thomas Kennedy and will make a three months' tour immediately after its organization. The band will be enlisted from reservists on the inactive list.

T. E. Belcher, of the Remick Music Co., was here for several days last week.

The MacDonough, Oakland, is dark. Many managers have had a whiff at the house with

various policies, but have been unable to entice sufficient patronage to keep the theatre open.

J. J. MacArthur, manager of the Ye Liberty, Oakland, is considering sending out "Are You a Moon?" for a short road trip.

The Giesse Stock after playing Sacramento to bad business put up the two weeks' notice sign.

Ted McLean and Genevieve Lee have been held over indefinitely at the Wigwam, where they are presenting stock sketches.

Jack Ross, who closed his Pantages tour here two weeks ago, opened for Achorman & Harris, at Clune's Auditorium, Los Angeles, this week.

The Alcazar company has been reinforced for the presentation of "Yes or No," the cur-

rent attraction. Among those specially engaged are Peggy Whiffen, J. Morris Foster, Dorothy Watmore, Rafael Brunette, E. E. Howard, Orville Caldwell and a trio of stage children, Lois Bajon, Lilliana Da Hay and Connie Fredericks.

### ATLANTIC CITY.

By CHARLES SCHUEER.

There was something more than mild surprise here during the engagement of "Tumble It" the Hammerstein musical version of "Seven Days," which played the Apollo 17-18-19.

Monday night Audrey Maple was found in the cast, supplanting Peggy O'Neill in the role of the inherited spiritualist. One critic noted particularly the change, another spoke favorably of the appearance of Miss Maple, basing an opinion on her popularity.

The performance, however, went over to the satisfaction of the Monday night audience. The surprise came Tuesday, when Miss O'Neill

SUCSESSEUL METROPOLITAN DEBUT

COLONIAL, NEW YORK, THIS WEEK (March 24)

ROSALIE  
**MELLETTE SISTERS**  
HELEN  
**SONGS AND DANCES**

Assisted by LEW POLLACK

Direction, ARTHUR KLEIN

CHARLES

ETHEL

# O'DONNELL AND BLAIR

- - IN - -

A Revelation in Comedy "THE PIANO TUNER" Sensational Throughout

## PALACE, CHICAGO O'DONNELL A "SCREAM"

**Their Own Game**  
Charlie Chaplin or Fatty Arbuckle, if they could have seen O'Donnell and Blair, turning themselves off a headliner on top of a piano, chasing a frail young girl and throwing her bodily off stage and nonchalantly falling on his way, would have turned a dull mortal with envy. It was the hit of an excellent bill at the Palace.

## PALACE, CHICAGO

O'Donnell and Blair made themselves laugh during the performance of comedian in "The Piano Tuner." This is one of the funniest comedy acts that has come down the vaudeville line this season. It is one laugh after another and can truthfully be called a riot of comedy.

## KEITH'S, BOSTON

Charles O'Donnell and Ethel Blair in "The Piano Tuner," a comedy gem.

## PRINCESS, MONTREAL

Next to the act of Tan and Schorsch, the turn which provided the most satisfaction was "The Piano Tuner," in which Charles O'Donnell, assisted by Ethel Blair, roused shouts of laughter by his grotesque knockabout adventure with two staid-looking, a piano and the drawing-room furniture. His forward somersault from the piano to the floor and his fall from the borders are sensational.

## OTTAWA

### HEAD DOMINION BILL

The instant O'Donnell and Blair appeared on the stage the audience forgot the lines script expounded by the weather. In fact, forgot everything except that they simply had to laugh or "howl." The act is termed "The Piano Tuner" and it is a scream. Naturally, the woman of the team does the talking, but in this case she does more than the usual feminine share, for the man does not say a word. And he doesn't need to. What he does does all in conversation. The act goes big every second and closes with a sensational stunt that is also a screen of laughter.

## KEITH'S, TOLEDO

Charles O'Donnell and Ethel Blair are seen in "The Piano Tuner." There is no act in vaudeville that provides more unreserved laughter in so short a time.

## KEITH'S, LOWELL

You have to hand the palm throughout for comedy to O'Donnell and Blair in "The Piano Tuner." This is one of the most original acts that has ever come to Keith's.

## KEITH'S, PROVIDENCE

O'Donnell and Blair, whose sketch, "The Piano Tuner," was quite the funniest thing on the bill, and it is to be wondered if Mr. O'Donnell really needs the crutches at the finish.

## PRINCESS, MONTREAL

My first vote for the week's entertainment goes to Charles O'Donnell, who appears with Ethel Blair in a humorous skit called "The Piano Tuner."

## VARIETY, CHICAGO

**PALACE, CHICAGO.**—O'Donnell and Blair went over doubly well because their act was a surprise. In the character of a piano tuner O'Donnell plays a table trick of sort. Instead of using a piano, O'Donnell puts a high stool on a piano. After several back and forth at the top of this unstable edifice, while the audience strains, he finally tumbles for his curtain, while the audience strains some more. O'Donnell and Blair's act is the laughing horse.

## KEITH'S, BOSTON

As a piano tuner, Charles O'Donnell was the laugh of the bill, playing the part of a specimen, blundering idiot.

## KEITH'S YOUNGSTOWN

O'Donnell and Blair, in "The Piano Tuner," had the house almost roared in laughter all through fifteen minutes of their act.

## DIRECTION

JAS. E. PLUNKETT

NEXT WEEK (March 31)—BUSHWICK THEATRE, BKLYN.

APRIL 7—ROYAL THEATRE, NEW YORK

FULLY PROTECTED

again appeared in her place and proceeded to do so at the following performances. The result was a much swifter and smoother performance due to the real characterization which Miss O'Neill put in her part. Theoretically, Miss Maple has been dropped because of her inability to handle the part. She played the one performance only. A number of minor changes were made during the brief stay at the Rhode.

Cafe life in Atlantic City is in the budding and is already showing signs of the contemplated changes which this resort expects after July first. Atlantic City cafes have been distinctly places of refreshment up to the present and service has been entirely from the wine cellar and the sandwich counter. None of its proprietors seem to have any apprehension of the loss of their patronage with the death of the present drink traffic. Most of this optimism is due to the return of the subterranean where liquors are sold. With a courtesy charge to deter this entertainment

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and the added profits of the soft drinks, it is believed the custom will be larger and new business attracted, which now refuses to enter these establishments. Musical attractions from vaudeville are now listed at all of the principal establishments.

Steeplechase opens April 12 under the management of Wm. H. Fennell.

Easter and the big crowds of the spring will find additional theatrical entertainment week April 14, when the Globe and Keith's open.

## BALTIMORE

By F. D. O'TOOLE.

ACADEMY.—Ethel Barrymore in "The Off Chances" opened its engagement here with only a fair crowd to greet her after an absence of several seasons. The play is light and inconsequential, but is delightful with its humor and projection of English types. The most charming of which type is, of course, that of the beautiful, warm-hearted, a bit high-strung wife, who, when the restraint of a too religious husband becomes too much for her, bolts with another man. That woman, in "The Off Chances," is Ethel Barrymore, and her "Lady Cardonell" is a witty, great-hearted "sport" whom the American millionaire could only de-

B. F. KEITH'S PALACE, NEW YORK, THIS WEEK (March 24)

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Direction, WM. LYKENS.

# LAYMAN and KLING

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The membership of the National Vaudeville Artists' association is a large one, claimed to be 14,000. The N. V. A. Number will especially appeal to managers and agents because of that.

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328 West 39th Street, New York

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Our new designs for coming season are the "last word" in scenery

corbe as "all white" and added to all that, she is immensely clever. The setting is disappointing, and this is particularly true of the hotel lounge room scene, but this was somewhat overcome by the beauty of Miss Barrymore's gown. William Boyd gives a clean cut performance, and Eva La Gallienne, as the Duchess of Burchester, was very winning, while the smooth old card rascal is well down by Edward Emory.

**FORDS**.—William Moore Patch is presenting the only play ever endorsed by the United States, according to the billing, "The Aftermath." Only a small crowd was on hand for the first performance, as this type of show has never drawn heavily in this town when there is anything else worth while going to see. However, those who did attend the performance seemed intensely interested, and while there was laughter whenever anything occurred to warrant it, at other times the house was perfectly quiet and the applause that followed each act proved that the verdict was a favorable one. Of course there is a moral to the play, which accounts for the indifference of the Government. It is meant as a warning to young men, who are returning from duty abroad and are suffering from venereal disease, and aims to the girls waiting for them on this side, and it is hoped by the Government that the issue will be taken to heart.

**AUDITORIUM**.—"Oh, Look," featuring a number of former vaudeville favorites, including the Dolly Sisters and Harry Fox. This is by far the best drawing proposition in town

this week, but it is not a whole lot the best of this season's musical comedies here. The plot is based on a play of several years ago, "Ready Money," which played here recently with the stock company. Harry Fox as the gold mine promoter is the one best bet of the whole cast. The chorus is the most legitimate feature of the show, for it is good looking, fresh and lively.

**MARYLAND**.—Kath's vaudeville. **COLONIAL**.—The stock presents "Alma Jiminy Valentine," that popular crook, who after blowing safes and making off with all sorts of loot, suddenly turns over a new leaf and decides to lead the straight and simple life. Douglas Dumbrell, as Jiminy, gives a good performance.

**NIXON'S**.—Pictures and vaudeville. **LORETTA**.—The stock presents "The Garden." Pictures and vaudeville.

**PARKWAY**.—Nanivova in the film version of her play, "Captain Sheela." Is being presented all this week. The picture play, which is beautifully produced, is called "Out of the Fog."

**GAYETY**.—With a hang-up show, Max Spiegel's "Social Politics," which includes a local girl on the vaudeville stage, comes for week's run. Jeanette Mohr is the Baltimore girl, and while she was not in the show, she has a good role, she got a better reception last night.

**NEW**.—Earle Williams and Anita Stewart in "From Headquarters." **STRAND**.—"The Greatest Thing in Life," to run all week.

Upon complaint of the Hanneman-Jess Co., Inc., an order was signed Monday by Judge Dehler in Circuit Court No. 2, requiring the Garden Theatre Co. to show cause by April 7 why it should not be enjoined from permitting persons desiring to buy tickets of admission to the theatre to form a line on the sidewalk of the complainant's premises, 112 West Lexington street. It is alleged in a bill of complaint filed through James B. Brodie, attorney, that for a long time the entrance of the complainant's premises has been frequently obstructed, and its business damaged by the long line of patrons to the theatre. The alleged nuisance can be abolished, it is stated, by placing the ticket both at the farthest end of the theatre lobby, causing the patrons to form a line on the defendant's own premises.

The ladies' rest room at Nixon's Victoria, which has been the cause of much criticism for several months past, has finally been done over by the management, and is no longer a disgrace to the house.

J. E. Cahill, of Centreville, Md., who operates the opera house in that city and the Musical Hall in Eastern, has been in this city for the last couple of weeks trying to get some backing for a string of small time vaudeville houses on the Eastern Shore.

William L. Parker, who was connected with Select before joining the army, has been released from Uncle Sam's fighting forces and has rejoined the Select, and is covering the Baltimore territory from the Washington office.

Despite the requests of some of the "holier-than-thou" inhabitants to the police to put a ban on the "shimmy" dance, so action has been taken by the authorities, and the local cabarets are filled nightly with the "shimmy."

artists wiggling their shoulders to their heart's content.

Baltimore's latest surprise in the theatrical line came with the announcement that "Gersgen Landis and his jazz band would be the attraction all this week at the Lyric, playing to colored audiences only." Landis is a negro band leader lately returned from France who was in the drafted army parade reviewed in this city last year by President Wilson. The way he cake-walked them in front of his band and swung his baton in approved style was the talk of the city for several days, and the President sent his personal applause. When this was made public and the news of the return of his band to Camp Meade was announced the negro population planned a big parade, with the result that the house has been completely sold out now for over a week, and it is likely that it will run for a full week more at least.

## BOSTON

By LEN LIDDEY.  
**ORPHEUM-LOEW**.—There is just one flash of real good stuff in the pop hill for the first half this week and that is "Take It From Me," for a costume she uses a gown of black and white, a striking combination which fits in very well with her introductory number, which is about her name. She tops the other acts on the bill by a big margin.

Thesaurus Dogs open the show. This is a new matter in the fact, and one that takes a place in the hearts of a certain percentage of playgoers, but which will never get a higher position on a bill.

Ed Rowley follows and is undoubtedly a good dancer; he demonstrates that from the start, but makes a mistake when he tries to introduce the evolution of dancing in a glissade. Naturally he has to depend on the luck and wing and soft shoe dancing for his material, and there is a sameness about his dancing that makes the word evolution seem out of place. As far as could be observed his dancing got out of the polivox state only on one or two occasions. His act was almost a flop. He built himself when he came on by a little rhyme about "Eddie Rowley, that's me." He introduces a couple of novelties, one keeping time with his feet while seated at a table, drinking and smoking and reading, but his act as a whole will never get him a great way.

Morley and the McCarthy Sisters have a fair act. The trio make an entrance singing a number and then shoot off stage. The Morley girl came on again and sang and then the sisters appear and to a juvenile song act. If it wasn't for the knack that one of the sisters has of kidding the show it would be flat.

Seldom has an act harder to fathom than that of Emmet-Ryan and Co. been seen here. Much of the time allowed the act is used up in a dialogue between a woman and man for the purpose of introducing the singer. He has a good voice, of wide range and with great power, but it seems that just as much could be accomplished with less trouble. A full stage is used in a special act.

Amores and Okey close the show. This is a man and woman in a combination burlesque and dancing act. She is good at what she does, but her stuff is limited in character. He is undoubtedly a clever acrobat, but stops there.

BOSTON.—Pictures and vaudeville.

DIJOU.—Pictures.

BOWDOIN.—Pictures and vaudeville.

PARK.—Pictures.

SCOLLAY OLYMPIA.—Larry Reilly and Co., Durs and Foley, Lee and Lawrence, Dickson, McCarthy and Everett and Letts. This house is giving this week "Common Clay," the film which went big at the other big Garden house here for the past couple of weeks.

GORDON'S OLYMPIA.—Harry Brooks and company in a sketch top the bill. Supporting this act are the Yaltes Duo, Kelly and Root and Edith Mote and company. "Never Say Quit" is the film feature.

ST. JAMES.—Pictures and vaudeville.

GLOBE COLUMBIA.—Pictures.

WALDORF.—Bert and Lottie Walton, Variety Four, Kennedy-Sheridan-Jay, Ned and Murray, Roman Troupe. "The Woman on the Side" is the film.

GORDON'S CENTRAL SQUARE.—Vaudeville consists of Asahi and Co., Morris, Samuels and Co., Walling and Jordan and Ingram, Natsimova in "Out of the Fog" is the film feature.

EXETER, PENWAY, STRAND, LANCASTER, MODERN, FRANKLIN PARK, BRACON.—Pictures.

SHUBERT.—It is the final week of "Take It From Me," which has been here for a long time and which has been playing to very good business. "Oh, Look!" next week.

PLYMOUTH.—This was the only Shubert house in town to have an opening Monday,

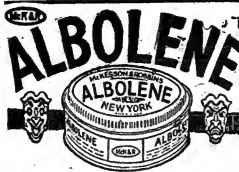
Piso's reputation became established in Grandfather's school days when winter snow frolics caused the same throat irritations they do today. Time has tried and proved Piso's worthiness, its purity and effectiveness have placed it in thousands of carefully stocked home medicine chests.



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After April 15, 1919, this establishment will occupy Suite 612, State-Lake Bldg. The following celebrities are wearing Lester Brilliant creations: Eva Tangway, Herbert Clifton, Trizie Friganna, Ford Stators, Virginia Waters, Jean Barrie, Wanda Lyon, Zella Nevada, Florence Tempast, Mollie King and others.



DRAGON TUREEN of solid brilliant—trimmed with an effective brilliant and feather ornament. The stunning tureen is one of our newest creations—\$18.00.



PICTURE HAT of solid brilliant—21 to 25 inches from point to point. With or without crown of silver lace or ribbon—\$15.00.



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FRENCH WIGS of solid brilliant. Special price, \$3.50. Quickly adjusted to any shape. Soft, and give greater sparkle than other. Soft skin of silver or gold silver and we will adjust them without extra charge.



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OVERCOAT CAP, made in any color silk velvet, lined with brilliant polka-dots—\$5.00.

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# WYNNE'S "COLOUR GEMS"

A STUDY OF COLOR, LIGHT AND FORM

Colonial, New York  
This Week (March 24)

Alhambra, New York  
Next Week (March 31)  
Direction, MORRIS & FEIL

Maryland, Baltimore  
April 14

"She Walked in Her Sleep." It is a new farce and received fair notices.  
MAJESTIC—Second week of Mary Nash in "The Big Chance."  
WILBUR—Collier stays on in "Nothing But Lies."  
TREMONT—"The Rainbow Girl" returned for three weeks.  
HOLLER—Another week of George Arliss. He appears good for an indefinite stay now.  
COLONIAL—Fred Stone in "Jack o' Lantern," 14th week.  
PARK SQUARE—"Adam and Eve" for the second week. A well worth while show, built along strictly comedy lines, and appealing to a select class of playgoers that like their fun.  
Booked in here for an indefinite engagement.  
ARLINGTON—Revival of "Guttering Glori" in stock.  
COLLEY—Henry Jewett Players in "Nancy & Co." in stock.  
GATEY—"The Bowers Burlesquers."  
CASINO—"Fred Irwin's Majestic."  
HOWARD—"Aviator's Burlesque."

Florence Challenger, of the "Jack o' Lantern" company, was out of the cast for a few days. She went to New York to see her

## CLEAN TEETH

I specialize in the scientific cleaning of teeth for the Pretence.

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DENTIST

Fitzgerald Bldg., 1482 B'way, New York

brother, who returned, wounded, from France.

One of the latest additions to the cast of the Fred Stone show is Blanche Benton. She is a Roxbury girl.

William C. Massons, stage director of the stock at the Arlington, has fallen. He is to take the part of Mink Jones in "Temperance Town," at the Arlington, when that show is given in a short time. It will be his first appearance on the stage this season.

One of the biggest events of the season was the benefit performance of the Elks at the Colonial on Tuesday. Acts from every show in town were on hand and a large amount of money realized. The Boston Lodge of Elks staged the benefit. The money realized is to go to the benefit of returning soldiers.

Olive Toll has left "The Mollusc" at the Hollis and her place has been taken by Miss Elsie Mackay. The latter has been seen here with Cyril Maude and Sir Herbert Tree.

C. Wesley Fraser returned to Boston Tuesday in his new car in which he went over the road to New York. He reported over the phone to his office from New London and said the new boat was doing fine work and he would get it in time to attend the Elks theatricals at the Colonial, which he did.

P. W. Campbell, the manager of the George Arliss company, is here for the first time since he ceased to be a soldier.

George Atkinson is here in advance of "The Rainbow Girl." The last time he made this city was in advance of "Dixieland."

Charlie Hertzman is doing the advance work for "Adam and Eve" and he is also taking care of "Oh, Look!" the show which comes into the Shubert next week. He is managing "Adam and Eve."

LT. James Reese Europe's band of the 289th U. S. Infantry, known as the black "Hell Fighters," will appear at the Boston Opera House, 28-29.

## BUFFALO.

By RAY C. MEYERS.  
SHEA'S—(Vaudeville). Benjie Clayton: Homer Dickinson and Gracie Deacon, Al Sharpe and others.  
TYCO—George Kelly and original company in "Seventeen."  
MAJESTIC—Raymond Hitchcock in "Hitchy-Koo."  
GARDEN—(Burlesque). Harry Bentley and "The Pirates."  
LYRIC—Musical Seelies, Dixie Trio, Nettie Carroll, Joyce and Hamilton.  
OLYMPIC—Fanny Morse and Jack McClellan in "Little Nurses," Raymond Wylie and Co., others.  
SHEA'S HIPPODROME—Films.  
GATEY—(Burlesque). Dan Coleman and Company.  
STAR—Kulikerbocker Players in "Rich Man, Poor Man."  
NEW ACADEMY—Musical Tab, vaudeville.  
FAMILY STRAND, PLAZA, BLMWOOD, CENTRAL PARK—Films.

R. C. Fox, manager of the Paramount exchange, has been designated as head of the Buffalo and is now marshalling Buffalo exchange men to the aid of the big task.

Samuel Morris, president of the Cleveland Exchange Managers' Association, affiliated with the Chamber of Commerce of that city, addressed the Buffalo Exchange Managers' division of the Buffalo Chamber of Commerce, in a special meeting at the Hotel Iroquois Monday evening.

Charles Taylor, dramatic and film editor of the Buffalo News, has been designated as publicity director in Buffalo's fight for Sunday pictures.

Nearly 250,000 Buffalonians without any solicitation other than printed petitions in booths in more than 100 Buffalo theatre lobbies of the city, containing a sign asking patrons to sign the alphas, have signified their desire for Sunday pictures, Harold B. Frank, manager of Shea's Hippodrome and a director of the Buffalo Theatrical Managers' Association, announced here Monday.

Every picture exhibitor in Buffalo is behind the movement as well as practically every civic organization. Even local ministers are reconciled to Sunday movies.

## BUTTE, MONT.

By DAVE TREPP.

Dixie White is at the Finian. Butte is settling down to the new wage scale. All theatres are doing the best business in their history.

There are rumors of the proposed reopening of the Butte hotel cabaret. Chance are the signing of the one-half per cent alcohol bill by Governor Stewart—it is predicted he will sign it. John Henry to that measure will cause it to open with a bang.

# GREEN AND BLYLER STILL ANNOYING AT ZIEGFELD'S "FROLIC"

# HALLELUJAH TO YOU, BRETHREN PECK and MCINTYRE

"THE BLACK ACE"

FLYING EAST

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**THOMAS NUNAN**

San Francisco "Examiner"

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San Francisco "Call"

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**WALTER ANTHONY**

San Francisco "Chronicle"

Audience on fire with enthusiasm at premiere of "Let's Go." Thanks to Jack Wilson, who is a merry comedian, one of the best of his irrepressible kind. Not only is he the comedian, but he is also the author and producer of this stupendous success.

**WALTER BODIN**

San Francisco "Bulletin"

"Let's Go" is right, and from now on it will be: Let's all go. Jack Wilson came, saw and conquered, and I say to Ackerman & Harris: May the Theatrical Gods be ever with thee for bringing Jack Wilson here.

I thank all my friends for their sincere wishes and absent treatment.

Sincerely yours,

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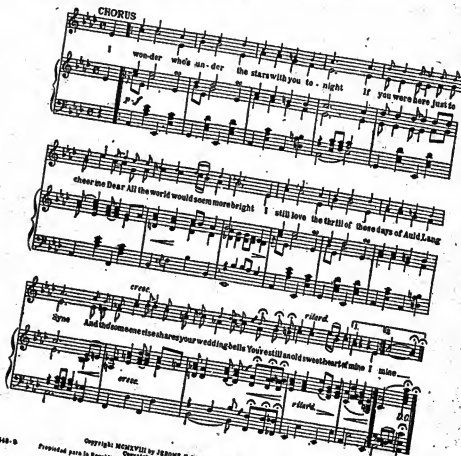
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**THE TENTS OF THE ARABS.**

Bel-Narb .....	Walter George
Aoob .....	Aldrich Bowker
The King .....	McKay Morris
The Chamberlain .....	George Somas
Zabra .....	Richard Farrell
The Singer .....	Ellen Larned
Emaria .....	Beatrice Maude

**THE BOOK OF JOB.**

Narrators .....	Margaret Mower Elizabeth Patterson
Job .....	George Gaul
Eliphaz .....	George Somes
Bildad .....	Edgar Stebbins
Zophar .....	Aldrich Bowker
Eliphu .....	McKay Morris
Voice in the Whirlwind .....	Os-ke-noa-ton

Stuart Walker has discarded the name "Fort-maintenance Players" from his histrionic organization at the Punch and Judy Theatre. This occurred shortly after John Corbia saw fit to register an objection in the Sunday Times a few weeks ago; which goes to show that a manager will occasionally listen to the words of a critic—though not often.

Mr. Walker offered a change of bill Monday evening, comprising "The Tents of the Arabs," a play in two acts by Lord Dunsany (first time in New York); and "The Book of Job," a new presentation of the actual old text. Both pieces have little of appeal to the general run of modern theatregoers.

"The Tents of the Arabs" has the same setting for both acts. The scene is laid outside the city of Thalamana, at the edge of the great desert and the sands are uncertain. A palace of the king of the desert is described in a variation that they yearn for city life and are tired of the desert. One of them relates how the king's father has passed through his village, disguised as a camel driver, which has made him determined to seek the present king. They are called to depart with the caravan and exit. Enter the king, a handsome, romantic individual, fatigued with the cares of state and who yearns for the quietude of the desert, which he is debarrd from entering through his numerous official duties and the palace.

The respective yearnings of the king and Bel-Narb the camel driver are prolonged upon with unnecessary prolongation and at the conclusion of the first act the king casts aside his throne and departs for the desert, promising his chamberlain he will return in exactly one year from that date.

At the opening of act two, a year later, he returns on scheduled time, accompanied by a gray girl with whom he is in love. But because of him to return to their free life. But he reminds her he is a king and has given his word to resume his old life. He in turn tries to persuade her to remain and be his queen, but she cannot give up her freedom, even for the love she bears him. They finally, after discussing the situation from many angles, agree that the only way to save the marriage, and they will live in the worst thoughts they harbor for one another, though separated.

The king takes leave of the gypsy girl and the camel is about to enter the palace when the two camel drivers return, Bel-Narb claiming he is the king. The real king covers his features and verifies Bel-Narb's statement to his chamberlain and declaring himself to be a camel driver. To the girl he says: "They have their king now and we shall return to the tents of the Arabs." They depart and a water carrier passes by, creating the picture

Rather well played by the entire company, with McKay Morris, as the king, contributing a graceful, easy performance of a romantic royal personage with all the attributes of one born to the purple.

"The Book of Job" was presented last season at the Booth with practically the same cast. At that time "The Voice in the Whirlwind" (supposed to be the voice of the Lord) was handled by David Bispham, but is now taken by Oke-non-ton, presumably an Indian.

On both sides of the stage stand a Narrator in niches such as one sees the statues of saints in Catholic churches. In prolog and epilog they form they recite the first and last chapters of the book of Job.

The "Disc" itself reveals Joh seated upon a stone table outside a village in the land of Us, bemoaning his afflictions, accompanied by his three comforters. Later Eilinu enters and "thorns in" upon the discussion, with ultimately thunder and lightning, when the voice of the Lord is heard. The characters "read" verbatim every word of the book of Joh as it is written in the Old Testament, excepting, that the speeches of the Deity are curtailed, which is a mercy as the Indian is standing in the things and not one word he utters is ill-veiled.

The scene is a triumph in lighting and the "reading" of George Gail as Job.

Mrs. Jelo, who was present, says "The Book of Job" is a complete drama without altering a single word. Maybe she's right, but there is at least one other person (if a married man can be regarded as a person) who thinks it is an ineffable bore. Jelo.

Madame Renee, a fortune teller.....Marie Rombau  
Lottie, a enska charmer.....Grace Goodall  
Jim Sorensen, an acrobat.....Robert Vaughan  
Tony.....E. L. Fernandez  
Sergius Brenner.....Hugh Dillman  
Eleanor Weeks, his fiancee.....Winifred Wellington  
Mrs. Weeks, her mother.....Edna A. Crawford  
Laura Benson.....Elizabeth  
Mrs. Harris.....Irene Shifley  
They say ("they say" must be in some way related to "statistica prove") that Hamlet was

the longest acting role ever written. If this be so, a new long distance record has been hung up by Leighton Graves Osmun, author of "The Fortune Teller," (opening at the Republic, Feb. 27) with the part of "Madame Renee," as played by Marjorie Rumbleau at the Republic Theatre. The piece is presented by Arthur Hopkins, who also staged it.

What has "the makings" of a one act play was prolonged into practically the most dramatically lachrymose monologues ever uttered a modernizer in the East. The first, Miss Kammerer, with her "I am a woman, I am a woman, I am a woman" is a ridiculous comedy wig, designed to be a visualizing of "Madame X" situation in the social scale and takes to drink and "dope," gave out early in the scene all the dramatic strength that she was capable of, leaving nothing in reserve for the cumulative climax. The second, Miss Lee, in addition—or rather in the first place—was ineptly written, being merely a piling on of "emoting" and weeping, with no light and

The splendid basic idea about a strong resemblance to "Madame X" was wasted; what might have been utilized for a 30-minute play would have been squandered in a two-hour performance. The author has no sense of proportion, nor does he know how to tell a story. He has written a very dry, and, consequently, boring, tale, full of errors, omissions, and contradictions. It is as if he had tried to make his tale resemble such a scene between mother and son, as if he had wanted to make it as good as the best told, or as if he had wanted to make it as bad as the worst told. There is nothing left to wait for. In order to prolong the tale, the author has introduced a subplot which is so unimportant the author has dragged in a Thirteenth Chair situation for the second act and a Thirteenth Chair situation for the third act. The unfortunate mother (again reverting to "Madame X") killed by a policeman, who was shot while trying to save her from being hanged at the same time the most purloine adaptation of "Madame X" and "The Thirteenth Chair," that

The lines allotted the star are either a series of ridiculous repetitions or else Miss Rambeau "ad libbed" the monologs like a burlesque cruller actress in a stock company, who is called upon to replace the leading lady taken suddenly ill. Time and time again—it seemed dozens of times—she uttered "Think of what it means to me," and other meaningless phrases.

Most of them she spouted at Hugh Dillman, who played the part of her son in a manner to create the impression he had not been rehearsed in the role. The remainder of the cast struggled heroically with their scant allotment of speeches, their principal occupation consisting of standing about, gazing the

All through the third and last act a large proportion of the audience exited. The house was fair and had a "paper" appearance.

On the aforesaid evening a male member of the house executives carried on an audible flirtation with one of the girl ushers throughout the big scene is the first act.

"The Fortune Teller" is unquestionably the champion dramatic fiasco of the season.

Chicago, March 5.	
Paibam Franklin.....	Charles Gerry
Malcolm Fraser.....	Willie Perry
Sutherland York.....	Carl Ekstrom
Major Barnett Thatcher.....	George Henry Trader
Pewsey.....	Leard Wood
Sarah.....	Margaret Collins
Mrs. Henry Vanderdyke.....	Alce Potnam
Miss Hoearta Vanderdyke.....	Isabel O'Madigan
Rita Bruch.....	William Col
Harold Waterhouse.....	Marjorie Hall
Helen.....	Doris Duane
Beatriz Vanderdyke.....	Francie Larrimore

When moving pictures were first invented the mere novelty of seeing images move about on a screen carried the interest and drew the audience, and the wiser heads, more serious artists, and the more intelligent people went into action at higher places, bringing the industry into its own. In similar manner came first the flood of "bedroom comedies" and "kitchen sinks" to servant girls and many little sensations up and down the spines of chauffeurs; now Walter Haast arrived as pathfinders to this popular method of amusement, and he has been followed by Coogan Henson, and, lo! We no longer know what can be done, and how, for we have seen one written by a genius, played by artists, produced by a

"Under the Covers," "Twist Sheet and Sheet," and "Tucked in for the Night," when "Scandal" was revealed. Here is a comedy, sex comedy, comedy of the robe de nuit and the near bride and groom, the hobo and all that takes an audience up to the balcony. It will kill the stars, exists against dramatizing every detail of a honeymoon first night, and shows up all its flippant and frivolous predecessors. And it does all this in the language and action of a play that is a play.

"Scandal" went over the Garrick in a manner so spontaneous that its propensities as an artistic plus a money success cannot be longer speculative. Chicago gobbled it up; New York took it to its hilt soon, because it was amusingly so. It is a play that has appetites crack very safe comedy, light, and—be-

counterfeit ones reek so of cheap spics. New York will take with smacking lips Francis Larrimore, a new sort of heroine for this breed of tale, a girl who has a soul both in her own person and in the character, and who can make more sparks fly in a filmy silk nightgown than all the force players who have made good at the game. Miss Larrimore rises to stardom in "Scandal," and is billed above the title in association with Charlie Cherry. She deserves it.

The entire atmosphere is of the ethereal regions of the upper few, and in this estorior vapor that which was crude, rude and lewd becomes chic, dashing and naughty—nice. The phraseology throughout is punctiliously correct, the manners of all concerned are whited with the gloss of the stage, and the performance bears the touches of the author, the setlist, an epigrammatist and a man of letters. Miss Larimore has transformed herself over night from a weepy farce imp to a leading woman of distinction, technical probity and ringing effectiveness. Her position henceforth upon the American stage is fixed. She will be starred, and starred in parts such as Beatriz Vanderyke.

Mr. Cherry, as a middle-aged man who plays at love in ways different from the puppy wooing of the conventional juvenile, adds dignity and grace to the picture. He is a man who has earned for himself a pronounced hit, though the performing honors fell top heavily to his wilying co-star. The remainder of the cast was actually picked with as minor exception, and the picture seems hardly to fit the role of an artist who had way with women. A splendid player, Ekstrom fell short rather in physical lack of the picture's requirements than through any fault of his work. The picture is a study of unusual charm in the lovable, ingenuous, and graceful Marjorie, daughter of the producer, who appeared in a brief, girlish role, and within a moment of her entrance revealed colorful promises of a glorious future. Her voice is vibrant and sweet, and that is the picture's voice.

Hamilton's story, dramatized from his novel of the same title, has to do with a very rich girl of eighteen who has been brought to abstemiousness by her father, who has feared that she would rebel and goe forth to seek fascinating adventures. Found in the studio of a rosin in Bohemia, she finds implicitly, says Hamilton, that she is not a rebel, but a dutiful and obedient friend of the family, to whom, she says, she is secretly married. Scandal is thus defeated, but complications begin, as the bachelor who has been in the studio comes through for her like a sportsman, is carried away, and she is left. He doesn't love her, so starts to punish her by showing her it is dangerous to trifle with fire. He wounds her deeply in a powerful

has partially torn her gown from her shoulders, then turns on her, expresses his displeasure, sad walks out when he has her cowed, in bed, in nightdress. Later he falls madly in love with her, and she with him, and it ends beautifully.

Tone and pitch are maintained, through interwoven networks of comedy and smart discussion, from end to end. The play is romantic, deep, modern, "clepsy," brilliant and sound. It is stunningly odd and staged and played with subtlety, yet power.

"Scandal!" Is a credit to all who had a finger in it, and is a bit of high voltage and karatage.

Book and lyrics by Will B. Johnstone; music by Will R. Anderson; staged by Fred A. Bishop and Joe C. Smith; produced under personal direction of Joseph M. Galtes. John H. Raftery, press representative; Arthur G. Williams, in advance; Lewis Newman, manager with company; Charles L. Warren, stage manager. Playing the Shubert, Boston.

**CAST.**

Queenie LaBelle.....	Vera Micheleson
Vernon Van Dyke.....	Fred Hillebrand
Barney.....	Charles Welsh Homer
Gick Roller.....	A. Douglas Leavitt
Gwendolyn Forsyth.....	Helen Raftery
Tom Eggett.....	Jack McDowan
Sharif "Bill" Doyle.....	Harrison Garrett
Ella Abbott.....	Alice Hills
.....	Henry
Cyrus Crabbe.....	William Balfour
Grace Gordon.....	Georgia Maanatt
Miss DeWitt Butler.....	Dorothy Betts
Harmoa.....	Ed Leach
Judson.....	George Mortimer

CHORUS.  
Edna Kearas, E. Virginia Keary, Leah Griffith, Marlene Taylor, Florence Grove, Ruth White, Mildred Thompson, Bernice Fraak, Sallie Keith, Madeline Jardon, Mandia Clifton, Marlon Comfort, Brownia Ross, Ruth Sawyer, Betty Birch, Belle Sawyer, Carria De Novilla, Fudgia Ross, Peggy Ellis and Marjorie Klington.

"A Tuneless Tale of Youth and Love" is the billing of this new Joe Galileo musical comedy, that looks like a Broadway summer hooking already. It is still in the process of development, however, and this week finds a remarkable improvement of the comedy possibilities. The first act, which is the first to be produced, is short, but it is good. Here Galileo has much drastic work ahead, and it will probably be through amplification rather than elimination that he will bring it to the speedy standard of the remainder of the production.

The basic idea of the actually consistent plot is vaguely reminiscent of "Brewster's Millions." A department store, founded and made successful along the old-fashioned lines, has been left to a care-free young nephew by his uncle. The nephew, who is a playboy, is

sition that he operate it for a year and show a profit, otherwise it will revert to an old crab, who thus becomes the villain, trying to prevent the store from showing a profit, even to the extent of inducing the banks to refuse

The comedy possibilities are unlimited. The shop-girls have never been allowed to wear anything except black, and rouge and powder have been forbidden. The young nephew steps onto the scene and blows up every vestige of conservatism. He orders all the girls to wear nothing but pastel tints; hires vampirish models; opens a roof-garden cabaret, and the silliness is capped, when a white-whiskered "oldest employe," who has been working as

[illegible]

Comedy honors seem due to Alice Hills as an ideal "Scrawny, antiqua, kittenish stenographer," whose perpetual revolts are squelched by A. Douglas Leavitt as a plump Lothario, who merely says rebukingly "Oh, Ella," and the outburst vanishes in a coy titter. Vera Michelena, in the leading role, essays a vampire, and her costumes are veritable

Hillebrand, McGowan and Leavitt are a sort of a triumvirate through the entire production, Hillebrand being a "tango hound" and Leavitt a follower of the horses. When McGowan takes the store he makes one of them "Superintendent" and the other one "Efficiency Expert," and thereafter they call each other "Soup" and "Fish." Leavitt, with a stop-watch in the department store studying the girls refers to himself as "Thalpa."

The comedy is a sort of an evolutionary process, almost every performance seeing some new and successful hit introduced. If Mr. Gaites will keep his principles busy developing their parts it will be a sure antidote for the show going stale, and it should mean that, with the first act revamped, he will be able to bring into New York a real summer show that should be good for a season and a half in the U.S.

...the expansion of the idea to the chorus "department store girls" for either comedy or novelty purposes, according to how they work out, as many a New York rua has been accomplished with less striking novelties, and genuine novelty will scatter whatever doubts there may be as to the successful future of "Take It from Me." **Len Libbey:**

Washington, D. C., March 5.

Occasionally the theatre gives us a comedy that is entirely new, from the old hackneyed plots, situations and tried and true "laugh getters." Monday night's presentation of "Adam and Eve" marked one of these rare occasions. At the Belasco, the piece was shown for the first time and received the sincerest approval of the audience. Guy Bolton, the play's author, and Guy Bolton, the play's author, were all unanimous in their approval of the three offerings of Guy Bolton, who previously has devoted his efforts to the librettos of musical comedies, and George Mid-

These three acts expound an agricultural idealistic conception of the beauty and exoteness of American home life through the medium of a rural domestic story. "Adam and Eva," tells the story of a young couple who, when the ever increasing size of the household makes it impossible for them to remain in the city, go on to an estate in the country. The description of the rural life in South America, and the description of the young husband's change in character, from a dissipated man in charge of his home in the city to a devoted and successful business proposition. The Aunt, who is a very old woman, is an eccentric, a would-be club member; the elder daughter is a rather husband, an helpless peevishness; the younger daughter is a very beautiful girl who claims to "fame" is an overdeveloped position. The mother: the younger daughter is torn between the desire to be a housewife and to be a mother. The mother is a very beautiful girl who claims to "fame" is an overdeveloped position. The mother: the younger daughter is torn between the desire to be a housewife and to be a mother.

When Mr. Smith (the business manager) assumes control of the household, all C. O. D. packages are shut off, all charge accounts cancelled and the allowances receive sudden and serious curtailments. The results are distressing to the family, but extremely funny.

(Continued on page 12.)

# LEGITIMATE

17

## NEWS OF THE DAILIES

The Actors' Fund raised \$3,000 at the benefit given at Pittsburgh Feb. 28.

"The Riddle: Woman" moves out of the Fulton March 17.

"The Little Brother" closes at the Belmont March 8. The play goes on tour.

J. F. Shaw and Alexander Johnston, the latter, the composer of "Fiddlers Three," have formed partnership in a producing company of which the first offering is to be a musical comedy.

Several future bookings at the Bijou have been cancelled and "Sleepless Nights," now playing there, will endeavor to make a run.

Oth Skinner is to appear in "The Honor of the Family" at a New York theatre not yet named March 17.

A free performance of "Hamlet" was given wounded soldiers at the Plymouth Theatre, March 8.

Yvette Guilbert closes her season at the Neighborhood playhouse Feb. 6, after having played eight weeks.

The Grand Club presented a new play at the 4th Street Theatre Feb. 28. "The Wild Caps," a comedy written by Sasha Guitry. Mary Shaw addressed the audience.

"The Marquis De Prélis" moves from the Liberty March 10, owing to the house having been secured for only eight weeks. The play goes to Philadelphia.

The Stage Women's War Relief has established a theatre on the second floor of the United States Debarment Hospital No. 5, in the Grand Central Palace.

"Red Heart," a propaganda play against Bolshevism, received a special showing at the Republic Theatre, March 2. It did not seem to please.

Francis G. Reid alternates between the Klav & Bringer and Charles Frohman Real Estate offices, handling the general publicity for the different attractions of the two concerns.

"Our Pleasant Sins," a new play by Broadway, is to have its premiere March 17, in Baltimore. Vincent Serrano, Henrietta Crossman, Forrest Winant and Pauline Lord are the principals.

As a result of the benefit held at the Coban &

Harris Theatre March 2, the Catholic Actors' Guild secured \$7,000. The show was arranged by George M. Cohan. Prohibition received a slam from almost every turn on the bill.

"May," the mysterious woman in the Inch case, in which Betty Inch is charged with blackmail, is said to have been found and has wired to state that she will come to New York to testify if her fare be sent her.

William F. Mellor, who has been attached to the executive staff of "Friendly Enemies," during its Philadelphia engagement, returned to New York last week to assume the advance for the William Collier show.

W. C. Heady, composer of the "Memphis Blues," was tendered a concert at the Selwyn Theatre March 2. Mr. Heady came from Memphis, Tenn., to superintend the sending of musical instruments to army and navy men overseas.

"Alice in Wonderland," a typical English pantomime, is to be produced by Joseph Santley in the near future. The book is based upon the successful fantastical story of the same name written by Lewis Carroll. Ivy Sawyer will play the principal part.

The Brady dinner of Feb. 27 resulted in the decision to organize and erect a clubhouse for the members of the picture industry. \$21,000 was subscribed and a committee was named to raise funds for the building. A hall in the interest of the club is to be given at the Commodore, April 11.

Lewis Scherbit, who said he was employed by Joseph Merrick, and Lewis Cohn, owner of the Times Square Theatre ticket office, was convicted Feb. 26 for having violated the recently enacted ordinance requiring each ticket broker to have a license. Sentence was suspended on Scherbit. Cohn was fined \$10 and allowed ten days in which to get a license.

Crawford R. Norman, claiming to be a legitimate player, of 59 West 55th street, was arrested March 1, at the instigation of G. J. Campbell, of the Hotelmen's Association. Mr. Campbell stated Crawford had defrauded a number of hotels with worthless checks. He exhibited a number of these amounting to \$500. The defendant was held in bail.

The theatre on the main floor of the United States Base Hospital No. 5, Grand Central Palace, was officially opened March 2. The Stage Women's War Relief was the donor of the theatre. Over 1,000 soldiers and sailors attended and listened to an address from Annie Russell. The opening took the form of a general entertainment.

Daniel G. Reid, the plate millionaire, was sued for divorce March 1 by his wife, formerly Mabel Carriera, and at the time of their marriage was considered one of Broadway's professional beauties. They have been married seven years. She made her first appearance at the Casino and was later seen in "A Chinese Honeymoon." It has been predicted that a reconciliation will be effected. She is Mr. Reid's third wife, the two previous ones, Corp., 10811.

George W. Young, husband of the late Maudie Norditz, the singer, has failed in his attempt to break the will of his wife. A will which made him sole legatee was followed by another which gave all to her three sisters, and it was this he tried to break. He asserted undue influence, but the Court of Errors at Trenton, N. J., upheld the second will. It was stated that the will was altered because the singer had advanced her husband \$400,000.

The advertising and billing agency controlling the subway stands, especially the one sheet boards, refused to allow the Arthur Hammerstein billers to post the posters of the woman with part of her neck and shoulders undraped by her evening gown, the poster calling attention to "Somebody's Sweater" at the Central. The harnessed woman-poster was allowed, however, to grace the boards of the stands at the Long Island stations and at other points.

The late Charles Frohman, who met his death in the sinking of the Lusitania May 7, 1915, left an estate of \$100,333. His heirs, of which there are six, will get but \$75,500 each. The residue will be \$24,833 when all debts against the estate are paid. Among the debts are \$354,140 to Al Hayman, \$100,000 to Scollie Brothers, \$45,910 to William Harris, \$13,754 to William Gillette, \$3,800 to John Drew, \$5,248 to Maxie Adams, \$5,000 to Billie Evers and \$37,727 to Klav & Bringer. An appraisal of the estate of the late Al Hayman was made Feb. 10, 1917, gives the value at \$1,292,470.77. Of this \$1,000,000 consists of real estate. With deductions for all claims the estate retains a value of \$1,852,515.75. To a niece, Mrs. Genevieve Seymour, was left \$100,000. She settled with the amount she started with. Later, however, it was withdrawn, as no other members of the family would take part in the proceedings.

### CRITICISMS.

#### The Fortune Teller.

A melodrama in three acts by Leighton Graves Omnes at the Republic Theatre. "The Fortune Teller" has a certain number of ingenious twists of plot, but it is far too deliberate to be good melodrama, and its dialogue is much too common place to be good anything else. N. Y. Tribune. A more unspiced, shapelier mass of material has seldom been presented on Broadway. N. Y. Times.

### JUDGMENTS.

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

Harry L. Cort and Ida M. Cort—Theatre Realty Corp., \$3,245.50.  
Bert Levy and Sidney Olcott—World Film Corp., 10811.  
Same—same, \$68.11.  
Same—same, \$68.11.  
Same—same, \$238.00.  
Anna Flinn—A. J. Morgan et al., \$44.45.  
Jay L. Pussard—J. G. Stranco, \$168.70.  
Myra Packard (also known as Miss M. L. Furr)—A. G. Stranco, \$113.94.  
Melvin H. Duberg—J. G. Beger, \$153.76.  
Lillian Walker Pictures Corp.—Exhibitors' Trade Review, Inc., \$690.00.  
Abe Felsberg—Morning Telegraph, \$129.80.  
Sam Shannon—Troyden, Ltd., \$56.70.  
SATISFIED JUDGMENTS.  
Abraham S. Schomer—S. Taneer, \$1,220.51 (Nov. 17/11).  
Winfield E. Sheehan—J. G. Faron et al. as trustee, \$85.00 (April 9/15).  
Same—Encyclopedia Press, Inc., \$132.00 (Nov. 28/16).  
Same—H. Platt, \$2,423.02 (June 27/16).  
Same—W. B. W. Brown, \$68.00 (July 14/14).

### HOBBART'S SHOW STARS.

The new George V. Hobart show, "Come On Charley," a melodramatic farce, staged by Frank McCormick, opens Monday (March 10) in Albany. The cast includes Dodson Mitchell, Lynn Overman and Maurice Barrett.

### "Our Pleasant Sins" Is Broadway's.

"Our Pleasant Sins," by Thomas W. Broadway, is a new show scheduled for its premiere performance at the Academy of Music, Baltimore, March 17.

The cast includes Henrietta Crossman, Vincent Serrano, Forest Winant, Pauline Lord.

### Dillingham Show in Rehearsal.

Fayette Perry has been added to the cast of Charles Dillingham's forthcoming production of a new Anne Caldwell—Jerome Kern piece, which went into rehearsal this week. W. J. Daly will be the musical director.

In the centre of this space is a picture of LOUIS BERNSTEIN, President of SHAPIRO, BERNSTEIN & CO., the music publishing establishment.

MR. BERNSTEIN'S FIRM STANDS AMONG THE LEADERS IN ITS TRADE, PLACED ON THAT PLANE BY HIS BUSINESS ACUMEN AND SAGACITY.

MR. BERNSTEIN IS NOTED AMONG HIS COMPETITORS AS A STRAIGHTFORWARD, SHREWD BUSINESS MAN, WITH OTHER FINANCIAL INTERESTS OTHER THAN HIS MUSIC PUBLISHING FIRM. HE IS CONCEDED TO BE ONE OF THE BEST REALTY EXPERTS IN NEW YORK AND HIS REAL ESTATE HOLDINGS IN THE METROPOLIS ARE EXTENSIVE.

Following Mr. Bernstein's decision to re-enter the music publishing business a few years ago (he had had a long experience previously, retiring because of ill health), he virtually took the entire management of the concern upon his shoulders.

A tireless worker and knowing the music business, he threw all his energy into his new work, with the result Shapiro, Bernstein & Co. prospered, to an unbelievable extent, in the face of established trade conditions that were there when Mr. Bernstein concluded to again take up the reins.

IN THE MUSIC BUSINESS, ADVERTISING IS AN IMPORTANT ADJUNCT TO THE MAIN THREAD, WHICH IS SELLING SHEET MUSIC. MR. BERNSTEIN HAD BEEN FAMILIAR WITH THEATRICALS FOR YEARS. MUSIC AND THEATRICALS MOVE SIDE BY SIDE. EACH NEEDS THE OTHER.

SHAPIRO, BERNSTEIN & CO. ADVERTISED. FOR THEATRICALS MR. BERNSTEIN SELECTED "VARIETY," ON THE THEORY "VARIETY" COVERED ALL OF THE THEATRICAL FIELD HE WISHED TO REACH. SINCE TAKING UP THE DIRECTION OF SHAPIRO, BERNSTEIN & CO., MR. BERNSTEIN ALMOST WITHOUT EXCEPTION HAS USED NO OTHER THEATRICAL PAPER FOR HIS ANNOUNCEMENTS TO THE PROFESSION.



LOUIS BERNSTEIN  
President, Shapiro, Bernstein & Co.

This week Shapiro, Bernstein & Co. is represented in "VARIETY" by 10 distinct page advertisements, without previous announcement or for any special purpose as far as "VARIETY" knows, excepting that Mr. Bernstein deems the publicity at the present time deserving of the space.

BUT "VARIETY" IS NOT THE ONLY NEWS-PAPER SHAPIRO, BERNSTEIN & CO. ADVERTISE WITH. THE FIRM USES THE LARGE DAILIES, ALSO THE NATIONAL WEEKLIES, FOR THEIR PRODUCT, AND FOR THE MONTH OF MAY THE BERNSTEIN ESTABLISHMENT HAS LAID OUT A CAMPAIGN FOR THAT ONE MONTH, TO REACH THE PUBLIC, THAT WILL INVOLVE AN ADVERTISING EXPENDITURE OF \$25,000.

The Shapiro, Bernstein & Co. advertising in "VARIETY" this week is the largest quantity of advertising ever placed by a music publishing house in one issue of a theatrical paper. It is an innovation for the music trades, and marks another departure by Louis Bernstein in the advertising line. He has been responsible for several.

"VARIETY" HOLDS UP THIS ISSUE AS AN OBJECT LESSON—THAT IF A CONTINUOUS ADVERTISER WHO IS IN REALITY AN EXCLUSIVE ADVERTISER WITH "VARIETY" AMONG THEATRICAL PAPERS, AFTER USING ONLY "VARIETY" FOR SEVERAL YEARS, DECIDES TO TAKE 10 PAGES, ALSO EXCLUSIVELY IN "VARIETY," IN ONE ISSUE, THERE IS NOTHING THAT COULD BE SAID FOR THE VALUE OF "VARIETY" AS AN ADVERTISING MEDIUM WHICH COULD SPEAK AS SPLENDIDLY FOR IT AS DOES THE 10 PAGES OF SHAPIRO, BERNSTEIN & CO. IN THIS ISSUE.

# LISTEN!

To KARL JORN, BIG GRAND OPERA TENOR  
Now Big Successful Oil Man. President Corona Oil  
and Refining Co. While on Concert Tour Struck OIL.  
Now is your opportunity.

Information from KARL JORN DEVELOPMENT CO., 347 Fifth Avenue, New York, N. Y.

## FURS

The Largest Selection  
in New York

Our many years of professional service places us in a unique position to cater to your every fur need.

Buying now means a saving of 1/3 less than Wholesale Prices.

Every conceivable fur felt in every new mode.

Special discount to the Profession.

A. Ratkowsky, Inc.  
34 West 34th St., New York

costumed and, with Laura Houston in the prima part, makes an entertainment worthy of special comment. House sold out Monday night.

### DENVER.

By EDWARD T. GAHAN.

Two Denver vaudeville houses changed their policies during the past week. The Taber Grand, the oldest playhouse in the city, where Pantagor vaudeville was featured, has discontinued these bookings and is showing the new Supreme vaudeville circuit. The Empress, using the Hippodrome and other circuits, has taken over the Pantagor circuit, and is billing an all-star show for this week.

With the Sea Carlo Grand Opera as the attraction, Denver last week enjoyed a five-days' program of opera. The opera was changed each evening and drew large audiences from many near-by cities.

The official French Army band rendered a splendid concert in the Auditorium here on Wednesday night of this week. Practically every member of the organization wore the Croix de Guerre.

The A. T. Lewis Comedy Co., made up of employees of one of the city's largest department stores, gave a performance in the Y. M. C. A. hall at Fort Logan, Colo., last Friday night.

Alexandra Carlisle is coming to the Broadway here next week in "The Country Cousin."

MISS CLEORA MILLER  
Dainty Musical Genius  
And COMPANY  
STAR OF ALL STARS



**LAWRENCE'S**  
LICENSED AND BONDED PAWNBROKER

Do You Need a Temporary Loan?  
Exceptionally Liberal Loans  
to the Profession  
on Diamonds, Watches, Jewelry, Rugs,  
Furs and Musical Instruments, in fact,  
any article worth while.

Special facilities for the care of Furs and Winter Garments during the Summer. Storage System on Premises.  
All Pledges Kept One Year—but can be redeemed at any time prior.

**118 THIRD AVE.** Near 14th Street  
On this same spot since 1880. Tel. Stuyvesant 2391

AMERICAN DOLLARS TO LOAN at 10% interest

Following his acquittal with Lawrence E. Guyer, an actor, in police court here of the theft of an automobile belonging to a Denver attorney, Peter Eynoldt, a picture actor, was ordered held for authorities from Washington. Officials here are ignorant as to the Federal charges against the actor.

The theatre in Elitch Gardens is being completely renovated with the idea of installing one of Denver's famous "dry" cabarets.

After marching 300 novices "across the hot sands of Freemasonry," a 200 old and new members of the El Jebel Temple, attended the show at the Orpheum last Friday night.

Among the returned soldiers who halted in Denver last Friday on their way to the Coast was Hank Mann, the picture actor. Mann has played with Mack Sennet, Keystone and Fox. He saw service at Chateau Thierry and St. Mihiel.

With the return of spring, workmen have resumed work on the open air Greek Theatre in Denver civic centre. It is hoped that the amphitheatre will be completed in time to present a Memorial Day program.

### DETROIT.

By JACOB SMITH.

Joe Jackson replaced the Imhof-Conn act at the Temple last week after Monday night owing to illness.

William A. Brady here recently said war plays and war stories in pictures will be with us for the next ten years. Some people say they don't want war stories—they don't know we have just started to produce them," said Brady.

The Chicago Opera Co. had good business for seven performances in Detroit, but not sufficient to make money for the local promoters.

Garrick, "Oh Boy." The Greeters bought out the house Monday night. Next, "Leave it to Jane."

Bonstelle Stock starts at the Garrick April 27.

Twin Beds at the Detroit O. H.

Julian Ellings at the New Detroit. Next, "The Girl Behind the Gun."

The Senate at the State Legislature has voted down the amendment to legalize Sunday shows. A bill has been introduced permitting novels to be shown upstairs by granting a special license.

The Garson Photoplay, Inc., has been incorporated with a capital stock of \$50,000. Art Blankmeyer and Phil Gleichman are the stockholders. They will handle "The Unpardonable Sin" for Michigan, as well as other big features.

French Follies at the Cadillac.

Drew and Campbells Liberty Girls at the Gayety. Next, Girls De Looks.

Greetings to the Founders of the New State-Lake Theatre

# Harry and Emmie Larned

"Nonsense on Wheels"

Always working.

Routed B. F. Keith Vaudeville Exchange and W. V. M. A.

Direction, BILLY JACKSON, Western Representative



# The Latest, The Greatest, The Jazziest Blue Song Ever Written "YOU CAN HAVE IT, I DON'T WANT IT"

By MAY HILL WILLIAMS and PIRON

Don't be humbugged by so many so called blue songs. This one is the biggest sensation of the day. Can be used as a double, single, ensemble, or any possible combination you may want to use it for.

# "WHEN YOU HOLD ME IN YOUR ARMS"

A brand new novelty song which ought to be in every act. Don't Miss This One.

Haunting Waltz Song Sensation

# "SWEET HAWAIIAN MOONLIGHT"

MUSIC BY JACK FROST

(Tell Her Of My Love)

MUSIC BY HENRI KICKMAN

Wonderful Melody, Great Lyric, and a Beautiful Song

Copies and Orchestrations Now Ready for any of the above songs in any key.

## McKINLEY MUSIC CO.

NEW YORK 145 West 45th Street

CHICAGO—Grand Opera House Bldg.

Charles Giese has been appointed publicity and advertising manager for Miles three houses—the Regent, Orpheum and Majestic.

Charles D. Brannan has resigned as manager of the Majestic. This house will play a first-run-spill-week picture policy starting next Sunday. Most of the picture after its three or four day run at the Majestic will go into the Regent or Orpheum for a week.

Jack Levy, of the United Pictures, is in Detroit to appoint a new manager in place of R. J. Churchill, who has resigned.

### INDIANAPOLIS.

By WILL B. SMITH.

**SHUBERT MURAT**—Derek. **ENGLISH**—"Having Grace" and "The Violation"; next, "Polly with a Past." **KEITH**—Vaudeville. **PAIK**—"Social Minded." **MAJESTIC**—Burlesque. **LYRIC**—Vaudeville. **RIALTO**—Meyers and Weaver; Fairfax and Sanders; Maybelle Trio; Flying Howards; Harvey Davers Trio. **GAYETY**—Burt and May Belle; Parrish and Dolan; Van Tunit; "Melody Males."

That Indianapolis capital looks upon the future of the theatre business here with strong hopes was demonstrated within the past week by the announcements of two new theatrical enterprises, involving the remodeling of one and construction of another theatre. The Leewood Amusement Co. has started work on the enlargement of the Rialto (vaudeville), planning to increase the seating capacity 400. Ed O. Bourlier announced during the week that he plans to construct a large picture theatre at 120, 122, 124 East Washington street, a block from the heart of the business district, within the next two or three years. He stated that he holds 10-year leases on the land. Several of the present tenants have leases which have five years to run.

Henry K. Burton will operate English's during the summer with vaudeville and pictures.

The Indiana Motion Pictures Exhibitors' League hereafter will have offices over the Crystal Theatre.

## NEW YORK COSTUME CO.

COSTUMES

LARGEST COSTUME MANUFACTURERS IN WEST

GOWNS

187 N. WABASH AVE.

CHICAGO

CENTRAL 1901

## COVERS FOR ORCHESTRATIONS

ALL STYLES—SCRAP BOOKS AND MUSIC CASES

UNION HINGE BINDING CO.

120 West 42nd Street, N. Y. City

### KANSAS CITY.

By H. A. SCOV.

The Nebraska Hotel Co., owner of a string of hotels in larger cities of Nebraska, has bought the Coates House, here; Sam B. Campbell, a veteran hotel man known to hundreds of theatrical people, has been appointed manager. The hotel is to be remodeled at a cost of \$75,000.

There is talk of converting the huge 12-story Sweeney Auto School building opposite the Union Station into a first class hotel.

Harry Lauder is winding up the week at the Shubert with three a day showings, including two matinees.

The New Centre, a big semi-suburban theatre just outside the main business section, re-opened Sunday with "The Common Cause."

The San Carlo Grand O. Co. is scheduled for a week at the Shubert beginning March 31, with a \$1 to \$2.50 scale. The repertoire includes: "Madame Butterfly," "Aida," "Carmen," "Secret of Suzanne," "Pagliacci," "Lucia Di Lammermoor," "Faust," and "Il Trovatore."

Smith and Rousseau, skating team, have wound up their contract with the Hotel Muskegon and will join Julian Eltinge.

Taylor Granville, an Orpheum feature, was so ill upon his arrival for his K. C. engagement that he was forced to go immediately to a hospital from his train to recuperate.

### LINCOLN, NEB.

The State Board of Agriculture in charge of the Nebraska State Fair, which opens the first Monday in September, has contracted with the Yankee Robinson Circus to give free shows twice daily in the open air for five days.

The Uncle Sammy Minstrels played a regular engagement at the Orpheum, March 18 to two good houses. The troupe consists of boys recently discharged from the army.

Stella Mayhew lost one performance at the Orpheum March 12, on account of an attack of insomnia.

The local newspapers have been charging the local theatres exorbitant prices for their ad space but with every inch of display copy they allowed them three lines of editorial matter. Recently a committee of the managers waited on the newspaper men and the

latter agreed to cut the price in two, if they would agree to do away with the editorial matter, which they gladly did as they always classed it as poor advertising and were perfectly satisfied. The papers now use the editorial space to tell about the New York attractions and get nothing for it and yet they refuse to even mention the local attractions without a cash accompaniment.

### MONTREAL.

By ARTHUR SCHALEK. **HIS MAJESTY**—"The Crowded Hour," next week, "The Better Ole," with James K. Hackett as "Old Bill." **PRINCESS**—Vaudeville broke all records last week standing room at every performance. Something never heard of here during Lent. **LOEWS**—Pictures and vaudeville. **ORPHEUM**—Hecman's French stock in "Le Prince D'Aure."



**P. DODD ACKERMAN**  
**SCENIC STUDIOS**  
INC.

**STAGE DECORATIONS**  
**Productions of Distinction**

(P. DODD ACKERMAN, Designer)

STUDIO: 140 WEST 29th ST.

NEW YORK CITY

Phone: Greely 2900

"FEH"

**Vic—LEROY and DRESDNER—Jack**

IN "OH VIC"

Represented by: Tom Powell, Wayne Christy, Nona Sullivan, Glenn Burt, Anna Stack, George Lukes, Billy Jackson, Lew Earl and Irving Kates.  
Vamps by Will J. Harris.  
For Productions see PEPPELE & GREENWALD. Nothing Open.

No Connection With Any Other Establishment of Same Name

# A. Ratkowsky

MANUFACTURER

PHONE: MURRAY HILL 3798

435 Fifth Ave. Cor. 39th St.

SUMMER **FURS** SUMMER

## \$300,000 Stock

Of Manufactured Furs to Select From  
Specials for Friday and Saturday55 Siberian Silver Fox Scarfs, \$125.00  
Animal effect; lined with Georgette Silk.50 Cross Fox Animal Scarfs, \$100.00  
15 styles; lined with silk or Georgette.200 Canadian Wolf Scarfs, \$30.00  
Animal effect; 30 different styles.  
Newest shades; lined with silk Georgette.100 Alaska Fox Animal Scarfs, \$45.00  
22 different models; Polret, Taupe, Smoke and Blue colors.100 Hudson Seal Coatees, \$150.00  
Trimmed with Squirrel, Beaver, Mole, Skunk or Ermine; especially serviceable for seashore and mountain wear.100 Kolinsky Capelets, \$100.00  
Tails and heads, very elaborate; 2 yards long, 14 inches wide; 6 different shades.62 Siberian Squirrel, Finest made. \$75.00  
Capes, Stoles and Fancy Neckwear.150 Hudson Seal Pellerines, \$65.00  
2 yards long, 14 inches wide; lined with silk or Georgette.25 Blue Fox Alaska Scarfs, \$100.00  
Entirely new models.25 Genuine Ermine Pellerines, \$150.00  
2 yards long; 14 inches wide.35 Scotch Mole Capelets \$60.00  
Entirely new models. Very elaborately lined.55 Animal Lynx Neckpieces, \$75.00  
Especially suitable for Mourning wear.55 Beaver Neckpieces, \$55.00  
Especially suitable for Summer wear.36 Hudson Seal Coatees, \$75.00  
Trimmed with chamois collar of Squirrel, Beaver, Nutria or Skunk.

## SALE

12 Hudson Seal Coats; \$150.00  
Trimmed with Squirrel collar and cuffs. Sizes 34 to 54.  
Reduced from \$250.0012 French Seal Coats, \$150.00  
45-inch length. Sizes 34 to 54.  
Reduced from \$250.00

Special Discount to the Profession

## HOEY and LEE

request the presence of all

MANAGERS

### "At the Peace Conference"

Theatre Fifth Ave., New York City

Debate commences

Thursday (March 27)

R. S. V. P.

Communication Mons. Rose &amp; Curtis

ST. DENIS.—Pictures and vaudeville.  
GAYETY.—Box-Ton Girls next week, "Irwin's Big Show."IMPERIAL.—Pictures.  
NEW GRAND.—Julia Arthur appeared in person Sunday afternoon and evening, where "The Cavell Case" (FIM) was shown.  
STRAND.—REGENT, HOLMAN, THE ALLEN, MOULIN ROUGE.—Pictures

### NEW ORLEANS.

By O. M. SAMUEL.

PALACE.—The Palace bills are much like the little girl with the curl. When they're good, they're very, very good, but when they're bad—! The last half bill just wouldn't blend at all. Felix and Fisher set it to rolling, or rather, swinging, with a neat bar turn that held animated interest. Another "bar" act followed, disclosing the bar of a club. Trio of young men, styling themselves Three Champs, propel it. Full-dressed harmonists, more or less attuned. Yes; they blash with "Always Fair Weather." Pleased—just pleased! The next act dropped the show into the cellar, from which it never ascended. Evelyn May and Co. in "Live Wire." In the name. It's the champ bad act of the season. Princess Nai Tui, with a singing single, tried hard to retrieve the lost affection of the audience, and so did those comprising Tom Brown's Musical Revue, but the struggle was hopeless.

CRESCENT.—Dave Thursday was the important element at Lee's the latter part of last week. He has bright material, and in his fervidly impetuous manner sent it across in such manner as to elicit premier ecstasies. The feature was "Days of Long Ago," one of those soft, soothing affairs of polite bonnets and hoop skirts, which seemingly always gain favor through the restless dinophere created. Marshall and Walton, opening, achieved their largest score through vigorous "hooking." The girl has a certain amount of dash and verve. Riggs and Ryan were second. Their verbiage is devious and dreary, and the nonchalance of its delivery brought approval. Fox, Benson and Co. have evolved a snappy, acrobatic act that did very well because of its odd inventiveness.

TULANE.—"The Riviera Girl."

LYRIC.—Clarence Bennett's Colored Carnival.

DAUPHINE.—Low Rose's Burlesquers.

STRAND.—Griffith's "The Girl Who Stayed at Home."

Orchestration Service, Inc.  
346 Gaiety Theatre Bldg., New York City

## ARRANGING

MAIL AND WIRE ORDERS SOLICITED  
SEND FOR BOOKLET

## THE FAYNES

Fuller Circuit, Australia

LIBERTY.—Charles Ray in "The Sheriff's Son."

Alma Gluck and the Fionnaly Quartet appear here this week.

"Come Out of the Kitchen" follows "The Riviera Girl" at the Tulane.

The Dauphine closes Sunday. Its season has been the most prosperous in the history of southern stock burlesque, netting its producers \$25,000 in net profits. The fortunate followers are Low Rose, Jesse Armstrong and Arthur B. Leopold. The trio will again operate the theatre next season.

Sidney Shields will be married during the first week in April to Lieut. Everett Butterfield, in Paris. The same week, in New York.

## 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 making advertising copy direct to VARIETY, New York, the amount in payment for it is placed in VARIETY'S credit at the

FALL MALL DEPOSIT AND FORWARDING CO. \$

Carlton St., Regent St., S. W. London

For uniformity in exchange, the Fall 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 Fall Mall Co.'s receipts as its own receipts for all money placed with the Fall Mall to VARIETY'S credit.

CHARLES BORNHAUPT

presents

# THE MORAK SISTERS

FOUR PRETTY BELGIAN GIRLS  
IN A UNIQUE AERIAL DIVERTISSEMENT

Management, FERNAND MORAK

At B. F. Keith's Royal, New York, This Week (March 24)

Her sister, Sarah Shields, will become the bride of Paul Prevost, attached to the French aviation corps. Dutroff is a professional. Sidney Shields' first husband was Allen Miller, who appeared with her at one time in vaudeville.

B. F. Brennan is putting out a series of girl swimmers, to be called the "Six Diving Belles."

The repairs to be made on the Crescent is admit of a larger seating capacity will total \$30,000.

Mr. Arthur White goes the credit of first appearing on the local Rialto with a straw hat. White always wears a white lid-in summer.

The Diamond Film Co. is suing General, through which it released, for an accounting.

The sidewalks in this vicinity that were turned into truck gardens over the winter months have yielded rather handsomely. One manager made \$217 on the space occupied by his entrance, \$200 on the stage area and \$447 on his orchestra acreage.

## PORTLAND, ORE.

By JOSEPH GRANT KELLEY JR.

ORPHEUM—Theodore Kosloff and his Russian Ballet headline an attractive bill.

PANTAGES—"The Wide World Here" and a well arranged program make this week's bill a winner.

HIPPONDROME—Pop, vaudeville and pictures.

STRAND—Vaudeville and pictures.

HEILIG—27-30, "Polyanna."

BAKER—23, Baker Players in "Yes or No," with Olive Templeton and Albert McGovern in the leads.

LYRIC—Musical comedy stock.

COLUMBIA—Films.

PEOPLES—Films.

STAR—Films.

MAJESTIC—Films.

A slight decrease in theatre attendance.

The Hippodrome, Strand and Alcazar have increased their newspaper ads just triple the former size.

Rodney Hildebrand joins the Alcazar Players to play second bottom.

There are a number of artists working in Portland shipyards. The majority of them have just recently been discharged from the army.

The local Universal Film Exchange have increased their bookings two-fold.

No theatre being available, Pablo Camels played his return engagement at the Masonic Temple.

A meeting of the Northwest Film Board of Trade is to be held in Portland soon. They are trying to hook up distributors and exhibitors in an organization which will result in closer co-operation in the film industry. Seattle is headquarters of the board.

## LISTEN!

They all say I'm clever—delightful to view—  
That I have a rare personality, too;  
That I chatter and sing, and I tease and I coo—  
With a manner so charming in all that I do;  
That my gowns from Parée are so stunning and new—

SAY!

I'd be getting more pay if this were all true,  
So I don't believe all I hear—do you?

## LAUREL LEE

The Chummy Chatterer

Direction  
ROSE & CURTIS

"Interstate"

The lure of the calcium lights proved too strong for his actress wife, alleged Robert Hanson in his suit for divorce against Winifred Hanson. He received a decree and custody of twin daughters, aged

At Primrose, having almost recovered from his illness, will shortly retire with his brother to ranch life. Their ranch is situated about 15 miles from this city.

Through the efforts of the Red Cross, soldiers who stop at the Union depot canteen are furnished theatre tickets free.

The Portland Film Co. is at work on its first production.

The Pathe Exchange has opened a new office at 382 Burnside street. B. J. Sperry, an old-time employe of Pathe, is the new manager, and L. A. Sturgeson will be the booker. The establishment of the local office means that the films for theatres in Oregon and Washington will hereafter be shipped out of Portland instead of Seattle.

## PROVIDENCE.

By KARL K. KLARKE.

SHUBERT MAJESTIC—"The Better 'Ole."

## MINERS MAKE-UP

Ed. HENRY C. MINER, Inc.

OPERA HOUSE—"30 East," new play by Henry Hull, opened Monday night before B. F. O. house.

FAYE—"Little Bill" in "A Christmas Gift"; Henry Brooks and Co.; Varian Sisters; Delta Sisters; Creighton and Welsh; Johnny Budd; "When Men Desire," film.

COLONIAL—"Girls of the U. S. A."

After various vexing delays it has been planned to open the new Keith house in April.

Billy Lynn, a member of the musical stock companies playing the Opera House and Shubert Majestic here during two seasons, a Providence boy and graduate of Brown University here, is a member of Frank Dobson's company appearing in "The Siren" at Keith's this week. Zulma Young, also a member of these musical stock companies, is with the company appearing this week.

Edith Lytle will be the leading lady for the Albee stock for the 1919 season.

Phillip Shawe of this city, army song leader at Camp Devens, recently using the 43rd Labor Battalion (colored), produced a musical show in the Liberty Theatre here. Plans are now being formulated whereby it is hoped the company may be able to go on tour, visiting Boston, this city and Worcester and perhaps taking in some of the other sanctuaries. With the exception of Corp. Fred Tatten and Private Ralph Cooke the company is made up of amateurs.

## ROCHESTER, N. Y.

By L. B. SKEFFINGTON.

LYCEUM—"Gloriana," first half; May 1919, in "Water's Edge," second half.

GAYETY—"Mollie Williams' Show."

FAMILY—"Danny Lund and Co."

## Original Ideas

We have numerous new ideas for Stage Gowns and Dresses having an individuality "all their own."

Our creations are distinctive and by our own designers who are here to develop any suggestions you may have.

If you are contemplating a new act, come in and we will build clothes around it.

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VICTORIA—Russell's Minstrels; Howard and Jenkins.  
FAYE—Joe Fields and Co.; Doris and Charter; Grey Sisters; George Willard and Co.; the Wellons; American Trio.

Sidney Clarke, former secretary of the Rochester Chamber of Commerce, is now cinema director in Italy for the Community Motion Picture Bureau.

FIRST APPEARANCE IN NEW YORK

# FRANK CORTESE AND MARIE MURRAY

Loew's American, March 27-28-29-30

Direction,  
SAMUEL BAERWITZ





# MID-SEASON COMPLIMENTS

# MORRIS KELLY

## THE

# "LUBLIN GIRL"

NAT GOLDSTEIN  
AT THE PIANO

PERSONAL DIRECTION

**Harry Weber**

WESTERN REP.

**Harry Spingold**

problem as ever on account of the shipbuilding industry again in full swing, following the "strikes" of two months duration, the hotels are so crowded that cheaplains are having a hard time to secure lodgings. While playing this city, room rent is 75 per cent. higher now than two years ago.

Harry Cowan, of the Skako Dancing Revue, at the Palace Hip current week, was married on the stage at that theatre, to Belle Blum, of Portland, a non-professional. Cowan and wife will continue with the show for the present.

Jon Lucas, Centralia (Wash.) Theatre manager, is one of six Centralia business men arrested for alleged financing of shipping 800 plants of whiskey from San Francisco to Seattle, labeled "Dry Cell Batteries." All are at liberty on \$1,000 bail.

The Wilkes Stock are now in their fourth year here and pulling capacity business.

SYRACUSE, N. Y.

By CHESTER B. BARN.

The new Keith house, nearing completion in this city, will be known as the R. F. Keith Theatre, it is announced. While rapid progress in construction is being made, it is doubtful if the house will open for at least two months. The house manager is as yet unnamed.

The Syracuse Journal, the city's oldest daily, celebrated its 50th birthday on Thursday, with a banquet marking the event the preceding evening. Covers were laid for over 250. Entertainment was furnished by local talent and by acts playing the Crescent. The Journal is steadily developing its theatrical department, and is the only evening paper carrying reviews of attractions at all houses.

The Alexandria Bay Board of Trade is behind a movement to erect a new hotel there and to promote the holding of championship motorboat races, and golf and polo matches. The Board of Trade wants to attract the movie people by thus offering elsewhere for summer production, as well as to build up a summer colony of professionals.

Fred C. Fisher, owner of the Fisher at Seneca Falls, has secured a lease of the Temple at Canandaigua, and will allow the house on April 1 to permit extensive remodeling. George Richman, now manager of the Fisher, will become house manager of the Temple when it reopens.

Henry D. Coram has been named new house manager of the Majestic at Utica, succeeding Nathan N. Robbins. Mr. Coram has had a rapid rise in the theatrical profession. Starting as a usher at the old Orpheum, he jumped

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A good trio or quartet, team of men, one capable of playing good straight; two principal women, good novelty musical act.

ADDRESSES

CHAS. H. WALDRON, Waldron's Casino, Boston, Mass.

successively to assistant treasurer, treasurer and assistant house manager. After serving as treasurer of the Majestic for a time, he became secretary to Ford Anderson, manager of the Gaiety, the Orpheum and the Majestic. Later he was treasurer of the Majestic, resigning last June to engage in other business. The present policy of the Majestic, vaudeville and movies, will be continued under Coram's regime.

Acts booked by Sydney Wire, who have been featured at indoor circuses the past two weeks at Syracuse and Watertown, moved to Binghamton this week, where a spring midget grass is being staged under the auspices of New York Guard units at the Binghamton State Armory.

Florence Nash in "Tennant" has been booked for the City O. H., Watertown, on

March 20. The booking was made by Charles E. Cook, owner of the show, who was in Watertown personally. From that city "Remnant" moves to Toronto.

According to gossip here, the Whartons, who own Renwick Park at Ithaca, will be associated with Maelyn Arbuckle in a new film company, now under organization at San Antonio. The Whartons' Ithaca studio has been unused for several months, and is there much chance that it will be utilized for the Arbuckle picture, if the deal goes through, for they are to be produced in San Antonio. Arbuckle's summer home is at Washington, where he has a fine place on the St. Lawrence.

W. H. Kibbie, owner of "Uncle Tom's Cabin," came on from Mount Clemens, Mich., to give his show the once over while it played the

Stable here last week. Kibbie had not previously seen the production this season, according to his manager. To date, Uncle Tom has cleaned up a quarter of a million or thereabouts for Kibbie.

Pierce and Morton, who recently opened the new Pierce at Oswego, have received several factoring offers to sell or lease, but have turned them down.

D. J. Bondy, of No. 80 Wall street, New York, will be the lessee of the new Majestic to be erected at Binghamton at a cost of \$250,000. Bondy announces that the new house will offer vaudeville and pictures, with the price from 15 to 35 cents. There will be two performances daily. Bondy, in addition to taking \$50,000 of the stock of the building company, will pay a rental of \$17,000 annually. A Binghamton business man has offered a free lot for the house and also to invest \$10,000 in stock. Three other sites are being considered by Mr. Bondy, who is already the lessee of five houses, three of which are in Detroit and Cleveland. Bondy at present has negotiations under way for the control of five more houses.

Papers incorporating the Amory Theatre Co., of Binghamton, with \$50,000 capital stock have been sent to Albany. This is the corporation which will take over the Amory Theatre, which was recently acquired by the owners of the Star and Symphony at Binghamton from Frank A. Keeney, of Brooklyn. The company may be the operating company for the present, but it is said a regular operating concern will be later incorporated.

Fred Gillen, present manager of the Amory and the Stone O. H., will be the general manager for the new company, it is announced. He will be financially interested and will serve on the board of directors.

The Amory will not be turned into a picture and vaudeville house, as was first contemplated, but will be devoted to legitimate attractions and burlesque. The house will be extensively improved during the summer and will be reopened about the middle of August. Burlesque will be offered the first half and road attractions the last half.

The Amory, Binghamton, has Pat White's "Gaiety Girls" and the Irving the 25th, and "Why Marry?" the 25th-26th.

Ringling Brothers Circus is booked for Binghamton May 23 and for Elmira May 24. The Binghamton Common Council on Monday set the license fee at \$150.

Joseph Hovey is organizing a new road company at Onondaga, and has engaged Rita Olson, who has been playing stock in the Middle West as his leading woman.

Charles F. Fuller, of Canastota, is back of a project to form a stock company there to

# ELSA RYAN

## LEAVING VAUDEVILLE

FOR

### "TEA FOR THREE"

operates a new picture house. It is planned to purchase and remodel the Morrow Block. Ralph Baldwin, who recently purchased the Sherwood, will personally operate the house, it is said.

"Mickey," the Mabel Normand film, which played last week at the Eckel, broke all theatrical attendance records in Syracuse for a one week run, either stage or screen. Exactly 40,216 people paid admission.

The Amburge, Utica, had May Irvin on Monday and Tuesday; "Uncle Tom's Cabin" on Wednesday and Fred Irwin's Big Show the last half.

The Park Players, at the Park, Utica, entered upon the 13th week of their successful engagement on Monday. "The Lion and the Mouse" is current.

The Richardson, Oswego, played "Charley's Aunt," 24; return engagement of "Heroes of the World," 25; "Military Melodrama," 27, and "Romanian," 28.

The Strand here will have Theda Bara's "Salome" for the week beginning next Sunday.

John S. Burnett, formerly proprietor of the Vanderbilt House here, and widely known among the profession, will take over the management of the Pontiac at Oswego on April 1.

The Ithaca Auto Show is on this week in the New York State Drill Hall at Cornell University.

But a few thousand dollars remained Monday to be subscribed toward the \$200,000 capital stock of the Majestic Real Estate Co., which will build the Majestic at Binghamton. According to Secretary James G. Brownlaw, of the Binghamton Chamber of Commerce, D. J. Bondy, of New York, who will

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\$18 Hotel Steel Glad Trunk...	\$9.75	\$30 XX Fibre Combination	\$29.50
\$25 Fibre Theatre Trunk...	\$14.50	\$30 Guaranteed Indestructo	\$38.50
\$35 Tact Wardrobe Trunk...	\$19.50	\$45 Deluxe Indestructo	\$48.75
\$40 Theatre Wardrobe Trunk.....	\$26.75	\$35 Broadwaite Wardrobe	\$56.50

EDWARD GROPPER

PHONE: BRYANT 5678 208 W. 42d St., New York City

have been more or less interested in theatricals here for some time.

Watertown's Auto Show will be held at the State Armory there on March 26-27.

The St. Lawrence University Dramatic Club will fill an engagement at Watertown immediately after Lent, presenting three-act plays. Edson Russell Miles, who for several years played with E. H. Siders and Julia Marlowe, is coach of the club. The plays to be presented are, "The Cenci," "The Tenth of the Gift Horse" and one other.

William Parker, for several years a member of the house staff of the Empire here, has returned to the College of Law, Syracuse University, following his discharge from the service. This week he was awarded the Justinian Trophy, awarded for scholarship in the Law College.

With the appearance here this week of Josephine Whittell, playing in "Gloriana" with Fritz Scheff at the Empire, friends of Miss Whittell learned that she had become reconciled to her husband, Robert Warwick, movie star. Miss Whittell is the daughter of Mrs. E. Ryan, of 130 South avenue, this city.

The City O. H. Watertown, had "The Military Melodrama" Tuesday and Wednesday, and "Oh, Boy" on Thursday.

The Strand here may be purchased by Charles Gilmore, Oswego theatrical magnate, according to the dope on the local Rialto this week.

VANCOUVER, B. C.

By H. P. NEWBERRY.

EMPRESS—The Empress Stock Co. in "Passer from Killarney," formerly called "The End of a Perfect Day." Business very good. AVENUE—"But she Jett in the Woolly West" first four days of week. 21-22, William

# HAL JOHNSON

Assisted by

WATSON and LITTLE

In the one act farce "MR. CHAPERONE"

operate the house, is planning a surprise in the shape of an enlargement of his plans.

The Chicago Stock Company is filling a week's engagement at the Lyceum, Rhine.

Syracuse will have a "Little Theatre," according to plans taking shape this week. The Little Theatre Circle, as the organization back of the project will be termed, won't be just an off-shot of the Drama League, as was

first proposed, but will make a serious attempt at producing and writing plays, emphasizing the community spirit. Back of the movement are Carlton Loos Hommel, Miss Mildred Warnock and C. O. Moore, who

Faversham and Maxine Elliott in "Lord and Lady Algy." Prices \$2.75 top. Coming, 2-5, "Better 'Ole." ROYAL—Films. IMPERIAL—19, Championship Boxing

## Hawaii's Second Territorial Fair

JUNE 9-14, 1919

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Under the Auspices and Backed by the Territorial Government of Hawaii

### WANTS AMUSEMENT ATTRACTIONS

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### LAST YEAR'S ATTENDANCE 100,000

### THIS YEAR BIGGER AND BETTER

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Suite 502; 145 N. Clark St.  
CHICAGO, ILL.

Match, under auspices of the Army and Navy Veterans' Association in "The Mephisto Highwayman," now bill of the Hippodrome vaudeville bill. Act was seen here last September.

COLUMBIA—Charles Smith's Miniature Circus headlines bill of Hippodrome vaudeville for the first half. Feature film second half.

ROTEL VANCOUVER AUDITORIUM.—21. Pablo Casals, cellist, in concert. 19. Grand Operatic Concert, in aid of Navy League of Canada.

REX—Film.

DOMINION—"The Better 'Ole" (film). This picture was shown at this house the week of March 3, and was booked for a return date owing to the fine business it drew.

COLONIAL—Lash Baird in "Moral Suicide."

GLOBE—Film.

HATLE LEAF—Film.

BROADWAY—First half, Wallace Reid in "Too Many Millions."

The Arena is still open daily with ice skating. The professional hockey matches are finished, with the exception of several exhibition games.

The Edison, Jew Westminister, reopened the Vita with Kahl & Bill in "As You Were" as the attraction. This house was formerly playing pictures, but has been remodelled at a cost of \$15,000 and will play both road attractions and pictures. The theatre now seats 1,600. F. L. Kerr is the manager.

The Vancouver Symphony Orchestra gave its concert in the Orpheum Theatre, Sunday, 10th, but only after a lot of opposition from a number of local musicians who objected strongly to breaking the usual Sunday stillness in this city. Dr. Henry Green, of London, is the conductor of the orchestra, which numbers 60 members.

On March 10, at 11 p. m., in the Orpheum, after the regular vaudeville performance, the French Army Band, under the leadership of Capt. F. Pollain, gave a concert before a capacity audience. Mayo Dale personally guaranteed the band \$2,000 for the one night's appearance in this city, and more than that amount was realized. The scale of prices ran to \$2.50 top.

**WASHINGTON, D. C.**  
By HAROLD M. KIN.  
NATIONAL—Julia Sanderson and Joseph Cawthorn in "The Canary." Monday night opening.

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Efficiency



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The **Lightning Changer** is accurate and efficient. Cashier just presses a key and change jingles out into a metal

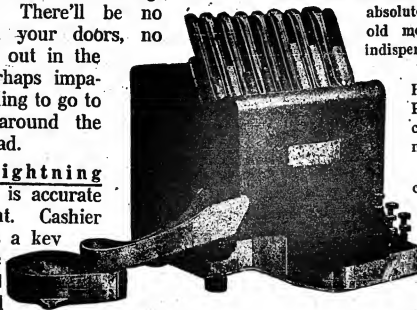
cup, where it's easy to pick it up even with gloves on. No counting of change; no money slipping between the cashier's fingers; no annoying and delaying mistakes.

The Palace Theatre, Milwaukee, writes: "The Changers are in constant use from 1 p. m. till 10 p. m. . . . we handle an average of 50,000 people weekly—the changer enables us to handle crowds with a speed absolutely impossible under the old method—it is absolutely indispensable."

Two are in use at the Riviera and two in the Pantheon, two of Chicago's largest and finest moving picture houses.

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You need the **Lightning Changer** in your business **TO-DAY**, if you want to give **UP-TO-DATE** service.



**LIGHTNING COIN CHANGER CO., 34-36 W. Lake Street, CHICAGO**

SHUBERT-DELAÇO—"Eyes of Youth," with Alma Tell in the Marjorie Rambeau part. Sunday night opening.

POLICE—"Little Simplicity." Sunday night the curtain didn't go up until after nine o'clock due to the late arrival of the company.

SHUBERT-GARRICK—"Come-on Charley," a fable, by George V. Hobart.

GAYETY—"20th Century Melodrama."

LYCEUM—"Mile-a-Minute Girl."

LOEW'S PALACE—Marguerite Clark in "Three Men and a Girl." Mr. and Mrs. Drew added attraction.

LOEW'S COLUMBIA—William S. Hart in "The Poppy Girl's Husband."

MOORE'S RIALTO—Olive Thomas in "Taton."

GRANFALL'S METROPOLITAN—Constance Talmadge in "Experimental Marriage."

George V. Hobart has, indeed, been well represented in the theatre here during the past weeks. Week before last his five-year-old success, "Experience," this week "Come-on Charley," and next week his new "Susan Lennox" comes along.

## H. ROBERT LAW SCENIC STUDIOS

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**SNEAK IN AND TAKE A PEEK!! A DOLLAR A BELT! DON'T MISS IT!**



# MOVING PICTURES

## NEWS OF THE FILM WORLD

89

Beatrice Thorne (Mrs. George Cramer) has joined the Elmore Motion Picture Company, with studios at San Mateo, near San Francisco.

"My O'Rourke" is the title of Mary Miles Minter, next production for American Film. It will be released May 22.

Lalied has engaged Mahlen Hamilton to support Kitty Gordon in her forthcoming picture "Playthings of Passion."

The Slater, Mangum, Okla., has been leased by the Star Theatre Co. The house will be renamed the Star.

Ralph Kellard has been signed by B. A. Rolfe to play the feature role in a new six reel, as yet unnamed.

The screening of "Charge It To Me," in which American Film is starring Margaret Fisher, has been completed. It will be released April 27.

Fritzi Brunette has been engaged to play opposite William Russell in "The Sign of the Cross," which William Russell Productions is making for the American Film.

The "\$10,000,000 Mystery," one of the early successful serials, has been retitled and made into ten reels and sold to G. N. Miller, of Montreal.

Frank Clark has been engaged to play in "Trills From Broadway," in which Marguerite Fisher will be starred by American Film.

T. P. Harms & Co. & Francis, Day & Hunter now have professional offices at 145 West 42d street, New York, and the Grand Opera House Block, Chicago.

Among the players supporting Mary Miles Minter in "Trills From Broadway" are Alan Forrest, J. Barney Sherry, Vera Lewis, Rosemary Thelby, Bert Grassby, F. E. Warren.

A picture with several dual roles is announced by Goldwyn. Madge Kennedy will be featured. The title of the picture is "Daughter of Mine."

Lady Teen Mei is featured in "For the Freedom of the East," a coming Goldwyn release. This is the first time a Chinese screen artist has been starred.

Mrs. Vernon Castle returned Tuesday from Cuba and will go to Miami, Fla., to start the first of her scenes in the new Famous Players-Lasky picture, "The Firing Line."

Ruth Budd, vaudevillean, is handling the principal feminine role in a "mystery picture," but a feature that the B. A. Rolfe Co. is making.

The foreign rights to "The Goddess of Lost Lake," a Brunton production, starring Louise Blum, have been purchased by the Inter-Ocean Company.

A new comedy combination is forming for the making of two-reel pictures, starring Lawrence Greenhill, in stories written by F. G. Woodhouse, directed by Lawrence Wyndham.

The Jack Pickford announced release by First National is entitled "In Wrong." It has been indefinitely postponed and when placed upon the market the title will probably be changed.

Robert A. Scott, general sales manager for Western Canada for the National Exhibitors Exchange, with his office in Vancouver, is in New York arranging for several buys for Canadian consumption.

The "Big Four" according to reports, has plans for building a chain of theatres for the production of American made motion pictures throughout Europe and neutral countries. The theatres are to be American style. The first of the new theatres is to be built in London.

For has bought the screen rights to "My Little Sister" as a starring vehicle for Evelyn Hewitt. It was originally published in the Cosmopolitan and is now made in novel form. Elizabeth Robbins is the author. Keenan Buel will direct the filmization.

The State Senate at Hartford, Conn., passed a bill on Sunday Picture bill March 19 by a vote of 20 to 3. Advocates of the bill asserted that pictures "were a good entertainment for Sunday evening, especially for the great mass of people who have no automobiles, do not belong to clubs or do not enjoy other amusements."

Andrey Musson, model and picture artist, is now mentioned in connection with the Wilkins murder case. Both she and her mother are being sought in the hope that they may be able to throw some light upon the actions of Dr. Walter Keene Wilkins. The Mussons are said

to have once lived at the home of the Wilkins. It is thought they are in Canada.

C. A. Weeks, treasurer of the Zane Grey Pictures, Inc., left New York March 20 for Los Angeles to confer with B. B. Hampton, president of the corporation. The object of the visit is to discuss details of a big service campaign to be put behind "The Westerner" and "Desert Gold," two coming releases.

Placed on the calendar for trial is a damages action against Universal started some time ago by Horace Vinton, who asks judgment for \$10,000. Vinton alleged that the feature, "Her Burglar," released in 1916, was taken from a play called "Billy Casey's Burglar" in which place Vinton appeared, and the rights of which he claims are his.

The Motion Picture Producers' Association of Los Angeles held its annual election recently and the following officers were elected for the ensuing year: Charles H. Christie, president; W. B. Smith, vice-president; Wm. Sistrum, second vice-president; Thomas H. Luck, third vice-president; Frank A. Carbutt, treasurer; W. J. Reynolds, secretary.

Kenneth MacGowan returns to Goldwyn in April as director of publicity and in charge of advertising. Ralph Block, who has been assistant to Heywood Brown in the dramatic department of the Tribune, succeeds Dwight B. Perrin, the present publicity man for Goldwyn, who takes charge of the magazine and trade paper publicity.

The action brought by William H. Owen and Robert E. Davis against the Screen Club for the recovery of \$2,500, alleged due them for unpaid rent on the club premises, came up for trial Monday in the Supreme Court. It was decided for the defendant. The club, through Attorney Arthur Butler Graham, had it that a dispositive movement on the part of the landlords had terminated any binding lease they had entered into with the plaintiffs, and that the club, therefore, owed no rent for the period that followed until the premises were suboccupied. The Court sustained the contention.

The suit brought by Edna Frances Hancock, known professionally as Minna Tetro, against the International Film Service, for \$2,500, representing a claim for 51 weeks salary at \$50 per week, was settled out of court last week, through the plaintiff's attorneys, Gruen & Rathbun. Mrs. Tetro held an indefinite contract with the defendant. She was to pose for its Fashion Display Film, only to be paid by one week's notice, with the right reserved to engage in other film work. During her employment in the International Film Service, she married Herbert M. Hancock, her director, a substantial sum is said to have been paid the plaintiff.

Supreme Court Justice George V. Mullan has granted the application of Arthur J. Daly (formerly of Daly and Goss), music publishing company, for an injunction restraining the Emerson Phonograph from taking any more records of its compilation melody "Over There" and "Cottin' Pickin' Time In Alabama." The court refused to allow damages claimed by Daly. According to Morris Schogtner, his attorney, they amounted to \$10,000. The complaint alleged the Emerson company advertised "Cottin' Pickin' Time In Alabama" on its records as of the exclusive authorship of George M. Cohen, whereas they should have both been mentioned as joint authors.

### VOLUNTEERS OVER THERE.

(Continued from page 11.)

Lola Thordahl  
Lola Thordahl  
Harry Tasear  
Marie Tasear  
Marcel Tasear  
Agnes Teale  
Doris Tasear  
Barb Thomas  
Doris Walton  
Marie Walsh  
Eunice Trelle  
Beatrice Tibbels  
Juanita Ticksor  
Irene Timmons  
Iva Vial The  
Nelly Todd  
Marie Torrance  
Elizabeth Townsend  
Ellen Townsend  
Frank C. Truesdale  
Ivy Troutman  
Princess Trelamas  
Ada Tuttle  
Jane Tuttle  
Nina Tuttle  
Dallas Tyler  
Rae N. V. Vior  
Elizabeth Waddell  
J. D. Walde  
Frederick Walker  
Martha Wallace (Mrs. Trelle Edward)

### RETURNED FROM OVER THERE VOLUNTEER SERVICE

Will Ormsby and Blanche Burns  
Helen Wright and Rene Dietrich  
Irene Franklin and Burton Green  
Johnny Cantwell and Rena Walker  
Morton Adkins  
Harry Adler  
Lillian Ammaloo  
Margaret Bailey  
Vera Barstow  
William J. Beardman  
George Beisford  
Frank Bradley  
Elizabeth Brice  
Blanche Brookbank  
Selmon H. Clark  
Elliott C. Collins  
Kate Condon  
Jack Cook  
John Craig  
Mary Young Craig  
Mrs. Jehu  
Chandler Oudlipp  
Charles C. O'Sullivan  
Helen Davis  
Walter Damrosch  
Howard M. Dove  
Leo Dunsally  
George I. Everett  
Amberite Farrar  
Charles M. Finch  
Paul and Charles Genn  
Mollie  
Madeline Glynn  
Arthur Gledhill  
Edward G. Haynes  
Evelyn I. Herberg  
Cecile Watkins  
Beatrice Waller  
Norman Webb  
Grace West  
Lillian Johnson  
Burge Johnson  
Mary Weston  
Leo Whelan  
Pauline Whitson  
Ellen Whitmore  
Willard  
Florence Williams  
Mary M. Williams  
Margaret Wilson  
Mary Lena Wilson  
Leslie D. Wolfert  
Helen Wolfert  
Elizabeth Wood  
"Blonde" Wood  
Frances Woodbury  
Margaret Woodbridge  
Jane Woodstock  
Edith Yeager  
Violet Young

"School for Scandal" Revived.  
London, March 26.  
James Bernard Fagan revived the "School for Scandal" at the Court March 16. It was beautifully presented and well acted.  
The Pen and Pencil Club of Philadelphia gave "A Night in Bohemia" affair in honor of Jack Miller, over there, Sunday evening. Mr. Miller is connected with McCarthy & Fisher and lives in Philly.  
Renee Cormack has assumed charge of the new Shapiro-Bernstein office in Philadelphia.

### THE STARS—

The girl very beautiful with a personality and talent that "get across;" the man a recognized attraction.

### THE DIRECTION—

Most artistic; full of subtleties and new ideas.

### THE STORY—

Timely and appealing, with really big moments.

### DETAIL—

Good; a pronounced novelty in illustrated sub-titles will make it a hit. The picture has real "finish."

### QUALITY—

Pathe has made it a "special" on real merit.

DOLORES CASSINELLI

and

E. K. LINCOLN

in the Six-Part Special

## THE UNKNOWN LOVE

Produced by Perret Productions, Inc.  
Written and Directed by Leonce Perret

PATHE  
Distributors

## MOVING PICTURES

## AMONG THE WOMEN

By PATSY SMITH

Vaudeville is overflowing with blondes this season. Lillian Shaw, on the Colonial bill this week, is the only neutral, so far as hair pigment goes, and it's real pleasure to state she has always been so. Miss Shaw programs her songs as "written by Blanche Merrill." The material she uses of Miss Merrill's is the backbone of her act, and if she would get that clever writer to give her a couple more original numbers to replace her popular songs she would have an act unique of its kind in vaudeville. A blue and silver brocade worn for the encore number was simple and becoming.

"Spring" was slow in coming, and so were some of the other subjects, posed by the women in the Color Gem act, which opened the show, but the general effect was pleasing. Even if Alice Joyce were not so proudly "presenting her brother, Frank Joyce, and Flo Lewis," one would readily know this nice looking, clever boy was her brother, for he bears a striking resemblance to her. Flo Lewis' pretty tresses might be called "strawberry" blond. Over an accordion plaited blue chiffon skirt she displayed silk tulle lace trimmed with three small frills at bottom, which also outlined decolete tiny flowers looking as if they might have been "dropped on" here and there. For an Egyptian burlesque she was clad in gold tissue stenciled in an Oriental design and for a bow she modestly donned a pink velvet wrap.

The Mellette Sisters opened in apple green satin dresses and hats decorated with pink, green and orchid ribbon. Oriental gold cloth trouser outfits and gypsy dresses of sheer black material, applied and festooned with orange trimming that looked like beads and topped with silver cloth were both exceptionally attractive. A combination of orchid and copenhagen blue composed the last change.

Evelyn Keller (with Bobby O'Neil) opened in a delicate persian brocade over a cream lace foundation and changed to a pretty green frock.

Last, but not least, came Marie Cahill, charmingly attired in a straight slip of pearl crepe embroidered in an all over design, the whole presenting class and personality so near as it's possible for dress to do.

Juanita Hansen is Wm. S. Hart's leading woman in "The Poppy Girl's Husband." This young woman must be given credit for a serious attempt to create her characters, and not fit them to her, as it were. She is particularly successful with arranging her hair, and it may be that knack that makes her look sometimes a large woman and sometimes small. She is always pretty, but makes herself quite unrecognizable at times, which in my mind demonstrates true histrionic tendencies. She is so utterly clingingly feminine as the Poppy Girl that despite her selfish, cowardly little heart you feel sorry for her.

In a fair story, leaving something to the intelligent imagination—dropping the characters that would naturally end their lives prosaically and ending with "Halpin Harry," the convict taking his boy to camp in the mountains, where "all his dreams came true." The boy, not programed, is a fine looking and acting little chap. In the first part of the story Miss Hansen is seen in a pretty lace evening gown, her blond locks in a high

bun quite atop her head, and short curls falling from the sides to the line of her chin in a quaint old fashioned style. A becoming negligé coiffure accompanied a velvet dinner dress which had tight georgette sleeves and was girded with a satin sash. The low pointed neck was finished with a full white embroidered chiffon frill.

The title of the latest Griffith release, "The Girl Who Stayed at Home," suggested much in the way of a strong story. One thought of the many types of women who stayed at home, but after witnessing the picture were disappointed to find the title had sort of been "pinned" on a familiar Griffith war story theme.

Everyone looked for one of the Gish girls. There were two decidedly "Gish" parts, but neither of them appeared. Carol Dempster, who essayed the role of Mlle. Blossom, fitted about on her entrance, affecting the impassioned, earnest manner of Miss Lillian so truly that the majority of the audience turned to their programs, many disappointedly remarking, "Why, she isn't in the picture at all." However, there was nothing in the part for her she has not already done. But Mr. Griffith had a real prize package up his sleeve in the person of Clarine Seymour. As "Cutie Beautiful," cabaret dancer, this little party has a gushy, mushy part which she handles so sincerely even those of the stony hearts and tightly laced-in laughter were inclined to smile indulgently at her enthusiasm. Miss Seymour offers great possibilities under the direction of Mr. Griffith. As for dressing, Miss Seymour was true to her type—short, narrow frocks, picturesquely arranged dark locks and cheeky little draped turbans. One restaurant costume had a short georgette cape that fell over arms and back looking like a full tunic. A taffeta dress had a full shirred circular yoke of white crepe coming quite to the bottom of the round little neck, and a dark-satin had the body part and elbow-length cuffs of light colored satin braided with soutache. With a simple tailored suit there was a white cloth vest and round buster collar. Miss Dempster was not called upon to make much costume display, but looked girly in a couple of fluffy summer gowns.

Frances Parkes, as her chum, had a very small part that did not register even a memory of her face, for she wore glasses most of the time. Then there was Kate Bruce, whose sweet, motherly presence always adds charm to any production. An unusual bit (undoubtedly Griffith inspired) is where Richard Barthelmess, hopelessly in love with the already betrothed Mlle. Blossom, throws himself down on the lawn in his nice white tennis trousers and has a good despondent cry.

A Keystone, "His Feathered Nest," with Chas. Murray and Louise Fazenda, shared honors with John Barrymore in "Here Comes the Bride," more in "The Stanley, Friday last." The latter starts out with interesting statistics on the number of "Smiths" in America and their general neutrality as to temperament, morals, and social status. A title sheet asserts that there are 8,743,976 of the species and flashes John Smiths, ranging from a minister, prize fighter, polished gentleman, etc., to a dark complexioned, crap shooting individual. Then the story jumped right away from the Smith family and dealt with two types of "Frederick Tiles." Faire Binney is sure some pretty girls. With her big, innocent eyes and round baby

mouth, she should play more juvenile parts than she does. Her dressing was inconspicuously becoming and always in good taste. She flashed something new in the way of negligés. It was entirely of satin ribbon and lace insertings, and was apparently a bed spread, as she was "out for the night" without preparation. She wrapped it around her as she tucked herself under the covers and she wore it over her shoulders when she breakfasted in the morning, and it was very becoming. A very sheer lace blouse (that really bloused) was specially good looking as was a white cloth suit trimmed with dark fur. Nora Frances Kaye and the other women of the cast were suitably attired.

Monte Katterjohn's story, entitled "Puppy Love," has interesting little comedy situations in it that bolster up the love theme and it serves as a very fair vehicle for the little star, Lila Lee. As Gloria O'Connor, the daughter of a new millionaire, she falls in love with the blue blooded ambitious young journalist next door to their paternal residence. There is another young man, also ambitious—but fat. Little "Hippo's" heart is in the right place, but his wooing is full of unfortunate mishaps. Lila Lee's hair is still conspicuously lovely, but she is becoming a bit posy in her work which may be the fault of director or photographer. She is developing a same-ness in her characterizations that should be carefully watched at this particular period of her youthful career. A figured challis, made with underbust of fine linen, a long traveling cape and a dainty dinner

## DEATHS IN FRANCE.

Paris, March 14.

Ducollet, a very promising French actor of the Odéon, who had been prisoner of war for three years and recently returned to Paris, has just died of influenza. He debuted early in 1914, having won a first prize at the Conservatoire de Musique, and showed great talent.

The death is reported of Edouard Coealis, an old actor, and of late years secretary of the French actors' association.

Rosine Maurel, who has appeared on the Paris stage for the past 40 years in different minor roles, has died from influenza. She was listed for part in "Casanova" at the Bouffes-Parisiens.

Other victims are Eugene Rastrelli, a cafe concert singer known as Eugenio, aged 52 years; F. Bonet, revue author, at Marseilles, aged 59;

Virgile, pianist, at St. Raphael; M. Sevir, husband of Dalila Rives.



CATHERINE CALVERT

dress were attractive and girlish, but satin and lace pajamas were a bit too mature or overdressed for a miss of her tender years.

"It's a Bear" is a typical Taylor Holmes picture with a pretty young school marm whose glad hand, as the hero arrives from the East, inspires him to undreamed of nerve and achievements in the "Man Building" process. The teacher's pretty fresh lingerie frocks bespeak a wholesomeness that added much to her physical charm. There was a jilted sweetheart of the bad man (a dance hall type) and a Boston miss, but neither registered either looks or character.

The Broadway had, as a fitting feature this week, a brief screen story depicting the career of our Glorious 27th Boys. From the time they left their Armory, until Homeward Bound, they are shown, in the great transports, sailing victoriously up the bay. The Universal feature was a version of Wm. J. Neidigh's Saturday Evening Post story, "The Fire Fingers," with Rupert Julian playing a dual role. A novel twist is given the story by having a respected citizen turn out a thoroughly bad man and a couple of ex-convicts as honest men. Jane Novak makes a patient, pretty wife, and looked best in a light colored crepe, the front in a long panel seemingly cut in one piece with the sleeves and the back showing a full skirt loosely belted in with a plain flat girdle. A black satin had a full apron flounce which looked bulky.

Fay Tincher, as Maggie Driver, a "proof reader," registered a new style of vamp. Hard and tough with a "you better give me" look, she presented a very real type, though it hardly fair to disturb the reputable peaceful printing business to find a name for it. Miss Tincher wore a good looking short waist and suit and later had on a long fur cape. She also wore too much lip rouge. Fritzie Ridgeway, as Ellen, a fresh, but intelligent type of maid, was excellent. Mildred Moore and Gertrude Aster in a Lyons & Moran comedy, stood out nicely. Miss Moore was very pretty in a crocheted sweater and tam to match.

## IMPROVING DRESSING ROOMS.

London, March 26.

The Actors Association are conferring with the managers with regard to dressing-room accommodation, especially in provincial theatres where great dissatisfaction prevails. In one case recently, forty members of a musical-comedy company had to dress in five rooms, about 10 feet by six feet in size. Fifteen chorus girls had to dress in one of these rooms. In many of the older theatres, where the auditoriums have been brought more or less up to date, the dressing room accommodations remains as when built for small companies, the Country Councils being content to look after the comfort of the audiences, ignoring the artists.

## AMONG THE MUSIC MEN.

Dick Long is now with Shapiro-Bernstein.

Walter Zinn has joined the professional staff of Al. Plantando Music Co.

End Cooper has joined the professional staff of A. J. Stansky.

Bob Rutask is back with Shapiro-Bernstein after an illness.

Charles N. Grant, harmonist and arranger, has with the Professional Dept. of Shapiro-Bernstein Co.

Vincent M. Sherwood, general manager of the McKinley Music Company's New York office, has been discharged from the navy, having been assistant band master at Pelham Bay.

MOVING PICTURES

16

HARRY GARSON

Presents

BLANCHIE SWEET

*In Maj. Rupert Hughes' Astounding Story*

The

# Unpatdonable Sin

*Directed by MARSHALL NEILAN*

*For First Run Bookings, New York State (Percentage Only)*

*Apply to*

L. LAWRENCE WEBER and BOBBY NORTH

220 West 48th Street, New York (Phone 1800 Bryant)

The royal interiors, as also the visualization of an American millionaire's home, are well picturized, and the locations, showing the

The manner of advertising this should follow somewhat along the lines that is being employed for the "bedroom farces" now playing in New York. The audience wants to be bunked into the belief that they are going to

When "Ch" meets the per Nancy, now Miss Lewis, a supposed niece of the philanthropic Lewis, is back from school, and a very proper miss. "Ch," through his ability to "read" her, meets Nancy's "niece," and whom he plans to elope with. The young couple face to face with the new Nancy, and warn her that he will carry out his threat to kill her if she exposes him. Jewels are taken from the pockets of the new Nancy, and the new Nancy succeeds in extracting them from the masquerader's pockets. Detectives are called. Nancy then proves herself a thoroughbred by delivering the jewels, but her girl friend is frightened. Her girl friend, "Ch," who is attempting to escape. It is but a step from Nancy's foster-uncle to make Nancy his wife. Miss Barrissie's support is headed by Frank Barrissie, who is a very good character. The characterization left a lot for one of his age.

The story is just what the little dog puppy love. Two young people love each other and are separated because they are found together too much, and here in introduction to the picture, the little dog puppy love. The little scenes ever flashed on a screen is called to the balcony by his youthful heart. Holding hands, they fall asleep. Strangely enough, in these few feet of film the punch, the beauty and the softness of the entire picture. Oliver goes on a paper and Gloria is seen to the right of the picture. The picture is a comedy. Gloria has taken an auto ride "Hippo." They quarrel and she, in the end, is about to marry "Hippo," the fact that she is a comedy. The picture is a comedy. Miss Lee gave a delightful portrayal of sweet and natural at all times.



But when he saw "the beautiful one" she became a feast for his eyes. Gallantry overstepped the bounds of propriety and he found himself behind the bars of romance. Then "the girl" reformed him.

**Triangle Distributing Corporation**  
1457 BROADWAY NEW YORK





## MOVING PICTURES

## COAST PICTURE NEWS.

By GUY PRITCH.

Vera Steadman is the second of the famous Korymbos Beauties to join the Universal.

The first week of "Mickey" at the Kinema broke all attendance records for the house.

Milton Reed is assisting Richard Spier in the publicity work for this Kinema and Majestic.

Charlie Murray has signed a new contract with Mack Sennett.

Thomas Buchanan has been added to the scenario staff of the Goldwyn at Culver City.

Capt. Leslie T. Peacock is organizing a company of his own.

R. Cecil Smith, continuity writer, has recovered from an attack of pneumonia.

George Holt is to alternate with Jacques Jacquet in directing Eddie Polo's series of two reel Westerns.

Jimmy Aubrey has started production on a new comedy at the Vitaphone's West Coast studio.

King W. Vidor has written another story and is now pictorializing it for the Paramount Film Corporation.

George Webb sustained a fracture of the breast bone while appearing in a scene in Hollywood.

T. L. Tally goes East early in April to look over a few of the new theatres to get ideas for his new house.

George Behan went to San Francisco to fill an engagement in the Tivoli, where his feature picture "Hearts of Men" is shown.

Mabel Normand and Owen Moore made their first appearance before the camera together last week. They were often in the same cast in the old Biograph productions.

Gladys Brockwell has started gardening and says that she is going to grow everything except butter and eggs on her own farm in Hollywood.

Eddie Polo has started work on a new two-reeler entitled, "Buck Hawson Comes Back," between serials at Universal City. Eileen Sedgwick is his leading woman.

The Kewpie Comedy Company announces that it is about to start on a series of 26 two-reel comedies. They will be known as the Kewpie Comedies and will feature G. Allen Williams, better known around the studios as "Kewpie" Williams.

Charles H. Christa has been re-elected president of the Motion Picture Producer's Association. W. S. Smith is the new vice-president. William Stratton, second vice; Theo. H. Ince, third vice; Frank A. Garbutt, treasurer and W. J. Reynolds, secretary.

After July 1, George Simmons will be out of a job. His specialty has been "drunk parts" and he had had such wide experience in this line that he was one of the best screen drunks in the business. With the coming of prohibition on July 1 it is of course, expected that there will be no more drunks, so Simmons is looking for some other particular type to master.

Roy L. Mankor, of the Palmer Photoplay Company, made a hurried trip to San Francisco last week. Rumor has it that the Palmer Co. is to establish a branch office up north and it is probably that Mr. Mankor went up to look over the proposition.

O. Sharpe-Minor, organizer at Grauman's has been made the grand bandmaster of the Southern California command of the American Service League, an organization composed of all members of Uncle Sam's military and naval forces who served during the war.

William Alexander, western division manager of the United Picture Theatres of America, Inc., has just returned from a tour of the western offices of the concern, which includes Denver, Salt Lake, Seattle, Portland, San Francisco and Los Angeles.

When "Pop" Lubin saw Myron Selznick busily engaged in supervising the activities of the Olive Thomas Co., during the filming of a cafe scene at the Alexandria Hotel and said to him, "That's the way my boy. I'll write to your father and tell him that you are working hard." "Pop" remembers Myron when he was a small boy.

## ALIAS MIKE MORAN.

Larry Young.....Wallace Reid  
 Elaine Debaux.....Ann Little  
 Mike Moran.....Bunny Johnson  
 Peter Young.....Charles Ogle  
 Ma. Young.....Boyd Chapman  
 Dick Flynn.....William Elmer  
 Mr. Vandecar.....Winter Hall  
 Miss Vandecar.....Jean Calhoun  
 Jim Day.....Guy Oliver  
 One must admire the nerve that Wallace Reid displays in accepting a role that makes him appear as an absolute weakling for the greater part of this five-reel Paramount production, entitled "Alias Mike Moran."

For the bigger part of three reels all the heroics go to an ex-convict who steps into the gap that Larry Young (Mr. Reid) was to have filled in the draft army. Reid in the meantime displays nothing except the fact that he is a self-controlled coward and fortune hunter, a role that absolutely alienates the sympathy of the audience. Before the finish he manages to come back with a wallop and lands with the audience.

"Alias Mike Moran" is taken from the "Saturday Evening Post" story, "Open Sesame," by Orin Bartlett, the screen adaptation having been made by Will M. Sitney, who turned out a forcible script. James Cruze handled the direction most capably. Both the director and the script writer are to be congratulated on the fact that they did not insist on trying to make the roles of Mike Moran and Larry Young a dual one for the star. This would have been one of the easiest stunts to fall into, for in the original the two men are described as bearing a marked resemblance to each other.

The story is of a department store clerk who likes to play "the Avonco" and hopes with his "flash" of clothes to marry an heiress. The reward is that he falls for a girl that he believes is the daughter of Vandecar, the millionaire. In reality she is but the com-

panion to the millionaire's daughter; but this fact is well hidden in the story until the finish. Larry Young, the department store clerk, is caught in the draft and is called. In the meantime he has done a favor for an ex-convict, Mike Moran, who is anxious to do his bit for the U. S., but has been turned down because of his prison record. Mike and Larry discuss the service, and Larry offers to pay Mike \$500 if the latter will substitute for him. This means an exchange of identities, the ex-con, taking that of Young and the latter becoming Mike Moran. But before he answers the call Mike delivers an admission to the effect that Young can do anything he pleases to the name of Moran, but no matter what the cost, when the time comes he is to die for the name. As Young he goes to the front and is killed after a dose of heroism for which he is decorated. The real Young, in a shipyard, in the meantime develops a courageous streak and decides that as long as Mike sent his name down to a blast of glory it is only better that he do as much for the title of Moran, and he enlists in the Canadians. He is wounded, loses a hand, and on recovery is discovered by the girl. The true story, when "final" makes him a hero, although a tardy one.

The support in the main is all that could be

asked for, although Ann Little does not show up in the close-ups as well as she might. She gives a very clever characterization of the role of Young, and Bunny Johnson as Moran puts a lot of pep into that role. The other roles are well played.

Right now, with the troops returning to their homes all over the country, the picture is timely. The big punch is the fact that he is a boy given up for dead who returns as his sweetest and parents. There are hundreds of those all over the country that have given up hope yet as to their boys, no matter what the official reports have said, and are living in hope. The picture is well worth while playing.

Meanley Photoplays, Inc., has signed Harry Rotchenbach for an additional eight weeks to handle the exploitation of their next release, a film version of Charles Norris' big story, "When Beards Went Dry." Rotchenbach received \$5,000 to put over the Meanley first release, "When the Gods Were Destroyed," and the renewal is at the same figure.

World has purchased from William N. Selig "Little Orphan Annie," in six reels, and will release it as a special.

Samuel Goldwyn presents

## The Eternal Magdalene

By Robert H. McLaughlin

One of the most important motion picture productions of the year.

First released April 20 as an Easter-season Special production, "The Eternal Magdalene" is being booked by the leading first run theatres and behind it every exhibitor is devising and carrying out one of the biggest publicity and advertising campaigns that he has ever made on a motion picture.

A panorama-drama of the *hunted woman* in ten thousand towns; in your town and my town. A story of love and loyalty; of temptation and redemption; a story of human hearts and hypocrites. A plot of the present moment about men and women and boys and girls with whom you rub elbows every hour of your life.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN President

16 East 42nd Street New York City



# MOVING PICTURES

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## NEW CASSINELLI COMPANY.

Dolores Cassinelli has her own company for feature picture productions of course of formation. The star is directed by Albert Capellani, who will supervise all of the productions that she is to make. He is at present finishing the initial of the Albert Capellani Productions pictures, entitled "Oh, Boy," in which June Caprice and Brighton Hale are starred. When his is completed he will commence work on the first of the Cassinelli pictures.

The director who will alternate with Capellani is George Archambaud, formerly with the World, who will produce under "Cap's" supervision. Both the Capellani and the Cassinelli pictures will be released through Phe.

## DINTENFASS' COMEDIES.

Mark M. Dintenfass, back from his studio at Jacksonville, reports the completion of three two-reel "Black and White" comedies, the first of 12 he is making for release by one of the big international distributors. Bobby Burns, the star of the Vim comedies that Dintenfass introduced several years ago, is the featured member of the new Dintenfass comics, which take the new angle of alternating their leading comedian in a black and white role and a white face role with each respective production, and issuing at the rate of one per month. The initial release, shortly to be announced, is entitled "No Mother to Guide Him."

## NEW STUDIO STARTED.

Los Angeles, March 26. Construction has been begun on the new \$250,000 studio which is being financed by C. E. Toberman and A. W. Bradford.

John Bradford, formerly with Chaplin, will be the manager.

## FABIAN BUILDS AGAIN.

Jacobs Fabian, controlling the First National's New Jersey franchise, has tonight ground to add a \$400,000 house is the two he already rules in Paterson. The new house will seat 3,500. Fabian breaks ground next week in Newark for a new screen theatre to seat \$800,000, seating 4,000.

## New Blackton Release.

Ruth Holt Blackton's "House Divided," adapted from her book, "The Substance of the House," and representing the newest feature release of the film market, will be sold by the Film Market distributing plan. Sylvia Bremer, Herbert Rawlinson and Lawrence Grossmith are in the cast.

## Another Operation on Lois Weber.

Los Angeles, March 26. Lois Weber, operated on a second time for a broken arm, will be in the hospital for several weeks. After her recovery the picture director will go to New York for a long rest.

## Form Company to Star Mack Swain.

Los Angeles, March 26. A new comedy company to star Mack Swain has been organized here by Harry Leonhardt. Swain is the original Ambrose of the screen. The films will be one-reelers and will have the brand name of Poppy Comedies. The officers of the company are: Harry Leonhardt, president; William L. Sherrill, vice-president, and Jean Perry, secretary and treasurer.

## DEATHS.

Margaret Clark, sister of Frank Howard Clark, scenario department, American Films, died last week in Santa Barbara of heart failure while visiting her brother.

## W. S. HART AUTHOR.

William S. Hart has turned author. Shortly there is to be a volume on the market entitled "Pinto Ben and Other Stories," which will bear the names of William S. and Mary Hart as authors. The volume is to be retailed at \$1, and the publishers are Britton & Co.

"Bohemian on Trial" is the title of a production which Select will shortly release.

S. S. Hutchinson, president of American film, arrived from Europe last week. He has been abroad for four months.

## DESMOND-McIVOR MARRIAGE.

Los Angeles, March 26. William Desmond and Mary McIvor were married. Desmond's first wife died two years ago.

## INCORPORATIONS.

Ray Emery Productions, Inc., Manhattan motion pictures, \$10,000; T. A. Schiller, A. Colles, R. Emery, 160 W. 47th street, N. Y.  
Armory Theatre Co., Binghamton, N. Y., \$40,000, N. Kornblite, D. Cohen, F. J. Gilson, Binghamton.

## ARIZONA O. K.

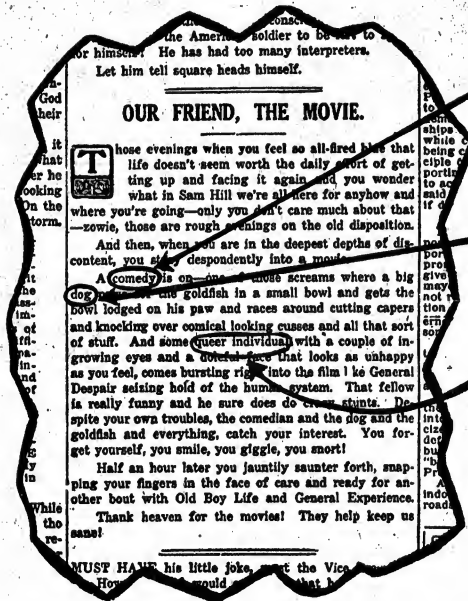
Los Angeles, March 26. Arizona is not to be flimless after all. Governor John E. Campbell, according to a wire received by Michael Marlian, general counsel for the Motion Picture Exchange Board of Trade, Monday vetoed the bill passed by the Legislature of that state, which, if enacted, would require all film companies to establish offices in the state or cease doing business there. Governor Campbell acceded to the protest of the film men of Los Angeles.

# THE LOUISVILLE HERALD

Kentucky's Greatest Newspaper

(March 6, 1919)

## Gives an Editorial Tribute to Paramount-Mack Sennett Comedies



A Paramount-Mack Sennett

"Teddy"

Ben Turpin

## They're Available for Every Exhibitor



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR President JAMES H. LASKY Vice President CHAS. H. MILLER Secretary





## SECOND NATIONAL FILM CO. IS NOW PRACTICALLY FORMED

Is Modeled Along Lines Of First National and Aims To  
Supply Big Film Theatres Left Out In Cold.  
Stars' Contracts All Ready.

Concerted and definite action for the organization of a Second National Motion Picture Corporation modeled after the plan of the original F. N. has reached a stage where only the details need completion. Aimed to supply the big fish of the gold film show towns left out in the cold by the exclusive booking plan of the F. N., the 2nd Nat. has already secured options on certain big dramatic and comic stars considered of more mettle qualified to buck the headlines that the first organization controls.

The papers of incorporation of the new company have been drawn, approved by the principals, who represent some of the biggest men in the film industry, and are ready for filing. The stars' contracts lack nothing but the signatures of the new company's responsible executives, and the exhibitors necessary for the profitable prosecution of the new producing and distributing concern are already signed, sealed and ready for delivery. A general announcement of the plans of the Second National Motion Pictures Corporation may be expected any day.

### INFRINGEMENT ALLEGED.

Marian de Forrest, through her attorney, David L. Podell, has entered suit against William Brady and his interests, Famous-Players-Lasky Corporation, Victoria Theatre Co., Shea Amusement Co. and the Elmwood Theatre Co. of Buffalo, to recover damages for alleged infringement of copyright of the Louisa Alcott novel, "Little Women," which Brady produced and sold to the F. P.-Lasky interests for releasing purposes. The other defendants named are theatres which exhibited the film. Under the copyright law, they are equally guilty, if the film in question is proven to be an infringement.

Miss de Forrest alleges she has a copyright on the dramatization of the book, which rights were granted to her by Jesse Von Stille Stuart, who in turn secured the rights from the Alcott estate. A motion has been made by the plaintiff's attorney in the U. S. District Court in Buffalo, ordering the film to be impounded at trial.

The plaintiff asks for relief by having the defendants enjoined from producing and exhibiting the picture, surrender for destruction all prints of same and turn over to her all moneys and profits derived from the sale and exhibition of the film story.

No answer has been filed to date by any of the defendants.

### CENSORS—"NO IDEA OF ART."

Chicago, March 26.  
"I am opposed to censorship of any kind. Let the motion picture industry work out its own destinies unhindered and you will have better pictures and more satisfactory results."

Arthur Ryan, personal representative of D. W. Griffith, and associated with the "Big Four" combination, of which former Secretary of the Treasury McAdoo is chief counsel, made the above statement last week to the council censorship commission. He added:

"The average censorship board has

no conception of art. In fact, many of the boards I have come in contact with do not know the difference between a purple cow and a pink poodle. There is art in motion pictures, but they do not know it."

"The boards rave against the depiction of vice. Without it you cannot set up a contrast to virtue. They decry against showing lawlessness. How can you show the beauty of righteousness unless you portray its opposite."

He said if censorship is mandatory it would be better to have it placed under the control of the Federal Government.

"The public can handle the situation," he added. "Men who produce the kind of pictures the public dislikes will soon be forced out of business."

Heads of other big producing concerns will appear before the committee next week. Included in the list are William A. Brady, president of the National Association of the Motion Picture Industry; Walter W. Irwin, chairman of the Executive Committee, and Paul H. Cromelin, chairman of the Board of Directors.

### "Lamb" in Film.

Los Angeles, March 24.  
Sixty Lambs foregathered at the Lasky studio Sunday and were photographed for a "movie" by Hugh Ford, to be shown at the next Gambol.

### Complete Circus Will Be Filmed.

Los Angeles, March 24.  
Al. G. Barnes, who took his circus out of Winter quarters at Venice last week, is beginning a tour, playing here next week. He is to turn his 600 people and 1,200 animals into a big picture feature, the first time a whole circus has been used in a film. Barnes has engaged Rex Roselli, formerly with Universal, to direct the film, which will be made at odd times during the tour.

### Bill Parsons in New York.

Smiling Bill Parsons, of the National, which he controls, is to reach New York this week.

Mr. Parsons is coming East with "The Boomerang" film. There was some question as to the title (also that of a Belasco play), but it is reported the matter will be amicably adjusted.

### Peacock Wrote "Platonic Love."

Capt. Leslie T. Peacock is the author of "Platonic Love," which will form a third of the series of offerings in which Kitty Gordon is starring for United Picture Theatres, Inc. It will follow the release of "Playthings of Passion."

### Frohman Disposes of Pictures.

S. & S. Film & Supply Co., of Pittsburgh, operating in western Pennsylvania and West Virginia, has taken over the Frohman Amusement Corporation's six-part feature, "Once to Every Man."

The Frohman Co. has also disposed of the production, "The Accomplish," "What Happened in 22," "The Rain-bow" and "The Song of Sixpence" for Great Britain, to the M. P. Sales Agency, Ltd., of London.

### "TOLD IN THE HILLS" SPECIAL.

Famous Players-Lasky has purchased the picture rights to Marah Ellis Ryan's novel, "Told in the Hills." Production will be started immediately for its release as a big special. The story was originally published in 1891. Its sales have grossed over 700,000 copies.

The book was dramatized under the title "Genesee of the Hills" and produced at the Astor, New York, in 1907, with Robert Drouet and Crystal Herne in the leading roles. Prior to that it was tried out in Chicago with Edwin Arden starred.

### C. K. YOUNG SUIT SETTLED.

The suit brought by Jules and Jay J. Allen, one time principal stockholders in a corporation which had the exclusive release rights to all the Select Pictures in Canada, against Clara Kimball Young for the purpose of recovering \$75,000 damages on an alleged breach of contract has been settled by the respective attorneys of both parties.

The action is a result of a contract which provided that the Allens have sole release rights for Canadian territory to all Clara Kimball Young features if made by her own company. When Miss Young started to work for the C. K. Y. Pictures Corporation the plaintiff returned suit, alleging that the latter, simply Miss Young's employers, is her own corporation.

### Louise Glaum to Marry Again.

Los Angeles, March 26.  
It is reported here that Louise Glaum, recently granted a final decree of divorce from Harry Edwards (who a short time ago married Gladys Brockwell) is to marry J. Parker Reid, confidential man for Thomas H. Ince.

### BERST'S BIG BUSINESS.

Followers of the fortunes of the United Exhibitors Booking system are reported jubilant over the several important strokes of big business accomplished by J. A. Berst, of the United in a Coast-to-Coast whipping in tour he has just finished.

Besides the taking over of the World studio in Fort Lee, the Berst organization is reported to have been successful in signing up several important stars and directors with which to keep the Fort Lee plant busy for months to come.

### Harvey Directing Comedies.

John Joseph Harvey is directing the Clara Briggs comedies "When a Fellow Needs a Friend," founded on the cartoonist's work in "The Tribune." The first three of the series of comedies have already been completed and the fourth will be started next week.

The company is working at the Thanhouser plant at New Rochelle, N. Y.

### Violet Reed Returning to Stage.

Violet Reed, appearing in support of Mme. Olga Petrova in practically all of the picture productions in which the Polish star has appeared, is to return to the speaking stage.

H. H. Frazee has her under contract for his production of "Four Queens."

### Stoll's Tyne at Newcastle.

London, March 26.  
The Tyne theatre, Newcastle, has been taken over by Oswald Stoll and closed for alterations, probably reopening in June as a cinema.

## TO THE FOREIGN THEATRE MAN

You can add to your income by distributing American-made motion picture films throughout your territory—100 per cent. increase in foreign sale last year!

### Also carbons and all motion picture accessories

There is still a splendid opportunity for live, responsible distributors in many districts. The facts will be sure to interest you.



42nd Street, near Broadway, New York

Paul H. Cromelin, Pres.

Inter-Ocean Building



# MOVING PICTURES

97

## SPECIAL FILM IS TO GO OUT AS ATTRACTION ON THE ROAD

**Sol Lesser To Arrange Several Routes For An Equal Number of Prints of "Yankee Doodle in Berlin." Sennett, Comedy In Conjunction. Broadway House Being Sought.**

San Francisco, March 26. Sol Lesser left this week for New York to complete arrangements and personally supervise the exploitation of his recently acquired feature, "Yankee Doodle in Berlin."

Various companies will be organized on the road show plan, the "Sennett Kissing Girl" appearing in conjunction with the picture in the larger points.

Mr. Lesser will be joined in New York by Mack-Sennett to close a deal for a house, for which negotiations are now pending, for a Broadway run, wherein a rather extensive production will be made, which will include the personal appearance of Bothwell Browne, Ford Sterling, Ben Turpin, Marie Prevost, Phyllis Haver, Myrtle Lin and other Sennett stars.

The picture will be shown at 50 cents top.

### F.P.-L.'S OPEN POLICY.

It is said Famous Players-Lasky will inaugurate a policy of open booking next season, beginning about September or October, which will embrace not only its large string of "specials," but the entire output.

While the usual protection will be given exhibitors, every picture will be booked on its merits, and no renter will be asked to take any picture he doesn't care to, irrespective of the general market value of star, director or story.

In other words, no exhibitor will be restricted in his selection of features.

### CHAPLIN'S BANKROLL DEPLETED.

The report in last week's *VARIETY* to the effect that Charlie Chaplin has been publicly circulating the fact in Los Angeles that he is almost broke is a serious thought by a local theatrical attorney "in the know" in matters concerning pictures and they can readily see that Chaplin may not be "stalling" at all.

His prosperity began with the making of the first "million-dollar" picture, "A Dog's Life," on which, the legal advisers say, he broke even, having received an amount about equal to the cost of production. His accumulated profits seem to have been eaten up by an action brought against him by the Essanay people for alleged breach of contract, the court rendering a decision to the effect that judgment for a sum above \$500,000 be entered against the comedian unless he returned and completed two more pictures according to the agreement. Since Chaplin has never returned to the Essanay fold it is assumed that he was set back for the amount. Government taxes and duties in connection with the Liberty Loan drives has made other inroads on the Chaplin bank account.

Chaplin has not realized much on his contract with the First National, which calls for an enormous salary on the face of it, but which requires the comedian to complete a certain number of pictures in the year. Chaplin's painstaking artistry has not speeded production, he having made but two pictures under the contract.

Chaplin is negotiating, through his

brother Syd, for the establishment of an airplane service from Los Angeles to Catalina, which lies in the Pacific, 18 miles from this port. Syd is now in San Diego negotiating the purchase of the planes. William Wrigley, Jr., who recently secured control of the island, is said to have interested the comedian.

This does not altogether "jibe" with the rumors of the film star's depleted bankroll.

### FRENCH FILM RELEASES.

Paris, March 14. During the third week of February there were released in Paris 18,150 metres of films of foreign production, compared with 14,951 metres for the previous seven days.

These foreign reels were released by Gaumont 1,680 metres, Eclipse 1,135, Surtis 1,800, Aubert 2,603, Kinema 1,559, S. A. M. 1,700, Filmus 2,100, Agence Cinema 4,382, Pathé Bros. 600, Adam 600. There were presented 6,563 metres of French films (compared with 6,006 metres the previous week), by Gaumont 2,450 metres, Pathé 1,740, Eclipse 1,300, Agence Cinema 295, Union 780 metres.

### INJUNCTION DENIED.

The action brought by the Octagon Films, Inc., against Harry Grossman, formerly general manager of the corporation, to enjoin the defendant from selling any or all of the stock he holds in the corporation came up for trial before Justice Erlanger, who refused to award the plaintiff an injunction. The complaint alleged that for a weekly consideration of \$300 and 30,000 shares of the common stock Grossman was to assume duties as general manager in the company, which was originally incorporated to exploit the Houdini serial. His contract called for one year's services. As a result of some difference with A. Rolfe, president of the corporation, Grossman tendered his resignation and became connected with the Oliver Films, Inc., producing the Craig Kennedy serial, "The Carter Case."

Grossman, answering through his attorney, Abel Cary Thomas, of Thomas & Friedman, alleged the plaintiff owed him \$10,527 as back salary and that he was forced to resign. After submitting a written resignation, which was accepted on certain conditions, Grossman alleged he again offered a verbal resignation, which the plaintiff accepted, without any conditions to take effect following his return from a proposed trip to Chicago. He returned December 2, and it was mutually agreed that a contract he held with the Oliver Films should be cancelled and abrogated.

### Anita King Marrying a Major.

Chicago, March 26. It became known this week that Anita King has sailed for Paris. When returning she will be Mrs. James McKnight.

McKnight is a Major in the American service, and in private life a prominent business man of California, once member of the state legislature.

### U.'s U. CITY GEN. MANAGER.

Los Angeles, March 26. It is reported around that Joe Brandt will shortly be in charge as general manager of Universal City. He will succeed Bill Siström, who is reported about to leave there.

There are now seven regular and three serial companies at U. City. A rumor about says there is a possibility the U. producing forces and executive offices may be centred, either at U. City or around New York. It would be a big movement if eventuating.

### U. S. REPLACING ITALIAN FILMS.

Paris, March 14. The Italian manufacturers are sending a delegation to South America to investigate the reason for the decline in their exports to those countries.

It appears the films which find favor in Buenos Aires, for instance, are precisely the big successful features from New York, and the Italians propose to release pictures of a similar class, shipping them to Argentine before they reach the United States.

### CHARLES K. SCENARIO WRITER.

Charles K. Harris, song writer and publisher, and Adeline Leitzbach, playwright and scenarist, have entered into an agreement to write 20 picture scenarios in collaboration, some original, others based upon some of Harris' well known songs.

The first of these stories has been completed under the title "Fools in Bohemia."

### COMING TO STUDY CONDITIONS.

Paris, March 14. Marcel Vandel has left for New York, accompanied by J. de Barroncelli, to study the picture business.

Charles Pathé is leaving for New York in April, and H. Diamant Berger in March. M. Monst has returned to Paris.

### R. I. COLD ON SUNDAY LAW.

Providence, R. I., March 26. The bill proposing the legalization of Sunday pictures in Rhode Island is still in the hands of the judiciary committee of the legislature and no hearings have been held. About every day some legislator presents a petition from the constants opposing the passage of the measure. It is generally conceded that it will never be reported out.

The bill legalizing Sunday baseball seems to have better prospects. The House passed the measure last week and it is expected to be favorably reported by the Senate Judiciary committee this week.

Another bill before the legislature provides that a license to operate a picture machine shall be good anywhere in the state, instead of only in the city or town where now issued.

### No Answer in Lumpert Divorce.

Harry Lumpert, New York, picture theatre manager, has filed no answer to the divorce action brought against him by Regina Lorraine, of "Melting of Molly." Through her attorneys, Stapleton & Moses, she alleges adultery, naming an unknown co-respondent. They had been married five years. The action is slated for trial the early part of April.

### Marion Davies Begins Another.

Marion Davies has recovered from her recent illness and begun work in the Paragon studio on "The Dark Star," a screen version of the novel by Robert W. Chambers. Allan Dwan is the director and the cast includes Norman Kerry, Matt Moore, Dorothy Green, Fred Hearn, George Cooper, Arthur Earle and Ward Crane. Miss Davies' latest release, "Getting Mary Married" is about to be released by Select Pictures Corp.

### ZUKOR-SELZNICK SPLIT.

There is a likelihood of a severance of business relations between Adolph Zukor and Lewis J. Selznick, culminating in the purchase by the latter of Zukor's interest in the Select Pictures Corporation.

Matters reached a crisis recently when Zukor is understood to have objected to a breach of the spirit of his agreement with Selznick. When Zukor bought into Select the understanding was that Selznick's name was to be dropped and Select substituted. This was adhered to until the name of Myron Selznick was recently exploited as the head of a new picture concern which, while technically not a breach of the agreement, is generally believed to have the moral and financial support of Lewis J.

Some months ago, while Zukor was out of town, Lewis J. asked the Famous Players-Lasky officials to give his son, Myron, a position in their executive offices, to enable the young man to gain a little more experience in the film business. Unable to effect such an arrangement, Myron organized a producing company of his own, with Olive Thomas as his star. Before the initial production was completed, a coast-to-coast advertising and publicity campaign was inaugurated, and the climax was reached when the roof of the Godfrey Building, where the Select offices are located, was emblazoned with a huge electric sign carrying the name of "Selznick" in large letters.

According to the story, Zukor had a more or less heated conference with Lewis J., which terminated with a "buy or sell" proposition regarding Select. While the exact figures are not known, it is understood the figure set is considerably over \$500,000, with the probability Selznick will buy. The head of another film concern is said to have expressed to Selznick a willingness to advance the purchase money under an arrangement whereby the latter will have two years in which to pay it. Some banking interests have also indicated a desire to participate in the venture.

### JOHNSON PARTY STARTS.

Martin Johnson, head of the South Sea cannibal picture fame, and his wife left New York Monday for another trip to the South Seas for the purpose of taking another series of pictures. They are to be gone about two years.

Just prior to their departure they were tendered a farewell luncheon at the Astor, at which members of the trade press, the heads of the Mutual-Exhibitors' Distributing Corporation and all of the sales and promotion department executives of that organization were present, as well as the publicity staff of the Robertson-Cole Corporation.

The explorer is starting forth on this occasion with unlimited capital and an equipment that far surpasses that of his initial trip.

The luncheon brought out that the initial trip to the islands was financed through vaudeville. Chic Sale and a few of Mr. Johnson's intimate friends furnished the greater part of the capital that made the trip possible.

### Burman to Produce in Canada.

The first step towards actual production in Canada has been made by Charles Burman, who is speeding between Montreal, Toronto and New York completing his organization. Mr. Burman was in New York last week looking up screen performers which he will import to the Dominion for the start of the producing end.

Studios will be erected and entire productions made in Canada and where possible Canadian artists employed.

# VARIETY

## JUDGE GIVES BIG PANNING TO DUO OF PHILADELPHIA CENSORS

Thoughts of Verbose Censor Oberholtzer Result in Extra Wallop From Court. Also Says Condition of Their Minds, Not "The Brand," Was At Fault. Overstep Authority.

Philadelphia, March 26. The worst panning handed out in a courtroom here in many a day was administered to the representatives of the State Board of Picture Censors, when they appeared before Judges Rodgers and Wessels in the injunction proceedings brought by the Goldwyn Distribution Corporation to prevent interference with the showing of "The Brand," by Rex Beach. The victims of the jurists' wrath were Ellis Paxson Oberholtzer, secretary of the board, and Mrs. Katherine M. Niver, one of the censors.

Judge Rodgers viewed the picture in the projecting room at 13th and Cherry streets. It was while he was watching the film that Mrs. Niver said that no matter what changes were made in the title or scenes the picture would not be accepted. Under the sharp questioning of the judges, the board members were forced to admit that they had overstepped the authority vested in them by condemning the photoplay.

At one point in the hearing, when Mr. Oberholtzer declared the "theme" of the "The Brand" was immoral, Judge Rodgers interrupted him and handed out the most artistic lacing ever heard from the bench. Judge Rodgers said: "Drop this talk about theme and tell me what is immoral about the picture, I've seen it, and, aside from a couple of titles, I see nothing wrong with it." He told them they did not know the law under which they were working, and said it was the condition of their minds and not the picture that was at fault.

Judge Rodgers then raised a point which is likely to affect the censoring of all pictures in the future and means much to the producers. He said: "The Legislature distinctly stated in the act creating the Board of Censors what its duties and its authority were to be. It didn't give the board any authority to pass or even assume what construction some person might put upon something imagined, but not shown upon the screen at all."

Attorney Wolf, acting for the picture people, said: "There is no place in the world where property rights are

so arbitrarily thrown in the gutter as they are by this board."

Judge Wessels said: "It seems we are dealing with a peculiar condition of the mind rather than anything immoral, or even alleged to be immoral, that is shown in the picture. The board thinks that the logical conclusion to be drawn would be immoral, but admits that the picture itself is not."

Mr. Oberholtzer then brought another rebuke from the bench when he said: "I have listened with a great deal of interest to the comments by the court."

"We are not interested in what you think of our opinion," broke in Judge Rodgers, and the secretary's knees quivered. Oberholtzer started to apologize, but was interrupted by Judge Wessels, who said: "It was a most extraordinary remark," and ordered it stricken from the records.

Thaddeus R. Hellerman, a Justice of the Peace in Cheltenham Township when he is not viewing films for the censors, gave his reasons as similar to Mr. Oberholtzer, finding fault with the titles, and was told by the judges his testimony was of no value, as it was a personal opinion.

The court finally ordered both sides to prepare briefs, which will be done this week, and Deputy Attorney General William L. Swope, who, as representative of the Board of Censors, was trying his first film case, seemed glad of the respite and offered to prepare his argument in the privacy of his own office. The case created considerable of a sensation in legal circles here, as its unquestionably raised a question as to the future jurisdiction of the board over motion pictures.

### Delay in Opening New Capitol.

The completion of the new Capitol, New York, has been delayed by the steel contractor. His work was to have been finished by Jan. 1.

It is now expected the house will open some time during the summer.

### Directors Hunting Sun Spots.

The many idle studios at Fort Lee, unprecedented in number in recent years, are due for late spring and summer action this season.

### \$10,000,000 ENGLISH CO. FORMED.

London, March 26. Lord Beaverbrooke, former Minister of Propaganda with the British Government in London, has organized a film company, with a capital of \$10,000,000, for the production, exploiting and releasing of pictures throughout the British Empire. The foreign markets will, of course, be considered.

### STATES RIGHTS STANDSTILL.

The states' rights market throughout the country is standing still. The most cunning expedients of the most astute exploiters of states' rights features fail to excite even a ripple of buying power from coast to coast, with the south reported in the throes of a violent attack of sleeping sickness and Canada still in the liberating lethargy she went into with the war.

Trade paper announcements of big fortunes available for investors of time and energy only, even sans coin, fail to elicit even a faint rumble.

The sewed-up condition of the booking possibilities in worth while territory, coupled with a widespread epidemic of phantom bankrolls, is given as the main cause of the refusal of the corpse to sit up and take notice.

### SEE CONN. SUNDAY BONANZA.

Since the announcement that Connecticut has voted Sunday films got on the wires of the country every Nutmeg State auditorium from Greenwich to New London has been shot at by lessees of special features for Sunday bookings.

The Shubert offices report an unprecedented number of requests for film time in the houses in the Connecticut cities they control.

### FILM GROUP DISSOLVES.

A quartet of film speculators, who recently pooled to occupy co-jointly a common large suite on one of the upper floors of the Godfrey Building, 729 Broadway, where they would run their several and separate branches of film buying, selling and exchanging, surprised their trade followers last week by suddenly disbanding, and seeking new alignments, this after the section of the loft they occupied had been intricately partitioned to give each unit of the combination privacy.

### BAKER, GEN. MGR.

Tarkington Baker has been appointed general manager of the Universal.

He has acted as publicity director for the past four months for that concern.

Dan Lederman is now secretary to Carl Laemmle, with Geo. Kann, former secretary, placed in charge of the U.'s foreign export department.

### "BIG FOUR" RUMORS.

Los Angeles, March 26. The latest names of those mentioned in connection with a possible alliance with the "big four," as part of the original unit, are Norma Talmadge and Anita Stewart.

Just how this is to be consummated, if there is any foundation for the report, is not explained. Miss Talmadge is under contract to make a minimum of four features to be released through the First National at the conclusion of her Select contract, which expires in September and Louis B. Mayer's agreement with First National is for six Stewart pictures, two of which have already been put on the market.

### Cleveland, March 26.

Norma Talmadge in "The Probation Wife" now holds the house record at the Stillman. The Talmadge picture did \$10,800 at the Stillman, topping "The Heart of Humanity" week by \$600.

Miss Talmadge ran far ahead of the best Mary Pickford gross at the same theatre. Miss Pickford's high record there is \$8,300.

### WARREN JOINS HODKINSON.

F. B. Warren, vice-president and a member of the board of directors of the Goldwyn Distributing Co., with which he has been from its formation in from that concern next vice-president of the V. son Corporation.

Discussing the change said:

"I have the friendliest and best of feeling for the Goldwyn organization, of which I have been a part since it was organized. This is evidenced by the fact that a few hours before my resignation I purchased additional Goldwyn stock, on which I had an option. I hope to be up to my eyes in work with the Hodkinson corporation April 1."

### Too Many Names.

A deal was made last week whereby Select will purchase the new B. S. Moss film production "Break the News to Mother," based on the story of the song of the same name by Charles K. Harris, and directed by Julius Steger. The price was settled and a check for a large advance payment was passed.

At the twelfth hour the agreement was not consummated and the check returned. The releasing company wanted to exploit the picture with only the names of Select and that of Harris upon it. Moss' contract with Steger calls for his name to be advertised and Moss also wanted his own name to appear as producer.

Benjamin Franklin was a beloved philosopher and philanthropist. Was first plenipotentiary to France. Born Jan. 17, 1706. Died 1790.

## THE GABBERTS

America's Ingenious Athletes

always visit Franklin's grave, Independence Hall, Liberty Bell, Betsy Ross House, etc., when playing historical Philadelphia.

## SOUTHERN ITEMS

A woman in Petersburg, Va., was granted a divorce because her husband bought her an ivory manicule set to match her hand.

Billie Rose, of Roanoke, Va., was mustered out because he refused a promotion in the Army. He says he didn't know enough to be a sergeant, and too darned much to be a second lieutenant.

Twelve women in Charlotte, N. C., organized a club to go to Russia to fight the Bolshevik movement. They were sincere about it too, until their husbands told them to go ahead, and then the club heated up.

**FENTON and FIELDS**  
Nurses, ROSE & CURTIS

## SELMA SELLS

66 INCHES OF MELODY—  
ONLY A HALF HUNDRED

**BUT—Oh, my!**

Direction, SAMUEL BAEKOWITZ

Watch this baby grow  
**Bobby "UKE" Henshaw**  
**The Merry Mimic**  
Been working for a year and a half next to closing with only four weeks' lay off for the V. M. A. B. F. Keith Vaude-change.

OKAY THEM TO FOLLOW

## JACK ORBEN

AND  
NELLIE

## DIXIE

"The Jack of Hearts and the Queen of Spades"

Return engagement on the Loew Circuit

## BLANCHE ALFRED

TRIO

In a New Danceling, Singing and Instrumental Act  
Featuring **BLANCHE ALFRED, Jr.**  
In her original DANCING SAXOPHONE SPECIALTY  
Direction, RABBY BIEBA

## KALALUHI'S HAWAIIANS

STILL GOING STRONG

BOOKED SOLID BY GEO. SOFRANSKI

## NOLAN

This Week (March 24), Orpheum, San Francisco.

Next Week (March 31), Orpheum, Oakland.

## FRED DUPREZ



Still going strong in "Baldie Boy" at the Apollo Theatre, London. Now in its ninth month.

Representatives

Americans:

**SAM BAEKOWITZ**

1493 Broadway

New York

Europeans:

**JULIAN WYLLIE**

4, Little St.

London, W.C. 2

Loew's Circuit

## JIM and MARIAN HARKINS

This Week (March 23)

Orpheum, Kansas City

DIRECTION

**NORMAN JEFFERIES**

## KNAPP and CORNALLA

RESIDENCE:

SEVEN SEVENTY-EIGHT  
EIGHTH AVE.

Loew's Circuit CHAS. POTSDAM, Agent

## Ignorance Is Bliss

Said  
the Armless Man  
as he  
Walked Out of the  
Automat

USS CAROLA TRIO  
"DOING NICELY"

Loew's American Now  
Direction, MARK LEVY

## Did You Ever PLAY A BENEFIT?

Here's "Wot" Happens  
They RUSH you to a TAXI.  
You Arrive all out of Breath,  
And While You're "Waitin'-to-go-On"  
They "Bandwich" you-to-death.

WILKINS and WILKINS

"Laughter Guaranteed"

Moss Time. Direction, MARK LEVY.

## DONNA MONTRAN and TRIXIE BRESSLER

Two Girls with a Single Thought: To ENTERTAIN YOU

## ARCH HENDRICKS and ARTHUR EVANS

IN "JUST OUT"

Direction, LEE MUCKENFUSS

## DU BOIS and MILLER

"SQUIRREL FOOD"

Direction,  
**HAYMAN & CANTOR**

"A Mite of Strife"

## Little Jerry

The Biggest Little Singer

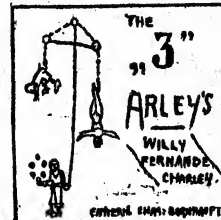
In Vaudeville Direction, O'Neal & Vazary



## OSWALD

Home  
Again

Auburn-  
dale, L. I.



THE  
"3"

ARLEY'S  
WILLY FERNANDEZ  
CHASLEY

CURRENT SHOW: 800-0001

Headlining Pantages Circuit

## KYRA

Sensation On  
The Pacific Coast

## Thelma Carlton

Booked Solid—July 1, 1919



Pauline Saxon

SI  
PERKIN'S  
KID

## SYNCO

MARIMBA MARVEL

MASTER OF SYNCOPIATION







# "THE SKIRT" SAYS—

(Speaking of Women—mostly)

By THE SKIRT

Madam Howard (with Howard's Spectacle), opening the Palace show Monday, was most artistically dressed. Purple satin pants were short and English at the sides, like a soldier's uniform. The low-cut bodice was gold, while a short satin cape hanging from the back was of purple edged in brilliant trimming.

The girls in Herman Timberg's act look badly in costumes worn for so long a time. Mable and Dora Ford made their entrance in cerise chiffon capes, underneath which were dresses of silk in a gingham check pattern of red and white. Very good looking were costumes of black and silver. There were long pants of net, with two short skirts of the same. The upper part was in large blocks of black velvet and silver. On their heads were perched aeroplane-like caps, with wings of silver gauze. They finished in short silver coats, worn over tights and belted with wide red sashes.

Fanny Stedman, after her familiar Spanish shawl dress, was becomingly gowned in silver. An overskirt of gray tulle had embroideries of orange flowers. A small hat had yellow plumes at the back.

Mme. Olga Petrova has returned to vaudeville with a poise she never had before. Petrova's newest mannerism is funny. With her right hand she first touches her right eye-brow, then her left breast, then makes a wide downward sweep to the right. Try it! It is funny. Needless to say her gown was tight fitting. Madam has always affected these gowns. The skirt and flowing train was of gold and black brocade, while the top was plain gold, festooned in jet chains.

When Leo Dietrichstein in "The Marquis de Priola" takes to the road he is going to give the out-of-towners a treat not only in the play, but the women of his cast. Three better gowned women than Charlotte Ives, Lily Cahill and Katherine Emmet would be hard to locate.

Miss Ives' gold gown, worn in the first act, was a picture. Miss Cahill's dress was a pale cream velvet, and Miss Emmet was in a bronze colored gown, with trim of green velvet.

Miss Ives, the only woman appearing in the second act, wore a green velvet suit. The coat was extremely short and trimmed with leopard skin. In the last act Miss Cahill wore a one-piece dress of green velvet. She had a feathered hat of henna and a small beaver stole. Miss Emmet wore a house dress of green charmeuse.

"The Fortune Teller," at the Republic, may find early storage; but the first act at least has convinced the New York public that Marjorie Rameau is our leading American actress. Miss Rameau was hardly recognizable in her harp role of the first act, but in the second and third she was beautiful and stately with her dark hair just touched with gray.

Miss Rameau wore a plain black cloth dress in the second act, with a wide sash of black satin. In the last act she was a study in gray.

Nothing startling on the Fifth Avenue bill Monday. Jean Moore, doing a single singing act with a fair voice, appeared cloaked in blue brocade with seal trimmings. A large lace hat had pink plumes. A "Tokio" song was done in a white kimono. Miss Moore also showed a tuxedo made blue evening gown draped with gold lace.

Miss Vincent (Mack and Vincent) wears a black satin dress with an overskirt of net. Patten and Marks are like hundreds of other double acts. Songs and dances are dressed by Miss Marks in a pale green satin tucked

skirt with a short black velvet jacket. She also wore a poke bonnet in gold color. A Jap scene was dressed in pants of black and short mandarin coat. A wedding dress was of crystal and net. Miss Marks also showed a cloak of metallic material, orchid in shade.

Doralina, at Reisenweber's Paradise Room, for a "liver dance" wore a beautifully conceived costume. The bodice and skirt, incrustated in rhinestones, was edged in deep fringe. Her headress was a band of the white stones, with high standing cerise plumes.

The "Maids of America" show at the Columbia this week starts right off with tights and so continues through most of it.

The old fashioned comic opera opening is all changed when Al Hall and Bobby Barry appear. They keep the audience in a constant uproar.

The dressing of the chorus isn't noted for many changes, but one model number done in most up-to-date dressing was applauded as each girl appeared.

Florence Rother leads the women. What Miss Rother misses in voice she makes up in figure. In white tights with sailor top edged in fringe and mantle to match Miss Rother was at her best. Her hat was continental. A peacock blue satin dress had silver tassels as trimming. Another blue dress in a paler shade was shown for a second. An odd gown was of black satin, the bodice of sequins had one side of gray velvet while the sleeves were white chiffon.

Miss Rother's wardrobe will not go down in the history of burlesque. Neither will Mae Stanley's. Miss Stanley's dresses were all made with no linings. One of lace petticoats had mauve silk sides and green bodice. An emerald green costume consisted of short pants and sequin bodice with baskets on each hip.

Fannie Ward, at the Rialto this week, is still the marvel of marvels. In "Common Clay," Miss Ward doesn't make her role quite as tearful as Jane Cowd did. But Miss Ward gives a perfect performance, nevertheless. First as a shop girl in a simple black one piece dress, she then becomes the daintiest of maids in cap and apron. For a moment in a tawdry make up Miss Ward appears as a cabaret singer. Coming into another sphere of life Miss Ward is in a pretty negligee and a high waisted frock. The last scene has her in a reception dress of net and lace caught up at one side and trimmed with fur.

## I. A. T. S. E. CONVENTION.

May 26 is the date for holding the convention of the I. A. T. S. E. The present president, Charles C. Shay, New York, will again be candidate for the executive's chair. The Convention is to be held in the Chateau Laurier, Ottawa, preceded by a meeting of the executive board. Locals No. 4 and 1, located in Brooklyn, have requested the Alliance head to grant them permission to amalgamate. This matter has now been taken up by President Shay and a report will be made by the committee working with Shay at the next meeting of the General Executive Board.

## Keeney's New Britain Policy.

The former Keeney, New Britain, Conn., recently purchased, will play a four-act split week bill, with a feature picture, booked by the Walter J. Plimmer Agency.

## TAX MATTERS

John D. Murphy, chief of internal revenue agents, held a general meeting at the Hippodrome Tuesday morning which was attended by many working revenue inspectors, revenue agents and theatrical men.

Mr. Murphy invited questions from all present and the matter of what may be allowed as deductions was gone over though nothing new that has not previously been set forth in VARIETY developed.

The exemption and deduction list published in VARIETY two weeks ago stands without correction.

Questions pertaining to road attractions were made a little more clear mostly in the case of depreciation of musical instruments, scenery and properties which are used for more than one year.

Mr. Murphy explained that the depreciation was a matter of judgment on those making returns and was also a matter of review in case revenue agents did not agree.

The question of alimony came up, but that remains as ruled last year—that a husband is not allowed to deduct alimony from his return, yet the wife or recipient does not pay tax upon it.

Mr. Murphy has resigned from the service after the meeting and has gone into business for himself in New York.

## DE VEAUX BACK ON THE STAGE.

Harry De Veaux has returned to vaudeville after being off the stage for twelve years. He has teamed with Paul Panzer, the contortionist, De Veaux for the first time doing a "straight" to Panzer's comedy and antics, but also offering a musical routine. De Veaux is impersonating Oscar Hammerstein.

During the period off the stage he has handled the affairs of the Actors' International Union.

When formerly in vaudeville Mr. De Veaux did a musical act.

## MOSS' ROCKAWAY.

A new vaudeville house is to be built at Mott avenue and James street, Far Rockaway, by a company including William S. Pettit, Samuel Althouse, et al. it will be booked by the B. S. Moss offices.

Plans have been drawn by architects Rosa & Periera, New York. It will seat 2,000; having a \$25,000 pipe organ, and in addition to playing vaudeville, feature films will be exhibited.

## Sammy Watson Set.

Sammy Watson has decided to forego his trip home to England, where he has an interest in the Blackpool Tower, the summer resort near Liverpool, and has retired from the profession entirely.

Watson, 78 years of age, is now working at the Army and Navy Club, having been given a permanent position there because of his activities during the war. He endeavored to enlist in the service, but because of his age was prohibited, but managed, however, to procure a position training mules for army service.

## Ferry Strike.

The New York harbor strike Tuesday had its effect on the show business. Its main damage was the delay of players getting their baggage across the water to Hoboken, other points connected by ferry transportation being covered by tubes or Pennsylvania trains. The Marine Workers' Affiliation is responsible for the strike. Some 16,000 workers went out following the unanimous vote to tie up the harbors. Vaudeville acts that did not get their baggage to Hoboken prior to Tuesday found a difficult proposition facing them when it was learned no baggage was being ferried across. The players were enabled to reach Hoboken but the baggage arrangement if made cost a double haul.

## IN AND OUT.

Burns and Kissen out of the Prospect, Brooklyn; illness. Replaced by Corcoran and Mack.

Marion Harris out of 58th Street last Thursday; illness. Replaced by Rice and Cady.

Harry and Emma Sharrock out of Colonial, Monday; illness. Replaced by Hugh Herbert and Co.

Grace De Mar out of Keith's Columbus this week through illness. Replaced by local act.

Due to illness, The Sharrocks were forced to retire from the Orpheum, Brooklyn, last half last week, Dooley and Dooley filled the vacancy.

Fred Berrens, ill with influenza Saturday in New York, and booked for the Davis theatre, Pittsburgh, this week, replaced by Libonati.

Polly, Oz and Chick and Dooley and Dooley out of the 5th Avenue last half week. Gorman Brothers replaced the former, while the latter vacancy remained unfilled.

Allan Brooks could not prepare his new act ready in time for next week at the Colonial. Paisley Noon and Ernestine Meyers replacing the Brooks act.

Darby Barrows (Brown and Barrows) ill in Chicago this week. They were forced to leave the bill at the Rialto, Chicago. Wilkins and Wilkins replaced the act.

The Singing School which replaced Kalmar and Brown, at the Colonial, New York, last week, on account of illness, was later replaced by Bradley and Ardine. The sketch only played one day.

## PRODUCTION ENGAGEMENTS.

Al B. White, Myrtle Young with "Hitchy Koo" (M. Sampter), Three Herbert Sisters, with "Yesterday."

Sager Midgeley engaged by A. H. Woods for the road company of "Up in Mabel's Room."

Esther Jarrott, Cecil Summers, Dewey and Rogers and Charles Richardson, with "Reckless Eve." Dominick Buckley will also be a principal with the act and will act as its personal manager.

Jim De Forrest of the Dan Sherman Co., with Jean Bedini for the summer run of the latter's show at the Columbia.

Jim Barton (burlesque comedian) by the Shuberts for "The Passing Show of 1919," scheduled for next June. His wife, Tillie Barton, will also have a part in the show.

Helen Higgins and Natalie Bates, dancers now at the Cafe de Paris, have been placed under a three years' contract by John Cort. Deiro, the pianist, accordionist, has also been engaged by John Cort for next season.

## BIRTHS.

Mr. and Mrs. George Watson, at Chicago, son.

Mr. and Mrs. Harry Antrim, Feb. 28, daughter (named Margaret Wanda).

Mr. and Mrs. Charles W. MacKinnon, at their home in Portland, Me., son. Mr. MacKinnon is the manager of the Greely at Portland.

## ALLEN WITH BENTHAM.

Charles Allen has become attached to the M. S. Bentham agency. Lieutenant Bentham was recently mustered out of the navy. While he was in the service the Bentham office was supervised by Arthur Goldsmith, who applied himself assiduously to its interests.

Mr. Goldsmith has been granted a two weeks' vacation in Atlantic City.

# **Western Vaudeville Managers' Association**

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**WILL SHORTLY MOVE  
TO THE FIFTH FLOOR OF  
STATE-LAKE  
THEATRE BUILDING**

## IN PARIS

By E. G. Kendrew

Paris, Feb. 15. It is suggested the 1920 Olympic games be held in Antwerp and preliminary steps are already commenced with the Belgian authorities.

Capt. Harry C. Penney is booking the "continental" tour of the "Mystery Minstrels" within a radius of 250 miles. This troupe comprises men of the 320th Labor Battalion, 42nd T. C. Co. D of the 510th Engineers, 326th Division and 542nd Engineers. R. T. Hayes fulfills the functions of stage manager.

The 1st Army Corps area is being visited by Major Boland's "Smilage" troupe, with a variety program of laughs and smiles furnished by boys of the 11th Sanitary Train of the 36th Division. Samuel Smith, of the Y. M. C. A., leads the orchestra, to which Dinty Moore, violinist, lends his best jazz. Lieut. Alex A. Nelson directs the troupe which shows in any old place where members of the A. E. F. are located. Another show, the "Tank Corps Follies," is rehearsing for performances in the same district, under the management of Lieut. Darwin Phillips and Sergt. Calvin Bard. It includes the Tanks Corps quartette, which has played in Paris, and among the stars are Rampone, Weet, Zuber, Swan, Speed, Carey Alala, Gerlich. Lieut. Bruce Bundy has written songs for the act.

Concerts (classical) of instrumental music are being given weekly at the Cercle Francaise de la Presse Etrangere. This club, installed in a mansion on the Champs Elysees, has been opened by the French Government for the use of foreign newspaper men attending the peace conference.

It is rumored Mme. Jane Renouard will take over the direction of the Bouffes Parisiens, where she is playing in "Casanova," a biographical sketch of the French adventurer of the XVIII century.

La Rampe states it cost Henry Bernstein only \$23,000 to secure a ten-year control of the Comedie Theatre, where he will give a play of his own each season.

The Italian stage lost its finest actor of the present age in the death of Ermete Novelli. He was a great artiste, and like his companion, La Duse, a great figure in European dramatic circles. His first appearance in Paris was in 1896, and again in 1912. He was a Shakespearean of the highest talent. He was founder of the Goldini, at Rome, the first comedy house of that capital.

The American "Jewish Welfare Board" is offering entertainments for the troops in Paris under the direction of J. Howard Lichtenstein. Among the artists are Sergeant Benator, Privates Mulligan, Sper, Miss Jennie Hall and Florence A. Redfield. Dr. Rothstein and Mrs. Framm, who have just arrived from New York, assist in receiving the men.

Among the papers issued in Europe by the A. E. F. are "Die Wacht am Rhein," published in English by the soldiers of G. 2 C., Third Army, at Coblenz, and a local edition of the "Camp Dodger," printed by hand in a little French store at Bar-le-Duc. Both are of the comic order and contain numerous vaudeville gags.

The 33d Division entertainers have been giving a run of the original comedy, "Musical Bells," at the Theatre Albert I, Paris. The performers comprise Sergeants George Ansley, William Blask, Sol Cohen, John L. Murray, Corporal Charles Schimmel;

Privates Scully, Morris, Tenyck, Kassel, Murphy, Cranston, Cuneo, New, Kahn; Misses Willamene Wilkes, Paula Temple and Aleeth Willard.

A soldier has been fined 100 francs for having taken from a dressing room at the Olympia an umbrella valued at 2,000 francs, belonging to Germaine Webb. He pleaded wet weather tempted him to borrow the article, which the artiste did not use when it rained.

The former manager of the Opera Comique, M. Ghesu, will manage a season of comic opera at the Theatre du Vaudeville this year, and commences with "Faublas," by Camille Erlanger. Ghesu, whose exit from the Isola partnership has not been satisfactorily explained by the Opera Comique management and Ministry of Fine Arts, is reputed with the intention of building a new lyrical theatre in the Place Vendome.

The French actor Abel Tarride, who created the detective part in the French version of the "13th Chair," will appear at the Cigale cire concert in April in a revue signed by Eugenes Delorme and Carpenter (not Georges of that clan).

Miss Compton (not Fay) will appear at the opening of the new cabaret, "La Potiniere," which the chansonnier St. Granier is opening near the Avenue de l'Opera.

A new theatre, to be called the Salle Mariveau, which has been under way for the past three years, is nearing completion and will open shortly.

M. Dante, the agent, now released from the Italian army, has returned to Paris to join M. Rigot in the Place Boildieu, in the premises formerly held by troupe, Georges Pasquier, the French agent, who has been seriously ill, is recovering, and hopes to be back soon. L. Klöpp is no longer connected with his office. It is expected Broquette, the Belgian agent, who took over the office of the late H. Buyssons, will return to Brussels to manage a music hall.

Marcel Petit has relinquished the functions of "artistic" manager at the Olympia, and Beretta has issued an item that Paul Franck, the former pantomimist, is now at the head of that department. Petit is at present in the film business.

Oscar Dufrenne is resigning as chairman of the vaudeville managers' association of Paris. His action is meeting with general regret. Oscar states he will devote his whole time to the halls he directs and not other people's troubles. His staff will in future participate in the profits of his various enterprises, as he intends to run them on the sharing principle between employer and work-people, which policy is rapidly gaining adherents.

The M. Gallimard implicated in the litigation now before the French courts regarding the selling of false copies of Rodin's bronze works is the proprietor of the Theatre des Varietes, and the actress likewise mixed up in the case invariably performs at this house. Gallimard also formerly owned the Theatre de Vaudeville and the Ambigu, but he has not managed them himself, having leased to others.

Minger & Ring, the 42nd street framemakers, had a fire in their factory Sunday night that tied up many immediate theatrical deliveries.

## IN LONDON

London, Feb. 17.

Major Herbert Mason, M. C., a nephew of the late Edward Terry, has been appointed stage manager at the Gaiety. Major Mason served for three years with the Machine Gun Corps in France.

"The School for Scandal" will be revived at the Court early in March for a series of matinees, with Herbert Waring, Leon Quartermaine, Mary Grey, Suzanne Sheldon and Leah Bate-man are in the cast, while J. B. Fagan will be the producer.

Leon Quartermaine will play Mercutio to Doria Keane's Juliet on her production of "Romeo and Juliet," at the Lyric, early in April. This will be Quartermaine's first appearance after demobilization.

C. B. Cochran has engaged Bombarrier Wells, the boxer, to play in "Afagat," a musical play laid in Morocco, the music is being written by Cavillier. Wells, who has a good singing voice, will play the part of a sentinel of great physique.

The names of nearly 300 actors and variety artists, who lost their lives in the war, are inscribed on a large mahogany panel in the entrance hall of Drury Lane Theatre. This handsome memorial was unveiled by the Bishop of London. The first name on the list is that of Richard Collins, son of the Drury Lane manager, who was killed at Mesines Oct. 1914. This tablet occupies the space formerly covered by a tablet commemorating a visit of the Kaiser.

The alterations which will convert the Middlesex into the Winter Garden Theatre, a modern and luxurious West End theatre, are proceeding apace, and Grossmith & Lorillard hope to produce "The Girl Behind the Gun" there at the beginning of April. The strong cast includes George Grossmith, Leslie Henson and Phyllis Dare, and two other stars of international fame. A club-like appearance will be given the Garden Theatre.

Helen Raymond's appearance in a sketch on the variety stage was the result of not being able to secure a West End theatre to produce "Our Mrs. Chesney." The sketch, "Being Fitted," was the result of a talk with Margaret Mayo, who promptly sat down and wrote it there and then, and a jolly little sketch it proved.

Harry Burns, recently demobilized, late of Edislen & Burns, will present grand opera twice nightly at variety theatres, commencing at the Hippodrome Boscombe, March 3. The company may be described as the first State assisted opera company in Great Britain, as it was organized by T. C. Fairbairn for the N. A. C. B. Government Camp theatres.

Julia Wylie and Jas. W. Tate have a heavy program mapped out for early spring, March 10. They launch "The Follies," a big production with Jimmy Learmouth as principal comedian, supported by Wallace Lupino and Green & Ellis, with Annie Croft as leading lady. Their second production, "The Passing Show of 1919," begins its tour March 24, headed by Ella Retford and Harry Angers. Later they revive "Any Lady" with Lupino Lane, Horace Mills, Claire Romaine and Renée Reel in the principal parts. This will be followed by a musical production with Neil Kenyon as principal comedian; followed by another with Fred Duprez in the leading part. All these will be staged by Gus Sohler.

George Robey, as president of the Variety Artists' Benevolent Fund, is arranging a special matinee at the London Coliseum, on Sunday, March 16, for the fund. A strong program has been organized and the prices range from \$6.25 to 26 cents.

Zena Dare will shortly reappear. She

retired some years ago on her marriage to Viscount Escher's younger son. The medium of her reappearance will probably be a one-act play by Sir James Barrie.

### N. V. A. COMPLAINTS.

The recent action brought against Bob Martini by Bert Lamont, to recover \$300, alleged to have been due him through the booking of a certain act, has been dropped, consequently abolishing the contemplated N. V. A. committee of five to settle same.

The Great Richards, dancing impersonator, claims the money act known as Richard, the Great, is causing him annoyance through the similarity in names and asks the organization to induce the monk act to change its name in order to prevent conflict in billing, etc. The Great Richards is a female impersonator.

Potter and Hartwell have registered a complaint for infringement of material (acrobatic) against Dura and Pealy. Both are acrobatic turns and Potter claims the infringement rises through a head to head against the proscenium wall stunt, which he claims was introduced originally by himself and Miss Hartwell in 1904, producing programs to substantiate his claim. The defendants have been asked to present a brief of their side of the argument.

Sinclair and Casper complain Truly Shattuck (Shattuck and O'Neill) continue to use a "bride" number over which a controversy was started some time ago, at which time Miss Shattuck agreed to eliminate the number from her routine. The latter has been requested to make an early reply to the charge.

A special meeting was called Wednesday for a decision in the matter of Joe Jackson vs. Reno. The committee was composed of Jack Appale, James Roland and Harry Devine, with Henry Chesterfield presiding. A sealed verdict is expected today (Friday).

Bill Dooley, of Bill and Ted Dooley, claims he is the originator of a certain burlesque on an Egyptian dance which he introduced in vaudeville when he and Eddie Nelson were partners. Dooley claims he arranged the music, developed the idea, arranged costumes, props and business for the dance and specifies that the bits of dancing with one bare foot, the playing of a Chinese musette and the trick exit all belong to him. He states Eddie Nelson and his new partner, Dell Chain, at the Riverside this week, are doing the same dance.

### MARRIAGES.

George M. Landers, mayor of New Britain, Conn., to Hazel R. Fox in New York, Feb. 27.

Louis Loeb to Constance Michaels. In New York, Feb. 26. Both employees of the Famous Players-Lasky.

Joe Roberts (Robert Pearl and Straw) to Nina Staw at Rockford, Ill., this week.

Alex Y. Craig, who went overseas with the Army of the 42nd Battalion, Canadian Highlanders, now on his way home from the battlefield, is to marry a Scotch girl in France prior to sailing for New York.

Louis Loeb, statistical expert for Famous Players-Lasky, recently discharged from the army, was married last week to Constance Michaels, who was in the accounting department of the corporation. He was given a week's vacation to recover.

The first three nights of this week's engagement of the William Collier show at the Majestic, Brooklyn, were turned over to the benefit of the Williamsburg Hospital fund.



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## CHICAGO BY NIGHT

By Swing.

The ambitious gentlemen who, with aing froud and a bit of a bored yawn, announce that they are about to build theatres here and there, would do best to put in an hour around the State-lake Theatre, which is on its last lap before the tape. They might get an insight into what it really means, these days, to build a theatre.

Thousands of men are working on the decorating of the auditorium and the woodwork, etc., of the offices, night and day and Sundays. The payroll for help on interior work alone is beyond \$10,000 a day, and last Sunday the bill for overtime was \$3,550 in eight hours. The crews are not working up a 60 or at a time; there is a crew on each floor.

Before a door swings open more than \$2,000,000 will have been paid out in cold currency. One man, a prominent local banker, has paid \$35,000 in cash for a two per cent. interest. Beyond that bank arrangements have been completed for a sinking fund beyond \$100,000 to take up preliminary outlay in advertising and other expenses incident to a theatre's premiere, not to speak of possible losses for a time in establishing a new house, with a new policy in a new theatrical neighborhood (comparatively), which has to seat 3,000 people and reset 3,000 people four times daily, aiming thus to play to about 80,000 people a week. The theatre must earn not a dollar less than \$150,000 a year to pay its rent; interest on its capital investment will have to be added, about \$160,000 a year; operating expenses will run \$100,000 a year; the acts will cost \$100,000 a year—thus these items alone make obligatory takings of \$520,000 a year, \$10,000 a week, week-in and week out, before a dollar can be taken back. Adding \$100,000 for insurance and \$60,000 for taxes, not to mention income taxes, corporation taxes, wear and tear, maintenance and the enormous factor commercially called "depreciation," the "nut" is pushed up to somewhere ridiculously close to \$1,000,000 a year before real money making can start.

Labor troubles nowadays, especially in Chicago, though no town is much sweeter, are incredible. The big mit is out on every side. This fact is clear and beyond cavil; it costs today more than 30 per cent. what it cost in 1916 to build a theatre.

Will Rogers is not of the complaining sort, ordinarily. But even a larist twister has feelings.

Will has feelings. He also has a grievance. And, not being an N. V. A., he puts them up to me:

It seems that President Wilson, in his Boston speech, said about as follows: "We trained our men so quickly because we only had to train them to go one way."

"Stealing my stuff!" screamed Rogers. "That's my line. I've used it all season. It's my closing cracker. I'm used to having small timers and hungry monologists choose my gasp, but when a man like the President, who is booked solid, and who writes pretty rich stuff himself, lifts my pretty stuff, gets a big hand and a lot of press stuff on it, I want to know."

Walter C. Kelly, the gaveling jurist of the Old Dominion, lifts a voice (no dialect, this time) against what he calls "capital punishment." He has a battle on with the city of Lincoln, Neb., which he cussed up column and down page in *Variety*, and he stands pat on all he said and is gasping to add more.

"Lincoln," says Walter, "is the capital of Nebraska. Doggone most capitals—they're my cross. Take Lincoln, Des Moines, Columbus, Springfield, Albany, Harrisburg, Nashville, Madison, Trenton, Topeka, Houston, Lansing—did you ever hear a worse list of towns? As far as my route goes,

I don't ever again want to labor in a capital."

Will Morrissey has rented the 699-seat Playhouse to keep his evicted Overseas Revue in town. He will go on his way when it ceases to pay there, if it ever starts. I hope he cleans up. He has a neat show and he is a fine lad. But he and our canny old Friar, St. Goodfriend, have been shooting plenty of bull to the local dailies about loving this town and "making it a producing center," and the dailies have fallen like sumps and written dignified and ridiculous editorials of welcome. It's good press dope. The Overseas Revue wasn't produced here at all; it was assembled in New York and it opened on the road. It was taken out of the Princess because the Princess can't pay out on \$6,000 gross. Morrissey is no martyr. It's a kind of a shame, even for publicity which helps business at the time, to make a boob of a big, hearty town like Chicago by playing on its vanity—the keenest fibre of its vanity—its place in the sun as a show town.

## NEW THEATRICAL BANK.

Chicago, March 5. A new state bank will occupy the second floor of the new Statelake Theatre building, and a goodly portion of its capital stock will be in the hands of the theatrical men who will occupy the booking and associated offices above. Mort H. Singer is heavily interested in and is one of the five original subscribers who applied for the charter. The bank will be known as the Statelake Bank, since the word "state" must appear just before the word "bank," according to Illinois banking laws, and to name it directly for the enterprise would necessitate making it the Statelake State Bank. The capital stock will be \$300,000 for a starter, with pledge of \$1,000,000 capital one year from its opening. Stock is selling to select buyers at \$125 a share. The vice-president of a local financial institution will probably be elected as a salaried president.

The new theatre can scarcely open before March 31, though day and night crews are working on the interior decorating. The house will be booked from the New York Orpheum office, and the policy, though not fixed beyond alteration, assumes this shape: Continuous from 11 to 11, six acts to a bill, four shows of five acts each per day, whereby principal acts will have to play only three shows; top-notch pictures and a novelty orchestra of number and character beyond the average vaudeville pit outfit. A heavy headliner and a featured added attraction will be carried for at least a year on every night. The top price will be 35 cents. An advertising campaign, undated, has already begun, and it will reach wide proportions.

Jimmy Henschel, a local band leader, has been engaged as director. Sam Myers, manager of the house, has installed a desk in the directors' room of the W. V. M. A. and is engaging the house staff.

## LOOKING FOR A LIEUTENANT.

Chicago, March 5. The Federal authorities are looking for a "Lieutenant J. E. Emerson." An individual giving that name, attired in uniform and wearing the French cross and citation cords, appeared in the office of Errett Bigelow last week and declared he represented the United States Government. He told Bigelow he was out in behalf of a \$100,000 drive for the Salvation Army, and wanted from 12 to 16 girls to put on a show. He offered to pay \$35 a week and \$25 a week during rehearsals,

flashing a large roll the while. Bigelow lined up the girls.

The "Lieutenant" was to come back Tuesday. Bert Weston, according to the soldier, was to come on from New York to produce the show. He didn't show up Tuesday. Bigelow communicated with Weston. "Never heard of him," wired Weston. Bigelow communicated with the Federal authorities, and now they're looking for the lieutenant.

## BOOSTING OVERSEAS ARTISTS

Chicago, March 5. The Herald and Examiner this week printed the following editorial under the heading "Chicago, a Producing Center":

There are two actors in Chicago who deserve well the hands of theatregoers, for when our boys needed entertainment in France and near the trenches they went over at their own expense and without hope or reward and gave of their talent that the Yanks might be happier where tragedy stalked.

When they returned from the front they did not capitalize their "bit" but went back to the foot-lights with the consciousness that they had helped. Out of their experience they have constructed a musical comedy that comes nearer to carrying the atmosphere of the trench than anything yet presented on any stage.

These two actors have made what is to actors a great decision—namely, to establish a stock company in Chicago to produce up-to-the-minute local revues. They have taken a long lease on a downtown theatre to carry out their ideas.

The Herald and Examiner wishes Miss Elizabeth Brice and Mr. Will Morrissey an abundance of success.

The "downtown theatre" referred to is the Playhouse, in which the Brice-Morrissey show, "The Overseas Revue," is now playing. The newspaper has several times printed items deploring the booking arrangements which fenced the revue out of the Princess at the apex of what the paper referred to as "A most prosperous run."

## EMMA CARUS' CO.

Chicago, March 5. Emma Carus has rented temporary offices on the eleventh floor of the Majestic Theatre Building, and will move to the Statelake Building later, as headquarters for Emma Carus Co., Inc., the new \$25,000 producing corporation which she founded here a month ago.

A well known eastern theatrical man, former booking manager for a Broadway producer, is expected here daily to start the activities of the new concern, which promises to present two plays before fall, and will handle a few vaudeville offerings.

## Hoffman Needs Sleep.

Chicago, Feb. 26. Richard Hoffman, booking manager of the Interstate, was given an indefinite leave until he could get enough sleep to make up for the hours of slumber he had lost, which resulted in his coming down late every morning for quite a while.

## Managers Back from Service.

Chicago, March 5. John Mooney and Harry J. Powers, Jr., have been discharged from the service. Mooney has returned to his old position as manager of the Blackstone, Chicago, and Powers is installed as resident manager of the Powers' theatre.

## CHICAGO MANAGER'S DEDUCTIONS

The Actors' Equity Association has taken up with Chicago managers the matter of deducting on salaries when shows are cancelled en route. This followed a number of complaints and is contrary to the A. E. A.'s agreement with both western and eastern managers which calls for consecutive appearances, barring an act of Providence.

Chicago managers say they are not to blame when booking offices cancel a one nighter now and then, but the A. E. A. sets forth that it has no arrangement with booking offices and that it is up to the manager to keep his shows working.

The Association feels that since the Chicago managers have certain privileges over the eastern group among which is that of giving 14 performances per week ("custom of the house" clause), the players should not suffer deductions where one day is cancelled. The actual computing basis for deduction for the west is one-ninth of the week's salary because of the prevailing Sunday showings as against one-eighth in the east.

When a show rehearses but three weeks, the manager is allowed "take up" the fourth week by laying off without salary during the season. The only other lay-off time without salary is the weeks preceding Christmas and Easter.

## HASTINGS' BIG SHOW.

Compared with the gaudy pomp of the "Hue to Garter Show" and Nellie Williams' "Big Show," Harry Hastings' "Big Show," with Dan Coleman as the heartily featured star, seemed considerably lacking both the talent and class of the other shows. The highlight of the show was a novelty in the first act. The number is based on the standard form used in vaudeville, with a little kid, touchy guy, Nemo, etc. The entire chorus takes part as scholars. One of the scholars (Marjorie Manderville) sings "Benny Meany." Aside from this the number is devoted to the familiar "school act" comedy cases and rambles.

Coleman, one of the burlesque's old-timers, is true to tradition of the days when burlesque was younger. In the first act he plays a tad. In the second act he is a comedy woman. In both characterizations he is even less subtle than the average burlesque type. Mr. Coleman introduced a novelty which may add to his profits but does not add to the dignity or entertaining quality of the show. He is the author of a number entitled "After the First of July," which he sings. Following the song the language, the sobriety, the straight man and other principals go out into the audience and sell copies of the song for 15 cents a copy.

Assisting Coleman as principals are Harry Hollis, Phil Peters, Jimmie Bernard, Jack Spellman, Alma Bauer, Hazel Lorraine, Marjorie Manderville, Alice Guilmette, Jeanette Bernadette and Fred Dale.

The book was written by Mr. Coleman himself. An idea of its quality may be had by citing one of the scenes.

Mr. Coleman is on the stage. Miss Bauer walks on. Mr. Coleman invites her to supper. She agrees to go. He then shows her how much money he has, and a gold watch, supposedly belonging to his grandfather, and a bank book containing \$100 in cash and a \$100 check, and a picture of his dog and himself. Harry Hollis walks on the stage and meets Miss Bauer. They know each other. Mr. Hollis invites her out to supper. She accepts. As they leave the stage, she remembers she has given Coleman her pocketbook to hold. She comes back and asks for her pocketbook. Opening it up, she screams: "It's gone!"

That goes double.

## LEW FIELDS READING NEW SHOW.

Philadelphia, March 5. "Friendly Enemies," showing here with Lew Fields and Charles Winniger, will close for the season March 15.

Mr. Fields will immediately begin rehearsals of a new musical show to be produced in conjunction with the Shuberts. The book is by H. B. Smith and the music by Rudolf Friml, the company with chorus totaling about 50 persons.

## One Night Managers' Meeting.

Syracuse, N. Y., March 5. The one night stand managers of the Central Managers' Association will hold a convention here next month. A plan will be then devised for a membership campaign.

## CHICAGO BY DAY

By Jack Lait.

May, the Exquisite Press Agent, is in Chicago again. The last time Miss Dowling was here she was ahead of "Oh, Boy." This time she's heralding the merits of "Oh, Lady, Lady." In the interests of psychological sequence her next attraction should be titled "Oh, You Kid."

Amy Leslie has known Savoy and Brennan for a great many years. "But there's one thing which always puzzled me," says Amy, "I have never been able to find out whether Bert stands for Bertram or Bertha."

Ralph T. Kettering writes more plays than any other man in America.

"Sport" Hermann writes less passes than any other man in America.

Louis Macloon, the Jake Shubert of Rockford, announced this week that he would have to build a larger house than the one he is now operating. "We had a meeting of creditors last week," said Lou, "and we found out our seating capacity was way short."

Tom Bourke, formerly a well-known figure in the show business, has forsaken the rialto for the city hall. He is acting as campaign manager for Tom Carey, democratic candidate for mayor. "I'll have him headlining the municipal bill after the primary try-out," says Tom; "booked solid for four years—no commissions, play or pay."

In the Sherman lobby one night last week Ashton Stevens was discoursing with a young woman on a matter which could best be illustrated by a story, which was, of course, saffron. He decided, on account of the youth of his vis-a-vis, not to tell the story. He told her, so she pleaded.

"I've read Rabelais and Snappy Stories," said the girl.

Stevens was abashed.

"I've studied the works of Ellen Key," she insisted.

Stevens was mum.

"I've attended nearly all the sessions of the morals court," she declared.

Stevens refused to tell the yarn.

"I've had luncheon with the Hattens," she pleaded.

"Oh," said Stevens. "It was this way: This man was in love with three women—"

And he told her the story.

Morris S. Silver insists that the "S" stands for sterling.

A father, mother, sister, brother-in-law and two younger brothers came up from Davenport, Ia., to see Hal Skelly do his old-time corner-store cut-up tricks in "Fiddlers Three." "If everybody in the east had a family like that," said Abe Jacobs, manager of the Olympic, "Oll!"

It is impossible to establish a record of any sort without having somebody come along and show that it isn't a record at all. The Woods management here has been boasting the switch of "Business Before Pleasure" from the Garrick to the Woods, a few doors away, was probably the shortest "jump" on record. Then along came the Cohan & Harris people with this statement:

"We claim the very shortest jump on record. We moved 'Seven Keys to Baldpate' from the Astor Theatre, New York, to the Gaitey, next door. The two stages are separated only a ten-foot alley, with the scenery doors facing each other; so close that in transferring the production from one house to the other a piece of scenery had not left the stage of the Astor before it was entering the stage of the Gaitey."

"The irony of it all was that the executive heads of the State Hands

## IN CHICAGO

By JACK LAIT

Union decided that as the attraction had moved from one theatre to the other it came under the classification of a road show, and therefore Cohan & Harris were forced to engage a road-working stage crew, consisting of carpenter, property man and electrician, whose sole duties during the balance of the New York run, which was of many weeks' duration, were to stick around and draw their pay.

"We challenge the world to beat this record."

When Eddie Leonard dropped out of the Majestic bill last week Rupp and Linden, sailor stars of the Great Lakes Revue, were called on short notice to replace him. Linden had his uniform, but Rupp didn't. Their act called for uniforms. Rupp stood in front of the Majestic, waiting for gods to pass by. The first one that came along was grabbed, hustled into the dressing room and relieved of his uniform. The sailor had to sit in the dressing room in his underwear until the act was off. Rupp could have saved himself the trouble of shanghaiing the god by calling at the Vauxery office. There are several god uniforms laying around there.

William Morris, in Chicago last week, brought interesting news from Harry Lauder, an touring. "Harry told me to tell all his friends that the next time he comes to Chicago he will buy them all a drink," Lauder is expected in Chicago some time after July 1.

Leonard Hicks used to be a magician. This explains how he can make money by running a hotel for the profession.

The Swedish Club of Chicago attended "The Better 'Ole" because they thought the piece was about a guy named Ole, and a lot of golf fans bought duclats under the impression that the 'Ole was the w. k. nineteenth.

## "FOLLIES" HAUL

When "The Follies" left the Colonial after a run of ten weeks the management took away over \$250,000, said to be more money than has ever been taken by any one attraction in Chicago during a single engagement.

## NOTES.

The Logan Square has raised its scale of Sunday prices from 30 cents to 50 cents.

Bert Oppenheimer has opened a lingerie shop at the profession at 146 N. Clark street, under the name of 'Bert's'.

Marion Grease has been placed in the chorus of "Cycle of Mirch," a vaudeville act.

Luhlinier & Trins opened their newest picture house, Elitanto, last week. The house is located at Doren and Clark streets.

Dick Green, business agent of the local I. A. T. S. A., has gone to Hot Springs for a vacation of two weeks.

D. L. Martin is managing the new Harry L. Frazer show, "A Thousand Eyes," which comes to the Court with Frank McElroy.

Percey Hammond, dramatic critic of the Chicago Tribune, who has been absent in Belgium, has returned to his duties.

The exact figures of the Zigfeld Follies

during the ten weeks' run in Chicago were announced as \$290,001, a record.

The Orpheum, Gary, now plays two acts of vaudeville with eight reels of pictures at 20 cents per production.

Pietro Cavallo, former bandmaster at Marigold Gardens, is the new orchestra director at the Wilcox Avenue theatre.

Charles H. Porter is subbing for Ashton as dramatic critic of the forum and Examiner. Sheppard Butler, automobile editor of the Tribune, has been handling shows during the absence of Percy Hammond in Belgium.

Jeanes Chambers has joined Prof. Etwell's Illusion act.

Chick Thurman has been placed in the chorus of "Oh, Boy!"

Louie Earl M. Piagron, just returned from overseas, has reorganized his act entitled "Miss Zanthoville" and received a route from the Association.

The Marlette Sisters have signed for tea with the Chicago & Iraos stock buttesque.

Roy Thornton, with the Remick forces for the past few years, has joined the local staff of Waterson, Berlin & Snyder.

Morris S. Silver has added the Alhambra, a Milwaukee Victoria house, to his chain, and will hook an act a week into the house.

Pio Hart left the "Star & Garter" show and has gone to her home in Cleveland, where she will rest for a while. She plans to enter vaudeville this season, under the management of Max Halpern & Fisher.

Al Price has joined Peppie & Greenwald's "Hello, People, Hello."

Rector, Weber and Leage closed at the Winter Garden March 2 and opened at the Sherman Square Theatre, Pittsburgh, March 5. The act is heading for New York.

Billy Meyer, musical director at the Avenue Theatre, is now directing the orchestra at the new Peppie, Harry Carl, former treasurer of the Davis, Pittsburgh, is the treasurer of the house.

"Blackface Eddie" Ross blew into Chicago from Orlando, Fla., this week, and opened at the Pastimes time at Minneapolis March 5.

Harry Hoxford closed with the Annette Kellerman act in New Orleans and is back with the firm of McCarthy & Fisher.

Henrietta Tetre, the young woman who followed Georgia Drew Mendum as the nurse in the original production, has joined the North Shore Players at the Wilson Avenue Theatre. She will play second lead.

Madeline Schwabacher, who was dubbed "Madame of the Future" and given newspaper notoriety because the father of her baby was a civilian while her husband was a soldier in France, has joined the "Cooping the Loop" revue at the Winter Garden, where she is featured as "The Cigaret Girl."

"The Majestic, Kalamazoo, Mich., resumes vaudeville next week. Since the recent epidemic the house has been playing pictures.

Harry Weber passed through Chicago on his way to the coast this week.

Claude Wade has been placed as juvenile with "Ocean Bound."

Bert Brown, stage manager at the Palace, has left to accept a position with the Fire Prevention Bureau.

Ground will be broken about April 1 in Lansing, Mich., for a vaudeville house which will be built on the Butterfield circuit, to be completed in October. The house is to have a seating capacity of 1,500.

Billy Stoneman, who managed Shantre-Bern-L. Frazer show, has joined the Chicago staff of the Wit-marks.

J. W. Clifford has joined the George Barle Stock at the Byers, Fort Worth, Tex., as principal comedian and producer. Others engaged are Billy Wanda and Pio Wanda, Helen Rice, R. F. Duke and Ray Mideley.

"Rip Van Winkle" will be produced in opera here early next season by the Chicago Opera Company. Reginald De Koven will collaborate on the opera, the book of which will be treated as folk opera with legendary aspects.

Joyce Gibbs, Balle McDrew, June LeRoy and Marcelle have joined "The Suffragette Revue."

May Rose has returned to the stage after an absence of three years. Her last appearance in vaudeville was with a Friedlander production.

Doris DeJoris has joined the "Ragtime Housewife" act.

Morris Stern, associated with the Waterson, Berlin & Snyder show here has joined the Remick staff.

The employees of the La Salle Theatre recently gave Nat Royter, the manager, a gold watch as a token of their appreciation at this treatment.

Friends of King Lee Krauss, who left for New York this week to take up his partnership with Arthur Horwitz, tendered him a luncheon and farewell dinner at the Morrison Hotel Feb. 27. All past squabbles and differences were forgotten, as was evidenced by the following representative gathering: Lon O'Neil, Sam Kramer, Mike Baraca, Frank Doyle, and Sid Schallman, Lee Schallman, John Nash, Dick Hoffman, Iz and Sam Thomas, Norman K. Kinsick, Kenneth Fitzpatrick, Melvin Greenwald, Norman Zieher, Everett Ray, E. Bigelow, George Hillman, Otto Schuster, George Moses, Ralph Kettering, Martin Wolf, Walter Bush, Norman Zieher, Max Richards, Will J. Harris, Dwight Peppie, Martin Greenwald, Harry Spindall, George David Beahler, Harry Shapiro, Jess Freeman, Chas. Freeman, Willie Berger, Lew Goldberg.

The People's brand new Pastimes house here at Ashland avenue and Forty-seventh street, back of the Chicago stockyards, opened last week under the house management of James J. Schuster, known in the profession as Jimmy O'Neill, formerly of the vaudeville team of O'Neill and Wainman. The house is located by Corner Holmes of the local Pastimes office, with a policy of eight acts and News in a dining room. The house is opened by seven, seven evenings and three matinees a week. With the possible exception of the State-Lake Theatre, not yet open, the People's is the best big small-time house in Chicago today. From the viewpoint of the audience, appearance, decorations and general class, it is one of the most substantial and beautiful houses in the city of any class. The downstairs floor has 1,500 seats, with a balcony consisting of mezzanine boxes only, containing 500 seats.

It was said at the opening of the house by experts of both vaudeville and Chicago, that the house was far too beautiful for the neighborhood. The section is peopled largely by employees of the stockyards—men of the type known as "Bubbas." The consensus of opinion is that the saw teeth, the People's appearance, decorations and general class, it is one of the most substantial and beautiful houses in the city of any class. The downstairs floor has 1,500 seats, with a balcony consisting of mezzanine boxes only, containing 500 seats.

## SHOWS IN CHICAGO.

AUDITORIUM—"Chu Chin Chow" holding to big receipts (24th week).

BLACKSTONE—"This" will liked, with Patricia Collins (24th week).

COLONIAL—"Ollie Behind the Gun" opened March 2 (1st week).

CITY—"Old Lady 81" held over an additional week because the incoming show wasn't ready (1st week). "A Thousand Eyes" with Frank McElroy, opens March 2.

COLUMBIA—"Polles of Pleasure."

CROWN—"Pennant Winner."

ENGLISWOOD—"Follies of the Night."

GARRICK—"Bendall," with Charles Curry and Francine Larrimore, opened March 2 (1st week).

GRAND—"Going Up" going good (11th week).

IMPERIAL—"Stock Buttesque."

ILLINOIS—"The Better 'Ole" fair (24th week).

LA SALLE—"Reverence."

LA SALLE—"Oh, Lady, Lady!" pronounced the best of the B. shows (24th week).

NATIONAL—"Thurston."

OLYMPIC—"Paradise" opened March 2 (1st week).

PRINCERS—"Hispanic Partners" with Wallace Midland and Irene Bordini, opened March 2 (1st week).

POWERS—Lancie Ullie in "Tiger Rose," hit (1st week).

STAR & GARTER—Harry Hastings Big Show.

STUBBBAKER—Guy Bates Post in "The Messenger," strong (1st week).

WILSON AVENUE—North Shore Players in "Our Wives."

WOODS—"Business Before Pleasure" moved in from the Garrick.

Caine's Film Right, \$27,500.

Famous Players—London, March 5. Famous Players—Lasky Corp. purchased the picture rights to Hall Caine's "The Woman Thou Lovest Best" for \$27,500.

## INVESTIGATION REPORTS

VARIETY, in its weekly editions, will publish the daily official report, verbatim, of the hearings before the Federal Trade Commission in New York City, in the matter of the Vaudeville Managers' Protective Association and others.

The verbatim report appears on pages 27 and from 41 to 44 in this issue.

# CABARET

Frances White and Frank Fay were in the same dining-room Sunday evening at Reisenweber's, but not together. Mr. Fay did a number, upon request, but when loud calls were made for Miss White that small little girl sidestepped, saying she was playing two houses and did not feel well enough to undertake another entertainment that evening, probably figuring there was no special reason why she should exhibit for nothing before a crowd of Harlemites in the Sophie Tucker Room, who seem to gather there in large quantities on Sunday evenings to watch a volunteer performance that looks like a benefit for Reisenweber's and Miss Tucker. Had Hixon dodged also when requested, although Hixon has contributed a dance when asked on other Sunday evenings. Another who seemed to have the affair sized up was William Seabury (Seabury and Shaw). Mr. Seabury said he couldn't dance without his dancing shoes, an excellent reason under the circumstances. That same evening Miss Tucker had played the Winter Garden and received \$400 for her performance there. Reisenweber's paid no one who volunteered in the Tucker Room, and Reisenweber's seem to be aiming, on Sunday evening, to give a regular Sunday night performance for nothing that would cost the house ordinarily around \$1,500. This is no special slant against Miss Tucker or Reisenweber's. Both are all right in their way and out for business; something that artists might appreciate. If an artist is of any value for public appearances, why give away their services unnecessarily and without pay in any place charging an admission or making a profit from the public, without it is a charitable benefit? In a home or private room, done for the amusement of friends, it is different; but not in a place that features it really. These volunteer entertainments one night or any night carry no objection in themselves. Still people of talent who can sell that talent should sell it or keep it to themselves. It's their stock trade. When they give it away they are giving away what otherwise might be drawing power in a theatre. Downstairs on the ground floor of Reisenweber's is a revue, with every one who it paid for their services. Miss Tucker receives 50 per cent. of the cover charges and 10 per cent. of the gross receipts in her room. On the top floor Doraldina receives 15 per cent. of the gross receipts under a guarantee of \$300 and without participating in the cover charges for the Paradise Room. So all entertainers in the establishment are being paid excepting those who volunteer their entertainment. It was once said of a grand opera singer who went into grand opera from another stage that she would have been of more value to herself had people continued to say, "Why isn't that girl in grand opera?" than she was after getting into grand opera. So it will do any artist more good to be called for in a public place for volunteer entertainment and refuse to appear than to appear. While this comment mentions only Reisenweber's it covers any other place of public entertainment that looks for valuable stage talent without paying for it.

Peter Schmidt, known to everybody around the Times Square section as Pete, for 33 consecutive years stationed in the hotel at 43rd and Broadway, which during his time was known first as the Barrett, then the Wolf, then the Cadillac and now Wallace's, died March 3 at his New York home. Pete Schmidt had waited on the theatrical men, agents, bookers, etc., in Wallace's cafe for years. Schmidt came from Alsace-Lorraine and his first job was with the hotel, where he had always been connected. A complication of

diseases following a general breakdown caused his demise at 53 years. A daughter survives. It is known that Schmidt from his salary and tips—the theatrical men being very generous with him, especially at holiday times—left a fortune between \$50,000 and \$75,000.

Ban-Joe Wallace has an interest in present in the Yama Yama Room at the Hotel St. Andrews, where the Herick-Alfred revue was recently withdrawn after three or four weeks. It was an experiment by the hotel which paid the producers \$500 weekly for the show. The hotel people seemed to secure the impression a good revue can not be put on for \$500 a week, and through that, they excuse the poor grade of show given them. It appears to be a matter of opinion among restaurant producers just what kind of a show can be given for any amount, and to depend upon the producer, in restaurants as well as elsewhere.

Mrs. Homer D. Broyles, Director of the Juvenile Protective Association in Cincinnati, has begun a crusade against the "shimmie" dance, which is becoming popular here. Mrs. Broyles says that the dance, which is a degeneration of the "Chinese Toddle," is not objectionable when performed properly. She suggested that so-called private dances be regulated the same as public affairs.

The Temple Gate of Hope will hold a Purim Ball at the 22nd Regiment Armory, Broadway and 168th street, March 15. Tickets are one dollar. The Armory will hold \$12,000. The Rev. Dr. Herman L. Martin of the congregation has the affair in charge, and is receiving the assistance of the William Morris office in arranging for the features of the evening. Several notables will be present.

The Atlanta Hotel, Bridgeport, Conn., which has been dark as far as cabaret was concerned for the past six months, has resumed entertainment, booked by Max Rogers, with Joe Toal, formerly of the "Film," taking over the managerial end. Principals of the first attraction include Fitzgerald and Whitehead, John Vincent, Francis De Gaff, George Davis, Miss Chapdelaine, Dolly Daly.

The Varasille Sextette has passed under the management of Earl B. Fuller and on March 17 will open an indefinite engagement at the Cafe de Paris (Rector's). When the Varasille aggregation starts its engagement there Charles F. Strickland, pianist, will return to the Moulin Rouge, where he will reorganize the old Charles F. Strickland sextet.

Arthur Buckner's "All Girl Revue" now playing at Werner's 39th street and Broadway, will move to the Arcadian, Brooklyn, next week, succeeded at Werner's by another revue of Buckner's, produced by Victor Hyde. The new revue will consist of 24 people, featuring the Dancing Dalys, Bibb Cirvin, Fred Hartin, Beattie Osgood, Rita Stanley.

The gowns in the Maxim's new revue, credited last week to Van Norden, were made by Marguerite Van Norden. May Taylor, on the tight wire, opened in the show last Thursday. The wire is strung along the length of the restaurant floor, and Miss Taylor, who is a pretty brute, gives a very snappy performance upon it.

The Sonora restaurant at 216 West 42nd street is the first and only strictly Mexican restaurant in New York. The menu contains the best Mexican dishes, with the restaurant remaining open until three in the morning, for

the special accommodation of those engaged in theatrical and cabaret night work.

A new revue with 20 people, produced by Ray Perez and booked by Joe Mann, will open at the Hotel De France (formerly Van Cortlandt) on 49th street, March 17. Among the principals are Valerie True, Hilda Major, Vivian Leland, Hall and Tyson.

Helen Armstrong, Teddy Tappen, Al Elsworth and Loretta D'Hearn have been added to the revue at the Greeley, Newark, N. J., and Magee Weaver and Margie Drohn at the Orange Grove, N. Y.

Two Jazz Bands over here have been engaged to go to London. William Carson over there wants them. Charles Bornhaupt did the booking through J. F. Farrell over here.

Rehearsals for the new revue atop the Strand are under way. Several new faces are included in the cast. The revue is to open in three weeks.

Jack Geier (Bisland and Geier) was obliged to retire from the Central O. H. cabaret show on account of influenza.

The Royces went to Albany Monday for the "Zig Zag Revue" at Farnham's Hotel. They replace Beatrice Osgood and Frank Larson.

Hal Hixon, Delia Alda and Violet Strathmore, after out of Ziegfeld's "Midnight Frolic" through influenza, returned this week.

Jack Haskell sailed yesterday on the Aquitania for London. He will produce revues there.

## MONDAY MORNING MONOLOGS.

By Miss Billie Shaw.

The Gink Who "Used to".

"What you got here, Harry, a lot o' new stuff? Don't tell me you sunk your wad in scenery! Say, listen to someone that's been in the business 15 years and still eatin'. I'm tellin' you you're a dub! I used to carry all that junk, and what did it get me? Why, I could give you a van load of drops and interiors, all you'd want I used to cart around the old excess till I got wise to myself."

"What's this they're hanging, a satin cye? I had one somethin' like that, though mine was more of a flash. It got a write up in every house. Is that your crate they're bringin' in? Say, I remember when I carried nine pieces; used to take an hour to pack up."

"But you got the wrong idea, boy. All wrong! When I had my own stuff I thought I was a wise lad, but I soon woke up. I don't gettcha nothin' in the long run. You don't get credit, you know, for spendin' all money that way. What's the use worrin' your head off over baggage when it's a pipe to walk in a theatre and use the house set? If you're good you get over just the same, and you're in that much, ain't you?"

"Oh, yeh, I soon got that scenery bug onto my bean. Now I just give the transfer man my one check, tell the stage manager what I want, and that's all there is to it. Simple, ain't it? Why, I don't even bother to put on a make-up half the time, and as long as I can get by with the old gags, I do it."

"Why shouldn't I? The office ain't raisin' my salary, nor changin' me from second spot, so why should I give 'em a lot o' material they don't pay for? Ain't it silly?"

"I used to do all that—change my act every few months and carry a load o' drops; but no more, boy, oh, no more! And they're just as glad to me, I'm tellin' you!"

## VOLUNTEER SERVICE SHOWS.

The following lately appeared at the various hospital theatres for the War Hospital Entertainment Association: Marine Hospital, Staten Island: Matty Levine, Murray Sallet, Dick Long, Hamilton Walton, Paula Preston, Billy Kenny, Claudia Tracy, Francis and Love, Hermine Shone, Leo Kistler.

Naval Reserve Training Station Hospital, Pelham Bay Park: Carl Seamon, Halsey Mohr, Katherine Bradley, Sylvia Fabbri, Max Stanford, Betty Donn, Louis Miller & Co., White and Berk, Carrie Lillie, Frank and Grace DeMont, Claudia Tracy.

Embarkation Hospital, No. 1, Hoboken: Harry Ward, Barlow and Hurst, Blair and Crystal, Willie Smith, Al Tyler, Irene Meyers, Russell, Al Rock, Knute Erickson, Barker and Wynne, Paula Preston.

Debarcation Hospital, No. 2, Fox Hills, S. I.: Sammy Wilson, Katherine Bradley, Max Stanford, Al Cray, Lillie, Mills and Moulton, White and Berk, Miss Busse, Claudia Tracy, Barber and Jackson, Frank and Grace DeMont, Mae Melville.

Depot Hospital, Air Service Depot, Garden City, L. I.: Carl Seamon, Paula Preston, Sylvia Fabbri, Betty Donn, Louis Miller and Co., Holly Hollis, Burns and Burns, Steve Bren, Del-A-Phone.

General Hospital, No. 3, Rahway, N. J.: Carl Seamon, Dinkins, McCarthy and Everett, The Piper Trio, Jerome and Albright, Alia Fabbri, Dottie Dimples and Baby Beban, Ahearn and Curran, Al Rock.

Embarkation Hospital, No. 4, (Polio-clinic Hospital): Carl Seamon, Murray Sallet and Dick Long, Katie Rooney, Ahearn and Curran, Berk and Grace, Harry Cooper, George Whiting (Whiting and Burt).

General Hospital, No. 39, Long Beach, L. I.: Matty Levine, Carl Long, Bradley, Joe Levine, Carrie Lillie, Donegan and Curtis, Dottie Dimples and Baby Beban, Monroe Silver, Frank and Grace DeMont, Mae Melville.

Ward No. 55, U. S. General Hospital, No. 1, Annex, Bronx: Sammy Wilson, Selma Pearson, Ahearn and Curran, Truax and Carlston, Sylvia Fabbri, Al Rock, Fanchon Perry, Mac Artstello, Florence Meridith.

General Hospital, No. 1, Bronx: Seamon's Orchestra, Edna Bennett, Jimmy Carson, Eddie Moran, Murray Sallet, Dick Long, Florence Meridith, Louis Miller and Co., Miss Busse, Ahearn and Curran, Mae Hunt, Katie Rooney.

Wounded soldiers in the Imperial Hospital, Winnipeg, were entertained Feb. 29 by members of the "So Long Letty" company.

The 52nd Inf. Entertainers opened Feb. 8 at the Palais De Glace, Paris, where they have a show before 3,000 American soldiers. The members of the company are Eddie Allen, Freddie Parmelee, Morrey Sharr, Gene Claude, Tom Gatt.

The Y. M. C. A. theatre at Vernieu, France, housed a presentation of "A Message From Mars," 8-9-10, under the direction of Col. George Skinner. The vaudeville offering included Wysee Bowden, Frank Naldy, Howard Hall and Co., Woodman, Helinger and Thompson, Franklin Panghorn, C. F. English, Hall, Stapleton and Wallace, motion pictures and the Mars Orchestra. Griffiths, Naldy, Bolen and Denis formed the Mars Quartette. Incidentally the orchestra consisted of thirteen pieces.

Doraldina, in the Paradise Room at Reisenweber's, is doing three new dances, named the "Larama Shiver," "Fiji Bird Dance" and "Hindu Gypsy Dance." Doraldina is reappearing at Reisenweber's on a percentage and guarantee.



## OBITUARY

## WITH THE MUSIC MEN

**William H. Harris**, theatrical express man, with offices on West 38th street, died at his last residence, 343 W. 38th street, March 3, following an attack of influenza. The deceased was 31 years old and is survived by a wife and two young children. The business is being conducted by the former owner, A. Thompson.

## IN MEMORY

of my beloved

## MOTHER

who died Thursday, February 20th, 1919

Her devoted daughter  
**SELMA CORBETT**

## Trie O. Lora.

Mrs. H. J. Chase, professionally known as **Trie O. Lora**, formerly well known single and more recently of Gallagher and Hill, died of tuberculosis March 3 at Central Islip, L. I. The deceased was 48 years of age and is survived by her husband.

## IN FOND MEMORY

of my dear friend and pal

**Sgt. G. (Monty) Montgomery**

who lost his life in Egypt, February 8, 1918.  
**LOUISE ASTOR**

## Henry Seymour.

**Henry Seymour** died in a relief hospital at San Francisco, Jan. 4. The deceased, who was 55 years of age, was a member of the Seymour family of Norwich (Conn.), jumpers and acrobats.

**Annie Hazzard**, widow of Edward Hazzard, theatrical publisher, and mother of John E. Hazzard of the legitimate stage, died March 1, at her home, 200 W. 79th street, New York, aged 66 years.

## TO THE MEMORY OF

**HERBERT MOORE**

—the busiest writer in the West,  
—most efficient of the West,  
—“WAS HIS SOUL REST IN PEACE”  
**AL. W. BROWN**

## Marjorie Jenkins.

**Marjorie Quinn** (known professionally 20 years ago as **Marjorie Jenkins**), aged 43, appearing in vaudeville years ago prior to her retirement, died March 4 in the Manhattan State Hospital.

The mother of **George W. Metz**, manager and part owner of the William Penn Theatre, a vaudeville house in Philadelphia, died at her home in that city last week.

## IN FOND REMEMBRANCE OF

**Miss Katherine Owen**

“Dearest and her home,  
Angie called her home.”  
**AL. W. BROWN**

The mother of **Ernie Young**, Chicago ticket broker, and **Bert Young**, connected with the Hippodrome, New

York, died in St. Louis last week, of a complication of ailments.

The three months' old son of Mr. and Mrs. Charles F. Ulrich (Fredericks and Van) died of pneumonia in Omaha, Neb., Feb. 21.

## NEW ACTS.

**Nat Nazarro, Jr.**, new single turn. **Hermine Shone**, “single” turn. **Beck and Stone**, men; **Entrance** and **Batiste**, women (**Mandel & Rose**).

—**George Beane and Co.**, sketch. —**“Too Many Wives”**, musical tabloid with 12 people. (**Ed. S. Keller**).

—**Lew Christy** returning to vaudeville in his single act.

—**Eleanor Kern** and **Leon Varvara**, singing and dancing. (**Rose & Curtis**). —**Ethel Rosemont and Co.**, in “**Nay, Nay, Pauline**.”

—**“Too Many Wives”**, with 14 people (**Erwin Rosen**).

—**Jack King** and **Lucille Love** (late of **Martine Revey**), two-act.

—**“Boz”**, taken from **Charles Dickens**, with four people, arranged by **Ben Barnett**.

—**Tommy Hayden**, late of the **Flying Corp**, and **Carmen Eccelle**. (**John Peebles**).

—**“The Love Chase”**, with **Molly McIntyre**, **Charles Hines**, **Leonard Good**, **William Kelly** (**Joe Hart**).

—**Denno, Scanlon** and **Denno**, novelty dancing trio (with **Paul Denno**, lately released from army).

—**Bert Williams** reopens in vaudeville March 17, at the **Colonial**, New York.

—**Sally Cohen** (**Rice and Cohen**), three people, comedy playlet entitled “**The Baby Vamp**,” by **Eugene West**.

—**“Good Night Teacher”**, with **Jack Fairbanks**, **Helen Francis**, **Florence Major**, **Dave Mallon** and four others (**Ela Herrick**).

—**Sam P. Herman**, monolog, “**Business for Fun**”; **Margaret Bros**, single; **Judith Turner** and **Grace Renard**, talking and singing; **Blanche Richards**, single (**John Black**).

—**Thelma Milton** has taken over the **Willard Mack** act, “**Movie Minnie**,” that **Maude Leon** and **Co.** have been using and will give it new scenery and a new playing personnel.

—**Frank Joyce** (formerly **Joyce, West** and **Moran**) and **Flo Lewis** (**Gold and Lewis**), **Eleanor Kern** and **Varvara** (formerly **Scarpioff** and **Varvara**). (**Rose & Curtis**).

—**Corporal Charles W. Bittner**, recently discharged from the **British Army** (after three and a half years with the **Royal Engineers**), in “**The Singing Soldier**,” prepared by the **Fund for Overseas Wounded Actors**.

—**“Submarine Maid”**, with 10 people, and “**Movie Maids**,” with 12 people. **Lew Bernard**, **Astle** and **Arthur Jackson** and **Billy Tenner** are the principals with the under-sea show; while **Ann Cashlin**, **Eddie Seaman**, **Frank Leab** and **Phil Golden** are with “**Movie Maids**” (**Sam Kessler**).

—**Eli Dawson**, resuming act, after recent burlesque engagement. **Bert Kelly**, credited with the original “**jazz**” band of **Chicago**, having started the “**jazz**” craze there at the **College Inn**, is gathering the original members of his organization together and will make up a “**jazz**” musical act for vaudeville. **Kelly** has recently been in vaudeville with a dancer, **Walter Smith** and **Tony Southern**, the latter of “**Cheyenne Days**,” have joined partnership to do a piano and singing act.

## No Family Understanding.

**Ruth Hale**, press representative for **Arthur Hopkins**, is the wife of **Heywood Brown**, dramatic critic for the **Tribune**. This did not prevent **Brown** delivering a first class “jazz” to **Hopkins**’ latest production, “**The Fortune Teller**.”

**Jack Carroll** has joined the professional staff of the **Henry Co.**

**Joe Bennett** and **Willie Horowitz** are now with the **Brooklyn**.

**Harry Von Tilzer** is publishing the numbers in **Sam Blair**’s musical production, “**The Woman in State Room B**.”

**T. B. Harms** has opened professional office in the **Exchange Building**, with **Harry Dutton** in charge.

**F. E. Belcher**, of **Remick’s**, is on a trip to the coast and is now in **Los Angeles** bunching business and pleasure. He will be back in about two more weeks.

**Joseph Hill**, a song writer, has formed the **Park Music Co.**, and is putting out three numbers by **Robert Horwood**, **Art Hoffman** and **blinart**.

**Danville & Wilson**’s instrumental “**Oriente**,” has now a vocal version. **Winton Wilson**, of the firm, is coming East to take charge of the **New York office**.

The **Triangle Music Co.** has acquired the publication rights to **Victor Arden**’s instrumental waltz, “**Honeyroom**.” **Ray Sherwood** has written a lyric to it for vocal purposes.

The **Music Publishers’ Protective Association** will hold its next regular meeting at its headquarters in the **Columbia Theatre Building** March 11. **Shapiro-Barnstein**’s songs, “**A Little Town in Normandy**” and “**Mammy O’Mine**,” were the silver cup at the song contest held at **Loew’s Avenue B Theatre** last night, when the numbers, with **Billy Vandever** at the piano.

Why don’t the liquor interests, which are shouting about prohibition, enlist the aid of prominent songwriters? There is no better form of propaganda than melody. The **Irish** orchestra projected across the footlights in all parts of the country would prove more benevolent.

**Louis Cohen**, professional manager for **Chas. E. Harris**, of **Henry Co.**, **Miss Stiles** at her home in **Union Hill** on March 22. They were to go to **London** for a few days, but **Miss Stiles** was formerly employed as secretary to **Mr. Harris**, but has been working for the **Government** in **Washington** for the past six months.

**Harry Bloom** has left for the coast to assume charge of **McCarthy & Fisher**’s new **San Francisco office**. **Billy Elliot** has been placed in charge of the new **Detroit branch**.

**Ivor Novello** is on the **Manzanita**, bound for **New York**. **Chapell & Co.** received a cable Tuesday to that effect. **Mr. Novello** is the composer of “**Keep the Home Fires Burning**.” The **Irish** orchestra, of **Philadelphia**, who was killed in the last **Zepplin** raid, **Mr. Novello** holds a commission in the **British Army**. During the war he served with the **Royal Flying Corps**.

**Witmark & Sons** came to a bit of “clash” with **Meyer Cohen** recently on the publishing rights to the numbers in “**Come Along**,” a musical comedy, book by **Bide Dudley**, music by **Fred Watson**. Some time ago **Dudley** wrote a song called “**Salvation Nell**,” music by **Fred Watson**, which he gave to **Cohen** to publish. When “**Come Along**” went into rehearsal, **Dudley** suggested interpolating “**Salvation Nell**,” which was done and which gives indication of being the bit of the production. The **Witmark** held an exclusive publishing contract and refused to permit it to remain in the show. The matter was finally compromised by the payment to **Witmark** of three cents a copy, **Cohen** retaining the publication rights.

## ILL AND INJURED.

**William Counihan** (**Counihan** and **Shannon**), after six weeks’ illness, out. **Jenie Jacobs** was ill at her home for a week or more, with influenza.

**Walter Betts**, manager of **Keeney’s**, **Brooklyn**, recovered from influenza.

**Joe Goodwin** (**Avon Comedy Four**) is ill in the **New York Hospital**.

**Earl Goforth** (**Goforth and Brockway**) has recovered from influenza.

**George Cohan Welch** (son of **Jack Welch**) recovered from influenza. **Lawrence Goldie** returned Monday to the **Keith office**. He had been away for five weeks. **Lawrence Goldie** remained at his desk but one day (Monday), when he was again compelled to give up his work of booking in the **Keith office**.

**Mme. Adelaide Herman**, who has been seriously ill, is now convalescing at the **Princeton Hotel**, **New York**.

**Grace DeMar** had to cancel **Columbus** this week, due to influenza, a light attack.

**Henry Rapp** has recovered from his recent operation for appendicitis and a severe case of influenza.

**Billy Mann**, former treasurer of the

**Pulton**, is at **Lake Saranac**, **N. Y.**, in the hope of benefiting his health.

**Jos. H. Tooker** is recovering from an operation for abscess performed last week. **Mr. Tooker** is president of the **Tooker Lithographing Co.**

**Frank L. Smith**, in “**Advance**” of **Max Speigel’s Merry Rounders** show, is in the **Post Graduate Hospital** with varicose veins and inflammation.

**Walter J. Kingsley** left his office Monday complaining of rheumatism. He will be confined to his home for the remainder of the week.

**Nellie Revell**, general press representative for **John Cort**, who was confined to her home with influenza for ten days, reported at her office Monday morning.

**Edward W. Dunn**, who returned to work at the **Cohan & Harris office** a few weeks ago, after a long siege of illness, has gone to **Atlantic City** to regain his strength.

**Rosa Crouch**, dancing comedienne, who suffered a nervous breakdown on the eve of her opening at the **23rd Street** six weeks ago, has undergone a rest cure and is back in town, having gained 15 pounds in weight. **Louis Golding**, booking manager of **Proctor’s**, **Newark**, returned from a rest at **Atlantic City** and will take active charge of his work next Monday. During his absence **Walter Howes** attended to the booking of the **Newark theatre**.

**Moe Mark**, head of the **Strand Theatre** syndicate, was early this week confined to his room at the **Hotel Astor**, with a trained nurse, suffering from a severe cold. He was ordered to bed by his physicians, who feared possible complications.

The following are reported patients at the **American Theatrical Hospital**, **Chicago**: **Dan Dix** (**Dan Dix and Virgil**); **Arthur Dunn** (**The Messenger**); **Billie Newman** (“**Quaker Town to Broadway**”); **George A. Newton** (roping and talking act).

The condition of **Thomas Kane** (Independent **Poster Co.**) in the **New York hospital** remains virtually unchanged. **Kane**’s recovery will be slow and the attending physicians do not expect him to get out before three or four months. No one is allowed to either see or phone him.

**Bert Kalmor** was compelled to stop with “**Bugland**” because of a fractured knee which he injured by bumping against a chair in **Boston** two weeks ago. **Kalmor**, without knowing the extent of the injury, opened at the **Colonial** last week, but was forced to withdraw from the bill Wednesday.

**Mrs. Jack Elliott**, wife of the **Hippodrome**, **Youngstown, O.**, manager, was seriously ill last week with influenza, but was reported later to be recovering. **Youngstown** seemed an epidemic centre last week with **Bernice Golden** (**Keane and Golden**) dying in that city of the disease and **Nan Halperin** seriously stricken. **Miss Golden** was about 28 years old.

## Judgment for Rent.

**Harry L. Cort** and **Ida M. Cort**, as indorsers of a note for \$6,000, signed by **John Cort**, had a judgment for the same rendered by the **Supreme Court** against them by the **Theatre Realty Corporation**, owing to **John Cort**’s failure to make good the amount, when he declared himself a bankrupt about a year ago. The note was for rents on the **116th Street Theatre**, at **116th street** and **7th avenue**, which **Cort** controlled at one time. **Mr. Travis of A. & H. Bloch** represented the plaintiff.

## Another for Josephine Victor.

**John Cort** is making ready to produce a new play in which he will star **Josephine Victor**.

This will be the third legitimate drama in which he will have presented **Miss Victor**.







# NEW ACTS THIS WEEK

**Frank Fay.**  
**"Timely" (Songs and Talk).**  
 26 Mins.; One.  
 Palace.

Frank Fay, as a vaudeville and a single, looks pretty good now. He started from three-act in vaudeville, has been in musical comedy and now comes back to vaudeville, once more as a single after having been alone in "one" before. The present turn must be all new for him. It consists of songs, with Dave Dryer at the piano. Perhaps some of the former Fay matter is retained, like the "famous comedian" bit, but Mr. Fay has "The Face on the Drug Store Floor" rewritten from the "Barroom Floor" thing and now to poke fun at prohibition, telling of the drunk who came in and explained to the crowd at the bar how he had become a grape juice fiend. Mr. Fay's bit of two years after prohibition, detailing how a young man, scorned in love, started on the road to ruin by eating gumpers and threatening to go the entire Huyler's route isn't so good, probably because it is so previous no one may imagine it. His song, new (and probably published), of "Alladin's Lamp" or something like that, during which he wishes for the wonderful days of old when you could eat at reasonable prices, you also, drink, is typically topical and gave him a big enough score on that alone to suffice for the turn, for Mr. Fay delivered it extremely well. At the finish, Mr. Fay gave a sort of travestied speech, displaying some trepidation when starting it, but telling Mr. Dryer it was all right as he had the main points on a paper pinned on the inside of his coat. As Mr. Fay seemed stuck for the right word, he would take a quick flash inside the coat, and did this when mentioning "our country." Seemingly unable to remember the name, he looked inside, and stepping forward with great assurance, exclaimed "America!" Again at the conclusion of it when saying there were three great statesmen, the greatest in the world, he took another flash, then said, "Hart, Shaffner and Marx." It sent him off to a huge laugh. Mr. Fay has a most likeable turn. He has developed fast. Fay is going to land as one of the best stage comedians there may be, among those who can help their material. At the Palace this week Mr. Fay is even more sure fire by following Mme. Olga Petrova, whom he burlesques in some of the latter's mannerisms and remarks in a very humorous manner. It is that more than anything else he does in this turn, from the way he does it (and he did it Monday matinee also), that tells Fay as a comedian is there. *Sime.*

**Dupree and Wilson.**  
**Talk and Songs.**  
 12 Mins.; One.  
 Harlem O. H.

Janette Dupree is now doing a "sister" act comprised of comedy talk and songs, her partner being a rather handsome auburn haired woman who knows how to get over a point and has a rather good voice. The comedy is rather well written and well handled, the talk running in the "kidding" channel, each mocking the other's height and appearance. Miss Wilson opens in a riding habit and returns for a song in an evening gown that gave the turn a favorable punch for appearance. The number, "Rainbows," earned an encore. It's a good act and while not ready yet for the larger circuits, it could be improved to meet the requirements of that grade of time, but meanwhile should have no trouble in procuring work from the smaller circuits. Miss Dupree has had sufficient experience to be able to strengthen the opening section and with that accomplished this specialty will warrant the attention of big time bookers. *Wynn.*

**Eddie Nelson and Dell Chain.**  
**"Use Your Own Judgment."**  
 26 Mins.; One.  
 Riversalda.

Eddie Nelson was formerly of Dooley and Nelson. Dell Chain was of Hartford and Chain. The war somehow broke up the combination. From a comedy standpoint the new duo looks better than either of the former pairs. Both are in the class of nut comics, but having a style of their own and material that is original they should enter the lists of standard comedy teams—a very valuable commodity in vaudeville. They enter on tricycles, each riding one of the kid vehicles, dressed in sack suits but with "top hats." Still seated in their "boats," they ramble through a sort of medley parody, kidding a number of things and songs. One bit tells of "the girl in Maryland," copping a watch and songs of girls from other states grabbing bank rolls and the like. Chain "sings" with "Jennie Dear" with the picture sheet showing the chorus, the words of which are all phoney save for "Jennie Dear." Nelson interrupts to explain he has been in a saloon drinking Schlitz and dropping nickels in a slot machine until he drank so much Schlitz he couldn't find the slots. Eddie next bluffs with a violin, while Chain offers in a more or less straight delivery the number "Down the Lane to Yesterday." Nelson finally "accompanys" on a guitar played Hawaiian fashion, nearly. Both then appear in old soldier caps, Dell singing a version of "He Sits and Sits and Sits and Sits." Eddie blowing an ascending note on a cornet at the end of each line. While Dell sings "Cleopatra Had a Jazz Band," Nelson changes to near Egyptian costume and enters for a nutty dance, one foot bare. There is a funny bit of business regarding the bare foot, with Chain lying prone, to much laughter. Near the finish Nelson explained that Chain was in the navy for nine months, at Pelham Bay, but that is used for a navy song. Several encores came forth, all as nutty as the foregoing and including "duty," "Am I You Coming Home Nell" and "When Mrs. Cook's Cook Cooks Cookies for the Colonel." The latter was done to Nelson's twanging of the ukulele. The act's title, "Use Your Own Judgment," may be an invitation to the audience which was certainly amused and showed it. The boys could just as well bill the turn "Jennie Dear," which is used as a tag line and means just as much. *Idee.*

**Elsie Mains Co.**  
**Music and Songs.**  
 17 Mins.; Full Stage (Special Set).  
 81st St.

Elsie Mains, probably one of the best known cabaret principals in New York, has broken into vaudeville with a typical "jazz" act, accompanied by what is probably the best jazz musical organizations in the country, aside from the outfit originally introduced by Bert Kelly, of Chicago. Miss Mains has the Black and White Melody Band as her support, the turn being arranged to alternate between vocal and musical solos. Miss Mains does the songs in several attractive changes of costumes with the orchestra following her up with musical numbers. A "Shimmy" effect stood out as the best of the song numbers and in this the girl excels anyone who has attempted it "politely" in vaudeville heretofore. She knows how to get a "rag" song over and with the background, scenic investiture and the wardrobe, her repertoire of songs stands out well. It's an act that could hold up on its own, cleverly constructed for speed and class and should find little or no trouble with the proper booking. At the 81st St. it scored one of the big hits, but it would look better in a regular house. *Wynn.*

**Boyle and Brazil.**  
**Songs and Dances.**  
 11 Mins.; One.  
 Palace.

Boyle and Brazil are in vaudeville once again, and together as a team following the navy's consent that Walter Brazil stop working for it. While at Pelham Bay, Mr. Brazil was known as "The Joe Jackson of the Navy." They gave him that because he never wore a regulation uniform, never had any of the necessary furnishings such as collars, caps and shoes belonging to himself, and suggested that he had concluded to accept Joe Jackson in his stage character as a model while acting as one of the U. S. sailors. Just what John Boyle did while his partner was in the service isn't recalled. Mr. Boyle was exempt though owning a large family, all his own. In returning and at the Palace this week the young men have put together what is practically a new act for the singing and dances, with the turn being new, especially in the songs, and at least one new dance. This new dance is a corking good one, involving many intricate steps and real hard work. The dances leave them breathless as a rule for the next vocal number, but they appear to quickly recover, and put in a deal of work in their 11 minutes. In evening clothes, they look well. Before the war temporarily separated them, Boyle and Brazil were accepted as one of the best two-men dancing turns on the stage. They will hold to that rep. while doing as well as they are doing now, for in the No. 2 position at the Palace Monday evening, they barely missed stopping the show, an extraordinary record for that early spot. *Sime.*

**Paul Pool.**  
**"Underhand Tricks"**  
 16 Mins.; One.  
 125th Street (Feb. 28).

Paul Pool has been playing around the middle west quite a spell with tricks that are for the most part different from those of the average "magi's." His total equipment is a bunch of water glasses, some chemicals and a pack of cards. Pool first announces that he'll make the orchestra disappear, which is the cue for the musicians to exit. That gets a giggle. One of his first stunts is the best and is what he calls his "spirit bell." That consists of a half tumbler or the sawed-off stem on which is wired a wedding ring. He contrives to make the string strike the goblet, making a ringing sound, the "bell" in that way giving the number of spots on various cards. He carries the bell into the audience on a small stick, again "making" it ring. The last and major portion of Pool's routine is making grape juice out of water, then milk and then mixing the mixtures in various ways with the final result being colorless water. Pool chatters lightly and he amuses. He is easy for the smaller houses and may get the better ones. *Idee.*

**Yen Waah.**  
 12 Mins.; One.  
 Harlem O. H.

Yen Waah, a Chinaman, is a "jazz" singer, rather a novelty for the stage. Yen also is a rather good singer, but the value of the turn lies in the idea of a Chink doing jazz work. He opens with a fast "rag" number and then renders a short ballad in his native language. "Kisser" follows this and then some more "jazz," the act concluding with a change to American clothes. Yen opening in the typical Oriental costume because of its novelty the act looks like a big time possibility and should particularly interest in metropolitan cities where the "jazz" craze is now chronic. At the Harlem house Yen scored an emphatic hit. *Wynn.*

**Dooley and Dooley.**  
**Variety Act.**  
 20 Mins.; One (6); Full (4); One (10).  
 Fifth Avenue.

These boys look as though they had at one time or another in their career followed closely the work Fred Stone has done. They are all right except the self-satisfied air the taller works with. He may find in time it is an attitude that will get the "nerve" of any audience. The boys were the second in hit honors at the Fifth Ave. in the last half show last week and they were following Clara Morton, who scored the hit of the show. That speaks well for them. Their opening in Eton suits looks foolish, especially so because they are real big boys. The second, the "Chink" number, is better received. Then in full stage they do gagging and rope stunts, both giving good imitations (unannounced) of Fred Stone in his rope dance. A Barnard Granville "souse" dance was offered just before the close and for the finish the boys are doing a burlesque "cooch" that is sure to win laughs. They have everything that ever was a hit for Stone in the act, also a touch of Will Rogers in style of talk, therefore there doesn't seem to be any reason why they should not get over. *Fred.*

**Jerome and Herbert.**  
**Comedy Acrobatic.**  
 14 Mins.; One.  
 Harlem O. H.

A two man combination that stands out as one of the best acts of its kind in vaudeville, although apparently still in the process of construction. One of the men, Frank Herbert (formerly Herbert Dennis) is an acrobat of exceptional ability and it is his work that brings the act up to the edge of perfectness, leading off with an acrobatic dance and going into some tricks which include some back twists through a hoop that approached the sensational. Jerome is of the "Patty" Arbuckle type in size and runs to the fat man comedy, getting many laughs from his size and the accompanying talk. He plays piano, landing much comedy out of his accompaniment to Herbert's dance. At the finish he surprised the house by turning three rapid handspins, somewhat of a feat for a man of his size. The opening talk should be condensed and strengthened, but these men are accomplished showmen and will probably doctor this angle. It's an act good enough for the Palace right now and should have little or no trouble in connecting with a big time route. *Wynn.*

**"Gypsania" (5).**  
**Songs and Music.**  
 15 Mins.; Full Stage (Special Setting).  
 125th Street (Feb. 28).

Few new turns for the one day at the 125th Street flash special settings, "Gypsania" being an exception, although the scenery is ordinary enough as an exterior. The turn holds a woman, two girls and two men, most of the offering being songs. The woman opens with a classical spring song, followed by the younger of the two girls, who tries with a tambourine dance, but with little results. One of the men does "Back to Mandalay," with two of the feminine voices in on the chorus, and the melody being the best liked. A violinist then makes his entrance with "Annie Laurie." Another classical song and all group around a "camp fire" offer "The End of a Perfect Day." All offer gypsy costumes, but their work is not that of Bohemian strollers. Aside from the dressing and the title little suggest Gypsies, suggesting that the routine was changed from first plans. The turn may make small time. *Idee.*



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# NEW ACTS THIS WEEK

**Thru Thick and Thin.**  
Comedy and Songs.  
10 Mins.; Full Stage (Special Set-  
Exterior).  
5th Avenue.

A two-act under odd billing through that being descriptive of the principals, man and woman; the woman, very fat, and the man, very thin. They are set to the rear of the side show canvas, on the stage. The fat woman is washing at a tub as the curtain slowly ascends, with only her back being slowly disclosed. The house sees it is a very large woman, and as she is underdressed beneath a large apron, the pink stockings on fat legs, together with other details in connection with this sight, as she keeps on washing, brings a hearty laugh right at the opening. Immediately after, with the appearance of what could be a human skeleton in the figure of their man, making the contrast so marked, there is another howl, but after that the couple must work for their comedy results. It's a pretty strong start to follow up. Some incidental business and a song and dance at the finish carry them over. All the couple needs is material. Their comparative physiques will do the rest. They should be good in a production for a bit and a laugh, and might also do for the same reason in one of the midnight roof shows.

*Time.*

**Frisch and Grossman.**

Songs and Piano.

14 Mins.; One.

Keeney's, Brooklyn.

The outside billing had them billed as Billy Frisch and Bernie Grossman. Their main reason for being in vaudeville, as the boys themselves announce, is that they are songwriters. They use a little comedy business to get started, with a few laughs noticeable. Frisch presides at the piano; also gets in for a single song as well as pulling a little barbershop harmony on some of the choruses. Bernie Grossman handles most of the singing. The boys use snatches of songs they claim they made "famous," as well as a new one—a new one in Brooklyn—that was used for a finish. The boys got along nicely across the river; their comedy try on the "Minny Shimmy" number, using a chorus in printed Jewish on the sheet, was effective while their "Tony Over the Top" got returns. Frisch and Grossman may not scale big time heights, but there is credit nowadays in getting over in the pop houses. If they go as well everywhere as they did at Keeney's they should be contented.

*Mark.*

**Wood and Dod.**

Juggling and Comedy.

9 Mins.; Full Stage.

125th Street (Feb. 28).

Two men, one a midget, the latter doing comedy to the other's straight juggling efforts. The routine opens with diablo, the midget using a cupidito to mimic his partner. The use of the article is in questionable taste, and may be declared "out," even by some of the small-house managers. The juggler's main stunts consist of hoop juggling and rolling, and there is also some hat manipulation. He uses a series of strings for the hoops much like that of similar manipulators; also there is a string from the gallery rail to the stage, the man climbing the string to toss a hoop out over the heads of the audience and catching it on the string. He announces, however, that if enough applause comes he will do the trick. The house fell for the bit, but the man alibied, saying that as they knew what the idea was there was no use doing the stunt (aggravating instead of funny). The man closed the show well enough, and can handle that or the opening position on the smaller bills.

*Iber.*

**Jean Moore.**

Songs.

1 Mins.; One.

Fifth Avenue.

Jean Moore looks like a nice girl. All singles do. And there seem to be too many nice girls. And there are so many singles. There's some doubt who will run out first, the nice girls or the singles. Miss Moore sings, like so many others of the singles. She seems to sing more to please herself than the audience. The reverse may have been her original intention, but of course all new singles can't guess out so far ahead just what kind of audiences they are to sing before, and they can't sing before the audience gets in. And so, so many fail to please the audience. Miss Moore barely did. She's a blonde, but that's no likeli for the singles are singles whether blonde or brunet. And so, unless Miss Moore wants to try to play the small time, and it might be a vexatious period making the small time believe it, she may as well charge up her present experience to the wrong side of vaudeville's profit and loss and commence all over.

*Time.*

**Townsend and Wilbur Co. (3).**

"A Smart Aleck" (Comedy).

16 Mins.; Full Stage.

Harlem O. H.

A corking comedy sketch which needs but a little doctoring in the early part where it runs to extreme talk and no laughs. The introductory section dealing with the admission of the theme could be chopped a trifle, but once the combination gets under way they score continuous laughs and deserve to be for the material is of the fast, bright specie which can hardly fail to register. The idea has been done before in different form by several sketch artists. It is written around the activities of the youth who wants to marry the daughter of a grouchy father. The latter makes a character change that is worthy of commendation, playing a drunken role in order to test the character of his prospective son-in-law. Some years ago a story of this style was published in a popular magazine wherein the character role was handled by a woman. It's a good twist for a sketch and brought out a rather strong climax to the story. It deserves the attention of big time and should eventually land there.

*Wynn.*

**Polly, Oz and Chick.**

Piano and Songs.

13 Mins.; One.

Fifth Ave.

This three-people combination has two men and a girl, with one of the boys and girl handling all of the numbers while the third member attends to the music box. There are four numbers offered and a melody for the finish. The act is cabaret in type, especially the boy that does numbers. However, the turn will please either opening the second half or up very early in the better class of show.

*Fred.*

**Forrest's Dogs.**

11 Mins.; Three (Interior).

Keeney's, Brooklyn.

This dog act went very well at Keeney's, Brooklyn, Monday night. Much of the routine is similar to that seen in other trained canine acts, but some of the stunts are away from the layout. One dog is a contortionist; seems double-jointed in every sense of the word, the man seeming to bend the animal's leg out of connection, dog seeming to enjoy his boneless exhibition. A woman also appears and puts the dogs through tricks. Good little act of its type, with several dogs that are corking good workers.

*Mark.*

**Irving Gluck and Alamo Band.**

Songs and Music.

29 Mins.; Full Stage.

Harlem O. H.

A combination of neighborhood popularity and genuine talent brought this aggregation of "jazzists" the evening's honors at the Harlem house Monday night, following some mediocre acts, Monday being try-out day at the house. The Alamo Band is an organization that for the past several years has been featured at the Alamo Cafe, underneath Hurtig & Seamon's cabarets in Harlem, although a basement location. Irving Gluck has also been at that stand for some time and the booking at the Opera House looks like a wise move for both the house and cabaret management. The routine is made up of songs and "jazz" music, the band and Gluck alternating in solos. Mr. Gluck is a rather good singer of character songs, but should be accompanied by one of his associates, Julia Garrity, preferred. The act without a woman is hardly able to undertake a big time engagement, but with Miss Garrity, it would stand up on any program. The band is one of the best in its particular line in the city, and while it was the first attempt at stage work, they did exceptionally well. "Ragtime Jimmy" is the leader, a pianist who runs second to very few. The drummer apparently aimed at an imitation of Frisco in his "Shimmie" movements with the cigar. He should eliminate the weed, for it doesn't aid the general appearance at all. With a woman accompanying Gluck, this turn might interest the big time managers, but even without the woman, in Harlem, it is sure fire and could play at the same house for a run, with a change of repertoire weekly. It stopped the show Monday night and well deserved to.

*Wynn.*

**Hackett and Delmar.**

Singing and Dancing.

14 Mins.; Full Stage (Special Set).

125th Street.

Hackett and Delmar have the former vaudeville vehicle of Stabury and Shaw, using the same setting and musical arrangement. The girl is a clever stopper while the youth makes a nice appearance, but cannot sing or dance with the girl. This naturally retards the act. The opening number is an introduction in song and then they both do several easy steps. The girl follows with a solo dance in which some high kicks and splits are featured. A raggy song and dance by the boy is done to poor results and the girl then offers an excellent Oriental dance in which all the trimmings have been added. The boy falls short through inability to step fast enough in an eccentric dance. A jazz number is the finish and here the young man finds it very difficult to handle the girl. The act is splendidly set, nicely costumed and splendidly routinized. The girl looks big time.

**Joe Darcey.**

Songs and Talk.

22 Mins.; One.

American Roof.

Joe Darcey was formerly of the American Comedy Four, and is now doing a blackface single. He will prove a "find" for the smaller circuits. Listen to Darcey and thinking of other well known blackface comedians, makes him appear more as an imitator. Surely he overlooked nothing in handling his numbers. Is Johnson. He is closer to Johnson's style than anyone who has tried, and since he possesses the qualifications insofar as handling a number is concerned, he is assured big success in the smaller houses. His own work demonstrated itself towards closing when he started to talk and put over a couple of pass "gags" together with some poorly selected numbers. If Darcey would announce his imitation he might do even better.

**Yerkes "Jazarrimba" Band (8).**

15 Mins.; Full Stage.

125th Street (Feb. 28).

Yerkes has a group of jazz experts who have been making talking machine records for some time. Some one told him the boys were good enough for vaudeville, which advice was entirely correct. The Harlemites went wild over the "jazarrimba" band, but the act is entirely fitted to step into the biggest houses and deliver. The band takes its peculiar name from the "jazz" played by the boys, plus the presence of two xylophones which have three players throughout the routine. Other instruments are piano, drums, cornet, trombone and saxophone. The saxophone is the band's "lead," played by Ruddy Weidoeft, recently out of the Marine Corps. Ruddy is billed the world's champion saxophone, and after hearing him, the billing doesn't sound extravagant. His "straight" solo playing is beautiful, cleverly toned by an accompanying cello xylophone. (A combination fairly tried before) and with his jazz playing he stands up with the very best. Also Ruddy handles a clarinet for jazz purposes to good effect. Yerkes should be able to keep on making records and playing dates around New York. He has a good crew.

*Iber.*

**Galvin, Wilson and Galvin.**

Singing and Dancing.

13 Mins.; 3 (Special Drop).

125th Street.

"At the Fire House" is the title of an attempt at a skit by Galvin, Wilson and Galvin, who have old time wheezes, some poor dancing and mediocre singing. Two women are seen in the interior of a fire house as the curtain rises. One is the chief and the other assistant firewoman. The drop shows three horses in stalls, which are named Faith, Hope and Charity, and with prop tails several laughs are procured at the outset. The assistant firewoman is a low comedy comedienne who secures several laughs with a few bumps while the other woman does "straight." They phone for a veterinary surgeon and he completes the talent in the act. After old time gags, the woman doing the straight steps to the footlights and sings a popular number to which she adds a few dance steps, done in an indifferent manner. The man then enters dressed in a tuxedo and sings a "shimmie" song, helped along by the straight woman doing a shimmy dance and an attempt by the comedienne to imitate her. Another popular song is sung and a near travesty dance by the trio left the act without a finish. There was little or no applause at the ending. It needs new and better material.

**Young Sisters.**

Songs.

13 Mins.; One.

American.

Two women, whose facial and dental resemblance is close enough to vouch for the relationship claimed in the billing. Open with counter harmonizing, ballad solo, comedy solo, a little stepping in union, a "response" number and a patriotic duet. They should pay more attention to their make-ups, especially the eyes. Regulation sister act routine and methods. Ordinary three-a-day turn.

*Jolo.*

**Owen and Moore.**

Singing and Crossfire.

13 Mins.; One.

American.

Garry Owen, erstwhile youthful protean performer, with an attractive little woman. Garry is now about six feet tall and essays "nut" comedy, in which he competently "fed" by his partner. The material is bright and snappy, and secured many laughs at the American.

*Jolo.*

**Jewett and Elgin.**  
Singing, Talking and Dancing.  
12 Mins.; One.  
American Roof.

Jewett and Elgin, Monday night on the Roof, displayed the first signs of summer wear, he in white flannels and she in a summer costume. But after much kidding amongst themselves it did not hamper them in anyway. They are a young appearing couple, working hard at all times with a conglomerated turn consisting of everything a two-act can boast of. Their presence upon any small time program will prove an asset, for their youthful mannerisms and sprightly work will be bound to find favor. The girl could eliminate the single dancing specialty or else refrain from kicking with her left foot, for it only created a laugh, but if that is its purpose it should be retained. Lack of experience is readily seen in the male member, especially so in his gestures, but work will gain for him necessary stage presence, something which can be overlooked at the present time.

**Toshi Duo.**  
Juggling.  
10 Mins.; Full Stage.  
American Roof.

Toshi Duo (man and woman) in the opening position secured something, which is saying something for the roof. It's a fast moving turn of the conventional Japanese sort, introducing their juggling stunts rather nicely, the male member adhering more towards the top spinning, while the woman does the barrel foot juggling. American flags were shown at the final, but the turn can depend upon itself to go along in the smaller houses.

**Fitzsimmons and Norman.**  
Skit.  
11 Mins.; Three (Special Drop).  
125th Street (Feb. 28).

Though a special drop is carried it shows considerable wear, and should be replaced. Concerned are a woman and man, the latter being an extremely old-boy type, while the woman a distinct "vamp" in the guise of a manicure. She enters first, ostensibly going into a beauty parlor, the curtain ascending, showing a regulation manicure table. Follows the old boy. The vamp says there is no charge for the manicure, but at the same time she frisks the old party for his money, also his watch. He offers to take her to the Pennsylvania Railroad station, saying he has a couple of tickets permitting persons to sit there. At the finish the girl gives back the money and watch, a cue for a "money lyric," anent the fact that one cannot buy happiness. Act fits for pop. *Ibec.*

**Felice and Craig.**  
Comedy Talk.  
8 Mins.; One.  
125th Street (Feb. 28).

An odd character combination, one man doing "wop" and being quite natural in the dialect, and the other a rube. The former comes on with a huge circle of bread—the sort the Italians love—yanks apart large hunks and munches them with cucumbers and other delicacies. The turn was within friendly lines at the 125th Street. There is a play on the term "dago," the wop taking exception to the rube's expression "they go." The turn went over fairly well. *Ibec.*

**Phil Baker.**  
Talking and Musical.  
15 Mins.; One.  
Audubon (Feb. 27).

Phil Baker, formerly of Bernie and Baker, and more recently an Auxiliary "Gob," is doing a sizzle of much merit. His manipulation of the accordion is most pleasing, but his conception of comedy is faulty and if anything will hinder him. Mr. Baker also appears in the Century Roof Show.

**Gray and Jackson.**  
Talk.  
14 Mins.; Two.  
Harlem O. H.

Man and woman, the latter as a motor cyclist and the former in cowboy costume with chaps, gun, etc. The skit starts off somewhat talky, but eventually the crossfire patter becomes decidedly laughable, and before the act was half finished the house had voted in a favorable manner. It winds up well and with a little work might develop into a staple vaudeville turn. At present it looks good for the better grade of small time houses. The woman could improve in delivery, although her simplicity makes a good contrast for the man's harshness and as a result the points get over well. A special drop adds to its value. *Wynn.*

**Kimbell and Kenneth.**  
Musical.  
11 Mins.; One.  
American Roof.

Man and woman in musical turn of sufficient merit to warrant them continuing in the smaller houses. The routine and compositions were undoubtedly given careful consideration before finally inserted, for that at present is something in their favor, although a faster number towards closing would probably create a better send-off. They do the regulation singles and doubles, with an imitation of an Hawaiian guitar, the combination throughout proving a contender for an early spot along the circuit.

**Albert Vertchamp.**  
Musical.  
16 Mins.; One.  
Stat St.

With Joyce Albert at the piano Albert Vertchamp gives five selections on his violin. Vertchamp is somewhat of an orthodox player and has none of the little tricks. This results in his work appearing serious. He did not touch rag time, but stuck to classical music. As a violin player he is about the average vaudeville calibre. Miss Albert accompanies nicely, but has very little to do and does not take a call with the principal.

**Minnie Stanley and Co. (2).**  
Comedy Sketch.  
13 Mins.; Full Stage.  
American Roof.

Whoever wrote this sketch could not have had anything definite in mind, for it rambles through inconsistent talk with a surprise finish that was expected from the outset. The sketch and company are on a par. The only laughs credited to either were those caused by crudeness. It doesn't seem possible the small time can find it suitable.

**Bobby Van Horn.**  
Songs and Talk.  
12 Mins.; One.  
125th Street (Feb. 28).

Handles song numbers well. The song routine is split by some talk or gags which should be improved upon. Van Horn is from the West. He should deliver on three-day bills. *Ibec.*

Among the Americans booked in England for immediate dates are Kramer and Morton, who sail Saturday (March 9); Ajax and Emily, on the Adriatic March 19; Sam Duncan, sailing in April.

Bartley Cushing has severed his connection with the Harris Theatre and returns to the staff of George D. Grundy at the Lexington, where stock will be resumed, at the close of the opera engagement there.

Clarence S. Nettles, formerly connected with the Paul N. Turner office as assistant counsel for the Actors' Equity Association, has joined the office staff of Melvin H. Dalberg, the theatrical attorney.

# Variety's N. V. A. Anniversary and Celebration Number

will be issued

Friday, May 2d, next

The special N. V. A. number will be the second issued by VARIETY for the National Vaudeville Artists' benefit.

In this issue will be a résumé of the N. V. A. since its inception, marking the end of its third year; and, in addition, the number will commemorate the organization's new clubhouse, about to be opened by the N. V. A. at or about that time.

VARIETY will also make its advertising columns a special feature of the N. V. A. issue. Early applications for reservation of space for announcements will be given special positions.

Advertising rates unchanged for the N. V. A. number.

Owing to European activity in theatricals at present and the demand for American stage material abroad, the special issue of May 2 will be timely for all theatrical advertisers who may wish to reach the native as well as the foreign markets.

Applications for space may be made to any of "Variety's" offices, New York, Chicago or San Francisco.

[illegible]



said they are sailing next week for England. They must be wondering if England ever heard of the brass sold ring and the "wise" rag. They sang a new song, "Up in Mabel's Room," and have a good finish on a dark stage. The lights go out and one of the blackface men calls "Partner," with the other returning with a lighted match, leading him off the stage.





## AMERICAN

concluded with William S. Hart's newest feature, "Breed of Man."

The vaudeville started off with Young Sisters (New Acts). Van and Pierce were second. Van is just out of the service. He is a pleasant singing and dancing juvenile, and Miss Pierce is an exceedingly clever soubrette, pretty to gaze upon, and offering, with rare sense of values, an amusing blooming "souse" number. A good team. O. K. Legel, juggler, with original comedy, in a tramp make-up. Another of the numerous jugglers who patterned their acts along the lines created by W. C. Fields, though materially roughened. The act is full of popular comedy. Owen and Moore and "Blow Your Horn" (New Acts).

Frankie James, a keen, sprightly, singing single, with a tendency to depend on double entendre. She has some good songs, mostly recruited from the published numbers, but gets a lot out of them by facial expression and gestures that suggest much. Her "broad" style of working was well liked and she is sure of several calls by doing a bit of the "shimmy" for each bow.

Guy D'Emery and Co. are still doing their comedy sketch, "Finders Keepers." It has a very human note and is interesting to those who may not have seen it before. D'Emery is a good actor, the woman playing the wife is fair and the one portraying their neighbor quite poor.

Tracy and Mahoney, with their crossfire and parody singing, "The Cruise of the Doughnut," were the applause hit of the show. They made a most effective exit to closing number. The straight man is splendid and is a fine example of the art of performer. Throughout the act he pays strict attention to the comedian, listening intently as if he had never before heard the come-backs, and apparently as surprised as if the rejoinders were absolutely new to him. The comedian is funny, but is deficient in "Yiddish" dialect. Veronica and Harris Fells, man and woman, do a fast tumbling act for the close, the man concluding with a back fall somewhat from what appears to be a 15-foot skeletonized pedestal, while seated on a chair, landing on his feet. Jolo.

#### GRAND STREET.

The stage manager, A. Cogut, says this is the only theatre of its kind in the world. One can well believe it. It cannot determine whether this title of entertainment belongs in the vaudeville field or stock legitimate line. The bill consists of three Yiddish vaudeville acts, two American acts, booked by the Keith office, and a three-act play, by the stock company, under Louis Kramer's direction. One may well excuse that the prompter is visible, at times, through the hooded trap door near the footlights, considering that a new vehicle is presented twice each week.

The vaudeville opened with Ziegenlaub and Rubin, a Yiddish two-act. Most of the comedy evidently is derived from the cursing of the couple at each other. Sam Loewenwirth, with Yiddish songs and gags, was on second. The first American act, not titled by name, but as a special feature, followed and was well appreciated. It is a comedy with dancing act, and though the audience did not get the man's character, they approved of his stunts.

Gertie Cogut, a niece of the stage manager, offered a "single" singing act, opening with an ancient English comedy number, the only one in her repertoire, and following with songs in her native tongue. As much as could be deduced from the rendition of her first songs, Miss Cogut might make an acceptable small time "single" provided she did not walk around loudly, betraying the novice. Furthermore, Miss Cogut should change her entrance and exit, so that they alternate right and left.

The fifth and concluding vaudeville act, the second American turn, was also announced as "special" being nameless. It is "magic" and juggling act with a smattering of song and dance, carrying a special oriental setting in "three." Some of the stunts perpetrated by the Chinese musician were too new even for that downtown house.

The three act play "Pleasures Before Bustles," by Isidor Zolotorofsky, was a curious potpourri of farce comedy, melodrama and tragedy. Mr. Cogut offered the information that the following artists were included in the cast, Louis Kramer, Ida Dworkin, Sam Derwentzang, Sam Bloom, Rose Bendel, Alex Lipshchitz, Ida Kramer and Sam Goldberg. Also that they were all members of some sort actors' union.

What part each took in the play was not made clear, as no such luxury as a program is offered to the patrons. The story was very, very risqué. The first act, in a parlor scene, opens with a little party in honor of a couple's fifth anniversary of their marriage. A lawyer friend, present, relates the sad tale of one of his clients, who had nursed back a man to health, after a train wreck, and who, in gratitude to his nursing Samaritan, declared his love and seduced her. This man is the husband of the woman, whose folks are celebrating her five year wedding anniversary. The rest of the plot was not clear because of the unfamiliarity with the answers and explanations. Evidently it somehow straggled out as a double "clinch" was evident at the fall of the last act curtain. A good deal of comedy was derived from an old Hebrew gentleman, trying to show off his knowledge of English, with the usual "pidgin English" twists.

Any patron gets his money's worth in amusement, in fact, too much as the performance concluded at a few minutes away from the midnight hour.

# "VARIETY"

is the

## Recognized Medium

for

## Music Advertising

## Write for Rates

# BILLS NEXT WEEK (MARCH 10)

In Vanderbilt Theatre

(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 these bills are printed does not denote the relative importance of acts nor their program positions.  
\* Before names indicate act is new, doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

## B. F. KEITH

Palace Theatre Building, New York City  
**NEW YORK CITY**  
Keith's Palace  
Duncan Sisters  
Milo  
Wright & Delrich  
"Yip Yip" Nathan's  
Ben Meyer Co.  
(Three to five)

**BROOKLYN**  
Keith's Alhambra  
Duncan Sisters  
Owen McGivern  
Tony & Norman  
Kallmar & Brown  
Nixon  
Byman & McIntyre  
Bernard & Zuck  
"Art"

Keith's Colonial  
Howard's Pianos  
Parish & Paris  
"In the Dark"  
Frank, Jack & La Pearl  
Geo. White Co.  
H. & A. Seymour  
Allan Brooks  
Ruth Rave  
Yorkes

Keith's Riverside  
Gilt in Air  
Salim Kelly  
Herman Timberg Co.  
Ward Bros.  
G. & P. Hickman  
Ivan Bankoff Co.  
(One to five)

Keith's Royal  
Richards  
Diers  
Low Welch Co.  
Olson & Johnson  
Bumma Carus Co.  
George Jessel  
Belle Fisher Co.  
Mullen & Cogan  
Rae

Harlem O. H.  
Alex & Emily  
"Neville & Marr"  
Gillen & Mulcahey  
(Others to five)  
(One to five)  
Baron's Horos  
Warren & Frost  
Harry Beresford Co.  
Tony

(Two to five)  
(One to five)  
Thorndyke & Cur'n  
Bobby Bond  
(Others to five)  
Frederick's 1234 St.  
Fred Gillette Co.  
Sidney & Towlesley  
(Others to come)  
let half (10-12)  
Brennan & Davis  
Dovine & Williams  
Suite 4  
(Others to five)

let half (12-18)  
"Ralph Stewart"  
M. Courtney Co.  
Martino & Moley  
(Others to five)  
The Pierettes  
Alexandria  
Mona Gray & Sis  
Corcoran & Mack  
G. Linton & Girls  
Ward & Van  
Morak Sisters  
24 half (9-9)  
Norman Talma  
Lawrence & Davis  
Murray & Forhan  
Lion Fuller  
Capers & Hutton  
Hiding School  
Frederick's 214 Av.  
24 half (9-9)  
3 Howards  
Tony

Henri Hender  
G. Smith & Cody  
(Two to five)  
let half (10-12)  
Waters  
Dora Hilton Co.  
"Dank D. McGrew"  
Jimmy Hussey Co.  
(Others to five)  
let half (12-18)  
"Candy Corners"  
"Dolly Kay"  
(Others to five)  
Frederick's 214 St.  
24 half (9-9)  
Cummie & Seaham  
Godfrey & Hender  
Mr. & Mrs. N. Monroe  
McNally Dineen & D.  
Patricia  
(Two to five)  
let half (10-12)  
giving St. Clair  
Boothby & Eversd'n

## WHIRLWIND WIZARDS THE LAVARS

In Dancing Like Machine Guns  
JULIAN ELLINGE CO., Season 18-19

**CAMP DEVENS, MASS.**  
Liberty  
(11-11)  
Sheppard & Ray  
Allen & Moore  
Oklahoma 4  
Work & Kait  
Adams & Robie  
Conley & Webb  
Romas Groupie

**CANTON, O.**  
Lecoma  
Van & Richards  
Millard Bros.  
Storling  
Gray & Byron  
James C. Morton  
"Sons of Japs"  
N. O.

**CHARLESTON, S.C.**  
Victory  
(11-11)  
Peggy & Wood  
Two Jesters  
Kaye & Kait  
(Two to five)  
Davis & Bennett  
Ed Norton  
(Three to five)  
S. J. Swan & Swan

**EASTON, PA.**  
Abel O. H.  
Nichols & Wood  
Two Jesters  
Kaye & Kait  
(Two to five)  
Davis & Bennett  
Ed Norton  
(Three to five)  
S. J. Swan & Swan

**ELIZABETH, N. J.**  
B. F. Keith's  
Largay & Snee  
Little Billy  
Bachley & Porter  
Lawson & Clara  
Barnes & Kissen  
(Three to five)  
White's Circus  
Harry Tenney Co.  
R. H. Kait  
Watts & Hawley  
"Crazy's Corners"  
(Two to five)  
ELMIRA, N. Y.  
Majestic  
Booth & Bradford  
White & West  
Pinard & Dudley  
Carroll & Gillette  
Wm. Ebbas

**ERIE, PA.**  
Colossal  
Canto Duo  
Leonard & Sherwood  
Geo. Danaroli Co.  
Sylvester & Vance  
Fern Bigelow & K.  
(One to five)

**FALL RIVER, MASS.**  
Empire  
Bellday 5  
Ward & La Costa  
Arthur Havel Co.  
Nip & Tuck  
La Rosette Girls  
24 half  
Beltray Bros.  
Grindall & Eather  
Holmes & Hollister  
Gillen & Mulcahey  
Moran & Wisner

**GRAND RAPIDS, MICH.**  
Empire  
Adroit Bros.  
Burt & Rosedale  
Ethel McDonough  
Anna Ahearn Co.  
Texas Comedy  
"Pittsburgh"  
May & Lynn  
Roland Travers Co.  
HALIFAX, N. S.  
Bellday 5  
Ward & La Costa  
Arthur Havel Co.  
Nip & Tuck  
La Rosette Girls  
24 half  
Beltray Bros.  
Grindall & Eather  
Holmes & Hollister  
Gillen & Mulcahey  
Moran & Wisner

**LEWISTON, ME.**  
Empire  
Adroit Bros.  
Burt & Rosedale  
Ethel McDonough  
Anna Ahearn Co.  
Texas Comedy  
"Pittsburgh"  
May & Lynn  
Roland Travers Co.  
HALIFAX, N. S.  
Bellday 5  
Ward & La Costa  
Arthur Havel Co.  
Nip & Tuck  
La Rosette Girls  
24 half  
Beltray Bros.  
Grindall & Eather  
Holmes & Hollister  
Gillen & Mulcahey  
Moran & Wisner

**MAINE**  
Bellday 5  
Ward & La Costa  
Arthur Havel Co.  
Nip & Tuck  
La Rosette Girls  
24 half  
Beltray Bros.  
Grindall & Eather  
Holmes & Hollister  
Gillen & Mulcahey  
Moran & Wisner

**MAINE**  
Bellday 5  
Ward & La Costa  
Arthur Havel Co.  
Nip & Tuck  
La Rosette Girls  
24 half  
Beltray Bros.  
Grindall & Eather  
Holmes & Hollister  
Gillen & Mulcahey  
Moran & Wisner

**MAINE**  
Bellday 5  
Ward & La Costa  
Arthur Havel Co.  
Nip & Tuck  
La Rosette Girls  
24 half  
Beltray Bros.  
Grindall & Eather  
Holmes & Hollister  
Gillen & Mulcahey  
Moran & Wisner

Moran & Mack  
Fremont Barton Co.  
Eva Tansley  
Koban Japs  
DAYTON  
B. F. Keith's  
Helen Jackley  
Mastie & Thompson  
Kimberly & Page  
Jas. Watts Co.  
Grenadier Girls  
Bob Albritton Co.  
The Vivians

**DETROIT, MICH.**  
Temple  
Nettie Nichols  
Chas. Grapewin Co.  
Harry Langdon Co.  
Dickinson & Dea'n  
Royal Gacoyne  
Patrons & Irwin  
Bush Bros.  
Fatty Rast & Bros

**DORCHESTER, MASS.**  
Godsman & Ag.  
Wallin & La Favor  
Moran & Wisner  
Gibber & Kenney  
W. H. Berry & Sis  
Kask & Robie  
Conley & Webb  
Romas Groupie

**INDIANAPOLIS, IND.**  
(Sunday Opening)  
Strand  
Sherman & Uttry  
Bowers W. & C.  
Hall & Rogers  
Gilford & Willis  
George Macfarlane  
4 Jacksons

**JACKSONVILLE, FLA.**  
Arcade  
(Savannah Split)  
Cervo  
Zeno & Mandel  
Maribel Gabriel Co.  
S. J. Swan & Swan

**JERSEY CITY, N. J.**  
B. F. Keith's  
24 half (6-8)  
Nathan's  
Chappelle Albritton  
L. Kingsbury Co.  
Clayton the Mystic  
(Two to five)  
Majestic  
Booth & Bradford  
White & West  
Pinard & Dudley  
Carroll & Gillette  
Wm. Ebbas

**JOHNSTOWN, PA.**  
Majestic  
(Savannah Split)  
Burg Split)  
Fate & La  
Joe Martini  
Mrs. Eva Ray  
Polly Os & C.  
York's girls  
(One to five)

**KNOXVILLE, TENN.**  
Bliss  
(Chattanooga Split)  
Riddington & Grant  
Sam Hearn  
Routtina & Barrett  
Morgan & Kletter  
"Melody Land"  
24 half  
Beltray Bros.  
Grindall & Eather  
Holmes & Hollister  
Gillen & Mulcahey  
Moran & Wisner

**LOWELL, MASS.**  
B. F. Keith's  
Swift & Dyer  
Colvin & Woods  
3 Riddle  
Wilton Sisters  
Macart & Bradford  
Lillian Shaw  
Curran Sisters  
CITHACA, N. Y.  
Star  
Laine & Green  
Dietrich & Vincent  
"Little Nurple"  
Grindall & Eather  
C. & F. Fisher  
Colour 4  
(Three to five)  
let half (10-12)  
Two Jesters  
J. C. Mack Co.  
Sidney & Towlesley  
Shaw & O'Neill  
Herbert 3  
(Others to five)

**LYONS, N. Y.**  
Norton & Noble  
Ben Hilbert  
"Hillie Hawley"  
Louisville  
B. F. Keith's  
(Nashville Split)  
let half  
El Carter  
Miller & Capman  
"Pittsburgh"  
Frank Stafford Co.  
Edna Bennett  
Catherine Powell  
(One to five)

**HARRISBURG, PA.**  
Majestic  
Cyril & Brunette  
Sylvia Clark  
Harney Heaney & G.  
A. Shayne

**MAINE**  
Bellday 5  
Ward & La Costa  
Arthur Havel Co.  
Nip & Tuck  
La Rosette Girls  
24 half  
Beltray Bros.  
Grindall & Eather  
Holmes & Hollister  
Gillen & Mulcahey  
Moran & Wisner

**MAINE**  
Bellday 5  
Ward & La Costa  
Arthur Havel Co.  
Nip & Tuck  
La Rosette Girls  
24 half  
Beltray Bros.  
Grindall & Eather  
Holmes & Hollister  
Gillen & Mulcahey  
Moran & Wisner

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Moran & Wisner

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Arthur Havel Co.  
Nip & Tuck  
La Rosette Girls  
24 half  
Beltray Bros.  
Grindall & Eather  
Holmes & Hollister  
Gillen & Mulcahey  
Moran & Wisner

## "GIRLS" YOU SHOULD HAVE THAT WONDERFUL SHAMPOO AT STASIA MOORE'S HAIR-A-GAIN SHOP

221 West 49th St. New York  
(Grand) EGGIE SHANON, Future Star

"Hands Acre Sea"  
Story & Clark  
(One to five)  
LYNN, MASS.  
Olympic  
H. H. Berry & Sis  
Oliver & Oly  
Stone & Hayes  
Aus Woodchoppers  
24 half  
Strand 4  
Roland & Ray  
Swift & Kelly  
Ella Malmes Co.  
Walworth  
Nixon & Morris  
Geo. L. Graves Co.  
B. & H. Mann  
Hartman & Varady  
Aubrey & Richo  
Ben Smith  
"Burmese"  
(One to five)

**MANCHESTER, N. H.**  
Palace  
Nakos Japs  
Gilbert & Kenney  
4 Keltons  
Hall & Rogers  
Gilford & Willis  
George Macfarlane  
4 Jacksons

**MOBILE, ALA.**  
Grand  
(New Richmond Split)  
let half  
Archibald & Venus  
Harry Sterling  
"Pittsburgh"  
Marettes Manikins  
Nashville  
Grand  
3 Chums  
Clayton Drew Play  
Helen Linden  
6 Princeton Girls  
24 half  
Paul Kist  
Nai Titi

**MONTGOMERY, ALA.**  
Grand  
3 Chums  
Clayton Drew Play  
Helen Linden  
6 Princeton Girls  
24 half  
Paul Kist  
Nai Titi

**NORFOLK, VA.**  
Academy  
Richmond  
let half  
Richardson & Fabrin  
Rector Weber & L.  
James Devlin Co.  
Dolan & Sales  
4 Ortons

**NORFOLK, VA.**  
Academy  
Richmond  
let half  
Richardson & Fabrin  
Rector Weber & L.  
James Devlin Co.  
Dolan & Sales  
4 Ortons

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Academy  
Richmond  
let half  
Richardson & Fabrin  
Rector Weber & L.  
James Devlin Co.  
Dolan & Sales  
4 Ortons



Majestic Theatre Bldg., Chicago, Ill.

2d Hall  
Howard & Leese  
Samuel & Ross  
Kelso & Leighton  
Shattuck & O'Neill  
Herbert 3

**PITTSBURGH**  
Davis  
Ioleen Sisters  
Harmen & O'Connor  
Eura Matthews Co  
Hershel Hendler  
G Hoffman Co  
Henry Lewis  
Ponce & Ponce  
(One to fill)  
(11-18)  
Renn & Canning  
Jeanette Childs  
Le Polu  
M & J Done  
Harry Beaman  
SALEM, O. ASS.  
Federal  
Gladys Moffatt Co  
Gardner & Hartman  
Al Latell  
2d hall  
Gardner Bros

New York City Phone: Bryant 3022

Harry Smith  
READING, PA.  
Htz  
Manning & Lee  
Kelso & Leighton  
Reel Guys  
(Two to fill)

A & G Terry  
Mack & Earl  
Bobby Vall Co  
3d half  
Daroh & Russell  
Howard & Sadler  
"What Hap Ruth

**M. SHIELDS**  
Catering to the Theatrical Profession. For  
ladies and gentlemen. Hair Dressing, Shampooing.

Ashley & Skipper.  
(Three to fill)  
2d half  
Davis & Greenlee  
Edie & Ramadan  
Dick Knowles  
"Oh Aunty"  
(Three to fill)  
**WALTHAM, MASS.**  
Waldo  
The Cleveland's  
Asahi Japs

Name & Cox	"Very Good Eddie"
"Country Girl"	2d half
<b>Palace</b>	
Slimmons & Bradley	Wilbur Sweatman
Vine Daley	Vince Daily
Molly McIntyre Co	Harry Green Co
Brennan & Rule	Joe Towle
5 Avalons	The Nelsons
2d half	<b>Plaza</b>
The Philmers	Rogers & Barrett
Meredith & Snooder	Stoddard & Hines
"Here They Come"	Green & Parker
	Richard the Great

SHANTON 2d half  
 Poll's La Emma & Boy  
 (Wilkes-Barre Spl) Roberts & Roden  
 1st half "Too Many Wives"  
 D Southern Co (One to fill)

\_\_\_\_\_

Missie Souleyer  
McCormack & Wall  
Brooks & George  
Georgialis Troupe  
2d half  
Frosini Family  
Capps Family  
Hope Vernon  
Keno Keys & M  
(One to fill)

Patrick & Otto  
Capps Family  
Sam & Ada Beverly  
Keno Keys & M  
2d half  
The Michels  
Elsie Schuyler  
McCormack & Wall  
Wilson & Wilson  
A Rasch Co

**ORPHEUM CIRCUIT**

**Palace Theatre Building, New York City**

Muriel Window  
"Sweeties"  
Wilbur Mack Co  
Inhoff Conn & C  
Bert Fitzgibbons

Grace Wilson  
Ferry  
**LINCOLN, NEB**  
**Orpheum**  
(Wed'day opening)

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**CHARLIE WILSON**  
"THE LOOSE NUT"  
Featured on Orpheum Circuit  
(Smith & Hughes)

(Smith & Hughes)

Maude Earle Co H & G Ellsworth Barr Twins Clark & Verdi <b>DULUTH</b> Orpheum (Sunday opening) Davis & Rich Harriet Rempel Co	D'Aubrey & Rubin "Shrapnel Dodgers" Brenck's Models Bennett Sisters <b>OMAHA, NEB.</b> Orpheum (Sunday opening) Gus Edwards' Rev C & E Barry
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**RITA MARIO and CO.**  
- 12 -

Palace, New York, this week (Feb. 24)

Orpheus Jack Wilson Co  
 Morgan Dancers Fantino Troupe  
 Trilzie Friganza Mosconi Bros Co  
 Bob Hall Helen Shoulder  
 Gallagher & Rolley Polly Meran

**WESTERN VAUDEVILLE**  
**MANAGERS' ASSOCIATION**  
 Majestic Theatre Building, Chicago  
**ALTON, ILL.** Tom Davies Co

**MANAGERS' ASSOCIATION**  
Majestic Theatre Building, Chicago

Hal Johnson Co	EVANSVILLE,
Fred Rogers	IND.
Resista	Grand
2d half	Rouble Shims
Parrines	C Hanson & Vill
Sullivan & Myers	Joe B Totten C
"Child-Hood Days"	Marie Stoddard
Angel & Fuller	Jonla's Hawaiian
Van Bros.	GRANITE CITY,
Lincoln	ILL.
Thos McDonald	Washington
Leigh Delacey Co	Maybelle Trio
Ruby	

Jarvis & Harrison  
 2d half  
 Roach & McCurdy  
 Wilson & Van  
 (Continued on page 40.)

(Continued on page 40.)



# SHAPIRO, BERNSTEIN

JOE HOWARD'S STARTLING MASTERPIECE

## "AN ECHO OF HER SMILE"

The song that the West has gone wild over

A NEW IDEA IN

# "MAMMY"

BILLY TRACEY and

WE WILL GIVE YOU A NEW ME

EDDIE CANTOR'S SENSATION IN ZIEGFELD'S FOLLIES

## "IN SOUDAN"

MACDONALD—OSBORNE

ANOTHER "DOWN IN BOM-BOM-BAY"

# SHAPIRO, BERNSTEIN

CHICAGO—Grand Opera House Bldg.

MINNEAPOLIS—Suite 3, Lyric Theatre Bldg.

**ELIN & CO.** MUSIC PUBLISHERS  
LOUIS BERNSTEIN, President

A NEW NOVELTY COMEDY

# "DIXIE IS DIXIE ONCE MORE"

TRACEY—PINKARD

The opening or closing song you are needing badly

NOVELTY BALLAD

# O' MINE

Produced by PINKARD

NEED OF SINGING FOR THIS SONG

ELINORE & WILLIAMS NEW IDEA NOVELTY SUCCESS

# "WHY SHOULDN'T THEY BE GOOD ENOUGH NOW"

Meaning the girls who worked so hard during the war

**ELIN & CO. Inc.** Corner Broadway and 47th St.  
NEW YORK CITY

BOSTON—240 Tremont St.

SAN FRANCISCO—209 Pantages Theatre Bldg.

## BILLS NEXT WEEK.

(Continued from page 37)

**GREEN HAY.**  
MICK.  
Stanley & Dale  
Newell & West  
Richard Burton  
Black & White  
**MADISON, WIS.**  
Orpheum  
Stuart & Kelley  
Quest & Newlyn  
Colonial Misses  
Byrne & Arnold  
Black & White  
3d half  
W Hutchison Co.  
"Bluing General"  
(Three to five)  
**MILWAUKEE.**  
Palace  
Will & L. Newman  
Making Movies  
Richard Burton  
3d half  
Stuart & Kelley  
M & B. Bridwell  
"Number Please"  
Making Movies  
Silver & North  
(One to five)  
**MINNEAPOLIS.**  
Grand  
Wheelock & Hay  
Sims & Warfield  
(Two to five)  
**Palace.**  
Skating Rink  
P. & P. Fyrm  
(Three to five)  
3d half  
S. Morrison & Co.  
Wolf & Wilson  
Visions Demilo  
(Two to five)  
**MOLINE, ILL.**  
Palace  
Jenn & Dail  
Joe Greenwald  
Herbert's Dogs  
(One to five)  
3d half  
Ella L. Vail  
Corp. Joe Nathan  
"Pretty Scott"  
LeRoy & Dresden  
Tennant & Co.  
**ROCKFORD, ILL.**  
Palace  
Stanley & Dale  
Newell & West  
"Number Please"  
"Kick Outman"  
"Kick Outman"  
3d half  
Byrnie Loyal Co.  
Quest & Newlyn  
Colonial Misses  
Nick & Ward  
3d half  
St. Louis  
Grand  
Morley  
"Pulch Bull"  
Marker & Bohneck  
Harry and Harry  
Ernest Pratt  
Hahn Walker & K.  
Dean & Co.  
Mann & Mallory  
Lois Mayer  
Wileite  
D. Dugan & Vary  
B. & B. Crawley  
Herman & Shirley  
Rosen & McCurdy  
& Casters

## MARCUS LOEW

Palace Building, New York City  
**NEW YORK CITY.**  
Americas  
"B & B" Adams  
Donovan & Murray  
Margot & Francis  
Tyler & Crolius  
Marcelle  
Virginia Rankin  
Barton & Farrell  
Lane & Moran  
P. Conchosa Jr Co.  
3d half  
"Gibberts"  
Orben & Dixie  
Lane & Moran  
Leon Sisters  
Oliver  
Old Fashioned Girl  
J. & J. Laughlin  
Julian Hall  
(One to five)  
O. K. Legal  
Hudler-Rain-P  
"Pindora-Keepers"  
Carnie Roman  
Charlotte Sisters  
3d half  
Lewis Stone  
Virginia Rankin  
Jaslet of France  
Friend & Downing  
Sport in Alps  
Ledaia Square  
J. & J. Laughlin  
Donahoe & Fletcher  
Old Fashioned Girl  
Sol Berns  
Hill's Circus  
3d half  
Burns & Fess  
Tilton & Ward  
Saxton & Farrell

Tate's Motoring  
Josephine Davis  
Gracie Leonard  
Galleria  
3d half  
Hooper & Burkitt  
Lane & Moran  
Blate Williams Co.  
Hennet & Rhoades  
Chevyne Lays  
**ST. PAUL.**  
Palace  
S. Morris Co.  
Wolf & Wilson  
"Stuart & Kelley"  
Visions Demilo  
(One to five)  
3d half  
LaMont & Wright  
Fred & P. Fyrm  
Coley & Jaxon  
(Two to five)  
**SIOUX CITY, IA.**  
Orpheum  
Hip Raymond  
Fox & Ingraham  
Roberts Pearl & S.  
Sarah Padden Co.  
Eddie Borden Co.  
3d half  
P. Lavan & Dobbs  
James Duco Duo  
Stan & Mae Laurel  
Charles Gibbe  
Bessie L. Count  
Singer's  
3d half  
Green & Leffell  
Ubert Carleton  
Singer's Midgets  
3d half  
Frank Shibles  
Robb & Stewart  
R. Marquard Band  
(One to five)  
3d half  
David Hall Co.  
Lowell  
(One to five)  
**SPRINGFIELD.**  
ILL.  
Dancing Kennedys  
Mitchell & Smith  
Salina Singers  
Vainmeyer & Myers  
(One to five)  
3d half  
Hanna & Hazenka  
Harris & E. Conley  
Van Brock  
Resista?  
(One to five)  
**SUPERIOR, WIS.**  
Palace  
Billie & Davis  
S. Sigsworth & S.  
Kurt's Troupe  
(One to five)  
3d half  
Faber & Taylor  
Carl Pierce Co.  
Touretti  
"Sweetie of Mine"  
(One to five)  
**TERRE HAUTE.**  
Ill.  
Clifford & Green  
Barnes Adams Co.  
Al Burton Co.  
Bell & Eva  
3d half  
Burns & Foran  
Nelson & Castle  
Sherman Van & Hy  
Pines & Rector  
(One to five)  
**BALTIMORE.**  
Hippodrome  
Albert & Rogers  
Marie Prince Girls  
C. & B. McDonald  
Danny Elmidge  
LaHoon & Dupreco  
**BIRMINGHAM.**  
Biles  
Beck & Stone  
Leonora Simonson  
Hudson & Jones  
Bevan & Flint  
Cavano Duo  
3d half  
Foley & Leander  
Ryan & Dixie  
"Days of Long Ago"  
Dave Thurnby  
Fox Benson Co.  
**BOSTON.**  
Orpheum  
Dawson-Li-Cover  
Jane Taylor  
Brady & Mahoney  
Hill's Troupe  
3d half  
Hazel Stone  
Dawson-Li-Cover  
Slate White  
Janet of France  
Friend & Downing  
Ward in Alps  
3d half  
Amoros & Oboy  
Donahoe & Fletcher  
Tate's Motoring  
John Clark Co.  
3d half  
Boulevard  
Tilton & Ward  
Young Sisters

3d half  
Pollard  
Gracie Leonard  
Gracie Leonard  
Herbert Brooks Co.  
Ferns & Howell  
"Love & Jackson"  
Wm Dick  
"Who's Woman De"  
Avenue B  
Broslus & Brown  
Foley & Leander  
Morris & Shaw  
Allen  
3d half  
Robb Stewart  
Harry Bond Co.  
Ward & Cullen  
(Two to five)  
**BROOKLYN.**  
Metropolitan  
Leon Sisters  
Stone & McReay  
Morillo Sisters  
Karnar Amores  
Donovan & Lee  
Oliver  
3d half  
Paul Conchosa Jr Co.  
Eva Shirley  
Marcelle  
Sol Berns  
Charlotte Sisters  
De Kalk  
James Duco Duo  
Orben & Dixie  
Charles Gibbe  
Bessie L. Count  
Singer's  
3d half  
Green & Leffell  
Ubert Carleton  
Singer's Midgets  
3d half  
Frank Shibles  
Robb & Stewart  
R. Marquard Band  
(One to five)  
3d half  
David Hall Co.  
Lowell  
(One to five)  
**ATLANTA, GA.**  
Grand  
Foley & Leander  
Ryan & Dixie  
"Days of Long Ago"  
Dave Thurnby  
Fox Benson Co.  
3d half  
Marshall & Walton  
Lew Hunt  
Barnes Adams Co.  
Al Burton Co.  
Bell & Eva  
3d half  
Burns & Foran  
Nelson & Castle  
Sherman Van & Hy  
Pines & Rector  
(One to five)  
**BALTIMORE.**  
Hippodrome  
Albert & Rogers  
Marie Prince Girls  
C. & B. McDonald  
Danny Elmidge  
LaHoon & Dupreco  
**BIRMINGHAM.**  
Biles  
Beck & Stone  
Leonora Simonson  
Hudson & Jones  
Bevan & Flint  
Cavano Duo  
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3d half  
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Sol Berns  
Charlotte Sisters  
De Kalk  
James Duco Duo  
Orben & Dixie  
Charles Gibbe  
Bessie L. Count  
Singer's  
3d half  
Green & Leffell  
Ubert Carleton  
Singer's Midgets  
3d half  
Frank Shibles  
Robb & Stewart  
R. Marquard Band  
(One to five)  
3d half  
David Hall Co.  
Lowell  
(One to five)  
**ATLANTA, GA.**  
Grand  
Foley & Leander  
Ryan & Dixie  
"Days of Long Ago"  
Dave Thurnby  
Fox Benson Co.  
3d half  
Marshall & Walton  
Lew Hunt  
Barnes Adams Co.  
Al Burton Co.  
Bell & Eva  
3d half  
Burns & Foran  
Nelson & Castle  
Sherman Van & Hy  
Pines & Rector  
(One to five)  
**BALTIMORE.**  
Hippodrome  
Albert & Rogers  
Marie Prince Girls  
C. & B. McDonald  
Danny Elmidge  
LaHoon & Dupreco  
**BIRMINGHAM.**  
Biles  
Beck & Stone  
Leonora Simonson  
Hudson & Jones  
Bevan & Flint  
Cavano Duo  
3d half  
Foley & Leander  
Ryan & Dixie  
"Days of Long Ago"  
Dave Thurnby  
Fox Benson Co.  
**BOSTON.**  
Orpheum  
Dawson-Li-Cover  
Jane Taylor  
Brady & Mahoney  
Hill's Troupe  
3d half  
Hazel Stone  
Dawson-Li-Cover  
Slate White  
Janet of France  
Friend & Downing  
Ward in Alps  
3d half  
Amoros & Oboy  
Donahoe & Fletcher  
Tate's Motoring  
John Clark Co.  
3d half  
Boulevard  
Tilton & Ward  
Young Sisters

## PANTAGES CIRCUIT

New York and Chicago Office  
**BUTTE, MONT.**  
Palace  
(8-11)  
Anasora 11; Min-  
soul 13; Aeroplans Girls  
Jack & Marie Gray  
Astor 1  
Iika Marie Deal  
LeRoy Tarr & Co.  
"Million Doll"  
C. G. GARY  
"Miss 1919"  
Irene Travetto  
McLellan Carson  
3 Weston Sisters  
**EDMONTON, CAN.**  
Palace  
Bullet Proof Lady  
Ruth Chalmers  
Rauha & Lavelle  
Collins Dancers  
Chas. P. Dunne  
4 Danibes  
**DENVER.**  
Palace  
Stephens & Brun  
Act Resonance  
June Mills Co.  
Hedra & Wilson  
Jones & Sylvester  
"Cannibal Maids"  
Neil Abel  
GT FALLS, MONT.  
Palace  
(11-12)  
Helen 13  
(Same bill plays)  
Mile Blanc  
Hudson & Jones  
Bevan & Flint  
Cavano Duo  
J. Gifford  
Mel Kice  
**LOS ANGELES.**  
Palace  
O'Dine  
Noddies Parin Co.  
Peretz Saxton  
Ruso Lutenas  
Tyrell Sisters  
Crescent  
Palace  
Denishawn Dancers  
Raines & Goodrich  
Gordon & Day  
Wedekind's Riders  
Eddie Ross  
**OAKLAND.**  
Palace  
(Sunday Opening)  
Porter J. White  
G. VanDyke & Bro  
Will Stanton Co.  
Sanctus  
Francis & Wilson  
O'Dine  
Palace  
Hill's Circus  
Celestial Duo  
Porter J. White  
Belle Oliver  
Jack Garfield  
Joe Whitehead  
**PORTLAND, ORE.**  
Palace  
Pekinese Troupe  
Hodkins-Pantage Bookings  
**DALLAS, TEX.**  
Jefferson  
Haystack Japs  
Masie Evans  
Jack Garfield  
Sampson & Douglas  
"Here Comes Papa"  
**HOUSTON, TEX.**  
Prince  
Kinso  
Nan Gray  
Mr. and Mrs. Phillips  
Manning P. & K.  
"New Model"  
**MCKEEGEE, OKLA.**  
Broadway  
The Leorns  
Moss & Hathaway  
Barney Wm Co.  
King & Harvey  
Great Leon  
**INTERSTATE CIRCUIT**  
Palace Theatre Building, New York City  
**DALLAS, TEX.**  
Majestic  
Alfred Farrell  
J. W. Hennings  
"Somewhere in Tex."  
Kharum  
"The World"  
Prisco  
**FORT WORTH.**  
Majestic  
Millard & Marlin  
Vivian  
Misses Campbell  
Clark & Bergman  
Yates & Reed  
Casting Wards  
G. G. GARY  
Majestic  
9-10  
(Same bill plays)  
Austin 12-13)  
Danaed Duo  
Fisher Hawley Co.  
Yokes & Don  
Stone & Kalis  
Evelyn Pash Plate  
S. O'Gorman Girls

## B. S. MOSS CIRCUIT

725 Seventh Ave., New York City

**BALTIMORE.**  
Garden  
Bett's Seals  
Mere & Trvalls  
Chisholm & Breen  
"Full of Fun"  
(One to five)  
**NOBLESSTOWN, PA.**  
Gerrick  
Roy & Arthur  
Adams & Thomas  
Peggy Brooks  
"Singing School"  
3d half  
Seymour Family  
Young Wheeler  
Anderson & Rehn  
Peggy Brooks  
"Singing School"  
**SO BETHLEHEM.**  
Palace  
Adams & Thomas  
Murray Bennett  
Lady Alice Field  
3d half  
Bennington & Scott  
Roy & Arthur  
"Am'g Those Pres"  
**TRENTON, N. J.**  
Cress Keys  
Seymour Family  
Bennington & Scott  
The Dougherty  
Baldwin Blair Co.  
Harris & Wilson  
Alex & Fields  
"Am'g Those Pres"  
3d half  
Sylvia  
Nevis & Erwood  
Claire Vincent Co.  
Crosby Brennan  
Billy McDermott  
"Carnie Shows"  
Globe  
Jas. & John  
McCormack & Ma'n  
M. Andre & Gloria  
Raines & Crawford  
Aleko Panthaa Co.  
Sally Davidson  
Phil LaTocha  
**SPOKANE.**  
Palace  
Four Bards  
Trovato  
"Frieda Revere"  
Walter & Dyer  
Lillian Wilson  
Pedrin's Monks  
**VANCOUVER, B. C.**  
Palace  
Derkin's Dogs  
Zara Armen  
Jim Doherty  
Lowe & Baker  
Scott's  
Wm Sinto  
**VICTORIA, B. C.**  
Palace  
"Magazine Girl"  
McConnell & Simp  
Vivian  
J. Dealy Sil  
**WINNIPEG.**  
Palace  
"Hooper Girls"  
Bird & Kums  
Minnetti & Sedell  
Dorothy Roy  
Kiss & Termini  
**LOS ANGELES.**  
Bile  
Sidney Taylor Co.  
Chas. McKaughton  
Taylor & Howard  
(Others to fill)  
3d half  
Poster & Light  
Maurice Downey Co.  
Vernon Co.  
Jack Reynolds  
Fred Lewis  
Taylor Triplets  
Aerial Youngs  
Bird & Kums  
Dr. Gray Co.  
J. Sterling & Pinks  
Van & York  
Powell Troupe  
**LOS ANGELES.**  
Bile  
Sidney Taylor Co.  
Chas. McKaughton  
Taylor & Howard  
(Others to fill)  
3d half  
Poster & Light  
Maurice Downey Co.  
Vernon Co.  
Jack Reynolds  
Fred Lewis  
Taylor Triplets  
Aerial Youngs  
Bird & Kums  
Dr. Gray Co.  
J. Sterling & Pinks  
Van & York  
Powell Troupe  
**SACRAMENTO.**  
Bile  
Reggie  
"O'Glanders Girls"  
White & Malt  
Alvins & Alvins  
George Evers  
Luna  
3d half  
Horton & Dan  
Morris & Bryant  
Barnes & Robinson  
Van Dale Sisters

Advertise  
in  
VARIETY'S  
Bills Next Week  
Department



(Continued from page 27.)

July 20, 1917, and ask you if that is the article referred to that you saw (the witness).

A. I think that is one of the articles. There were articles provided to that, I think, or about the same time, "Pay is in bed," or some such heading as that. I think there is one before that.

Q. I show you the issue of "Variety" of Friday, November 9, 1917, at page 7, in which there is an article entitled "Pay's Theatre in Bed." Is that the one or one of the notices that you saw?

A. Yes.

Q. Go ahead and tell what happened.

Mr. Kelley: Just wait, the respondents desire to have the previous question and answer read. (Repeated by the reporter.)

The respondents object to this on the ground that it is hearsay and self-serving and incompetent. Further than that, the respondents object to this line of testimony for the reason that upon the plaintiff's showing this far, the question of employment in the Vanderbilt world is a question of supply and demand. It has been shown by the plaintiff in the case thus far that there were as many as 10,000 acts in this country that could have been employed by anybody in the business, able to be gotten hold of right here in New York, and we object to having this man identify his reason for not securing acts because of certain advertising that appeared. You might as well refer to O'Leary's "Bill" to determine the standard of business in New York. Why, Pay being in business or out of business had nothing to do with this ad appearing in the paper.

Mr. Walsh: I wish for counsel's information to state that it cannot be going to the witness to the record that I wish he would confine himself to making objections for the record. There is a rule of the commission not to include in the minutes of the proceedings argument and debate, and I am afraid, although I want to grant counsel all the latitude possible, that we are to limit ourselves to the rule and that is the reason why I do not see why we should incur the record with argument and debate any further.

Mr. Kelley: We wish to confine ourselves to the rule also and will try to obey them.

Will you please read the exhibits by the date of them?

Mr. Walsh: The first one was July 20, 1917. Will you mark that for identification?

(The paper referred to was thereupon marked by the stenographer Commission's Exhibit No. 49 for identification.)

Mr. Kelley: Will you read the title of that one?

Mr. Walsh: It is entitled: "Managers' Association sets date for final appeal."

Mark this one for identification also.

(The paper referred to was thereupon marked Commission's Exhibit No. 50 for identification.)

Mr. Kelley: Are these being marked for identification, Mr. Walsh?

Mr. Walsh: Yes, sir, but I am going to offer them in evidence.

I also ask that this be marked, "Pay's Theatre in Bed," in the issue of November 9, 1917, on page 7.

(The paper referred to was thereupon marked by the stenographer Commission's Exhibit No. 51 for identification.)

Mr. Kelley: May it please the Examiner, we object to this because it is about a time occurred some time following the so-called acts referred to.

Mr. Goodman: I do not offer them in evidence yet.

Mr. Kelley: We object to the examining of them by this witness for that reason.

Mr. Walsh: I do not ask the reporter to mark an article headed "Names Blacklisted," in the issue of "Variety" in the issue of October 19, 1917.

(The paper referred to was thereupon marked by the stenographer Commission's Exhibit No. 52 for identification.)

By Mr. Walsh:

Q. I show you Commission's Exhibit No. 52 for identification and ask you whether or not you saw that article (handing paper to witness).

A. Yes.

Q. At the time it was published?

A. Yes.

Mr. Walsh: I also ask that this be marked for identification, in the issue of "Variety" of June 10, 1917, being an article on page 6, entitled "V. M. P. A. Rejects Applicants."

(The paper referred to was thereupon marked by the stenographer Commission's Exhibit No. 53 for identification.)

Q. I show you Commission's Exhibit No. 53 for identification and ask you whether or not you saw that article at the time it was published (handing same to witness).

A. I did.

Q. Now you may go ahead.

Mr. Kelley: Mr. Walsh, in view of the fact that there have been some exhibits offered since our objection, we renew our objection.

Mr. Walsh: Very well.

Mr. Kelley: And for the further reason that there is no showing that the V. M. P. A. or the respondents authorized the article to which it refers.

Mr. Walsh: These are evidentiary matters and testimony tending to prove the conspiracy.

By Mr. Walsh:

Q. Go ahead, Mr. Pay.

A. About the first article that appeared in "Variety" stating that—

Mr. Goodman: We object to the witness stating the contents of any of these ads.

By Mr. Walsh:

Q. Go ahead.

A. In the issue of Friday, July 20, it stated that—gave a list of the theatres that had been blacklisted by the V. M. P. A.

Mr. Goodman: We renew our objection to that.

Examiner Moore: Objection overruled.

A. (Continuing) That is the first time I knew there was such a thing as a blacklist, and that Pay's Theatre had been put on it.

Mr. Goodman: Just a moment, we move that the witness' answer be stricken as incompetent and not responsive and not binding on the respondents.

Mr. Kelley: Just a moment, we move that the witness' answer be stricken as incompetent and not responsive and not binding on the respondents.

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editorial policy and everything in connection with it was dominated and directed by the V. M. P. A. That is the purpose of the testimony.

Mr. McCall: You see the witness has answered the question about an article appearing in the "Variety." There is not a particle of proof in this case so far that connects up any of the respondents that we represent in any manner, shape or form with this "Variety." This is a stock company or stock paper producing articles on theatrical matters. It is purely a theatrical paper that has an article stated in it and I want to state to your Honor that this record has not any proof of ownership or any domination by the respondents of this "Variety," and that statement is simply assuming something that it is to be proved later, I suppose. That is the assumption, yet this witness testifies not only as to the contents of the article but then testifies as to his own conclusion that it is the first time he heard of a black list in the trade by these respondents. Seems to me that is carrying it quite far afield.

Mr. Walsh: It is not a conclusion at all.

Mr. McCall: I move that that be stricken out.

Mr. Walsh: The counsel comes into the case too late to take a position of taking with such confidence. Testimony has already gone in here that the V. M. P. A. was raising thousands of dollars for the purpose of supporting "Variety."

Mr. Kelley: We take an exception to that remark, Mr. Walsh, and we ask you to point it out and I state that there is no such testimony at all, not a word of testimony from which that conclusion could even indirectly be drawn.

Mr. McCall: If you direct your attention to this point so you won't be confused by this argument: The point I raise is that this witness has testified not only as to the contents of the article but also as to his own conclusion that that is the first knowledge he had of the existence of a black list on the part of the respondents. That is all taken down and made a part of this record whereas there does not seem to be any other testimony as to the fact that at that time the witness had no knowledge of the existence of a black list on the part of the respondents. We have taken our objection and made our conclusion as to that statement here.

There have been three statements here in this section to this point. We have taken our objection and made our conclusion as to that statement here.

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Mr. Kelley: Who took you out to dinner—Mr. Smith?

A. Yes.

By Mr. Walsh:

Q. You may now relate just what was said and done at that meeting with Mr. Casey.

A. We went in to see Mr. Casey and, as I recollect the conversation, Mr. Casey said that—

Q. What did you say was the nature of your business?

A. Mr. Smith told him I was a friend of his and my application had been in and so forth, and that I was desirous of becoming a member of the V. M. P. A. and Mr. Casey, in substance, said to Mr. Smith that he would arrange that I become a member.

Q. Now, Mr. Casey, when you said that, did you mean that you would arrange that I become a member of the V. M. P. A.?

A. Yes, that is what I meant.

Q. Now, Mr. Casey, when you said that, did you mean that you would arrange that I become a member of the V. M. P. A.?

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that statement of Mr. Kelley is concerned, read to me, as I am obliged to contradict it.

Mr. Kelley: For the sake of clearing up the record, I will say that I am misunderstanding him. He said that he had any trouble outside of the Walton matter, and, as I recall, the witness said none at all.

The Witness: I am telling the history of this matter, and when Mr. Walsh asked that question that had reference to the time previous and I had not got along with my story as far as I have now. We were having trouble.

By Mr. Walsh: Q. State the specific instances.

A. Acts were cancelled at the last minute notwithstanding the fact that we had contracts with them, and giving as the reason that the house was blacklisted, claiming that the term was being applied to us because they were afraid that they were afraid to give us photographs, and all acts coming in there were insisting that we change their names.

Q. How, change their names?

A. Not use the correct names.

By Mr. Kelley: Mr. Examiner, if this evidence is important at all it is important for what it exactly disclosed. There is nothing but general terms used. If there are any acts that have been cancelled or there have been specific instances he should state them, and if not I move to strike this testimony out as incompetent and hearsay.

Mr. Walsh: Give us instances.

Mr. Kelley: Instances and dates.

Mr. Walsh: As far as you can.

Mr. Kelley: And names.

The Witness: Well, the McNally Sisters were cancelled—they cancelled at that time. Of course, you understand, Mr. Examiner, when these acts were cancelled, they cancelled through my agency that books the acts. We have any number of letters and telegrams to the various personal representative and agencies and to the various theatres and to the various managers, cancelling Providence time and stipulating in the telegrams that the house is on the ground that they were afraid.

Mr. Goodman: Then we object to any testimony on the part of this witness on the ground, according to his statement just made, he has no personal knowledge of it that these cancellations were made with the agency.

The Witness: I say I did not have any personal knowledge. I said most.

Mr. Goodman: We object to any testimony on the part of this witness as to any cancelled acts and as to what was said by the acts, unless those conversations were had with this witness, and we object to any testimony on the grounds that it is not hiding on these respondents.

Examiner Moore: Objection overruled. We will take a recess now for five minutes.

By Mr. Walsh: (After recess.)

Q. Now, you may relate, Mr. Pay, what difficulties, if any, you had in booking your theatre and what you did to avoid them.

A. Well, the difficulties that I know personally are that on Monday it is the custom of the acts to come into the theatre and rehearse the acts that are booked the theatre—to come in rehearse some time between 10 o'clock and the opening of the show, but on most Monday mornings during this time—

Q. Which period, when?

A. At the time these articles appeared in "Variety" up to the time I went to Washington and had a conference with you and Mr. Beebe down there.

Q. About what date was that?

A. Well, I could say it was—well, I have not any definite knowledge. Mr. Walsh: It was some time.

Q. Was it June or July, 1917?

A. Yes; it must have been along in there.

Q. Yes.

A. That it was necessary for me to have a man in Boston arranging to supply us if he could, on a minute's notice, who sets to fill the places of acts that would not show up. We would get a list of acts that were booked for the theatre, and we never knew whether they were going to show up or not. We would get this list from the Shedy agency sometime the week previous—say Saturday morning—and we were handed—

Q. In advertising the acts and we would advertise the acts that were contracted for and they would not appear Monday, and we had a man in Boston that we got on the phone every Monday morning and told him how many acts we were short, and he used to help us out the best he could—

Q. They would get them at the last minute—and have them come into the office on Monday morning, and tell them there might be a possibility of giving them a week's work, and then ship them down on the train from Boston to Providence if they would come. Sometimes, when they got there, in some instances, they would ask me if it was a V. M. P. A. house.

Mr. Kelley: Now, if the Examiner please, we have already raised from offering objections to this merely because we thought further testimony would bring out the point. It is already disclosed that this is merely generalization and there has been no specific instance of any one actor going out of anything directly hearing on the matter. He always testified that it is "they" or "somebody did."

Examiner Moore: He named one act that cancelled, I believe.

The Witness: I gave the McNally Sisters.

Mr. Kelley: That is the only one he mentioned, and he gave no date or place.

By Mr. Walsh: Q. I will ask you first—

A. There were so many cancelled I did not try to remember the names.

By Mr. Kelley: If there were you ought to be able to give some of them. We are not supposed to be mind readers.

Mr. Walsh: Go ahead, Mr. Pay.

Examiner Moore: Proceed.

The Witness: I think I can produce a list of acts that cancelled—some of them.

Mr. Kelley: Will you produce it?

The Witness: I do not think I can.

Mr. Kelley: Are there any reasons why you cannot do so?

The Witness: I do not think much a list?

Mr. Walsh: You will produce such a list?

Mr. Walsh: In that connection, I would like to have you give the names and dates—what dates they cancelled your house.

Mr. Kelley: Whether the opening date or otherwise.

The Witness: The opening date of what—the opening date of the house or the act?

Mr. Kelley: Of the act.

The Witness: If someone will make a memorandum to that effect I will do that.

Mr. Fitzgerald: If you do not object to my participating in the proceedings, to this extent, I will say that I will arrange to have that list produced.

Mr. Kelley: I am glad to know that. I think the witness needs some assistance.

The Witness: I can remember a few acts that permitted me to use their names perhaps better than I can remember the list of names that cancelled and the list of names that refused to permit me to use their correct names.

By Mr. Walsh: Q. Tell us what you know about that.

Mr. Kelley: We object to the witness testifying to any list that he cannot produce or any names that he cannot give.

Mr. Walsh: Go ahead.

The Witness: I remember one act that came down from Boston and asked me if we were members of the V. M. P. A., and I told him that I was not, and the act was Cannarus, a magician.

Mr. Kelley: How do you spell that name?

Mr. Walsh: Alexander Cannarus.

The Witness: It is something like that. He was booked in there for five days, a disappointment, one of these disappointments—booked in from Boston and sent down, and when he arrived he was supposed to be with Mr. Chesterfield.

Mr. Goodman: Just a minute, please. Respondents object to any testimony as to conversations with this actor on the ground that he is not a witness.

Mr. Kelley: I do not understand it. It is charged in this case that the respondent is entered into conspiracy with the actors of the United States, so that anything said by them would be binding on them.

The Witness: He said he was a member of the N. Y. A. and did not know whether to play the house or not, and he worried about it and wired Mr. Chesterfield.

By Mr. Walsh: Q. Were you present when he sent the wire to Mr. Chesterfield?

A. Yes, sir.

Q. Is this a copy of the wire he sent to Mr. Chesterfield (exhibiting paper to witness)?

A. Yes, sir.

Q. Go ahead.

A. And he received an answer from Mr. Chesterfield by wire.

Q. Did you see that?

A. Yes, sir.

Q. Is that it (exhibiting paper)?

A. Yes, sir; but he didn't decide to play the week. I can remember the McNally Sisters, because they were in Pawtucket, a city near by Providence, and I know them.

Mr. Kelley: Mr. Stenographer, will you please read the last answer.

(The stenographer repeated the last answer.)

Mr. Goodman: In view of the witness answers to questions about Cannarus, will you not offer those telegrams in evidence?

Mr. Walsh: Yes.

(The telegrams referred to were thereupon received in evidence and read by the stenographer: "Cannarus Exhibit 56 and 57, respectively.")

Mr. Goodman: Yes, sir.

By Mr. Walsh: Q. What did he say about it?

A. He said he could not get any work but that he had a farm and that he was going—

Mr. Kelley: Who?

The Witness: Cannarus or whatever his name is.

Mr. Kelley: We object to what he said, may I please the Examiner read his letter and they introduced the telegrams and his conversation is immaterial.

Mr. Walsh: I want to ask the witness a question.

The Witness: Before he got his answer to his telegram he played two or three shows.

Mr. Kelley: We object to any conversations. The fact he played—the telegrams are the only things competent.

Examiner Moore: State what he did.

The Witness: He told me he had all kinds of trouble getting work, and that he did not know what he would have to do, and he did not know but what he might as well go ahead and live the rest of his life without work, and he did not know but what he might as well go ahead and live the rest of his life without work.

Mr. Kelley: Did he have a farm?

The Witness: Yes, he said he did. I see a man here in the room, Mr. Baggs, that was booked in twice inside of a month because we could not get acts, which is—

Q. Did you book him both times under his name—Baggs?

A. Yes, sir; there were a few of the so-called blacklisted actors that I could get that allowed me to use their names.

Mr. Harry Baggs was the most prominent on account of his reputation, that allowed me to use his name, and the Marco Twins, Baggs and Bell. These men are in the room now.

Mr. Kelley: Mr. Bell, and we played this Corson act. We played all the acts we could get and the ones we could get without much difficulty seemed to be these blacklisted acts; that is, they were the only ones that would fill the dates—the only ones we were sure of being reliable.

By Mr. Walsh: Q. Did you, in any instances, have to change the names of actors, or use a fictitious name?

A. We are doing that at the present time.

Q. How is that done and to what extent has it been done?

A. Up until the time we went to Washington to go before the Federal Trade Commission, why, actors used to refuse to give us photographs to give out in some of the theatres because they were afraid that the statement of his conclusion that they were afraid. If anything was said or anything of written instruments are to be had in connection with that, all right. It is merely a conclusion as it stands.

The Witness: The conclusion was—the facts were we could not get the photographs.

By Mr. Walsh: Q. What did you do about the names?

A. We had to use fictitious names.

Q. For whom?

A. For the actors, thereby losing the advantage of whatever reputation and drawing power they might have. We had to use a fictitious name, or within four weeks we advertised an act in the paper and had it signed up under contract. This act had several people in the act, and it came into Providence.

The Witness: What acts are you talking about?

The Witness: Rose Pittenoff or Edna Rose—they have a lot of names. I think that is his real name.

Mr. Kelley: What is the date?

The Witness: Three or four weeks ago.

Mr. Goodman: What is it that you have to say about the Rose Pittenoff act?

The Witness: She was booked into the theatre and we had a contract with her and she had a talk with the manager of the theatre.

Mr. Goodman: Were you there do you know that?

The Witness: I was not there, no; but we can prove—well, she was in the city of Providence, and she took the boat for New York on a Sunday night or she left on a Sunday night and to replace her with an act as late as half past 10 o'clock Sunday night. That is only four weeks ago.

By Mr. Walsh: Q. Who booked her for you there?

A. Shedy.

Q. Do you know who her personal representative was?

A. Arthur Horwitz?

A. I think that is his name; I am not sure about that.

Q. Did you talk to this Rose Pittenoff?

A. No.

Mr. Fitzgerald: Permitt, I think, is the right name.

Mr. Kelley: I love her name here—P-o-r-e-i-i-i-i-i—that is the way it is spelled.

By Mr. Walsh: Q. This was Russian Ballet, was it?

A. Yes.

Q. Was that the week beginning December 16, 1917?

A. I believe it was.

Q. Do you know whether an actor by the name of Frank Farron was booked at your theatre, and cancelled the act about March 26, 1918—that is, at your theatre at Rochester?

A. I believe so. That is the personal representative, is it not?

Q. Is he a personal representative?

A. No, he is an actor.

Q. Who is Tom Jones—do you know?

A. A personal representative.

Q. Of this Frank Farron?

A. Yes.

Q. When can you get up that list, Mr. Pay, of cancellations?

A. Whenever it is necessary, I do not want to do it today if I do not have to.

Q. What were you required to pay Mr. Shedy for booking your house?

A. Well, we paid him \$25 a week when this trouble began, but after it developed into serious proportions, why it was so difficult for him to book the house.

Mr. Kelley: We object to that. This is purely argumentation. Let him state what he did and what he knew.

A. We had to pay him \$50 a week.

By Mr. Walsh: Q. Why did you have to increase the price?

Mr. Kelley: Was there a contract? If there was that is the best evidence.

The Witness: No.

By Mr. Walsh: Q. Why did you have to raise it?

A. Because he demanded it on account of the trouble in booking the house. That was to pay him for the trouble, especially for taxicabs running around after acts at 12 o'clock at night.

Q. What acts?

A. To fill the places of acts that were cancelled at the last minute. Sometimes acts would be cancelled on Monday morning to play in Providence. They were around court shows Sunday nights at different places, and he would be running here and there to the homes of acts trying to book them up.

By Mr. Walsh: Q. What was the nature of that?

The Witness: Mr. Pay—

Mr. Kelley: I will wait until our time comes. I will not put the question now.

By Mr. Walsh: Q. Was there, any time, any sort of guarantee that you had to give Mr. Shedy in reference to keeping his agency in operation or something of that kind?

A. It looked as if Mr. Shedy—

Mr. Goodman: Just a moment.

Mr. Walsh: Just tell what happened.

The Witness: Well, there was—

By Mr. Walsh: Q. What was the nature of that?

A. We guaranteed—the men in business with me, Mr. Leon Samuels, of Providence, Rhode Island; Mr. Meyer Horberg, of Providence, Rhode Island—we guaranteed Mr. Shedy that if it became necessary—

Mr. Goodman: Was this guarantee in writing?

The Witness: No; we made this direct to Mr. Shedy in his office in the Putnam Building. I brought my partners to Mr. Shedy's office because I was afraid Mr. Shedy would refuse to book the house and I had these men obligate themselves to Mr. Shedy that necessary, we would pay expenses of that office up to \$250 a week; in other words, if the Gordon Theatre, who are members of the Vandewater Managers' Protective Association, pulled out from the Shedy's office and let Mr. Shedy with only four weeks in Providence to book, we would pay Mr. Shedy \$250 a week to book the theatre.

Mr. Goodman: But you never had to pay if, if I might say, did you?

A. No; we did not have to pay it, and the reason we did not have to pay it is because we had another theatre to protect Providence, a theatre in Rochester, New York.

By Mr. Walsh: Q. How protected it?

A. The only way we can best this combination except through the Federal Trade Commission—

Mr. Goodman: Just a moment! We move to strike that out. By Mr. Walsh:

Q. Go ahead and state what the situation is?

A. The only way, in my opinion, unless we get relief from the Federal Trade Commission, that this combination can be—

Mr. Goodman: I move to strike that out and ask the Examiner to instruct the witness to reply properly.

The Witness: I am stating my belief, Mr. Examiner, that the only way for us to live in the theatrical business is to get enough theatres and enough work for actors so that, when we go to get an actor, we will have at least ten weeks to offer them, and with that object in view, we had to take in Rochester, a theatre that had been unsuccessful ever since it was built, and make a success of it if we possibly could, and we have now taken a theatre, two weeks ago, in Philadelphia, which was built four years ago and was never a success, and we are going to attempt to make that a success. At the present time we have three weeks to offer an actor.

By Mr. Walsh: Q. Have you advertised in "Variety" for other independent theatres to come in with you for booking purposes?

A. When this trouble first started, after I talked with Mr. Cohan and after these articles appeared in "Variety" about the blacklist, I took a page in "Variety" signed by myself and my partners, requesting if there were any other managers—well, the article will speak for itself. I have forgotten the wording of it, but the substance of it was—

Mr. Kelley: We object to his statement about it and ask that the ad be identified.

The Witness: The ad was put in after June—in the late part of June or early time shortly after that.

By Mr. Walsh: Q. Did you advertise in some other paper than "Variety"—did you advertise in the Providence Journal?

A. Yes; we advertised in the Providence Journal.

Q. Show your Commission's Exhibit No. 56 for identification and ask you if you had that advertisement inserted in the Providence Journal of November 18, 1917? (exhibiting paper to witness).

Yes, sir.

Q. Is that similar to the one you had put in "Variety"?

A. I think so—no, sir. It was a different ad.

Mr. Kelley: Mr. Walsh, the first one that he had:

Mr. Walsh: We will get that.

Mr. Goodman: Mr. Kelley, what was the date of the ad?

Mr. Walsh: This is November 18, 1917, and the one in "Variety" would be about that time.

By Mr. Walsh: A. I show you the outside page of "Variety" for November

16, 1917, and ask you if that is the ad which you placed in "Variety" (exhibiting).

A. Yes.  
Mr. Walsh: I will read it into the record:  
(Reading) "IMPORTANT MANAGERS. If the managers of theatres who have made application to the Vanderbilt Managers' Protective Association to become members and who have not heard from the applications will communicate with any of the undersigned, they will learn of something to their advantage."  
"Leon Samuels, Edward M. Fay, Meyer Horberg, of Providence, Rhode Island."  
"Committee Room 1002, 1462 Broadway, New York City."  
"August Drayer, Attorney for the Committee, 1462 Broadway, New York City."  
"Honorable John J. Fitzgerald, Honorable James H. Higgins, Governors Building, Providence, Rhode Island, Attorneys for the Committee."

What happened as a result of that advertisement—did you call for a meeting of the managers?  
A. Why, we received one or two communications; one from a man named Franklin, of St. John, New Brunswick, and I got in touch with him—I got in touch with a man who had the Grand Opera House here in New York and talked with him. The substance of their talk with me—  
Mr. Kelley: Object to that as incompetent.  
By Mr. Walsh:

Q. Did you have a meeting with these men here in New York?  
A. Yes, I met the Grand Opera House man over in Mr. Drayer's office, and he seemed afraid to do anything—  
Mr. Kelley: I object to that as stating a conclusion.  
By Mr. Walsh:

Q. Were you able to get any kind of a meeting?  
A. Well, only with these two men.  
Q. The man from New Brunswick?  
A. Yes, we got a letter from him in New Brunswick and shortly after he was taken into the V. M. P. A.  
Mr. Kelley: I did not get the whole of that answer. Mr. Stenographer, will you please read it.  
(The stenographer repeated the answer.)

The Witness: I got a letter from a man named Franklin in New Brunswick, and I talked with his partner in New York, and at that time they were booking with Shedd, and shortly after I got with this man from New Brunswick and received this letter, his house was taken into the Vanderbilt Managers' Protective Association, and the Grand Opera House man talked the matter over with me and he was hoping that he would be taken in. I understand he has lost the theatre, so he does not have to be taken in.  
Mr. Kelley: We object to these remarks as immaterial and not responsive.  
By Mr. Walsh:

Q. Do you know whether or not that theatre he has lost is now in the membership of the V. M. P. A.?  
A. I understand it has been leased by this combination—  
Mr. Kelley: We object to the answer as not responsive and move that it be stricken out.  
By Mr. Walsh:

Q. Who leased it, do you know?  
A. I do not know who it is leased by.  
Q. Do you know who is running it?  
A. No.  
Mr. Kelley: We ask that the words "combination," etc., be stricken out as hearsay.  
By Mr. Walsh:

Mr. Walsh: Yes; that may go on.  
Q. Did you ever have any communication with the Canadian Government in reference to this matter?  
Mr. Kelley: Object to that as immaterial.  
Mr. Walsh: It may be and it may not be.  
The Witness: I cannot remember that I did.  
Mr. Kelley: Did you ever call the attention of the Russian Government to this?

The Witness: No, Mr. Kelley.  
Mr. Walsh: I take it that the witness is a patriotic American citizen, and pursuant to his convictions, he appeals to his own Government for protection.  
Mr. Kelley: We would like to have the record introduced as to Mr. Montford's action in Oklahoma with respect to his patriotism and allegiance.  
Examiner Moore: I think these remarks should not go into the record.

By Mr. Walsh:  
Q. When you went with Mr. Shedd's booking agency, how many of the Gordon theatres did he have?  
A. Five, I think—no more, but five that I know of.  
Q. And how many does he have now?  
A. Three, I believe.  
Q. What has become of the other two houses?  
A. They are booking through the Keith—  
The U. S. O.?  
A. The U. S. O. in Boston, I believe.  
Q. What other houses did he have when you went in with him other than the Gordon houses?  
A. The one at New Brunswick.  
Q. Has he that now?  
A. No.  
Q. Where does that book?  
A. Through the same office, I believe.  
Q. The U. S. O.?  
A. Yes, sir.  
Mr. Walsh: That is all.

Examiner Moore: We will take a recess now until half past one.  
(Whereupon, at 1 o'clock p. m., a recess was taken until 1:30 o'clock p. m. of the same day.)

AFTER RECESS  
The hearing was resumed at 1:30 p. m.

ALBERT A. FENYESSY,  
a witness called on behalf of the Commission, after being first duly sworn, testified as follows:

DIRECT EXAMINATION.  
By Mr. Walsh:  
Q. What is your full name?  
A. Albert A. Fenyessy.  
Mr. Kelley: Mr. Examiner, I wish to refer to the subject of allegiance denounced by both counsel just before the noon recess, by that meaning the reply made by counsel for the Commission, in which the term "allegiance" was mentioned, and my reply to that in which the term "allegiance" was mentioned, and I think the both be stricken from the record, the remarks of both counsel, for as far as we are concerned, there is nothing on trial here with regard to allegiance of anything or anybody.

Mr. Walsh: That is satisfactory to me.  
Examiner Moore: Motion granted, and I would like to say also that I think the press should not publish anything in regard to it, as it is no longer a matter of public record and should not be given any publicity as a matter of fairness to everybody concerned.  
By Mr. Walsh:

Q. Where do you live, Mr. Fenyessy?  
A. Rochester, New York.  
Q. And what is your business?  
A. Theatrical business.  
Q. What theatre do you run?

A. I personally do not run any. I am interested in a number of theatres.  
Q. In what theatres are you interested?  
A. I am interested in the Family Theatre at Rochester, the Rialto Theatre, the Strand Theatre, the Foxfield, the Regent, the Gordon and in the Lyric Theatre at Jamestown.  
Q. All of these in the state of New York?  
A. Yes, sir.  
Q. How long have you been interested in theatres?  
A. Since 1888.  
Q. And where you have remained up until the present time?  
A. I am looking after the general management of it; I have a manager in each house.  
Q. And were you acting in the same capacity in September, 1917?

A. Yes, sir.  
Q. Are you a member of the V. M. P. A.?  
A. Yes, sir.  
Q. How long have you been?  
A. Well, I don't exactly know that I am a member now or not. I have—just before I left I investigated as to whether the membership has been kept up and I found the dues have not been paid for some time we have not heard from the Vanderbilt Managers' Association about it; but the houses have been opened and operating since about two years, I guess.

Q. About two years?  
A. Yes.  
Q. And did you only operate the two as vaudeville houses?  
A. Yes.  
Q. Who do you book these two theatres through?  
A. Gus Sun Booking office.  
Q. Gus Sun Booking Office at Springfield, Ohio?  
A. Yes, sir.  
Q. How long have you been booking there with Gus Sun?  
A. About four years.  
Q. Does Walter J. Plimmer book for you?  
A. No.  
Q. Did he ever book for you?  
A. No, sir.

Q. Do you know whether or ever attempted to book for you?  
A. He may have submitted me at some time.  
Q. Do you know whether or not he ever submitted an act to you by Cora Youngblood Gordon and her troupe?  
A. He submitted this act to me.  
Q. The Jamestown theatre?  
A. The Jamestown house.  
Q. In September, 1917?

A. Whatever it was, I don't recollect the exact date.  
Q. Did this act come to Rochester first?  
A. It was supposed to have come to Rochester first.  
Q. Did it actually come there?  
A. It did.  
Q. And did it play?  
A. No, sir.

Q. Why?  
A. Because the act was canceled before contracts were signed by their own agent.  
Q. That is by Walter Plimmer?  
A. That is by Walter Plimmer.  
Q. Do you know why Walter Plimmer canceled the act?  
A. I do not.  
Q. Did you talk to this woman, Cora Youngblood Gordon?  
A. I did.

Q. What did she say?  
Mr. Goodman: We object to that as incompetent and not binding on these respondents, it is purely hearsay.  
Mr. Kelley: It is not competent evidence.  
Mr. Walsh: He is a member of the V. M. P. A., as the act had been canceled by her representative.  
Mr. Kelley: He didn't book her he says, practically, as the act had been canceled by her representative.

Mr. Walsh: Why? Why didn't you play her in your house if she was there with the act?  
A. She was canceled before I signed the contract, and I told her so. I told her I had not signed the contract. I cannot play her because I have another act booked in the place.  
Q. You claim this agent booked her without your authority, you say that now?  
A. No, I will tell you exactly the conditions under which he booked the act.  
Q. Yes, all right.

A. He submitted the act to the house in Jamestown, the manager of the Jamestown house called up on the telephone the manager of the Family Theatre in Rochester.  
Q. That is yours?  
A. Yes, and asked if he could book the house and if the house in Rochester would book it with him, and the manager of the Family Theatre in Rochester called up the Lyric—no, the Olympic Theatre in Buffalo also, communicating with them and agreeing to play the act. Then they telegraphed Plimmer, and Plimmer telegraphed back O. K., sending the contracts, and subsequently at the same time the contracts arrived by mail, a telegram from Plimmer arrived that the act had been canceled and will not play; therefore the manager of the Rochester house booked the act that was originally booked for her by the regular agent of the house.

Q. Did the woman sue you for damages?  
A. Yes, sir.  
Q. For not taking her act at this time?  
A. Yes, sir.  
Q. What became of that suit?  
A. It is pending. It did not appear at the time the case came before the court, and the court postponed it indefinitely.  
Q. You never settled it?  
A. No.

Q. Did you ever authorize anyone to settle it for you?  
A. No.  
Q. Did you ever authorize anyone to pay anybody, pay her or anybody for her any sum of money?  
A. Never did.  
Q. What are your initials?  
A. A. F.  
Q. Who is J. H. Fenyessy?  
A. John H. Fenyessy, that is my son, who is the manager of the house.

Q. Did you, on or about the 3d day of October, 1917, that is, before the act came to your place, telegraph your son not to accept it or book it?  
A. No, I telegraphed him that the act had been canceled, and I know the telegram is in evidence in this case.  
Q. In that the telegram: "Will not be able to play Cora Youngblood Gordon instrumental act next week. Do not accept any figures or baggage." Was that the telegram you sent?  
A. There was only one telegram sent.

Q. That is the telegram you sent your son?  
A. Yes.  
Q. Why did you send him that?  
A. Because Plimmer told me he canceled the act.

Q. Did you go to New York to see Mr. Casey in reference to it?  
A. No, sir; I was in New York at the time.  
Q. At the time?  
A. Yes, sir.  
Q. Did you go to see Mr. Casey about it at that time?  
A. Yes, I think I did.  
Q. And what did you see him about—what was the conversation you had with Mr. Casey about it at that time?  
A. I don't recollect exactly, but I told him the circumstances of it, that I had booked this act and that Plimmer had canceled the act.  
Q. Did he tell you anything about who Plimmer booked through?

A. Who Plimmer booked through?  
Q. Yes.  
Q. What do you mean?  
Q. Plimmer was the agent of this woman, was he not?  
A. Yes, sir.  
Q. Do you know through what booking office Plimmer booked Cora Youngblood Gordon?  
A. Through his own office; he has an office in the Strand Building.

Q. Did you leave Mr. Plimmer then and go over to Mr. Casey's office to look at that time?  
Q. Did you receive any word about this time that the Cora Youngblood Gordon act had been blacklisted?  
A. I never received any such information.  
Q. Did you tell a man by the name of Mr. O'neal any such thing about that time?  
A. No, sir, I did not.

Q. At no time?  
A. I did not tell anybody anything. I didn't know it was blacklisted at that time.  
Q. Mr. Fenyessy, did you ever testify in a suit in which Cora Youngblood Gordon was a party?  
A. The suit was commenced by O'neal for this Cora Youngblood Gordon.  
Q. And you gave testimony in that case? You were sworn in court in that case?

A. Yes, I was.  
Q. You know when that was?  
A. That was some time maybe a month after this date, a month or six weeks after.  
Q. I did ask you if this question was put to you and if you made this answer:  
"Q. You know that Cora Youngblood Gordon, instrumental, is on the blacklist of that association?"  
And did you answer to that question?

A. I said I am here, or from her agent.  
Q. Was that question submitted to you and did you make that answer?  
Mr. Kelley: Wait a moment. I object to this on the ground that it is improper direct examination of his own witness, that it is cross-examining his own witness and seeking to impeach former testimony given by the witness, and the examination seems to be made from an instrument handed to Plaintiff, caused by Harry Montford, this case, and for that reason we would not admit its genuineness.

By Mr. Walsh:  
Q. I will ask you if you testified at that time that way? Examiner Moore: You may answer.  
A. What is that. It was submitted to me.  
Q. And did you answer it that way I read it?  
A. I answered that the only knowledge I have of it being blacklisted is what he told me himself.

Q. Well, when did she tell you she was blacklisted?  
A. Kelley: Same objection. He is cross-examining his own witness and trying to impeach his own witness. This is the witness.  
Examiner Moore: Go ahead and answer.  
Q. When did she tell you that?  
A. After I reached home, after I returned from New York before—when she was ready to go on with the act. She came on to New Orleans.

Q. Did you ever see this act?  
A. No.  
Q. You never saw the act?  
A. No.  
Q. That is right, is it?  
A. Well, I saw part of it, I saw the act upon the stage, but I didn't see it all.

Q. Why didn't you say so when I asked you?  
A. I saw part of it, I didn't sit through the act, I saw the act in Cleveland just possibly two or three minutes there in a theatre and saw a little of it.  
Q. It won't poison you if you tell about it now.  
A. I did see the act.

Q. Why didn't you say you did? You understand you are under oath, don't you?  
A. I didn't sit through it.  
Q. You understand that you are under oath here?  
A. Yes, sir.  
Q. Where did you see this act?  
A. I saw it at Cleveland.

Q. When did you see it at Cleveland?  
A. Two or three years previous to that date.  
Q. Did you testify in this case that this act was a very good act?  
A. I may have; I may have testified so.  
Q. Did you testify in this case that this act was a very good act?  
A. I did want the act.

Q. Did you want the act?  
A. Because I could not get it, it was canceled.  
Q. Was it in the town ready to serve you was it not?  
A. That is right, but so was the other act which was booked through my own agent, and I could not play both acts.  
Mr. Kelley: No examination.

Examiner Moore: You are excused.  
EDWARD M. FAY  
(Recalled)

DIRECT EXAMINATION (Continued)  
By Mr. Walsh:  
Q. There is another question I want to ask you: You know something about the charges made to actors for services?  
A. Yes, sir.  
Q. What were the circumstances in reference to payment of actors for services called in reference to the amount of their charges?  
A. Why they charged up more money to play Fay's theatre than they get in other places.

CROSS-EXAMINATION  
By Mr. Goodman:  
Q. How do you know that?  
A. No, I telegraphed him to pay it.  
Q. I know, but how do you know what they get in other places?  
A. Well, a specific instance.  
Examiner Moore: Let him answer the question. You have asked him the question.  
Mr. Walsh: He is going along to give a specific instance now which is the best kind of evidence.  
Mr. Goodman: All right.  
By Mr. Goodman:

Q. My question was how does he know what they play in other places. If he can give me specific instances of how much a specific actor got a specific week in a specific theatre I want him to state the specific circumstances.

A. Well, I can produce that evidence. I can give it to you off hand, but I have the knowledge through my agency.

Q. Mr. Goodman: Then I move to strike out the answer and also Mr. Walsh's question.

A. (Continuing.) We pay more money for acts than they work for in some houses than they are booked up to. Shady, in fact, actors tell me, tell it to me, they demanded and they agreed to.

Mr. Goodman: I move to have the answer stricken out as not responsive.

Mr. Walsh: The witness has not had an opportunity to finish his answer as yet.

Mr. Goodman: I want to know, and I repeat the question: By Mr. Goodman:

Q. How do you know or do you know what any of the acts played on the Keith's circuit or the Orpheum circuit or the Loew circuit or the Moss circuit or the Potts circuit or the Pantheon circuit?

A. I have not said anything about those circuits. I have talked about circuits that I know about. I know about the Gordon circuit and I know that we had contracts, we have made contracts with performers for a specific amount of money, signed by them and of a Saturday they would wire us that they would have to get more money if they played Providence.

Q. What is the name of the act or acts, what are the names of the acts that you are referring to now?

A. I have one instance in mind. I had some of the name of the act, I have got it—I had an argument with the fellow, talked with him here in New York.

Q. Have you got one name?

A. Not off hand, no.

Q. We will drop that subject for the time being. If we do not coincide with this witness' cross-examination today, or I understand he is coming down here again?

Mr. Walsh: I think so.

By Mr. Goodman:

Q. At the next meeting, will you produce your weekly statements showing acts booked, the acts played and the salaries paid by you during the period you are talking about?

A. I am instructed by my attorney I suppose I will.

Q. I beg your pardon.

Q. If my attorney instructs me so to do, I will.

Q. You are on the stand, you have these records, haven't you, of the acts you have played and the salaries you have paid?

A. Yes.

Q. You have these records now, haven't you?

A. Yes.

Q. Will you produce them?

A. Well, yes—will you produce them?

Mr. Walsh: He has already stated that he will produce them if his attorney said so, he is not my client, I can not speak for him.

Mr. Goodman: That is the reason I am asking him, Mr. Walsh, I want to find out he will give up, because if he won't I want to ask permission for a subpoena duces tecum, that is the reason that we want to find out whether he will.

By Mr. Goodman:

Q. Will you answer the question, Mr. Fay, will you produce them?

A. What is that, will you read the question to me?

(Question repeated to the witness as follows: "At the next hearing will you produce your weekly statements showing acts booked, the acts played and the salaries paid by you during the period you are talking about.")

A. I will be a little more specific about that if you want me to be.

Q. What do you say?

A. I am waiting for you. Do you want me to be a little more specific about the dates? That is about the dates I mentioned because I am referring to the time that you asked about, and as I do not know what time you are talking about, and inasmuch as you haven't given me any dates, I leave my statement on that same language here, that that time, and you have said that there were contracts for acts which you and which did not contain a salary.

Q. Now, what time were those contracts for acts which you and which did not contain a salary?

A. There were more than paid by other theatres, and now as you say that there are specific instances which you can prove of that fact, and in order to prove whether or not that is so, I ask you to produce such records as you must have, as all theatre managers have, as to salaries you paid your acts or actors, and my question is whether you will produce that without any difficulty? There should be no difficulty about it.

A. Have I a right?

Mr. Walsh: I think it would be more proper if he asked the witness to produce a list of the acts that he had to pay more for. I am willing, perfectly willing, that he should, but there is no reason why the witness would produce.

Mr. Goodman: (Interrupting.) It may be, Mr. Walsh, he may have put on as good a grade of acts on his list that he may be very glad to get a good show from some other circuit to help out his bill.

Mr. Walsh: I do not see how that would have anything to do with the situation at all.

Examiner Moore: You have the privilege; I presume, of subpoenaing him.

Mr. Goodman: I have, but I don't want to do it unless I have to.

Mr. Kelley: It may be material in this way that his bill maybe was made up of mediocre acts which it might be to the advantage to give some extra money. It might be that the could afford to get a good act to help out his bill; it might be an inducement to him.

A. (Interrupting.) I cited an instance—

Mr. Goodman: Just a minute, Mr. Fay. We don't want to get into bad a dozen trades. I want to know whether you are going to give that list.

By Mr. Goodman:

Q. Say yes or no.

A. Have I the privilege of consulting my attorney before answering that question?

Examiner Moore: Certainly.

(Witness consults with Mr. Fitzgerald.)

Mr. Goodman: May I have the record show that before answering this question the witness leaves the stand and confers with his counsel?

Examiner Moore: It may show that.

By Mr. Goodman:

A. My reason for—

A. I am not asking you for your reasons. Just state whether you will or will not produce the papers in question.

Mr. Walsh: We want to get his statement. Just let him answer the question. I want to know whether he is going to produce this list or not. Let him make his statement as to what he answer.

Mr. Goodman: I object to any explanation until he has answered whether or not he will or will not produce this list.

Examiner Moore: He can explain his answer, he don't have to answer yes or no.

By Mr. Goodman:

A. Mr. Goodman made a note of the fact that I was con-

cluding my attorney and I want to say that in justice to myself, the reason that I wanted to consult my attorney was to get advice as to whether it was good policy for me to produce this list.

A. I would be willing to give it into the hands of these gentlemen of all the actors that have played Pay's theatre because a great many have played there in confidence, under assumed names. I would be willing to produce a list of some of the acts that after signing contracts and some of them before signing contracts agreed to play Pay's theatre at an advance salary, an advance from the regular salary that they had.

A. I would be willing to produce a list of some of the acts that after signing contracts and some of them before signing contracts agreed to play Pay's theatre at an advance salary, an advance from the regular salary that they had.

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Q. All located in Boston or in and around Boston?

A. Yes.

Q. And Gordon at that time was a member of the Vaudeville Managers' Protective Association?

A. I believe so.

Q. You testified that when you decided to give vaudeville you went up to see Quigley in Boston?

A. I didn't say that, I didn't know that I stated that I went up to see him.

Q. I understood you to say you went up to see him, that is to see Quigley, and looked around, and he didn't have enough time, not sufficient time to give the actor, and you didn't think, in your judgment, it was a place to book?

A. I said that, yes. I don't remember going up to see Quigley.

Q. What did you mean by your believing that you didn't think he had sufficient time for the actor for you to book with him, just how, explain what you mean by that?

A. After investigating the Quigley office and their book-ings, why, I found out that I could book the house as well by myself if I opened an office in Boston as Quigley could, book it. The only acts that Quigley as a rule—well, this is only my opinion, I would not say this for a fact—but Quigley may have some New York connections, but in order to keep an actor alive, so to speak, you have got to have more than one week to give him, acts of course, with that limitation I didn't have any chance, because I could not offer an actor only one week. In other words, I had just the one theatre.

Q. In other words, let me see if I understand correctly, you didn't want to book with Quigley because he didn't book a sufficient large enough circuit to warrant you in the belief that you would get good acts?

A. I did not believe he had a circuit at all, he books a theatre here and there and an act here and there.

Q. That is your opinion then is it not, of the manager, to make a success of his house, he must book it in a booking office that has a number of houses to book, a chain of houses, in other words, the better the better service booking his house in connection with a chain of theatres than booking his house in one theatre?

A. Why, just put that question again.

(Repeated by the reporter.)

Why, the absolute life.

Q. Just a moment, Mr. Fay, won't you please answer that question as to whether you or no, I can answer it in my own way.

Q. I will pass on to the next question then. Didn't you testify that so as to enable you to get acts to play this theatre in Providence you had to book a circuit, and a circuit and you had to build up a circuit and had a theatre in Philadelphia and a theatre in Rochester, didn't you so testify today?

A. No, sir.

Q. What was that effect?

A. When this trouble—after this trouble started in as to these acts I came to the conclusion that the only chance I had at all of living in this business was to get at least 10 theatres.

Q. Is that your present opinion about the operation of a vaudeville theatre, that a man, to succeed, must have a chain of at least 10 theatres?

A. No, sir, to succeed, a man, to succeed, must have a chain of theatres.

Q. That is my absolute belief, yes.

Q. Well, then we come back to the question that you said you could not answer yes or no, and I will let you answer it in your own way.

A. What was the question?

Q. I will withdraw the last question. Isn't it to the best interests of the vaudeville theatre owner, to have his home booked in a booking office where a chain of theatres, or where a score of theatres, are booked rather than a booking office where one or two theatres or even 10?

A. Well there are three or four answers to that question.

Q. Let us have one answer first.

A. The only answer I can give you is my experience up to the present time in the vaudeville business which I have stated here in my testimony.

Q. Now, you have stated that. You think a man owning a vaudeville theatre is better off going out alone trying to book it, than to book up his acts, as he can, or is he better off to book in an office that books a large number of theatres?

A. According to who controls the booking office.

Q. All right. Assume the people in control of the booking office are men who have had 25 to 40 years of experience and have been brought up in every management and branch of the show business, and are honest men, what is your answer?

A. Well, I have not had the experience, Mr. Goodman.

Q. The experience you have had is that the Shedy Booking Office—with the Shedy Booking Office, hasn't it?

A. Yes, sir.

Q. You have been booking with the Shedy Booking Office?

A. Yes, sir.

Q. You have not booked with the R. F. Keith's Booking Exchange or the Marcus Loew Booking Office?

A. Absolutely not.

Q. Now, say of the big offices connected with the members of the Vaudeville Managers' Protective Association?

A. No, sir.

Q. And the only vaudeville booking office with which you have been connected is the Shedy office?

A. Yes, sir.

Q. And is that the only vaudeville experience you have had as booking vaudeville acts is concerned?

A. No, I have had some other, I told you.

Q. Where?

A. In Newark, New Jersey, we had a park there where we had a vaudeville show.

Q. How many years ago was that?

A. Fifteen.

Q. Didn't he want to go back 15 years. Did you go to Shedy or did he come to you to book your houses?

A. I went to Shedy.

Q. Where and when? Where did you go to him, New York?

A. New York City.

Q. Did you book the Putnam Building?

A. Yes—let me see—

Q. In the same building in which the Pat Casey Agency is located?

A. I went to Shedy down at his old place, just before he moved to the Putnam Building. I don't know. I was just to get acquainted with him or not, but I went in to see how the agency was doing business and such, and I saw I have been in that office twice, I can remember that, but I cannot remember him moving up to the Putnam Building.

The verbatim report of the investigation will be continued in next week's issue of VARIETY.



# WE PICKED ANOTHER WINNER

The Loudest Laugh Of The Season  
HERE IS YOUR COPY

## ARTIST COPY

What'll We Do On A Saturday Night  
(When The Town Goes Dry?)

By HARRY RUBY

*Allegro moderato*

*Till Ready*

*Voice*

We all save our pen-nies up for Sat-ur-day night,  
Once I heard a wise pro-fes-sor, mak-ing a speech,  
Cause that is the night that we, go out up-on a spree; Fel-lows take their  
On in-come and rev-en-ue, and then when he got through, He said, "Boys, I'll  
girl-es out on Sat-ur-day night, When they get their sal-a-ry,  
an-swer an-y ques-tions you ask, So just put me to the task;  
Here's what I want to find out, Here's what I'm wor-ried a-bout;  
One fel-low said with a sob, "Won't you en-light-en the mob?"  
*Chorus*  
What'll we do on a Sat-ur-day night, when the town goes dry?  
Where will we go, af-ter see-ing a show, To make the wea-ry hours  
fly? Im-ag-ine a fel-low with a cute lit-tle queen,  
You'll hear some-one yell-ing in an ice-cream sa-loon,  
Lik-gon-na be tough when you are out with a pet The  
Try-ing to land her on a plate of ice-cream: What'll we do  
See what the boys are hav-ing in the back-room; soft-er the drinks are, why the hard-er they get;  
on a Sat-ur-day night, When the town goes dry? dry? D.S.

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PITTSBURGH  
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ST. LOUIS  
Bill Doss, 1112 1/2 Locust St.  
HUFFMAN  
Merrill Whitman, 2nd Floor  
SEATTLE  
Hazel Kirschbaum, 10 S. Jackson St.

DETROIT  
Charles Durr, 115 Randolph St.  
CLEVELAND  
Fred Koster, 10000 Lorain St.

Oh  
Boy,  
What  
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Hit!  
"Don't  
Cry  
Frenchy,  
Don't  
Cry"

Oh  
Boy,  
What  
A  
Hit!  
"Don't  
Cry  
Frenchy,  
Don't  
Cry"



# STERN'S BIG 8

1556 Broadway, N. Y. C. 119 No. Clark St., Chicago, Ill.

Hit No. 1 "WAIT AND SEE"  
SOME WALTZ SONG

Hit No. 2 "TEARS OF LOVE"  
SOME SUCCESSOR TO SMILES

Hit No. 3 "OH HELEN"  
SOME COMEDY SONG

Hit No. 4 "I'M GLAD I CAN MAKE YOU CRY"  
SOME WALTZ SONG

Hit No. 5 "INDIANOLA"  
SOME NOVELTY SONG

Hit No. 6 "PAHJAMAH"  
SOME ORIENTAL SONG

Hit No. 7 "KENTUCKY DREAM"  
SOME HIGH CLASS WALTZ SONG

Hit No. 8 "HAS ANYBODY SEEN MY CORIENNE"  
SOME BLUES SONG

## LETTERS

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Andrews M  
Andrews Fred  
Andrews Ted  
Arlotte Walter  
Arnold Grace  
Arnold Alneworth  
Auburn James  
Avery Walter

B  
Haley Mr W  
Baker Harry  
Band Gates  
Barry & Nelson  
Bartell Bessie  
Barton & Wilson  
Barton Emory  
Bean John

Beasley June  
Bell Adelaide  
Bell Edna  
Bellard Frances  
Belmont Belle  
Bennett Jack  
Bennett Leah  
Bernie Lewis  
Bernard Trio  
Bernard Jane  
Bernard P J  
Bernard Polly  
Bigelow Lenox  
Bielew Lena  
Biesker Miss M  
Bolesman Kathleen  
Boards J & F  
Boysse Hazel  
Bonner Danner  
Brilliant May  
Brooks M  
Brooks Geo E  
Burke Nyda  
Burke Frank  
Burke Edmund  
Burke Joe  
Byrne Toots

C  
Caesar  
Cardoville Phoebe  
Cave Herbert W  
Caverly Frank  
Chapman Joan  
Chapman Mr & Mrs  
Chatham & Dancourt  
Chester Marvin  
Clark Sisters  
Cleveland Babe  
Clifford Evelyn  
Clifford & Dale  
Collins Helen  
Collins E & L  
Conroy Lillian  
Conway Chas E  
Corbett John  
Corbett Selma  
Cotton Larry  
Creighton Mr F  
Cright Ollie  
Curley Pete  
Curtis Dorothy  
Cyrille C & B

D  
Dallas Ethel  
Darley Brian  
Darrell Rupert  
Davis Madeline  
Day & Neville

E  
Eggnoll Viola  
Eggnoll & Chilton  
Delmar Harry  
Dersbach Jovvedah  
Demsey Lew  
DeWinter Jack  
Dicker Paul  
Dickins Beulah  
Doll Alice Lyndon  
Donohue Mary  
Dorsey Jimmy  
Driscoll Cecilia  
Duffy Margaret  
Dumirwens Geo  
Dunellian Tracie  
Duo Florens  
Drya Jacquelin

F  
Earl Graham  
Eary & Eary  
Farrell Peggy  
Fay Herman  
Fennell Gladys  
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Fingar Agnes  
Fitts Leut  
Fletcher Joe  
Fletcher Theresa  
Flint Douglas  
Fox & Britt  
Francis May  
Frank Ragtime  
Frankie Jessie  
Franklyn Wilson

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Gallagher Skeeta  
Gambina Joseph  
Garry Arthur  
George Gladys  
Gilder Sam  
Glyn Harris  
Goldspink Hector  
Gross & Albert  
Gray Jac  
Great Volcano  
Green H C  
Green Billy  
Grey Clarence  
Grey Miss

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Hall Albert  
Hamilton Joie  
Hanson Lucille  
Hardy Billy  
Harrington & Lane  
Harris Howard M  
Hartwig Marie  
Hawthorn Lili  
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Hayward S W  
Hearn Lew  
Holmar L  
Hornet Dora  
Hill Russell  
Hill Emma  
Hovver Mary  
Howard Bert  
Hymale Sam

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Jolly & Will  
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Lamont Folia  
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Keller Dot  
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Kennedy Vic  
Kismet Ralph  
King Margaret  
King Frank G  
King Evelyn  
King Gue  
King Jane  
Kirkwood Billie  
Kings Raymond  
Koppe Sol  
Kross John  
Kuss R H

L  
Labelle Alfred  
La Brick Frankie  
La Feli & Green  
La Grange Yvonne  
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Lamont Lloyd  
Lamont Folia  
Langham Ed  
La Rue Ethel  
Leach Hannah  
Leahy Theresa  
Lee Audrey  
Lee Al  
Le Prea Ralph  
La Genda Gene  
Labe Anna  
Lemly Jack

M  
MacKenzie  
MacMahon Frank  
MacMahon Grace  
MacMahon & Willard  
MacMahon Mrs  
Le Roy Vera  
Le Roy Frances  
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Mandel Jack  
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Marshall Lew  
Mason Harry  
Mathewes Godfrey  
McMahon Raymond  
McGuire Lillian  
McGuire Bros  
McGuire Jack  
McCarron Chas  
McCarron & La Croix  
McCoy James  
McCormick Hugh  
Meady & Morse  
Merriwell Chas  
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Morrell Maud  
Morris & Campbell  
Morris Mada  
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N  
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Noyes Vera  
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O'Leary Vera  
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Book and Lyrics by GEO. STODDARD and HARRY CORT  
Music by HAROLD ORLOB

Messrs. LEE & J. J. SHUBERT'S Success

## **"THE MELTING OF MOLLY"**

Book and Lyrics by MARIA THOMPSON DAVIES and EDGAR SMITH  
Music by SIGMUND ROMBERG

Mr. ARTHUR HAMMERSTEIN'S Success

## **"SOMEBODY'S SWEETHEART"**

Words and Music by ARTHUR HAMMERSTEIN and HERBERT STOTHART

Messrs. LEE & J. J. SHUBERT'S Success

## **"LITTLE SIMPLICITY"**

Book and Lyrics by RIDA JOHNSON YOUNG  
Music by AUGUSTUS BARRATT

Captain FRANK TINNEY'S Success

## **"ATTA BOY"**

By BALLARD MACDONALD and NAT OSBORNE

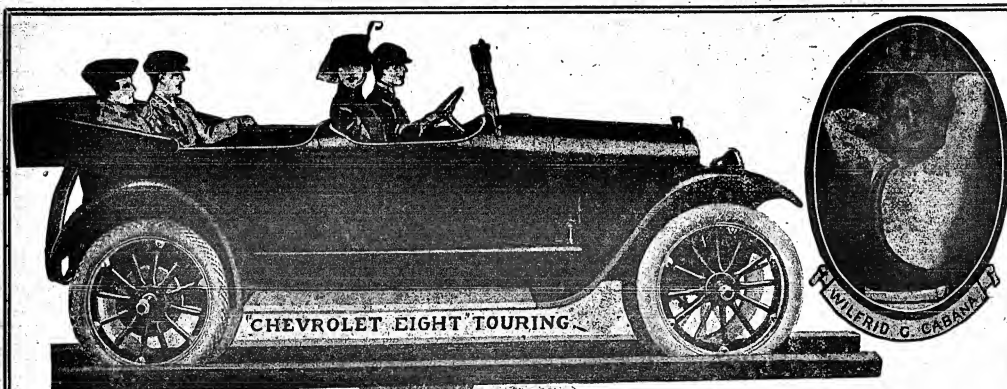
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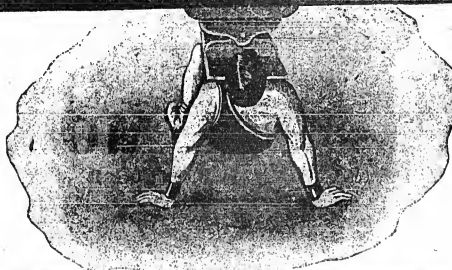
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Newman Win  
Nicholas Jack  
Nicholas H  
Nicholas G A

Netta Jr  
Nordstrom Miss H  
North Frank  
Norton Ned

O  
Omar Mildred  
Onell Bobbie  
Onell Peggy M.  
O'Neill Bess  
Orren & Brew  
Owen Clarence

P  
Padd Alenora  
Palmer M  
Palfy Christine  
Paletti Harry

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Pelsner George  
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Perkins Walter  
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Porter Roy  
Potter Billy  
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Powell Mrs M  
Price Lew

Q  
Quealy Mrs H

Quigley Jack

R  
Raycob Al  
Raymond Ray  
Raymore Edythe  
Reber Howard  
Reddick Frank  
Reese Fred  
Reynold James  
Reid Alma  
Renard Charlotte  
Renoma Miss  
Ribeiro I  
Rickaly Jeannette  
Rice Helen  
Ride M

Robbins Dick  
Roberts Fred S  
Rogers Orville  
Romaine Billy  
Rome Vera  
Rome & Cox  
Rosellito Anthony  
Ross Wynn Co  
Roth Betty  
Rowe Vera  
Rull & Rull  
Russell Nellie  
Russell Bobbie  
Russell Harry

S  
Salsbury Fally

Santell Ruby  
Saunders George  
Sawtelle Erna  
Seely John  
Schultz John  
Schafer Flossie  
Shenais Sgt  
Sheldons The  
Silverman A M  
Simpson Nance  
St Clair Alida  
Stewart Doris  
Stewart Florence  
Stewart Jaine  
Stuart Austin  
Sublett Flora  
Swain Vivian  
Smith Faye & Jack  
Solomon Bess

Southern Jane  
Sparks Mabel  
Stafford J M  
Stanley Mary  
Stein Sarah  
Stephen Murray  
Stephens & Hollister  
Stevens Dorothy  
Stewart Miss D  
Stewart Dolly  
Stewart Nance  
Strongest Jaine  
Stuart Austin  
Sublett Flora  
Swain Vivian  
Smith Faye & Jack  
Solomon Bess

T  
Taylor Chester  
Taylor Margaret  
Taylor Sidney  
Tomie Bob  
Thomas Vera  
Thom Louise  
Tinner Woods F  
Tipton Kenneth  
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Tracy Claudia  
Tronette Evelyn  
Trusdell Howard  
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Late JEROME and CARSON

PROCTOR'S FIFTH AVE., NEW YORK NOW (March 4-9)

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New playing at

WERNER'S

Broadway, Cor. 34th St.—BIG HIT

Entire new show opens at Werner's  
Monday Night

BUCKNER'S ALL GIRL REVIEW OPENS AT  
ARCADIA, BROOKLYN, MONDAY, MARCH 10

DON'T MISS SEEING

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20—"ALL GIRL REVIEWS"—20

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Three More in Rehearsal

New playing at

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56TH AND 6TH AVENUE

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BUCKNER'S ALL GIRL REVIEW OPENS AT  
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Watch for my First Vaudeville Production, now in rehearsal, of a well-known Broadway show success.

Competent people in all branches needed at all times. NEEDED: Chorus girls; salary, \$35.00.

SAM KESSLER ASSOCIATED WITH BUCKNER PRESENTING MINIATURE MUSICAL TABLOIDS FOR THE SOUTH

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Wish to Announce That Their Two Sons

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—AND—  
J. DELL

# NELSON

# CHAIN

Are being held over at Keith's for another Week

HARRY

# WEBER

Who Says

"The Best Next-to-Closing Act in Vaudeville"

RIVERSIDE, NEXT WEEK (March 10)

P. S.—SPECIAL MATERIAL By GUS KAHN and BOB HARTY

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O'BRIEN

V  
Van Tassel C M  
Vashora Bobby  
Vashoff George  
Veltch Blanch  
Velle Madeline  
  
W  
Walter Frank  
Walters Selma  
Watson Walter  
Weems Frier  
Weldick Guy  
West Irene  
Western Helen

Wheatcroft Stanhope  
Whitney Edythe  
Whitman Mabel  
White Caroline  
Williams Ethel  
Williams Marion  
Williams P O  
Williams Van  
Wilson Adelaide  
Willard  
Wood Francis  
Wright J F  
  
Y  
Yates Harold

## BURLESQUE ROUTES

"Americans" 10-12 Casino Chester Pa. 18-15  
Bway Camden 18-19 Camp Dix Wrights-  
town 20-22 Grand Trenton.  
"Auto Girls" 10 Gayety Minneapolis 17 Star  
St Paul.  
"Aviators" 10 Gilmore Springfield 17 Worces-  
ter Worcester Mass.  
"Beauty Revue" 10 Star bt Paul 18-18 Gayety  
Sioux City.

"Beauty Trust" 10 Jacques Waterbury 17  
Mayor Bronx New York.  
Buman Show 10 Grand Hartford 17 Jacques  
Waterbury.  
"Best Show in Town" 10 Gayety Pittsburgh 17-  
19 Grand Akron 20-22 Park Youngstown O.  
"Blue Girls" 10 Worcester Worcester 17  
Howard Boston.  
"Bon Tons" 10 Gayety Rochester 17-19 East-  
able Syracuse 20-22 Lumberg Dulca N Y.  
"Bootleggers" 10 Star Cleveland 17 Empire  
Toledo.  
"Bowery" 10 Gayety Montreal 17 Empire  
Albany.  
"Broadway Belles" 10 Empire Cleveland 17  
Cadillac Detroit.  
"Brooklyn" 10 Empire Albany 17  
Gayety Brooklyn.  
"Burlesque Wonder Show" 10 Gayety Brooklyn  
17 Columbia New York.  
"Cheer Up America" 10 Columbia New York 11  
Gayety Brooklyn.  
Dixon's "Big Revue" 10 Gayety Baltimore 17  
Lycum, Washington D C.  
"Follies of Day" 9-11 Sorched Des Moines Ia  
17 Gayety Omaha.  
"Follies of Pinesau" 9-11 Gayety Sioux City  
17 Century Kansas City Mo.  
"French Follies" 10 Garden Buffalo 17 Empire  
Cleveland.  
"Frolics of Night" 10 Crown Chicago 17 Gay-  
ety Milwaukee.  
"Girls de Looks" 10 L O 17 Gayety St. Louis.  
"Girls from Follies" 9-12 Camp Dix Wrights-

town 18-15 Grand Trenton 17 Empire  
Hoboken.  
"Girls from Joyland" 10 Century Kansas City  
Mo 17 Standard St. Louis.  
"Girls of U S A" 10 Hurtig & Seamon's New  
York 20-22 Park Bridgeport.  
"Golden Crooks" 10 Gayety Washington D C  
17 Gayety Pittsburgh.  
"Grown Up Babies" 10-12 Armory Bingham-  
ton 12-15 Hudson Schenectady 17 Akron  
18-19 Watertown 20 Oswego 21-22 Inter  
Niagara Falls N Y.  
Hastings Harry 10 Gayety Detroit 17 Gayety  
Toronto.  
"Hello America" 10 Empire Brooklyn 17 L O.  
"Hello Fares" 10-12 Bway Camden N J 15-15  
Casino Chester 17 Pottsville 18 Easton 19-  
20 Majestic Wilkes-Barre Pa.  
"High Flyers" 10 Gayety Philadelphia 17-19  
Casino Chester Pa 20-22 Bway Camden N J.  
"Hip Hip Hurray" 10 Empire Toledo 17 Lyric  
Dayton.  
Howe Sam 10 Gayety Omaha 17 Gayety Kansas  
City Mo.  
"Innocent Maids" 10-11 Wheeling 12-15 Steu-  
benville 14-15 Canton 17 Victoria Pitts-  
burgh.  
Irwin's "Big Show" 10 Gayety Buffalo 17 Gay-  
ety Rochester.  
"Jolly Girls" 10 Lycum Washington D C 17  
"Treasure Philadelphia."  
Kelly Lew 10 Star & Garter Chicago 16-18  
Berchel Des Moines Ia.

"Liberty Girls" 10 Gayety St Louis 17 Colum-  
bia Chicago.  
"Lid Lifters" 10 Gayety Brooklyn 20-22 Camp  
Dix Wrightstown N J.  
"Maids of America" 10 Casino Brooklyn 17  
Empire Newark.  
"Majestics" 18-15 Park Bridgeport 17 Colonial  
Providence.  
Marion Dave 10 Columbia Chicago 17 Gayety  
Detroit.  
"Merry Rounders" 10 Casino Philadelphia 17  
Hurtig & Seamon's New York.  
"Midnight Maidens" 10 Century New York 17  
Gilmore Springfield Mass.  
"Mile a Minute Girls" 10 Penn Circuit 17 Gay-  
ety Baltimore.  
"Military Maids" 10 Majestic Scranton 17-19  
Armory Binghamton 20-22 Hudson Schene-  
ctady N Y.  
"Million Dollar Dolls" 10 Casino Boston 17  
Grand Hartford.  
"Minchiet Makers" 10 Gayety Louisville 17 Ly-  
cum Columbia.  
"Monte Carlo Girls" 9-10 Grand Terre Haute  
11-15 Majestic Indianapolis 17 Gayety Louis-  
ville.  
"Oh Girls" 10 Lyric Dayton 17 Olympic Cin-  
cinati.  
"Oriental" 10 Star Brooklyn 17 Olympic New  
York.  
"Pace Makers" 10 Englewood Chicago 17 Crown  
Chicago.  
"Paris by Night" 10 Howard Boston 17 Gay-  
ety Brooklyn.

SECOND WEEK AT COLONIAL, NEW YORK, now (March 3) the biggest hit ever registered by any act at this theatre. Because of insistent popular demand and after receiving the famous "Colonial" applause at every appearance we were tendered a THIRD WEEK AT COLONIAL, NEW YORK, but, being booked at ALHAMBRA, NEW YORK, NEXT WEEK (MARCH 10), because of the new ruling against doubling, we are compelled to refuse it.

JIM

ANN

# TONEY and NORMAN

"YOU KNOW WHAT I MEAN"

VARIETY says: "Toney and Norman are certainly welcome to New York's Big Time for their act is a sure-fire comedy turn. Moves along with ease. A nut comedian of original style and so is his dancing, etc."

Direction, HARRY FITZGERALD



# THE VERSATILE GENIUS OF MUSIC AND SONG

A DELICIOUS INTERLUDE OF MELODY

# PATRICIA

"EMPRESS OF SONG"

Direction, HARRY WEBER, Inc.

Personal Direction, GEORGE O'BRIEN

"Parlatan Flirt" 10 Lyceum Columbus 17-18  
Wheeling 10-20 Steubenville 21-22 Canton.  
"Peasant Winners" 10 Gayety Milwaukee 17  
Gayety Minneapolis.  
"Pirates" 10 Akron 11-12 Watertown 17 Os-  
wego 14-15 Ister Niagara Falls N Y 17 Star  
Toronto.  
"Puss Puss" 10 Orpheum Paterson 17 Majestic  
Jersey City.  
"Rattle Dazzle" 10 Empire Hoboken 17 Star  
Brooklyn.  
"Record Breakers" 10 Cadillac Detroit 17 En-  
glewood Chicago.  
Reeves Al 10 Miner's Bronx New York 17  
Casino Brooklyn.  
"Rosebud Girls" 10 Colonial Providence 17  
Casino Boston.  
"Right Sees" 10 L O 11 Orpheum Paterson.  
"Social Pollie" 10 Victoria Pittsburgh 17  
Penn Circuit.  
"Social Maids" 10 Empire Newark 17 Casino  
Philadelphia.  
"Speedway Girls" 13-15 Camp Dix Wrights-  
town N J 17 Gayety Philadelphia.  
"Spiriting Widows" 10-12 Battelle Syracuse  
15-16 Lumber Ulva N Y 17 Gayety Mon-  
treal.  
"Star & Garter" 10 Gayety Kansas City 17 L  
O.  
"Steep Lively Girls" 10 Olympic Cincinnati 17  
Star & Garter Chicago.  
Sybil Rose 10 Palace Baltimore 17 Gayety  
Washington D C.  
"Tempters" 10 Trocadero Philadelphia 17-18  
Bray Camden N J 20-22 Casino Chester Pa.  
"Trail Hitters" 10 Standard St. Louis 16-17  
Grand Terre Haute 10-22 Majestic Indiana-  
polis Ind.  
"20th Century Maids" 10 Peoples Philadelphia  
17 Palace Baltimore.  
Watson Billy 10-12 Grand Akron 13-15 Park  
Youngstown 17 Star Cleveland O.  
Weil Ben 10 Majestic Jersey City 17 Peoples  
Philadelphia.  
White Pat 10 Pottsville 11 Easton 12-15 Majes-  
tic Wilkes-Barre 17 Majestic Scranton Pa.  
Williams Melba 10 Gayety Toronto 11 Gayety  
Buffalo.  
"World Beaters" 10 Star Toronto 17 Garden  
Buffalo.

## LOS ANGELES

VARIETY'S  
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By GUY PRICE.

Fred Miller, manager of the California, has  
recovered from an illness covering several  
weeks.

Harry Sherman rescued on taking the Ma-  
jestic for the Blanche Sweet picture, "The  
Unpardonable Sin."

Alex the Great is playing the Mason (week  
March 8). House was dark last week.

The San Carlos Opera Company is doing  
big business at the Majestic. The first week  
showed big receipts, indicating that the public  
here was hungry for opera at popular prices.

Fred Henderson is slowly recuperating from  
the effects of a double dose of Bu.

Irving Cobb and Isaac Marcossan pulled  
very good crowds at their individual lectures  
at Triality. Cobb went on a second time.

## SAN FRANCISCO

VARIETY'S  
SAN FRANCISCO OFFICE  
PANTAGES THEATRE BUILDING  
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PANTAGES.—S. This week sees a good  
show suited to the patronage. The bill is  
topped by Leroy, Talma and Bozo, illusio-  
nists working well and smoothly together with  
the routine including new stunts displaying  
good showmanship. There is good comedy  
melodrama travesty which was one big laugh.  
Santucci, who was at the Orpheum last season,  
registered an applause hit. Francis and Wil-  
son have a mixture of acrobatic dancing  
and old well in second place.

Will Sutton and Co. pleased with clever  
falla made by Stanton. The act was a laugh-  
ing hit. The added attraction, Harold Mc-  
Villia and Marie McCourt, is a clever singing

## MINERS MAKE-UP

Est. HENRY C. MINER, Inc.

## COVERS FOR ORCHESTRATIONS

ALL STYLES—SCRAP BOOKS

UNION HINGE BINDING CO.

120 West 42nd Street, N. Y. City

and dancing team with lots of personality.  
The skit "When Johnny Comes Marching  
Home" opened the bill with a full stage, but  
if they would open in one and rearranged  
their routine it would very easily qualify for  
a later position.

HIPPOTRONE.—S. Pleasing bill with "The  
Musical Conservatory" headlining. Black face  
musical act with comedy and was liked. Gar-  
ner and Revere failed to appear. Rose and  
Thorn did well with songs. "Three Killarney  
Girls" nice appearing trio and got good re-  
sults. Lorraine and Mitchell opened the show  
with a revolving ladder act, but a fair offer-  
ing. De Albert and Weaver are six "cleary  
dancers" all possessing good voices and are  
acceptable dancers. They scored heavily.  
Jerry and O'Meara next to closing, sang some  
good character songs and also gave imper-  
sonations. "Princess Olga with her leopards  
closed.

ALCAZAR.—"Not With My Money." (Stock)  
CASINO.—Dark. Alterations being made  
for Faschon-March Revue Operatic Mar. 9.  
CURRAN.—William Favara and Maxine  
Elliot in "Lord & Lady Alce" (2d week).  
COLUMBIA.—"Pollyanna" (1st week).  
MAJESTIC.—Robert Lawrence Stock Co.  
PRINCESS.—Bert Levey. Vaudeville.  
WIGWAM.—A. H. & W. V. A. Vaudeville.

Dave Lerner, recently discharged from the  
service, has been engaged for the Faschon and  
Marco Revue, opening at the Casino Sunday.

Mack Bennett's "Bathing Girls" are ap-  
pearing in person in conjunction with the feature  
picture, "Yankee Doodle in Berlin," at the  
Tivoli this week.

The musical comedy stock policy inaugu-  
rated at the Alhambra a few weeks ago with  
vaudeville, playing, Eva acts from the Bert  
Levey office. The Parson Co. terminating its  
engagement this week.

Low H. Newcomb has been named to suc-  
ceed Lester Fontana as manager of the Casino  
Theatre.

Allied theatrical interests have sent repre-  
sentatives to the State Capitol to present to  
the Legislators arguments against pending bills  
which would prevent the selling of tickets by  
theatres when seats could not be provided all  
patrons, and which would prohibit the produ-

tion or showing of plays or films tending to  
incite race hatred.

The Steamship Sonoma, two weeks overdue,  
arrived from Australia last week. Walter  
Johnson, producer for the Fuller theatre, left  
for New York immediately to secure burlesque  
talent. Mr. Johnson stated that burlesque  
was prospering in the Antipodes, with two  
matinees and one night show weekly. Among  
the Americans over there who are favorites,  
according to Mr. Johnson, are Tom Haverly,  
Paul Stanhope, Bert La Blane and Al Bruck.  
Jail in burlesque. Other arrivals on the boat  
were George Cross, H. G. Musgrove, a picture  
man, and Elmer Ashby.

Eugene Perry, formerly manager at the  
Riverside, New York City, who arrived re-  
cently to assume the management at the  
Rialto, is now in charge of the R. & D. picture  
house at Oakland.

Carmel Myers, the picture star, was added  
to the bill at the Orpheum, Oakland, last week.

Bob Drady, who has been connected with  
several theatres in managerial capacity, is  
now in charge of the K. of C. employment

## NOTICE FOR EUROPE

Players in Europe desiring to advertise  
in VARIETY, and wishing to take advan-  
tage of the Prepaid Rates allowed, may  
secure the same, if at the time of mailing  
advertising copy direct to VARIETY, New  
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Mall Co. will accept deposits for VARIETY  
at four shillings, two pence, on the dollar.

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all danger of loss to the player is averted;  
VARIETY assumes full risk and acknowl-  
edges the Pall Mall Co.'s receipts as its  
own receipts for all money placed with the  
Pall Mall to VARIETY'S credit.

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AND THE  
BLACK AND WHITE MELODY BOYS

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Direction, ROSE & CURTIS

# JEROME H. REMICK & CO.

## 5 WONDERFUL SONG HITS!

### "TILL WE MEET AGAIN"

By WHITING & EGAN—The Best Popular Waltz ballad of the season

### "AFTER ALL"

ROBERTS & CALLAHAN'S LATEST BALLAD

The only successor to "SMILES"

### "SMILES"

By ROBERTS & CALLAHAN

The sensation of this season

### "A LITTLE BIRCH CANOE AND YOU"

By ROBERTS & CALLAHAN—The High Class Waltz song hit of the season

### "MADELON"—(I'm True to the Whole Regiment)

By ROUSQUET, ROBERT & BRYAN

The famous Parisian hit—The French Soldiers' marching song

## 12 GREAT NOVELTY SONGS!

A SONG TO FIT EVERY SINGER

#### "On the Road to Calais"

By MAJOR SCHWARZ  
Al Jolson's big "Winter Garden" Hit, which he has released to the profession.

#### "Oh! Agnes!"

A new nut song by De Sylva & Jackson who wrote Al Jolson's big hits, "N' Everything" and "I'll Say She Does."

#### "Cry Baby"

By KILGOUR-SIEGEL-TUCKER  
The song Sophie Tucker is making so popular at Reisenweber's Jazz Room.

#### "A Little Drop of Irish and a Wee Bit of Scotch"

By CARROLL & BRYAN  
Two sure fire hit writers. Sure to be popular with the Wels.

#### "My Choc'late Soldier Sammy Boy"

A corking good fast song by ROBERT VAN ALSTYNE

#### "You Don't Know"

By ROBERTS & CALLAHAN.  
A ballad that will appeal to the "singer of out-of-the-ordinary" songs.

#### "You Cannot Shake That Shimmee Here"

Van, Schenck & Wells wrote this wonderful Shimmee song, and it's a dandy!

#### "I've Got the Blue Ridge Blues"

By WHITING-MASON-COOKIE  
If you want "to lift 'em off their feet," put this tingling dancing tune in your act!

#### "In the Land Where Poppies Bloom"

Another melodious ballad by Van & Schenck & Baskette. A peach.

#### "Tackin' 'Em Down"

A great melody by ALBERT GUMBLE with a clever lyric by BUDDY DE SYLVA.

NEW!!

## "GIRLS"

BEAUTIFUL!!

By HARRY CARROLL and ALFRED BRYAN

The first song that Harry Carroll has published since his big hit, "I'M ALWAYS CHASING RAINBOWS"

## "I'M FOREVER BLOWING BUBBLES"

Don't Miss This One. It's Another "I'M ALWAYS CHASING RAINBOWS"

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LOS ANGELES  
822 South Broadway

# COMING HOME

AFTER MOPPING UP FROM VERDUN TO THE SEA WILL  
SOON BE MOPPING UP FROM NEW YORK TO FRISCO

JUST TWO BUCK PRIVATES

JIMMY

RUSS

# FALLON and BROWN

27th DIVISION U. S. A.

AMERICA'S **E**NERGETIC **F**UN MAKERS  
NO MORE HIKES, PACKS, HAND GRENADES OR BULLY BEEF  
NOTHING BUT  
LAUGHS LAUGHS LAUGHS

office recently established to secure positions for returned soldiers.

Ted Sharn, husband of Ruth St. Denis, is considering moving his dancing school from Los Angeles to this city.

Al Cunningham was engaged by the Alcazar Co. for the heavy part in the "Rings of the Rancho," completing a two week's stock presentation last week.

The benefit performance for the Actors' Fund will be given in the Curran Friday afternoon, March 7. Homer F. Curran has donated the use of his theatre, and the committee is arranging a program of acts from all theatres.

Anna Case will be at the Savoy Sunday afternoon.

Charles Saunders and Florian Fischer, arrested on a charge of violating the state labor laws and running an illegal moving picture school, failed to appear in court when their case was called, having forfeited their \$250 cash bail deposited.

Frank L. Browne, formerly manager at the

Alhambra, is now in a similar capacity at the Fillmore, a picture theatre. Joseph Lewis remains as general manager.

Leigh Bacon has been awarded the program privilege for the Casino. An attractive souvenir program has been designed for the inauguration of the new policy starting next week.

Lily Lewis, danseuse, who has been staging the numbers for the Armstrong Musical Comedy Co., closed her engagement last week.

Frank Hill is the new treasurer at the Casino.

The Ed Armstrong Co. closed a three weeks' engagement at the Casino last week and opened at the Hippodrome, Sacramento, for a return stock engagement this week.

Gerald E. Griffin, who recently completed four weeks at the Vallejo Theatre, Vallejo, with his own company, contemplates a tour of Australia, where he will present Irish plays. The show will be sponsored by Charles Alisky, and according to present plans will sail sometime in August. In the meantime Griffin will head his own show in this vicinity.

## ATLANTIC CITY.

By CHARLES SCHUEER.

A much disappointed audience at the Apollo Feb. 27, when "The Girl in Stateroom B," made its initial bow. The attraction, which filled the vacancy caused by the illness of Ruth Chatterton, was announced as a premiere event and a \$2 scale was charged. An old farce about a man who lost his teeth overboard from the deck of a steamship on which he was conducting a courtship and once played by Mr. and Mrs. Sydney Drew, was the foundation of the musical event. But it was a sad occasion. The farce was used only for a short turn engagement of the "Little Teacher."

The Keith vaudeville house, on the Garden Pier, usually opening for a ten week season in late June, will take advantage of local prosperity and open this year in May.

## AUSTRALIA.

By ERIC H. GORRICK.

The following London successes have been procured by Clyde Mayall, of J. C. Williamson in the second of the two acts, and the cast possessed no one with sufficient confidence

to make the familiar tunes of the score carry in any new manner. Marietta Frings was the leading lady. It is said the production will go on road tour.

It is expected that the newly rebuilt Globe will be available for Gaubert opening about the second week in April. According to Manager Jules Aronson, the changes in the house are rapidly nearing a finishing stage and booking will soon be announced.

Next week at the Apollo, "It Happens on Broadway." The week of the 17th will be split between May Robson in "Fish" and a reason, Ltd., for early production here: "The Ring Boys on Broadway," "Yes, Uncle," "The Boy" and "The Maid of the Mountains."

Pirris Bush has returned home again to appear with M. B. Pigman in "Nothing But the Truth" at the Theatre Royal Melbourne.

"Friendly Enemies," with Nick Adams and Jim Waters, is a great play. The applause at the close of each act verifies the statement. It is a long time since Sydney has seen a play with so much heart interest. Sydney has taken to it and when this town takes anything it goes straight to the box office.

JOHN

WALTER

# BOYLE AND BRAZIL

ORIGINALITY BREEDS CONTEMPT

Palace, New York, This Week (March 3)

Direction, HARRY WEBER

# My 10 years with a Corn

By a woman who typifies millions



How Blue-jay Acts

A is a thin, soft, protecting ring which stops the pain by relieving the pressure.

B is the B&B wax, centered on the corn to gently undermine it.

C is rubber adhesive. It wraps around the toe and makes the plaster snug and comfortable.

I had, like most women, two or three pet corns, which remained with me year after year.

I suppose that one was ten years old. It had spoiled thousands of hours for me.

Of course I pared and padded them, but the corns remained.

## Then Somebody Told Me

Then somebody told me of Blue-jay. I promised to get it, and did.

I applied it to my oldest corn, and it never pained again. In two days I removed it, and the whole corn disappeared.

It was amazing—two days of utter comfort, then the corn was gone.

That day I joined the millions who keep free from corns in this way. If a corn appears, I apply a Blue-jay promptly, and it goes.

I've forgotten what corn aches were. I have told these facts so often that not a woman I know has corns. Now I gladly write them for this wider publication.

Certainly corns are unnecessary. Paring and padding are needless. Harsh, mussy treatments are folly.

When a corn can be ended by applying a Blue-jay, surely everyone should end them. And anyone who will can prove the facts tonight.

**B&B Blue-jay**  
The Scientific Corn Ende

Stops Pain Instantly—Ends Corns Completely

25 Cents—At Druggists

**Bauer & Black** *Makers of Sterile Surgical Dressings, etc.*  
Chicago New York Toronto

"Hello Everybody," J. C. Williamson's latest revue, was a decided hit at Her Majesty's Theatre on Thursday last. It is high class in dressing and effects. Jack Cannon, Clyde Cook, George Welsh and Minnie Love are the more prominent of a strong cast.

After delayed in quarantine a week, Virginia Reade, imported to play principal boy in J. & N. Tait's pantomime, "Jack and Jill," appeared at the matinee last Saturday and was given a splendid reception.

Goodie Reeve, daughter of Ada Reeve, will appear in the second edition of the Tivoli revue "Everybody's Doing It," replacing Fannie Perry.

Picture fans of this city were very sorry to hear of the death of Harold Lockwood. The

Metro star was a big favorite here. "Hidden Children," his last picture, is at the Lyric this week.

Mlle Rousse and George Rodger have been imported by Fullers for a starring tour of their circuit.

Douglas Fairbanks in "Say Young Fellow" is drawing the crowds to Hoyt's de Luxe Theatre.

"Mickey" with Mabel Normand featured, was one of the best liked pictures seen during the month.

"De Luxe Annie" was revived by the Tatts during the week, and was as big a success as ever.

Now that the war is over we can look forward to imported turns once again. We want to see new faces here, as present vaudeville material is very scarce.

## BALTIMORE.

By F. D. O'TOOLE.  
ACADEMY—"It Happened to Everybody" has its initial presentation in a large and civilized community at this theatre. It is not an easy task these days to extract real entertainment from such stage-worn characters as the boarding-house mistress, boarding-house gronch and the boarding-house swains, but the comedy by E. S. Sheldon, while taking the old situations, gives to them a new twist and brightens them with a witty dialog and bases them on such a plot that an evening of unqualified enjoyment can be spent seeing the performance. George Probert frequently yields to the temptation to overdo his part, but on the whole makes out very well.  
AUDITORIUM—"Experience." Back again and enthusiastically received.

MARYLAND—C.V. Danville.  
COLONIAL—"Her Usher Child." Favorable notice because of the good presentation of this show by the Stock Company last week that by request it started on a second week's run. The play is a modern sex drama and is by far the best attempt of the local players this season. Mildred Florence and Douglas Dumbrell are the two lovers and do effective work.

# "MILES OF SMILES"

## THE GREATEST SMILE SONG EVER WRITTEN

The novelty, welcome home song that is creating a sensation.

HERE IT IS!

Miles Of Smiles

Lyric, WILLIAM S. DILLON

Music, HERBERT H. MOHR

A wonderful new melody number. Great for singles, doubles, trios, quartettes and musical acts. The best fox-trot this year.



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Written by Soldiers—Sung by Everyone

Professional copies and orchestrations now ready in all keys. Sent upon request to recognized artists.

Dance Orchestrations, 15c

United States Music Co.

131 WEST 39th STREET  
NEW YORK

  
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Productions of Distinction  
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NEW YORK CITY  
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## Maybelle An Open Letter

To Messrs. Boyle Woolfolk, Menlo Moore, Rowland & Clifford, Pepple & Greenwald, Will J. Harris, Edward Beck, Al Laughlin, Emile De Recat and any and all producers of Revues, Acts or entire Productions.

If you want original up-to-the-minute Gowns, Wraps, Costumes, or in any way have need of a Modiste, why not call and see me? We will take extreme pleasure in giving you ideas, prices, etc.

No Order too large or too small to receive our utmost care.

Suite 503—Phone Central 4354

145 North Clark St., Chicago, Ill.

*Maybelle  
and  
Laurie  
Mabelle*

### Special SALE!



Special Sale of Gold Cloth and  
Brocaded Silver Lace  
Boots as illustrated... **\$9.95**  
Value \$18.00

Also a full line of Boots and Shoes  
for Stage and Street Wear at re-  
markably low prices.

**THE YOUNG CO.**  
47 West 42nd Street, New York City  
Fleischman Bath Bldg.

GARDEN—Picture and vaudeville.  
PARKWAY—Orchestra film, "The Romance  
of Henry Valter," with Robert Harron, less  
his dand-mustache at least in the first few  
reels.

LOVE'S HIP—Vaudeville.  
NIXON'S—Picture and vaudeville.  
PALACE—"The Golden Crow." **GAYETY**—  
"The Jolly Girls Burlesque."  
FOLLY—Burlesque.  
NEW—Pauline Frederick in "Paid in Full"  
will run the entire week.  
STRAND—Elsie Ferguson stars in "Her  
Parisian Wife."

The Pictorial Theatre will open Saturday  
night. It is the most recent addition to the  
East Baltimore picture houses. Prof. J. L.  
Macdonald, of Washington, will direct the  
musical.

Ruth Chatterton will be at Ford's next week  
in "The Merrie Month of May."

J. Louis Rome, of the Broadway Theatre,  
left for Chicago Wednesday, to attend a meet-  
ing of the officials of the Motion Picture Ex-  
hibitory League of America. Mr. Rome was  
elected vice-president of the League at the  
conference in Boston early last summer.

Baltimore is getting more than its share  
of night balls in the last two or three weeks.  
Prices ranging from \$5 to \$15 are charged, but  
all seem to have been financially successful.

F. R. Weins, formerly associated with the  
Famous Players-Lasky exchange in Washing-  
ton, has opened a film exchange on N. Bal-  
timore street and will handle Universals for  
this territory.

H. S. Shotton, author of "It Happens to  
Everybody," which opens this week at the

## BERT'S

I now have the pleasure of inviting  
your consideration of  
**BEAUTIFUL-APPEALING MODES OF  
BOUDOIR REQUISITES**  
at less than prevailing prices elsewhere.  
In this wonderful assemblage of dainty apparel  
there are exquisite creations  
that I feel sure will appeal to you particularly.

**BERT'S**

ROOM 502 145 N. CLARK ST. CHICAGO

Academy Theatre, will leave here Thursday  
to see how "The Violation," also a product of  
his brain, which has its premiere this week at  
Columbus, O., is turning out.

### BOSTON.

ORPHEUM (Lowell)—Too many same-  
nesses is the trouble with the bill for the first  
half of the week. There isn't enough variety  
the show dragging as a result. Too many  
have singing for the bar and then again  
some seem to have forgotten there is a piece  
conference on just now to end the war. If their  
selection of songs and stage business are to  
be taken as a criterion. The audience at  
the second show was not enthusiastically and  
only rose to two occasions.

Tim and Babe Payne open the show; she

at the piano and he playing a violin. They  
go into song and wind up the act with a  
dancing stunt, termed the dances of the na-  
tion. Much of the patriotic appeal is notice-  
able in the finish of their act. Christopher  
and Walton have a special drop of two barber  
shops for their act. Comedy furnishes the  
bulk and they also swing into singing for  
the finish. Nervine and Mayo did not get  
over very well. The girl's voice is not suit-  
able for small time. It would do better in  
concert. Her big attempt is "My Hero,"  
which she did not do well.

The man also goes in for the  
patriotic song hit and got away with it fair.  
Harris and Manion woke up the house.  
They have a good act and didn't miss an  
opportunity. Once again, however, the eternal  
song stuff was trotted out, but to give them  
credit, they did it very well.

Doris Dare, is the only lone worker on the

bill. She uses the spot during her entire  
act, singing, using four songs. Her voice  
is very good and she got considerable ap-  
plause. The "World in Harmony" is rather  
weak. Five males, representing different  
nations, appear in this act and the act is  
spotted by them trying to make an introduc-  
tory speech before each singer gets under  
way. The idea is good, but the material  
poor.

BOSTON—Picture and vaudeville.  
BLOOM—Picture.  
BOWDOIN—Picture and vaudeville.

PARK—Picture.  
POLARIS—Picture.  
ST. JAMES—Quigley, Nine Hawaiians,

Delight, Allen and Chase, Franciscan and James  
Clancy. Picture.  
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# LAUREL

Is the Symbol of Victory

Years ago—no, not so very many, my mother and father  
held quite a spirited debate—about my proposed cognomen.

Mother Won—she chose "LAUREL," as a symbol of Her Victory,  
and—I've been VICTORIOUS ever since—And—to think—that my  
Daddy wanted to call me VICTORIA.

**LAUREL LEE**

"The Chummy Comedienne"

## LAWRENCE (Noodles) FAGAN and ELSIE

"Impromptu Idiosyncrasies"

30th Consecutive Week Pantages Circuit

**SHAPIRO, BERNSTEIN & CO.,** MUSIC PUBLISHERS  
LOUIS BERNSTEIN, President

---

We just purchased from another publishing house the song that every act should really appreciate, because it means big applause—the kind that really helps an act to go over

# "LONGING"

By Fred W. Pike and Frederick Seymour

Don't waste time in trying this out—You will thank us.

---

The little waltz novelty song that is becoming one of the big things of the year

# "Don't Cry, Little Girl, Don't Cry"

(Maceo Pinkard)

A number of prominent artists are finding in this number a much felt want

---

**SHAPIRO, BERNSTEIN & CO.,** 224 WEST 47th STREET  
NEW YORK CITY

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SAN FRANCISCO—209 Pantages Theatre Bldg.

# EVERYTHING NEW But the Name and STILL THE BIG COMEDY HIT AS OF YORE

RETURN OF VAUDEVILLE'S FAVORITES

TOM

RUBY

## PATRICOLA and MYERS

### "THE GIRL AND THE DANCING FOOL"

Now that I have made the world safe for the Democrats,  
we are willing to play all of the best theatres in America.

BOOKED SOLID, ORPHEUM CIRCUIT. KEITH-TIME TO FOLLOW

Opening Orpheum Theatre, Omaha, March 17

Direction, GENE HUGHES—East

SIMON AGENCY—West

Mrs. Eugene Nau, of "The Crowded Hour," delivered an address on "Modern French Dramatics" to an audience at the Park Square Sunday afternoon. The Drama League arranged the affair.

After appearing for several weeks at the star of the stock at the Arlington, Leah Winslow leaves this week. She scored a personal success in "Camille."

Three one act plays will be the offering of the 47 Workshop at Harvard early this month. The plays are "The Heart," "The Playroom," and "A Hint of Bacon."

John O'Sullivan, one of the principal tenors of the Chicago Opera Company, will appear for the first time in this city at a concert in Symphony Hall March 23.

"The Better Ole" in the spoken word is on the list week at the Hollis and the piece is at the Boston this week in the films, widely advertised.

It is reported Mrs. Melba will sing with the Boston Orchestra when it starts a tour of Baltimore, Washington and Philadelphia next month.

Joseph Roth, who gave up his position as general manager of the Mutual Film, where he had been located for six years, to serve in the division of films of the committee on public information, is now president and general manager of the Premier Film Corporation. He also controls the rights in New England to "America Was Right."

Townsend Walsh, formerly dramatic editor of the Boston Traveler, is now advance man for "Little Simplicity."

Manager Ed Smith, the Shubert representative here, and John Luce, their publicity man, are being congratulated for the arrangements at the reception given at Mechanics Building to President Wilson.

The members of the Henry Jewett Players, the stock company housed at the Copley, have formed an organization known as the Frances Jewett Repertory Club.

In the Sunday papers the Paramount and Arctur Motion Pictures are going to big for the advertising. One ad was four columns wide and ran almost a column in length. This heavy advertising is a regular thing.

Billy De Wolfe is now connected with the Boston Photoplay Company and has been assigned an important territory in New England to cover.

Stanley Hand has taken the place made vacant by Frank Vine with the United Pictures Theatre office.

For the first time in several weeks there are to be changes made in the attractions at the left houses. Several of the shows which have been in town for long runs are due to wind up and there will be four openings next Monday night.

The Senate Committee on Legal Affairs reported "leave to withdraw" on the petitions of Philip J. Finkenberg, relative to electrical licenses, and Frank W. Thayer, relative to theatres and places of public amusement. The Finkenberg bill sought to prohibit the granting of any license unless the applicant filed with his application for a license a schedule plainly showing the prices to be charged. Thayer's bill would transfer cer-

tain powers in regard to the theatres from the mayor and rest them with the city council.

#### BUFFALO.

By RAY C. MEYERS.  
SHUBERT.—"Jack," William Norris, Peggy Wood in "Maritime." Next week, "Leave It to Jane."

MAJESTIC.—Margaret Anglin in "Billeted." Next week, Ethel Barrymore in "The Out Chances," and "Folly With a Past."

STAR.—The Rubberstock Players in "Way Down East."

LYRIC.—Pomp Pom Girls, Chy Han & Company, Fiegro & Mackey, Cook & Ostman, Aerial Patis.

OLYMPIC.—Tango Shoes, Go Get 'Em Rogers, Mae Archer & Billy Carr, Jim & Irene Martin, Mae Foster & Company.

GAYETY.—New Bon Ton Girls.

GARDEN.—Broadway Belle.

Harry Greenman, former manager of the Victoria after E. J. Hyman had joined the War Department Commission, on Training Camp Activities, has left Buffalo for St. Louis, where he has become affiliated with Mr. Hyman, who is now managing the Fox house there.

George C. Christoffers, Buffalo Hodgkinson Film Service representative, has left that selling force and is in Los Angeles, California, on film exploitation work.

Manager Edwin O. Weinberg, of the Elmwood, has arranged with the Buffalo Federation of Women's Clubs for a benefit matinee on March 14. The screen version of "Little Women" will be shown.

"Louie" Green, formerly with the Klein offices here, is selling World pictures, in Buffalo and vicinity.

Abnormal February business due to mild weather, has been halted considerably by a sudden cold wave. Picture houses and legions have done a smashing business this winter. Vaudeville houses have sold out night after night.

Walter Damrosch and his symphony orchestra packed Elmwood Music Hall last night inaugurating the spring music season. Arthur Middleton was soloist.

#### BUTTE, MONT.

By DAVE TREPP.

Butte wavered on the question of whether or not theatres and other business houses would again close on account of influenza. Mayor Maloney advocated a complete shutdown, but the impression was general that his plan was merely to force bank and other business houses to cash city warrants. Butte is bankrupt and its paper has not been honored, even at discount. The mayor, it is said, thought he would threaten to close the town and thus rally the business interests to a point where they would seek to avoid such a disaster by cashing the paper. However, when the county health board reported health conditions very good, with only about eight new cases of "flu" the threat seemed to fall by the wayside. Butte theatres are thus running on even keel and incidentally business is at high mark.

The miners' strike has ended and the men are rapidly going back to work so that conditions are approaching the normal. This is certain to help the theatres in the long run.

McLean and Lee have just finished a successful seven weeks engagement at the People's, in stock sketches.

# Stuart Barnes

Colonial, New York, This Week (March 3)

DIRECTION JAS. E. PLUNKETT

Back From "OVER THERE"  
With

**JEROME H. REMICK & CO.**

One of the greatest harmony arrangers in the world

**GEORGE BOTSFORD**

He will be pleased to greet all his old friends and make as many new ones as he can at

219 WEST 46th STREET, NEW YORK

**J. H. REMICK & CO.**

"The Hip-Leading Lady" at the Empress. Manager Keeler is still ill with pneumonia, but is reported slowly improving.

The Largest cabaret is making preparations to open next week with lady entertainers. It

has been closed since Dec. 31 when the state went dry. Livingston wants Pantogee vaudeville, and M. W. M. Haight of the Orpheum there is in Butte the past week conferring with "Cere" Davis in an effort to get the circuit. Houghton and Lewis are in Lewiston. Mr. Haight has taken over the old opera house, with a seating capacity of 900 and is remodeling it. He expects to play a road show a month and Pan once a week with feature pictures on other days. He plans having his larger house ready in two months.

**CLEVELAND.**

**SHUBERT-COLONIAL.**—"See You Later" opened to a capacity house and was well received. The story revolves about a plot that is anything but new—a young man who wants to marry one girl while he is unfortunately compromised with the wife of another—but the whole piece is brim full of good comedy situations and is carried along at good speed by a dozen or more very passable musical numbers. Aside from T. Roy Barnes, Frances Cameron, and Victor Moore the cast is hardly of the two-dollar attraction variety. Mr. Barnes is, of course, a very legitimate comedian, but he has not been given a part in this piece that gives him much of a chance to prove his versatility, but it goes without saying that what he does do is well. Victor Moore hands a number of good laughs. Miss Cameron uses a good singing voice, and a rather cute manner of acting a part. Starting slowly, in fact the first act is pretty bad, it picks up and improves a bit as it moves through. There is little about the piece that commends it for Broadway, and in its present form, it will add little to the season's triumphs of its producers.

**Stick a Pin  
Right Here**

The smart women of the theatrical world are known by their dress.

If it bears the **BEHRENS** trademark, then they are known as being dressed right.

Everything complete in the theatrical costuming with the **BEHRENS** way of doing things.

We furnish everything, even the idea, taking special pains to have the idea selected, so designed and embellished by experts that the patron cannot sidestep keen personal satisfaction.

New acts or old ones are enhanced 100 per cent if costumed by **BEHRENS**.

**BEHRENS**

Theatrical Costumer

JACK L. LEBERSON  
Gen. Mgr.

162 West 46th Street, NEW YORK CITY

BRAND 888

carrying a show this year that is a winner. **SPARK.**—"Hip-Hip-Hooray Girls" and "Dixie" Girls. Amateur diving contests Tuesday and Friday nights.

**MAIL.** ALHAMBRA, STANDARD STRAND, ORPHEUM, METROPOLITAN, KNICKERBOCKER and STILLMAN—First run pictures.

Capt. Frank Tinney addressed the Cleveland Advertising Club at a luncheon Wednesday noon.

The Stone property, on Euclid avenue, between East 100th and 107th streets, which Marcus Loew made so many futile attempts to lease for an east end house, has been acquired by Joseph Grossman, owner of the Standard Theatre. Plans are under way to build, with a seating capacity of more than 2,000. The property is very close to Cleveland's famous Wade Park, and in the finest residential section in the city. The house will be called The Wade and is to be completed by December. The Standard's Grosvenor town house, is now showing Goldwyn releases, but it is rumored that the new house will fly the First National banner.

It is predicted that the New Keith house is to be erected on the site of the old Lenox Building, corner of East 9th and Euclid. Although no definite word has leaked out concerning the transaction, the property has been recently surveyed for some reason not made public.

The box office of the Strand (First run Fox) was held up last Saturday afternoon and relieved of \$50. The thief fired at officers giving chase and the bullet went so wild it hit one of the lookers-on and the man is in a hospital not expected to recover.

A new film house called the "Euclid" will be ready to open in about a month. The house is located on East 9th, near Euclid, and will seat about 1,100. It is owned by a graduate composed of bankers and real estate men.

B. W. Reuben, president of the Superior Service Corp., has recently remodeled the Sloan Building, corner of East 9th and Euclid, into more space and investing \$25,000 in a new plant for making and developing his own advertising films. Mr. Reuben produces the News-Leader film edition and handles practically all the motion picture film advertising business in northern Ohio, and has the distinction of being the pioneer manufacturer of screen slides between Chicago and New York.

**DETROIT.**

"The Climax" at the Garrick. Next, "She Wouldn't and She Didn't."

Laurette Taylor in "Happiness" at Detroit. Next "Atta Boy."

Lionel Barrymore in "The Copperhead" at the Detroit Opera House. Next, "Six Chair."

Mollie Williams at the Gayety.

"Pace Makers" at Cadillac.

W. S. Butterfield announces that he will build two new theatres this summer, one in

Kalamazoo, seating 1,150, and one in Lansing, seating 1,700. Both will be for pictures. He has also leased the Royal which he is remodeling to seat 400, also for pictures.

Arthur B. Hyman has purchased Michigan rights to "Once To Every Man."

"Heart of Humanity" goes into Broadway-Strand about April 1 for indefinite run.

Harry P. Diggs has been here for a week doing publicity in connection with "Wanted For Murder," which opened March 2 at Washington. Opened to the house record.

"The Unpardonable Sin." Harry Garson's film production of the Rupert Hughes story, had its premier at the Broadway-Strand, March 2. A tremendous advertising campaign preceded the engagement. The house record was broken.

**MONTREAL.**

By ARTHUR SCHALK. HIS MAJESTY'S—"Leave it to Jane," next week "Business Before Pleasure."

PRINCESS—"Nice act bill this week. LOEW'S—Norma Talmadge in "The Heart of Wisdom" (film) and vaudeville.

ORPHEUM—"Becman's French Stock Co. GAYETY—"Burlesque Review."

ST. DENIS—Picture and vaudeville. IMPERIAL—Picture.

NEW GRAND—"Kiddies In The Rular" (film), and Mabel Normand in "Six Hopkins" (film).

HOLMAN—Picture. STRAND—Picture.

THE ALBION—Wm. Faversham in "The Silver King" (film).

All theatres are playing to excellent business.

Geo. F. Driscoll has left for Palm Beach. C. H. Miles was here last week.

**NEW ORLEANS.**

By O. M. SAMUEL.

CRESCENT—A snarling capsule of palatable vaudeville was administered his last patrons by "Old Doctor" Marcus Loew the last half of last week. The prime ingredient was Joe's Fynn, supplemented by an octet of solo and duets. In Joe's favorite semi-circular minstrel diversion, The term ran along at top speed, Joe's perceiving a momentary lag quickly and submitting some blackface expression in order to keep the music pointing to the same spot on the audience speedometer throughout. Another act to score equally was Chordis and Bennett, with sure-fire humor applied with an unusual degree of naturalness. Jimmie Britt did quite well also, though employing much of the material of last season. Concludingly he "pooned" the distribute the title of which has been peddled much by divers companies, "The Kid's Last Fight." Cortese and Murray appeared initially, "harping" and "toddling" in "one" to attention. Lowry and Kathryn, the dancing fellow, wore "holly" costume and the outs, copping, tapering girls who "traips" for the girls, were liked. **PALACE.**—Some little sang at the Palace daily. Gleesome and gurglesome, they just

**H. ROBERT LAW SCENIC STUDIOS**

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John Cort's "FLO-FLO"

SEABURY and SHAW

Are **BARKER and WYNNE** A BIG

Now (March 6-9) KEITH'S GREENPOINT, BROOKLYN

TIME ACT?



laugh right out, indiscriminately. Little wonder, then, that a vaudeville hit taken from the familiar "undertaker" burlesque, to wit, "Superstition," has become a success in their moorings the latter part of last week. Plain fact to the initiated, but it proved the quiescence of ambrosia to them. Rory and Clark were next in ascension. Elsie Clark puts lots of snarl on a song, making it like a born demonstrator. With material, Elsie and her assistant would be paged but twice daily. Nelsco and Hurley started the show in versatile manner, the reward being most bounteous when the male member volunteered a smoking shadowgraphic hit that seems new. Flo and Ollie Walters found shadowing welcome. Adolescent in appearance, but rather mature in artistry, they reached their apex when the graduation member began "Eddifying." White-side Sisters commenced at an unusual clip, but receded. Very nice interlude of its sort, it could be advanced immeasurably by proper routine.

TULANE—"Miss Springtime."  
DAUPHINE—"Jesse Armstrong's Burlesques."  
LYRIC—Clarence Bennett's Colored Carnival.

STRAND—Lina Cavalera in "Two Brides."  
LIBERTY—Billie Burke in "Good Gracious Annabelle."

Rebecca "Fatty" Arbuckle is spending the week here, speaking in the more prominent film houses. Arbuckle appeared at the Strand and Chascom the same day. Both theatres stated in their advertisements he could also be seen at either house. Supplementing the personal revelation at the Strand was the

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Including the

## "LARUMBA SHIVER" PARADISE UNTIL YOU VISIT REISENWEBER'S

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COLUMBUS CIRCLE, at 86TH STREET

comedian's latest picture, "Love," which did not prove particularly invigorating.

Helen Flynn insists there is no connection, relatively, or otherwise, between Sun Time and Father Time.

The Crestone Grand Opera Co. was accorded excellent patronage last week.

Al H. Wilson is appearing at the Tylane next week in a new play by Rachel Crothers called "Once Upon a Time."

In the Lyric, sponsored by Clarence Bennett, New Orleans boasts the largest colored theatre in the world. Its first week showed a very handsome profit.

Gladys Paul has resigned as assistant manager of the Crescent. She is succeeded by Rodney Toupe, who spent 22 months in the service, five in France. Toupe was connected with both the Tylane and Crescent several years ago.

Mr. and Mrs. Richard Watson Tully are spending a fortnight in this city. Mr. Tully thinks that red-blooded melodrama will again become popular, but forgets to mention he did not care to invest in its possibilities.

Adela La Piere, who has seen service in the front line at the Dauphine for weeks and weeks, has taken unto herself a husband, by name Joe Monteleone, attached to

the theatre also. The ceremony was performed on the stage. It's Adela's first try.

### PHILADELPHIA.

NIXON'S GRAND.—The Rigolito Brothers, with their highly varied, offering headline this week's bill and give the lovers of vaudeville an unusual feature not at the pop scale. Not only are the brothers clever showmen, doing all their routines in a colorful manner, but they vary their program in a manner that really offers three or four acts in one and they again prove they have made a study of their work by doing just enough of each hit to get the audience interested. It is a splendid feature, one of the very best seen in the pop houses, and the boys were very warmly received. Since last seen here they have added two girls, attractive in looks and possessing likable voices, which adds to the variety and entertainment of the act. Ward and Van, formerly known as the Deitchell Brothers, also registered a good sized hit with their instrumental music. The comedian of the pair is still holding too much to comedy line by overdoing the dropping of the trousers, but it got a lot of laughs and his violin playing was a big applause winner. Claire Vincent in the sketch, "No Trespassing," was very well received. It is a very good comedy and well played by Miss Vincent, Frank H. Gardner and a man not named on the program. There is a new girl playing the Japanese maid and the change has made no improvement. The

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\$35 Taxi Wardrobe Trunk.	\$19.50	\$65 DeLuxe indestructo...	\$48.75
\$40 Theatre Wardrobe Trunk.....	\$26.75	\$85 Dressedought Wardrobe	\$56.50

**EDWARD GROPPER**  
PHONE: BRYANT 5678 208 W. 42d St., New York City

sketch was a hit. Ted Doner, the slim steeper, who made such a good impression on the Chestnut street vaudevillegoers a few weeks ago, did just as well up-down and could have done a little better than he did Tuesday night, had he used more dancing than singing. Brandt and Aubrey had the opening spot with a roller skating act. The girl also, sings a ballad, which does not belong in the act. She should sing something lively or cut out the song altogether. The tenth episode of the Houdini picture, "The Master Mystery," is the film feature.

SPANLEY.—The big feature of this week's bill is Clara Kimball Young in "Chasing Cheaters" and Monday's opening was very big. Geraldine Farrar in "Shadows," next week.

PALACE.—Fred Stone in "Johnny, Get Your Gun." Florence Reed in "Wives of Men" is underlined as coming soon.

VICTORIA.—Theda Bara in "Salome."

ARCADIA.—William S. Hart in "Fred of Men."

REGENT.—Nadimova in "Revelation."

BELMONT.—Pauline Frederick in "Bella Donna."

LOUET.—Marguerite Clark in "Mrs. Wiggs of the Cabbage Patch."

Frank Dumont, the veteran minstrel and producer at Dumont's Minstrels, the famous stock organization, has been ill for several weeks.

The Dixie Theatre, located in one of the outlying districts of the city, was sold last week. Murphy's Minstrels, a stock organization operated by local talent, has been doing good business there for several months.

### PITTSBURGH, PA.

By GEORGE R. MILLER.  
NIXON.—Three Face Beat, Lillian Tucker and Paul Eyrton.  
ALVIN.—"Passing Show," Irene Franklin and Morton Green.  
DUQUESNE.—"Seven Days' Leave."  
PERSHING.—Pershing Players and Stock Co. Two companies.  
KENTON.—Nellie Booth Stock Players, and vaudeville.  
GRAND.—Picture, Pauline Frederick in "Fate Is Full."  
OLYMPIC.—Picture, Tom Mix in "Hell Roarin' Reform."

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Contrary to all reports, we have not raised rates at this hotel. Still catering to artists at same old rates.

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GAYETY—Watson's "Beef Trust."

ACADEMY—"The Marine Girls."

## NOTICE TO PROFESSION

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ST. PAUL, MINN.

"UP TO THE MINUTE"

Five Minutes' Walk With or Without Bath  
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VICTORIA—"The Mile-a-minute Girls."

Daniel Frohman was a visitor in town last week, when he supervised the Actors' Fund Benefit at the Nixon last Friday matinee. Lillian Russell canceled her vaudeville engagement for last week in order to be able to appear. Eugene Connelley, stage director at the Davis, assisted Mr. Frohman to put on the show.

Fire broke out Sunday night at 4 Federal St., and smoke routed a number of theatrical people out of bed. There was no loss for any of the performers with the exception that

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THE CAMBRIDGE

the Mack Sisters (vaudeville team) lost a couple of canaries who died of suffocation.

Negotiations have been completed whereby Isaac Guckenheimer, owner of the Camera-phone Theatre, has purchased the Newell Hotel property next door and will convert it into a modern picture house that will seat a thousand people. The upstairs will be enlarged and offices made on the hotel proper. The property runs from Fifth avenue back to Oliver avenue. The new show will make the eighth on Fifth avenue within a block and will be directly across the street from the Grand.

The Passing Show is going so well in its second week that the management has announced an extra matinee again for Friday. If business continues the rest of the week the way it was last week, the box office receipts are going to equal, if not top, "Chu Chin Choo" which, the second show, A. H. Woods' "Parlor, Bedroom and Bath" follows them in.

# MAXIM P. LOWE

Announces

- that he is sailing March 19th to place a limited number of high-class Artists and Attractions for PRODUCTIONS, VAUDEVILLE and PICTURES.
- that he had the Honor of effecting the engagement of IRENE CASTLE with the Famous Players-Lasky Corporation.
- that he is now connected in the capacity of GENERAL MANAGER with

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## JULES BAKOS

### PORTLAND, ORE.

By JOSEPH GRANT KELLEY, Jr.  
ORPHEUM.—Vaudeville, four days only.  
PANTAGES.—Vaudeville.  
HIPPODROME.—Pop vaudeville and pictures.  
STRAND.—Vaudeville and pictures.  
BAKER.—3, Baker Players in "Grunny."  
ALCAZAR.—3, Alcazar Players in "A Texas Steer."  
LYRIC.—Musical comedy stock.  
HILLO.—G-S, Richard Carle in "Furs and Frills."

Due to the hotels having such a thriving business, artists are finding it difficult to secure rooms.

"Mickey," the picture is in its second week run at the People's. It may continue to be shown for another two weeks.

Eddie Heen has been engaged to entertain at the Multatuli Hotel.

The Baker Players are the first stock company in America to present "Daddy Long Legs," and it cost them the highest royalty they ever paid.

Raymond Wells, picture director, has joined the Alcazar stock, playing heavy.

### ROCHESTER, N. Y.

By L. B. SHEPPINGTON.  
LYCEUM.—George Arliss in "The Molasses" and "A Well Remembered Voice," first half; Ruth Chatterton in "The Morrie Month of May," second half.  
GAYETY.—"The Sporting Widow."  
FAYES.—"Have a Kiss," Frankie and Haynes, Holbrook and Deming, Morr and Devoev, Perry Sisters, Tyson and Haynes.  
FAMILY.—Medical Travelogues by John T. Fildes and Co.  
PICCADILLY.—Pauline Frederick in "The Woman on the Index," first half; Will Rogers in "Laughing Bill Hyde," second half.  
REGENT.—Nativity in "Out of the Fog," first half; Elsie Ferguson in "The Marriage Price," second half.

The Gordas, a big downtown house, for a two-time dart, got under way on Sunday, showing pictures at five and ten cents. Fred Gerling, who is directing the house, is one of the successful pioneers of the picture house business in Rochester.

"The Heart of Humanity" did a big business at the Lyceum last week and the engagement of the film was extended through Sunday.

Parlor movies and parlor plays are quite a fad here among the socially elite. It is quite the proper thing to run off a reel on a miniature screen between dinner courses. Little plays are being produced in many parlors, and are very popular.

Manager Jack Farrow, of the Victoria, certainly heated coals of fire upon the Rochester Ministerial Association. That body condemned Sunday movies and started a campaign against them. Jack happened to be showing "Hell Roarin' Rafters," with Tom Mix, and sent a personal invitation to each minister to come and see it. Many came.

A film is being staged in Canandaigua, the primary object of which is to advertise the city, but which will nevertheless have all the things that go to make a good show. A contest was held to pick some local people to have parts, sort of local color.

Paul Dickson, of Barre Center, well known throughout Western New York in film and theater circles, has returned home from service in France. He was twice cited for



## EDNA LUBY

As billed in the lights when

## HEADLINING

at the

## PALACE, NEW ORLEANS

and

Scored Tremendous Success

bravery. He will resume personal direction of the local opera house.

A memorial is proposed to David Hochstadt, the young Rochester concert artist who lost his life in France.

### SEATTLE.

By WALTER E. BURTON.  
METROPOLITAN.—Kob & Dill for two weeks in "As You Were." Capacity. Under-lined, "The Better Oia."  
WILKES.—White Players in "Our Wives," with Grace Huff and Ivan Miller in the leads.  
OAK.—Mona Carter Musical Comedy Co. in "The Photo Girl," with Mona Carter as the principal comedian.  
LEVY'S ORPHEUM.—"Ike and Mike at Coney Island."  
PALACE HIP.—"Hawaiian Sex" and vaudeville.  
PANTAGES.—Vaudeville.  
MOORE.—Orpheum vaudeville.  
LIBERTY.—Anita Stewart in "Virtuous Wives."  
COLISEUM.—"Maggie Pepper," with Ethel Clayton.  
MISSION.—Dorothy Phillips in "The Mottaged Wife."  
STANDARD.—Harold Lockwood in "The Great Romance."  
CLEMMER.—Return of "Mickey."  
BEEK.—Pauline Frederick in "Sella Donna" and Chaplin in "A Dog's Life."  
COLONIAL.—"Hell Roarin' Reform," with Tom Mix.  
SOCIETY.—Clara Kimball Young in "Cheating Chastity."

E. D. Hudson, cameraman with several California picture companies, has been mustered out of the army.

A. J. Kennedy has forsaken film to become editor of the automobile section of the Seattle Daily Times.

T. M. Anderson is the new owner of the Gem, on Second avenue, South, buying it from John Hamrick.

J. Willis Sayre, dramatic editor of the Seattle Daily Times for the past several years, has resigned to accept a position with the Jensen and Von Herberg Picture Corporation as publicity director.

John Woodhouse has purchased the Mission (Georgetown) from A. M. Lind.

A. Anderson, manager of the Apollo, Tacoma, was released from duty at Camp Lewis last week and will resume active management of his picture house.

Manager Blanchard, of the Dream, Puyallup, has secured a lease on the Stewart O. H. in that city and will reopen it with a combined picture-vaudeville and road attraction policy.

E. F. ALBEE, President

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## FRED MARDO Vaudeville Agency

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For all sailings from San Francisco and Vancouver.  
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Western Vaudeville Mgrs. Assn., Chicago

The Empress, in the Ballard section of the city, has been sold by A. C. Alden to Martin McManahan.

Peter David has purchased the Sunset in Tacoma. He now owns the Liberty (old Pan-tage) in the same city.

B. H. Collier, of the United Picture Theatres, has organized a circuit of 15 theatres in northern Idaho and Montana. These houses

## The Western Vaudeville Managers' Association

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A Mammoth Musical Spectacle by G. H. Burnside at the  
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"March of 'Trevi'—a comic opera—musical comedies.—LOUIS DE YOUNG in "World."

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will be booked out of his office in Portland, although the theatres are under control of their respective owners.

Joe Lucas has opened his new \$50,000 theatre, Liberty Central (Wash.). The house will play road attractions, pictures and vaudeville.

The syndicate of Japanese that secured control of the Class A Victory Palace, High Class and other picture theatres in this city recently, have leased the million dollar Fife Hotel at Second and Yeager, the New Richmond, near the N. P. depot (another million dollar hotel), and the Waldorf and Morley apartment hotels on Fife street.

### SYRACUSE, N. Y.

By CHRISTER B. BARN.

**EMPIRE**—3-6, return of "The End of the Road." 8, George Arliss in double bill. **WINTER**—All week, "The Aftermath." Although the play was here but a week ago at Washington, the performance Monday night was as finished as though the company had been playing for an entire season. While it is frankly propaganda for the abolition of false modesty which in the past has cloaked the social evil, it is safe to say that the play would be just as much of a success without the approval of officials. It has all the essentials that go to make a worth while venture—worth while from the standpoint that it entertains. It is free from the shop talk of the physician and the clinic. The cast, which includes Malcolm Duncan and Grace Carlyle, is an excellent one. "The Aftermath" is assured of the audience here, due to the controversy raging locally over the propriety of giving publicity to the football secured by vice. Next week, "Maytime."

**BASTABLE**—First half, "Bewery Burying." The book this year is entitled "The Health Hunters." While it may not be entirely new and some of the gags are the old same one that brought laughs from granddaddy, the show stands out as one of the brightest this season. That is mainly due to Billy Foster and Frank Harcourt, the comic, and Pam Lawrence, sobriety, back in burlesque after a

fling at vaudeville. Credit to a lesser degree goes to Grace Anderson, the prima donna, Libby Hart, who plays a semi-vamp, Joe Benson, Matty Benson and the chorus. The chorines are shapely, lively and what they lack in melody they fully make up in volume. Foster and Harcourt are guilty of but one trick that saves of singlet—the use of a slipper. There are 10 musical numbers. Several of the jazz variety are evidently new, for they are not as yet programmed. Those led by Miss Lawrence got over the best. Miss Anderson's best number is "Rock-Bye Your Baby," but her rendition does not come up to that of Edna Mae of "Cheer Up America," here recently. Miss Hart scores with "Jim," and Benson caught the house Monday with "Mr. Wilson," although the song is growing ancient, without the fact that it still has the Kaiser in Berlin. Local color was worked into the gag with success, while Foster's remarks about "no beer, no work," brought tremendous applause. Apparently, Syracuseans do not relish going thirsty. The entire show is well dressed. Miss Lawrence's white and black costume, while simple is striking. Last half, Clark's Animal Circus.

**TEMPLE**—Vaudeville.  
**CRESCENT**—Vaudeville.  
Dan Rice's Circus, or rather that part of it which still exists, now known as Carl Clark's Circus, will open at the Bastable here the last half of the week to what into shape. The outfit has been wintering in this city.

The "Fit to Fight" film, produced by the War Department and now being shown by the State Health Department, did not hold forth at the Winter Sunday, as originally scheduled. Instead, the four-act film was shown in Lincoln Hall, Central High School, Sunday night last, but was restricted to men only.

"Mickey" has been booked for the Eckel here the week of March 16. This is the first time to be taken for a full week by the Eckel in months.

Corporation Counsel John Marcy, Jr., of Birmingham, has forwarded to the Appellate Division, Third Department, his papers in the

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appeal of the case of the Symphony Theatre Co., Inc., of Birmingham, against William R. Ely, individually as mayor of Birmingham, and Mason Lovell as police commissioner. This is in the appeal from the verdict in favor of the city to the higher courts, in the

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matter of moving picture shows on Sunday, and is one of the steps that is being taken to carry the matter to the Court of Appeals for final decision.

The audience fled from the Richardson, at Oswego, in a hurry Wednesday night when the film being shown caught fire. The blaze had been extinguished by the house employees before the flames arrived on the stage. The damage was confined to the loss of the film and to the film booth.

Company E, Third Infantry, New York Guard, will stage a carnival in the Watertown State Armory, opening March 17 and continuing for six days.

May Irwin's new show is booked for this city, Watertown and Utica before it hits New York.

The Dexter Amusement Co., which will run the Temple, Dexter, N. Y., has received its incorporation certificate. The company has elected these officers: President, J. W. Bagard; vice-president, W. R. Lindsay; treasurer, L. L. Herman; secretary, Albert Rogers; directors, L. L. Herman, Albert Rogers, W. R. Lindsay, G. S. Meyer, J. W. Bagard, P. B. Williams, J. J. Pouda, Fred Noakes and Charles Voodie. Film service contracts have been signed for Paramount-Artcraft and Fox features. The corporation is composed entirely of Odd Fellows and the proceeds will go to the Dexter I. O. O. F. Lodge.

There is not a little local interest in the arrest in New York of "Major" E. V. Brundage von Brandenburg, erstwhile promoter of the Gibraltar Film Company, who is held in connection with the promotion of the Masters Bond and Securities Company. Von Brandenburg cut quite a figure in this city when America entered the war, organizing the Onondaga Corps which it was proposed to incorporate into the Roosevelt Brigade. Von Brandenburg styled himself major commanding, and was located until President Wilson declined to accept the Roosevelt troops. Many of the men enrolled in the Onondaga Corps then enlisted in the Military Police of the N. G. N. Y. Service as a private did not apparently appeal to Von Brandenburg, for he failed to do so. While in Syracuse, it was a wonderful engine rather than a film concern which Von Brandenburg promoted. He later came into the limelight in connection

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with the publication of alleged Grover Cleveland letters.

"The Man on the Box," dramatized from the novel of the same name by Harold Macdonald, of this city, was produced by Syracuse professionals and amateurs the last half of the week at the Welling as the benefit for the Rika charity fund. Rika Knight Crouse played the lead, being her first stage appearance since her marriage to Mr. Crouse, a local millionaire. Mrs. Crouse also directed the production. From a financial standpoint, the benefit was the most successful held here in some time.

The Happy Hour at Norwich will try Sunday film. Manager Adrian B. Ford says: "Houses there have never before attempted to show on Sunday. Ford says sentiment now favors the move."

According to talk, Syracuse may have another new theatre. It is said that a corporation running a chain of lunch rooms in Massachusetts and New York, which recently invaded the amusement field, is displaying quite a bit of interest in the local situation. The corporation now has two lunch rooms in the city.

Once more the old Grand Opera House here, once the home of Keith vaudeville, will house a fight club, it is said. Mike Kelly, Syracuse sporting man, is back of the project. The Grand some few weeks ago was taken over by Joe Dunfee to house his fight club, started as a rival to that of Tommy Ryan. The Dunfee club soon put Ryan's fight organization out of business, and when the latter gave up the shoot, Dunfee moved his club to the Arena, where Ryan had been located for a couple of years. Tule left the Grand again without a tenant. Now Kelly has secured the charter of the Onondaga A. C., which was held by Ryan, and is planning to give Dunfee a run for his money, holding forth at the Grand. Plans call for the first bout at the Grand March 24.

Advance sale records for local houses went by the boards Monday at the Welling when the advance sale for "Maytime," which fills a week's engagement next week, opened. There was a big line at 9 o'clock when the box office opened, and the line was not broken until the house closed Monday night. There is every indication that the record "Maytime" made at Toronto last week will be duplicated here. Campbell Casad, here in advance, said "Maytime" had an advance sale of \$10,000 in the show opened. By Tuesday the house was sold out for the entire week. At 24 hours notice a special matinee was given Friday, and drew a house of \$1,611. "Maytime" will go to New York from this city for a return engagement.

It was "Old Home Week" in Syracuse this week. Campbell Casad, Hector Fuller, Percy Plathorn, March 10, "The Passing Show of 1918" with original cast.

PRINCIPLES—Rhetel Barrymore in "The Of Chance." March 10, David Belasco's "Boon-Orange." "Three Faces East" drew packed houses all this week.

GRAND—"Vanity Fair." March 10, Fiske O'Hara in "Merry in Harlem."

GAITY—"Fred Irvine's 'Big Show.'" March 10, "The French Revolution."

STAR—"The French Revolution." March 10, "The French Revolution."

ALLEN—"Wm. Faversham in 'The Silver King.'" March 10, Paramount picture, "Mrs. Wages of the Cabbage Patch."

ALLEN'S BLOOR THEATRE.—Pictures.

Harriet Johnson, L. R. M., formerly concert manager, etc., of the Regent & Alton orchestras, has been engaged as musical director in charge of the Alton St. orchestra.

REGENT, STRAND, RIALTO, OAKWOOD, MADISON.—Pictures.

MARSHY HALL.—March 2, Lovin'ly.

March 5, Cincinnati Orchestra. March 6, Third annual concert of the Toronto Male Chorus.

March 10, British-American service's boxing tournament. Friday matinees are becoming quite common and popular here.

The management of the Alton has installed an Acme gold five screen.

Signor Don De Sota, director general of the San Jose Amusement Corporation, Buenos Ayres, on his North American trip in search of feature films, visited Alton's New Bloor St. Theatre. From an architectural point of view he is a connoisseur, and remarked that this theatre is the most unique and perfect

of any he has yet seen. The color scheme covered ceiling, paneled walls, and diffused lighting, give it quite a striking appearance. De Sota said its acoustic properties were second only to the Mormon Temple at Salt Lake City. The proscenium arch, which is a massive one, is erected a few feet from the screen with a gradual slope to the ceiling. It conveys the minutest notes from the orchestra. E. D. Lyle.

### VANCOUVER, B. C.

By H. P. NEWBERRY.

EMPEROR—24, "When Our Boys Come Back," with Edythe Elliott featured. Ray Collins plays opposite; Marie Baker as the mother, excellent as the mother, with special matinee being given owing to the demand for seats. An excellent reproduction of a French scene is given. S. "Too Many Cooks."

AVENUE—24-25, "Still Going It," vaudeville entertainment put on by local talent, with the proceeds going to the Army and Navy Entertainment Association. "Turn to the Right" with all-star cast, presented several months ago by the Emperor Block. S. A. Alameda, Carlisle in "The Country Cousin." 6-8, "The Importance of Being Earnest," by Players' Club of the University of B. C.

ROYAL—Dark 24-25, reopening first with pictures. House was formerly Pantages. Since reopened in May has been the home of musical comedy companies with the exception of Hippodrome vaudeville which it played for several weeks. Broadway Musical Comedy company closed five weeks ago. House has been showing films and will continue the same policy; closed to allow for a few changes being made.

ORPHEUM—Vaudeville.

PANTAGES—Vaudeville.

COLUMBIA.—Last half, Japanese Songbirds headline bill. Other acts, Flying Vipers, Dunlop & Verdon, The Human Band, Dore Sisters, Enos, "Wanna in the Web" (film serial) and "The House of Mirth" feature film. Last half, Hippodrome vaudeville and film.

DOMINION, REY, COLONIAL, GLOBE, MAPLE LEAF, Broadway.—Pictures.

Marjorie Lake on bill at Pantages last week.

### WASHINGTON, D. C.

By HARDIE MEAKIN.

NATIONAL.—Return management for "The National Girl," with practically the same cast. SHUBERT-BELASCO—"Adam and Eva," presented by F. Ray Osmontock. First performance Monday night. Reviewed elsewhere in this issue.

SHUBERT-GARRICK.—George Broadhurst's production, "She Walked in Her Sleep," by Mark Swann. Went over big and to be first play to be shown at this theatre that has first appeared in New York.

First night of new play produced by A. H. Woods, "The Big Chance," with Mary Naud and a large cast appearing in it. Opened Sunday night. More than favorably received.

COSMOS.—Vaudeville and pictures.

GAITY.—Frank Hunter Company. (Burlesque).

LOEWS.—"The High Flyers" (Burlesque).

LYCEUM.—Billie Burke in "Good Gracious Anabelle." Lila Lee in "Puppy Love" divided the week.

LOW'S COLUMBIA.—Wallace Reid in "Alvin My Moran," Louise Huff in "Crock of Dreams," dividing week.

MORRIS RIALTO.—"The White Heather," CRANDALL'S METROPOLITAN.—All Joe Joyce in "The Lion and the Mouse."

HUWARD.—Colored stock in "The Story of the Rosary."

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# MOVING PICTURES

## NEWS OF THE FILM WORLD

"One Week of Life," with Pauline Frederick starred, will be released by Goldwyn, April 6.

William Fox and Winfield Sheehan sailed on the Aquatuna on March 8 for England.

Beale Barricade has started work on her next Robertson-Cole release entitled "Joey's Wife."

George D. Wright and cameraman have gone back to Mexico to "shoot" another series of Mexican pictures.

Chester Whitney has recovered from influenza and has resumed his directorial activities for Norma Talmadge.

Burton King is at Miami, Fla., completing the first of a series of features that the S. A. Rolfe Co. has planned. The picture will be finished in about three weeks.

Thomas H. Ince has appointed W. O. Gilmore studio superintendent at the Inceville plant. Gilmore is well known in this line of endeavor.

Jack King (tenor) is back in New York after having filled an eight months' consecutive engagement at the Majestic, Detroit. King is returning to vaudeville.

Marguerite Clark will be seen in a release from Paramount entitled "Three Men and a Girl." The picture is founded on Edward Child Carpenter's comedy drama, "The Three Men."

The Famous Players-Lasky Co. have secured the rights to J. M. Barrie's play, "The Admirable Crichton." The production will be directed by Cecil DeMille.

"The Man Who Turned White" is the title of the first picture which will be made by H. Warner under his new contract with James D. Hampton.

The release of the "Craig Kennedy" serial will start March 10. Herbert Rawlinson and Margaret Marsh have the leading roles. The serial is from the stories by Arthur B. Reeve.

"Tears of Love" is the title of a song which has been done through a picture which seems to possess the power to draw songs from song writers.

H. H. Hough has severed his connections with Triangle and joined the executive forces of Universal as business manager of Universal City studios.

Tom Terrie has just completed production of Robert W. Chambers' "Cambridge Mask" for the Vitaphone. Alice Joyce is playing the leading part.

Pending the making ready for his next production, J. Stuart Blackton has extended the contract renting his Brooklyn studio to the Madison Comedy Company for another season.

Lieut. James Anderson, formerly with Fox, was in town last week arranging for his spring and summer picture work. Anderson is now with the First National.

The next Emerson-Loss production for Paramount has been renamed "Oh! You Women," to replace the title, "When the Boys Come Home."

"The Valley of the Giants" is to be Wallace Reid's next picture for Paramount. The story was written by Peter B. Kyne. Grace Darmond will play opposite Mr. Reid.

Famous Players-Lasky is making plans for an elaborate exploitation of an Anita Loos-John Emerson five-reel comedy written and directed by that couple entitled "Oh, You Women."

Bids are now being considered for the erection of two picture houses in Philadelphia by the Stanley Co. The new houses are to be located respectively at Chestnut and 52d street and Broad and Logan.

Robert Carson was engaged last week for some of the big prizes in the Miriam Cooper feature, "Vincent Coleman" is handling the male lead, R. A. Walsh is directing.

Within the next week the special film, "Teaching the Baby Billed" that John S. Loos directed for the International Amalgamated Society, will be made ready for the public screen.

Kessell & Baumann are organizing a new corporation and propose embarking in the production of large features to be released in state rights. They have been in negotiation recently for several picture stars.

Walter Betts, manager, Keeney's Brooklyn, has been assigned the pick of the film to be shown at the Brooklyn house, Keeney's Newark, as well as the new Keeney film places in Kingston and Williamsport.

Anne Forrest has been engaged by United Theatres as fourth star for that company. Leo Ochs has gone to the Coast to organize the acting company to appear in support of Miss

Forrest.

Jane Novak has been engaged to play opposite William S. Hart in his next picture for Universal. She will support the same picture in her next release from the same studio.

Quite some excitement prevailed Saturday night, outside of the Strand, when a young woman impersonating Mabel Normand as "Sis Hopkins" in an advertisement of the coming picture was ordered off the street by local policemen.

Temperament plays an important part in the bankruptcy proceedings of the Broadway Producing Corporation, which are now proceeding in the United States District Court. Many differences which arose are said to have been caused by "temperamentality."

DeMille has qualified as a high-flyer. Last Thursday he flew over Los Angeles and executed a full spin shore Grauman's Theatre there. The stunt was pulled on a hot between the director and Sid Grambo, but DeMille couldn't do the spin over the house.

King Baggott, for many years a Universal star, has deserted the screen for a time at least, will bloom forth at the hand of his own company in a three act drama written by Harry Elston. The play and star are being presented by Harry Hunter.

J. Stuart "Buster" Blackton, Jr., recently discharged from service with 90th Coast Artillery, returning to the studios for the film industry at his father's Blackton Productions, Inc. Young Blackton was a dispatch bearer with the B. P. A. and twice wounded.

The latest Vitaphone feature, "The Cambridge Mask," by Robert W. Chambers, starring Alice Joyce, has been completed. Maurine Costello "Vivienne" Miss Joyce with Bernard Stogel, Herbert Pattee and Florence Denard in the cast. Tom Terrie directed.

A fire in the booth of the Strand, Tarrytown, N. Y. this week, during a matinee performance, destroyed two reels of the feature picture and slightly injured the operator about the face. Everything was repaired in time to continue that evening.

The withdrawal of the D. W. Griffith productions from distribution through a picture which will not affect the appearance of Dorothy Gish with that concern. She is under contract for three more years to Artcraft. Her sister, Lillian, will probably remain with Griffith.

A picture showing how \$5,000,000 was spent in Jewish charitable organizations in New York was shown March 2, at the Hudson Theatre. During the annual meeting of the Federation for the Support of Jewish Philanthropies Societies. The picture runs the gamut of charitable endeavor.

David G. Fischer, who recently finished "The Law of Nature," which is being released as a state right offering through the Arrow Film Corp., has left for Miami, Fla., to produce a second feature, which is to be an adaptation of the Grant Watson's novel, "Where Bonds Are Loosed."

Isaac Wolper, president and general manager of the Mayflower Photoplay Corp., left for the Coast this week to close contracts for a number of important productions to be made under the direction of George Loane Tucker and Emilie Chautau, who have signed to produce for the Mayflower concern.

Michael Moran, head of the Inter-Ocean Forwarding Co., which organization handles the greater portion of foreign shipments of films, sailed on the Aquatuna on Thursday. While abroad he will make connections for the forwarding of merchandise into the enemy countries as soon as peace is declared.

Will Rogers returns from the "Follies" show in time to report for film appearances at the Goldwyn studio in California the first week of the new season. He has purchased two stories for Rogers. They are "Alek Lloyd," by Eleanor Gates, and "Overland Red," a novel by H. H. Kallib, a writer for the Saturday Evening Post.

The Briggs Picture, Inc., headed by Clara Briggs, the "Follies" cartoonist, has located offices at 30 East 42nd street. They will not put out animated cartoons of the famous "Ginger" series, but will engage competent juvenile players to enact the roles in story form. They will be the next real cartoon. H. H. Farrell is the production manager at the Thannhauser Studios in New Rochelle.

B. K. Lincoln is now on the coast and will be starring in the role of Dr. D. D. Gale in the picture of the Zane Grey novel, "Desert Gold," which is to be made under the direction of F. Harvey Hunter. The production is to be made by the author's own film company, to be known as Zane Grey Picture, Inc. William Reinhardt was also engaged to appear in this picture.

Bromhall & Schwalm, who control the Jewel Photoplay Company, and who are now operating the Grand, Jefferson and Jewel theatres in Hamilton, O., have acquired the St.

### LAKEWOOD'S NEW THEATRE.

The Kashin Holding Co. has purchased a corner plot on Clifton avenue, Lakewood, N. J., for a theatre, to seat 2000. The theatre will play pictures and combination attractions, the latter booked through Klav & Erlanger.

Lakewood now has two small picture theatres, which play to capacity. Attractions at the Apollo, Atlantic City, in the winter may make the new theatre at Lakewood the next stand.

### Author May Have Six Plays Playing.

Samuel Shipman has three new plays which are to be produced by A. H. Woods in New York in the early fall. His "Friendly Enemies" will continue throughout the summer, from present indications, as will also "East is West," and there has been a recent revival in the takings of "The Woman in Room 13."

### Skinner Play at Globe.

Otis Skinner will bring his "The Honor of the Family" to the Globe, March 17, following the run of "The Canary."

Charles hotel property there and will immediately erect a theatre with a seating capacity of 1,600, opening the house with pictures. A further purchase at Third and Court streets is being held for the erection of another theatre at a later date.

Mae Murray, accompanied by her husband, Robert Leonard, will leave New York Monday for the Coast, where they will remain for a couple of weeks. The trip is for the purpose of attending to certain personal matters and closing up their Coast home previous to returning to New York, where a stay of at least a year is anticipated. It is hinted that Miss Murray has secured a substantial contract, the nature of which she will not at present discuss, but which has to do with pictures. Bob Leonard has completed directing the Norma Talmadge picture for which work he was especially engaged by Sisset.

### Announcing

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## "WHERE THE WEST BEGINS"

By STEPHEN FOX. An American—"Flying A"—Picture Directed by HENRY KING

Breezy American comedy-drama. Whirlwind riding. A romantic story of the West. Full of quick comedy action. Beautiful Western scenery. Will appeal to men—young and old. Punch—pep—jinger! Your women patrons will enjoy Brilliant, humorous situations the romance. The children will in which Russell displays revel in the wold riding and stunts. exceptional versatility. A good story—book it!

WILLIAM RUSSELL PRODUCTIONS

Distributed by PATHÉ

Now available at Pathé Exchange

WILLIAM RUSSELL in

"HOBBS IN A HURRY" "ALL THE WORLD TO NOTHING" "WHEN A MAN RIDES ALONE"



## THE AMAZING WIFE

Robert Priest, head of the Film Mart, Inc., whose new three-story building has taken over the old World Building, said that the company is now working on "Zongor," and the foreign rights agency is now in the hands of the American Film Exchanges, Inc. During the last week the Film Mart had a number of sales, including "The Last Days of Pompeii" to Morris Berger for western Pennsylvania and West Virginia; "Zongor" to the American Film Exchanges, Inc. for Louisiana and Texas; Oklahoma, Arkansas and Missouri to the American Film Exchanges, Inc. and 12 single reels annually to the Standard Film Exchange of Pittsburgh for the American Film Exchanges, Inc. The film "Who Shall Take My Wife?" to Bernard C. Bickel, New York; "The Mystery of the Yellow Room" to the American Film Exchanges, Inc. and "Suspicion" for the Pioneer to United Artists, Inc. of Atlanta, Ga., for the six reels. The film "The Mystery of the Yellow Room" to Gotham single reels were bought by the American Film Exchanges, Inc. for the American Film Exchanges, Inc. of Washington, Oregon; Idaho, Montana and California; the American Film Exchanges, Inc. of San Francisco for California; Arizona, Nevada and the Hawaiian Islands. The film "The Mystery of the Yellow Room" has been bought for Mexico, Guatemala and El Salvador by Gonzalo Varela in El Centro Mexico City.

George Kahn, assistant to Carl Laemmle, president of Universal, is now manager of U.'s export department, succeeding G. E. Hammond, who resigned.

# MOVING PICTURES

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## RIVOLI.

William Fox has broken in on Broadway at last. This week at the Rivoli the feature attraction is the Fox feature, "The Man Hunter," with William Farnum as the star. The picture, while a good one, does not carry the proper principal title. "The Man Hunter" leads one to visualize detectives, blood hounds and all that sort of bunk. This feature isn't that kind.

Surrounding the feature is a bill that is fairly interesting. "Canoe and Campfire," one of the series of Prizma releases, not particularly interesting. Two or three of the other shorts are of a canoe trip. These are well done, but the forest fire stuff that follows is full of repeats and there is entirely too much of it.

The Rivoli pictorial contained cuts from the Hestert International, Universal Current Events, Gaumont and Kinograph. It was rather short and did not hold particular interest other than the scenes showing the return of the 22d Engineers from the other side. The comedy offering was one of the Fox Sunshine brand entitled "The Musical Snoots." It brought laughs and there were at least two in it that were of the good old fashioned hilarious variety.

The musical features included "Tasso," a symphonic poem by Liszt as an overture, it being the only orchestral offering. Then a contrabasso solo, a saxophone, which was well received, and the organ solo which closed the show.

The interlude between the news weekly and the feature held a ballet offering entitled "The Torch." Dances were given by Rita Kitcher, Vanda Talanora and Margaret Leora. It was one of the anti-spectaculars and it did not seem to strike home with the audience. After witnessing the "Torch" of the ballet at this house for two weeks in succession it leads to the thought picture brand and the picture is particularly keen on the exposition of the Art Trepelchore mixed in with the films.

Fred.

## THE FORFEIT.

Jeffrey Masters.....House Peter  
Miriam Van Blorren.....Jane Miller  
Bob Whitmore.....William Hannan  
Alton Bruce.....V. Sarno  
Bud Tristram.....L. H. Wallace  
Max Tristram.....Bliss Abbott  
Dug McFarlane.....George Burdick

This is a Western that is in it and it isn't. It is one of those things that are more or less that seems to be the trouble with most of the Frank Powell productions. The man goes to get too much plot and in the end it would take a Howland to get his characters out of a tangle and the story goes down into. That seems to be exactly the trouble with this one.

"The Forfeit" has House Peter and Jane Miller as co-stars. Just where Miss Miller qualifies to co-star with Peter is hard to say, but still here their names are coupled. The picture is the first production of the "Sunset" brand and it will be released by the W. W. Hodgkinson Corp. on March 10.

The story was written by Ridgeway Cullen, being adapted for the screen by Frank Powell, who also directed. The photographers were Percy Higgins and Arthur Roemer.

The production in five reels, carries more than two reels of introduction to the real drama of the story. This makes things rush along at the finish, and the ending is such that it lacks sympathy. The little girl who is the daughter of the hero's partner is the one that is looked for in the final clutch, but she is frozen out.

The story is an altogether mixed up affair with time lines playing a prominent part in the proceedings. The opening takes place in New York where a younger son oustes his father and married against paternal wishes. For this he is "cut-off" and starts West where he becomes the leader of a band of cattle rustlers. His older brother has preceded him West and made a fortune and at the time is owing a big interest in a cattle ranch.

The younger brother living with his wife in a cattle town are practically down and out. At least the wife so believes. She sees reward of \$10,000 posted for the capture of the cattle rustler and her husband is her chance to get a bank roll so that she and her husband can get a start in life. She is not aware that he is the leader of the gang. He is captured and strung up. His older brother, who has been searching for him, arrives and cuts the body down, making a vow that he will own things up with the strangled. Fear real later he meets a woman and falls in love with her, passing up the daughter of his partner. He marries the new found friend. Later he discovers that she was the wife of his brother and was instrumental in betraying him.

The final touch comes where there is a general shooting affair both he and she are wounded by a former member of the gang. Here, although the older brother has decided to live with the woman, their relation as man and wife is to be ignored. The two days for the film. It would have been better had she been permitted to pass out and then a happy ending with the innocent and the hero would have been the logical conclusion of the picture. The handling of the story as to the end makes it convincing and there are a host of minor details that are too far stretched even the most elastic imagination to accept.

It is a bad boy and might just as well be passed up unless the price is way below par.

Fred.

## SIS HOPKINS.

Sis Hopkins.....Mabel Normand  
Ray Scarborough.....John Bowers  
Pa Hopkins.....Don D. Dyer  
Thomas Jefferson  
Miss Peckover.....Eugene Ford

A pleasing old-fashioned comedy-melodrama that has all the ingredients of a good one. Made doubly interesting because Mabel Normand is the lead role. The picture is a whole picture. Her antics as the grotesquely gotten up rube girl, who is sent to a girl's seminary for "educational," brought no end of laughs from the audience.

The picture for the greater part was expensive to produce as the scenes are mostly exterior with the exception of about four interiors that were not costly. The supporting cast was fully adequate and the characters were held to the continuing of about a score of years ago to get comedy effects in dressing as well as in situations.

In addition to Miss Normand the comedy assets are the titles. They manage to convey untold comedy and served the purpose of amusing the Strand audience on Sunday.

Coming with this weather and this picture as an attraction, the Strand last Sunday had the biggest day in several weeks. There was more of a line out front than at any time since the playing of "Vivacious Wives" at the house.

The picture is an adaptation of the old Rose Mayville play, directed by Clarence B. Badger with camera work by Percy Silburn, and released by Goldwyn.

The picture presenting the star as John Bowers in the role of the juvenile rebel lover, true to type, and giving a splendid performance. The difference of the father because he believes that there is oil in the Hopkins boy's head is trying to carry it off. In playing "Sis Hopkins" is seen in it. Fred.

## CHILDREN OF BANISHMENT.

Mr. Elsie Mackenzie.....Beale Byron  
Allen Mackenzie.....Herbert Rogers  
Dan Silver, the cook.....Arthur Morrison  
Tom Devon, the "hookie".....Tom Bates  
Hill.....George Noble  
Boarding-house keeper.....Jane Keckly

Somebody ought to offer a prize to the one that can tell what this picture is all about. It is a story of the most important kind that every exhibitor ought to pass up untiringly. "Children of Banishment" is a Mitchell Lewis starring production, released by Select.

The picture is from the novel by Francis William Sullivan, adapted for the screen by Norval MacGregor, who is also responsible for the direction. What the production needs at present is a thorough revision, editing and polishing. Based on the novel, it is hard and work out a real yarn of the pietistic and story a semblance of continuity into the tale.

It is a story of the lumber country, and the heroic role might have been so handled that it would have received all the sympathy, but the production is so badly handled that it does not receive sympathy but is laughed at. At the opening of the story he is employed as foreman in a lumber camp, but he has been saving his money and has almost enough to purchase a tract of land to "work" on his own. Just at that time a woman and man appear in the camp. They are man and wife. The husband is a rather loose living swindler, while the wife is a real lovable woman. In a fight at the opening of the picture, an incident that there is neither rhyme or reason for, the husband receives a broken jaw. The result is that the foreman comes on the scene and falls in love with the wife. He and the husband become partners and start to work the tract of land that they have bought. But the opposing forces try to bribe the husband and almost succeed when the hero finds it out. There is a clash, but the girl patches things up. At the end of the picture when the lumber has been cut and delivered, the gallant hero takes a real cut powder "because he loves the woman too much to say. Then the husband goes after him, but falls into the trap and is rescued by the hero, who also brings an attack of pneumonia. He dies of the water while he saves, and then he dies, with the wife clamping her husband to her breast and the title "With all your faults I love you still" gets a laugh from all of those that were looking at the picture.

The only feature of the picture as it now stands that is worthy of the slightest praise is a couple of shots in the photography. The camera work was by Robert Carson.

Mitchell Lewis played the role of the foreman hero in only a fairly pleasing manner. Beale Byron was the wife giving a fairly good performance. Herbert Rogers was the husband, a rather peculiar role semi-juvenile-leazy and get away with. The one who was bit, Arthur Morrison standing out in contrast to the others.

As the picture now stands it would be a good one for the exhibitor to pass up. It is of the type that was played in the old days of five or six years ago in the "right houses" and it is a story that is well told and continually didn't matter anyhow. The one understandable thing about the production is that the Select should consent to release it in its present shape.

Fred.

Billy Armstrong, of burlesque, has a new head with A. O. Gilbert, Allied Film Players and Vaudeville Exchange, as general manager and director of the company.

## COMMON CLAY.

A modernized version of "Common Clay" is the Pathe release with Fannie Ward as the star, playing the role of Ellen Neal, originated by Jane Cowell in the spoken play. The changes in the screen adaptation make for additional suspense in the play and they also whitewash the character of the hero to a certain extent.

"Common Clay" is a corking piece of film property, considered from the exhibitor's angle. It has all the requisite punches from an advertising point. A play with a corking title, a star with a role that fits and that she plays well and a touch of the fallen woman element in the story that is sure to please both the lady of the avenue and the shop girl, as well as the in-between layer of gun-cher-ling steno and the denuded mad maid.

The production was directed by George Fitzmaurice and the screen adaptation was made by Ouida Bergere. The latter has taken more than two reels of introduction to lead up to the meat, but as it was all real red-blooded and denuded stuff, there is no fault to find with its length.

For the first two days of its run at the Rivoli, where it is current this week, the picture attracted business above normal. One thing that it did do was to attract the Broadway push as well as the Rivoli regulars and the drop-ins.

Miss Ward as Ellen Neal gave a performance that ranks with that which characterized her role in "The Yellow Wallpaper" gets everything out of the part. Her support is excellent, especially by the actor who played Judge Filson, but the theatre program did not carry his name. This is the role of the heavy, the stage production by Kate John Mason.

W. E. Lawrence is the youthful lover and outside of over make-up, gave a pleasing show. Fred Goodwin as Arthur Conkley, the young scow, looked and played it. Buster Wallace, John H. Cromar and Helen Dunbar were seen to advantage in minor roles.

"Common Clay" is a combination of picture and star that will get money for any house.

Fred.

William O'Hagen Hurst has resigned from the editorship of the Paramount-Bray Photograph. He took over the Photograph when it was being run by Paramount and inside of six weeks placed the release on a paying basis after it had been steadily losing money. It was afterwards purchased by Bray, with whom Hurst continued for two years as editor. Hurst is now making his office at 6 West 43rd street, and will announce plans for a future screen magazine release which is to be made by him.

## THE MAN HUNTER.

George Arnold.....William Farnum  
Helen Garfield.....Louise Lovely  
Henry Banton.....Charles Clair  
Joseph Carlin.....Mae Robbins  
Florence.....Beatrice Joy

The presentation of "The Man Hunter" with William Farnum as the star at the Rivoli this week marks the advent of William Fox as a producer in the Broadway ring. "The Man Hunter," other than the fact that the title is rather misleading, is a good picture with William Farnum as the star at the Rivoli of the usual Fox meter type, with a couple of smashing good fights and a whole of a shipwreck as its big punches. The story was written and directed by Frank Lloyd.

The story deals with a wealthy young man who falls into the hands of a couple of "friends" while he is in London. The man is a stock shark while the girl is an adventurer. Between the two the "trimmings" of the wealthy one is only a matter of time. When the final blow falls, George Arnold (William Farnum), who has been trimmed, goes after the stock shark and as a result of the battle that follows he does a year in jail. Upon his release his sole object in life is to hunt the man responsible for his ruin and wreck vengeance upon him.

This leads to a chase across a couple of oceans and finally, while Arnold is at sea, away aboard a liner making a world cruise there is a shipwreck and the two men, in company with a girl, are the sole survivors, "island" start for home and on the eve of rescue a fight between the men brings about the death of the villain.

The hero and heroine on their return home who falls into the hands of the hero brought the story while simple enough should with action and there are at least four occasions where Farnum gets the opportunity to do all the extra around in battle scenes. The director hasn't overlooked a touch that might tend to the picture, even adopting that he had at one time or another seen Kuro's "Night in a Lodging House" though adapting a bit of it for one of his scenes.

Of the five principal characters supporting Farnum, Louise Lovely stands out as the leading woman. She looks pretty at all times and gives an interesting performance. Charles Clair as shipwreck and put in a couple of fights with Farnum worthy of particular mention. Mae Robbins in a character role was clever, and Beatrice Joy as the adventures did not overplay. An unprogrammed actor in the role of the hero's father was very clever indeed.

This is a feature that anyone can play and get away with.

Fred.



## WILLIAM DESMOND

in

## His second big Jesse D. Hampton Production "THE PRODIGAL LIAR"

Your audience is not only going to come out of the theatre smiling and laughing, but they'll tell everyone they meet about the incident where a little school "marm" hit Desmond on the head with a nice hard rock.

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**Robertson-Cole Company**  
DIVISION OF FILMS  
Bankers and Exporters  
For the Producer

# MOVING PICTURES

## MAULEY FIGURING ON APRIL 1.

Although Harry Reichenbach's contrast with the general representation of the McAuley film spectacle, "Whom the Gods Would Destroy," ends April 15, the indications are that the McAuley office will extend his contract, owing to the inability of the firm at present to obtain a New York theatre for the showing of the picture.

The McAuley office have yet to show an initial print here privately, yet last week brought two offers from local service program distributors, while a third offer came by cable for the foreign rights.

By April 1 the McAuley Co. expects to have a Broadway house at which time the picture will be given a "flash" in all papers and on the billboards.

## BEACON, BOSTON, SOLD.

Boston, March 5. The Beacon, one of the pioneer and most prosperous of the smaller film houses in this city, has been bought by Fred Holdsworth, and Robert D. Farrington from Alfred Douglass. It is located in the downtown end of Tremont street.

The total tax value of the building and land on Tremont street is \$382,000, of which \$316,800 is on the land, and the tax value of the property in Pemberton Square, in the rear, is \$41,000, of which \$36,000 is on the land.

The purchase was for investment.

## HENRY LEHRMAN INDICTED.

Los Angeles, March 5. Henry Lehrman has been indicted by the Grand Jury here, charged with having acted in collusion in the theft of a film worth \$50,000 from William Fox. One Hochberg is also connected in the charge.

Lehrman is preparing to put up a strong fight. The indictment is an aftermath, it is believed, of repeated reports of trouble between Lehrman and Fox, Lehrman having had charge of the Sunshine Comedies in which Fox was interested. The film alleged to have been stolen is a comedy.

**Dorothy Dalton Coming East.**  
Dorothy Dalton is to make a series of pictures in New York. She is to come East as soon as she has completed the production that she is now working on in Los Angeles.

**Abrams Back in New York.**  
Hiram Abrams returned to New York from the coast this week. His progress across the continent was duly reported from day to day in the offices of one of the large Fifth avenue releasing companies.

**Watertown, N. Y., House Sold.**  
Watertown, N. Y., March 5. The Strand here has been taken over by John G. Papayanakes, of Utica. He will take the management March 10. John C. Lamon owns the theatre and George W. Waldo is the present lessee.

**Virginia Pearson in Accident.**  
Virginia Pearson is a patient in the hospital at New Rochelle, N. Y., as a result of an automobile accident. The picture star was in a car Friday last that was smashed up and it may be several weeks before she can continue her picture work.

**Camille Astor Denied Divorce.**  
Los Angeles, March 5. A divorce applied for here by Camille Astor has been denied on the ground of misconduct.

**Deaths.**  
The father of Eddie Polo (pictures) died at his home in New York last week, after a prolonged illness following an attack of influenza.

## SENNETT'S FIVE REELER OPENS.

San Francisco, March 5. Mack Sennett's "Yankee Doodle Boy in Berlin," Sennett's five-reel comedy, opened Sunday at the Tivoli, doing \$2,869 on the day.

The premiere saw the personal appearance of Bothwell Browne, who is in the picture, also the Sennett Bathing Girls.

Sennett is reported negotiating for 44th Street Theatre in New York, to play the film for a run with personal appearance of principals and girls.

## MONTAGU LOVE IN "THE NET."

"The Net" at the 48th Street Theatre, will have Montagu Love in its cast commencing Monday, March 10. It has been reported recently that Mr. Love, claimed to be one of the big coming favorites among male stars on the screen, was seeking a speaking stage engagement. The reports went so far as to say Mr. Love was considering a vaudeville offer he had received, via agent.

"The Net" will be Love's first legit stage engagement since "Grumpy."

## CLOSE SHAVE IN RAIL ACCIDENT.

Los Angeles, March 5. Riding in a caboose that jumped over a 50-foot embankment, escaping with but slight bruises, is the lucky mark for Wallace Reid, Ralph Lewis and others of a Lasky company.

The accident happened near Eureka, Cal. The bunch reached here yesterday, lightly banged up, but without a complaint.

Walter Hoff Sealey is now in Paris for the Robertson-Cole firm, and will remain there about two weeks.

*The QUALITY of UNITED'S first releases is delighting the public: their DRAWING POWER tickles the Exhibitor.*

The Critics testify that

**"A MAN IN THE OPEN"**

with

**DUSTIN FARNUM**

is better and bigger still.

**FLORENCE REED**

says of her forthcoming first

**UNITED Superfeature**

**"HER CODE of HONOR"**

"It is the best picture I have ever made."

And next: A Big New Fashion-Production starring

**KITTY GORDON**

From "Better" to "Best"—the  
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1600 BROADWAY

J. A. BERST, Pres.

NEW YORK



# MOVING PICTURES

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## ACTION BY STATE CONVENTION.

Syracuse, N. Y., March 5.  
Initial steps will be taken late this week to carry out the plans for an immediate campaign to legalize Sunday movies, which were formulated at the two-day convention of the New York State Motion Picture Exhibitors' League, held at the Onondaga Hotel here last week and attended by 500 exhibitors.

One of the most important acts of the convention was the appointment of a publicity and propaganda committee, in whose hands was placed the entire organization work. The committee is composed of Max Spiegel, of New York; Harold Faulkner, of Buffalo, and William A. Dillon, of Ithaca. This committee is scheduled to meet late in the week and arrange a program of action. Featuring it will be a provision for four-minute speakers to appear in every picture house in the state. The sentiment of patrons ament the Sunday shows will be sought, and then the members of the audience will be requested to sign petitions.

In this campaign it is also proposed to use slides advertising the movement. Funds will be secured by individual assessment on members of the league, and no contributions will be solicited or accepted from manufacturers or film distributors. The 500 exhibitors present were unanimous in making this decision.

President Sydney S. Cohen, of New York, presided at the convention.

The convention was originally scheduled for one day only, but the mass of business that was presented made it necessary to continue the session for an extra day.

Dr. Royal S. Copeland, Health Commissioner of New York, and Senator George F. Thompson, of Niagara County, were the two outside speakers at the convention. Dr. Copeland declared that the screen was the most important factor used in getting the influenza epidemic under control in the state.

At the final session Mr. Cohen was re-elected president. The other officers named are: W. W. Linton, Little Falls, treasurer; Sam. Berman, Brooklyn, secretary, and Jules Michaels, chairman of the executive committee.

## RIALTO, ST. LOUIS, OPENS.

St. Louis, March 5.  
Calla & Tate's Rialto will open tomorrow. The theatre has been constructed from the walls and roof of the old Princess. It is now one of the finest in the city.

Three shows will be given there daily and a continuous performance Sundays. David Russell is the manager.

## Renamed Studio.

The Solax Studio at Fort Lee, N. J., is to be known in the future as the Cappallani Studio, and all of the productions of that corporation are to be made there.

Work is to be started early next week there, on the first of June, Caprice-Creighton Hale features for Pathe release.

## West Quits Bull's Eye.

Hollywood, Cal., March 5.  
Billy West, the film comedian, who imitates Charlie Chaplin, has quit the Bull's Eye Corp., which has been producing his two reel comedies here, and the company has engaged another comedian to replace him, deciding to call their output the Billy West Comedies.

It is understood West was dissatisfied with a scenario given him and refused to appear in it.

The Bull's Eye Corp. has also engaged Mack Swain to star in a series of short comedies.

## HARRY KNAPP, PHILA. CENSOR.

Philadelphia, March 5.  
The announcement of a new chairman of the State Board of Moving Picture Censors was held up last week owing to the death of Frank R. Shattuck of this city, who has held the office of chairman for more than a year. It is generally known, however, that Harry L. Knapp, dramatic editor of the Inquirer, is to be the new chairman and Governor Sprout will no doubt announce the appointment this week.

Mr. Shattuck was a well known lawyer and clubman and made his home in this city, where he enjoyed legal prominence and was well-known after-dinner speaker. Mr. Shattuck died at Atlantic City on Wednesday, February 26, from hemorrhage of the lungs, which had been weakened by an illness of double pneumonia and pleurisy which he had contracted the year before.

## ZENA KEEFE LOANS MONEY.

Zena Keefe has started a suit through her attorney, Nathan Burkan, against the Arden Film Corp. to recover \$3,940 for services rendered and for money advanced. She was placed under contract by the Arden Corporation, which has as its officers Edwin B. Hollywood, president; Charles F. Watson, treasurer, and Walter P. Neubauer, director, to appear in pictures for six weeks at a salary of \$5,000. The picture made was "Her Challenge Accepted." During the time she received but \$1,500 from the company, of which \$440 was borrowed back by it.

At the time the picture was completed she did not receive the balance of the money promised her and repeated demands for a settlement of the account failed to bring about an adjustment.

The picture was to have been released through the Frank Hall Productions, but as it did not accept the picture, according to contract, the producing organization is holding up its outstanding accounts until a settlement is effected with the Hall company.

## C. K. Y. MOTION HEARD.

Justice Donnelly reserved decision in the suit of Clara Kimball Young against the C. K. Y. Film Corporation Monday, wherein the plaintiff seeks to recover \$33,532 alleged due her from the film company bearing her name.

An itemized statement of moneys alleged due discloses that \$26,000 is asked by the plaintiff as back salary on her nine pictures, "Magda," "Shirley Kaye," "The Marionettes," "The House of Glass," "The Reason Why," "The Claw," "The Savage Woman," "The Road Through the Dark," and "Cheating Cheaters," \$785 for moneys advanced personally by her to the corporation and \$4,600 for incidental expenses for publicity, hotel, etc.

The defendant put in a general denial and entered a counter-claim for \$14,453 as expenses for producing her pictures. A second counter-claim asks for a temporary injunction to restrain the plaintiff from appearing in pictures pending the action.

The plaintiff's attorney, Charles Pearce, of Lewis & Kelsey, demurred to the latter counter-claim. The motion was argued Monday morning in Part III, Special Term of the Supreme Court.

## Mayor Turns Author.

Louis B. Mayer, of the Anita Stewart Productions, has turned author and the reason for his financing a film company is now apparent. He wanted to have one of his stories produced. The latest from his pen, title and story having been duly copyrighted, is "Should a Wife Tell Her Husband?" which is to have Miss Stewart as a star. The title sounds like money.

## WITH THE EXCHANGE MEN.

George H. Oldfield, formerly connected with the Pittsburgh exchange of the Kleins System, has been discharged from the Navy and is now assistant manager of the Pathe Cincinnati exchange.

Paul Tesler has been appointed manager of the Dea Moines exchange of Pathe.

J. W. Brickhouse, connected with the Chicago sales force of Pathe, died in that city on Feb. 28.

Louisa Loeb, statistical expert for the Famous Players-Lasky Co., was married last week to Constantine Michaels, the belle of the accounting department of the firm. On his return from Atlantic City today the employee of the home office have arranged a stag affair for him, and Fete Smith, which is to be held tonight. Both are to receive packages as presents.

A quartet of the members of the distribution service of the Famous Players-Lasky Co. accepted promotions this week. S. K. Kent, who has been with the company for five months, formerly sales manager of the General, was given the supervision of the exchange in Kansas City, St. Louis, Des Moines and Omaha. His headquarters will be in Kansas City, where he will also act as office manager temporarily until a successor to H. P. Weidberg is appointed. The latter has been placed in charge of the Cincinnati exchange. Harry H. Busbaum has been placed in charge of the Pittsburgh, Cincinnati and Cleveland branches, after eight months' service with the company as special representative. F. C. Bonifant, formerly assistant manager of the Pittsburgh office, has been appointed manager of that office.

## INCORPORATIONS.

Films Inc., \$100,000. Manhattan. Edward Marshall, William W. Young, A. H. Montgomery, 218-80 Lafayette St., N. Y. Humphrey Pictures Inc., \$25,000. Ocean Side Nassau County. John Gracay, C. E. Davidson, S. R. Van Slicen, Rockville Center, N. Y.

DELAWARE CHARTERS.  
Kalekerbocker Playhouse Inc., places of amusement, \$40,000. Meyer Hirschburg, E. M. Fay, Leon Samuel, Providence, R. I. M. R. Shelly, N. Y.  
Graphophone Service Company, of Washington, D. C., to manufacture and sell pictures, \$100,000. W. F. O'Keefe, G. G. Steigler, J. H. Dowdell. Local, Wilmington, Del., Inc.

## HOLLYWOOD PROTESTS IN VAIN.

Los Angeles, March 5.  
A protest signed by 400 residents of Hollywood and presented to the town council against the Bonnie Reed Co.'s proposed studio in that district, was rejected by the council.

The Reed Co. intends building a \$500,000 studio. It is to be rushed to completion and will cater to individual producing film companies, along the lines of the present Brunton studio policy.

## TRAVIS SUED FOR DIVORCE.

Lieut. Norton C. Travis, cameraman for several film companies, is being sued for divorce by Cora D. Travis, Lieut. Travis, who was commissioned in the Russian army and was at one time a leader of the "Battalion of Death," is charged with cruelty and other offenses, though no other woman is named. He denies all these charges.

The divorce proceedings follow a separation in 1916, when Mrs. Travis was allowed \$10 a week alimony.

He is said to have failed in his payments for 96 weeks and would not appear in court when called upon. Lawyers are now preparing the papers to present in the Supreme Court of Brooklyn, where the case will be heard shortly.

## Pearsons Via Pathe.

Articles of agreement have been signed whereby the entire manufactured product of the Virginia Pearson Photoplay Co. will reach the public screen via the Pathe offices.

The first Pearson subject, "The Bishop's Emeralds" now completed, but awaiting titling and finishing touches by the director, will be the first of the Pearsons.

# BILLIE RHODES

in

## "The Lamb and The Lion"

Produced by National Film Corporation of America

Billie hits top-notch speed in this. Her seven league boots make her step some, but not quite fast enough when she attempts to hold-up a woman who determines to marry her to a rich man's son just for revenge.

Released by  
**Exhibitors' Mutual**

**Robertson-Cole Company**  
DIVISION OF FILMS  
Bankers and Exporters  
For the Producer



## MOVING PICTURES

## AMONG THE WOMEN

By PATSY SMITH.

"The Girl Problem" is full of interest for the fair sex. There are beautiful costumes galore, most of them, of course, displayed by the pretty star, Corinne Griffith.

All types of stunning creations were paraded. A black satin trailing clinging robe with no back, and very little front to the bodice, seemed to be held up by a deep breath or something less conspicuous. Two trailing sprays of paradise fell from behind ears, over shoulders in front, offering a camouflage in the absence of shoulder supports. A white satin evening toilette had a coat effect of jet beads binding the arms like sleeves, and falling down the back to the waist line, where they fastened to a jet embroidered, panel train. Satin pajamas were enhanced by lace coats, banded with white fox, and a long trailing lace scarf was caught carelessly at either wrist. There was a chic looking white satin crepe with lower part of bodice and long sleeves trimmed with black velvet ribbon. A dinner frock of chiffon was almost covered with satin ribbon bandings, and a morning dress nicely decorated with soutache braiding. A smart sweater and cheeky little hat with pom pom on top were part of a golf outfit. Miss Griffith was particularly attractive in a flowered apron and cap, in a "hot-house" setting. A good-looking leather motor coat, velvet and fur evening wraps, and many important trifles that go to complete perfection of feminine array, should prove most interesting to maid and matron. Showy hats were fortunately not much in evidence and pretty faces relied on becoming coiffures and modest bandeaus to set them off.

A strange coincidence at the Circle, Thursday, was the showing of the same setting in two pictures: Hart's "Breed of Men," and "The Girl Problem." The set showed a stairway, balcony and part of a large living room, and even the furnishings were about the same. Mr. Hart's support in "Breed of Men" is sweetly responsive and attractive, about all that is required of a Hart leading woman. There is another girl in the picture, the daughter of the wealthy land swindler, who registers first as a tall, dignified society girl, and at the next showing, is in long curls, pajamas, and negligee, looking more like a chorus girl.

"A Taste of Life" creates laughter, principally by reason of the character of "Mr. Colommore," who plays a husband with a sense of humor. Edith Roberts and Billy Mason had their lips absurdly made up. Miss Roberts' "cherry jag" was too exaggerated, and she was dressed smarter-in her stenographers' outfit than as the lawyer's wife-this may be true sometimes in real life, but is not reasonable in this picture at least. Incongruities in the way of backgrounds, particularly whenever the comedy detectives were flashed, marred the picture.

A mole skin cape with ermine collar and small satin turban edged with tiny flowers were the most pretentious attempts at costume display. May Emory's wholesome good looks made her a fine type for "Mrs. Colommore." A long pearl necklace and ear drops were her most conspicuous adornments.

It's hardly fair to criticize Mabel Normand in "Sis Hopkins" for I understand the picture was held up during her recent illness in California-part of it taken while she was ailing and part while she was convalescent. Certain it is she is quite unrecognized at times on the screen and

opportunities of comedy were lost throughout the entire picture.

Outside of her straight calico and challis slip dresses, and gingham ap and a hat with a wired flower in front were displayed as humorous attire. Eugene Ford, appropriately clothed in really old-fashioned styles, was a splendid "Amanda Peckover, school-marm." A tiny jet shoulder cape must have been handed down by somebody's great grandmother.

Women who think they cannot walk in fashion's latest edict in skirts, should see the way Emma Carus, at the Colonial this week, has trained her feet to kick forward and aft, in her pretty iridescent blue frock. Her last gown of dainty lace appliqued with delicate ribbon garlands, had a ribbon trimmed petticoat, and front and back panels of net, embroidered in brilliant and lined with flesh chiffon. Miss Carus threw a little "shimmy" in one of her songs, just to show how it should be done and how they yelled for more.

Emma Stephens' white satin foundation was entirely too short for her silver lace overskirts and she is working her personary smile over them. Cleo Mayfield, with the velvet-festoons removed from her apple green silk frock, was transformed into a dainty girlie picture.

Ann Norman's white suit with its seal collar and deep cuffs made her look rather rotund, but she should worry when she can wear her hair as plain as she does and look so pretty the while.

The young woman in Hugh Herbert's act (a familiar steno type), was appropriately "suited" in blue serge with a white skirt. The Gardner The in closing position, held the audience nicely with their good looks, which is fifty per cent. of their offering.

The heavy billing of Janet of France didn't put her over the top at the American Monday. Miss Morley and the McCarthy Sisters in the first half can be credited with having awakened the audience to a sense of appreciation and Joe Darcey in the last half of the program was a regular hit, with his Al Jolson "impersonation." Madame, of the Toshi Duo, in brilliant Mikado-land robes, performed the foot juggling and balancing feats usually done by men, but should wear silk tights or long fancy trousers instead of the plain silk bloomers that look as if they were padded. They reminded me of an amateur chorus girl I knew once, who at dress rehearsal, put her rights on over her under drawers, creating something of a panic when she was discovered by the director, which nearly broke up the rehearsal.

The woman of Kimball and Kenneth, who plays with a banjo while her partner renders a couple of good selections, was in a black spangled dress, made in perfect straight lines. A broad band of gray lace broke the line in front and two tabs of the lace fell down either side. Two bands of satin ribbon and a piece of net, lengthened the skirt at hem, and satin shoes of the new "Juliet" cut, were displayed.

Miss Morley and the McCarthy girls appeared in the same costumes as seen at the Alhambra earlier in the season—pink silk polonaise and lace petticoats—the sisters closing in the kid makups, which were well liked.

Janet of France is quite as unfreely as when she first appeared in New York vaudeville. Whether French girls always display chic in pretty clothes, does not matter, the American public think they do and Miss Janet's

ordinary costumes are her first barrier to success. Her black velvet Russian blouse suit lacks any suggestion of style and when she removes her coat it's hideous. A pink satin striped chiffon with its touches of blue ribbon and gold lace was better. When the lights go up revealing Miss Janet in the song writer's room, she should flash some bizarre ultra gown that would stamp her as French, without an accent and then Freddie Clinton's line, "I'll come over Thursday" would register. Janet must exaggerate and cut down on the accent. She can't even fool the American theatre audience with the act she is doing now.

Jewett and Elgin include a slender young woman who fancies freakish headgears. She looked dainty in violet sequins and net at the opening, then in a single number in very short white satin bloomers and spangled net overdress, she elicited much merriment from the wise-back row as she tried to kick with her left—it couldn't be done successfully. A peach pink pointed drapery over lace she and her partner gave different styles of dancing, which seemed to please.

Minnie Stanley and Co. is a talky sketch that starts out with a man sitting at a table reading a paper and a woman talking at him. You want to bet the fellow is an acrobat and that finally he is going to grab the woman and balance her on the table on his chin. When the act is over you are sorry he didn't. After listening to some of these talky skits, you think a lot better of dumb acts. I suppose "Minnie" was the character woman—a wise bird who comes to New York to break her brother-in-law of his taste for steak and mushrooms. From a staid old maid, she evolves into a giddy old dame in pink silk and tulle, with a penchant for exorbitant lingerie.

There are four featured women on the Riverside bill this week with Dazie, despite her prefix of "Mlle," standing out as the only American. In practically the same costume as shown earlier in the season, her jet and jewel trimmed black lace being the most effective, and with a couple of new kneed decorations added, she demonstrated her rights to stand as one of Americas greatestponents of toe dancing. With all the lovely women M. Constantine Kobeleff has danced with, its a pity none have had the heart to teach him how to makeup. Juliette Dika's voice shows the strain of a busy season. A gown of violet sequins with long pointed let in panels of gold sequins, giving a sunburst effect, from hip drapery to end of train, was new to me.

Belle Baker, in French blue georgette applique with spangled bandings of silk, made with the high back and tiny short sleeves she effects, proved her popularity, but sang two songs with suggestive lines that don't belong. Even if the epidemic is on, Miss Baker should be too great an artist to stoop to it.

Gus Edwards will surely go down in history as some chooser, when it comes to pretty girls. Already the Misses Furness and Cusack are criticized and eulogized (which amounts to the same thing) throughout the Edwards offering. They each make about eight changes which is giving the ladies present their money's worth.

And everybody in my vicinity wanted to hug Vincent O'Donnell. Princess Rajah had a tough spot closing, as after her first episode, she is obliged to have a dark stage and half of the audience get up and go out, before she gets on again to do her chair and teeth stunt. She performed her catstane dance and playful dices with the snakes in a dignified manner, clothed in a trailing white robe over transparent green spangled chiffon. Her tremulous agitation be-

## SIMMONS AFTER COMMISSIONS.

Ira H. Simmons has started an action against Leonce Perret, alleging the director owes him \$2,750, as 10 per cent. commission on the sale of the production, "Lafayette, We Come," to the Affiliated Distributors' Corp. The sale was effected last July and the purchase price was \$77,500.

Nathan Burkan is defending the action for the director.

## WORLD JUDGMENT REVERSED.

The judgment of \$6,000 and three judgments of \$631.11 each, for costs, which Sidney Olcott, the picture director, and Bert Levy, the Hippodrome cartoonist, were successful in securing against the World Film Corporation in 1918 were reversed last week by an order of Justice Bijur of the Appellate Term of the Supreme Court, as a result of an appeal entered by the defendant through its attorney, Nathan Vidaver.

The action was begun by Messrs. Levy and Olcott through their attorneys, O'Brien, Malvernsky & Driscoll, alleging that the negatives of four films entitled "Famous Rulers," "Famous Men," "Great Americans" and "New York and Her People," were delivered to the defendant in November and December of 1914, for the purpose of allowing the World Film people to make 31 prints for exploitation and exhibition, the defendant failing to return the negatives. They valued them at \$2,000 each, being finally awarded judgment for \$6,000, at the rate of \$150 damages for each lost print. The defense claimed the plaintiffs should have called for the negatives when notified, they having been mislaid, through their failure to call for them. The negatives finally turned up, hence the appeal from the judgment. The Court also awarded the defendant-appellant \$278 to disburse the costs of the appeal. The pictures in question were animated cartoons by Levy.

## AGREED UPON INFRINGEMENT.

Early last week Charles Cuburn visited the Strand Theatre to have a look at the screen version of his successful play, "The Better Ole," and registered an objection with management over the make-up of Malcolm MacEachern, the basso, who appears just before the picture, rendering a solo, made up as Ole Bill. He claimed it was infringement on his stage rights, as was also the singer's use of the expression "Ulla." The Strand people promptly ordered the make-up changed and substituted "What-ho" for "Ulla."

## "Stars of Glory" to Be Released.

Arrangements have been made whereby Pathe will release Leonce Perret's production "Stars of Glory," featuring E. K. Lincoln and Dolores Cassinelli.

The title may be changed.

## "Unpardonable Sin" on State Rights.

Harry Garson has decided to release "The Unpardonable Sin," starring Blanche Sweet, and the starring right plan. It will be exploited through first runs in a number of the larger cities. Mr. Garson is still seeking a house in New York for an indefinite engagement.

fore she fell down the stairs, gave a suggestion to the watchful waiting, of how she could shimmy if she dared.

## JACK CUNNINGHAM

Staff Writer Robert Brunton Studios, Los Angeles.  
Recent Releases for Barrielle, Kwan, Glenn and Kerrigan.

# MOVING PICTURES

## COAST PICTURE NEWS.

By GUY PRICE.

Los Angeles, March 1.  
Astra has enlarged its plant at Glendale.  
Lloyd Ingraham is to direct Lewis Stone.  
Frank Beal is directing Gladys Brockwell.  
Jack Pickford and company are at San Jacinto.

Dustin Farnum's next picture is to be a "shootin', roarin' western."

William Pigott has been put in charge of continuity at Universal City.

Kitty Gordon has fully recovered from a severe cold which laid her up for several weeks.

Al Christie, the director, is behind the megaphone again after a long siege of illness.

Fox has signed Betty Schade, formerly with Universal.

Howard D. McBride is now handling publicity for Universal's local distributing organization.

Wallace McDonald has gone over to Vitagraph.

Fred Myton will prepare the continuation for the Zane Grey company.

G. H. Garrier, of International Film Service, has sailed for Siberia.

Clarke Irvine has taken a position with Willis & Inglis.

Fritz Brunette has gone to Santa Barbara for a brief engagement with American.

H. R. Hough, formerly one of the business executives of Trianglo, is now with Universal.

Wally Reid was slightly hurt when a car went over a cliff during the staging of a scene at Eureka, Cal.

E. K. Lincoln will direct the Zane Grey pictures, which are to be made at the Brunton studios.

Ralph Lewis, with Wallie Reid company at Eureka, Cal., has returned. He reports cold weather in the north.

L. L. Lancaster has returned from Columbia University, where he took a course for overseas duty. He again heads the "U" laboratory department.

A Shrine band turned out to pay tribute to Ben Latsky, who arranged the score for "The Heart of Humanity."

Billie Rhodes has begun her new picture after a tour of the Coast, making personal appearances.

Dorothy Dalton and Lew Cody, divorced a year ago, are both vamping at Culver City, but not each other.

George Beban is going east following his showing of "A Son Of Italy," at the California.

John Gilbert has returned from his honeymoon, spent in the snows of northern California.

J. Warren Kerrigan has recovered and is back at the Hampton studio, where he started his new picture last week.

Ray Kirkwood, a pugilist, has been engaged to box several rounds with Charles Ray in a current production.

William Bainbridge has been engaged to play a big role in the new Zane Grey production.

Mrs. James J. Corbett has refused to go into the films. "One in the family is enough," she told a reporter in Hollywood.

Stuart Paton, the director, has turned author. He has just completed a new story for Monroe Salisbury.

It is said Karl Kitcher did not come west to probe the morals of the film after all. His mission is to write a series of articles on the industry and to be sure of a royal welcome.

Beale Barricade and Howard Hickman, her husband and director, are planning to tour the Orient, following the completion of their current picture.

Roscoe Arbuckle and Antonio Moreno were invited to appear at the society mardi gras in San Francisco, the biggest event the "400" stages there, but refused, owing to pressing business engagements.

When Bill Desmond went to Truckee recently, he found a hermit who was wearing a film make-up. Making inquiries he learned that Bill Hart had visited the place a year before and the hermit felt so honored because the star had told him how to make up his face that he just left the paint and stuff on. "I'm keeping it," he said, "until I can be used in another picture."

## LETTING FEATURES RUN.

Paris, Feb. 20.

An experiment is again being tried in a few Parisian picture halls of running a feature film as long as it attracts a paying audience and not changing the entire program each Friday, as is the present custom.

This policy was followed at some establishments prior to the war.

It is only adaptable to halls having a peculiar audience favoring a certain class of feature, just as certain theatres have a public seeking a particular class of piece.

## SOUTHWESTERN WEEKLY.

Cincinnati, March 5.

A new weekly film trade paper, "Reel Facts," has just come off the press for the first time at 430 Plum street, this city, and will circulate in Ohio, Indiana, Kentucky and West Virginia, states served by the Cincinnati exchanges.

It is edited and owned by J. Maurice Ridge, formerly Cincinnati publicity manager for Paramount, and E. R. Curtis, late manager for Metro in this city.

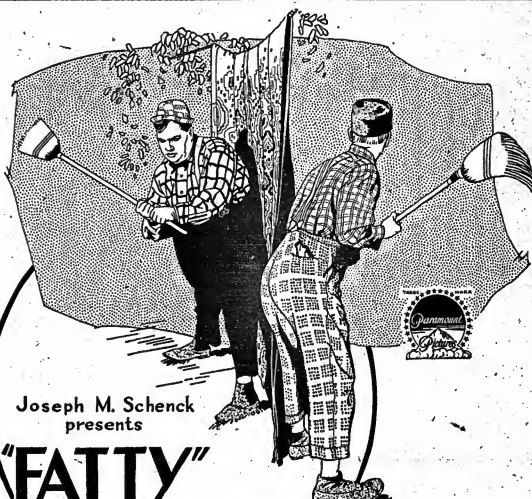
## STANLEY CO. BUYS VICTORIA.

Harrisburg, March 5.

The Victoria, with a seating capacity of 2,100, has been purchased from the owners, James and Athens George, by the Stanley Booking Corp. of Philadelphia.

The theatre is the largest in the city and in the heart of the shopping district. The purchase price is said to have been \$300,000.

The Philadelphians will take charge of the house May 4.



Joseph M. Schenck presents

# "FATTY" ARBUCKLE in "Love"

*Paramount-Arbuckle Comedy*


Written and Directed by "Fatty" Arbuckle  
Produced by Comique Film Corporation

## When You Show Fatty Arbuckle Your Papers Will Say Things Like These

"AT the Rialto there is a Roscoe Arbuckle Comedy called 'Love' which is the funniest one the plump comedian has yet presented"—New York Tribune.

"The comedy at the Strand and also at the Rialto is 'Love,' with 'Fatty' Arbuckle and his company of broad comedians. It is funny; uproariously funny in places."—New York Times.


Released Exclusively Through



**FAMOUS PLAYERS-LASKY CORPORATION**

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General

"NEW YORK"



# MOVING PICTURES

## PRICES FOR FILM RIGHTS TO PLAYS SOARING HIGH UP

**Competition Between Picture Producing Companies for  
Legitimate Manuscripts Reaching Fever Heat.  
List of Pictures Lately or About to  
Be Reproduced in Celluloid.**

Competition between film producing organizations for the picture rights to plays is at fever heat just now, with the result that prices for the screen rights to successful plays—and even some of the others—are soaring daily.

A partial list of the legitimate plays recently screened, or about to be, is as follows:

"The Silver King," adapted by Burns Mantle, for Famous-Lasky, with William Faversham starred.

"Nancy Lee," the Eugene Walter piece, to be used by Norma Talmadge.

"The White Heather," an old Drury Lane melodrama, which has just been pictured by Maurice Tourneur.

"The Thirteenth Chair," being made into a picture by A. Oso, from Bayard Veiller's successful drama.

"The Lion and the Mouse," made by Vitagraph, from Charles Klein's play; also his "Maggie Pepper," with Alice Joyce starred.

Marguerite Clarke will be seen shortly in the Ruth Chatterton part in "Come Out of the Kitchen."

Jack Lait's "One of Us," will be utilized as a screen vehicle for Wallace Reid.

Pauline Frederick will use the story of Eugene Walter's "Paid in Full."

Mary Pickford has made a picture of "Daddy Long Legs."

Cyril Harcourt's play, which Marie Tempest produced originally, "A Lady's Name," has been disposed of for pictures for use of Constance Talmadge.

Clara Kimball Young has made a film version of "Cheating Cheaters," the Max Marcin mystery piece.

Famous-Lasky has purchased from the Shuberts the screen rights to Rida Johnson Young's "The Lottery Man."

Pathe has secured from A. H. Woods the Jane Cowl piece "Common Clay," for Fannie Ward, who last year appeared in "The Yellow Ticket."

Alice Brady has appeared in the screen version of Grace George's "The Indestructible Wife."

Goldwyn has made a cinema production of "Sis Hopkins," with Mabel Normand.

"Sue," "All the Comforts of Home" and "The Conquerors," are to be made into film features.

Zillah Covington's "The Simp," will be filmed under the title "The Poor Boob," by Bryant Washburn.

George Broadhurst's "The Woman on the Index," has been purchased for a Pauline Frederick feature.

The three Barrymores, Ethel, John and Lionel, are to appear in pictures in "Peter Ibbetson."

Nazimova has been a film version of "Ception Shoals," which has been released by Metro under the title "Out of the Fog."

John Barrymore made a picture of "Here Comes the Bride."

Famous-Lasky are presenting Robert Warwick in the former Gillette success "Secret Service."

There was active bidding for Henry W. Savage's allegorical play "Everywoman," which Paramount finally secured.

A similar condition prevails in the

bidding for stories published in the popular fiction magazines. A few of these are:

A. E. W. Mason's "The Witness for the Defense," in which Elsie Ferguson will appear.

"Open Sesame," a Saturday Evening Post Story, will be screened under the title of "Alias Mike Moran."

Then there are "Too Many Millions," written by Porter Emerson Browne; "The Way of a Man With a Maid," by Ira M. Evans; "Venus in the East," by Wallace Irwin; Mark Lee Luther's "The Hope Chest"; "The Marriage Price," written by Griswold Wheeler, under the original title of "For Sale"; George Weston's "Eyes of the Soul"; Dana Burnett's "Private Pettigrew's Girl"; Carolyn Wells' "Vicky Van"; Juliet Wilbur Tompkins' "Two Benjamins," retitled "Little Comrade"; Oscar Graeve's "You Just Can't Wait"; Jack Boyle's "The Poppy Girl's Husband"; Grace Lutz's "The Enchanted Barn"; Louis Joseph Vance's "Three Faces East"; George Weston's "Jen of the Old Rock," retitled "The Winning Girl"; Philip Oppenheim's "The Malefactor"; Arthur Stringer's "The House of Intrigue"; Gertrude Atherton's "The Avalanche"; E. W. Hornung's "The Shadow of the Rope"; Edith Delano's "Flaming Ramparts"; Julia Frankau's "The Heart of a Child"; William J. Neidig's "The Fire Flingers."

### RUMORS.

In the event of Ralph Ince remaining with Vitagraph as general supervising director the Sawyer-Lubin combine will lose E. K. Lincoln, for his contract called for Ince direction for the series that he was to make for the coast and while there may make arrangements for productions to be made in California.

"Ben Hur" may be produced in pictures during the coming year. Several producers have the property under consideration at present but cannot manage to land the rights.

Henry Walthall is reported as having his own company in the process of formation on the Coast.

Mae Marsh is to leave the Goldwyn when her present contract terminates with the concern. Her present contract salary calls for \$2,000 weekly. Just prior to the time that Goldwyn obtained her services, William A. Brady wanted to place her under contract.

Horkheimer Bros. recently made an offer of \$15,000 for the film rights to the Bertha Kalich success, "The Riddle: Woman," which was declined. Mme. Kalich may conclude to make a picture of the piece this summer, personally appearing in the stellar role.

It is reported Famous Players-Lasky has signed Alice Joyce under a long term contract to appear in special features.

### Clifford Quits Producing.

Billy Clifford, interested in the producing end of the "Shorty Hamilton Comedies," has quit the producing end. He is going back into the scenario department of one of the larger companies.

### MAYOR FAVORS OPEN SUNDAYS.

Syracuse, N. Y., March 5.

Sunday pictures should be permitted in the state until the Court of Appeals has passed upon the question. Mayor Walter R. Stone, of this city, president of the State Conference of Mayors and Other City Officials, so declares.

At the same time, Mayor Stone made public the result of a canvass conducted by the State Bureau of Municipal Information of the Conference. At the direction of Mayor Stone, questions recently were sent to the officials of 59 of the cities of the state, asking if the picture houses are now open on Sunday, if there is any objection to their being opened; if the city has a right to regulate them by ordinance would the houses be allowed to open on Sunday, and if there is any general demand that movie theatres be permitted to open on Sunday.

Mount Vernon municipal authorities were the only ones to ignore the questionnaire. It was found that the picture houses were open on Sunday in 23 cities. Among the largest cities where the houses are closed on the Sabbath are Albany, Binghamton, Elmira, Schenectady, Utica and Watertown.

5-10 at Gordon, Rochester.

Rochester, N. Y., March 5.

The Gordon, which has been charging a quarter admission, is about to revert to a 5-10 policy.

### ITALIAN CORPORATION.

Paris, Feb. 20.

The Italian mark "Medusa" has been transformed to a corporation, with a capital of a million lire, Fausto Sabatori and Camillo Innocent being named as directors.

The vaudeville "star," formerly known as the Belle Otero, has posed for a reel to be entitled "Autumn of Love," and released by the Italian concern, Tiber Film.

The life of St. Paul is being told by a film now nearing completion in Italy. The painter Giuseppe Sciti has prepared designs for costumes and special scenery.

### Boston Church Opposes License.

Boston, March 5.

At a hearing given by Mayor Peters on a petition filed by the Broadway Theatre Co. for a license to conduct a theatre in South Boston all the churches in the district opposed the petition.

It was claimed the theatre would be erected close to a Congregational church and would constitute a menace, and also, if granted a Sunday license, it would be detrimental to the youth of that section.

The petitioners claimed the theatre would boom business for the district, and presented a petition, signed by ninety business men.

The mayor took the matter under consideration.



## THE "LINES OUTSIDE"

THE  
STRAND LAST WEEK HAVE  
RESULTED IN APPLICATIONS

FOR

## "THE BETTER 'OLE"

From the Leading First-Run Theatres of the Country. The List, Which Will Shortly Be Published, Is a "WHO'S WHO" of Live-Wire American Showmen.

## WILL YOU BE ON IT?

See the nearest World Film Exchange TODAY!

# MOVING PICTURES

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## ORGANIZED CRUSADE TO STOP THIEVERY SHOWS QUICK RESULTS

**Interstate Vigilance Committee Probing Into Film Conditions Which Allows Thieves to Handle Stolen Films. One Man Arrested, Jumps Bail. Exchange Business Increases From Suspected Picture Houses, Other Theatres Under Suspicion.**

Rochester, N. Y., March 5. That the crusade to stamp out film piracy and bicycling is having a most salutary effect on certain theatre managers is proven by the statement of several exchange men that the bookings from certain suspected theatres have increased considerably. It is also a matter of note that Peter Swartz, arrested for having a stolen news reel in his possession, has forfeited his bail of \$500 rather than face trial.

The Interstate Vigilance Committee, working under the direction of Erwin J. W. Huber, of this city, reports that conditions in certain sections are much worse than was expected. Mr. Huber states that it is probable that the committee will shortly recommend the stopping of film service to three theatres, which will practically mean their closing. If the owners wish to take legal action to secure film service the committee will bring a counter action for damages for illegal use of film. Mr. Huber has received scores of letters from theatre men who say that they are willing to back him to the limit in stamping out all forms of dishonesty in the industry. He has also received a mass of accusations and information regarding the alleged doings of various people in the industry. These are now being sorted and filed and all cases which appear to warrant will be investigated.

Mr. Huber will go to New York during the latter part of the week to confer with prominent film men and to ascertain certain of the details for an anti-piracy campaign on a very large scale.

### BIG FOUR'S MAIN OFFICES.

Los Angeles, March 5. Oscar A. Price is to be the president of the Big Four star combination. It has been announced at the United Artists' headquarters here. It was denied that Harry Leonard will be one of the aides in the executive direction of the Pickford-Fairbanks-Chaplin-Griffith combination.

Denial has also been entered of the local rumor the four-star formation had purchased several hundred acres near Pasadena for studio sites. It is known that Griffith and Fairbanks own property in that vicinity. Hiram Abrams has signed a contract to act as general manager and will have charge of the distribution of the pictures made by "the big four," with B. P. Schulberg as assistant.

By May the concern will have two pictures ready for release—a Pickford and a Fairbanks, and by September two more will be in their hands. They expect by September, 1920, they will be in full swing with 20 releases and all stars working steadily, turning out four pictures each annually.

Abrams leaves today for New Francisco, departing for New York tomorrow (Thursday), bringing with him the first print of the Mack Sennett five-reel comedy which he is handling for Sennett on a state rights basis. He is expected in New York by Monday.

B. P. Schulberg in New York con-

firmed the above dispatch, stating he had received a wire from Abrams that the deal had been closed.

### CHAPLINS FOR WILSON.

There were four Chaplin releases aboard the George Washington when that vessel sailed Wednesday to carry President Wilson on his second trip to France. The comedies were the Essanay-Chaplin reissues. Niles Gibbons, the New York manager, arranged for the placing of the pictures aboard the boat bearing the Government party. The films taken were "A Night at the Show," "The Bank," "Police" and "Shanghai'd."

### TWO YEARS AROUND THE WORLD.

Oliver Gurney, travelling accountant for the Universal, sailed Feb. 28 for Victoria, B. C., for a trip around the world for that firm. The trip is the most extensive ever given to any one individual in the film business and covers India, China, Japan, and the entire Orient, and concludes in Europe, when all big European cities will be visited.

New offices will be opened for the Universal and old ones enlarged. A general report of conditions, both as to possibilities and as to actualities, as far as the Universal is concerned, will be made.

Mr. Gurney is accompanied by his wife and little son. He expects to be away two years.

### BRINGS ORIENTAL FILMS.

Benj. Brodsky, several years ago responsible for the remarkable 10-reeler of the interior of China and the intimate side of Chinese customs, has arrived in America with an eight-reel scenic production entitled "Beautiful Japan." The picture is shortly to be released here.

Mr. Brodsky also has a feature production of a comedy drama nature made entirely with Japanese actors that is to be disposed of in the country. Brodsky is the sole producer with a studio in Japan and is at present producing entirely for the Japanese market. His product is circulated entirely in the Far East.

Mr. Brodsky is to locate offices for a brief period in New York before returning to the Orient after the disposal of the America rights to his pictures.

### Third Censor Review Not Required.

Harrisburg, March 5. In a decision last week by the Attorney General's Department to Frank R. Shattuck, chairman of the State Board of Motion Picture Censors, Philadelphia, it is held the board is not required by law to grant a third review of a film that has been passed upon.

The application of John McAleer, manager of the Universal Film Exchange, of Pittsburgh, raised the question. He asks that the film entitled "The Heart of Humanity," be given a third review.

### WAITING FOR PEACE.

There are a number of film men in readiness to jump into Germany the moment peace is officially declared. In New York at present are several well known Germans who are obtaining rights to whatever big features are available for the Central Empires territory.

That peace has not been signed and the Trading With the Enemy Act is still in force, causes those who are operating to keep their deals under cover to a great extent. For the greater part the material in which they are trading is principally that made in this country prior to the declaration of war by the United States. They are trying to obtain features the plots of which have no bearing on war subjects.

During the current week it was reported a deal was about to be closed for the German and Austrian rights to "Intolerance." The rights to Belgium and Holland for the picture were sold last week for \$10,000.

For other parts of the continent there have been cables during the last ten days regarding the rights to the output of the "Big Four," with the demand especially strong to sew up the rights on at least the Pickford and Fairbanks pictures that are to be made in that combination.

The English rights for the Anita Stewart pictures that are being made by Louis B. Mayer and released through the First National, were disposed of last week to Sir William Jure by the office of David Howells. The price was not made public.

### BROKERS COMBINE TALK.

There has been much discussion between brokers and producers regarding the proposed combination of the brokers to protect themselves against manufacturers who ignore the right of commission. Several of the larger producing companies declared themselves in favor of the plan, saying it will eliminate the irresponsible fly-by-night broker and thus bring about a saving of time and the possibility of law suits.

### MARSH FAMILY INCREASE.

Mae Marsh, whose contract with Goldwyn has expired, will not appear on the screen in the immediate future. Scientific medical computation figures it out that Miss Marsh (Mrs. Louis Arms) will be a mother in about 60 days.

### Robert Miller Arrested for Theft.

Chicago, March 5. Robert Miller, a broker in picture films and projecting machines, was arrested last week on a charge of larceny preferred by H. C. Igel, of the Universal.

Miller was arrested after an individual appeared at the office of the film corporation and asked for publicity material and posters for a feature produced by the firm, entitled "The Scarlet Drop." Asked where he obtained the print of the film he said he had purchased it from Miller.

An investigation disclosed that eight or nine other prints were missing from the company's offices. It is not known what became of most of the stolen pictures, but one other was found by the detectives in Miller's office.

### One Reeler of Colored Troops.

A single reeler of the return of the 369th Regiment (Col. Haywood's colored troops) is ready. It is entitled "Our Hell Fighter's Return."

The news weeklies covered the event to a certain extent, but the single reel, a little over 1,000 feet, has the entire proceedings from the time that they came up the bay until they dispersed at 145th Street and Lenox avenue.

### FRENCH FILM FIGURES.

Paris, Feb. 15. The French films released for the first week in February showed a large decrease compared with the previous week, though a slight increase over the earlier weeks: 1,820 metres of French films were released (Gaumont 945, Eclipse 135, Pathé 590, Union 150 metres) compared with 5,205 metres. On the other hand 23,972 metres of foreign films were released on the French market during the seven days, compared with 18,202 metres the previous week. These foreign reels were handled by Gaumont for 1,800 metres; Agence Cinema, 3,620; Eclipse, 3,370; Pathe, Freres, 2,080; Union, 1,650; Harry, 1,900; Aubert, 2,637; Goldschmied, 2,653; Univers, 1,700, and Kinema, 3,150 metres.

Gaumont is releasing shortly a specialty reel, "Rose-France," by Marcel L'Herbier.

Several of the smaller film houses in France are now adding a couple of vaudeville acts, when a stage is available, to the picture programs. This policy has, however, been followed by the Gaumont Palace for the past five years, where a couple of acts are on the bill, but only one playing as a rule in the evening. The turns in the smaller picture places—in suburban districts—are invariably comic singers.

### SELECT'S CANADIAN CO.

Select Pictures Corporation has finally decided to enter the Canadian field as a Canadian corporation, releasing its own pictures rather than releasing through other concerns in Canada on a percentage basis. Lewis J. Selznick is the president of the Canadian corporation, with head offices in Toronto. J. P. Bickel, who has been interested in the Regal Film Company of Canada, is the vice-president, and N. J. Nathanson treasurer and general manager.

Another factor about to enter the Canadian film ring is Lord Beaverbrook, formerly Sir James Aitken, who until recently was Minister of Propaganda of the British government in London. He will turn his eyes to the Canadian market, and his organizing abilities are sufficient to make him a powerful factor in the picture industry across the border.

### HUBBARD GOING WITH U.

Kin Hubbard, the cartoonist, originator of the Abe Martin pictures and paragraphs, a syndicated serial, visited New York this week to sign with the Universal, which will handle his cartoons and paragraphs in film form.

Hubbard is of the staff of the Indianapolis "News," but syndicates his cartoons through his own company.

Hubbard is contemplating writing a play of rural style, something similar to "Way Down East," using Indiana as the locale and some of its inhabitants as the characters. It will probably be featured by a character similar to his "Abe Martin" used now in his cartoons.

### Charles Pathe Coming to America.

Charles Pathe, head of the film company bearing that name, is due to arrive in New York next month. He will remain here for about two months.

### Cole On Way to Coast.

R. S. Cole, of the Robertson-Cole Corp., left for the coast Saturday. He will be away from the New York offices for about three weeks. His destination is being kept under cover at the home offices.

### Renome Perret Feature.

The Leonce Perret feature "Stars of Glory," purchased by Pathe from Adolph Osso, has been renamed "The Unknown Love."

The feature has Dolores Cassinelli and E. K. Lincoln as the stars.



# Back in business VARIETY

## OLD TIME FILM PRODUCERS TALKING OVER NEW UNION

**Former Big Members of Patents Co. Conferring Regarding Combination. Connection with "Four-Star" Union Traced. Old Timers Reported Representing Ten Millions For Capital.**

Something is stirring in the picture field that has a peculiar bearing on the latest trend of the business. The old timers, of the former Motion Picture Patents Co., formerly known as the General Film Co., are about to get together again.

During the last three weeks there have been several meetings in New York at which George Kleine, George K. Spoor, William Selig, Percy Waters, Wright of the Kalem Co., and Kennedy have been present. The meetings were held quietly and they may have been the result of the hearings last summer when the General Film underwent a series of court hearings for the adjustment of its affairs of the past.

The present meetings are said to portend big things in the immediate future and as an indication the many changes recently in the staffs of the General's exchanges may be noted. Monday this week was the day that was promised to bring about big doings.

Last week there was a story the deal for the General Exchanges with McAdoo or one of his representatives had been completed, and that the representatives of the Big Four would take over the General properties. This, however, was denied by one of the officials who stated the General had a bid in for the distributing of the product of the "Big Four," but that was all.

The old timers' combination should be able to show something in the neighborhood of \$10,000,000 as capital. There is something about the total amount that would have an appeal of substantiality to the Big Four combination.

In the early days of picture-makers the old-timers were the leading representatives of the picture trade. They helped to form, and were a large part of, the Motion Picture Patents Co., a "trust" for a few months, which dictated terms and conditions to exhibitors. The Edison and Biograph companies became involved in a row that eventually opened up picture-making as a free industry. Edison had previously believed it had the picture business under its thumb through owning a patent for a shutter in the film-making camera.

With others rushing into the pic-

ture business the Patents company, manufacturers commenced to fade away, with about the only ones remaining in the picture eye that commanded any attention being Selig and Essanay. Essanay threw away its chance when refusing to reach terms with Chaplin for a renewal of his contract, allowing Mutual to secure the comedian for an increase in salary.

The old-timers, however, made money while active in the business, and it is a big part of this profit that made that several of those old-timers mentioned are willing to reinvest in the films now that they profess to see in present conditions a recurrence of the trade confusion that followed their own ambitious years ago to tie up the picture business.

### ALL AFTER REISSUES.

There is a battle on in New York at present between the three vaudeville factions—Loew, Fox and the Keith office—over the bookings of the Chaplin reissues (Essanay). Loew signed for 79 days at \$25 a day, with the first-run rights. Shortly after the Rialto requested a week at that house, and \$400 was the amount paid for the run.

Last week, when the report on the Rialto business was received, the other circuits wanted the picture. The Keith houses made a bid, but was unable to secure the dates because of the previous arrangement with Loew.

There seems a likelihood of an adjustment being reached by the Loew people giving their consent to the Keith houses in New York to play the future reissues the same day and date with the Loew theatres. The Fox Circuit has a similar bid in, and their proposal is also under consideration.

### ARTCRAFT GETS GEST FILMS.

Morris Gest has completed an arrangement with Adolph Zukor, whereby he will make a series of large special features to be released by Artcraft under the same terms as those mentioned in the agreement between that concern and D. W. Griffith.

Details concern the artistic, or production, side of the venture are being carefully concealed.

### AITKEN'S FOREIGN PRODUCTIONS.

Harry Aitken has sprung into light again. The promoter, who was one of the figures in the original Mutual and later in the Triangle, is to start productions in France. He sailed for the other side about six weeks ago, and from abroad comes the word that he is making the producing arrangements.

The advices state he has a proposition which will mean that John Emerson and Anita Loos are to be connected with his foreign producing agency, and that there is a possibility Allan Dwan may also be a factor.

Marguerite Clayton is one of the American film artists that has recently gone abroad, and she, it is believed, is to appear in a series of French-produced pieces with American actors. The French seem particularly partial to all-American films at present, and there are several French concerns interested in producing that are trying to persuade Americans to come over for their productions.

### UNIVERSAL'S POLICY.

Los Angeles, March 5. Carl Laemmle, Pat Powers and other heads of the Universal have had a long conference since Laemmle reached town.

It is understood the U contemplates a change in policy, but there is no confirmation.

### HOUDINI SIGNED BY FAMOUS.

Harry Houdini has been placed under contract by the Famous Players-Lasky, for a term beginning in May. He is to go to the Coast at that time and will make a number of feature productions for them.

Arthur B. Reeve and John Gray are working on the first story that is to be produced with the Escape King as the star.

### Broadway to Pass From U.

It is reported the Universal is to lose control of the Broadway when the present lease, which expires in May, has completed its term. It is understood that the Universal executives have been in negotiation for the continuation of the occupancy of the property but that there is difficulty with the owners in closing the proposition.

### Ed. Wynn Out for Film Contract.

Edgar Selden has been deputed by Ed. Wynn to negotiate for the comedian's appearance in pictures next summer.

Selden acted as Wynn's father-in-law's (Frank Keenan) agent in securing the latter's contract with Pathe, which provides for the financing of Keenan's productions and releasing them on a 65-35 basis.

### PICKFORD INVOLVED.

Los Angeles, March 5. The local dailies have published a dispatch from Washington mentioning Jack Pickford in connection with the recent investigation ordered of the naval graft-cases.

The story says Pickford was discharged from the navy is undesirable. Pickford, who is here, has made no statement in the matter.

### \$60,000 FOR "EVERYWOMAN."

There was some spirited competition for the film rights to the Henry W. Savage allegorical play "Everywoman." Goldwyn offered \$50,000 for it and Metro bid \$55,000.

Famous Players-Lasky secured the picture rights for \$60,000 and one per cent. of the gross takings.

### SUIT OVER COMMISSIONS.

Robert Priest, of the Film Mart, Inc., has started a suit through his attorney Max A. Schlisinger against the Pioneer Film Co. for commissions on the sale of two features for the Southern states. The pictures are, "Wives of Men" and "Suspicion." They were purchased by the United Screen Classics of Atlanta.

Priest brought together the seller and buyer with a view of the latter taking one feature. As a result of the meeting two pictures were disposed of. The contention of the Pioneer is that as the introduction was made with only one sale in view, the broker is entitled to commission only on one, even though the sale of two was consummated at the same time. The usual brokerage commission in cases of this nature is 10 per cent, as accepted by the trade.

The brokerage end of the trade is taking an interest in the case as it will form a precedent.

### PARTNERS ENGAGED.

Hiller & Wink, the New York representatives of the Maurice Tourneur Productions, are negotiating for a Broadway theatre to exhibit the Tourneur picturization of the famous Drury Lane melodrama, "The White Heather." It will be a week before final dates are arranged, as Louis Hiller, at present, is in Detroit and Wink is doing jury duty.

### English Representative Coming.

John Tippet, who represents the Trans-Atlantic Film Co. of London, which is the English branch of the Universal, is on his way across the Atlantic on the Baltic. He will remain in this country for about three weeks.

### Marco Twins in Vita Comedies.

According to report the Marco Twins, a vaudeville act, have been negotiated with to appear in a special series of Vitaphone comedies.

MAR 15 1919

15 CENTS

# VARIETY

VOL. LIV, No. 3

NEW YORK CITY, FRIDAY, MARCH 14, 1919

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# VARIETY

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22, 1906, at the Post Office at New York,  
N. Y., under the Act of March 3, 1879.

## METROPOLITAN SALE AND BUY REPORTED, FOR \$10,000,000

**Real Estate Men Say Metropolitan Opera House Site Sold,  
With Opera Moving to 7th Avenue Car Barn Location.**

**Selling Price for Opera House, \$6,000,000.**

**\$4,000,000 Paid for Car Barns Land.**

**Office Building Going Up at**

**39th Street Corner**

**of Broadway.**

Real estate circles heard this week a theatrical deal comprising \$10,000,000 was either pending or secretly closed, and one that would bring the Metropolitan Opera House to the site at present occupied by the New York Railway Co. as a terminal for its cars at 50th street and Seventh avenue.

It is understood architects are drawing plans for the new opera house, which will take in the square block surrounded by 50th and 51st streets and Sixth and Seventh avenues. It is believed the entrance will be on Seventh avenue. The structure will have offices on the upper floors.

The present opera house at 39th street will be demolished and an office building erected. It is reported the opera people are receiving \$6,000,000 for the opera house site and paying \$4,000,000 for the car barns.

This deal, if materialized, will brighten up the upper portion of Seventh avenue.

It is also said by Seventh avenue realty holders that the new Commonwealth Hotel is to be erected at 56th street and Seventh avenue, taking in the corner now occupied by May & Finn.

### ONLY A MODIFIED "SHIMMY."

According to report the B. F. Keith circuit of vaudeville theatres has sent unannounced instructions to all house managers on its chain to see that whenever the "Shimmy" dance is performed upon a Keith stage, it is done in a decorous manner and much modified from the customary "shimmy." The Keith people are said to have termed the shimmy as usually performed a vulgar dance.

### SOTHERNS MAY NOT RETURN.

It is not believed that E. H. Sothern and Julia Marlowe will ever return here. The couple are reported doing

Eagle Hut work in England for the American Y. M. C. A. Prior to their last sailing Miss Marlowe advised a friend that they intended remaining in England for the rest of their days.

Miss Marlowe has been an invalid for the past two years and may never professionally appear again. She was born in Great Britain but came here when a child. Mr. Sothern, who is also of English parentage, was born in New Orleans and is about five years the senior of his wife.

### DRAWING HANDSOME MEN.

Vancouver, B. C., March 12. The handsome men of the city may be found every Monday evening at the Empress with their best lady friends right along to prevent any stealing.

The stock company at the theatre offers a prize of \$10 for the handsomest man in the audience. Edythe Elliott, the leading lady, walks through the orchestra and picks out the best looking. He receives the \$10 on the spot.

The scheme has succeeded in bracing up the Monday night business, formerly the poorest evening of the week at the box office.

### GRAND OPERA FROM FILM.

A grand opera based on a screen version of a story is being written. The opera is expected to be in completed shape for New York production next season.

It is from one of the first films Nazimova appeared in, "The Rose Bush of a Thousand Years." Several New Yorkers interested in grand opera saw the picture, naturally an embellished elaboration of the book, and were impressed with its operatic possibilities. Last week they commissioned a New York writer to prepare the lyrics. When completed the opera will likely be called "Revelation" or "Jelting."

### OPERA AT EITHER \$2 OR \$6.

Oscar Hammerstein is to come back into the grand opera field again next year. His contract with the Metropolitan directors to keep out of the operatic producing end of theatricals will lapse at that time, and Oscar is already planning his return to the active management of an operatic organization in New York.

The Manhattan opera house is to be the scene. Mr. Hammerstein will take over the house (which he owns) next fall, when the lease under which Morris Gest is operating expires. Morris Gest, before sailing for Europe, made a proposition to become a partner of the elder Hammerstein in the operatic venture, under which the latter was to devote his entire time to the production end, while the former was to handle the business affairs of the company. This, however, was refused by Hammerstein.

In his present office, in West 38th street, just off of Broadway, Hammerstein stated the other afternoon that he had never had a partner in his life and that he did not intend at this late day to take one into his business.

Just now the impresario is thinking whether or not to give grand opera at \$2, or perhaps to charge \$6 a seat for his new venture. He states that no matter what the price eventually decided on he will give grand opera that is grand opera, and he will present novelties in compositions and production.

During the coming summer Mr. Hammerstein is going to complete his plans and organize so that when his contract with the Metropolitan directors finishes he will be in a position to open at the Manhattan.

Hammerstein's action against A. H. Woods over the lease of the Republic has been deferred until Woods returns from abroad.

Mme. Galli-Curci was "officially" reported engaged by the Metropolitan Opera for next season, according to a New York daily whose operatic critic rarely misses. Confidential sources again insist that Lucien Muratore, another Chicago operatic star has also been signed by the Met. Both engagements were predicted in VARIETY some weeks ago.

Recently Mr. Hammerstein removed from storage a quantity of costumes formerly used by him in opera and still serviceable since most operas are costume affairs.

The supposed withdrawal of some of Campanini's best voices leaves music sharps wondering whether the Met forces have not succeeded in making doubtful a third invasion of New York next season by the Chicago Opera Association.

### TAX REPORT CONFIDENTIAL.

Rochester, N. Y., March 12.

What a man places on his income tax return cannot be offered in court was brought out here in the suit of Charles E. Pratt against the Piccadilly Theatre Co. for \$770, with interest, alleged to be due him for services rendered.

The theatre company entered a counter claim for \$400 paid to Pratt and sought to show he received this and that it would show on his income tax report.

The court held that such a report was confidential. "Might as well ask a man what he says in his confessions," was the comment of a lawyer.

The case was continued.

### SISTERS IN NEW PLAY.

Janet Beecher and Olive Wyndham, who, despite their professional names, are sisters, will appear together next season for the first time in a number of years in a new play.

### A MANAGER AND HOLIDAYS.

Boston, March 12.

The Natick theatre at Natick, Mass., has a picture policy. The management however demands and books as an extra attraction on every holiday three acts of vaudeville, playing vaudeville at no other time.

### BERLIN IN ON "FOLLIES."

Irving Berlin has closed with Flo Ziegfeld to write the second act of the new "Follies," numbers and scenes.

This gives the producers two writers for the show, neither one of whom has previously written scenes in the "Follies" though both have contributed special songs.

The other is Blanche Merrill, who will write the first act complete, besides the special songs for all of the principals.

Mr. Ziegfeld was still in Palm Beach the early part of this week, still trying for to wrench away some of his money from the Bradleys.

### Maude Adams' Company Paid.

Maude Adams is still in Boston visiting friends and recuperating from her recent illness. The company engaged for her tour are in New York and drawing their salaries regularly.

It is not known whether Charles Frohman, Inc., is paying the company while laying off or Miss Adams. The general impression is that Miss Adams is personally assuming the moral obligation.



# CABLES

## MANAGER RECEIVES \$400,000 TO CANCEL PARIS CONTRACT

**Baretta of Olympia and Folies Bergere Paid by His Financial Backer to Give Up Direction of Houses, Dumien, Capitalist, Assuming Charge. Baretta Going on World's Trip.**

Paris, March 12. Baretta, lessee of the Olympia and Folies Bergere, has quit the direction of these houses, his former backer having paid him \$400,000 to cancel the contract.

Dumien, the capitalist, is assuming personal control, with Derval in charge of the Folies Bergere and Paul Franck handling the Olympia.

Marcel Petit, former administrator, is joining Castelle, now managing Pasquier's Agency on a year's trial contract.

Baretta proposes taking a trip around the world for a vacation.

### "LES AMANTS DE SAZY."

Paris, March 12. The management of the Theatre Cooilus revived the comedy of Romain Coolus, "Les Amants de Sazy," March 7, with Mme. Marthe Regnier. It was well received.

F. Gémier, husband of Mme. Regnier, is giving a classical season at the Theatre Antoine, which will rival the Comedie Francaise, now a new "home" for light comedy. He also promises a run of "Le Mariage de Figaro," of Beaumarchais.

### "DON'T, DOLLY" IS POOR.

London, March 12. "Oh, Don't Dolly," a musical adaptation of the popular farce, "Betsy," produced at the Criterion, is a poor affair. The comedy and plot have been lost in the transition, the only redeeming feature being the splendid performance of the Australian comedian, W. S. Percy, who scored a personal triumph.

### MAETERLINCK MARRIES AGAIN.

Paris, March 12. Maurice Maeterlinck was married in a village near Nice to Mlle. Renee Bahon, aged 23, a former pupil at the Paris Conservatoire of Music. Maeterlinck was divorced from Georgette LeBlanc, the actress, a few months ago.

### WEAK "HOUSE OF PERIL."

London, March 12. Sir Alfred Butt and Owen Nares presented "The House of Peril" at the Queens March 8. It is a weak melodrama, but the play was well received at the premiere by a friendly audience. Nares is playing a comparatively small part.

### FILMS AT CHAMPS ELYSEES.

Paris, March 12. The Champs Elysees Opera House is reopening shortly with pictures, reviving later Offenbach's "La Belle Helene," with Marguerite Carre.

### SITGREAVES AT "Y" THEATRE.

Paris, March 12. Beverly Sitgreaves has joined the Silvernails Players at the Y. M. C. A. Theatre Albert, making her premiere in Ingrue's comedy, "Under Cover."

### BUTT OPPOSED.

London, March 12. Sir Alfred Butt's appointment as co-director of the Drury Lane is opposed by some of the shareholders, who are calling an extraordinary

general meeting to consider Oswald Stoll and Charles Gulliver in preference to Butt.

The "Babes in the Wood" pantomime at the Lane will be withdrawn March 15 to make way for the Beecham opera season.

### FEAR CLASH OF COMEDIANS.

London, March 12. When "Joy Bells," the new Hip revue which de Courville is producing with Ned Wayburn as stage director, opens there is fear here that there will be a clash between George Robey and Leon Errol. Errol has introduced the "kitchen" bit, which he used in the last "Hitchy-Koo" show which he is doing alone. Robey and he are going to do the photograph gallery bit from the first "Hitchy-Koo." It is in the latter scene the friction is looked for.

The management is protecting itself against any contingency that may arise.

### "SHIMMY SHAKE" IN LONDON.

London, March 12. "The Bing Boys on Broadway," at the Alhambra, despite the retirement from the cast of George Robey, is doing excellently. The libraries (ticket agencies) have renewed their deal. Joyce Barbour has introduced into the show a "Shimmy Shake," jazz dance.

### MEDIOCRE NEW OPERETTA.

Paris, March 12. A new operetta, entitled "The American Girl," was produced at the Empire March 8. It is very mediocre. The music, by Leo Pouget, is fair. There is the usual plot of a girl going abroad who resembles some one else.

### ADELINA PATTI ILL.

Paris, March 12. Adelina Patti is reported as seriously ill.

### OYLTON WARDE IS DEAD.

London, March 12. Lieutenant C. Gale, professionally known as Oylton Warde, comedian and librettist, died shortly after demobilization. He served for three years in France.

### PEERAGE FOR ASKWITH.

London, March 12. Sir George Askwith, who some years ago acted as arbitrator and awardee between the variety artists and the managers, and drew the standard V. A. F. contract, has received a peerage.

### ROBERT LORAIN SCORES.

London, March 12. Robert Loraine has made a pronounced success in Edinburgh in a revival of "Cyrano de Bergerac."

### Twice Nightly Grand Opera. Holds

London, March 12. Harry Burns' twice-nightly grand opera scheme promises success.

It was inaugurated at the Hippodrome, Boscombe, to paying business, and remains a second week.

### Essayay Representative Reaches Paris.

Paris, March 12. Leon Wymberger, representing Essayay, has arrived in Paris.

### "LESTER" FOR LONDON.

London, March 12. On his arrival yesterday Ivan Caryl started negotiations for the presentation here of John Cort's "Listen Lester" with the entire New York company. Caryl cabled New York to ascertain from Cort what is the earliest possible date that the company can be brought over.

John Cort stated he had received a cable from Ivan Caryl, the English composer regarding "Listen Lester," and that he had replied he would be in a position to send the New York company abroad intact Sept. 8. In the meantime the show is to remain at the Knickerbocker.

Mr. Cort says he is sending "Listen Lester" abroad simply as a touring show, the same as it might go to Chicago or any city in this country.

The detail that remains to be settled now is the question of terms for London. Cort will play on a percentage basis abroad.

### WILLIAMS' IMPERSONATIONS.

London, March 12. The special performance at the Coliseum of Bransby Williams' new act, "John Bull's Music Hall," proved a pronounced success.

It represents impressions of variety stars impersonating prominent politicians, with Horatio Bottomley as John Bull, George Mozart as Winston Churchill, Harry Lauder as Bonar Law, Van Hoven as President Wilson, Billy Marston as Admiral von Tirpitz, Sam Mayo as Arthur Balfour, Raymond Hitchcock as Asquith and Harry Weldon as Lloyd George.

It is smartly written, with bright, topical touches—the best thing of its kind seen here for a long time.

### HOTELS ALL CROWDED.

London, March 12. Americans who may be coming to London had best write or cable in advance for hotel accommodations. The town is crowded beyond description and rooms are at a premium. After nine days one manager got into the Savoy at \$9 a day and a dollar extra for coal.

### CARLO CARIGNANU DEAD.

Paris, March 12. Carlo Carignanu, an Italian professor, reputed to have trained Caruso, is dead at Milan.

### FANNY COLEMAN DIES.

London, March 12. Fanny Coleman, a former popular actress, is dead. She made her debut at the Haymarket 62 years ago.

### ACTS AT ALHAMBRA.

Paris, March 12. Cicely Courtneidge and Judge's Seals open at the Alhambra March 14.

### Benevolent Fund Has \$15,000 Balance.

London, March 12. At a meeting of the Variety Artists' Benevolent Fund the books showed a balance on the year's working of over \$15,000.

George Robey was re-elected president.

### Woods' Announcement.

London, March 12. A. H. Woods has announced his intention to build a theatre in London to seat 1,300, in which he will present his American successes.

### Mogodor Palace Conductor Appointed.

Paris, March 12. Irving has been appointed musical conductor of Sir Alfred Butt's Mogodor Palace.

### Press Agented Wedding.

London, March 12. Alice Delysia's announced wedding with Cuvillier has all the earmarks of an advertising stunt.

### IN LONDON.

London, Feb. 24. The recently organized Actor's Association has done some excellent work since it became a trade union, but nothing better than its recent consideration of children on the stage. The A. A. suggest that whenever children are employed on the stage, conditions for their protection should be attached to the license. That children must be paid a minimum wage, and that all money earned by children, after deducting expenses, payment for keep, training and education, should be placed in the hands of trustees, to avoid exploitation. The association further suggests that such children must have sanitary dressing room accommodation, and must wear stage clothes not previously worn by others, unless the garments have been disinfected and thoroughly cleaned.

Ethel Irving proposes to revive "La Tosca" as soon as she can secure a theatre and she is free from her engagement in "The Chinese Puzzle."

Arnold Bennett has written a new play on the story of Judith and Holofernes, with Miss Lillah McCarthy will open her season at the Kingsway Theatre early in May.

Sir Alfred Butt has returned from Paris, where everything is ready at his new Palace Theatre for the production of Rip's new revue, with music from various Palace productions. The company includes Madge Saunders, Du Caillon, Jack Hubert and Regene Flory. There will be a bevy of English show girls headed by Lady George Cholmondeley, who returns to the stage she left on her marriage.

Edward Knobloch is about to strike out in a new line. He will essay a musical play with a really dramatic story, depicting the many sides of London life. The music will be by Melville Gideon.

Al. H. Woods has commissioned Harry M. Vernon, author of "Being Boys on Broadway," to write a new comedy-drama for production in New York in the autumn.

"Apartments," a new musical sketch written by Ronald Jeans, and composed by Herman Darewski, will be presented shortly by Dorothy Monkman and Bobbie Blythe on the variety stage.

Earl Cowley, professionally known as Arthur Wellesley, is appearing at matinees in "His Royal Happiness," at the Holborn Empire.

James Bernard Fagan has written a new play from Sir Gilbert Parker's novel, "The Money Master," which is ready for production as soon as a West Side theatre can be found.

A new revue, "On the Wing," by Joseph Hayman, with music by Max Darewski, will be presented at the Empire Bristol. The cast includes George Clarke, Marriott Edgar, Isobel Dillon, Queenie Essex, Sophie Forrest, Bay Russell and John Pastor. There will be ten scenes.

The Serge Diaghileff Russian Ballet, whose engagement has been one of the artistic features of the season at the Coliseum, finishes on March 29.

### London Hip Dark Next Week.

London, March 12. "Box O' Tricks," at the Hippodrome, will close Saturday, and the house remains dark pending the premiere of "Joy Bells," March 25.

# VAUDEVILLE

## BIG TIME AGENTS LOOK FOR DECIDED CHANGES IN FUTURE

**Report Says Keith Office Has Regulation of Agents' Plan Already Formed. May Be Promulgated Following Federal Conclusion of Federal Investigation. Agents on Salary or Guarantee Expected.**

Vaudeville agents in the big time booking offices seem to scent there is something in the air that is going to affect their business. That something is looked forward to following the conclusion of the hearings before the Federal Trade Commission in the vaudeville inquiry.

Big time agents for a long while have been apprehensive. There are over 40 "artistic representatives" on the big time "floor" of the Keith office. Agents exceeding that number operate in the lower or pop vaudeville floor of the Keith agency.

The Keith people have worked out a plan to regulate the agents, it is said, but no detail has leaked out. A surmise says that a very large majority of the present agents, 75 per cent, or more, will be without an agency franchise for the big time when the new plan is placed into effect.

One report has it the future way of the big time agents dealing with agents will be to place those retained upon a salary or a guaranteed amount yearly. This report finds the most ready belief and is a scheme talked of in vaudeville since the agents commenced to multiply.

### MAXWELL RETURNS AS "FIREMAN"

Joe Maxwell, credited with the origination of the fireman character in vaudeville, is to return to the stage in a revival of the act, "The Fire Chief."

Maxwell will be accompanied by a quartet of singers and will present a character similar to the present N. Y. City chief, Kenyon. Eugene Walter is rewriting the act for Maxwell and Billy Jerome is supplying special songs. This means the exit of Maxwell as a producer. He spent last season producing "girl acts," but has been inactive during the present season.

It was lately reported Maxwell would be subpoenaed as a witness before the Federal Trade Commission in the investigation into vaudeville.

### FRISCO IN CHICAGO.

Chicago, March 12. Frisco, the jazz dancer, will return here as a vaudeville act in a couple of weeks or so at either the Majestic, Palace or State Lake, according to the whim of the booking manager, George Gottlieb, in New York, of the three houses.

Frisco left Chicago to go to New York, where he gained some local fame as a jazz dancer. He was well known to the night life of Chicago before leaving.

### ANOTHER ADJOURNMENT.

The adjourned hearing of the Federal Trade Commission in the vaudeville matter, last announced for March 18 in New York, has now been set for March 25, in the same place.

### ACT FOR VESALLA'S BAND.

Vesalla's Band is preparing for vaudeville in an act, written for it by William Penn.

### SHEILA TERRY PLAYING.

Sheila Terry, who lost a big time route recently through appearing at Fox's Audubon, has returned to the big time. This week she and her company

are at Hamilton, Can., filling in for a disappointment. Last week the act was at Keith's, Boston, and next week is due at the Alhambra, New York.

### NEW JAZZ BABY.

Cleveland, March 12. Hattie Hart, who has received so many astonishing press notices every time she stops the "Star and Garter" show this season with her single jazz number, has bid farewell to burlesque and bids fair to become one of the singles in vaudeville.

When Spring caught the "Star and Garter" show in Chicago he indicated Miss Hart in his review, without mentioning her name because of her obscure position in the chorus, as "The cleverest jazz singer in America."

Miss Hart is a Cleveland girl, and during her engagement here, Drew & Campbell offered her a three-year contract to appear in their own burlesque productions. She attracted the attention of John Royal, of the local Hipp, and he talked very encouragingly to her of vaudeville. As a result she obtained a release from the "Star and Garter" show and returned to Cleveland to rehearse a single. The girl possesses a perfectly natural talent to put over jazz numbers.

Phil Selznick, brother of Lewis J. Selznick, has signed a contract with the jazz prodigy to appear under his personal direction for the next five years, and she is to make her initial appearance in vaudeville at Keith's Hipp, Sunday, March 16. Nothing will be spared to make it possible for Miss Hart to utilize her unusual talent, and it appears that vaudeville is to have a real "Raga Donna."

### 27TH DIVISION SKETCH.

At the Palace, New York, March 24, four boys of the 27th Division will play a sketch as performed by them in France for the entertainment of the soldiers.

The sketch is said to be based on an actual incident of warfare.

### Monk Act with Midgets.

Ed Gillett, known in vaudeville for his comedy monkey act, is staging a new monkey turn, in which a chorus of girls and four midgets will appear. The act has several scenes.

### Ardell Comedy for Miss Murray.

Franklyn Ardell returns to vaudeville March 24, opening at the Royal. He is writing the book and lyrics of a musical comedy, in which Elizabeth Murray is to be starred.

### NAVY BAND'S ENGAGEMENT.

Billed as the "largest jazz band in the world," the U. S. Navy Jazz Band of Charlestown, Mass., began a unique engagement in Broadway's vaudeville theatres Monday. It is the same group of musicians who suddenly appeared at the Palace and Riverside, New York, for a week during the Third Liberty Loan drive and scored a sensational hit.

By long distance phone to Boston, last week, the band was secured by George Gottlieb and I. R. Samuels after conversations that lasted most of the day. The band is here for three weeks remaining at the Palace, but also doubling with the Colonial (this week), Alhambra (March 17) and the Riverside (March 24) which actually gives the band six weeks' booking.

A lump sum for the entire engagement was arranged, with the figure approximately \$2,000 weekly and the total amount to be divided between the Palace and the other houses played.

The band is closing intermission at the Palace and closing the bill at the Colonial.

After its Liberty Loan appearances the band, which numbers 25 players, went overseas. It entertained the President when he was in France during the first visit and also played aboard the George Washington on the return journey.

The money derived from the present vaudeville appearances will probably go to one of the Navy funds.

### SAWYER DANCING WITH CLARKE.

Joan Sawyer and Grant Clarke, the song writer, are to become dancing partners, according to report.

The Sawyer-Clarke combination has some intention of going to England, it is said, and dancing over there.

Mr. Clarke was to have appeared in the Sawyer act recently at the Palace, but this plan was later changed to permit Arthur Ashley to replace him for that week.

### PREFERS PICTURES.

A booking agent complains over the dearth of legitimate stars with whom he has specialized for vaudeville in the spring season for a number of years.

The representative states that in every prospect he has sounded thus far the answer was that picture offers had been accepted.

### GITZ-RICE AND BORDONI?

M. S. Benthon this week has been proceeding with an arrangement to have Lieut. Gitz-Rice and Irene Bordonni appear together as a vaudeville act.

### Writing Act for Clarice Vance.

San Francisco, March 12. Clarice Vance has reached San Francisco, coming here from Waco, Texas, where she had been operating a restaurant.

Harry Williams is writing an act for Miss Vance. She intends returning to vaudeville.

Franklin and Green for Vaudeville. Toronto, March 12.

Franklin and Green are looking forward to a vaudeville engagement when leaving "The Passing Show," about the middle of May.

### Charlot Leaving March 19.

Andre Charlot, the London producer, at present visiting Chicago, has booked passage to return on the Baltic March 19.

### Sylvia Jason Has New Turn.

After having appeared with several productions during past seasons, Sylvia Jason is taking to vaudeville, with Haig, in "The Book of Vaudeville," written, produced and which will be booked by Claude Bostock.

### 33 ARTISTS TO SAIL.

An even score of entertainers are due to sail Saturday for the Overseas Theatre League to entertain the A. E. F. and indications are that the league's quota of 100 volunteers for March will be accomplished.

A party of 33 artists is due to sail within the next two weeks. This total is exclusive of the artists sent across by the Y. M. C. A.

This and next week's parties may be split because of the uncertainty of securing the full number of sailing reservations. For that reason this week's sailings will not be announced until next week, with no certainty of just what individuals will be able to depart Saturday.

The "Y" succeeded in getting four of its entertainers off. They are Mra. Nell J. Klein, Marguerite D. Smith, Nellie Todd and Ellerbe Wood. Returned "Y" people are Luck C. Main and Albert Widerhold.

No League volunteers returned, but Will Cressey and Blanche Dayne are on their way back.

### NO KEITH WILL CONTEST.

Boston, March 12. In the Probate Court the will of A. Paul Keith was allowed by Judge Prest. All counsel withdrew appearances and the contest made by certain heirs ended. Thomas Brannely, of Ireland, and others had announced their intention to contest the will. The testator's theatrical holdings are distributed among his business associates. The bulk of the property goes to Harvard College and Cardinal O'Connell.

### SANTLEY AND SAWYER AGAIN.

Joe Santley and Ivy Sawyer will leave "Oh, My Dear" at the Princess, in a couple of weeks to reappear in vaudeville.

George O'Brien, of the Harry Weber office, is looking after the bookings for the couple, who are reported to have asked \$1,500 weekly for the twice daily.

### MARION BENT POISONED.

Marion Bent (Rooney and Bent) is in a very serious condition at her home in New York, suffering from blood poisoning. About three weeks ago Miss Bent applied a remedy for a sore on her index finger, but neglected to cover it up. It subsequently caused her entire arm and face to become inflamed. Amputation of her finger may become necessary to save her arm.

### MARDO'S 11 SUNDAYS.

Boston, March 12. Besides his other New-England vaudeville bookings, Fred Mardo, who books in this city, has 11 bills to place in as many houses, each Sunday. All the "Sunday houses" are within easy reach of Boston and use from five to six acts each on the day. The Owl, Lowell, lately booked by Quigley, has been taken over for bookings by Mardo. It uses three acts.

### Ned Finley Discharged.

Ned Finley, known on Broadway for his character parts, who tried to commit suicide Jan. 10 by cutting his wrist and was found near the bridge in Central Park, was discharged by Magistrate Nolan March 9. He is still an inmate of the Bellevue hospital and was only able to appear outside the court-house in an ambulance. Magistrate Nolan came out of the court room to the side of the ambulance and after Finley had said that now he believed there was something worth while living for, he was discharged.

### Lyons and Yosco Book with Loew.

Lyons and Yosco leave the big time this month to open on the Loew Circuit March 31.



Next Week (March 17)—Davis, Pittsburgh

# VAUDEVILLE

## OVER 150 WITNESSES CALLED IN FEDERAL INVESTIGATION

**White Rats Claiming That Number of People Familiar With  
Vaudeville To Be Summoned Before Commission in  
New York When Hearings Are Resumed  
March 24. Plan to Tangle Witnesses  
With Questions.**

Members of the White Rats faction have been about of late asserting that a list of over 150 witnesses has been submitted to the Federal Trade Commission, to be subpoenaed when the vaudeville hearings resume before the Commission in New York March 24.

Many of the names listed according to the talkers among the Rats are those who testified in the action of Clifford Fischer against the United Booking Office and others, also in other legal suits that have come up within the past few years in connection with vaudeville matters.

The Rats say that there will be questions asked of these witnesses and the answers compared with replies to similar questions in previous action. It is expected by the Rats there will be some variation in testimony. They hope from this thought that a tangle in explanations will ensue, favorable to their cause.

There is a belief in certain quarters the vaudeville managers are conducting a quiet investigation to discover who, if anyone, is supplying the White Rats with funds. The managers are reported to have obtained the idea the Rats are receiving financial support in some way for whatever expenses they may be under by reason of their interest in the investigation. That belief is not universally shared, however. Many see no reason why the Rats should require or be under any extraordinary outlay of money through the Federal Trade Commission's action.

No reason was assigned in the notification sent out by Chief Counsel John Walsh late last week for the adjournment of the hearing from the first date set, March 18 (also an adjourned date) to March 25, nor did any of those interested know the reason. It is said the Federal Trade Commission has 40 or more miscellaneous investigations underway at present.

### KIDDING JAKE LUBIN.

Through an item in a daily paper a man giving his name as Jacob Luban, a vaudeville manager, indicted for forgery in the second degree and sentenced to 20 years at Sing Sing, Jake Lubin of the Loew office has received very many sympathetic letters expressing their condolence over his misfortune.

Mr. Lubin is very busy answering letters of all description, but is not including the "kidding" ones in his correspondence.

### PITTSBURGH STORIES.

Pittsburgh, March 12. Rumors around about the Pitt Theatre say that Harry Davis may move the vaudeville from his Davis Theatre to the Pitt; also that T. T. Kenyon, who built the Pitt, is thinking of taking the house to show 12 acts at a 10-cent admission scale.

They are rumors and not accepted by the show people for more than that.

### FITZGERALD HAS GONE OVER.

Last week Harry J. Fitzgerald, the New York vaudeville agent, sailed for the other side. While over there it is rumored he will represent for booking purposes, a foreign agent in New York

who finds himself unable to leave just now.

While away Mr. Fitzgerald's New York office is in charge of his brother, Lee.

### ORCHESTRATIONS FOR PALACE.

A letter issued Monday to all acts booked to play the Palace, New York, says the following orchestrations are essential: conductor, piano, first and second violin, viola, cello, bass, flute, clarinet, French horns, cornet, trombone, drums.

The set consists of 13 books which must be presented to the conductor at the Monday morning rehearsal.

### GEORGE WHITING AGENT.

George Whiting (Whiting and Burt) has been granted a franchise to book acts in the Marcus Loew offices.

This week arrangements were reported under way for Joseph Schenck to place Whiting's vaudeville partner, Sadie Burt, in pictures.

### Attached for Missed Date.

Boston, March 12. An act called the Montana Five was attached here last week while playing Loew's Orpheum on the complaint being that the turn failed to play a Sunday concert at Springfield March 2.

Jos. Shea booked the turn and claimed it was impossible to make the jump out of South Norwalk in time for the performance.

Edward N. Dangley, an attorney, made the attachment. The same attorney is also lawyer for Bert Lamont, who owns the act.

### Ed. F. Reynard & Vaudeville Manager.

Chicago, March 12. Edward F. Reynard (former ventriloquist), who has the Marion Theatre (pictures) in Marion, O., and a picture house in Bucyrus, O., has taken over the Family, Marion. This house has a seating capacity of 1,000.

The policy of the new house will be vaudeville, commencing June 1.

Reynard came to Chicago this week to arrange with Tink Humphreys, of the Chicago Keith office, to book the house. The theatre, after being remodeled, will be renamed the New Orpheum. Reynard has a 20-year lease.

### Bayonne Opposition.

The Lyceum, Bayonne, N. J. (next to Jersey City), is playing five acts and a feature film on a split week basis.

Feiber & Shea's Grand is the established vaudeville theatre there, playing a split week, with three acts and picture.

Fally Markus is book the Lyceum, which splits with the Alhambra, Brooklyn.

### Condensing "Here They Come."

"Here They Come," a one-night stand attraction on the road this season, will be condensed by H. Bart McHugh and used as a vaudeville tabloid.

The act runs 75 minutes, has 20 people and four scenes.

### Keith's, A. C. Reopening Holy Week.

Atlantic City, March 12. It is expected that Keith's here will reopen with vaudeville Holy Week (April 14).

### NEGRO VICTORY IN CANADA.

Montreal, March 12. Loew's Theatre was mulcted \$10 and costs in the suit brought by Sol Reynolds to recover \$250 damages for having been refused admittance to the orchestra seats of Loew's Theatre in this city Jan. 26 after having been sold a ticket. In making this decision Justice Fortin establishes the precedent a negro can in the Dominion of Canada enter and take his seat in the orchestra of a theatre after he has been sold a ticket.

Justice Fortin found that "the printed conditions on the ticket, although authorizing the revocation of the contract, can only justify such revocation before the contract is executed or in course of execution."

### Loew's may appeal.

A second suit, in which Norris A. Dodson sued the theatre for \$1,000 damages for having been ejected, was won by Loew's. It appeared the plaintiff had purchased seats for himself and party and passed the barrier ahead of his party still holding the tickets. Seeing his friends held up he was said to have created a disturbance when arguing they should have been allowed through. He was then ejected.

The court found that his conduct was unjustified. He had been offered back his money but had refused to accept it.

### BENTHAM BACK AT OFFICE.

After a year and 11 months in the Navy, Lieut. M. S. Bentham, released from the service last week, returned to his agency office in the Palace Theatre building Monday. Mr. Bentham was released with the rank attained through promotion while in the navy of Senior Lieutenant, and may have the rank of Lieutenant-Commander eventually conferred upon him.

It was in August, 1916, that Mr. Bentham contributed his yacht and himself to the Government for coast patrol duty in the Naval Reserve. When we declared war, he entered the regular service, receiving many important assignments on water and land, acting one time as aide on the staff of the Third Naval District.

Returning to his agency business, Mr. Bentham will give it his personal attention.

### TRYING TO CLOSE TEXAS SUNDAY.

San Antonio, March 12. The Ministerial Union of San Antonio is about to endeavor to secure enforcement of the blue sky law of Texas and if successful, apply it rigidly to this city. Not only will it apply to theatrical entertainments of all kinds and picture houses, but every form of amusement will come under the Sunday ban. Even gasoline filling stations will be closed. A visit on the part of the Union to the state capital is expected shortly.

San Antonio theatrical managers are preparing a big fight in their endeavor to prevent the operation of the law. Cities to be affected are Dallas, Fort Worth, Houston, Yvonne, and possibly others. Its enforcement will mean the closing down of 30 houses in the downtown section of this city Sundays.

This is the first move that has been made along these lines in two years.

## INVESTIGATION REPORT.

The continued verbatim report of the daily hearings before the Federal Trade Commission in New York City in the matter of the Vaudeville Managers' Protective Association and others appears on pages 26 and 27 of this issue.

The report will be published weekly in part until the full record will have been printed.

### CIRCUIT BUYS OUT PARTNER.

The Wilmer & Vincent Circuit is now wholly owned by Wilmer & Vincent. Eugene L. Koneke, who was in partnership in several of the houses of the string controlled under the Wilmer & Vincent title, stepped out for a consideration said to be \$150,000. The deal was closed late last week.

Mr. Koneke has plans in hand for the future, but for the present he is going to step out of active participation in the entertainment field.

According to report the circuit has obtained the financial backing of large department store interests in New York and that in the near future they are to enlarge their activities.

### LOOSE CHAIRS PROHIBITED.

The fire department has issued a special regulation prohibiting the use of loose chairs in theatres except in boxes, where chairs must not "overflow" into aisles, but chairs are permitted on the stage (mostly called for in concerts) where five feet is allowed between rows.

The order was issued pending an investigation of graft alleged to have been practiced by certain firemen in several theatres, a picture house in particular being mentioned.

The Winter Garden has been expressly prohibited from using loose chairs at the Sunday night concerts and the order affects all cases of overcapacity.

### LONDON WANTS MATERIAL.

Charles B. Maddock returned to New York Sunday on the New Amsterdam from London. He was abroad about three weeks. London managers are very anxious to secure American vaudeville material. Mr. Maddock says, and he has under consideration at present two offers for the English producing rights to the Maddock acts. He has, however, placed under contract our English artists: whom he will bring to this country in September.

Returning on the New Amsterdam were several hundred troops of the 27th Division and at the ship's concert Earl Rickart, a Bronx boy, appeared with the result that Maddock placed him under contract to appear under his management. Rickart is known among the troops as "Shimmy."

Mrs. Mahieu, the theatrical costumier, also returned on the same boat, after having costumed a number for the new London Hippodrome revue of de Courville's.

### COAST ACTS ENTERTAINING.

Acts playing the Hippodrome circuit along the Pacific Coast are looking after the entertainment for the uniformed men in that section, the camps requiring a total of 50 or more performances to complete the circuit. Recently a show carrying Albert and Rosella, The Marcos (magic), Ararian Malve, Joe Arthur and a few others entertained the men at Camp Kearney, Balboa Park Camp, Rockwell Field, Camp Rosenkrantz, Otay Mesa Camp, Otay Dan Camp, Reim Field, Imperial Beach Harbor Patrol Camp, San Ysidro and March Field at Riverside, all in southern California.

### SKETCHES SOLD.

Three of the sketches offered in the Friars Frolic which was held at the Playhouse last Sunday night have been sold.

Andre Charlot bought Fred Bishop's ragtime affair called "U. S. S. Pinafore," but only for England, Mr. Bishop agreeing not to dispose of the American rights until after the tour of the Frolic.

Jos. Hart purchased Frank E. Craven's playlet, "A Man of Principal." S. Jay Kaufman's playlet called "A High Lowbrow" was taken by Stut Walker for production by his players.



# VAUDEVILLE

## VAUDEVILLE'S SOLDIER HEROES RETURN WITH 27TH DIVISION

**Palace Building Welcomes Those Returning From the Front.  
Number of Wounded Back. Series of Matinees  
Planned. Sketch by Quartet of Troopers.**

The arrival during the past ten days of many vessels bearing the now famous 27th Division, A. E. F., composed of New York men and hailed as heroes because of their part in cracking the Hindenburg line, includes a number of men well known around the booking offices and also includes a number of professionals.

The entire division had not debarked up to Wednesday, with a number of units still on the high seas but due in port by March 19. Because of the order taking the men to camp (the 27th is at Upton) at once for "cleaning up processes" not all who wished had the opportunity of greeting their friends. However several did appear in the Palace building and were given the cordial greeting. Among the returned men who appeared was Capt. Ray Hodgdon, who commanded Company H, 105th Infantry, of the 27th. Captain Hodgdon had been overseas since May, 1918, entering the service at the declaration of war, going into training at Camp Wadsworth. He was slightly wounded by shrapnel, but is now in excellent physical condition. His father's office in the Palace building was draped with flags and a sign of "welcome home" greeted the young officer, who also served during the Mexican border occupation.

Returned is Lieut. Harold Kemp, of the 27th. He was wounded in the neck by shrapnel, but is now entirely recovered.

Few of the returned men will talk much about their time in action. Corporal Paul Demsey of the 27th was overseas for nine months with the 27th and returned last week. He perhaps briefly but most vividly describes front line action. It presented to him a picture of "the whole country having one vast Fourth of July celebration, yet the whole illuminated as by the lights of Broadway." Demsey viewed the action from a hill. Through illness he was in the ordnance department, though with others in the corps had volunteered to go into action.

Kenneth and Allan C. Ryan, sons of the superintendent of the Palace building, were members of the former 71st Regiment of New York, later being transferred to the 102nd Engineers of the 27th Division. Kenneth was injured by a train during training, but Allan went overseas and is due back with one of the units arriving this week.

The returned contingent includes Serget Jack O'Neil, Co. T, 105th Infantry, not wounded; Eddie Bailey, same division, wounded, gassed and shell shocked and now at Fox Hill hospital. Staten Island; John Daley, taken ill with influenza aboard ship and now in a hospital; Jack O'Brien, Leo Robinson and James Robinson, who worked in the Palace building. Harry Lorraine, also of the 27th, and formerly manager of Fox's Comedy Theatre, Brooklyn, is due back this week.

Toney Perry, of the Proctor office, went across with the 27th, but was married in France and is still abroad, Captain Gustav Goodwin, formerly

of the Three Musketeers, is now stationed at Breslau, Germany, with the Army of Occupation. He won the Distinguished Service medal.

Broadway is preparing to do its share in the great greeting which Manhattan will accord its hero members of the 27th Division, A. E. F., many units of which are now at Camp Upton and the remaining units due by the middle of next week. The date for the Division's parade along Fifth avenue has been set for March 25 (Tuesday) which day will be known as "Victory Day." The original date of March 22 was discarded to permit ample time for the final units to make port and rest up for the demonstration.

It is proposed to bring the entire 27th to New York March 24 and entertain the boys at special matinees to be held in all Broadway theatres without charge (legitimate houses). The troops will be quartered in armories over the night to be ready for the parade which starts early the following day. Mayor Hylan's Welcoming Committee, working in conjunction with the Theatrical Committee, which is a branch of the Mayor's appointed committee, made the gratuitous Monday matinee suggestion to the managers by wire.

While the parade is allotted but one day the celebration may be a matter of several days, probably getting a start with the preceding week end and continuing until Wednesday. Thousands of visitors will join the out of town folk that ordinarily comes to the metropolis over Saturday and Sunday.

It is not definitely decided whether all legitimate houses will give special matinees on the day of the parade though a number of managers have decided to. It is figured that the parade will consume the entire day and that enough celebrants will dodge an all-day session on the sidewalks to guarantee big attendance at the theatres.

Wednesday some managers claimed not to have received a telegram suggesting the Monday soldier matinee, while others were not in full accord with the idea. It was stated the members of the companies in Broadway shows should at least be asked to play the extra performance for the men.

A managers' meeting was slated Thursday to consider the matter, the prevailing idea being that the shows would be given, though that was not certain. Though the telegrams were signed by Mr. Hearst and John L. Golden, the latter's office reported him out of town.

### DIRECTORS MOVE.

The division of dramatic directors, a bureau in the Commission of Training Camp Activities, will be moved to Washington. The change is due to the division, like other branches of the Commission, going under direct military control. Harry Neville will remain in charge of the directors.

Lieut. W. P. Woolridge will have charge of the physical direction of Liberty theatres, succeeding Howard O. Pierce, civilian. The post was formerly held by R. R. Smith, now in the Treasury Department. Lieut. Woolridge will have as assistant Lieut. R. P. Whitfield, formerly connected with the Interstate Circuit in Chicago. Mr. Pierce will return to his home in Detroit to resume his original field, that of theatrical promotion.

### 306TH INF. HAS PRIZE SHOW.

France, Feb. 10. A prize of 2000 francs put up by the doughboys of the A. E. F. now in France for the best show over here and open to theatrical companies from each independent unit was won by the unit of the 306th Infantry with a clever three-scene show. Major General Alexander, present at the performance, expressed keen approval of the work by the boys in the show and Major General Liggett, Divisional Commander, was an interested spectator at the second showing. Col. Vidmer, commanding the unit, was overheard to say "the regimental stock company has increased the morale of my regiment 500 p. c."

The prize winning show had a street scene in New York, the Diamond Palace and Hoko Moko Isle. Excellent song numbers were numerous and hits were scored by Billy Wilson, Tom Dooley and George Naimoli. Fred Reeb had the principal comedy role. Tom Bouran played a tramp, and Peter J. Pickie was in a character Dutchman part. Andrew Frascianni, Billy Wilson, and Frank Olson Leslie scored heavily in the farce pantomime. John Golden recited "My Boy is Fighting Over There" with success. The 306th Regimental Quartet (Jack O'Brien, George Naimoli, Ralph Whiting, LeRoy Paley) made another hit. George Naimoli broke away from the conventional with the entire company in an opera sung in rag-time that went over very big. A double Italian turn by Tom Bouran and Andy Frascianni caught on. The two latter, without previous stage experience, are thought to be worthy of watching when they get back to the States. Ben Rose, character impersonator, was another success, and Harry A. Ward scored in an impersonation of Eddie Leonard.

The various connections of the artists show the type of talent that is at present over here.

Billy Wilson was formerly assistant manager of the Joe Santy production of "Blue Paradise." In vaudeville was Mitchell and Wilson. Fred Reeb was a Dutch comedian in burlesque with the "Mischief Makers." Ralph Whiting directed for Vitagraph and was with the original cast of the "Merry Widow." John Golden, Lyceum and Chatauqua lecturer and impersonator. Thomas Dooley, Dooley and Joyce in vaudeville. Harry Abrams (Ward) Morton, Howard Ward in vaudeville. LeRoy Paley was with the "Record Four" and played with the "Merry Rounders." Jack O'Brien, the "Baseball Four." Frank Olson (Leslie) was in pictures. Andrew Arbuckle was a female impersonator in vaudeville.

Paul Prada and Eddie Housechild acted as stage managers for the show. Joe Smith was the scenic artist, and Louis Leigh was the musical director.



"SAILOR" REILLY

The Champion Recruiter of the U. S. Navy, who, through his individual efforts, secured 6,000 men. Now on an indefinite furlough for being on or near the theatre under the direction of JENIE JACOBS. Riverside, New York, this week (March 16). Royal, New York, next week (March 17).

### IMPERSONATOR ARRESTED.

Edward Collins, age 18, giving his home as Flatbush, Brooklyn, was held here March 7 for determination of sentence this week, upon the charge of the Ten Eyck that he had passed a worthless check for \$50 on that hotel.

Collins was arrested in Cleveland and returned to this city. He claimed to have left his home three years ago, since travelling, and said the offense he was charged with had been the first wrongful act ever committed by him. The court deferred sentence to investigate his record.

This is the Collins believed to have been going through New York state recently representing himself to vaudeville artists as an emissary of Edward Darling and John J. Collins in the Keith booking office, New York.

### Cleveland, March 12.

The office of Manager John Royal, Keith's Hippodrome, was the setting of a very "dramatic sketch" last Wednesday afternoon when Eddie Collins, claiming to be a representative of Edward Darling and John Collins, booking men in the Keith offices, ended his brilliant career as an "agent" and rode to the county jail a much dejected youth.

The previous Saturday Collins registered at the Hotel Cleveland, and to make himself interesting, whispered he was Gertrude Hoffman's manager and was personally conducting her present tour. Sunday evening Collins walked into Mr. Royal's office at the Hipp and asked him if Eddie Darling had called on him. Mr. Royal replied that he had not seen Darling, and Collins presented a card bearing the inscription "Eddie Collins, Representing Eddie Darling and John Collins, United Booking Offices," mentioning that he had left Darling's staffs and was to meet him in Cleveland. He asked Mr. Royal's permission to go back stage to see Herbert Williams (Williams and Wolffe) and as Mr. Royal was busy talking to Geo. Whiting, advance man of "The Climax," he asked an assistant to take Collins back. When Collins returned to the lobby later, Whiting was still with Mr. Royal and when the latter himself went back to ask Williams what it was all about, Collins and Whiting left the theatre. Mr. Royal learned that Collins had asked Williams to cash a check for \$55, which the cautious Williams found "inconvenient" to do. Mr. Royal spoke to Whiting about the matter the following day and learned that Collins had made the same request of Whiting with a \$50 check and had likewise been "regretfully" turned down.

Tuesday night Mr. Royal sent an assistant to the Hotel Cleveland to locate Collins, and Whiting called on him and invited him to attend the Frank Tinney matinee at the Opera House the following day with the additional bait of an opportunity to meet the comedian personally. Collins fell for it, and Mr. Royal and a city detective "dropped in" and invited Collins over to the Hipp for a private interview.

The amateur con man was very "up stage" for a while, but with a little "encouragement" he weakened. His intimate knowledge of bookers, acts, and activities in the Keith offices was sufficient evidence to prove that Collins was not his name and that the fellow had been in some way connected with the business. He would tell nothing about himself other than that he had devised what he thought to be a clever system of cashing bogus checks between New York and Frisco and had been very successful to the present.

A theatrical agent in Auburn, N. Y., and a produce dealer in Albany figured in his confession, and he was taken to the latter city Friday on a warrant charging obtaining money under false pretenses.



# VAUDEVILLE

## IN AND OUT OF THE SERVICE

Sgt. O. H. Bingham (Bingham and West) recently staged a full week show at Toul on the west front.

Tommy Gray, who went to France for the Overseas Theatre League sails from England March 19.

Harold Melville, recently discharged from the Air Service at Ellington field, is playing the Pantages circuit.

Ralph Conlin for the past 11 months on a U. S. scout chaser, has returned to the Keith office.

The K. of C. hut on Broadway and 46th street, has the official insignia in a red, white and blue electrical effect to each corner.

Arthur Muehlman discharged from the navy, will return to his former position in the box office of the Columbia, San Francisco.

Sgt. Herbert Howe, now in France with the A. E. F., has notified the Universal Film Co. he will return shortly to resume the publicity work with that firm.

Bernard Salomon, former office manager of the Paul Scott offices, returned Feb. 22 from France and was mustered out of the army March 8. He returns to the Scott office.

Sergeant John Daly, of the 22d Engineers of the 27th Division, did not leave the Levantine when the troops of the 27th landed from that boat last week. He was ill with pneumonia.

George Austin Moore, recently returned from Y. M. C. A. work abroad, reopens in vaudeville March 23 at Louisville. His wife, Cordelia Haeger, is with "Flo Flo."

Harvey Brooks, who went overseas with the New York 27th Division, now back and waiting to be mustered out at Camp Mills, L. I., will return to vaudeville when discharged. Brooks was gassed.

Lieut. Wm. B. Davidson has received his discharge from the army and is playing opposite Theda Bara in "The Lure of Ambition." Davidson formerly appeared with the same film star in "A Fool There Was."

Jack Goldstein (Jack Clayton), A. E. F., arrived from France last week. He includes the Croix de Guerre among his other decorations, and will return to vaudeville after discharged from the army.

Clarence Gaskill, A. E. F., 31st Inf., has returned from France and is stationed at Camp Dix, N. J., from where he expected to be shortly mustered out. Mr. Gaskill was wounded while in action, but has entirely recovered. He will return to vaudeville.

Thoms J. McNamara, a Philadelphia and a sailor in the navy for the past ten years, has discovered a special formula for dyeing tights which he is marketing in the theatrical field. McNamara was given the formula by a German prisoner while abroad. He is a Boatwain's Mate and was formerly in the show business with a posing act.

Sydney Bodenheimer, formerly connected with the Press and Publicity Bureau of the Orpheum circuit and now with the 104th Field Artillery of the 27th Division, returned to New York last week. He was the bugler of his regiment and will return to his former position as soon as mustered out.

Chaplain F. A. Kelly, of the 27th Division, received an offer for vaudeville from George O'Brien, but politely answered in the negative. The chaplain has received much publicity in New York since returning with the division. He has been vociferously greeted during his recital of the breaking of the Hindenburg Line by the

27th at the various dinners in New York, where he has been the guest of honor.

### VOLUNTEER SERVICE SHOWS.

The following lately appeared at the various hospital theatres of the War Hospital Entertainment Association: Camp Raritan Hospital, Metuchen, N. J.: Sammy Wilson, Jos. P. Giorgio, Katherine Bradley, Max Stanford, Sylvia Fabbini, Del-A-Phone, Barber and Jackson, Donegan and Curtis, Mae Melville.

Embarkation Hospital, No. 1: Matty Levine, Agnes Smith and Jessie Rogge, Payton and Hickey, Calvin and Thornton, Copeland and McCloud, Baby Gladys, Sam Curtis Revue, Dunn Sisters, Monroe Silver, Mae Simms, Frank and Gracie Demont, Mae Melville.

Naval Reserve Training Station Hospital, Pelham Bay Park, New York: Sammy Wilson, Murray Sait, Paula Preston, Army Four, Helen Hunt, Miss Busse, Katie Rooney, Barber and Jackson, Katherine Bradley, Bert Leighton, Lawrence Smith.

Delikation Hospital, No. 2, Fox Hills, S. I.: Sammy Smith, Al Walker, Margaret Kadel, Billy Cripps, Eastman and Moore, George C. Davis, Olga, Del-A-Phone, Tom Carey, Harry Crawford, Brooks and Noble, Rae Mann.

Depot Hospital Air Service Depot, Garden City, L. I.: Frank Gillen, Jack Edwards, Ann Walters, Lew Kessler, Baby Gladys, Katherine Bradley, Barber and Jackson, Princess Belle Feather, Frank and Grace DeMont, Mae Melville.

An entertainment was held at Camp Mills, L. I., March 8, under the auspices of the Jewish Welfare Board, for the 27th Division. Those who took part were Ellen Kelly, Billy Cripps, Ray, Leon Classy, Capt. Zeida Santley, Milton Gewertz, Amelia Summer-ville, Harry Adler, Rice and London.

### "BROADWAY BOYS" ON BROADWAY

The 27th Division theatrical troupe, "The Broadway Boys" will shortly present in New York the vaudeville show, consisting of 16 acts, which they gave in Belgium and Flanders when the division was in action.

Efforts will be made to produce the acts as they were staged back of the trenches. The original costumes will be worn and the stage settings constructed to resemble those in the devastated regions in which the show was presented to the doughboys.

Included in the troupe are all the principals of the musical farce, "You Know Me, Al," which had a successful run in New York last spring before the division went abroad. The music will be furnished by a jazz band under the leadership of Private Burton Hamilton.

Major Tristram Tupper, Divisional Adjutant, will manage the production, which will be staged by Lieutenant William A. Halloran, Jr., assisted by Private Harry Gribble. All the members of the troupe have been in action.

### WOUNDED ACTORS' FUND NOTICE.

In order not to overlook any artists who may be in the 181 A. E. F. hospitals abroad, the officials of the Fund for Our Wounded Actors has sent communications to those in charge of these hospitals, informing them of the object and aims of the organization.

The Fund is anxious to have the boys who are confined in these hospitals realize that there is some organization at home ready to help them, if they need it. The address of the Fund is 1400 Broadway, New York.

### LIBERTY THEATRE'S EQUIPMENT.

Washington, D. C., March 12.

The War Department has appropriated \$50,000 for the erection of a theatre at Fortress Monroe. The house will be a type D theatre, having an arched roof. The new theatre will be located within the Fortress (a coast artillery base) directly across the water from the Hotel Chamberlain. It is to be but one of a number of permanent theatres to be built at army posts, and the next in line may be at Fort Leavenworth. House personnel is to be appointed as in other Liberty theatres in the past.

Definite closings of Liberty theatres have been made, Camp Beuregard closing March 15, Camp Hancock closing March 20 and Camp Wadsworth stopping April 1. Many inquiries have been received here as to the disposition of Liberty theatre equipment, where camp houses are closing and are to be abandoned. This equipment consists of picture projection machines, rigging and scenery, all of which belongs to the War Department and cannot be disposed of until officially condemned. It is intended that such equipment will be retained by the department for the equipping of the series of permanent theatres planned for army posts. Such equipment not so used will be condemned later on, but not sold until advertised in the regular way.

Up to date the War Department has built 39 theatres almost all being in the cantonments situated in various parts of the country. These theatres have played to more than 7,500,000 persons since their construction last year.

### JOE MCCARTHY SELLS FOR \$65,000.

Joe McCarthy received \$65,000 March 6 for his half interest in the popular music publishing business of McCarthy & Fisher. Fred Fisher, the other partner, bought out Joe McCarthy, although it is said that George Friedman, who continues as general manager for the concern, holds a 10 per cent. (stock) interest.

Dennis F. O'Brien of O'Brien, Malenivsky & Driscoll represented Mr. McCarthy; Samuel Seabury acted for Fisher. The attorneys are said to have held several conferences over the decision of the McCarthy & Fisher partners to separate. Fisher is reported to have set two figures for his interest, first asking \$70,000 and later \$50,000, when McCarthy countered by offering to accept \$65,000 for his share.

When McCarthy withdrew, Harry Tierney, on the firm's writing staff, too left. McCarthy and Tierney may hereafter collaborate on songs. Several offers have been made to them by the large music publishers.

McCarthy & Fisher had a sensational rise as a music house. Their big hit has been "Chasing Rainbows," written by McCarthy and Harry Carroll, first sung in "Oh Look." They followed that with the song, "Kisses" that has also reached a high sale, both numbers still heavily selling. The firm is reported to have shown a net profit last year, really its first, of around \$20,000. About six months ago an estimate of the firm's value was placed at \$40,000. According to the McCarthy sale that had jumped to over \$125,000.

Messrs. McCarthy and Fisher are both song writers. They started with a number that got into the hit classification, "They Go Wild, Simply Wild, Over Me." The music trade people say McCarthy & Fisher is the first music publishing firm in the last 10 years to successfully enter the business. It was said at the time they organized, that their advent was made possible through the organization of the Music Publishers' Protective Association, of which the firm became a member. The M. P. P. A. prohibits its members from paying artists to sing songs.

### TAX RULINGS.

Last minute rulings on what may be included as deductions in the computing of the 1918 income tax returns were made by Commissioner Roper at Washington early this week. One of the rulings has to do with gambling losses, but the manner of figuring such deductions is anything but clear. The Commissioner ruled that gambling losses may be deducted, but also that winnings through gambling must be counted as income and taxes paid thereon. Therefore it is assumed that where an individual places gambling losses on his return as a deduction he must also set forth the amount won. Some revenue men state that where gambling losses exist without winnings they may be set down as a deduction and the advice has been to go ahead on those lines, inviting the internal Revenue Department to call for inquiries later if it so elects. The Commissioner's ruling came after inquiries from citizens who apparently are professional gamblers, but the ruling must necessarily include regular individuals.

The other ruling concerns deduction allowed for marriage or infants where the ceremony or birth occurred during 1918. The decision is that if a marriage was performed as late as December 31, 1918, or a child is born up to that date, full exemption without persons and for children is permitted. (The law calls for \$2,000 for married persons and \$200 additional for each dependent child under 18.) Last year the ruling in such cases was that a pro rata exemption be figured for persons married during the year for which the return was made (1917) and similarly in cases of children born during that year.

Cadwalader Woodville, income tax man stationed in VANUET's office for the past several weeks, aided between 75 and 100 persons daily. During the present week many professionals and others formed a waiting list, the revenue agent working long after his usual hour and showing exceptional courtesy. Managers, agents and actors commented on Mr. Woodville's assistance in filling out returns and the patience and good humor of the government representative.

### OYSTER OPENER SORE.

Edward Marshall, chalkologist, recently returned from an overseas tour of the camps in France, England and Italy, and who at times was pretty close to the roar of the big guns, ran a full Sunday evening of the Lobster Cafe in West 45th street. Marshall went in and ordered some oysters. He didn't like their looks and asked the waiter to bring him a fresh order. After some minutes back came an order, but the same old sea-water grizzlies. The proprietor finally caused fresh oysters to come Eddie's way. Eddie was perspiring a paper when without warning a fist propelled by some 180 pounds of weight, crashed into his right optic. He attempted to rise for battle, when a crashing blow to the jaw rendered him useless for a spell. The blows were delivered by the oyster-opener.

By the time Marshall had recovered his equilibrium and told his tale to a bluecoat, his assailant had disappeared.

Early this week, with a bruised eye, a ruffled temper and the loss of a night's sleep, Marshall was taking steps to bring the oyster manipulator to justice as well as obtaining damages from the cafe owners for the lay-off necessitated by the injuries.

A summons was issued Tuesday for the arrest of the oyster opener.

### "Red Widow" in Act.

Arthur Buckner is going to present "The Red Widow" (musical) in vaudeville. Frank W. Shea, featured. Eight principals and a chorus of 12.

# VAUDEVILLE

## AMONG THE WOMEN

By PATSY SMITH

Kitty Gordon is a sad sacrificing, even though wholesome heroine, in "The Unveiling Hand." The action is set in a University town and a desert country—presumably Northern Africa. Margaret Ellis (Miss Gordon) is sacrificed at the altar of scientific research, to a supposed genius with a craving for liquor. He shows the white feather at the last minute and refuses to go on an expedition for tomb treasures, unless she marries and accompanies him. The "other man" goes along and watches over her, nursing her through fever, so all is well. Granted that widows idealize a dead tyrant at times, still the future looks bright enough for some of the cast to smile occasionally. It was a funeral party from beginning to end. It may be difficult to get in friendly touch with the renowned actress beauty, but I don't think Miss Gordon would mind being treated like a human being by her leading man.

Miss Gordon affects the most modest of gowns never once exposing her famous back to expectant fans. A georgette inner dress was relieved from absolute simplicity by a single rose. A negligee was exceedingly clinging below the waist line and a couple of good looking small hats were worn. Her mourning bonnet was most becoming and monkey fur trimmed accompany the gown. There is a theme of originality in the story, but little human feeling.

James Whitcomb Riley's kindly humorous face and his hospitable home, ever open to children of all ages, are offered as a prelude to the ever popular tale of "Orphan Annie." Coleen Moore is the pathetically sweet "Annie" whose imaginative little brain weaves stories of fairy tales, witches, and goblins for the children of the household where she drifted from the Orphanage. A fairy prince is added, in the form of a young farmer who twice saves Annie from beatings. When he goes away to war, and is killed, she pines away and passes up the long stairs to the "Great Beyond," as in her dreams she had told the children she would—and they in fancy see her ascend, being clasped to her mother's breast and welcomed by the Prince of her Dreams, who had passed on before. It's a beautiful story, as is the poem, to young and old who can appreciate the delicate fantasy of childhood dreams and romance. Miss Moore is adorable and her smile as innocent as a babe in arms. The matron of the asylum and the mother of the large family are just as wholesome and good to look at as we grown ups try to picture them in our dreams. A boy of about seven or eight stands out as a particularly clever little actor.

Marion Davis's opening costume at the Palace this week is evidently new. It has sapphire net over chateaus silk, with large appliqued designs in the blue. A panel train was caught up around the shoulders like a cape, and finished with collar of blue fox.

Billie Shaw (Seabury and Shaw) opened in a white ermine wrap over abbreviated soubert dress of white, sprinkled with spangles and skirt and elbow sleeves trimmed with broad bands of white fox. A military turban was of gold and white. In pink and blue negligee she arose from an oriental bed, furnishing a reason for dancing on her bare tribbles. The background for this number was quite delightfully artistic. A circular drop of orchid silk with black panels and pink and white blooms painted over all. There was an orchid carpet with a black border. For the Argentine Jazz, Miss Shaw was in rose satin lined with royal blue.

Renee Dietrich's (Wright and Diet-

rich) pretty white net costume was further enhanced by peach net flounces at sides—put on crescent shape with a deep heading. A transparent polk brim, had blue velvet bow and streamers falling from a peak in the back. A ruby satin gown had tulle drapery in same shade, a short gold brocade bodice and violet bead girdle fastening loosely at the natural waist line and falling down one side of skirt.

Marie Nordstrom's gown was a poem. Spray blue taffets caught up at one side, quite to the waist line—with a bunch of pink blossoms, does not adequately describe its delicate charm.

Frances White was cute in what appeared to be apricot, blue trimmed pyjamas. The sleeves were georgette as was the lower portion of the pants, which was plaited and held-in by blue embroidered pink bands. The black and primrose striped satin skirt and coat were not new and the romper numbers and scotch did not register very strongly. A detectable golden rod net, sparkling with rows of brilliants, the outside and underskirts bound in self tone silk, was given a dash of color contrast by a liberty blue rolled brim hat with high collar band.

The Duncan Sisters came on very cautiously after the Rock and White act, but galloped off after 15 minutes with as much applause as their predecessors.

The 58th Street Theatre is quite transformed with its newly painted, brilliantly lighted long entrance hall and cheerfully illuminated interior. The new decorations have been kept in one tone—old ivory. This house has taken on new life—standees all over, reminding one of the good old days this theatre has known.

The Pierrettes, in the usual white and black costumes of pierrot and pierrette, opened with a posing gymnastic dance and then went to their rope and ladder work. For the latter the woman stripped to a blue satin dress but would have done better to have kept to the white, the same as the man did.

Mona Gray and Sister presented a refined singing turn. Miss Gray opened in a white satin cape, the collar and revers lined at hem being of black velvet. A few scattered brilliants and a necklace that looked to be of the "real thing" added touches of distinction to an all black net and sequin gown, which had particularly attractive lines. A little too much rouge was used for a blonde. The "Sister," in flesh pink, was the accompanist, and sure was some "special attraction," being some pretty kid.

Tom Linton's Jungle Girls have plenty of ginger, which should be a rare treat on this time, where such hopeless, helpless girl acts have been showing. There is a showy little drop with huts, a throne for the Kink, etc. The costumes for the girls ran from "Wild Women" in brown skin tights and "grass" outfits, to various shades of tinsel dresses and hats (before a tinsel drop) and chicken feather raiment. For the last two changes the girls discarded the tights for pink socks. A snow ball song in a South Sea Island setting was a bit incongruous—still there was action which excuses a lot.

The Morak Sisters (4) stripped from salmon velvet white fur trimmed wraps to ruffled white georgette, and did a lot of posing between their aerial ascensions. They made a pretty picture flying through the air in their silver wings, bows and arrows. One of the girls, as she went up, did a shimmy shiver, which the gallery got instantly, and it's about the only thing in the act that received any recognition in the way of applause.

## MANY SUNDAY SHOWS.

The legitimate, vaudeville and burlesque houses of Greater New York, gave entertainments last Sunday and from all accounts they enjoyed capacity audiences, indicating a rather general desire on the part of the New York public for theatrical amusement on the Sabbath. If one were to include the patrons of the picture houses also, it would be safe to hazard the assertion about one-half the total population visited some sort of playhouse on that day, with many thousands unable to gain admission.

In vaudeville were the Keith houses—Palace, Alhambra, Colonial, River-side, Royal, Harlem Opera House, Bushwick, Orpheum, Greenpoint, Prospect and Halsey; Proctor's Fifth Avenue, 58th Street, 123rd Street and 23rd Street; the Loew, Fox and Moss houses, and others, including the Audubon, Bay Ridge, Bedford, City, Comedy, Brooklyn, Crotona, 81st Street, Flatbush, Folly, 14th Street, Gold, Grand (Brooklyn), Grand Opera House, Hamilton, Jefferson, Keeney's (Brooklyn), Lafayette, Lee Avenue, American Avenue, B, Lehigh, Bijou, Boulevard, DeKalb, Delancey, Fulton (Brooklyn), Greeley Square, Lincoln Square, National, Loew's Orpheum, Loew's Palace (Brooklyn), Seventh Avenue, Victoria, Warwick, Lyric (Brooklyn), Myrtle, National Winter Garden, Novelties, Olympic (Brooklyn), Olympic, New York, Columbia, Phillips' Lyceum, Riviera, Thalia.

It was figured out by a purveyor of vaudeville that in addition to the regular vaudeville houses there were 26 legitimate theatres that gave shows of various kinds last Sunday night.

These include the Central Astor (Rudolph Aronson benefit), Winter Garden, Nora Bayes Theatre, New York Syncope Orchestra at the 44th Street, Ciel Club Orchestra at the Selwyn, a concert at the Hippodrome and several presentations of current legitimate attractions for soldiers.

If the legislators at Albany were to gauge their votes on Sunday opening by the wishes of their local constituents, it would result in an overwhelming majority for Sabbath theatrical entertainment.

## BILL POSTERS COMBINE.

There has been an amalgamation of the bill posting interests in New York through the combination of the firms known as the Poster Advertising Company and the O. J. Gude Company.

The former company controls practically all the paper and paste locations while the latter have a like corner on the light and paint signs.



A TRIO ON THE COAST.

From left to right: F. E. BELCHER, HARRY COHEN and HARRY CLUCCAS, taken at a picture camp on the Coast and posed by an All are New Yorkers in season.

## MONDAY MORNING MONOLOGUES.

By Miss Billie Shaw.

### "The Comedian" No Act Can Follow.

"Say, don't you suppose I know why they put me on early? Why? Because Sammy Nutt is next to close" and he don't want to follow me too close. He's a wise one, but I got him good in Binghamton last week, when I was on fourth and he right after me.

"Listen! He flopped so hard—Well, he put up an awful howl and had me moved to a late spot. Why, boy, I had 'em yellin' and fallin' outa their seats! They went crazy."

"The manager came rushin' back and threw a fit because I was holdin' up the show. 'Y' know my jazz number? Well, Nutt tried to follow it with that special thing he uses and it fell flat. Oh, boy, it was some dresny number! 'Twas the same way in Yonkers, with Al D—. He walked right out because they wouldn't shift the bill so I could follow him."

"I'll admit I don't blame him. He couldn't do a thing after I got through. It was all cold turkey for poor Al. I heard it was all around the office, too, about what I did in Detroit. 'Y' see Ryan and Ryan went on third and I fourth. They kicked about the early spot, so the manager switched us; and oh, baby, did they die! I'll say so! They just refused to follow me, wanted third back again, and, to keep from spollin' their act altogether, back they were shifted."

"With no conceit I'm sayin' there's not one guy in the business worth's along my line that can follow me. You know it yourself, Ed. Did you see my billing this week? And you know the reason? Just what I told you—Nutt's headlinin' and he's afraid of me. 'Sall there is to it!'"

## OHIO'S EQUAL RIGHTS BILL.

Cleveland, March 12.

A new bill recently passed the House of Representatives in Ohio providing that all persons within the jurisdiction of the state shall be entitled to full and equal accommodations, advances, facilities and privileges, in all places of public amusement, resort and accommodation. The bill was passed before its real importance and significance became clear. It provides a penalty of a fine from \$100 to \$500 or imprisonment of from 30 to 90 days for each violation. It means that no discriminations of color, race or personal appearance may be made by hotel and theatre managers as long as the person is passably sober and quiet, and that to refuse such persons "the best in the house" is to commit a crime.

A united effort is being made by hotel and theatre managers to have the new bill repealed and the old statute remade a law.

## CLARK'S BALL, APRIL 3.

The Dave Clark Ball has been postponed to April 3 when it will be held at the New Amsterdam Hall on West 44th street. The Charley Allen Jazz Band will entertain while an impromptu entertainment will also be staged. Tickets will be on sale at the end of the current week at all ticket agencies, cafes and restaurants and at John Reiser's Barber Shop.

The charge will be \$1 per person, with boxes \$25.

The ball will be a "get-together" affair for theatrical and music folk with the returns being held in escrow for Clark, who is suffering from a malady which prevents his continuance in the music business.

\$2,650 in 3 Days at Upton.

Camp Upton, L. I., March 12.

The local Liberty Theatre record for three days was broken by a vaudeville show which played here Friday, Saturday and Sunday last, the takings being \$2,650, or approximately \$900 for each performance.

# BURLESQUE

## CHEER UP AMERICA.

"Cheer Up America" would be better named with the prefix "Gaiety," before the title, for this Max Spiegel production is about the most cheerful, laughable of the Columbia wheel. The sole relief is the production proper, on a wardrobe and scenic invention it will stand up with some of the best that have come along this way up to date.

The book and lyrics are written by Will H. Smith and Abe Levitt, who, since his plunge into the legitimate and show business, has rechristened himself A. Douglas Levitt. In this venture A. Douglas has used sections of every show he has ever written and some he has not, but with all the effort he has only turned out a "biomech," for while Mr. Spiegel has spread himself on the production and he is cheating himself with the present principle.

Edward Lambert is the principal comic, aiming at the Hechler character, but his aim is deficient. He is neither funny nor capable. He occasionally tries to make a "fall," but simply sits down as though he was afraid he would bump himself, and this makes his "falls" look ridiculous. Every now and then he throws out a phrase in Yiddish, the last resort of a weak comedian, and these bring a scattered titter, but on the whole this play is impossible to handle the top role in a Columbia wheel show.

Leo Hayen is opposite Lambert, and with proper material might have passed, but Hayen is handicapped. His specialty carries weak numbers, and only passed because of the director.

The show features Frankie Niblo. Miss Niblo looks like a superb principal. She is shapely, good looking and a hard worker, but hardly strong enough for the honors must set upon her. She exposes much of her chest and arms at all times, but the whole thing is wiggle naturally attracts the male end of the audience.

The singing division is the sole entertaining feature of the show, and in leading the numbers Miss Niblo goes by well beyond several into the encore division. Edna Mase also did well in leading her songs, and while no blessed with a rich voice, she has a very good idea of delivery and looks exceptionally well.

The California Trio, three men who played supporting roles, pulled the hit of the evening with their specialty. The leader has a sort of nasal twang, but the harmony in a "jazz" song was in a way helped by this defect. They should sing more "jazz" numbers. It's a pretty good trio for burlesque.

The chorus all look good from the front, sing nicely and with the clothes supplied make a splendid appearance. But all of this fails to pull the show over, for the present-day burlesque audience wants comedy. This show would be a corker with a regular cast and some material, but it is sadly lacking. It may get on the 2 wheel, but even that is doubtful. It's about the poorest show that has struck the New York house this season.

## MIDNIGHT MAIDENS.

At the Olympia, New York, this week is "The Midnight Maidens," with George Niblo and Helene Spencer featured. On the program the sponsors are given as the Burlesque Amusement Co. (Inc.), Joe Rose, who appears in both parts, is credited with having written the book, dances, arranged the ensembles and staged the entire production.

Miss Spencer held up her featured prominence well throughout and displays some real talent, but Niblo is lost after the first part. He does a tramp during the first period and has some rough comedy work.

Lee Hickman and Joe Rose have some "scenes" with old burlesque stuff that still holds laughing value. They rough it up at times with the women and some noticeably suggestive suggestions are visibly carried out; great stuff for the Olympia, where the soldiers and sailors are still in evidence.

The girls—eight—got a pretty good workout during the first part but a vacation during the second part and especially during the bit seemingly stretched too far for the point intended.

The underpinning color from start to finish was pink; carrying the unmistakable impression that the girls had no other color left—except for a change.

Mildred Campbell is the prima, singing fairly well but not as well as she has done on any short-cut clothes. VI Perry changed lights several times and looked very well in her design, but numbers being well received. Buster Perry worked hard to please; in the second part she was the life keeper of the boarding house, handling the type successfully. Edna Akis is busy working straight, a good juvenile with not much at hand.

"The Maidens" need some changes. Some new wardrobe would go a long way. The second part could stand a lot of fixing and some new numbers are needed badly. The show is using several songs worn threadbare at the local house. Some come byplay, with the use of the old slapstick and the limited skitings, were called from the good old days of long ago as first aid to the comedy.

## "COUNTRY STORE" ARREST.

The case against Frank Abbott, manager of the Crescent, Brooklyn, charged with conducting a lottery and violating Section 1372 of the State Law, will be heard in the Adams Street, Brooklyn, Court today (Friday), the trial having been postponed. Abbott,

in endeavoring to build up the patronage of the stock burlesque house, had what was termed "country store night." As a result of the distribution of prizes to persons in the audience he was arrested on the lottery charge.

When arraigned Abbott pleaded not guilty and was released in \$500 bail. Abbott retained Attorney Marro, of New York.

Abbott avers that no numbers were drawn, but that cards were distributed at the door with the name and address of the patrons to be inserted thereon, with 25 winning names called off from the stage. The stage was full of articles, foodstuffs mainly including everything from meat to vegetables and fruit.

The "country store" idea has been operated time and again without any arrests made, which leads Abbott to believe he is the victim of outside malignancies.

## THIRD WHEEL TALK.

The usual mid-winter talk about a third burlesque wheel popped up this week with the visit of Joe Donegan of the Century, Kansas City. Donegan claimed the circuit now had a nucleus of the three Chicago houses of Warren & Irons, Cass Barton's thirty, at Camp Meade; Joe Howard's Gayety, Philadelphia, and Donegan's own house in K. C.

The new organization propose to buck the Columbia wheel rather than the American and avow that they can produce a chain of theatres and a string of producers and managers once they start work.

A meeting will be held at the Astor Hotel March 18.

## "PEEKABOO," COLUMBIA'S SHOW.

The Jean Bedini "Puss Puss" show on the Columbia wheel, to open at the Columbia, New York, May 19, for a summer run, has been renamed "Peekaboo."

Among the new principals engaged for the Broadway stay are Joe Cook and Harlan Knight. Negotiations have been on for Norton and Lee.

Among the present principals of the company but Clark and McCullough will be retained for the hot weather engagement on Broadway. The show will have 20 chorus girls.

## FRED IRWIN LOSES BOTH.

Fred Irwin's second franchise was revoked last week when the producer failed to act on his option and notify the Columbia Amusement Co. of his intention to retain same.

The franchise was awarded to Harry Bryant, who will operate a new show under it.

Irwin's other franchise in the recent award by the Columbia passed from his possession.

## Four Days at Des Moines.

Next season the Berchell Theatre at Des Moines will play exclusively wheel shows for a four-day run instead of a three-day stand as is being done this season.

The current season's business prompted the move and there is a possibility the burlesque engagements will be extended into a six-day stand if business continues as at present.

Summer Stock Again at Howard. Strouse & Franklyn will again operate summer stock burlesque in connection with Doc Lathrop in the Howard, Boston, following the close of the regular circuit season in that house.

Dempsey Tour Stars March 31. Later changes are made in the opening date of the proposed tour of Jack Dempsey and his Athletic Carnival, management Barney Gerard, will be in the Convention Hall, New Haven, March 31.

## AMERICAN'S FRANCHISES.

At the American Burlesque Association meeting last Friday week eight shows were dropped from the wheel and new franchises were provided for in their place by the directors. There were a number of applications for franchises that could not be considered, although the following producers and shows were tabled for further consideration: Joe Oppenheimer, "Broadway Belles"; Frank Lator, "Aviator Girls"; Strouse & Franklyn, "The Pirates"; Jack Singer, title not given.

The following shows will not be on the circuit next season: "Hello, Parée" (Harry Hart), "Auto Girls" (Simonds & Lasker), "Innocent Maid" (Thomas W. Dink), "The Trail Hitters" (James E. Cooper), "The Orientals" (William B. Watson), "Jolly Girls" (Mrs. Maurice Jacobs), "Miles-a-Minute Girls" (William K. Wells), "The Military Maids" (Morris W. Wainstock).

The following shows were franchised and authorized to prepare for the new season:

"Social Follies" (Max Spiegel); "Parliament Flirts" (Charles Robinson); "Mischiefs Makers" (F. W. Gerhardt); "Monte Carlo Girls" (Thomas Sullivan); "Girls from Joyland" (Sim Williams); "Follies and Pleasures" (Joe Howard); "Beauty Revue" (Sam Levey); "Follies of the Night" (Herk, Kelly & Damsel); "The Pace Makers" (Herk, Kelly & Damsel); "Back the Columbia Wheel" (Edw. Reid); "French Follies" (E. Thomas Beatty); "World Beaters" (I. H. Herk); "Grown-Up Babies" (Al Singer); "Pat White Show" (Harry Thompson); "The Temptress" (Charles M. Baker); "Speedway Girls" (Charles M. Baker); "Lid Lifters" (Lew Talbot); "Blue Birds" (James E. Cooper); "Midnight Maidens" (Burlesque Amusement Co.); "Razzie Dazzle" (Harry Hastings); "Girls from the Follies" (Strouse & Franklyn); "The Americans" (Barney Gerard); "The High Flyers" (George Peck & W. V. Jennings); "Don's Review" (Henry P. Dixon); "Pennant Winner" (E. Thomas Beatty); "Kewpie Dolls" (Harry Hastings); title unselected, Sam Howe.

The association did not take up the question of routes for next season, but did discuss the one-night stand layout. One or two more houses are expected to be added to the circuit, with more definite matter given out as soon as the additions are sanctioned. Indications point to 32 houses on the circuit next season, with further changes to be approved at the July meeting of the association.

The board threshed out the matter of handing shows with the managerial proposition, with each company to receive closer attention hereafter, with official action possible where circuit infringements or violations are charged.

In past seasons shows have been produced and accepted with the association's approval, but with subsequent incompetence shown by some managers of the shows in question the companies would have gone all to pieces, with the circuit heads continually receiving bad reports. The new ruling is that each owner by the first of June must submit the name of his manager to the head office, and if no acceptable to the circuit chiefs the show will have to obtain the services of another man the board approves.

"The Ed Rush show, 'Paris by Night,' was absorbed by the new Harry Hastings franchise, and will be entitled 'Kewpie Dolls.'"

There will be changes of names by some of the producers before the commencement of the new season.

## Leo Cahn Wounded Three Times.

Leo Cahn, former burlesque agent, wounded three times with the New York troops still overseas, in a letter says he expects to reach New York some time in April.

## NEW ACTS.

Eva Shirley and Jazz Band. Scott Moore, with 5 people. Frank McCormack, single. Pauline Savon and Frank Callan. Singing and talking.

Jack Austin and the Misses Cavanaugh and Balkin, dancing. Stewart and Fisher, two-act (Jenie Jacobs).

Perle Frank and Co., including jazz band conducted by Bernard Dolan. Hyams and McIntyre will do a new turn (C. B. Maddock). Chuck Reiser in the act formerly done by Ed Aveling. (Lewis & Gordon).

Lillian Drew and Co., in Business is Business, sketch (3 people) by Jack Lail.

Emil Subers and Johnny O'Connor (O'Connor and Dixon) in a blackface specialty, in-one with special drop. "The Deroys," with three men and two women, with Doc Summers featured (Jack Linder).

King's Royal Trumpeters. The organizer of the turn is James C. Magee. For several years he has been with the orchestra at Keith's, Atlantic City.

Fletcher Norton, recently discharged from the navy, and Alice Sher, with special songery, pianist, songs and dances (Frank Evans).

Sammy Weston (Weston and Clare) and Johnny Morris (Morris and Kramer) in a new act with material by Stanley (Edw. S. Keller).

A company is being recruited to present a condensed version of "The Red Widow," for a tabloid vaudeville production.

"Slim Tim Sickness," dramatic, to be shortly presented in vaudeville. Four people, with Scott Moore and Gertrude Oliphant.

A new musical comedy for vaudeville entitled "Too Many Wives," by David Schooler (Cornmaid Sisters and Schooler) produced by Irwin Rosen with a cast of 10. The act will feature Ethel Corcoran, assisted by Neil Moore, with special scenery (Edw. S. Keller).

"The Studio Party" is a playlet which is really the photo scene out of "Hitchy Koo" and will be presented with Johnny Weber (out of burlesque) in the role originally done by Leon Errol. Jessie Standish will play the Grace La Rue part, while Jack McMahon will do "Hitchy." There will be seven people in the act.

## IN AND OUT.

Elsa Ryan and Co., out of the Lyric, Hamilton, this week; illness. Sheila Terry and Co. filled the vacancy. Lew Welch out of the Royal, New York, this week; illness. Selma Barth substituted.

Gilbert and Friedlander fell out of Proctor's, Mt. Vernon, first half of this week, due to throat trouble.

Howard and Sadler refused to play Auburn and Syracuse this week, alleging illness.

Harmon and O'Connor could not open at the Davis, Pittsburgh, Monday, through illness. Boyle and Brazil substituted.

Lew Welch and Co., out of Prospect, Brooklyn, last Thursday; illness of Lew Welch. Replaced by sketch, Mrs. Ritter Appears."

Lt. Arthur Armstrong and Schramm could not open at the Strand, Lynn, Mass., first half through illness. Mr. Schramm is confined to a hospital in Hartford, Conn., with influenza.

Due to the death of the brother of Corinne Sales (Dookey and Sales) at Louisville, the turn was forced to cancel this week at Norfolk and Richmond.

## H. K. & D. Shows in Stock.

The Herk, Kelly & Damsel shows may be in stock in Minneapolis and St. Paul this summer.



# VARIETY

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Reported as pending in the Assembly at Albany are several bills aimed at regulating theatres that appear to call for scrutiny and probable concerted protest by managers. One bill is aimed at doing away with what is termed the misrepresentation evil and provides that a theatrical performance must include the features or the stars advertised and provides that where a player is substituted and the fact is not announced by a notice in full view of patrons by exhibition in the lobby, the management risks cancellation of the house license. Regardless of whether a state legislative body may provide conditions of license cancellation where such license is issued by municipal authorities, such a bill if passed would work injury. It is the exception, and not the rule, that the regularly advertised stars do not appear in a regular performance. No management desires to risk popular disapproval with a valuable property as in the case of legitimate successes. There are substitutions that are not the management's fault. Players do sometimes become ill, legislation or no legislation. From a vaudeville standpoint the changes of a bill from week to week with the consequent transport problems and the many last minute necessary changes, make it impossible to change billing at times for the initial performance of the week. There have been so little complaint from the theatre-going public that the proposed bill is surprising. If Assemblymen are bent on regulation they might to much better purpose turn their attention to profiteering food shops where prices vary as much as a dollar a pound for commodities in various sections of Manhattan. The public must eat, but it doesn't have to attend theatres—at least not houses where a change of cast would perturb them. Theatres have varying rates of admission and may choose what is to be paid. It isn't such an easy matter to ferret the location of a fair shop keeper. The new bill if passed would be a death blow to New York's many benefit performances, at which it may be aimed. Stars volunteer in good faith at many such affairs but find it impossible to attend.

Observation as to the value of the Liberty theatres in the cantonnents in relation to wide stimulation of interest in amusements and education of several millions to the benefits of theatricals and theatre-going, makes food for confident prediction that the future of theatricals is especially rosy. Coming from so keen a student as J. Howard Reber, chairman of the Entertainment Committee of the Commission on Training Camp Activities and a man trained in analysis, being in civil life one of the most brilliant of Philadelphia's legal lights, his opinion is to be regarded as most weighty. Mr. Reber states 2,000,000 out of the 4,000,000 men sent to the camps for training had never seen the interior of a high class vaudeville or legitimate theatre. Many of that number drafted from sparsely inhabited territory. The men in the camps were educated to the theatre and they in turn will educate friends so that the theatre is bound to have a new clientele. As the men are all between 21 and 31 the zest for amusement is permanent with them. It should be possible, after mustering out the troops, and very

probably will be, to offer theatrical entertainment in communities whose size heretofore has been considered too small. It may mean the return in a measure to town hall procedure, but if by such methods success is met with financially, it will mean something generally to theatricals. The appetite for amusements for all the men in the camps has been whetted through the Liberty theatres and entertainment, here and abroad. Added to the soldier patronage and the increase theoretically certain with the coming of prohibition, the amusement field for the next few years should have its greatest prosperity.

Harry Singer left for Chicago Thursday to aid in the opening of the new State Lake Theatre. Mr. Singer will be gone about two weeks.

Florence Roberts has finished her stock engagement at Salt Lake City and resumes her vaudeville dates opening at the Orpheum, Sacramento, March 16, in "The Woman Intervenes."

"The Blue Flame," a new four-act dramatic fantasy, was sold this week by the author, John Nicholson, to Walter Jordan (Sanger & Jordan) for prospective stage production.

Charles Potsdam ends his official campaign as a booker in the Loew office this week to become an agent, booking with the popular-priced circuits, including Loews.

M. L. Malevinsky, of O'Brien, Malevinsky & Driscoll, the theatrical attorneys, is expected back tomorrow (Saturday) from a three weeks' vacation to Hot Springs.

The Loew Office basketball team, for the first time in three seasons defeated the University Settlement team last week, 48 to 36. The Loew team challenges any in the profession, either for a side bet or sport.

Mrs. Harry Crull and two children leave for Fort Worth, Tex., for a four months' stay next Monday. Mr. Crull is manager of the Prospect, Brooklyn, and will remain in New York while his family is away endeavoring to recuperate from a recent experience with influenza.

The Great Richards, the dancer, is at the Royal this week. The press department of the local Kafo theatre was notified to send the billing and pictures of Richards to the theatre. The press department sent pictures and billing of "Richard the Great" and they proved to be that of a trained monkey.

The Catholic Actors' Guild will hold its next meeting at the Hotel Astor, Tuesday, March 18. After the meeting the first of the Lenten discussions will open with the question, "Is The Modern Stage Worth While?" The speakers will include Rev. John Talbot Smith and Wilton Lackaye.

Dolmar and Hackett, who are now showing an act arranged and presented by Seabury and Shaw are using entirely new scenery, material, music, songs and dances. It had been reported that the scenery and musical arrangement were similar to the present act now being used by Seabury and Shaw.

Admission to the gallery at Miner's Bronx for the Sunday night concert is now 28 cents, including the war tax. It was 15 cents, but the price was raised to keep out the "riff-raff" who occasionally showered the stage with nails and other articles. The management threatened to boost the gallery to 50 cents if good order is not maintained.

During a fire which broke out in the Yates Hotel, Utica, N. Y., Eddie Correll, while endeavoring to save the diamonds owned by Mona Gray, caught a thief in the act of stealing them and

after a struggle managed to subdue the culprit and recover the girl's gems. No one was injured, but much theatrical property was lost in the blaze.

Frank Dobson has turned over to the Permanent Blind Relief War Fund \$76 which he had collected from vaudeville artists to go towards purchasing "The American Vaudeville Ambulance." The project was stopped with the signing of the armistice. Mr. Dobson is still soliciting donations for the P. B. R. W. F.

The action brought by Jay Wilson, through the Actors' Equity Association, against Raymond Hitchcock, producer of "Words and Music," charging his services were dismissed with but one week's notice, came up for trial last Saturday, the court awarding the plaintiff one week's salary of \$100 and costs. Arthur Butler Graham represented the plaintiff.

Edwin M. Stanton, formerly assistant U. S. district Attorney for the Southern District of New York, who received his discharge from the U. S. Naval Aviation force this week, is to shortly open offices in the theatrical district for the practice of law. While in the navy Ensign Stanton saw service abroad.

Bill Dodge has left the Stan Stanley act and has been replaced by Joe Kane, now doing straight for Stanley. Kane opened at the morning performance at the Palace last Thursday for the injured soldiers. In the act Stanley asks if there are any men in uniform who want to kiss Miss Barry in the act. The aisles were clogged with men attempting to get on the stage.

Alice Lloyd and Tom McNaughton are due to arrive here from London next month. They have been away for about 18 months. This season they have been jointly appearing in the London pantomime, "Cinderella," at the Lyceum. Miss Lloyd is due to open in vaudeville, her first date being in August in Montreal. Mr. McNaughton may be seen in a production.

Willie Cohen, playing the Pantages time, upon his arrival at the railroad depot at Missoula, Mont., handed the bus driver a ticket which, while torn, dirty and hardly readable, was recognized by the driver as one of his regular pass tickets. When he called Willie's attention to the condition of the pastiche Cohen replied: "Why shouldn't it look bad? I've carried it in my pocket book for 23 years."

A benefit will be given this Sunday evening (March 10) at the Cohen & Harris theatre by the Permanent Home for Blind and Crippled Soldiers, of which Mrs. Wendell Phillips is at the head. The home is at Madison avenue and 38th street. The entertainment will be in charge of Private Ruth Grossman, of the Women's Motor Corps, who is chairman of the committee. Mrs. Grossman is the daughter of William Grossman (House, Grossman & Vorhaus).

Gladys Moyer, of Chicago, and a sister of Marion Harris, reached New York this week and will probably become attached to the modiste establishment of Claire, on Broadway. Gladys says she doesn't see where this information is sensationally important, but her friends insist that it is. Miss Moyer was attacked by Broadway fright for the first couple of days. The people in New York speak so fast, she says, that she's from Chicago, but she looked more like a New York girl in her dressy wardrobe, including hat.

Claims against Margaret Anglin by supporting players in regard to the trying out of a new play, "The Open Fire," several weeks ago at Stamford, Conn., were decided in favor of the players by arbitration in the Actors'

Equity Association. The new piece played but two days, closing through the illness of the star. Two weeks ago Miss Anglin went on tour with "Billeted." The Arbitration Board decided they were entitled to two weeks' salary instead of two days, for which they were paid. The decision covered only those players under contract, and affected but three persons. "The Open Fire" was a short-act play.

The death of the Hon. John Keller, late Commissioner of Charities and a prominent member of Tammany Hall, recalls that he was at one time editor of the New York Dramatic News and had written a play produced by Robert Mantell, called "Tangled Lives." The News was the first strictly dramatic paper published in New York. It started in 1881 with Charles Alfred Byrne as editor. Then came Linford Richardson, Robert J. Donnelly, Keller and again Richardson, all now deceased. When Richardson retired from the paper the second time it was purchased by Edwin S. Bettelheim and consolidated with the Dramatic Times. Bettelheim still conducts the publication.

Seventeen offers were made Samuel Shipman and Percival Wild from different managers to produce their new show, written in collaboration within a space of ten days at Atlantic City, and completed last week. The show is called "The Turn of the Wheel." It is a comedy, and is to be held for next season regardless of the speed with which it was turned out. The play will probably be given an outdoor try-out this spring. Percival Wilde is the writer credited with a portion of the prologue of "The Woman in Room 13." Wilde's name was off the Booth program for a time because of a protest by Max Marcin, but Mr. Wilde is now given program credit.

Company L of the 165th Infantry (which was the famous 69th Regiment of New York, and which is now a part of the Rainbow Division of the Army of Occupation) gave its first anniversary dinner at Remagen on the Rhine, the affair taking place at the Hotel Waldburg Jan. 11, 1919. A nicely printed program held the names of many noted artists, including Paviola, Annette Kellerman, John McCormack, Eva Tanguay, Gaby Deslys, Raymond Hitchcock and John Philip Sousa. All of the bill, the program noted, was possible through the courtesy of Charles Bingham. Of course the entertainers were not there. The last page of the program explained in a special note which read: "Owing to lack of transportation it is impossible for the entertainers to make their appearance." Nothing else was on the page but a single line reading: "When do we go home? ??????"

The estate of Kathryn Browne Decker, who died Feb. 9, at Columbus, Ceylon, amounts to \$5,000. Harry Elliott Murphy of 44 Morningside drive, New York, was appointed temporary administrator by Surrogate Cohlar this week. Miss Decker died of ptomaine poisoning while with the Daniel Frawley company on a tour of the Orient. The will was executed Dec. 27, 1911. Mr. Murphy is named as executor in it. Some books and pictures valued at \$50 were willed to him. The remainder of the estate is left to a sister of the deceased, Herietta Browne, of the Orpheum Theatre, Newark, N. J. Her father, as mentioned, is James H. Browne, 6 2729 Indiana avenue, Chicago. The will directed that her remains be cremated. It is expected some time will ensue before the will may be probated in New York. The witnesses left to it are on the other side, Mr. Murphy, she stated, and with the same company. The witnesses are Thomas G. and May H. Winnett, of the Edge water Beach Hotel, Chicago, and Anzette N. Lloyd, 41 Gramercy park New York.



# LEGITIMATE

## EUROPE'S BAND TOUR OPENING WITH STRONG ADVANCE DEMAND

**Musician Heroes of 369th Colored Infantry Regiment Give  
Initial Concert at Manhattan O. H. Sunday. Route  
of Day Stands to Follow. Casey and  
Moss Directing Trip.**

Following the announcement in last Sunday's papers that the Jimmy Europe Band is to appear this coming Sunday evening at the Manhattan Opera House (for one performance only), with advance sale announced to open at the theatre Wednesday of this week, there was a demand for tickets early Monday morning. The box office men of the theatre said such a thing had never previously occurred there.

After the Manhattan concert the Europe entertainment starts out on a long stretch of mostly one-day routing, with the longest stay booked to date, two days in Philadelphia (Academy of Music).

Pat Casey and B. S. Moss, who have the tour under their direction, have engaged in the executive department. George Weeden, in charge of the show, with Dexter Fellows ahead, and Billy Carney contracting in advance. Connected with the management is Capt. Hinton, who was with the 15th Regiment on the left side and in close contract with the Europe Band throughout its stay with the regiment in France.

### GERMAN OPERA "CANNED."

The season of German opera announced for the Lexington for six weeks opening last Monday night was "indefinitely postponed" by Rudolph Christen of the Christens Producing Co., after a talk with Secretary to the Mayor Whalen and Commissioner of Licenses Gilchrist. The postponement was the result of a petition which was presented to the Mayor appended with 2000 signatures of soldiers and sailors.

VARIETY of Jan. 17 gave the first intimation there was a plan afoot for the presentation in German of operatic works in New York. At that time the promoters and their attorney refused to give any information as to their plans, but they did not deny that they were figuring on producing the operas here.

The advertising campaign that was conducted for the season at the Lexington was in German print announcing the Lexington as "Das Deutsches Theater," naming Christens as President and Max Winter as Secretary and Treasurer of the organization. The initial performance that it was proposed to give was a presentation of "Der Vogelhändler," which was having its final dress rehearsal at the time that the Mayor's Secretary and the Commissioner of Licenses visited the theatre. Police Captain Duggan, of the last 51st Street Station, was also present.

What passed between the management of the opera company and the officials has not been released for publication, but it is understood that the wings of the Lexington were informed that in the event that there was the slightest disturbance in or about he building last night in the event that a performance was given, the "cense" of the theatre would be revoked for all time and that no renewal would be forthcoming.

Had there been a performance given there is no doubt but that there would have been a "disturbance" for there were several thousand soldiers and sailors waiting at the Sailors' Club on Fifth avenue to march against the

theatre and prevent a performance of the proposed opera.

When it was announced that the city officials had brought about a postponement of the performances there was a general hurrah at the gathering place of the service men. They formed in ranks last night and appeared before the theatre and informed Police Captain Duggan that there was no need of police protection for the building, as they were there to co-operate with the police in maintaining order.

In a statement Christens said: "We are bankrupt as a result of this. A year ago we gave performances of a similar series of operettas, at the Irving Place Theatre and there was no publicity nor did the authorities attempt to stop the performances."

He also stated that he had contracted for a cast of from 60 to 70 members and a chorus of 50, as well as an orchestra of 36 pieces. These contracts would have to be lived up to. A number of clubs and societies passed resolutions Monday against the presentation of German plays, operettas or other musical works of German origin in New York.

Monday night after the soldiers and sailors marched to the Lexington, they paraded Fifth avenue and Broadway, singing loudly in celebration of their victory. Several hundred of them, including wounded and maimed, were in line in the parade down Broadway at the height of the theatre hour.

### "CHARACTER" FOR SHERWIN.

Judge Erlanger in the Supreme Court last week, in the separation suit brought by Ann Winsor Sherwin against her husband Louis Sherwin, the former New York dramatic critic, allowed \$35 a week and \$100 counsel fees to Mrs. Sherwin.

Through counsel she charged "cruel and inhuman treatment." After reading the defendant's affidavit and hearing testimony the court stated it considered Sherwin a decent, high-class gentleman and would not increase the amount (\$35 per week) the defendant had been voluntarily paying his wife. On a motion for reargument Monday Judge Erlanger reiterated his opinion of Sherwin as a gentleman of fine character, allowing an additional counsel fee of \$50 to plaintiff's attorney, but declined to increase the separation allowance.

After hearing all these nice things about himself a second time, Sherwin commenced to believe them and celebrated.

### David Higgins' Play.

David Higgins is writing a new play. He has submitted the theme to a firm of legitimate producers, who have promised him a production if the completed play works out as good as the idea.

### Elsie Janis Has Learned French.

A letter from Mrs. Janis to a friend in New York states Elsie is now a fluent French scholar and expects to open in Paris in the fall with the piece in which she is at present playing in London at the Palace, "Hullo America."

They will return to New York next month, she writes.

### "TUMBLE IN'S" RUN IN.

Philadelphia, March 12.

Cast changes are still in order for "Tumble In," now in its final week here. The latest principal to enter the show is Johnny Ford, replacing Fred Heider. The latter handed in his notice for the fifth time. Peggy O'Neil remains in the cast to date.

Before the performance Friday night two musicians traveling with the show engaged in combat, and the trombone player is seriously damaged in a hospital. The trouble was sort of a "race riot." The injured man hit the celloist with a trombone and the cello player ruined his instrument by "laying" it over the attacker's head. Quiet was maintained for a time, but just before the orchestra started into the pit the celloist picked up the neck of the broken cello and severely beat the brass player. Highly excited the musicians played raggedly throughout the performance.

The trouble really started over the celloist winning \$125 in a poker game when the show was in Washington.

Audrey Maple is expected to join the cast at the end of this week. Bobby Higgins is also mentioned for the same cast. Miss Maple has been at the Winter Garden.

### MOOSER'S FAR EAST TOUR.

George Mooser is organizing a musical comedy repertoire company to go to China next July, with a tour to occupy about two years.

Arthur Israel, associated with T. Daniel Frawley in the Far East, is due here soon to pilot the organization. It is planned to open in Honolulu for from three to five weeks (dependent upon the number of pieces in the repertoire), thence to Yokohama, Tokio, Kobe, Nagasaki, to Manila, back to Shanghai and Calcutta for three months. Mooser is now negotiating for the rights to a number of the current musical successes here.

Mr. Mooser will not accompany the troupe. He is seeking a theatre in one of the important eastern cities for a summer stock engagement, during which he will try out a number of plays with a view to giving them regular productions next season. He already has five such manuscripts, two with Bertha Kalich in mind.

### BORROWS ON PHONEY PASSES.

A unique but petty pass grafting scheme is being worked by an individual who is giving away "phoney" passes for the Hippodrome and then "borrowing" 25 cents from the recipient.

The grafter is plentifully supplied since he writes them himself on white paper the top and side of which show perforations (probably ordinary writing paper). The signature appearing is that of "J. F. Dillingham" or some other front initial, but never the correct full name, which absolves the perpetrator from a charge of forgery.

The grafter has been confining himself to United Cigar stores, giving most of the phoney passes to clerks, then extracting the "two-bits" borrow.

### JOLSON IN FLORIDA.

When Al Jolson gets a hunch it's a regular. Wednesday last week he slipped out of New York, en route for Palm Beach. With him was Cliff Hesa. With Jolson's departure his role in "Sinbad" at the 44th Street was again assumed by Ernest Hare. The theatre made no announcement, as has been customary of late when Jolson, who has been playing in New York for over a year, off and on, decided to take a rest.

Jolson will remain away another week or so. The usual formula is followed at the theatre. Two minutes before the curtain is to go up, an announcement is made Jolson will not appear.

### WIDOW SHARES IN ESTATE.

Cincinnati, March 12.

Frank A. Dillingham, patent medicine manufacturer, who died of pneumonia in San Francisco last week, provided in his will, that his widow, Mrs. Viola Dillingham, a former actress, who sued him for divorce, is to receive nothing except what the law allows her. But as Mrs. Dillingham never was divorced, and as the alimony agreement, under which he gave her \$22,500 in full settlement, does not settle claims for dower, she comes in for one-third of the estate, estimated at approximately \$160,000 in personal property besides the good will value of his patent medicine business.

Dillingham left this business, located in Cincinnati, from which he derived an income of from \$75,000 to \$100,000 a year, to his sales manager, Roy T. Ballard, of New York City; Daniel Layh, New York City, his advertising manager, and Anna M. Maloney, manager of the Cincinnati office.

### SCOTT'S PERSONAL PUBLICATION.

Paul Scott is noted for his frankness of speech. As a side issue he started a little house organ, styled "Dramatic Comment." In it Paul said what he liked and used his own freedom of thought. On the "Comment" was carried the line "Free wherever we wish to send it," and another tag line was, "Published while we live and can afford it." In his March issue Paul says that for three years he has published the paper and every copy costs him 18 cents to print, and that if he added overhead charges the cost would be about a quarter. Scott now says that the paper is costing him more money than he thought it would, but that he still can afford it, and will keep it up.

A March question Scott propounds is, "Honest, how much have you got in your cellar?"

### GO AFTER "SLEEPING PARTNERS."

Chicago, March 12.

The dramatic critics sounded an enthusiastic anvil chorus following the opening of "Sleeping Partners" at the Princess, with Wallace Edginger and Irene Bordoni. Treating Mr. Edginger and Miss Bordoni with the utmost consideration (both favorites here), the critics assailed the piece as inadequate and utterly un-\$2. The play has only one set and four characters, one being that of a butler, so that had it leaped into popular favor it would have been a gold mine. But it has not leaped, although it does not have to play to a great deal each week to get by. It is not thought the piece will remain long here.

### COBURN, SOLE OWNER.

Charles Coburn is now said to be sole owner of the American rights to "The Better Ole," having, it is understood, bought out the interest in the show held by some downtown financial people who are reported to have covered the advance deposit and invested in the production.

### ORCHESTRA ON THE ROOF.

Next week on the 44th Street Roof Marion Cook's Syncopated Orchestra will give the entertainment for the week, to be followed by "The Kiss Burglar," opening March 24. In the latter show, which has been on the road, are Marie Carroll, Denham Maloy and Harry Clarke.

### Grace Ellsworth in "Journey."

Grace Ellsworth is now playing the role in "A Little Journey," at the Belmont, created by Johnva Howland.

### Crane Has Honolulu Engagement.

William H. Crane, now on the coast, will sail from there in the spring to play an engagement in Honolulu next summer.

# LEGITIMATE

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## BROADWAY SHOWS DROPPING TO AROUND \$8,000 IN SLUMP

**Income Tax and Lent Blamed for Falling Off of Legit Attractions. Standard Hits Holding Up. Plenty of Seats in Cut Rate Offices. Big Celebration Awaited by Managers.**

An increased number of attractions along Broadway are feeling the slump that started last week. Takings Monday and Tuesday of the current week were considerably off in the majority and the same reports hold for out of town attractions. What falling off there was this week is not so much laid to Lent as to the general interest and outlay attendant the final days allotted for the return of income tax statements and at least the partial payment of the tax. Since this year's tax percentage is triple that of the average layman's for last year, tax payments run to no inconsiderable amounts per individual.

Last week's box office taking disclosed more show drawing less than \$8,000 than since the pre-Christmas season. Managers give no special reason other than it is natural for business to drop away for those offerings which have been in New York for long stays. That there was a considerable dropping off in the comparatively newer pieces, however, there is no doubt. Some figures demonstrated that: "The Crowded Hour" got \$8,900; "The Woman in Room 13" did \$7,200; "The Fortune Teller" \$7,200; "The Little Journey" \$8,200; "Somebody's Sweetheart" \$11,300; "Good Morning, Judge" \$11,500; "A Sleepless Night" \$5,500; "The Net" \$7,500.

"Oh My Dear" has slipped badly at the Princess, the gross last week reported under \$3,000 and the musical piece is soon due to vacate, with "Adam and Eva" a possible successor.

The real hits continue to stand up. Some are a bit off, yet show strength, as for instance "East Is West" at the Astor, which got \$15,500 last week and played to \$1,950 Monday night (this week), with Tuesday night's gross over \$2,000. The show continues to point the way to all Broadway offerings. "The Royal Vagabond" is playing to excellent business as is "The Better 'Ole." "Redemption" which has gone through the lean and prosperous periods of the season, played to \$9,700 last week, but it is closing its season in four weeks. That because of the co-starring of John and Lionel Barrymore, who will appear in Sembini's "The Supper of Practical Jokers," which was intended for a time for Mimi Aguilera, Lionel Barrymore closed his tour last week in "The Copperhead" to start rehearsals for the new play.

But two new attractions struck the street this week, "Penny Wise" at the Belmont, and a semi-musical affair called "Frocks and Frills," which debuted at the Standard. Both shows were named in the cast of "Frocks and Frills" (not "Furs and Frills," from which the title was lifted), the reviewers of the dailies ran wild in an orgy of satire and criticism. The piece was never intended for Broadway, even in a neighborhood house (Standard), so the critics were bound by no ties nor were they limited in scope, there being no producer or author mentioned.

Not many changes have been decided on over those announced last week, a number of attractions planning to remain until after the celebration to be given the 27th division, March 25, and looked on as a period of sure capacity business. The 44th

street roof will house Will Marion Cook's colored musicians and singers, who drew much attention in the downstairs theatre last Sunday when the takings were \$1,200. Cook's entertainment will stay a week or so and may be succeeded by "Oh, Uncle." "Melting of Molly" will soon vacate the Broadhurst to make way for "Yesterday," the new De Koven-McDonough opera. Next week "Moliere" will replace "The Marquis de Priddle" at the Liberty; "Please Get Married" will move from the Little to the Fulton, and "The Honor of the Family" will succeed "The Canary" at the Globe.

Approximately half of the attractions current are to be found in cut rates. The latter now includes "The Velvet Lady," which is there much earlier in the run than the New Amsterdam attractions in the past.

Cut rate orchestra seats are available for "Toby's Bow" (Comedy); "The Crowded Hour" (Selwyn); "The Net" (48th Street); "The Invisible Fox" (Harris); "Keep It to Yourself" (39th Street); "The Melting of Molly" (Broadhurst); "Hoboemia" (Greenwich); "The Riddle: Woman" (Fulton); "Ladies First" (Baves); "Tea for Three" (Elliot); and "The Bohemian Girl" (Opera Comique) (Park).

Balcony seats in the cut-rate offices are to be had for "The Velvet Lady" (New Amsterdam); "Good Morning, Judge" (Shubert); "A Sleepless Night" (Bijou); "Somebody's Sweetheart" (Central); "The Canary" (Globe); "The Little Journey" (Vanderbilt); "Sometime" (Casino); "The Fortune Teller" (Reubens); "Sinbad" (48th Street), and "Cappy Ricks" (Morosco).

### CORT AND "GLORIANNA"

John Cort is going to open "Gloriana" at the Colonial, Chicago, March 31, for an indefinite stay. Fritz Scheff will be starred.

The booking of "Gloriana" for an indefinite run was possibly made to repay for the forced moving of "Fiddlers Three" from Chicago after it had been only three weeks and getting over \$14,000 weekly gross. The show had but three weeks that were taken from George C. Tyler's "Penrod" forced into the middle west split week (last week that time and lost money because it did not have the prestige of a Chicago run behind it).

Tyler insisted that he be permitted to bring the show into Chicago under its original contract, although the K. & E. office wanted him to let the Cort show run and delay his time until later. This he refused to do.

### REHEARSING "A NIGHT OFF"

Richard Lambert and Melville B. Raymond have placed in rehearsal this week the musical version of Augustin Daly's "A Night Off" lyrics by Raymond and music by Hugo Frey. Raymond will stage the piece and Barney Fasan will put on the dances. The cast includes Elizabeth Murray, Percy Pollock, George W. Howard, Carolina White, Guy Kendall, Mary Milburn, Murray Stephen, Alma Adair, Harry Bulger, Patricia Delaney, Tom Dingle.

### HAST VS. SELWYNS.

Chicago, March 12. The unexpected hit scored by Walter Hast's "Scandal" here naturally brought out the history of the Cosmos Hamilton play. Interest was more especially centred through the theatrical people knowing the piece had been produced earlier in the season by the Selwyns and closed after its first week's performance at Belasco, Washington, D. C.

As far as can be learned, Mr. Hast never saw the play upon the stage but read the book, after the Selwyn's failure, and decided to reproduce it with a cast of his own selection. He chose Charles Cherry for the male lead and Francine Larrimore for the main feminine part. He was advised against Miss Larrimore, through those interested with him not having faith in her type for the role, but Hast persisted, and the hit registered here by the piece carries Miss Larrimore along with it.

Just how the Selwyns failed with the piece doesn't appear clear but that they did with an extremely valuable piece of stage property is best attested by the fact that whereas "Scandal" under the Selwyn management played to but \$1,500 in its Washington week, Hast, to prove the strength of the piece took it back to Washington, and at the Garrick, the poorest of all the capitol's 42 houses for business, did over \$5,000 on the week.

Walter Hast was in New York this week but would not comment upon the peculiar angle to his "Scandal" success, merely admitting the piece had gotten over in Chicago. He stated Charles Cherry and Francine Larrimore were under long time contracts to him, and that he had already selected their next play, also by Cosmos Hamilton.

The new piece is called "Men, Women and Money."

If it is true that Archie Selwyn sails for England this week (Monday there was considerable doubt about it), the firm of Selwyn & Co. will be without a Selwyn for some time. Edgar Selwyn and Channing Pollock are going away to the wilds to complete the play on which they are working, entitled "The Homecoming." Both say they will stay in seclusion until the play is finished, but there is a time limit, for the reason that Selwyn is booked to address the Theatre Club at the Hotel Astor March 28, and Pollock has promised to address the Society of Fine Arts April 6.

### JANE COWL CAUSES DISBANDMENT

Mabel Ryan, one of the Selwyn advance agents, is this week "ahead" of two of the firm's attractions—"The Crowded Hour" in Boston and "Tea for Three" in Montreal.

Jane Cowl's flat refusal to tour in "The Crowded Hour" will result in disbanding the New York organization at the conclusion of its engagement here, leaving the original Chicago company as the only one out. It is now playing Boston, with Florence Johns starred. Willette Kershaw, who created the principal part in the Chicago company, is suing Selwyn & Co. for \$50,000 because she was not permitted to play the role in New York.

### FRISCO'S NEW REVUE IS LIKELY.

San Francisco, March 12. Ackerman & Harris' new revue, "Let's Go," at the Casino, opening Sunday night, is very well liked and, while an expensive production in production and in cast, appears to have a very good chance of getting over.

The chorus of 40 girls is one of the main attractions.

(The show is reviewed in detail elsewhere in this issue.)

### DIVORCE FOR ELITA PROCTOR OTIS

Elita Proctor Otis Camp was granted an interlocutory decree of divorce from William C. Camp Monday, by Judge Finch in the Supreme Court.

No defense was interposed and alimony of \$200 a month was granted by agreement between counsel. The name of the co-respondent was not given. Ralph A. Pincus, owner of the Algonor Apartments at 7th avenue and 54th street, was compelled to testify that he rented an apartment to "Mr. and Mrs. Camp."

Miss Otis in her deposition stated she has been bedridden for the past four years and alleged she has been supporting herself by selling rubber clocks to members of the profession at \$5 apiece and that she expects, when well, to star in motion pictures.

Camp is reported to be engaged to the widow of the son of George Thorne, founder of Montgomery Ward & Co., the millionaire Chicago mail order house, who has two sons, one of whom is now in business with Camp under the firm name of Camp, Thorne & Co., bankers and brokers, 230 La Salle street, Chicago.

### "SUSAN LENOX" NEARLY READY.

For nearly a month the Shuberts have conducted rehearsals of "Susan Lenox," the stage dramatization of the late David Graham Phillips' story, "The Rise and Fall of Susan Lenox." Unless otherwise designated the premiere will be held out of town March 27. There are 32 principals.

Some of the male principals starting in the first act—one as the husband of Susan Lenox—disappear from view before the play progresses far, as do other principals in subsequent acts.

Susan Lenox as pictured by Phillips was a woman who had some sensational experiences with different specie of the male type.

### FRED. THOMPSON'S NEW VENTURE.

Frederic Thompson, founder of Luna Park, the Hippodrome and other important show enterprises, is about to "come back" shortly on a very large scale.

It is understood he has secured large financial backing for a mammoth outdoor enterprise on altogether new lines and the venture is to be launched in the early spring.

### REFUSED INTERPOLATIONS.

Through the music publishing firm holding the rights to a musical piece called "Hotel Restwell," revised in script by Edgar Smith, refusing to permit any interpolations in the score, Hans Bartsch, who intended producing the piece, has abandoned the project.

Cecil Lean and Cleo Mayfield had been engaged for the principal roles.

### RACHEL CROTHERS APPEARING

It was stated along Broadway early this week that when Rachel Crothers' new play, "39 East," is produced next Monday in Washington the authoress will personally appear in the cast.

### Idea for 63d Street House.

Before leaving for London last week Morris Gest was negotiating for the lease of the small theatre on West 63d street, nearly adjoining the Century, promoted by Butler Davenport some years ago and never completed.

Gest was figuring on expending about \$50,000 on the structure to equip it as an 800-seat house, and which, charged against a long-term lease, would have yielded him a metropolitan playhouse at a very nominal sum per year.

### Harry Von Tilzer Has Written Piece.

Harry Von Tilzer has written a musical piece which will be produced in the late spring. It has not as yet

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The Right Quinette—Carlton Love, Sally Weber, Allos Ridnor, Harry Weber, Julie Berger.  
"Frocks and Frills" played Ashbury Park







# Chicago

## Chicago By Night

By JACK LAIT

Eddie Leonard has adopted new billing, "The Last of the Minstrels." In addition to the worth of that line as a classic, a title by Sir Walter Scott, it tells succinctly the distinguished individuality of Leonard as the final survivor of a once vast school of entertainment.

It seems a shame that "Potash & Perlmutter" must die upon the American stage. Yet it is certain that this season will see the last of this fictitious pair which has been humanized and has become a standard of character as well as laughter. Barney Bernard, creator of Abe Potash, is to millions of people the Glass-brown senior partner of the firm in the flesh. Alex Carr, first to play Mawruss Perlmutter, has not been as closely linked with his part, nor has he crept as deeply into the affections of the public, but it must still be granted that he has portrayed the younger of the partnership with skill. Neither Bernard nor Carr will be with the old firm again. Carr, a temperamental, eccentric actor, has broken away more than once. Bernard has stood his punishment gamely, but says he is done. He will star next season, alone. Carr proposes to expand his powerful little vaudeville sketch, "April Showers," to a play, and head its cast.

Thus dies, in all probability, a theatrical trademark worth so much that if its profits were computed as dividends on a capital value that value would reach the millions. In no other business or profession on earth could that happen except the theatrical, where individuals are so pronounced a factor. In businesses of commercial trade a name becomes derelict of personalities. On the stage and about the stage this is not true. Wana-maker's stores will go on, and will continue to be Wana-maker's stores, after the last of the Wana-makers has gone. But Frohman's immortal name lost its value, practically with his death. "Rip Van Winkle" ceased when Joe Jefferson died. "Peter Pan" is idle when Miss Adams isn't playing it. "Zaza" became a memory when Leslie Carter outlived it. Potash & Perlmutter will not survive the defection of both Bernard and Carr, any more than the Ziegfeld Follies will be Ziegfeld Follies when Flo Ziegfeld, some day, withdraws or is taken hence.

Percy Hammond has come back from the front. And it is a sobered, weathered Hammond, too. He who was wont to quip over the frivolities of light amusement, given to analyzing with tired eye the comparative charms of soubrettes and ingenues, now finds that he cannot for the while put his columns to uses such as those, and he writes impressions of the Argonne and Paris in wartime. The caustic and bored loop-hoof has, at last encountered a show big enough to "take" him seriously, and for him to take with earnest sincerity. Thus dies Ring Lardner's witticism, which came about something like this: Lardner was at a desk in the Tribune office when one of the boys rushed in with the news, saying, "Hammond is going over to cover the war." "Gee," said Lardner, "suppose he don't like it!"

### SHOWS IN CHICAGO.

Chicago, March 12.  
"Scandal," at the Garrick, had a lively opening week despite the general depression, taking beyond \$10,000, very strong for a piece without a New York reputation for it. A flying start.  
"The Girl Behind the Gun" and "The Better 'Ole," both looked to for big results, failed to do top trade. "Business Before Pleasure" at the Woods, whither it moved after huge totals at the Garrick, opened only fairly well on the initial week. It is now getting straight \$2 top, whereas at the Shubert house the high price was \$2.50 Saturdays and Sundays. "Old Lady 31" limped out of the Cort, and "Thirty Days" (first called "A Thousand Eyes"), with Frank McIntyre, a revamp of "The Man from Mexico," opened mildly.

"Sleeping Partners" at the Princess missed fire and little is heard of it. "Chu Chin Chow" announces the last fortnight, still getting comparatively big money, but no longer phenomenal. "Going Up" is still the enduring bread-winner at the Grand, getting around \$14,000, the oldest show now in town. Lenore Ulric left at the height of prosperity with "Tiger Rose," and Cyril Maude in a limited engagement followed. "Tillie" is getting brisk but not wonderful business at the Blackstone, and "Penrod," a great machine bill, is attracting sparse houses at night, at the Olympic.

Guy Bates Post has the big dramatic bite of the town at the out-of-the-loop Studebaker, doing above \$12,000 again with "The Masquerader," and "Oh, Lady, Lady!" is the new musical comedy pet, selling out at La Salle. "The Overseas Revue" is still advertising heavily, now at the little Playhouse and doing well with limited gross possibilities, so that it has to play virtual capacity to pay out.

### DOUBLE ACCIDENT.

Chicago, March 12.  
Amy Leslie, the veteran critic of the News, while riding home in a taxi in the midst of a heavy snowstorm, was thrown against the side of the car. The door flew open and Miss Leslie, who is quite stout, was flung to the ground. No bones were broken, but the critic is hobbling about with a cane. She had just parted from Trixie Friganza when the accident happened. At about the same time that Miss Leslie was injured Miss Friganza, walking down the alley to the stage door of the Palace, slipped on the ice and was sharply thrown, injuring her arm and shoulder so that she had to cut her dance for the rest of the week.

### CURRENT IN CHICAGO.

"AUDITORIUM"—Chu Chin Chow" will close its successful run here in two weeks (7th week).  
"BLACKSTONE"—"Tillie" with Patricia Collins, doing fairly well (3d week).  
"COLONIAL"—"The Girl Behind the Gun," mildly successful (2d week).  
"CORT"—"Thirty Days" with Frank McIntyre, metropolitan premier. Better elsewhere in this issue (1st week).  
"EXHIBITION"—Dave Marjors's show.  
"CROWN"—"Midnight Frolics."  
"GARRICK"—"Scandal" with Charles Cherry and Francis Larrimore; the unquestionable hit of the town (2d week).  
"GRAND"—"Going Up," strong (12th week).  
"HAYMAKERS"—"The Better 'Ole," not making nearly the good impression the show made in the East (3d week).  
"IMPERIAL"—"Daddy Longlegs."  
"LA SALLE"—"Oh, Lady, Lady" musical top notcher, capacity each performance (3d week).  
"LYCEUM"—"The Roaring 20s."  
"OLYMPIC"—"Penrod" doing well (2d week).  
"PRINCESS"—"Sleeping Partners" with Wallace Ridgway and Irene Bendall. Week will probably travel thither soon (2d week).  
"POWERS"—Cyril Maude and Laura Hope Crews in "The Saffron Grass," opened (1st week).  
"PLAYHOUSE"—"Overseas Revue."  
"STAR & GARTER"—The Lew Kelly Show.  
"STUDEBAKER"—Guy Bates Post in "The Masquerader." Success. (8th week).  
"VICTORIA"—Thurston.  
"WILSON AVENUE"—North Shore Players in "A Fool There Was."  
"WOODS"—"Business Before Pleasure," with Barney Bernard and Alex Carr (12th week).

### DOUBTFUL OPENING DATE.

Chicago, March 12.  
The opening of the Statekale Theatre was a sporting proposition all this week, and dozens of wagers were laid on the date. Mort Singer was keen to start business next Monday, and that is not outside the possibilities yet. The theatre is not completed, but a performance could be given. Martin Beck arrived Wednesday and he was not ready with a definite answer. The likeliest prospect then was for March 24.

A bill had been booked for March 17 week, and it is not yet known whether the same show will play if the premiere is set over for a week. It included Trixie Friganza, "For Pity's Sake," Rupp and Linden (local act with two co-actors), Lillian Fitzgerald, Williams and Wolfus and three acts booked by Charlie Freeman from the Chicago office.

Another tangle for Mr. Beck to unravel was the new campaign which suddenly early this week when it seemed that none of the outside agents had any space reserved for them in the Statekale building, and they and several producers went along with them, now have offices in the Majestic Theatre Building, are for the present out in the cold. There is some unrented room on the second floor, that portion not taken by the new campaign. Whether the agents get it or not seems up to the Orpheum Circuit chief.

Meanwhile there has been a mad scramble for options on space in the Loop End Building, a rather antedated structure across the street from the Statekale, on State street. The handsome Masonic Temple is diagonally across, but the theatrical offices are barred. The tenants in show business cannot remain in the Majestic, which, despite its housing the magnificent Majestic, is advertising in heavy type: "Desirable offices for rent, May 1. Positively no theatrical agents accepted."

Mort Singer is preparing to publish a souvenir program for the new theatre, which will be distributed for four weeks gratis to patrons. Some advertising is being accepted to defray the expense, about \$3,000.

The booking for the new house, by George Gottlieb, has been arranged so that Mr. Gottlieb will book seven acts weekly from the New York Orpheum office and the Chicago Orpheum office will supply one act, giving the program eight acts.

While the house will stage four shows daily, the acts will work only three shows a day, each show carrying seven acts, a better arrangement than the usual shift plan followed by other popular priced theatres.

The possible opening bill March 17 is carried in this week's Bills Next Week department.

### McCloud Managing Blackstone.

Chicago, March 19.  
Walter McCloud, former treasurer of the Blackstone, is now manager of the house, succeeding Jack Mooney, who will manage Powers. Arthur Esberg, assistant treasurer at the Blackstone, becomes treasurer.

Harry J. Powers, Jr., will act as assistant to H. J. Esberg in the management of all the Powers-K. & E. houses.

### Coming and Going.

In the morning she is Mrs. V. W. Marshall, a stern schoolmarm who stands with pointer in hand and shows the children of the first grade in the William Penn school interesting things on the blackboard. In the evening she is Valerie Walker, of "Looping the Loop" in the Winter Garden revue. She does a turn in which she shows the patrons interesting things, but not on the blackboard. In the morning she gets the children and in the evening she gets their parents.

### JUST PLAIN MASSACRE.

Chicago, March 12.  
The awe-stricken and admiring reporters didn't know whether to refer to it as temperament or just plain temper.

The job was to serve a writ of attachment on Adele Ritchie (Mrs. Guy Bates Post), who is appearing at the Studebaker in "The Masquerader." A young woman from the municipal court went to the theatre to serve the writ. She had difficulty getting to Miss Ritchie's dressing room. But she finally got there. When Adele found out what her business was, she caused the door of the dressing room to be locked. From without could be heard the reading of the writ by the young woman who served it. Then could be heard many other noises. They told unmistakably that a battle was being fought with the young woman. When the door opened again, it could plainly be seen that it was no battle, but a massacre.

When the writ-server had her wounds dressed and could walk, she got out a warrant for the arrest of Miss Ritchie, which she served—backed by two husky plain clothes men.

### HARD ON SCALPERS.

Chicago, March 12.  
Chicago ticket scalpers will be subjected to a double-barreled attack if a bill presented at Springfield this week passes the state legislature. In addition to providing an ordinary penalty of a \$500 fine or imprisonment not to exceed a year, or both, for infractions of the proposed law, the bill gives the purchaser of the scalper's ticket a private remedy.

It consists of a legal action against owners or representatives of theatres for a sum of \$200 for each ticket overcharged for, and may be recovered in any action of debt before any court of competent jurisdiction in the state.

The act as drafted is described "to prevent fraud and extortion upon the public in the sale, barter or exchange of admission tickets to any theatre, circus, baseball park, place of public entertainment or amusement." Excess of the advertised price or printed rate on such tickets." There is nothing in the proposed law to prevent theatres from offering tickets for sale at places other than the box offices, but the same purchase price, plainly printed upon the tickets, must prevail at all selling places.

### Florence Stone Returning.

Chicago, March 12.  
Florence Stone, the stock star, who recently figured in broadcast publicity in connection with letters written her by the banker who "broke" a string of 14 banks in and around Minneapolis, will shortly return to the stage.

### THIRTY DAYS.

Chicago, March 12.  
H. H. Frazee opened "Thirty Days" with Frank McIntyre at his Cort fair house. The play is a farce credited to A. E. Thomas and Clayton Hamilton. These two formerly somewhat blight-brown playwrights have followed closely the fundamental line of "The Man from Mexico," played by Willie Collier years ago, later done by Eddie Fox under the name of "Overseas Revue" and done in a British version by Richard Bennett as "Thirty Days in the Shade." Bennett staged this venture and is a financial barometer in it.

McIntyre now plays the boob sub-boss with a penchant for getting in the wiles of young vampires, and he is pursued by the Italian husband of one of them so that circumstances lead him to choose thirty days in the cooler in preference to a life sentence. When he gets back he is up against it for a while, but he has a strange adventure in the coop, at which point the farce branches away from the old one.

No extremity of humor, vocal or physical, is left out, and no Patsy Arbuckle live-reel over had more flopping, snorting and "off-plications." Kathleen Comers and Gene Hays are McIntyre's principal support, canny cost.

This piece was first tried out as "A Thousand Eyes."

# CHICAGO

# Chicago Bn Dan

By SWING

## Chicago Bn Dan

[illegible]

by applause for others. The boys are good and they deserve their chance. Bessie Field, a small girl, sang a song, and then she sang a small ability. But she should not be allowed to do 15 minutes, solid, while Miss Seelye is here. She is a very good singer, and she is at him as though he were Al Jolson. 'Ise balled soul, something about a Salvation Army, and she sang a song about a Salvation Army company, would improve the turn by its absence. The song is all right, but it is sung in a very bad way. She is a very good singer, a daisy array of songs, did four numbers, two of them mild specialties and the other two were of the kind of vices that are not to be combined with the kind of favorites, but she stopped the show for five minutes, and was forced to a company dance. Miss Seelye was well liked by the audience, and her singing and inappropriate demonstrations of fields' friends ruined for her a wholesome personal note.

Kiela Brothers, in citizens' clothes, pranced

on next, and held the house helpless with laughter. Alice Ebb closed in artistic dance pictures, getting going a bit tamely for the first time, and then she was off with her overplus of dancing—every act but Lou Holtz on the bill denied. When she reached her finale, "The Shadow of Pajay," the house was somewhat shot, but those who remained got compensation in full measure. Miss Ebb, who once was a sensation, whose amount to almost a million in her first season, was here as a sound and established her place as a contributor to the art of vaudeville who pay a compliment to its patrons by serving that art. Holtz, with blackface hokum and nut stuff, a couple of dashing ditties and a personality

so easy that it amounts to almost impudence to get the big single-handed hit of the show. The boy is certainly coffee and doughnuts to the vaudeville bounds, and has the science of bullying an audience sprinkled all over his bag of tricks. Lat.

A hobo, boasting of a Thespian past, has been for some weeks collecting a dollar a day from Barney Bernard at the Garrick Theatre. Barney got tired of it and put it right up to the gent.

He vowed that if Barney ever refused, he would shoot himself. Friday night Barney gave him a half dollar. The following Saturday matinee the nomad presented himself, half-shot.

At Cohan's Grand is a gentleman named Frederick Zeddies. He has been with Cohan's ever since, it was grand. He has no particular title, but his position is one of sublimated usher. His courtly demeanor has won him the title of Chicago's politest man. Compared to him Lord Chesterfield was a thug and Sir Henry Irving a Frisco. He is a personal friend and hobby of George M. Cohan. Cohan would rather lose his lease than his Zeddies.

“How do you do, sir? Have you been successful? May I not prepare a snack for you, sir?”

He looked over the loot the robber had gotten, and shrugged with mild

"Here we have some small, but no valueless etchings. Some of our critics have been kind enough to say they were very fair. This plate, sir, is solid silver. It is heavy, of course, and may embarrass you to carry out. Still, I venture it may be worth the extra effort."

"I have some studs that were presented to me by Mr. George M. Cohan. I have the honor of calling America's greatest actor my friend. I should very much dislike to lose these studs, but under the circumstances I feel you should know about them.

"Had you told me you were coming I should have prepared an inventory of our effects, sir, so that you should have consummated your enterprising with a minimum of effort. We are plain people, sir, but we always endeavor to—"

At this point the burglar fainted. Alarmed and distressed that such a thing could happen in his home, Mr. Zeddies called the police, so that the visitor could get proper medical attention.

Harry Ridings swears that the above is a true record of an actual occurrence. The dailies printed the story of the burglary, but omitted the above hints to unpublicized details.

A bad burglar broke into a trunk belonging to Peggy Pelham, one of the wild women of the desert in "Chin Chow," last week. He got away with all Miss Pelham's lingerie, and she swore out a complaint charging the unknown thief with grand larceny. Had he taken her evening gowns, the charge would have been larceny. And if the robber had stolen her stage costume, he could have gotten away with a charge of petty larceny.

**MAJESTIC. CHICAGO.**

Alla Moskova had 'em going out, and both got over with a snap which would have been a henge if the house was settled. The Briants in "The Dream of the Moving Men," in full with a special tenement set, have probably the most remarkable quasi-acrobatic act in vaudeville. The Moskova and her four girls are all finished artists in the business of interpretative dancing.

Rizzo and Buff, on second, hit on all six with a piano and violin act. The two boys know their business and their instruments. A little too much affectation on the part of the boy who violins is a matter which might be remedied to the improvement of this act. Wilbur Mack

signed to the improvement of human life and Co., with Mr. Mack's smooth and easy-running sketch, "A Pair of Tickets," delivered as usual. A dumpy, charming girl named Louise Kitch, proves a most acceptable substitute for the part that Nellie Walker formerly had.

Muriel Wladow, with special songs and routine, opened with a bird song which gave her an opportunity to introduce her clever bird imitations. With a dressing room right on the

stage Miss Window made her change to full view of the audience, screened, of course, with the exception of her dangerous pair of shoulders. Miss Window changed to a fetching blue gown and did a grown-up baby song that might have looked flat in the script but sounded nice and round the way she put it over. She finished with a series of impersonations which could hardly be legitimately classified as such, but served to show the

shapely young woman in various picturesque gowns.

Imhof, Conn and Coreene panicked 'em. The lady critic in Davepost has a right to her opinions. But how a critic could say anything but the best of the standard Irish dancer is beyond conception. The psychology is probably the same as that which applies in a nation which likes to enjoy a drink once in a while voting itself dry and then bitterly repenting and kicking about it.

"Well," said Lillias Berse featured, had the tough job of following La Rue, and stood up despite such a handicap. Miss Berse is

developing into quite an ingenue. When she learns expression, she will be a possibility of big work. The four boys who support her do splendid work, both vocally and otherwise. Jack Weiner, who has always done straight juvenile work, has found himself in the role

Chicago, March 12.  
Woolfolk's dollar edition of 'Nor

Bert Fitzgibbon is improving. He now smashes two footlight bulbs instead of one.

*Swing.*

**MAJESTIC, CHICAGO.**

Chicago, March 12.  
This is a long show, very long. It is too long, because it could be cut so easily and so helpfully. A couple of the acts could be left

Togan and Geneva, one of the neat, snappy

openers, start the picnic and make no material for fruit-finding with their apt dresses and sweet mildair work. The Bison City Foun is on so early for song and comedy, but the effort is concentrated and lively and scores the typical quartet success, except that the

house isn't full enough to swell it to the deserved proportions. Beaumont and Arnold then step in for prolonged talk, which would be improved if discreetly slashed, as it is not consecutive and could spare the observations that don't get screams. The dening finish

that don't get screams. The dancing band goes nicely, though Miss Beaumont should use character costumes rather than gowns for her style.

The De Wolf Girls, a neat little pair of ingenues-whose voices blend and who dance with skill if not inspiration, carry a massive production, make eight changes and sing

Chicago, March 12.

Boyle Woolfelk's dollar edition of "Norworth's 'Odde and Ends,'" showing at the Victoria (Shaubert) here, stars Max Bloom as heretofore been a Hebrew comedian but now essays the general comedy role done by Harry Watson in the original revue. He has the support of two clever girls of venticinque, who play the part of the two contrasting personalities—Miss (first name not given) Rayfield, lagoon lead, and Peggy Brown, sobriety. Miss Rayfield is tall and comely, soft and sweet and melodious of voice and easy of carriage. In comedy she is a light as to be virtually absent. But in re-

[illegible]

# CABARET

Girls who, through the good fortune of holding positions that allow them a permanent stay in New York, and conduct their own homes for convenience and saving, should be particularly careful whom they invite to their apartments and how they conduct themselves around the Times square lunch rooms. Inspector Henry has a squad of men out who specialize in this grade of work and the girl who innocently leaves her own table to talk to a friend is liable to find herself in the toils under a charge of "soliciting." This week two chorus girls were arrested and charged with receiving money from two police officers dressed as army lieutenants. The girls bear a good reputation and were able to procure some influential aid resulting in their discharge, but without this they would undoubtedly have been held and possibly sentenced to prison or some girls' home. As the police are not particular whom they go after it behooves the working stage girls, especially chorus girls, to be careful. It would be a good idea for respectable women of the profession to keep away from a few of the mis-fit restaurants called theatrical buffets, especially one on West 47th street, which figured in several police raids. Recently a girl in women's business accompanied by a friend entered this "dump," having arranged to meet another girl in her show there. When the girl arrived and spoke to the manager of the place roughly forced her to another table, telling her it was against the law to move from one table to another. That law was meant for prostitutes and since the manager, by his action, practically admitted his place was catering to that brand of woman, it would be advisable for respectable women to shun it. It is likewise necessary for girls when walking home at night, from theatres in the Times square section, to keep on walking, and if addressed by anyone, even a man in uniform, to pay not the slightest attention to it. While it seems a pity that girls should be ensnared through their good-feeling for boys of the Service who may stop them to ask for information while in uniform, there are so many detectives around the square wearing the army uniform and girls who do stop for a moment to answer a civil question because the questioner is in uniform may come under suspicion through it. The vigilance of the police and military authorities just now is extremely strict through so many men returned.

Sophie Tucker and Doralinda at Reisenweber's, both in charge of opposition rooms in the same establishment, are not losing any opportunities to secure patronage, with a suspicion existing in the Doralinda (Paradise) room that often there is "propaganda" working there for the benefit of the Tucker room downstairs. It is charged that frequently while the Doralinda room is open there may be heard at a table here or there someone saying, loudly enough for those within quite a range to hear it: "Let's go downstairs. There's something doing in the Sophie Tucker room." Sophie seemed hurt when it was mentioned that this was termed "propaganda," but she added that of course everybody at Reisenweber's wanted all the business they could secure. To help along her own business for the first three nights of the week, usually the dulllest in the cabarets, Miss Tucker this week started an amateur cabaret exhibition Monday night, Dennisse, the Mistic Tuesday night, and a Shimmy Dancing Contest Wednesday evening. The Monday amateur display is for budding aspirants to cabaret entertainment, with a prize for the winner with the hope added that he or she may get a regular job. Dennisse is a

magician and paid by Miss Tucker. The Shimmy Contest is open to all, with another prize for the winner of that. The Reisenweber management thought Miss Tucker should engage six beautiful women, who, as beautiful as they may be located for cabaret work, to preside as "hostesses" during the evening, but Sophie cracked back she was beautiful enough for any six she could think of and substituted the specials for the first three evenings instead. Last Thursday night Reisenweber's had an all-night license for both the Tucker and Doralinda rooms. Doralinda is going to make something out of her "Laruma Shiver" dance. It's a shimmy that depends upon how much shivering is put into it to become anything else. Doralinda is going to try some very heavy shivering it is reported. This is the second week of her four-week engagement at the restaurant. The Sophie Tucker Ball to be held March 25, at the Palm Garden. Sophie and Frank Hale are promoting it. Tickets \$3, with boxes \$25.

The matter of the cabarets around New York asking for free entertainment to make up a special evening started to spread last week. One place advertised the names of volunteer entertainers. Another tried to get away with a special evening through hand bill announcements. Neither place did much according to report. Vaudeville advice in this department last week to artists, not to volunteer for these affairs, if they were well enough known not to need the opportunity to "show" their talents. The advice was timely, excepting by the cabaret people. Sophie Tucker's Sunday nights were made the excuse for the advice. Miss Tucker thought it was all right and all wrong. She deemed it all right for herself "because of the way I do it," she said, and all wrong for the others who might be trying to follow her. "Why, only the other evening," said Miss Tucker, "I walked into a small cabaret and the first thing I heard was, 'Oh, there's Sophie Tucker. Sophie, will you sing a song for us?' Well, did you do it?" Miss Tucker was asked. "I should say not," she replied. "But," added Sophie, "of course, you know I have a place of my own, so why should I?" The cabarets, as a rule, if looking for free entertainment, may procure singers without charge from the professional departments of the music publishing houses. A long while ago a road house conceived the idea of a special night with a volunteer "name" or so to appear. The special night was widely advertised in the neighborhood and to the regulars of the place. After much maneuvering two good "names" (team) were found. They were sent for in a car to go to the roadhouse after their performance in the city. Reaching the place, the host asked them if they did not want a bite to eat first. They said they did. The bite ran into a couple of square meals and when they were through eating, there was no one left in the roadhouse. They had eaten from 12 until 2. That ended the roadhouse try at volunteer entertainment.

The lately imposed additional liquor tax has aided with the conditions to send the price of liquor to unheard of prices in New York. Hennessy 3-star brandy is being sold by the retailers at \$9.50 a bottle (quart). Rye and Scotch whiskeys runs to about \$5 in the stores. Standard brands of champagne in the cabaret restaurants are bringing \$15 a quart, while wine selling wholesale a case, \$100, and that price is expected to reach \$115 before this week ends. It is not so long ago case wine was \$4. The cabarets are raising the price of glass drinks about 10 cents each, to cover the extra tax,

which amounts to not more than 2 1/2 cents a drink. Through the lately increased prices in the cabarets the daily gross of last week (ended at midnight) has increased about 40 per cent over the previous normal which was then very high.

Dry cabarets have had a try out at Butte, Mont., and also had enough of it, according to the record of one, which closed last week, after attempting to make money out of soft drinks since Montana went dry Dec. 30. The Montana cabarets see some hope in a bill passed by the legislature legalizing the sale of malt liquors containing not over one half per cent. alcohol. The restaurant men, however, have no line upon what Governor Stewart will do with the bill. Otto Muegel, of the Finlen, in Butte, said to *Latimer's* local correspondent: "There isn't a chance for the cabaret unless we are allowed to sell liquor. Our patrons now take but one or two drinks, make dumplings and eat and we can't keep up an entertainment feature with that kind of trade." The Finlen has a coveur charge of 15 cents.

The present revue in "The Cave" of the Grunewald hotel, New Orleans, has enjoyed an unusually prosperous season. It is in two divisions of 30 minutes each, with W. De Wolfe, Ethel Marie Gray and Charlotte Taylor leading most of the numbers, all especially written. De Wolfe has been an ardent, consistent worker, attaining a great deal of local popularity. Miss Gray, stately and quite regal in appearance, has been excellently received. Charlotte Taylor does very well with her "Lump of Sugar" selection and makes a comely, attractive soubrette. The girls are all "ponies," with sufficient dash, vigor and enthusiasm to keep the proceedings at a great deal of local popularity. The evening and getting \$21.50 for a quart of Pommery, which is pretty good for New Orleans, even in the racing season.

Sam Stemp, 75th Battalion, Canadian Army, returned to Canada last week with his regiment and immediately came to New York to see his wife and child. Mr. Stemp was in a hospital over there for three months suffering from a hip wound received in action. He has entirely recovered, and came back weighing 154, having lost 18 pounds at the service. When Mr. Stemp receives his discharge he will return to his former post as manager of Hunter Island Inn for Arthur MacLean. Sam was born in England, and while over the age (draft) limit, could not resist the call, joining up in Canada.

The Hotel Nassau at Long Beach is preparing to open its summer season. Converted into a Base Hospital for the soldiers, orders lately received there are said to have notified the medical corps the hotel would have to be evacuated shortly, by the 20th of this month, one report says. The first story given out connecting the Long Beach places as Base Hospitals for the convalescents was to the effect that the wounded soldiers would remain there throughout the coming summer, and be given the exclusive use of several hundred additional bathing houses to be erected.

Plans and specifications for the Stratford Roller Rink, which was erected two years ago at a cost of more than \$80,000, will be followed in detail in the erection of roller rinks in Kingston, N. Y., and Independence, Ia. Contractors in these two cities will embody identical designs of exterior and interior arrangement and in one case the exact dimensions of the Rochester, N. Y., rink will be duplicated.

Arthur Buckner's new "All Girl Revue," which opened at Werner's, 39th

street and Broadway, this week, has Rose and Arthur Boylan, Helen Renstrom, Reba Kerwin, Alice Cavanaugh and Harry Dixon as principals. Lillian Fairchild, Elaine Waters, Edna Worth, Helen Winn, Till Horton, Sylvia Hilden, Marie Seaman, Viola Sherlock and Tracy Boss are the chorus. The previous "All Girl Revue" moved to the Arcadia Hall, Brooklyn, N. Y.

A cabaret sister act, once in vaudeville, refused an excellent cabaret engagement this week. The sisters stated their husbands would not permit them to appear at a cabaret until after July 1. The husbands claim their wives had sufficient will-power to refuse lucrative employment in a cabaret, but did not possess enough nerve to refuse a drink.

The opening night of the cabaret at the Orange Grove on Prospect avenue, Bronx, was termed fairly successful last Friday. Hal Lane, the producer, went up to see the show Saturday night after waiting all evening he was informed the man who put up for the wardrobe had contracted cold feet and took away the clothes. The show could not go on. Lane has given up the idea of producing one-night stand cabaret shows.

Bea Palmer will probably remain in New York under the Ziegfeld management. She is on the Amsterdam Roof, and now called "The Jazz Baby," but may go into the new "Follies." Gene Buck has been around lately looking for shimmy singers in the cabarets. Gene took a good look at Grey at Maxim's a couple of times.

A Chinese merchant named Mick, who owned the Follies Bergere, Newark (the former Kaiserhof), had week took over the Nankin, Newark, reopening the place March 10 with a show booked by Arthur Hunter. Among the acts engaged are King and Prince, The Millers, and Laura Evans.

A revue, produced by Joe Mann, will open at Babst, Harlem, 125th street, March 15, featuring Nat Morton. Other principals are Oscar Hoffman, Amanda Brown and Miss Hill. The chorus consists of Flo Follie, Peggy Hastings, Miss M. Walters, Grady Smith, Billy Brewster, Billy Winters.

Fred Harlow and Bill Jones have opened the Dome at the Los Angeles beaches. The cafe is a tremendous affair and is unique because one half is in Venice, which is wet, and the other in Ocean Park, which is dry.

Max Rogers, the cabaret agent, is completing arrangements to retire from that end May 1 and is contemplating entering producing. He attributes his intention to leave cabaretting to the fear of prohibition.

Bobby Jones and Will Donaldson have written the numbers for the 2d edition of the "Spice of Life," at the Palais Royal. They are also writing the numbers for the Cafe De Paris revue, shortly to be produced.

Arthur E. MacLean, of Hunter Island Inn, is giving guests a small card on which is printed "Don't ask me what I'll do after June 30th! What the hell will you do!"

Walter Kaffenberg, of Maxim's, has turned lyric writer. Billy Arnold, of the same place, aided and abetted the attempt through placing a tune to Mr. Kaffenberg's lyrics, titled "Daddy."

John A. Sonntag, one of the first hotel men to introduce the cabaret style of entertainment in this country, died March 9 at his home in Flushing, L. I.

Consumers' Park, Brooklyn, destroyed by fire, is being rebuilt by the owner, Mrs. Pauline Winter.



# OBITUARY

**Harry Fern.**  
Harry Spielberger, better known in the profession as Harry Fern, died at his home, 1309 West Ontario street, Philadelphia, March 11, from pneumonia. He has been ill since March 3, having been stricken at Atlantic City while appearing in "Come On," a new production. Fern was one of the best known blackface comedians on the stage. He first appeared with the Primrose Quartet and then joined with Frank Orth, Orth and Fern appearing in vaudeville for several years. He was principal comedian with Al G. Fields for three or four years and later appeared in several vaudeville sketches. Last season he was with "Toot Toot." He was 41 years old. The funeral will be held today (Friday) from his residence in Philadelphia.

IN LOVING AND REVERENT MEMORY  
of Our Dear Sister-in-Law  
**MARGARET CUTTY MCFARLAND**  
May her sweet soul rest in peace.  
JAMES and LOTTIE VINCENT  
BEN BELCLAIR

**Moses Goldsmith.**  
Moses (Moe) Goldsmith died March 4 at Seattle, his home, and was buried in Lakeview Cemetery there under the auspices of the local order of Eagles, of which he was a charter member. The deceased was a pioneer showman of the northwest and started the first booking office Seattle had. Many of the acts booked by him played the former Sullivan-Consideine Circuit.

IN FOND MEMORY OF  
**FRANK BOHM**  
Who departed March 9th, 1916.  
Gone but not forgotten.  
His NEPHEW  
**JACK MANDEL**  
(Mandel & Rose)

**Claude Leslie Goding.\***  
Claude Leslie Goding (Golding and Keating) died at the Seaton Hospital, New York, March 10 following an extended illness with tuberculosis. The deceased was 31 years old. A widow survives.

SNOW IS WHITE  
SO WERE YOU  
**HARRY FERN**  
(Formerly Orth and Fern)  
May her rest in peace  
J. FRANCIS DOOLEY  
CORINNE SALES

**Nathan Ellis.**  
Nathan Ellis died at his home in Syracuse, March 2. The deceased was with the Ellis, Howlan Co. Funeral services were held under the auspices of the Syracuse Elks.

IN LOVING MEMORY  
of Our Dear Sister  
**MARGARET CUTTY MCFARLAND**  
Who passed away March 7th, 1919.  
In Houston, Texas.  
May her dear soul rest in peace.  
**SIX MUSICAL CUTTYS**  
(Thomas, William, John, Eleanor and Elizabeth)

The mother of Edwin Riley, manager of the Flatbush, Brooklyn, died

Tuesday at the Riley home, her demise attributed to infirmities of old age.

IN FONDEST MEMORY  
of  
**SOL SALES**  
Died February 28th, 1919  
J. FRANCIS DOOLEY  
CORINNE SALES

**Margaret Cutty.**  
Mrs. Charles A. McFarland (Margaret Cutty) died in Houston, Tex., March 7. The deceased, who was 30 years of age, was one of the Six Musical Cuttys.

**Mrs. Hermina Bloch,** wife of Frederick Bloch, who is associated with William Morris in theatrical enterprises, died March 11 at her home, 378 Central Park West, aged 55.

The husband of Clara Mae Blackburn, prima donna soprano, died in New York Feb. 27, of double pneumonia.

IN LOVING MEMORY  
of My Dear Husband  
**JOE WATTS**  
(WATTS AND LUCAS)  
who died in London, Canada  
March 8th, 1916  
Rest in Peace  
MADGE LUCAS

The father of Joseph Lyonell and Clifton Lyons died suddenly of heart failure at the Lyons home, Newark, N. J., Feb. 27.

**L. A. Thompson.**  
L. A. Thompson, inventor of the scenic railway, died March 8 at his home in Glen Cove, L. I., at the age of 71.

The mother of Al Cunningham died at San Francisco Feb. 27. Al Cunningham is with the Alcazar Stock Co.

**CRY AGAINST BAGGAGE CHARGES.**  
This summer the legitimate managers, as well as the burlesque show owners, plan to take steps toward obtaining some sort of a reduction of the baggage prices throughout the country, claiming that the charges of road hauls this season were not only out of reason, but were made under decidedly unsatisfactory conditions. The managers have specific instances in nearby eastern towns where exorbitant charges were made, and that the "hauls," as finally made under protest, caused some of the shows to get their stuff up late.

It may be that the time will see some of the local theatrical men at stands en route in charge of the baggage proposition, with a standard price maintained everywhere along the road unless the hauls are unusually long and difficult.

The burlesque circuits in particular are out with loud complaints this winter against some of the baggage haul charges in some of the stands where the companies arrive and depart regularly each week.

**William Harris, Jr.,** is looking about for an actress to play the lead in "East Is West" next season, when the piece takes to the road. He is putting out Fay Bainter in a new play at the conclusion of the New York run of "East Is West."

## ILL AND INJURED.

Henry J. Goldsmith, the theatrical attorney, is home with the influenza.

Willie Hale and Brother had to cancel Keith's, Boston, this week owing to the illness of Willie Hale.

Regina Connell was taken quite ill while traveling from Cincinnati and could not open last week.

Walter Meyers, of the Harry Weber office, has recovered from an illness of three weeks.

Nan Halperin, who has been in Youngstown suffering from influenza since March 1, is still there, and unable to resume her vaudeville tour.

Zella Rambeau ("Oh Boy") was taken ill March 8 in Elmira, N. Y. Miss Rambeau will be able to return to the road at next week.

Lawrence Goldie returned to the Keith agency Monday, relieving Bill Quaid of the bookings. Mr. Quaid assumed charge during Mr. Goldie's period of rest.

C. O. Tennis, general booking manager for the Eastern Managers' Association, has been unable to report for duty this week owing to illness. His daughter-in-law died.

The following patients are reported at the American Theatrical Hospital, Chicago: Vivian Hurlock ("Hello, People"); Dan Dix (Dix and Virgil); Ray Warren ("Darlings of Paris").

Emma Hopkins, ill for a year or more, is still confined in a hospital. Her sister, Ethel Hopkins, has been appearing as a single turn since the Hopkins Sisters were obliged to dissolve the act.

Jennie Jacobs again ventured out Tuesday, following a prolonged illness with influenza, during which Miss Jacobs suffered a relapse through leaving home earlier than she should have gone out.

## MARRIAGES.

William Thrift Fangle, manager of the Heilig, Portland, Ore., to Mrs. H. I. Ripley, a local musician of some fame in that city, at Portland, March 2.

Beth Sully Fairbanks, who received her final divorce from Douglas Fairbanks March 3, was married at the Church of the Ascension to James Evans, Jr., a Pittsburgh broker.

Maude (Babe) Clark to Bobbie Roberts. Miss Clark is playing at the Marigold Gardens. Mr. Roberts is attached to the local staff of McCarthy & Fisher. The marriage took place March 1.

Vernon C. Seaver, owner of Sans Souci park, Peoria, and several picture theatres and restaurants in Chicago, was married to Helen Busby, who entered his service as a cashier 17 years ago and was later named as co-respondent in Mrs. Seaver's several divorce suits. The divorce was granted a year ago.

## PRODUCTION ENGAGEMENTS.

Nanette Flack, "Yesterday," Constance Binney for a new Rachel Crothers comedy.

Cecil Lean and Cleo Mayfield open April 7 in a new musical comedy produced by the Shuberts.

Mr. Juliet has replaced the late Pauline Marion in the Helen Stanley Revue. Miss Marion died a few weeks ago in Boston from influenza.

Frank Dio Data has replaced Bernice Granger, at the piano in Elsie Maines' "Black and White Melody Boys."

Joe Opp, now with "Twentieth Century Maids," but under contract with John Cort for next season, placed by Chamberlin Brown, may be assigned by Cort to one of the road companies of "Gloriana."

## ENGAGEMENTS.

Josephine Drake, "A Steeple Night."

Martin Beck returned to New York early this week from Palm Beach.

## N. V. A. COMPLAINTS.

In the case of Reno and Joe Jackson, the committee in charge has decided that Reno must eliminate the Joe Jackson style of make-up and if he continues to play a tramp character in vaudeville, must decide upon some other form of dress than that now used.

Dickinson and Deagon have charged Lapearl and Blondell with using some of the lines of their specialty which they claim they originally added to their routine eight years ago. The defendants have been ordered to omit the lines in question in the future.

Ed Lowry complains that Solly Kutner, of "The Mimic World," continues to use a "gag" formerly ordered stricken from his routine by the Investigation board. Kutner has been advised that unless he complies with the order it will be referred to the joint complaint bureau. When originally charged with "lifting" the gag Kutner alleged it was not being used by him, but had been added to the routine of the act by his predecessor.

The billing and catch line of the Toney and Norman specialty has been ordered changed by the complaint department, Ernest DuFille having furnished programs and billing matter dating back 14 years, wherein he used the billing and catch line "Do you see what I mean?" The Toney and Norman act is billed as "Do you know what I mean?" The committee investigating decided it was so similar it is a confiction and have instructed Jim Toney of their finding.

Emma Earle claims Alice Hamilton has taken her "old lady" specialty, having played on the same bill some weeks ago. The investigating committee is investigating and will report later.

Chas. Moscony, father of the Moscony Bros., writes the boys' billing includes the name of his daughter Vernia Moscony and that she is at home in Philadelphia and not working. The press department of the Keith offices has been instructed to discontinue her name in the programs and billing matter.

## WITH THE MUSIC MEN.

Harry Akst has joined the writing staff of McCarthy & Fisher.

Grant Clarke, writer, has signed a contract with McCarthy & Fisher.

Gilbert & Friedlander are now selling agents for "Could I Change Your Name?"

Louis Jordan, professional manager for Shapiro-Bernstein, travels to his office in a newly purchased Chalmers.

Joe McCarthy, Harry Tarnay and James Montgomery are collaborating on a new musical comedy, shortly to be produced.

Alonso Price and Harry Von Tilzer have finished a new musical production which is termed a "light comic opera."

Samuel Rosser, recently discharged from the Navy, has been appointed Western representative and counsel for the Music Publishers' Protective Association in San Francisco.

Bert Williams, in his six weeks' vaudeville tour, commencing the 10th of this month, will feature Will Seldin's "Nobody's Business But My Own," the sixth of the Deacon series.

Eddie Madden, who has confined himself lately to production writing, has returned to the popular field in collaboration with Eugene Plattman and Sam Coslow.

Rose Goldberg is now with the Al Plantadest Co. as head of its band and orchestra department. Harold Solomon has joined the professional staff of the same firm.

Alex Gerber and Abner Silver, of the Witmark staff, have written a special new song for Al Jolson, which he is singing this week. The number is entitled "I'm a Stranger in My Own Home," interpolated in "Sinsbad."

Herbert Walter, formerly connected with the band and orchestra department of the Brown way Music Corp., resigned last week and joined the staff of the band and orchestra department of the Witmark concern.

McCarthy & Fisher were free-lance song writers until they started the firm on a \$5,000 investment, each putting in \$5,000. The dissolution of partnership does not affect the professional staff. Jack Mills is in charge of the New York professional department. Jimmy McCue in Boston, Irving Mills in Philly, Ma Seough in Chicago, Billy Priest in Detroit and Harry Bloom in Frisco.



# NEW ACTS THIS WEEK

**Fred J. Ardath Co. (9).**  
**"Dangerous Dan McGrew" (Travesty).**  
 28 Mins.; Full Stage (Special Set).  
 5th Avenue.

Dangerous Dan McGrew and the lady they call Lou have been given a lot of publicity on the vaudeville stage. Some one wrote a poem about them. Perhaps they have been in pictures. The furious increase in everything perishable may be responsible for this latest Ardath act. There is no slapstick in it, maybe some but not much. A couple of the principals kick a couple of the other principals, but what's a little kick to Ardath? You will miss the paste pal and brush, and the whiskers covered with slime. And you will probably miss "Dangerous Dan" as a travesty even on the small time, for the small time isn't paying nine people nowadays for doing nothing although the big time might—you can never tell what the big time may do. Though the big time won't play "Dangerous Dan." Whoever wrote the piece wrote it like an amateur and whoever staged it, staged it the same way. When the act runs out of travesty it sings ballads, and there's a ballad singer who closes the turn, with everything in it unfinished. There are six men and three women, including lady Lou in the playlet, a special setting and Dan McGrew himself, made up like a Frank Keenan gambler. Mr. Ardath had better stick to the sticky stuff. Even the 5th Avenue audience, the softest this side of the Warwick, Brooklyn, didn't make enough noise over the McGrew thing to let the management know they had remained awake through it. There is a roulette wheel on the stage and some gambling. The fellow who came in to break Dan's bank had \$10 to do it with, but that may be a part of the travesty. The other part is that Ardath, with his knowledge of vaudeville, should have ever wasted his time and people with this one. *Same.*

**Harry Bersford and Co. (3).**  
**"Live Wire" (Comedy).**  
 4 Mins.; Full Stage (Special Setting; Exterior).  
 Harlem O. H.

The Harry Bersford type of old man character should never have any trouble finding its place in the sun of vaudeville attention. In "Live Wire" he doesn't venture far away from the matured makeup of the man who has lived his youth and still has his mental faculties working overtime and in his present delineation of Rodney Harmon, the old granddaddy of a sweet, girlish little flower styled Chum (Ella Houghton) he makes it stand out like the rainbow. At the Harlem Monday night the Bersford offering proved wholesomely entertaining and undeniably refreshing. It's homespun stuff—well acted and with sparkling, humorous dialog that carries it along to success. The cast did well. Especial mention is due Miss Houghton as the unsophisticated girl of the woodlands. *Mark.*

**Jerome and Herbert.**  
 Nut Comedians.  
 11 Mins.; One.  
 Fifth Avenue.

These boys do a little bit of everything, but the greatest asset that the act holds is the acrobatic work of the slighter of the two. His turning jump through a hoop at the finish of the act was a knockout to the audience. The boys have a lot of comedy early in their offering, and the fat boy (a second "Fatty") gets a number of laughs with his antics. The acrobatic stepping of the other chap also holds the attention and serves to entertain. The laughs in the act are plentiful. It is big-time material of the best comedy order. *Fred.*

**Ernestine Myers and Paisley Noon.**  
**Songs and Dances.**  
 17 Mins.; Full (Special).  
 Fifth Avenue.

Here is an act that is a whale on production. Its producers have gone out and spent money without stint on costumes and scenery, and all that the act needs now is a little work to smooth out the routine. Ernestine Myers is the charming little dancer who appeared with Carl Randall, and Noon was with the Bessie Clayton act for a long time. Both are consummate artists in their chosen field, and the act they are now presenting is one that should readily find a route. In addition to the two dancers there is also a pianist, who had it not been for the fact that the act had to follow the Harshel Henshere offering, would have scored to greater effect with his solo work. Noon offers a little introductory number at the opening, and although he cannot sing to any extent he manages to get it over nicely. This is followed by a double number that is and Miss Myers dance. This in turn gives way to the "Hell Cat" dance, a clever Spanish conception that Miss Myers does. The duo offer a double "shivver" that defies explanatory adjectives. All that one can say is that "it's there." A "Ragtime Romeo" number follows an Astor dance done by the girl, and it scored effectively. For a finish a Persian comique is danced. It has class, but it is not the number for the closing spot of the act. Perhaps the "Romeo" would have been a better get-away for the team because of its popular trend. The Fifth Avenue audience did not seem to get the closing dance at all, and this consequently let the act down to lighter applause than it should have received at the finish. *Fred.*

**Mme. Donaldso (1).**  
**Songs.**  
 18 Mins.; One.  
 125th Street (March 7).

Accompanied by a pianist—a very neatly appearing army lieutenant (in uniform)—Mme. Donaldso offers a straight singing turn. Possessed of "looks" and a well trained contralto voice she supplied a bit of class not often offered in this section of Harlem, and the house was not lacking in appreciation, and insisted on an encore. The routine opened with an operatic number, excellently sung. While Mme. Donaldso shed a broadened cloak the lieutenant soloed cleverly with "Sweethearts" in variations. The songstress returned with a short, colorful melody, following it with a more popular song, "Endearing Young Charms," and finishing with a semi-classic. Mme. Donaldso is reported fresh from the Orpheum Circuit, and she likely hails from the concert platform. Vocally she compares with others from that field. A slight revision of routine would improve it. *Ibsen.*

**Peppino and Perry.**  
**Accordions and Violins.**  
 11 Mins.; One.  
 American Roof.

Peppino formerly offered an accordion single. The idea of doubling with Perry may have suggested itself to him. The former Bernie and Baker turn, that of violin and accordion. Peppino and Perry do work that combination, but in no measure like the former Bernie and Baker act. The present turn opens with both boys playing accordions, a trio of numbers, all duetted. Perry then switches to the fiddle, the routine thereafter without change. The house liked the music, offering appreciation that called for an encore had the players so desired. Mr. Perry has a smile that helps because of the plaudits of Mr. Peppino. The act looks fitted for small time only. *Ibsen.*

**George and Paul Hickman.**  
**Blackface Comedians.**  
 15 Mins.; One.  
 Riverside.

Two men in blackface, who open with a bit of crossfire about jiu jitsu, trying one of the holds on each other for comedy purposes; then bring upon the stage, still in "one," an interior wing with a door, a strip of border lights and a table with off-stage effects. With these they represent a performance at a one-night stand, the border for footlights, the wing for scenery with entrance, and the table with props to work the various noises usually employed back of the scenes. For example, when straight calls for "the wind," the nut answers that it's broke and won't operate, and again "Give me a strong rope," which is the cue to hand him the cigar the comic is smoking. They conclude with song and dance. "That's the show we saw at Punxsatawney." All burlesque melodrama is sure of certain laughs, but the idea is so old that, unless played by travesty artists or exceptional comics, it is lacking in novelty of treatment. George and Paul Hickman are neither legitimate travesties or exceptional comedians. *Jolo.*

**Grace De Winters.**  
**Ventriloquist.**  
 12 Mins.; One.  
 American Roof.

Grace De Winters has a new act that makes an impression and is more up to the minute than her former one. One or two sections need trimming, but the general resume is that Miss De Winters has a ventriloquist vehicle that should stand her in good service for some time. A girl ventriloquist is something of a novelty in itself, although Miss De Winters is not a newcomer. In her present turn, she appears as a bellboy paging the dummy. Then follows an exchange of talk, with the dummy, overdressed, shedding his clothes by turns and dressed to represent in succession. Harry Lauder, Raymond Hitchcock, with Miss De Winters closing with yodeling number that brought her big returns. Miss De Winters, sitting in the specially draped big chair, as she works the dummy in the closing period, having changed to feminine attire, displays splendid showmanship and it helps her score. *Mark.*

**Clemons and Rodgers.**  
**Female Impersonation.**  
 10 Mins.; One.  
 125th Street (March 7).

Clemons and Rodgers don't exactly do female impersonations. They might have started out with that idea, but after a slant in the mirror the short, dumpy one of the duo must have decided it just couldn't be done, so they made it a comedy turn, or what pretends to be. The other member frisked himself out on the stage after the fat boy (in male attire) started a number, flashing a costume that would be conspicuous at a French ball. True, he made no attempt to deceive, but he aired a true "nance" voice. He soon reappeared in eccentric female costume for a monolog, which ended with "Come On, Papa." The fat boy in the meantime changed to a Mother Hubbard scheme and offered "The Worst Is Yet to Come." For the finish the slender member of the pair flashes an Oriental costume with plenty of bare skin, while the fat boy sheds the barrel-shaped frock to appear in ballet costume. This provides a funny finish. The act may crash into the small time if the latter takes a chance. *Ibsen.*

**P. Conchas, Jr. and Co. (1).**  
**Equilibrium and Juggling.**  
 9 Mins.; One.  
 American Roof.

Paul Conchas was a famous name up to a few years ago. Now that the famous weight juggler has gone, perhaps "P. Conchas, Jr." has some right to the title. If not its only service is to bring back the memory of a departed artist, and fine in his line. Conchas, Jr., does show cleverness, but not in the measure of the original. The routine opens with the man balancing a long flower topped pole on his forehead and spinning two trays on either first finger, finishing the trick by balancing himself on a bicycle without assistance, attaining the position by steadying the right-angled front wheel with his feet. His next feat is catching a heavyweight on his shoulder and neck but does not repeat with a still larger sphere which he balances on head and chin on two short sticks. There is a bit of juggling while stationary on the bike, which is of light construction. He finishes juggling this time with the bike balanced on his forehead. A comedy assistant, funnier in appearance than in action, Conchas uses a regulation officer's uniform of khaki with several changes, but including a Sam Brown belt. He uses the same entrance music as the elder Conchas. *Ibsen.*

**"Tony."**  
**Violinist.**  
 13 Mins.; One.  
 Fifth Avenue.

"Tony" is a girl presenting a program of violin selections which graded as a "boy" of the street wail variety. Her musical efforts carry a lot of flash in manner of execution, and the repertoire leans principally to the classical. She played "Hear You Calling Me" very well at the opening and followed it with a selection from "Carmen." The latter earned applause. Her closing number was Victor Herbert's "Kiss Me" number, which sent her away nicely. It is an act that will answer for any early spot on the small big times. *Fred.*

**Doyle and Elaine.**  
**Dances and Songs.**  
 8 Mins.; One (Special Drop).  
 125th Street (March 7).

Two girls looking like the sisters appear in burnt cork of "high yellow" tint. They open with a song and dance, following with papier-maché "brasses" or zoboes. The girls then get down to hard shoe dancing, maintaining the stepping while playing a piano, the keyboard of which they reach through a slit in the special drop, which depicts a cotton field. "Cotton Blossom Serenade," a finishing dance, with the girls in wide-brim straw hats and heavy canes, took them off to strong returns. The team works smoothly and has probably been out for some time. The girls should easily fit number two for the three-day houses. *Ibsen.*

**Fern and Howell.**  
**Blackface.**  
 17 Mins.; One.  
 American Roof.

One of those two-men combinations that walk on, blackfaced, use patter layout, but swing into a burlesque boxing bout at the end, with a third man (whiteface) putting on the gloves with the comedy man of the turn. Good stuff for the pop houses and saved the act from falling from grace. *Mark.*

**Amoros and Obey.**  
**Acrobatic.**  
 8 Mins.; Two (Interior).  
 American Roof.

The work of the woman stands out. She sings, fits to and fro, spins cartwheels, dances, does hand springs and a head twist and keeps moving all the time acrobatically. The man is a good ground tumbler. *Mark.*

# NEW ACTS THIS WEEK

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**William Stuart and Co. (2).**  
Comedy Sketch.  
11 Min.; Three (Interior).  
Harlem O. H.

Slangy. Talky. Man. Two women. Male part of sketch police desk officer. First woman to appear, young, dresses to represent girl of the lower masses, backing it up with slang. Girl has a sick dad. She wants to help him and incidentally keep the wolf away from the door during the cost of high living. Applies for the job of matron at the station. Finally gets it. Old woman is her first case. Girl says Green River knocked the o. l. into the cooler. (The advertising for G. R. comes a little late, but may help.) Woman says she has a son named Frankie; does not want him to hear of her disgrace. Girl's heart wobbles; fluctuation of goodness resulting in girl letting o. l. exit by side door to supposed liberty. Police officer returns. Upbraids girl. Latter gets ready to vomit when o. l. returns under soldierly. Constan- tation! If the old woman isn't the police officer's mother! Little action. Slangy section carried it to attention. Mildly diverting it without running provokingly logical. Smutty times and the pops will not mind this skit by way of sandwiching some sort of change into a bill overrun with singing acts. *Mark.*

**Rikoba.**  
Hand Balancing.  
6 Min.; Two (Exterior).  
Harlem O. H.

Some showman this chap. Some balancer. Some nifty little turn. Some corking feats. Has prodigious strength in his arms. Does all his balancing of his body, with lower half upright as he swings first from one half-arm balance to a half-arm balance of the other or to full length of the arms. Has the stage accessories of wicker furniture type which also helps. Uses chairs, table, pedestals and blocks; that blockbuilding balancing stunt with first one hand and the other was very well worked up. His arms seem to be made of rubber one minute and steel the next. Handles himself like a contortionist, but eschews the bender's routine aside from one chair and floor trick. Walks on with cane and silk topper, removes coat and when finished dons it, places hat on head and taking cane, saunters off. Rikoba is big time stuff right now and while others may equalize his strength in arm balancing, it's the way Rikoba does it and the layout of his routine that turns the trick. He puts it over in Al shape. *Mark.*

**Emmett and Moore.**  
Talk and Song.  
14 Min.; One.  
American Roof.

Man and woman. The act opens with the man dressed as a blacksmith. The girl affected a kid mannerism at the start. Both change to more conventional attire, with the man sporting an Irish dance outfit (generally found on Chauncey O'Connell in his plays). The man sings and sings well, with vocal prowess to keep the smaller houses entertained. The talk is harmless. *Mark.*

**Top and Bottom.**  
Acrobatic.  
12 Min.; Full Stage.  
Audubon.

Top and Bottom is the title of a new acrobatic turn, although it is a question whether the names actually apply, aside from vaudeville billing. The act has two men, one tramp and the other in evening dress with silk hat. The tramp is the first to appear, offering a little comedy, picking up cigar butts, which does not hold in the comedy line. Following the appearance of his partner the two double in acrobatic feats, the man in evening dress performing on a pole balanced on the tramp's shoulder.

**Lane and Moran.**  
Comedy and Songs.  
10 Min.; One.  
American Roof.

George Lane was formerly of the Telegraph Four and also teamed as Lane and Smith, Tom Moran having been of Moran and Wheeler. The present team was formed several weeks ago, probably after Lane was discharged from the Navy. He is wearing a gold service stripe on his left arm and since it is an inverted V, the insignia means he has served for six months in the submarine zone. The display of service stripes on civilian attire hasn't been in evidence very much, but the custom may creep onto the stage for a time. Lane is a comic who is funny and his material is well foiled by Moran. They deliver a number of comedy bits not all of which are original, but most got over with resultant laughter. Of the familiar material is that about "kissing another soldier," and one bit has been used by Mullen and Coogan for some time. The boys are to be credited with much that is their own perhaps. Included in that is the "my sucker's broke" gag, really funny. Lane has something in the way of a dance towards the close which was made up of several numbers delivered partly as comedy efforts and partly for a money results. The team fits the next to closing spot for three a day which makes them valuable for that class of bookings. *Idee.*

**Lynn and Bergen.**  
Skit.  
15 Min.; Two (Special Drop).  
125th Street (March 7).

The drop shows the exterior of an insane asylum. The man of the team stands close to the wings on entrance, making motions as if singing; but the voice of the girl off-stage, giving "Darling, I Am Growing Old," failed to deceive any one. The girl walked on during the number, insisting on finishing. The comedy talk isn't brilliant, but it's original! The man using "Tiz good for the feet" as a stage line gets laughs. His partner offers a second ancient song, "Some One Is Waiting for Some One in the House Across the Way." There may be a fixed idea why this neat appearing couple should select two old numbers for their comedy routine, but it's a cinch audiences would far rather have something fresher. *Idee.*

**Bob Brown.**  
Talk and Song.  
10 Min.; One.  
125th Street (March 7).

Brown is a chunky lad, and from some of his talk he was in the Army, but not overseas. He opens with a rhyme on when the war will end. That's a bit out of date. He then sings "Barney Carney," which is followed by talk about high prices and the draft, the latter also a bit A. K., and the talk in general seemingly home-made in kind. Brown has a finish, however. While dancing and singing "Mammy of Mine," a number that is a sure comer and the brightest in his routine, he corks up, extracting the grease paint from his trousers. This novelty twist is the best part of the routine. *Idee.*

**Storrs and Link.**  
Talk and Song.  
13 Min.; One.  
Harlem O. H.

Opening in "one" with a flirtation number with young man and woman in summer attire. The man sprang into vocal prominence first through a solo. There was more talk and then a featured number about what one misses by never having had a kiss. Effective. Woman hasn't much of a voice to speak of, but works to advantage with the man. The upturners liked the act. Best adapted for pop house bills. *Mark.*

**Dora Hilton.**  
Song.  
12 Min.; One.  
5th Avenue.

Dora Hilton has a pretty voice, a couple of prettier gowns, a smile and a pianist, which appears to be the vaudeville prescription for a "straight single singing turn." Miss Hilton sings a selection of melodies, probably selected by herself, and then retires, first taking one bow and then taking another. Taking bows seems to be an acquired habit with singles and often the audience at the 5th Avenue applauds them for taking the first one, which may lead to the second, or it may be the stage manager saying "That sounds good enough for another." There's many a kind hearted stage manager. But Miss Hilton hasn't a big time turn and the small time doesn't appreciate straight single singers. *Idee.*

**Yvonne & Co. (2).**  
Dances.  
15 Min.; Full Stage (Special Settings).  
125th Street (March 7).

Yvonne has had the present act out for some time, and it is in good shape, making an excellent flash in the smaller houses, with ten hanging pieces. Two girl dancers assist Yvonne—not dancing with her, but occupying the waits while she changes. Yvonne appears from a large hat box in a pink and white costume and offers a toe dance. Dressed in black net a bare-legged number looked good for the second dance, while a toe dance is used for the final offering, Yvonne making a classy appearance. The turn can be featured on the smaller bills and may find a market for the bigger houses. *Idee.*

**Gallagher, Jones and Meyer.**  
Comedy, Songs and Dances.  
15 Min.; Three.  
Audubon.

Gallagher, Jones and Meyer, two men and one woman, have an act that is enjoyable, from comedy and dancing angles. The opening scene represents a hotel lobby, the girl as an elevator operator and one of the men dressed as a bell boy with a bright red suit. Comedy talk between the girl and a supposed visitor during the bell-boy's absence reveals that he was the former elevator operator and has since been discharged from the Army and is endeavoring to secure his old job back, at the same time discarding an overcoat, displaying a Khaki uniform with a discharge chevron. Several changes are made, by both, branching off to dancing, bringing home the necessary applause. The dancing is very graceful and their main asset. Closing with a song under a spot light the turn well deserves recommendation for constant work.

**"The Mormons" (7).**  
Sketch.  
10 Min.; Full Stage (Special).  
Harlem O. H. (March 6).

"The Mormons" in theme seems related to the Sallie Fisher piece. "The Choir Rehearsal." While partly rearranged the idea is the same, with the young girl expelled from the community for singing a hymn in church that was not a hymn. So she and her sweetheart (who had entered the household as a surveyor) were pronounced out for the time being. They sang the song by singing as heard originally, something they did, and before long they all were engaged in rendering the selection. Much comedy is derived from slap stick, and the skit on the whole is a novelty, although hardly suitable for anything but the better small time houses at present.

**Mme. Clifford (1).**  
Mind Reading.  
22 Min.; Full Stage.  
125th Street (March 7).

Mme. Clifford is not the young woman her appearance suggests. She is well over 40, but it is probable she has had stage experience, though her present offering calls for no histrionic ability. Her sole assistant—a man in evening clothes—announces that madame will give an exhibition of "physco-hypnosis," and she, upon entering, briefly states the same thing, but in different terms. Doubtless it all means the same. Different from other acts of the kind, there is no attempt to mystify the audience as to how the mind reader is given the questions. Her assistant directly asks Mme. Clifford from the aisles questions asked him by the audience. Mme. Clifford stated her work was in answering business questions, queries regarding what work is best fitted for persons, and she also included affairs of the heart. She is blindfolded, with no apparent reason, since there is no attempt to conceal message transmission. Her speech is drawn out and tiresome by prefixing "Ah" to most of the sentences. The turn was too long on this particular program and should not exceed eighteen minutes in any case. Mme. Clifford may get small-time bookings, not because of showmanship, but because small-time audiences still fall for "mind reading." *Idee.*

**Connolly and Francis.**  
Talk, Songs and Music.  
15 Min.; One.  
Harlem O. H.

Connolly and Francis were "No. 11" on a thirteen-act bill at the Harlem. It was getting near to closing time the audience, while saturated with singing singles and doubles, was becoming fidgety. Then came Connolly and Francis. Their talk wasn't much and their opening wasn't much, but once the musical part of their turn came into play their success was instantaneous. The act woke 'em up. It was one of the best things on the bill. It was the combined efforts of the duo, with the melodion, harmonica and ukelele that placed them in big favor. The woman first appeared in a hoopskirt outfit and played the melodion. The man affected a boobish mannerism and makeup. They sang and sang effectively "The Old Horse That Knows the Way Home," with the woman playing the accompaniment. Then after the man had sung an individual number that had the lyrics bringing a laugh, the woman returned in conventional attire; a dress that was becomingly attractive to her. Then the male introduced the harmonica and the girl played the ukelele; the combined playing proving a large sized hit when the man jazzed the mouthorgan on-topical numbers, with a harmonica novelty, a big novelty and the man did it above the average. Connolly and Francis have a happy vaudeville medium. They will fit in anywhere. *Mark.*

**Knight and Gail.**  
Songs.  
10 Min.; One.  
Harlem O. H.

The flash of the names on the card indicates that someone knows what a singing bird a nightingale is and inasmuch as this man and woman depend largely, hugely and voluminously upon singing the Knight and Gail appeal seemed timely. On the vocal end the pair did unusually well. Their harmony in a medley of old-time songs was well received. By way of novelty to get away from the time-honored bench adornment for a "two-act" Knight and Gail use an illuminated umbrella. *Mark.*











## 25



Building, New York



# FEDERAL INVESTIGATION

(Continuation from last week of the verbatim testimony in the proceeding of the Federal Trade Commission in the matter of the vaudeville investigation.)

The report below completes the hearing of Friday, Feb. 7, with Edward M. Fay on the witness stand.

Q. He is in that building now, isn't he?

A. Yes, sir.

Q. And Marcus Loew's Booking Office is in the same building?

A. I believe it is.

Q. Pat Casey Agency is that building?

A. Yes, sir.

Q. When you were in that building you didn't go up to see Marcus Loew, did you, and ask him to book your house?

A. No, sir.

Q. You have testified on direct examination that the reason you did not go to Loew's and the reason you did not go to Keith's was that you didn't think that they would book you because there was a big time Keith's theatre in Providence and a Loew's theatre booked, that is the Emory Theatre, you recall that testimony?

A. I believe the reason I stated, if I remember, perhaps the substance of it was something like that, but my reason was that I would not expect Mr. Loew or Mr. Keith to help me build up a theatre in the same town where they were interested.

Q. But you didn't actually ask either one of those circuits to book your house?

A. No, sir.

Q. And you never have asked either one of them to book—the franchise was in the town.

Q. Just a minute.

A. No, I have not.

Q. And Mr. Casey at some time subsequently, you testified, suggested to you to book through one or the other of those agencies, didn't he?

A. Yes, several of them.

Q. And after he made that suggestion, did you go and see Marcus Loew or the United Booking Office?

A. No.

Q. You know the B. S. Moss Vaudeville Exchange or the B. S. Moss Circuit?

A. I have heard of it.

Q. They book a number of vaudeville theatres?

A. I believe so.

Q. They have an office in New York?

A. So far as I know, they have.

Q. Mr. Moss, then connected with that, he is the secretary of the Vaudeville Managers' Protective Association?

A. I believe so.

Q. Does he book any theatre in your town, and by your town I mean Providence?

A. Not unless—Providence you mean in the Providence vaudeville houses?

Q. Did you go and see Mr. Moss, to see whether he would book your theatre?

A. No.

Q. Do you recall a conversation with Mr. Sims Silverman at the time you called there to have him insert this advertisement, Commissioner's Exhibit—I do not recall the number of the exhibit now—but at the time you called to have inserted this advertisement in Variety of November 16, 1917, did he do so (whistling)?

A. Yes, sir.

Q. Do you remember having a conversation with Mr. Sims Silverman?

A. Yes, sir.

Q. Was John J. O'Connor there, connected with Variety?

A. I think I am introduced to a gentleman.

Q. Did Sims Silverman ask you whether you were putting this ad in the paper to get the sympathy of the actors or whether it was intended to tell the managers, or did he ask this a question to that effect—something about getting the sympathy of the actors?

A. Not that I recall.

Q. Did he ask if you had been to Ben Moss to book your house, and did you reply, "No, what is the use?"

A. Why, I do not know Ben Moss, and I would not know him if you asked me the question now. He did not ask me the question that I recalled.

Q. He did not ask you that question?

A. Not that I recalled.

Q. Do you know William Fox, a member of the V. M. P. A.?

A. Only by reputation.

Q. You know he has a large circuit of vaudeville theatres and books vaudeville theatres?

A. I know he has some.

Q. Did you go to see if he would book your theatre in Providence?

A. No.

Q. Do you know he has no theatre in Providence and does not book any in Providence?

A. I might not have known he had a circuit of theatres when I started to book vaudeville.

Q. At any rate you did not try to get any vaudeville from him, did you?

A. No, sir.

Q. Will you please explain why you said you would not expect Keith or Loew to book your theatre in Providence?

A. That is very simple.

A. Yes, I know it is.

A. I know the Loew house has a franchise from the Loew people.

Q. Do you know that of your own knowledge?

A. I never saw the contract.

Mr. Goodman: I move to strike that out. The witness says he does not know it of his own knowledge.

By Mr. Goodman: I want to know what you know only. How would it affect Loew or affect Keith if they booked you in Providence?

A. How is that?

Q. How would it affect Loew or affect Keith if they booked you in Providence?

A. How would it affect them?

Q. Yes.

A. It would not affect them. It would affect me.

Q. To book your house?

A. Yes.

Q. All right. Do you know that the United Booking Office book the B. F. Keith Theatre and big time houses in Boston and also book numerous so-called small time theatres in Boston?

A. Yes.

Q. How far is Boston from Providence?

A. Forty-four miles.

Q. How long by train?

A. About an hour and ten minutes—an hour on a fast train.

Q. Do you know that Marcus Loew has a theatre in Boston?

A. I do not know that he has, I suppose he has.

Q. Do you know of Loew's Orpheum in Boston?

A. I do not happen to know about it, but I will take your word for it that he has. I am satisfied to have no argument about it.

Q. Does Loew book other vaudeville houses in Boston other than his own?

A. I do not know that. Mr. Goodman.

Q. Does Quigley book a house in Providence?

A. Not that I know of.

Q. You say Shedy's got a week as a booking fee?

A. Yes, sir.

Q. In addition to that did Shedy receive five per cent. from the acts he booked in your house?

A. Yes, sir.

Q. Did you deduct the five per cent. commission due Shedy and send it to him each week?

A. Yes, sir.

Q. Were any of those acts booked through the Shedy Vaudeville Agency represented by personal agents or representatives of the acts?

A. I do not understand what you want to know.

Q. Did these acts, in addition to booking through the Shedy Vaudeville Agency have agents or representatives like this fellow Horwitz that you spoke about?

A. I imagine they had, yes, sir.

Q. Do you know what compensation they received from the acts?

A. No, sir; five per cent. is what I understand they are allowed.

Q. Did you lease to artists booked for Fay's Theatre in Providence your own form of contract, or did you use the form of contract adopted by the Shedy Vaudeville Agency?

A. A form of contract adopted by the Shedy Agency.

Q. I show you this paper and ask you if that is a copy of a contract you used (exhibiting paper to witness)?

A. It might be and it might not. I do not know.

Q. Do you not sign the contracts?

A. No, sir; I do not sign the contracts. The only way I could tell would be to compare it with the contract which was signed by Shedy's.

Q. Do you know the method by which, or the system by which, acts are booked through the Shedy Vaudeville Agency for your house—just how has it been done and what is the process?

A. As far as the Shedy office is concerned or as far as the actors are concerned?

Q. Both.

A. Why, there are different ways that acts are booked in the Shedy office. For instance, an actor spoke to me yesterday and asked me to give him some time—two weeks—and I spoke to Mr. Shedy and Mr. Shedy said all right. I told the actor to go and Mr. Shedy and I signed a contract.

Q. Did he do it?

A. I do not know; I only told him that today. Another way.

Q. If he does, the Shedy Booking Agency will receive five per cent. of that actor's salary at the end of the week, will it not?

A. Yes.

Q. What is the other way?

A. Personal representatives of the actors go to Shedy's office and book the acts through the man at the book—Mr. Shedy or his son, or whoever is booking them.

Q. Now, when an actor comes out to a house for a trial, do you know whether there is some basis such as the cost of railroad fare and royalties that he has to pay, and other expenses, leaving him a certain net profit for himself?

A. Well, I have my opinion of that, if you want to have it.

Q. Yes.

A. I figure that an actor's—my opinion is that an actor takes the highest salary that he ever has received during his lifetime and adds that as the standard of his service. For instance, if, at any time during his lifetime, he, by any force of circumstances, has received five hundred dollars, and that is the highest amount he has ever received, I think the rest of his life he would really feel that he was a five hundred dollar actor.

Q. That might be true, but on the other hand, there is the other side of the actor. To my mind, an act that gets only the amount of money that the manager feels obliged to pay for the act.

Q. In other words, it is a case of either the manager trying to get him as cheap as he can and the actor getting as much as he can?

A. To my mind the actor wants to get as much as he can, naturally; but on the other hand most of the men in the business, in my opinion, want to keep the actor broke.

Q. Well, do you consider that you are one of the big ones?

A. I cannot answer that. I have only my opinion to express on that point.

Q. You have expressed your opinion as to the great majority of cases, to the effect that managers want to keep the actors broke. I want to know whether you are along with the big crowd or are an exception.

A. You can answer that better than I can. I cannot.

Q. I cannot answer it.

Q. It must be clear in the minds of the men who are running the vaudeville business in this country just what they want to do and what they are able to do with actors.

Q. Do you not know that, by comparison, there has been a progressive rate in the salaries of actors covering the last ten or fifteen years; that actors are getting more today than they were getting five years ago, and that they were getting more five years ago than they got five years before that?

A. What has that to do with the question you asked me?

Q. Will you not answer that?

A. Yes, but I am paying more for my hotel today than I ever did.

Q. Fine; that is true, but on the other hand, tell me just as frankly if they are getting more money today. I understand you are with them.

A. I should say yes.

Q. Are there a greater number of vaudeville theatres in the country today than there were five years ago?

A. I should say there are.

Q. Are they of a larger capacity and more commodious than they were five years ago?

A. Well, I imagine the new theatres that are built are better than the ones of a previous generation, and all that.

Q. You think that the number of acts in the United States today than there were five years ago?

A. Well, I would not—I do not know as I could answer that question. It might be so, it might not.

Q. You have been around, I presume a great number of vaudeville theatres in the country, and you have seen a great number of shows and have for some years—

A. That is so.

Q. Yes; I have seen some shows.

Q. Is it your opinion, from your own observation, that there has been an increase in the number of new faces, new acts, and new material in the vaudeville profession?

A. Well, I would not guess that so. As far as I know it is so. I would not say it was not.

Q. I do not think you caught my question. I will put it this way. Do you think the number of new acts, new faces and new sketches has kept pace with the growth of the number of theatres?

A. Personally, I do not.

Q. It is a pretty hard thing to get new faces all the time in vaudeville, is it not?

A. Well, you see, you are asking me questions that I would like to answer, naturally, to my way of thinking, I have to get personal.

Q. I do not want to get down to personalities, if we can avoid it.

A. For the reason that you represent the U. B. O., and the Keith's interests—

Q. If you do not want to get personal, let us avoid it, then.

A. I will answer the questions as near as you want me.

Q. I would like to have you do that.

A. If it were the object of the Keith interests—if they found there was a shortage of acts for their theatres, it would be absolutely no trouble for them to create new material. That is my opinion.

Q. You mean to tell us that either Mr. Keith—or, I will not say that either—that any vaudeville manager can create artistic talent, professional talent, and create brains?

A. I do not mean to tell you that one can create brains, no.

Q. I know they can go out and snatch big hits and create and costumes, but after the public has got to see the talent, is not that so?

A. Well, I would answer your question this way: There are hundreds of managers managing theatres in the United States, and there are probably five or ten men that judge the acts that can get into those theatres. Now, if you were short of material and you put hundreds of men judging acts, you would probably get more material if there was a shortage.

Q. Of course, I do not know that there is a shortage.

Q. After all, Mr. Fay, the judge of the act is the public, is it not?

A. Well,—what do you mean by "the judge of an act"?

Q. I will tell you what I mean. If you book an act into your theatre and the public liked it, no matter how good you thought that act, you would not book it into some other town where you had a theatre, would you? But, if that act received round after round of applause from the audience in Providence, but your personal judgment of the act was that it was a bad one, you would book it in your house in Rochester—would you not?

A. That is a long question that you ask me. You ask two or three questions in one, and I cannot answer it. I should like to have it read.

(The stenographer repeated the question.)

The Witness: I did not catch the gist of your question.

In other words, you want to know if I would book an act regardless of my personal opinion of the act, if the public?

Q. And would depend on the opinion of the public?

A. I certainly would.

Q. So that when you speak of four men or a few men controlling the destiny of vaudeville—

Q. I did not say that. I said judging the acts, as I understood your question.

Q. I will withdraw that, then. When did you acquire your house in Rochester?

A. A year ago this month, I think it was.

Q. When did you acquire that house in Philadelphia?

A. A couple of weeks ago.

Q. What was the house in Rochester—how was it being operated when you acquired it?

A. It was closed when I took it.

Q. Do you know what it had been used for?

A. Well, everything had been in it—the Shuberts had been using it, the burlesque had, and Loew and—

Q. While you are on that point, I think you can give us some information.

A. Go ahead and ask your question.

Q. You say the house was used for burlesque?

A. So have been told.

Q. And Loew's small time vaudeville?

A. Yes, sir.

Q. And as a combination house?

A. Yes, sir; and pictures.

Q. And then, after a small time circuit of theatres, changing the policy of that circuit, so as to operate them as big time theatres?

A. Well, that is according to the way the man is situated. I suppose. I know I could not.

Q. Assuming that he had the money to pay the salaries of the acts and assuming that he could make contracts with the acts, is there anything about the theatre itself—any theatre in the country—that renders it impossible for it to be used for so-called big time vaudeville.

A. There is nothing about the theatre itself—as far as walls and an interior.

Q. It is simply a question, then, of making the contracts and getting the acts—

A. A question of getting the acts.

Q. If Marcus Loew wanted to run a big time circuit, all he would have to do is go out and make contracts with the acts—is that right?

A. I would not say that.

Q. What would you say?

A. I would say that he has an agreement with the men he is doing business with not to do that very thing.

Q. You do not know that as a fact, do you?

Mr. Kelley: On what does he base that?

By Mr. Goodman: I do not know that of your knowledge—that is a statement made by you upon your information and belief?

A. That is my belief.

Mr. Goodman: I move to strike that out.

Examiner Moore: A great deal of this testimony has been given on his information and belief, and not very much on his knowledge.

Mr. Goodman: We have asked his expert opinion. Opinion is one thing, but this answer based on information and belief is another.

By Mr. Goodman: I move to strike that out.

Q. Has Shedy any interest in your theatre in Providence?

A. Yes, sir.

Q. What is his interest in Providence?

A. He has a fifth interest.

Q. A fifth interest?

A. Yes, sir.

Q. Do you remember being asked that question this morning by counsel and your stating that he did not have any interest?

Mr. Walsh: No; I did not say anything of the kind.

The Witness: No; I told Mr. Casey that. Mr. Casey asked me to do it.

By Mr. Goodman: You told Mr. Casey he did not, but he has, in fact, an interest—is that right?

A. Yes, sir.

Q. How long has he had that interest?

A. I could not tell you that.

Q. Did he have that interest when you talked with Casey?

Q. He might have had it.

Q. Do you know whether he did have that interest or not?

A. I do not recall whether he had it at that time. When we took the theatre, Mr. Shedy came into the proposition afterwards.

Q. You say the interests represented—how is that interest represented, by stock or contract?

A. What interest?

Mr. Shedy's interest.

Stock.

Q. He has stock in the Arcadia Amusement Company?





6 BIG HITS

HARRY VON

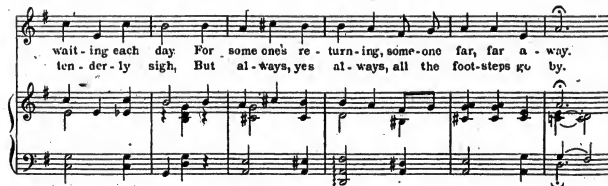
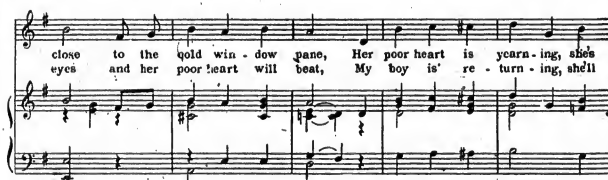
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TAME WILD  
WIMMIN?**A Sensational  
Hit!The Best Comedy French Song  
Hit On the Market!**PUT HIM  
TO SLEEP WITH  
THE  
MARSEILLAISE**AND WAKE HIM UP  
WITH AN 'OO LA LAA  
Sensational  
Hit!**JIM-JIM  
I  
ALWAYS KNEW  
THAT YOU'D  
WIN**

## Somebody's Waiting For Someone

Words by  
ANDREW B. STERLINGMusic by  
HARRY VON TILZER

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Chorus

Some-bod-y's wait-ing for some-one in the house a-cross the way

Some-bod-y's wait-ing, watch-ing and wait-ing day by day

At night there's a light in the win-dow for some-one a-cross the foam

And some-bod-y's wait-ing for some-one I won-der if he'll come home

## 6 BIG HITS

A  
Comedy Riot!

### CAN YOU TAME WILD WIMMIN?

A Sensational  
Hit!

The Best Comedy French Song  
Hit On the Market!

### PUT HIM TO SLEEP WITH THE MARSEILLAISE

AND WAKE HIM UP  
WITH AN OO LA LA

Better  
Than Ever!

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# NONETTE

A SENSATIONAL HIT IN

## "SOMEBODY'S SWEETHEART"

BY  
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# Concerning Music in

# "SOMEBODY'S SWEETHEART"

**D**URING the rehearsals of "Somebody's Sweetheart," the composer, Mr. Bafunno, was ill in Columbus.

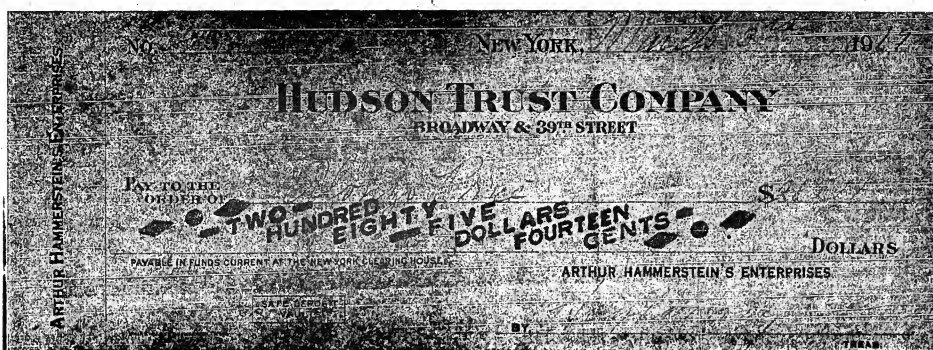
It was necessary to rewrite three of the numbers. Mr. Bafunno was unable to do the work owing to his enforced absence. Mr. Price, the author, was very busy at the time staging the production.

An arrangement was entered into between Mr. Arthur Hammerstein and a certain music publisher for the interpolation of two songs in "Somebody's Sweetheart." The authorship of

these songs is credited to Arthur Hammerstein, Walter Scanlon and Herbert Stothart.

All the other lyrics and music in "Somebody's Sweetheart," including the two song hits of the production, entitled "Somebody's Sweetheart" and "Girl of My Heart," were written and composed by Alonzo Price and Antonio Bafunno, and published by T. B. Harms & Francis, Day & Hunter, with whom Messrs. Price and Bafunno are under contract.

Anybody having any doubt about who wrote "Somebody's Sweetheart" will kindly glance at the following fac-simile of last week's royalty check.



**ANTONIO BAFUNNO**  
**ALONZO PRICE**  
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# "MOTHER LOVE"

WITH EXTRA RECITATION CHORUS

The One Real Heart-Throb Syncopated Novelty Balled of the Season

# "Why Did I Waste My Time On You"

The Only French Jazz Song on the Market To-Day

# "Ze Yankee Boys Have Made A Wild French Baby Out Of Me"

Oh, Folks, Just Listen to This One, Nothing Like Anything You Ever Heard

# "Give Me A Syncopated Tune"

and the First Big Hit from Their Pen

# "Everybody Shimmies Now"

The Talk of the Country, Sung and Played the World Over

Any single or double act can use the entire routine of these five songs as a repertoire without conflict or similarity of songs in the act. Open with "Give Me A Syncopated Tune," next use "Why Did I Waste My Time on You," third is, "Ze Yankee Boys Have Made a Wild French Baby Out of Me," then the big ballad, "Mother Love," and for a sure-fire finish close the act with "Everybody Shimmies Now."

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"Giddy Giddy" 17 Gayety Pittsburgh 24-26  
Grand Akron 27-29 Park Youngstown O.  
"Grown Up Babies" 17 Akron 18-19 Water-  
town 20 Oswego 21-22 Inter Niagara Falls  
N Y 24 Star Toronto.  
Hudsons Harry 17 Gayety Toronto 24 Gay-  
ety Buffalo.  
"Hello America" 17 L O 24 Orpheum Pat-  
erson.  
"Hello Pares" 17 Pottsville 18 Easton 19-22  
Majestic Wilkes-Barre 24 Majestic Scranton  
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"Hip Hip Hurray" 17 Lyric Dayton 24 Olym-  
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Howe Sam 17 Gayety Kansas City Mo 24 L O.  
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"Liberty Girls" 17 Columbia Chicago 24 Gay-  
ety Detroit.  
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"Majestics" 17 Colonial Providence 24 Casino  
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Marion Dave 17 Gayety Detroit 24 Gayety To-  
ronto.  
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York 27-29 Park Bridgeport.  
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"Mile a Minute Girls" 17 Gayety Baltimore 24  
L'Arcen Washington D C.  
"Military Maids" 17-19 Armory Binghamton  
30-32 Hudson Schenectady Akron 25-26  
Watertown 27 Oswego 28-29 Inter Niagara  
Falls N Y.  
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Jacques Waterbury.  
"Mischief Makers" 17 Lyceum Columbus 21-  
25 Wheeling 26-27 Steubenville 28-29 Can-  
ton O.  
"Monte Carlo Girls" 17 Gayety Louisville 24  
Lyceum Columbus.  
"Oh Girls" 17 Olympic Cincinnati 24 Colum-  
bia Chicago.  
"Orientals" 17 Olympic New York 24 Oltmore  
Springfield Mass.  
"Pace Makers" 17 Crown Chicago 24 Gayety  
Milwaukee.  
"Paris by Night" 17 Gayety Brooklyn 27-29  
Camp Dix Wrightstown N J.  
"Parisian Flirts" 17-18 Wheeling 19-20 Steu-  
benville 21-22 Canton 24 Victoria Pitts-  
burgh.  
"Peasant Winners" 17 Gayety Minneapolis 24  
Star St Paul.  
"Pirates" 17 Star Toronto 24 Garden Buffalo.  
"Piss Puss" 17 Majestic Jersey City 24 Peo-  
ples Philadelphia.  
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New York.  
"Record Breakers" 17 Englewood Chicago 24  
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"Roadland Girls" 17 Casino Boston 24 Grand  
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As the date of the opening of the organiza-  
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open time and name of representative, furnish-  
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The issue will be just around the time when  
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## LOS ANGELES.

BY OUT PRICES.

Employees of Cline's Auditorium have formed  
a deep-sea fishing club.

A. L. Bernstein is the local representative of  
Ackerman & Harris.

Walter Bernin, of the Mason, has purchased a  
hugonut at Venice, on the strand.

Theatrical friends presented Francis Ford  
with a loving cup.

Quinn L. Martin, a New York newspaper  
man, was here with his wife, Katharine Dur-  
kin, when she played Pantages circuit.

Edward Sheldon, who is here to get rid of  
his rheumatism, has completed a play for Mae  
Marsh. The picture star, now en route to New  
York, contemplates entering the legitimate  
within the next year.

## SAN FRANCISCO

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PANTAGES—10, the opening and closing  
turns are of merit, with the intervening acts  
containing the comedy making a good show.  
Lator's Modelle opened the bill, with the posing  
of the day now effectively presented. The  
"Twelve Tally Ho Girls" headlined and  
made a high mark. Some excellent brass se-  
lections closing the act strongly. A couple of  
song solos which are introduced slow up the  
act. Jack Ross has some original songs for  
his original act of delivery, but his work was  
not fully appreciated here, though he is  
clever and possessed of an abundance of nerve.  
Burke and Burke have lots of bright comedy  
lines well delivered and won laughs all  
throughout, but the act was drawn out and could  
be advantageously condensed. Zahn and Drive  
have a laughing success which won them big  
applause. La Petite Rivra offers clever routine,  
which, however, does not afford her sufficient  
opportunity for her best efforts, especially dis-  
played in her second song.

HIPPORHOMB—10, what the bill lacks in  
comedy is redeemed by the excellent quality of  
the class of acts averaging well above the usual.  
"Just Girls" is one of the most attractively  
presented girl acts seen in a long time. The  
ensemble violin playing and dancing belong an  
outstanding feature. Estelle Howe is nat-  
ural. She is clever, versatile, possesses an  
excellent voice with perfect top notes and  
scored a hit. Her work qualified her for the  
big time. Delany time closed the bill, se-  
cured by L. G. Conroy, who has a lot of  
wire walking was given. Duval and Lee  
did well with acrobatics and received a big  
hand for their final stunt on the rope. The  
opening as comedians is weak and is probably  
the reason of their fourth position. Ben and  
Arline, next to closing, scored with good har-  
mony. Jack and Edna, comedians, made a  
clever partner with their uncluttered work and  
comic chatter. The Russell Sisters and Hal  
and Françoise were out of the bill. Gertrude  
Beck, who has a fine personality and a dainty  
style, opened with a well framed singing turn.  
ALCAZAR—"A Slice in Time" (atroc).  
CASINO—Pantagon-March revue, "Let's Go."  
with Jack Wilson (1st week).  
CURRAN—"The Man Who Came Back" (1st  
week).  
COLUMBIA—"Poltranna" (2d week).  
MAJESTIC—Robert Lawley, "Back Co."  
FRINGES—Bert Levey, vaudeville.  
WIDWAM—A. H. & W. V. A. vaudeville.

The Earl Caldwell Musical Comedy Co.  
closed a three week engagement at the Mac-  
donald, Oakland, last week and opened at  
the HP in Elk last week. McArthur and  
Graf, who are speaking with the Macdon-

ough pending the taking over of the house by  
Ackerman & Harris for reconstruction, will  
try melodramatic stock for a change.

The Alhambra has been added to the Bert  
Levy books. The house will play five acts  
weekly.

The Roy Clair musical show moved over to  
the HP, Stockton, from Sacramento last week.

Muriel Valli sailed on the Sonoma for Aus-  
tralia March 4 to visit her parents there.  
Arthur Valli, her brother and vaudeville part-  
ner, remained here.

"Let's Start All Over Again," the new song  
written by Joseph Howard and Arthur Robin,  
is being published by Sherman, Clay & Co.

According to a report, the Orpheum has ac-  
quired a site for a new theatre in Oakland.

The metropolitan floor of the Casino has been  
converted into a dancing hall, where patrons  
of the house are expected to adjourn during  
intermission for a dance, and where after the  
show dancing will be enjoyed till a late hour.  
The new policy, smoking in all sections  
of the theatre will be permitted.

Dancing is to be prohibited Sunday in all  
places where liquor is sold, the police commis-  
sion decided last week.

Mrs. Harry Cornell (Ethel Corey), wife of  
Harry Cornell, manager of the Orpheum, San  
Francisco, was here after recovering from a serious ill-  
ness.

Lester Fountain, who retired as manager of  
the Casino last week to enter the commercial  
field as manager of a large candy concern, was  
the recipient of many gifts from the manage-  
ment and house artists. Among them were a  
silver cup, smoking set and cigarette holder.  
A farewell dinner was also given to the popu-  
lar Fountain by Dr. Tryon, the theatrical den-  
tist here.

Martin Kurtzig, assistant manager at the  
Strand, has been selected to take charge of  
the theatre maintained at the camp of the  
Western Division.

The Tanaka Miura Opera Co. is scheduled for  
the Columbia in a revival of the "Gelsa" and a  
production of "Madama Butterfly." The  
"Gelsa" will be sung in English.

Mack Sonnet's latest five-reeler, "Yankee  
Doodle in Berlin," for which Sol Lesser has  
the Pacific Coast rights, being presented at the  
Tivoli Theatre in conjunction with the per-  
sonal appearance of Bothwell Browne and  
Sonnet's sextette of bathing girls, is breaking  
all records for attendance at this house.

The Ackerman & Harris New Hippodrome at  
San Jose was formally opened March 1. The  
new house was built at the cost of \$200,000 and  
is the most modern theatre in the state out-  
side of San Francisco and Los Angeles. The  
seating capacity is 1800, which includes 200  
loge seats. The stage has a 45-foot opening  
with a depth of 40 feet, the dressing rooms  
the actors being equipped with shower baths.  
Six acts on a split week and a feature picture  
will be the policy. A large delegation from  
San Francisco attended the opening. The opening  
bill was made up of the following acts:  
Nettie De Courcy Trio, Choy Ling Hee  
Troupe, Adolph, Betty Eldred and Co., Western  
Comedy Four and Harry Slater's "Midnight  
Rollercoaster."

Kob and Dill, at present touring the north-  
west on the head of their show "You Were  
and according to reports playing in the west,  
are expected to return here to resume  
their Sunday night show at April. Their former  
engagement here was interrupted after five  
weeks of hit business, being compelled to leave  
the Curran Theatre to make room for attrac-  
tions previously booked.

Jack Wilson, in conjunction with Ben Black,  
the composer of "Dry Your Tears," and  
songs, has written three numbers for the  
Fanchon-Marco Revue, "Let's Go," which  
opened at the Casino Sunday. Their principal  
song is entitled "Let's Go."

Ruth Barnett, for the past four months at  
the Teasdale, Fremont and formerly at  
with Fred Irwin's "Melodrama," is breaking in  
a "single" for vaudeville.

## BALTIMORE.

BY F. D. O'TOOLE.

AUDITORIUM—Adam and Eva, a new  
comedy being presented under the manage-  
ment of F. Ray Comstock, took the house by  
storm at its first local presentation. The  
house was filled with members of the order  
of Elk and from many they seemed to en-  
joy the performance the place will come in for

quite a bit of good comment and the show  
deserves as much as it will get and then some,  
for it is a rare enough American play. The  
plot is the old one of an English nobleman  
who wants to marry an American heiress and  
the poor American who is too tongue-tied to  
deviate from the old plot—when it is dis-  
covered that the father has lost his money,  
the lord turns in and gets a job and the sight  
of the Scottish nobleman with a monocle going  
in the lobby business had everyone almost  
weeping with joy. Ruth Shepley is obviously  
sincere in her role as Eva, the heiress.

ACADEMY—For some time past the offering  
at this house would be hard to beat. It is  
called "Come Along" for so apt the reason,  
and is labeled a musical comedy; but the  
strain of plot that runs through the perfor-  
mance is very weak and the real entertain-  
ment is to be found in the features strung  
on to the plot often without rhyme or reason.  
Probably later on, the specialties will fit in  
better, as the show is only on its second week.  
Every member gets into the spirit and every-  
thing out of it that the author put in and  
some a little more. There are no shining  
stars of musical comedy in the cast, but there  
is some very promising material. Elton Van  
Housa as Barbara and Harvey Carroll as  
Madison, an Alaskan girl, should win honors  
as the play runs on. Harry Tighe seems out  
to the part of the fat and happy mess sergeant.  
A new comedy by George Scarborough, "The  
Merrie Month of May," under the direction  
of Harold M. Miller, is being shown in this  
city.

MARYLAND—Vanderbilt.  
NEW—Norma Talmadge proves again that  
she is an actress with an appeal and is par-  
ticularly suited for "The Probation Woman."  
COLONIAL—The Stock players present "P.T.  
Emery" in an acceptable manner, but the fall-  
ing off of the attendance from last week shows  
that the followers of this house prefer some-  
thing new rather than some of the favorites  
of a generation or so ago.

GARDEN—Vanderbilt and pictures.

NIXON'S VICTORIA—Pictures and vaude-  
ville.

PALACE—"London Belles" packed house  
last performance Monday and seem to be in  
for a prosperous stay.

GAYETY—"The Big Revue."

POLLY—"Rainbow Girl."

PARKWAY—"Johnny Get Your Gun" first  
half of it with the new feature "The Woman  
on the Index."

Henrietta Crossman will return to the stage  
after an absence of several months in a new  
show, "The Girl of the Year," with Thomas  
Broadhurst, next week at the Academy.

Plans have been drawn for the improvement  
of the Leader Theatre on South Broadway.  
Operations will not start until next month.

"Ed" Young has given up his wartime com-  
pany and is back on the job as ticket-  
collector at the Little Theatre, the select house  
for the big-brother residents of the Monumental  
City. He is one of the city's landmarks, run-  
ning in the same class with the Battle Monu-  
ment, etc.

The formal opening of the newly furnished  
headquarters of the Maryland Exhibitors  
League was celebrated Monday night. All the  
men connected with the film industry in the  
state were invited. A business meeting  
was held at the same time but nothing of  
importance was discussed to discuss, so the  
meeting adjourned to the banquet hall.

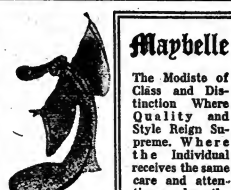
Benefit performances in most of the down-  
town film houses seem to be the thing every  
Sunday night now. The last is passed around  
and the proceeds go to the various war char-  
ities.

Madame Molis, who was to leave for Eu-  
rope immediately after her engagement in this  
city with the Boston Symphony at the Lyric,  
has cancelled the engagement because of a  
cable received stating that her nephew is  
dangerously ill in that country with the typhoid.  
Mrs. Molis left for England at once. Her  
Wearnables has been secured as soloist in her  
place.

## BOSTON.

By LEO MEYER.

ORPHEUM—(Lowe)—There was a decided  
improvement in the show at this house on  
Monday, billed for today, but for compari-  
son with last week there was plenty of variety  
to the acts and it appeared that all were of  
a much higher standard than was the case the  
previous week when a general poor would have  
been excusable. For the first time in four per-  
formances were noticeable. Follard opened  
with a new act. He is a singer that has a good line  
of chatter and while there is nothing excep-



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tional about his stunts he puts them over very  
well. He actually pulled the house along  
with him and makes it like his stunt. Grace  
Leonard follows. She has four songs and  
after the first one she does male attire and  
sings topical songs. Her pianist, a young  
fellow, isn't billed, but he is a large part of  
the act, the audience thought, and his one  
of the songs went over well. Herbert Brooks has at  
act that runs mostly to card tricks, something  
sidewalk seen on the stage nowadays. It  
winds up his act with a chest exercise per-  
formance. Fern and Howell were a real hit.  
They are in black face and put over a song  
or two, some pretty patter, and wind up the  
act with a boxing match on the baroque  
style that is very good. "Love and Kisses"  
is the big act of the show and for the small  
time it is quite pretentious. Full stage is  
used for it and there are three principals and  
we girls in the chorus who shape up well, but  
are not much on the dancing or singing. Much  
comedy is used in the act of a pleasant visit  
and it went big. Dorothy Dalton in the  
photoplay "Extravagance" is the film feature.

BOSTON—Pictures and vaudeville.

BIOU—Pictures.

BOSTON—Pictures and vaudeville.

FAIR—Pictures.

SCOLLAY OLYMPIA—Vaudeville.

GORDON'S OLYMPIA—Pictures and vaude-  
ville.

JAMES—Gulley. Vaudeville and pic-  
tures.

GLOBE, COLUMBIA, EXETER, PENWAY,  
STRAND, LANCASTER, MODERN, FRA-  
LIN PARK, BEACON—Pictures.

THEATRE—It is the first time in the last week  
but one of "Take It From Me," the musical  
show which has long been doing splendid  
business at this house.

PLYMOUTH—William Hodge in "A Cure  
for Curiousness" opened at this house last  
night to capacity. This is the second time this  
show has been here, it being a big hit last  
season. It is booked in for a two-week en-  
gagement.

MAJESTIC—McIntyre and Heath are on the  
sneel week. The show came to town practically  
new and took hold the first night. Has done  
good business. "The Big Chance" is booked  
into this house for next Monday night.

WILSON—Collier scored a hit at the open-  
ing Monday night in "Nothing But Lies."  
Collier's audience for the opening as Collier  
is well liked here.

HOLLIS—Had one of the best attractions of  
the season, George Arliss in two plays.

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Well Remembered Voice" and "The Mollusc." Just the sort of shows that the Rolite audience likes and Arliss is a bigger hit than ever before.

**COLONIAL**—Business with Stone in "Jack O' Lanterns" is still topnotch and there isn't any sign of a letup. Show is now on the 12th week and looks good to stay.

**PARK SQUARE**—Final week of "The Crowded Hour" which has had a most successful engagement even though the lead has been taken by three female stars since it opened. "Adam and Eva" booked for the house next week.

**COPILEY**—Running "Garfield's Career" for another week because of the success during the first week. House frequently does this as audience is a select one and supports the show well.

**ARLINGTON**—Stock using "The Lion and the Mouse."

**TREMONT TEMPLE**—Pictures.

**GAYETY**—Joe Hurtig's company, billed as "Burlesque Wander Show."

**CASINO**—"The Million Dollar Doll" company.

**HOWARD**—Burlesque and in vaudeville the Wilson Brothers took the bill.

This was a big week for shows as they run in this city. Four new shows opened up on Monday night and strange to say every one of them had a male star.

The Arlington stock, has a new leading lady, Miss Ruth Roberts, made her appearance at the house Monday night in the cast of "The Lion and the Mouse."

The Jettison Players at the Copley have several plays of the "high-brow" order in rehearsal for the balance of the season. One of the early productions will be "Clothes and the Woman."

It is understood that Allan Dinehart, who plays the lead in "The Crowded Hour," has been re-engaged by the Selwyns for a long period. He will be starred in a new play that the Selwyns will put out next season.

Betty Blake of the "Jack O' Lanterns" company has been forced to leave the company because of unfortunate circumstances. She came East from Los Angeles and shortly after arrival here contracted diphtheria, which confined her to a hospital for some time.

Lady Teen Mai, who scored a big hit at the Keith house this week is also seen in the films at the Boston, the small time house of the Keith people, in a picture, "The Freedom of the East."

## BUFFALO.

By RAY C. MEYERS  
**MAJESTIC**—Ernest Barrymore in "The Of Chance" (1st half), "Folly With a Past" (2d half).

**TRICK**—"Leave it to Jane."

**STAR**—Knickerbocker Players in "Some Body."

**SHUBERT**—Vaudeville.

**SHUBERT'S HIPPODROME**—Pictures.

**GAYETY**—Burlesque. Fred Irwin's "Let 'em OR" show.

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**GARDEN**—(Burlesque). Harry Jake Field and "The French Girl."  
**LYRIC, OLYMPIC, ACADEMY**—Vaudeville.  
**STRAND, REGENT, ELMWOOD, VICTORIA**—Pictures.  
**ELMWOOD MUSIC HALL**—Schumann Hehn.  
**TWENTIETH CENTURY HALL**—Arthur Shattuck, American pianist.

Arrival of Lent put crimp in business throughout city. Margaret Anglin in "Billie" played to fair business, but after Ash Wednesday houses were poor. Maytime finished week with big crowds. All in all last week for opening of Lent was just fair. This week indications were better.

Three new community picture houses are to be built here at once. W. H. Hinchey has already started a \$50,000 house, 50x150 feet, at 3600 Pittmore avenue. Plans and specifications are being prepared for a new motion picture house in Lancaster, a sub-division of Buffalo.

This house will be 40x108 feet of brick and concrete. Plans are shaping for a third and \$100,000 high class community house on the south side in the Casanova residential section.

Buffalo film exchange managers, organized as a division of the Chamber of Commerce, have admitted to membership the Vitaphone exchange of Syracuse. This makes what may become a large organization of motion picture film distributors with headquarters in Buffalo.

At a meeting held March 7 the managers took up questions of interest to the exchanges and passed upon routine business. Ten of Buffalo's twelve exchanges are members of the organization.

## BUTTE, MONT.

By DAVE TREPP.  
The Holland Ring closed March 2.  
Another cabaret was added to Butte March 1.

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when William Sullivan reopened the Legat, after it had been closed down Dec. 20, when Montana went dry. Jean LaCrosse and Evelyn Holby were the entertainers for the opening engagement, with Miller's Orchestra furnishing music.

Manager E. W. Keeler, of the Hippodrome, announces a new policy at his house, with five acts out of Chicago and a girl act coming from Seattle, opening March 5. The girl act will remain a week, the other act opening the week. The house is trying to get a profitable business with the girl-act show.

## CLEVELAND.

By TOM SAWYER.

The Actor's Fund Benefit, to be given at the Opera House Friday afternoon, March 14, will mark the showing of two new one-act plays: Laurette Taylor in "The Woman I've Known," by J. Hartly Mansure, and a combination cast from the "Happiness" and "The Climax" companies will do George Ade's new comedy playlet "Nettie." The advance sales indicate that the benefit will be a financial success above the average. Eleanor Fairbank, Phyllis Neilson Terry, Laurette Taylor and Edmund G. Wainwright among the stars who will take part.

J. J. Murdoch was in Cleveland last week.

Miss Robson, secretary to John Royal, manager of Keith's Hipp, and known by hundreds of acts, who have played the Hipp, for her genial smile and "regular girl" character, has proved too much for the "fun" and is back at her desk again.

The Grand, Miles house, is closed for the remainder of the season.

A large Victoria has been added to the inside lobby of Keith's Hippodrome and is played by an attendant from 1:30 to 2:15 in the afternoon and for a half hour before the evening performance. The inner lobby is furnished with large comfortable chairs and drapery and the new addition seems to be very much appreciated by patrons.

Dan Cummings, Superintendent of Keith's Hipp, was in New York last week on business.

The Universal New York office is releasing semi-weekly advertising copy to local dailies, seeming to be an effort to follow up the effective newspaper campaign that has been running for some time on Paramount and Artcraft features.

**OPERA HOUSE**—"Happiness," the best play in which Laurette Taylor has appeared to the present, was welcomed by a capacity audience, and will undoubtedly take its place in their memory as the play of the season. Emphatically suited to Miss Taylor, done by her cast corresponding capable, the play should bring that elusive virtue which its name implies to capacity audiences during its week's engagement.

**SHUBERT**—"The Climax"—"The Climax," a pleasant dramatic story of a girl who lost her voice for the time being and was induced to blink well of marriage as a substitute, was last seen in Cleveland some ten years ago. Having but one setting and four characters, the play seems the last word in compact productions. Eleanor Fairbank, featured in this production, plays the girl with much charm and vocal ability. Capacity.

**PERSPECT**—"Within the Law," admirably presented by the Gliner Players. Pay Corriean's Mary Turner is perhaps the best character she has ever done. The production as a whole scores big, and proves a creditable accomplishment for this popular stock company.

**MILES**—"The Ordeal," with H. Guy Woodward, tops one of the best bills of the season. Joe Cook; "A Night in a Gigay Camp"; Arny Brothers; Hayes and England; Jack and Tommy Wier, and the Hindall picture "The Master Mystery." Nearly capacity.

**LIBERTY**—Billy (Sweden) Hall headlines. Adele Oswald; Browning and Davis; Three girls head in three plays; "The Wild and Wilkins," and "Ocean Bound," a musical tab. Capacity.

**STARS**—"Hits of Hits" masquerades under the "Bostonian Burlesque" banner, and presents one of the most satisfactory editions of the Waldron show for many seasons. Capacity.

**EMPIRE**—"Broadway Belles." Packed house. Metropolitan, Standard, Albemarle, Strand, Stillman, Knickerbocker, Orpheum, Mail.—First run pictures.

## DENVER.

By EDWARD T. GAHAN.  
As a result of investigation made by a special committee of the Denver Civic and





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CHAS. SCHWAB, Editor

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Contrary to all reports, we have not raised rates at this hotel. Still catering to artists at same old rates.

Seymore Hotel, Rochester, N. Y.

loss is estimated at over \$700,000, about half covered by insurance. The fire was discovered

on the first floor of the theatre and is thought to have been caused by the throwing of a lighted cigar in a basket of papers.

Western Pennsylvania is organized, with J. L. Levison as its head, for the Sunday opening of picture theatres throughout the state. The Rorke bill at present waiting to be passed in the Legislature will permit this.

The New Grand is by far the largest and prettiest of any picture houses here. At the present time it's doing the business.

Ned Woodley is back at the Academy, where he is producing every other week. His bill this week is "The Marine Girl." He features his wife, Bonnie Crandall, with Anna Piel and Billie Ballis; Joe Perry and Billie Moser have the funnelling roles.

The American, owned by Nat Friedburg and located in Mt. Oliver, has been sold to Chas. Buckley, who will take possession next week.

The Nellie Booth Players are now in the 27th week at the Kenyon, and are doing big

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## THE CAMBRIDGE

business. This week, "The Race," by Nellie Booth. Four acts of vaudeville also.

Frederick and Hope Eden last week broke their own record and the house record at Loew's Lyceum, where they played a return engagement after six weeks. An extra matinee was held Saturday morning at 10.30 just for women, with no men admitted.

The attraction for the Lyceum is the initial Pittsburgh presentation of Billie Burke in "Good Gracious, Anabelle!" for the picture, while the vaudeville is headlined by the Kuma Four, with Lady Mol Okra, 12-year-old Japanese prima donna.

Local attractions this week are:

NIXON—Fritz Schell in "Gloriana."

ALVIN—Florence Moore in "Fanny, Bedroom and Bath."

DUGUESNE—"Seven Days' Leave." Second week.

DAVIS—Vaudeville. Gertrude Hoffman and Henry Lewis, headliners.

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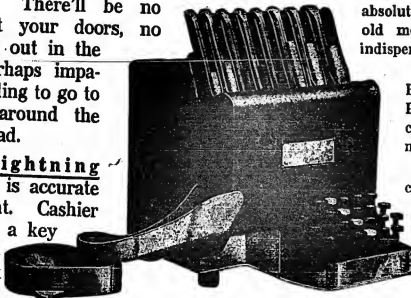


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**GATZKY**—"The Best Show in Town."  
**GRAND**—Fred Stone, "Johnny, Get Your Gun," and Constance Talmadge, "Romance and Arabia."  
**OLYMPIC**—William Farnum in "The Man Hunter."

### PORTLAND, ORE.

By **JOSEPH GRANT KELLEY, JR.**  
**ORPHEUM**—Vaudeville.  
**PANTAGOS**—Vaudeville.

**HIPPODROME**—Vaudeville and pictures.  
**STRAND**—Vaudeville and pictures.  
**HIBLIO**—A. S. B. "Lord and Lady Algy."  
**ALCAZAR**—O. Alcazar Players in "Playthings."  
**BAKER**—O. Baker Players in "The Blue Eurotopia."  
**AUDITORIUM**—Dark.  
**LYRIC**—Musical Comedy Stock.

Due to the many negotiations of the local chamber of commerce it is said that two Los Angeles picture companies will produce here this summer.

Louis Leon Hall has left the Alcazar stock and joined the Baker stock.

The Orpheum, Lyric, Baker and Alcazar, it is believed, will not close until late in the summer.

cup, where it's easy to pick it up even with gloves on. No counting of change; no money slipping between the cashier's fingers; no annoying and delaying mistakes.

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### PROVIDENCE.

By **KARL K. KLARK**.  
**SHUBERT** **MAJESTY**—"Lombardi, Ltd." going well. "The Crowded Hour," next.  
**OPERA HOUSE**—"The Aftermath." "Luck in Pawn," next week.  
**PATHE**—International Harmonists head the bill. Others are "Come Back to Erin," Benson and Louise, Alice Gregory and Co., Bob Fallon, Frank Lewis and Co.  
**COLONIAL**—Sally Ward and "Reelard Girl."

Walter Regan, with the Albee Stock last season, has been re-engaged for the coming season. Last season was Mr. Regan's first with this company, and just after the season closed he enlisted in the navy, from which he has just been discharged. Others engaged for the coming season are Helen Reimer, Charles Schofield and Isadore Martin.

## OH! HERE I BE! JOHNNIE REILLY

Novelty Act with  
Graham Stock Co. 18th Week  
Next Week (March 17)—Family, Rome, N.Y.

The Rhode Island Society of Magicians, Local No. 2, gave a reception one night last week to Sergt. John Openshaw, a member who recently returned from service in France.

The American Recreation League is soon to establish headquarters in this city and will immediately start a campaign seeking legislation in this state for Sunday amusements. There is at present a bill before the Legislature proposing Sunday film shows. It still waits, however, with the committee on judiciary. A similar bill last year was not reported by the same committee. Another movie bill before the Legislature prohibits children under certain ages from attending moving picture shows during school hours.

Work is to start immediately on remodeling the old Seaside Theatre here. The picture house, purchased recently by James Bartley, will be practically torn down and replaced with a structure to cost \$50,000. A seating capacity of 1,500 is planned. An addition 72 by 32 feet will be built from the old walls to the street line, giving the building a total depth of 124 feet. A lobby 20 by 30 feet will be provided. The new portions of the building will be of brick, concrete and steel, while the front will be finished in light buff brick with limestone trimmings. It is expected the work will be completed so that the house may open in September. The policy has not yet been announced, but it is believed pictures only will be shown as in the past.

The Elgin, Fall River (Marcus Low), is to be soon remodelled. The sum of \$20,000 is to be expended. The balcony will be enlarged.

### ROCHESTER, N. Y.

By **L. B. SKEFFINGTON**.  
**LYCEUM**—"Polly With a Past," first half; Ethel Barrymore in "The Old Chance," second half.

**GATZKY**—"Bon Ton Girls."  
**FAMILY**—Fiddes Musical Comedy Co., all week; Marietta Craig and Co., Ed. Zola Dux, Coby and Paul, Dancing Danes, first half; Hellet's Bears, Figures and Macey, The Trailes, Kroger and O'Rourke, second half.

**VICTORIA**—Billy Hart and Circus Girls, Ford and Cunningham Sisters, first half; "Freaky Girls," Fatsy Doyle Co., second half.

**PATHE**—"He's a Devil," Harry Saunders, Marion Boyce and Co., Syncopation Trio, Mellen and Crews.

**PICCADILLY**—Fannie Ward in "Common Clay," first half; Alice Brady in "The World to Live In," second half.

**REXENT**—Eddie Fergusson in "The Marriage Price," first half; Lila Lee in "Puppy Love," second half.

Carl Clapp, of the Majestic Theatre, Hornell, had a narrow escape last Saturday when he swallowed crocodi which he thought was cough medicine. He lost no time in resorting to heroic measures. Due to the prompt administration of antidotes he is now recovering and will apparently suffer no ill effects.

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Quite a drama was enacted in the lobby of  
the Strand the other night. An elderly man,  
apparently drunk, was refused admission and  
immediately ran amuck. Upon being turned  
down the man drew a razor and started slash-  
ing everyone within reach. Several local  
people received slight injuries, and Leo Mor-  
rison, of Philadelphia, received a slash on the  
left cheek that will disfigure him for life.  
Morrison was visiting Manager Pennysvener,  
and when the trouble started he tried to seize  
the crazed man, who gave the name of Frank  
Flood. The screams attracted nearby police-  
men, who used strong arm methods to subdue  
the man.

will continue its policy of pictures, vaudeville  
and stock.

The Temple contributed half of its bill to  
the dinner and entertainment to returned  
soldiers in the Chamber of Commerce banquet  
hall Friday night. Among those who volun-  
teered were Mary Donahue, Eddie Bussell and  
Peggy Parker. Miss Mignon, Harry "Horse"  
Sylvester, Maids Vance and Maurice Burkhardt.  
Manager F. E. Gowing acted as stage man-  
ager.

Rochester managers are conducting an active  
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WILKES.—Wilkes Players in "The Straight  
Road," with Grace Hunt and Ivan Miller.  
OAK.—Monte Carter Musical Comedy Co. in  
"The Speed Limit," with Monte Carter, Blanche  
Glimick, Oscar Girard, Lou Davis, Beale Hill,  
Garry Price.  
LEVY'S ORPHEUM.—Musical comedy com-  
pany in "The Country Girl," with George  
Rehan, Joe Bonner, Edith Wilms and Dot  
Craik in the stellar roles.  
MOORE.—Orpheum vaudeville.  
PANTAGES.—Vaudeville.  
PALACE.—Vaudeville.  
LYRIC.—Burlesque.  
CLEMENS.—Return engagement of "Mickey"  
COLONIAL.—Ethel Barrymore in "The  
Divorce."  
MISSION.—"You Never Saw Such a Girl,"  
with Vivian Martin.  
REX.—Fannie Ward in "Common Sense."  
LIBERTY.—Final series of "Cannibals of the  
South Sea."  
Bunny Hunting, who left Alexander, the

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great (mystery show), to accept the position of advance man with the Carter mystery company, is back with Alexander.

The Armstrong Police Co. at the Tivoli here for several months last season, has accepted a summer engagement at the Oke Park, Portland, this season.

#### SYRACUSE, N. Y.

By CHESTER B. BARKER.  
EMPIRE—10-11, New York Synagogue Orchestra. Combination of colored artists opened Monday night without the publicity the excellence of the entertainment warranted. It is doubtful if any musical organization to appear here this season has presented a program more pleasing or more finished. With one exception the program was limited to numbers written by negro composers, and covered a wide range of interest. The audience Monday night

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was slim. Last half, "The Bride Shop," an elaborated version of the tab in vaudeville. Strictly speaking, it is not musical comedy, although it has both comedy and music. Syracuse gets the No. 1 company. The show drew capacity Monday, and the advance insures a sell out at every performance. Next week, "See You Later."

"BASTABLE"—First half, "Sporting Widows." When the second comedian captures the applause scheduled to fall to the principal; when the prima donna shatters burlesque traditions by forsaking lights for the gowna one expects to find only on the concert stage; when Frank Ward offers his dancing doll specialty; when the show is dressed up to the standard of \$2 musical comedy.

Well, it's a mighty unusual combination for burlesque. But that's what is offered in "All in Fun," the present vehicle of Jacobs & Jarmon's "Sporting Widows." Joe Brown is the couple who outdistances Harry Cooper in the race for fun honors. With a style of delivery all his own, and a bit of easy frog business that is entirely new, Brown had a 75-25 split with Cooper on the laughs Monday night. Brown's action during "Out, Out, Marie," sung by Ethel Norton, brought encore after encore and came mighty near stopping the performance.

But the censor should out—and that pronto—Coopers stole lines reflecting upon the morals of the returning soldiers. Cooper is guilty of using the gag which was placed under the ban

some months ago in which the final query is, "And where do the bad girls go?" As originally used the answer was "Pelham Bay." The Federal authorities stepped on the toes of the guilty comedian on that occasion. Cooper has modified the answer to "Down to the train to meet the soldiers."

And for the management's benefit it might be added that the armistice was signed Nov. 11, hence there are more timely last numbers than "Over There."

Cooper was the travesty recitation, funniest when giving his U. S. A. Some of the lines in "All in Fun" are also mighty familiar; there's hardly a show here this season that has not adopted the "hate" and "love" business.

June LeVay, the prima donna, is one of the most pleasing to be seen here. She has a voice, a likeable personality and the ability to wear real clothes. Some of her gowna are a revelation. The other principals are Louise

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Wright, Alice Lazar, George D. West, Frank Ward and Harry Meyer. All are acceptable. "All in Fun" is in two acts, each of four scenes. It's called a "musical myth." The music is so myth, but the plot of the book is Miss LeVay's "Fountain of Yesterday" and "After the Claude Lorraine" are delightful. The chorus, while containing no dazzling beauties, is easy to watch. There are many specialties during the two acts, and an excellent bit of pantomime in the olio. Ward would do better to stick to his finger dancing and drop his recitation. Last half, "The Smarter Set." Next week, first half, "Don Ton Girls"; last half, "Gloria Tom's Cabin."

CHARLES—Vaudeville.  
CHARLES—Vaudeville.  
Charles Donley, treasurer of the Stone, Ringham, and one of the best known theatrical men in the Southern Tier, died at the Kingston City Hospital March 8 from cancer. Mr. Donley was 64 years old and a native of Binghamton. He had been connected with theatricals there as a business executive for 40 years. He was treasurer of the Stone continuously since its opening, 20 years ago.

The Syracuse Auto Show is on this week at the Jefferson St. State Armory, but is not cutting very deeply into the attendance at the local theatres.

Syracuse's other armory also is making a bid for popularity this week. Company B, Third Infantry, New York Guard, staging a carnival and Mardi Gras with the world's congress of daredevils as the feature attraction. Sidney Wire made the bookings.

Mrs. Minnie Porter Myers, sister-in-law of "Happy Cal" Wagner, and administratrix of his estate, must give an account of her administration to three heirs of the famous old Syracuse minstrel man, who were not notified of his death nor mentioned by name in the petition for letters filed in February, 1910. Two suits—one in Supreme Court and the other in Surrogate's Court—in which Mrs. Myers is made

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defendant, were started Monday, a his peodens  
in the first named action having been filed  
with the summons and complaint in the Justice  
Clark's office.

Mrs. Myers is the widow of Newell Porter,  
a brother of Mrs. Laura Wagner, Cal Wag-  
ner's wife, and the Wagners and the Porters  
lived together in the Wagner home in Ser-  
mour street here for many years. After the  
death of Mrs. Wagner and Mr. Porter, Mrs.  
Porter kept house for her brother-in-law.  
After his death and her appointment, Mrs.  
Porter obtained quit claim deeds from his

sisters, Mrs. Louisa Smith, of Cortland, Mrs.  
Jane Wagner Yale, of Syracuse, and Mrs. May  
Wagner Seeger, of Buffalo, to their interest in  
the real estate. It was stated in the petition  
that Mr. Wagner had a brother, Alonzo Wag-  
ner, who died in the West in 1888, but it was  
stated that nothing was known concerning his  
heirs.

The heirs, Jennie Wagner, of Kansas City,  
Mo., Fred A. Wagner, of Emporia, and Mrs.  
Emma Wagner Du Bois, of Kansas City, learned  
of the death of their uncle recently through a  
VARIETY notice. The investigation as to the  
property left by the mislaid man followed,  
with the result of the starting of the two  
actions on Monday.

Mrs. Porter has married John Myers since  
her letters went into effect.

Members of the Syracuse Minstrelers' Association  
have written letters to Speaker Theodore  
Sweet and Senator J. Henry Walters register-  
ing their opposition to the bills which would  
legalize Sunday films, it was announced at the  
association's session on Monday. The minstrels'

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plan for a city-wide campaign against the bills which apparently fallen through, however.

The Foresters are back of a proposition to erect a new theatre this spring at Gouverneur. The Foresters Building Committee was in conference at Troy late last week with a theatrical promoter. Definite arrangements are expected to materialize within the next ten days. Watertown men have also been looking over the Gouverneur field. The Foresters plan to follow the example of the Dexter L. O. G. P., which recently opened a theatre in Duxbury.

The Fort Ontario Military Band of 45 pieces, made up of enlisted men from Base Hospital No. 6, is looking for bookings in Central and Northern New York. Requests should be sent to Col. H. D. Thomason, commandant of Fort Ontario, N. Y.

The Lumberjacks, Union, had "See You Later" 11-15, with "The Sporting Widows" 18-15.

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Manager James A. Hensbury is planning to open the Burtis Grand at Auburn with stock in the near future. Auburn houses are now enjoying record patronage. While the normal business in Auburn swings between \$4,000 and \$5,000 a week, the present estimate is well over \$6,000 per week. Further evidence of the boom at Auburn is found in the reopening of two houses which have been closed for some time.

"The Pirates" was the 11-12 attraction at the City Opera House, Watertown. "Leaves It to Jane," 15.

"The Other Man's Wife" filled the bill at the Richardson, Oswego, 16. "Les Miserables" film, 11-12; "The Pirates," 13; "Leave It to Jane," 14, and "Birth of a Nation," 15.

A Chicago film corporation is reported to have closed for the purchase of Mount Mansfield, at Hallowood, Pa., not so far from Binghamton.

Following the announcement of the purchase by Ned Kornblite and David Cohen, of the Army, Binghamton, the same man this week ordered plans rushed for a film house, New Strand, which they will erect on Chesapeake street, Binghamton. The theatre will have a seating capacity of 1,800.

Commenting on their new acquisition in the Parlor City, Kornblite and Cohen, who own

the Symphony Theatre Co., declared that they had at first considered branching out into other cities and forming a circuit of their own. They finally reached the decision to limit themselves to Binghamton, inasmuch as they had decided to make that city their permanent place of abode.

The new owners have not as yet decided the policy of the Army. At present that house is under lease to O. S. Hathaway and is operated by him in connection with the Stone Opera House. The Army has baroque and the Stone vaudeville. Kornblite & Cohen will assume control Aug. 1.

Hathaway's future course in Binghamton has not been settled upon, according to Fred Gillen, his local representative. Hathaway operates a string of houses in Middletown, Ontario, Oswego and other cities. Gillen says, however, that the Stone will remain in the Hathaway circuit.

The Army was opened 14 years ago. It was remodeled from the old State Armory. Frank A. Keeney, who has just sold it, bought it ten years ago.

### TORONTO, CAN.

R. O. L. L. E.  
ROYAL ALEXANDRA.—The Passing Show of 1918, March 17, "Leave It to Jane," with original company.  
PRINCESS.—"The Boomerangs," March 14, matinee, 5th annual R. M. A. Benefit. Artists from all the theatres in Toronto will perform, and it will be one of the greatest aggregations ever gathered together.

GRAND.—Pinks O'Hara in "Marry in haste," March 17, "Bringing Up Father," with John M. Kaga.  
GAIETY.—"The Queen of Hearts."  
STAR.—"World Beaters," March 17, "The Pirates."  
LOREWS.—Vaudeville.  
SHEA'S.—Vaudeville.  
SHEA'S HIPPODROME.—Vaudeville.  
ALLEN'S.—Pictures.

The Allen Theatre Enterprises have taken a 50-year lease on property in London, Ont., and are rushing the construction of a \$200,000 theatre, with seating capacity of 2,000.

Julie and J. J. Allen have completed plans for the erection of a \$250,000 theatre modeled after the downtown theatre. The balcony will seat more than 500, and the one paramount thought will be the comfort and entertainment of the patrons. This theatre is in the north and newer section of the city. During this year more than 15 theatres will be under construction, costing up to \$300,000.

ALLEN'S BLOOR THEATRE.—Pictures.  
REGENT.—Pictures.  
STRAND.—Pictures.  
RIALTO.—Pictures.

Marius Low has been in Toronto and completed arrangements for the commencement on March 10 of the construction of his new \$500,000 uptown vaudeville house. It will be situated on Yonge street and Bloor street, in the

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NOTHING BUT  
LAUGHS LAUGHS LAUGHS

uptown section, where there are no theatres at present. It is to be hoped one will not have to line up for an hour at this theatre.

Miss Mollie Williams, at the Gayety this week, has the distinction of not only being the star of "The Queen of Hearts," but of being manager of the show. It is understood that she is the only female show manager.

MASSEY HALL.—Entire week, British-American Boxing Tournament.

## VANCOUVER, B. C.

By H. P. NEWBERRY.

EMPEROR.—Empress stock company in "Too Many Cooks." Business excellent.

AVENUE.—S-S. Miss Alexandra Carlisle in "The Country Cousin," to good houses. S-S. The University Players Club in "The Importance of Being Earnest." 11-14, Kolb & Dill in "As You Were."

ROYAL.—After being dark for five days house reopened Saturday, March 1, and will continue the picture policy.

ORPHEUM.—Theodore Kestoff and his Russian Ballet headline good bill of Orpheum vaudeville, playing to big houses.

PANTAGON.—Doc Baker and Magazine Girls in "Fun, Fads and Fancies" headline Fanticose Circuit vaudeville bill.

COLUMBIA.—Vaudeville.

HOTEL VANCOUVER AUDITORIUM.—4, Theo. Karis, tenor, with the Vancouver Musical Society in "Hiawatha's Wedding Feast." 7, May Peterson, operatic star, in concert.

DOMINION.—"The Easter One" (film). This week the house goes back to its former policy of a continuous performance, instead of only two shows each day. The increased prices, matinee, 50-50c, evening, 40-50-70c, are still in effect.

REX.—Pictures.

COLONIAL.—Pictures.

GLOBE.—Pictures.

MAPLE LEAF.—Pictures.

BROADWAY.—Pictures.

The pupils of Mr. Sherman Bainbridge (Empress Stock Co.) will make their first appearance Monday, March 10, at the King Edward High School Auditorium in "The Good Luck

Lamp," produced by Mr. Bainbridge and Miss Helen Badgely. A number of Miss Badgely's pupils will also appear. The proceeds go to the Child Welfare Society.

During his recent engagement here Julian Eltinge declared that he would like to go to London for an engagement, if arrangements could be made.

Charles F. Royal, formerly manager of the Theatre Royal, has dissolved partnership with A. L. McLennan and W. S. Ramsay. The company in which they were interested was known as the Royal Theatrical Co. and controlled the Royal Theatre, which is now playing films.

## WASHINGTON, D. C.

By HARDIE MEAKIN.

NATIONAL.—Raymond Hitchcock in "Hitchy Koo ID'S," Ray Dooley, Charles Howard, George Moore, Ruth Mitchell, Florence O'Donohue, Jean Ryan, Jack Donohue and a "chorus of 40 under 20" are features.

SHUBERT-BELASCO.—Maurice Masterlinck's new effort, "A Burgomaster of Belgium," produced by W. B. MacDonald. Opened to steady.

SHUBERT-GARRICK.—"The Girl in State-room 8," opened Sunday night. Notice elsewhere.

FOLIES.—"Experience" again. Excellent house.

COSMOS.—Vaudeville and pictures.

GAYETY.—"The Golden Crock" (burlesque).

LYCEUM.—"The Jolly Girls" (burlesque).

LOEW'S PALACE.—Dorothy Dalton in "Extraordinary." Fatty Arbuckle in "Lone."

LOEW'S COLUMBIA.—Kitty Gordon in "The Unwilling Hand." Fatty Arbuckle in "Lone."

MOORE'S RIALTO.—Anita Stewart in "A Midnight Romance."

GRANDALL'S METROPOLITAN.—Alice Brady in "The World to Live In."

The Howard Theatre, with its colored stock is showing "Convict 999."

Frederic Klein, manager of Loew's Columbia, is heading a long list of contestants for an automobile awarded by a local newspaper for the largest number of subscriptions secured for the paper.

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MOVING PICTURES

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## MOVING PICTURES

## BOOTS.

**Boots** ..... Dorothy Gish  
 Everett White ..... Richard Barthelmess  
 Mrs. de Valdes ..... Fontine Le Rue  
 Nicholas Jerome ..... Edward Foll  
 Lydia Hampton ..... Kate V. Turner  
**"Boots"** a Paramount five reeler, with Dorothy Gish as the star, is the feature of the "All Comedy" bill at the Rialto this week. It is a picture that carries a combination of comedy, love and action, and is one of the best that is equally as neatly as was that which she portrayed in "Heart of the World." The Sunday night audience fairly took her to its arms in the current offering. Its production took of minutes of time.

**"Boots"** was written by Martha Pittman and adapted for the screen by M. M. Sternan. The direction was handled by Palmer Clifton, who has turned out a production that carries the story along in great shape, holding the interest of the audience at all times. The hand-drawn scenes wonderfully well. A London fog at night was especially one of the striking features of the picture. Also there were a couple of corking fights, one in which the hero of the story, played by Richard Barthelmess, exchanges wallop with one of the ring-leaders of the Bocheviki, and another where the woman hero and Dorothy Gish mixed it up in the secret passage under the supposed hall of Parliament. The latter is a thrill, and a comedy scream.

The story is laid in England with Miss Gish as the "Boots" at a little boarding place known as the King's Inn. The inn is close to one of the Government buildings, and the leaders of the Reds have obtained an old map which shows that there is a secret passage between the inn and the Government building. Therefore they plan to place an explosive under the chamber where the great leaders of the Allies are to assemble to discuss peace terms. One of the women of the Reds obtains quarters in the inn, being trained there by an operative of Scotland Yard, a rather youthful spy-catcher, and he also obtains quarters in the inn, a love affair with Boots following. He is, however, unsuccessful in obtaining the necessary evidence against the Reds and on the day of the big meeting, is summoned to the great hall to act as a guard. On that day Boots stumbles on the workings of the Reds just in time to prevent a bomb from exploding, and brings about the arrest of the offenders.

Dorothy Gish as "Boots" just walks away with everything that there is to be had in the picture. There is one thing about her that stands out wonderfully and that is the wonderful use that she makes of her feet and limbs to get comedy effects. Barthelmess is a perfectly delightful hero working opposite her. Fontine Le Rue plays the woman heavy and handles the role exceedingly well.

**"Boots"** is a picture that will please any audience. **Prod.**

## A MIDNIGHT ROMANCE.

**Marie** ..... Anita Stewart  
 Roger Gish ..... Jack Holt  
 His Father ..... Edward Tilton  
 His Mother ..... Elmer Hancock  
 His Sister ..... Helen Yoder  
 Blanche Mattle ..... Juanita Hansen  
 Blinky Deal ..... Montague Dumont

**"A Midnight Romance"** is the second of the Anita Stewart starring productions being released by the First National. It is a Louis B. Mayer made and Louis Weber directed offering with a story that seems to fit the star nicely. There will be a difference of opinion as to the drawing strength of this feature against the first of the Stewart releases, "Virtuous Wives."

The length of **"A Midnight Romance"** as shown at the Strand is 9,500 feet, which necessitates the cutting of a portion of the musical end of the house's program, to keep the show within the regular running schedule.

The story was suggested by Marion Orth and adapted for the screen by Miss Weber, who directed it. She has given the picture many little individual touches that enhance the value of the star in the production. Miss Stewart is given greater freedom in this picture, as compared with her previous releases, and it reacts to her advantage. As a refugee Princess, who is one of the victims of a torpedoed liner on the shores of America, and who seizes that opportunity to escape from the restrictions placed about her because of her rank who accepts a position as a maid in a fashionable sea-shore hotel. Miss Stewart gives an admirable performance.

The story, while containing a touch of war in the plot, is a mystery romance that holds the interest. Miss Weber has handled Miss Stewart admirably and the bathing scene bits and those in the lobby of the hotel and the ballroom are wonderfully well directed. The male hero figure is a youthful American, who's dad is worth about \$40,000,000, and he falls in love with the mystery girl when he meets alone on the beach after she has taken a midnight dip. She eludes him for several weeks, working non-stop in the guise of a maid in the hotel. Later, on the last night of the season, she again appears for a brief moment in the ballroom, but again makes her escape after a moment of conversation with him. Later that night she saves him from the frame-up of a gang of blackmailers, and then disappears. Months later the hero is still searching for her when he is invited to a reception to Princess Marie and she is the girl of all his mystery. The logical ending has been provided for the picture, the Princess stating that she is willing to renounce her heritage in favor of love.

In addition to Miss Stewart, there are several in the cast who stand out. Among them are Jack Holt, Juanita Hansen, Edward Tilton and Montague Dumont. **Prod.**

## BRASS BUTTONS.

An amusing farce comedy produced by American Film and released through Pathé, in which William Russell is starred, supported by Irene Percy. There are a number of unusual twists to the story and it affords several healthy laughs. It runs five reels and was made under the direction of Henry King.

It has been well staged and the cast gives a finished performance. The action is fast. Mr. Russell is a young man who falls in love with a girl whose parents have unlimited wealth. The only way he can get acquainted with her is to change places and clothes with the policeman on the beat, who is smitten with the charms of the young woman's French maid. They do a lightning change in a limousine.

There is a "Western" angle as the amateur cop is whisked out to Arizona and in 12 hours changes up the "wildwest town in the woolly West." Then he returns to New York and continues his courtship.

## BLIND MAN'S EYES.

Hugh Overton } ..... Bert Lytell  
 Philip D. Eaton }  
 Basil Bantoline ..... Frank Currier  
 Harriet Bantoline ..... Naomi Childers  
 Matthew Letrons ..... Joseph Kline  
 Gabriel Warden ..... Richard Morris  
 Donald Avery ..... Morris Foster  
 Mrs. Overton ..... Gertrude Claire  
 Edith Overton ..... Mignon Anderson

Circumstantial evidence, as in most pictures of this type plays a most important part in this five-reel Metro feature. The story has been adapted by Juss Mathis, from the novel by William McFargar. Maxwell Kargar took care of the direction.

Bert Lytell, who plays the leading role, handles two parts, that of Hugh Overton and Philip D. Eaton; the latter same, while only an alias, shows him in entirely a different character—that of a man who has but one object in life, clearing his name from the stigma of murder. Of course he achieves this

object in the end, but he has many trials before he finally gains happiness and the girl he wishes to marry.

While there may be nothing new in the theme, it has been handled differently and never lacks in interest. The story has a punch and the continuity as well followed that the action never drags. The star has a well-balanced supporting cast which handles the minor parts cleverly and at the same time dispels any idea that the photography has been built around the principal.

One of the outstanding features of the film is its careful direction and the attention paid to details. Much of the action is on the 20th Century Limited from New York to Chicago, and not a detail has been overlooked in the appointments of this noted "flyer."

Naomi Childers takes the leading female role, that of Harriet Bantoline, and gives a convincing performance. Miss Childers has a difficult part to play, but handles it most effectively.



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# MOVING PICTURES

47

## THE PROBATION WIFE.

Josephine Mowbray.....Norma Talmadge  
Harrison Wade.....Thomas Meighan  
Nina Stockley.....Nina Marr  
Florence Billings  
Huntley McMerion.....Alec B. Francis  
Peter Marr.....Walter McEwen  
Norma Talmadge.....The Charmers  
"The Probation Wife," is a story within a story. The main story is related by a happy wife to a less fortunate woman who comes to her for sympathy when she discovers that her husband is a phillander. It was written by Angie Ousley Rooser and directed by S. A. Franklin.

By all the rules of consistency the story doesn't hang together, but when you find, nevertheless, that an audience is absorbingly interested in the dramatic episodes and is nobly pleased with the comedy, you are compelled to take a rear seat with theories of consistency and admit that a film feature entertaining so well a paying attendance of picture patrons, needs nothing more than the entertainment it affords.

The picture opens with Miss Talmadge coddling a young child, apparently a happily married woman. A lady friend is announced. She comes in weeping and sends advice as to what course to take with regard to an "affair" her husband is having with another woman. Miss Talmadge says: "I'm going to tell you the story of a girl. Five years ago" (flashback to visualizing the tale). She relates how a poor little orphan was brought up by a cold, calculating woman and compelled to spend her evenings in a dive. Into the place comes a stunning party. One of the men picks up a violin and plays a snatch of Massachusetts "Blues." Beth Mowbray, the girl, is entranced and says to him: "It's the most beautiful music I ever heard." She gives him an inkling of the reason for being in such a place and he puts in her hand a roll of bills, telling her it will help her to get a decent start in the world. The woman who brought her up takes it away from her and Beth is once more helpless. Hal, the man, is engaged to a girl who was in the stunning party, but she jilts him for a man worth twenty millions, though writing him a note he is the only one she loves. He spends a year abroad. Meantime the dive is raided by the police and Beth is sent to the reformatory.

Beth steals the matron's clothes and escapes from the reformatory. On the train coming to New York she meets Hal—"Why, you're the man who tried to help me." Hal takes her to pleasant lodgings from which she phones him the police are on her trail. He comes at once and says: "It's the only way to save you. Are you willing to marry me? Marriage means nothing to me, but if I can have you from misery, I'm willing to lend you my name. There's something you can do in return—brighten my home."

Beth consents, telling him he can get a divorce in a few months. "And so they were married." Meantime Nina, the woman who jilted Hal, is anxious to win him for a lover and when he ignores her letters and phone calls, she comes to the house. He is absent and she discovers the wife. "I am going to make Hal bring you out into the world." They have a box party at the opera and Beth hears Nina uttering love speeches to her husband.

Beth is gorgeously gowned and very sweet, but Hal doesn't enter into the marital relations with her. Hal goes out night after night leaving Beth alone. She asks if he would object to her going to the movies alone. After his departure that particular evening, Beth picks up a letter he dropped. It is from Nina, which reads: "We can safely die at the Claridge to-night." She is weeping over it as Hal's publisher calls. He is a kindly middle-aged man and she confides in him. He suggests they go to the Claridge and give Hal a dose of jealousy. "If there is anything vagrant husband dislikes it is to find his wife is having a good time just as he is." Hal finds them there and is very jealous. After another such treatment, Hal breaks out and denounces the publisher for a scoundrel, saying to his wife: "If you knew how much I loved you, you wouldn't torture me." Explanations are then in order. Flashback to the two women seated talking, showing Miss Talmadge with her baby, indicating it is the story of her own life, which has worked out happily through her winning her husband by making him jealous. The weeping wife departs, determined to have a try at it.

A most distinctive production with high grade players supporting this popular star in a modern version of the familiar "What's sauce for the goose" kind of comedy-drama.

The inconsistency above referred to is that the very fact that the girl Hal married had been reared in sordid and immoral surroundings, would have debared her from adopting such methods to win his love. When Hal found her carrying on a flirtation with another man, and with no evidence other than her own statements, that she was still pure, he would, under such exceptional circumstances, have said that it served him right for having married a girl with such a pedigree—what else could he have expected but to have learned she was "a trollop," and thrown her out. Instead he merely raged and took her to his manly bosom, accepting her explanation without hesitation or distrust.

But when a New York theatre audience will receive the picture at exactly the valuation the producer intended, that disposes of all criticism. If it is the province of the reviewer to report to exhibitors the value of a feature for his business—"The Probation Wife," judging by the manner in which it was received last Sunday night, is a Class A release.

## YOU NEVER SAW SUCH A GIRL.

Marty Macdonald.....Vivian Martin  
Eric Burgess.....Harrison Ford  
Fannie Perkins.....Mayme Kelso  
Uncle Eben.....Willis Marks  
Mrs. Burgess.....Edna Mae Cooper  
Judge Eastace.....Herbert Standing  
Mrs. Eastace.....Miss Gerard Anderson  
Katherine Spencer.....Claire Anderson  
Gentleman Jack.....Morris Foster  
"You Never Saw Such a Girl" is a Paramount production starring Vivian Martin. It was adapted from George Western's story "The Kingdom of Heart's Desire" and put in scen-

ario form by Marion Fairfax, directed by Robert Vignola.

Not a bad story at all for Miss Martin's tongue personality, and while the finish can be anticipated before the picture is half way through, it is unfolded in breezy comedy fashion by a competent company which has the aid of a good production and capable direction.

"Marty" (Miss Martin) lives with old "Uncle Eben" and his spinster sister. Her mother had taken a position as his housekeeper, bringing the child (then an infant) with her. She died shortly after (which is revealed in a flashback), and when grown up, she finds papers revealing her grandmother is wealthy, she claims the relationship, but is

reputed by the old lady, who wants to retain the vast estate for her son. "The girl's mother was a stepdaughter of grandma, and hence her son, though "Marty" unde, is not consanguineous and hence eligible for her husband, for which post, he applies and is accepted.

The tale is told in pure comedy fashion, "Marty" and her spinster aunt driving up to grandma's mansion in a "butter and egg" Ford delivery wagon used by them on their chicken farm and which they had employed to deliver eggs. A very neat and acceptable production for those exhibitors playing the Vivian Martin release.

D. W. Griffith will reach New York May 1.

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Directed by Ernest C. Warde

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NEW YORK



## MOVING PICTURES

## STRAND.

An applause winning show at the Strand Sunday. The applause started with the overture and the comic that followed also received a liberal share. The feature was also one of the participants in the applause. The comedy and the news weekly were the weakest spots in the show.

Because the feature, Anita Stewart in "A Midnight Romance" (reviewed in this issue), was 4,500 feet in length, it was necessary for Manager Joe Plunkett to rearrange the musical section so that such performance had but one vocal selection, the quartet and the soloist alternating at each of the full performances Sunday.

The film section opened with a scene of the Chester-Quiting Series, entitled "Tedy Bird," with a flash of the late Col. Theodore Roosevelt shown. The bird stuff and the titles, the latter with a Rooseveltian touch, bring the applause; were all very clever. The Strand Topical Review was saved by the insertion of the "Topics of the Day" slides, which brought laughs. Some of the gags shown and credited to various newspapers would be called "old boys" if they had been sprung in vanderbilt. The quotations regarding the opening of employment to returned soldiers were the most welcome received.

After a scene from "Martha" by the mixed quartet, the feature was shown. It is the second of the First National releases of the Anita Stewart starring series. Lois Weber was responsible for both the story and direction of this release, which is entitled "A Midnight Romance." Because of the quartet number preceding the feature, the tenor solo was omitted after it and the feature was immediately followed by the comedy, a E. J. Farnum entitled "The Village Smithy." It started out like a winner with the title a burlesque on Longfellow's "The Village Blacksmith," but after that it degenerated into a common place slapstick affair with but few laughs.

One of the big features of the current week's show is the overture. It is presented with a stage effect depicting a battle scene that has been very well worked out. The selection is by Tchaikovsky and entitled "1812," which was written in celebration of the retreat of Napoleon from Moscow. The music lent itself admirably to the use of the stage setting which was provided for it. Fred.

## RIALTO.

Hugo Reinhold is trying out another novelty idea at the Rialto this week. It is an all comedy bill, which, judged from the manner of its reception by the audience Sunday, is sure to be followed by other bills of like nature. The musical program carries out the comedy idea as well.

The feature is Dorothy Gish in the Paramount feature, "Boots," a corking offering, and about this there are placed the Mr. and Mrs. Drew comedy, "Once a Mason," and a Pathe Harold Lloyd laugh-producer entitled "Look Out Below."

The overture selected for the show was "Hungarian Comedy," written by Kater Bala. It was followed by the Rialto Magazine, which was started with a Matt and Jeff cartoon comedy, and consisted principally of Pathe cuts and a number of Kinograms. Holman starting in the news at all. Sacha Friedman, co-conductor of the Rialto orchestra, offered the "Humoresque" with a harp and organ obligato. The only selection was a tenor solo by James Harvey.

The Drew comedy, "Once a Mason," followed (reviewed in this issue), getting a few laughs, then came the feature "Boots" (reviewed in this issue) a great comedy story, and Dorothy Gish proves that she is going to be right up with the leaders in the film profession.

"Smiles" was the orchestral selection, and it was the popular musical composition of the bill. It was scored better than any of the other musical selections.

The Harold Lloyd comedy was repeated with laughs and brimful of fun. In laughter it obtained greater results than did the Drew offering. It was the concluding film offering of the bill, with an organ solo following as the closer.

There is a marked change in the attitude of the uppers at the house since a fortnight ago. Someone has given the staff a thorough shaking up, with the result that Sunday the boys were politer than usual. Fred.

## BROADWAY.

M. Kaebler offered another Mr. and Mrs. Chaplin bill at the Broadway for the current week, with Charles Chaplin's initial First National release, "A Dog's Life," and Mildred Harris (Mrs. C. O.) in the Jewel feature, "When a Girl Loves" (reviewed in this issue). The combination is not putting the business that a like bill did immediately after the comedies and the lighthearted were married.

The current Broadway show is a rather draggy affair. That seems to be one of the faults of the Broadway, almost everything seems to drag there. It might help if the musical program arranged for the picture bills were selected from the lighter compositions, for the house itself is so sombre a heavy musical program almost makes one want to go to sleep. The bill, which ran two hours and twenty minutes, seemed to be much longer than as one sat through it.

In addition to the Chaplin comedy and the feature, there was a Topical Digest, carrying the International News and the Universal Current Events (both Hearst releases) and a series of the Topics of the Day slides. In the news weekly, Hearst was roundly blamed by the Monday night audience, although certain sections of the house tried to force applause after the blinding was well underway. The "says" were the victors. The Topical slides did

not meet with the same approval at this house as was their share at the Strand Sunday night.

The balance of the bill was musical, an overture, violin solo and organ solo to close. The overture was Goldmark's "Sakuntala," presented with a panorama depicting dawn at the tower. Rather light applause was bestowed on it. The violin solo, contributed by Master Walter Edelman, was sufficient approval to warrant the score given.

If something could be done to speed the seemingly natural glow that haunts over the Broadway, the house might have a greater attraction for the film fans. Fred.

J. E. Williamson is getting a new submarine picture ready for the market.

## HIT AND MISS.

A rather humorous situation forms the basis plot for this new World five reel feature, in which Carlyle Blackwell and Evelyn Greely are starred. The story, an unusual one, was written by Harry O. Hoyt, the picture made under the direction of Dell Henderson.

The theme is pleading in its simplicity. J. Butterfield Conroy (Carlyle Blackwell) is a press agent, known to his friends as "Butt," whose father cut him off with \$500 until he accomplished something useful to humanity along scientific lines. "Butt" does not care a fig for science, his ambition is to write plays and poems. The family attorney advises

him to settle down and do something scientific.

"Butt" has all the push and go of the modern press agent and soon gets into the select colony of the scientists, which comprises Dag Hadow, in the Adirondack where he meets Professor Angus MacDowell and his daughter, Mary Bruce. (Evelyn Greely) who "deserts him." From then on the story is a simple little love affair with the young couple in a dithyramb at the end. The direction is unusually fine and the picture is crowded with picturesque scenery, although at times it is not altogether appropriate. Miss Greely has a pleasing screen appearance and puts a lot of feeling into her work, the part is particularly adapted to her light comedy style. Carlyle Blackwell is an ardent lover and at the same time always amusing. The stars have an adequate supporting company.



## D.W. GRIFFITH

Presents

## "The Girl Who Stayed At Home"

An ARICRAFT Picture

Adapted from the story by S. E. V. TAYLOR Photographed by G. W. BITZFER  
Personally Directed by D. W. GRIFFITHThe story of  
the battles  
she foughtFAMOUS PLAYERS - LASKY CORPORATION  
ARTHUR KUPON 2nd - JESSE LASKY 1st - OSCAR BRUNHILDE 1st  
NEW YORK

# "GIVE and TAKE"

**I**N the dead of night—the burglar! In the broad light of day—the profiteer! Which would you rather see in jail—the desperado with his gun in your face, or the sleek silk-hatted gentleman with his hand in your dinner pail?

**T**HE girl of the streets who yields to temptation because she is HUNGRY. The society butterfly who takes but never gives. Courtesan or love-cheat—which do you respect the more?

**B**OLSHEVISM or bloodless revolution—which is the answer to the industrial problems of the day? Where does America stand—in the blinding fog of social unrest, in the red glare of class hatred, or in the sunlight of common sense and co-operation?

**C**ROOK—shyster—idealist—fool. Their lives seem far apart, yet of them all is the fabric of society woven—these human elements of action, drama, mystery and suspense, in fascinating combinations.

*A dramatic romance of things as they are*

**IN SEVEN REELS**



**WYNDHAM GITTENS**  
**PRODUCTIONS** *Los Angeles*



# MOVING PICTURES

## COAST PICTURE NEWS

By GUY PRICE.

Los Angeles, March 8.  
Mabel Normand has returned from Balboa.  
The Shimmy dance has invaded the films.

Scott Sidney is using the National Film Co.  
Gloria Joy made a personal appearance at Quinn's Rialto, her first in this city.

R. C. Cole, of Robertson-Cole, distributors, is in town.  
Film hits to Bertram Grassby is just one movie after another.

Jack Curtis has been engaged by the Lewis Stone company.

Ralph Lewis, Wallie Reid and company have returned from Europe.

Earl Williams has started work on his new Vita picture at Brunton studios.

Robert Julian has a new car; so has Alan Hulscher.

Kathleen Kirkham goes on record as opposing music while making picture scenes.  
While making a scene at the Astra studio, George Larkins was slightly injured.

J. M. Barry's comedy, "The Admirable Crichton," is to be filmed by Famous Players.  
Universal is still holding four Mae Murray features for coming release.

Employees of picture concerns have struck for higher wages in Mesquite, Italy.

Jack Hallway is now assisting Tom Hellron, one of the Hampton directors.

Charles M. Arnold has joined the Gold Cola Production forces as an assistant director.

Tom Terriss, Vita director, has bought a home at Bayshore, L. I.

Lillian Walker got a thrill the other day when she played with lions for the first time since entering the movies.

H. D. McLean, who comes from the stage with a good record, is supporting J. Warren Kerrigan at the Hampton studio.

Frank E. Woods, supervising director for Lasker, hurt his back while working in his Hollywood garden and was laid up for some time.

Jack Richardson is suffering from injuries to his neck sustained while making a scene at the Hampton studio.

Wilbur Hight is back from Santa Barbara where he played in a William Russell production. He has been cast for a Griffith picture.

Barbara Castleion is to play opposite H. H. Warner, when that star begins work under the Jesse D. Hampton banner.

Harry McCoy, who got his start with Bennett, is at present playing comedy roles with the Fox company.

Joan Barry has been engaged as art director for Wyndham Ottens productions. She is from New York.

"Checkers," Henry Blumom's successful play of some years ago, is being made into a motion picture for the Fox film corporation.

Beagle Barricade has started on "Josselyn's Wife," under the direction of her husband, Howard Hickman.

"The Carter Case," the Craig Kennedy serial featuring Herbert Rawlinson and Margaret Nash, will be released March 17.

Alfred Joyce's contract with Vita does not expire until June, 1920. Miss Joyce has formulated no plans to follow the termination of her present agreement.

During the year six of Augustus Thomas' stage successes will be pictured by the Four Star Pictures Corp. The first of these will be "The Copperhead," with Leah Baird in the leading role.

Barbara Castleion has been engaged as leading woman for Victor B. Warner in the "Man Who Turned White," which will shortly be released through Robertson-Cole Co.

"White Washed Walls" is the title of William Hammond's latest Hampton production to be released by Exhibitors' Mutual, succeeding "The Prodigal Lion."

Robertson-Cole company have purchased "The Turn in the Road," a Broadway play produced by the Brentwood Film corporation. It will be distributed by Exhibitors' Mutual.

Mary MacLaren has started work on "Fannie Gold," by Richard Lewis, who, by the way, is the author of "Hohokahama." It will be a Universal special attraction.

"The Poppy Girl's Husband," produced under Thomas H. Ince's supervision, with William S. Hart, will be released by Famous Players March 16.

Wallace MacDonald heads the cast of Mae Marsh' latest Goldwyn, "Spotlight Sadie," which will be released April 4.

The Kinema Theatre is showing "Mickey," its Western premiere. While the Normand film has been shown in the East, this is its first showing here despite it was made in Hollywood.

Hampton Del Ruth, the new production manager for Sunshine comedies, made for William Fox, is rapidly gathering his producing organization.

The H. H. Van Loan story, "The American Ace," which Vitagraph produced, starring Earl Williams, has been changed to "The Highest Trump."

A change of policy long contemplated by the Universal may be effected upon the return of Carl Laemmle from the coast. Part of the new plan will be the cutting down of the production of small stuff and the increasing production of specialties.

Famous-Players has purchased the screen rights to J. M. Barry's "The Admirable Crichton" and Walter Brown's "Everywoman." Geo. B. DeMille will direct the making of the films.

"The White Heather," a film based on one of Drury Lane's dramas, has arrived in New York from London and will shortly be seen on Broadway. The film was directed by Maurice Tourneur.

Dorothy Dalton will soon be in New York to appear in a number of Ince-Paramount features.

An interesting picture dealing with trick photography is to be made in "The Mystery of the Universal by Norman Dawn, whose quadruple exposures and clever trick photography work has aroused a great deal of interest.

John Drew gave a statement this week to the press of the city in which he termed the showing of German language operas as "an insult to our intelligence," and that "worst of all, the insult to our soldiers and sailors is too blatant to be described."

Joseph L. Plunket, of the Strand, is considering a proposition made by several managers that he send complete Strand Theatre programs to their houses. This would mean the Strand management would arrange duplicates of the programs shown each week at this house and these would then be routed, presumably including the orchestra of 45 pieces, a film feature, scenic, comedy and educational film.

Peter J. Bird, of the Fox forces, was elected chairman of the Board of Governors of the High Bridge Regular Democratic Club March 8. Pete is looked upon as the most likely man to be selected for the new Tammany Hall leader, about to be made in the High Bridge section of the Bronx.

### RUMORS.

Pearl White will not remain with Pathé at the conclusion of her present contract, which runs out in September.

There is a possibility that the Shuberts will shortly start a picture producing company of their own and through this medium all the stage material they control is to be developed into screen property.

### "DRESS UP" WEEK.

The last week in March will be celebrated by the merchants of the United States as "Dress Up Week" with special festivities and amusements and the like as a part of the doings. Last year the Dress Up Week Association called off a yearly celebration on account of the war.

### OPERATORS QUIET.

Recently it developed that the film operators of New York deemed it wise to agitate a six-day working schedule, but of late the union men after giving the matter due deliberation have side-tracked the proposition.

The scale, which became effective last September, will remain in vogue until next September with indications that the present scale may then be tilted slightly.

### MOTHER DENIED CHILDREN.

Rochester, N. Y., March 12.  
A divorce obtained by John Kamb from his wife, Julia Dolores Kamb, in pictures, was held to be a valid one by Justice A. J. Rodenbeck in Supreme Court here March 8, thus disposing of the suit of the actress to obtain possession of her children. She was denied habeas corpus writs and custody of the children was continued with the father. The court told her that during the next two months, which she expects to spend in this city, she may see the children once a week and after that six times a year.

In the fight, which has been waged in court here for the past two weeks, the actress contended that she was confined in a Baltimore hospital at the time of the divorce; that the evidence was of questionable value, and that the whole thing was a "frame-up." It was on the alleged illegality of the divorce that Mrs. Kamb expected to obtain custody of the children. The ruling of the court that the divorce obtained in Virginia would not be set aside in this state seems to indicate that the case will be fought over again in a Virginia court.

Much conflicting testimony was introduced and the case received wide publicity here. A sensation was created when the chief witness for Mrs. Kamb broke down and contradicted his testimony. Dr. Biedler, of Baltimore, testified the actress was in his hospital at the time of the divorce. On cross examination he admitted that she was not, and that he had dates confused. With this a leverage counsel for Kamb had no difficulty in breaking down the entire case of his ex-wife.

Kamb resides in this city at 1400 Clifton avenue, North. Mrs. Kamb has been in pictures for several years.

### DEATHS.

Harry Lamont.  
Harry Lamont, a manager for the Hildinger pictures enterprises, was found dead in a field March 9 at Trenton, N. J. He had escaped from the McKinley Memorial Hospital while in a delirium in the morning. He leaves a wife, three children and a mother.

Kathryn Coult Almy, wife of Cliff Almy, manager of the Metro exchange, Cleveland, died in Cleveland last week. Mrs. Almy's sister is Grace Coult, for years operator of the telephone switchboard in the Majestic Theatre building, Chicago. Almy at one time was treasurer of the Olympic, Chicago.

It was brought out that she receives a salary of \$135 per week. It is said that she detests her husband and is determined to get possession of the children if it is possible for her to do so. She claims, among other things, that he has tuberculosis and is an improper person to have charge of them. At one point the court informed her that she would be given the children if she could show any legal reason why she was entitled to take care of them.

The two children, both bright looking little boys, John, aged 7, and Francis, aged 6, were in court, but paid no attention to their mother at any time. Brilliant legal counsel was engaged on both sides and the case was a spectacular one.

### JACK CUNNINGHAM

Staff Writer Robert Brunton Studios, Los Angeles  
Recent Releases for Baryscala, Koman, Glum and Kerrigan



Helen Jerome Eddy  
and a Notable Cast In

## "THE TURN IN THE ROAD"

It played to packed houses for eight solid weeks at Quinn St. Theatre in Los Angeles.

It's a wholesome, sweet, clean and virile presentation of life with all of its humor and pathos.

### A Brentwood Production

Directed by KING W. VIDOR

Released by EXHIBITORS MUTUAL

Robertson-Cole Company  
DIVISION OF FILMS  
Bankers and Exporters  
For the Producer

## UPHOLDING OF PRIVACY LAW RESULTS IN SUIT FOR \$50,000

**Supreme Court Decision Against Universal For Having Shown  
Woman Lawyer in News Weekly. Permanent  
Injunction Granted. Action to Determine  
Damages Will Be Brought.**

Although the suit of Grace Humiston, the lawyer, who had much to do with the Ruth Kruger murder affair of a year ago, against the Universal to restrain it from exhibiting the news reel which carried her name and picture in it came up for trial last October in the Supreme Court, Justice Gavegan did not hand down his decision until recently, wherein he made permanent the temporary injunction granted the plaintiff to restrain exhibition of the news pictorial. A judgment for the costs, amounting to \$145, was awarded the plaintiff.

Mrs. Humiston based her action on the right of privacy laws. Having come into the public eye through her investigation of the Ruth Kruger case, this exhibition of her picture, immediately following the gruesome tragedy, caused her "much anguish, mentally and physically," according to the complaint. The initial release of the Universal Current Events reel was in June, 1917.

When granted the temporary injunction the defendants appealed, the Appellate Term, however, upholding the injunction. The trial was for the purpose of establishing the plaintiff's

right to make it permanent.

The action now goes to the Trial Term to determine the amount of damages due the plaintiff. Mrs. Humiston, through her attorney, E. K. Summerwell, asks for \$50,000.

### FIGURING ON RUSSIA.

S. S. Krellburg, head of the Trans-Russian Film Co., may go overseas the last of May to establish a series of exchanges in Russia to handle American subjects in that country. He is waiting for the State Department to render a new ruling on the exchange of commerce and business with Russia.

There has been no fresh film in Russia except that taken in by the American Red Cross.

Prior to the war Russia was getting most of its films from France and Italy, with German made subjects also getting in.

### "WALLINGFORD" SERIAL.

The International Film Corp. has secured an option of the screen rights to "Get-Rich-Quick-Wallingford" with the idea of trying to work out an important serial from the stories.

### BONUS PLAN FOR SALESMEN.

Walter E. Greeney and Al. Lichtman, of Famous Players-Lasky Corp., have evolved a bonus system for the sales force of the organization, becoming effective Monday. The plan is to have all the heads of departments of the F. P.-L. exchanges and the salesman in each to receive a ten per cent. bonus on all sales that are over and above the quotas allotted to each exchange.

The distribution of the profits will be made monthly. The weekly average of net collections in each office will be made known and the amount in excess of the quota will be shaved ten per cent. for the men.

Those to participate will be the office manager, head booker, head of accessories, head shipper and the salesmen. The division will be made according to points figured on the total salaries of those participating. Where the total office salary list of those in the poll totals \$500 and the excess profits are \$250, each point will be worth 50 cents and the salesman who receives \$50 weekly will be entitled to 50 points in the profit sharing which will net him \$25 in addition to his salary.

The plan is somewhat similar to the one that the Vitagraph has had in vogue for some little time with its sales force. Originally the entire office staff at Vitagraph shared in the profits, but lately the plan has been revised and now only the sales force participates.

### Ask Slander Damages from Beban.

Los Angeles, March 12. George Beban has been sued for alleged slander by Robert A. Dillon, scenario author, who asks \$15,000 damages.

### REOPENS AT 5-10.

Rochester, N. Y., March 12. The Gordon, which opened last week after months of darkness, showing pictures at 5-10, is doing business. There seems to be a query as to whether the picture theatres generally will return to pre-war prices. The Gordon was closed at a period when it was felt that there were too many big picture houses. Now they are all doing near capacity.

### TWO JOIN PATHE.

The Pathe publicity staff was augmented this week by the addition of two trade papermen to its personnel. Peter Milne has been engaged to assist E. O. Brooks in the exploitation department.

George Arthur Grey has been placed as assistant to Frank Brunner.

### "THE USURPER" BY VITA.

A screen version of the late Nat Goodwin's starring vehicle, "The Usurper," will be made by Vitagraph with Earle Williams in the principal role. This will be the first time Williams will appear in the role of a cowboy. Heretofore he has essayed drawing room heroes.

Louise Lovely will have the feminine lead, with James Young directing.

### Leonard Directing for International.

Robert Leonard will direct for the International. He already has three books for screen adaptation, the first of which will be an Elinor Glyn novel.

### "Long Legs" in April.

"Daddy Long Legs," the first of the Mary Pickford starring series that is to be released by the First National, is to be placed on the market during April.



OLIVE THOMAS  
in  
"TOTON"

## A Triangle Special Presentation OLIVE THOMAS in "TOTON"

Released March 30th, this is the first of a series of four specials featuring Olive Thomas, in the plays that made her a big star.

"The best thing she has ever done," says Photoplay, "with photography that is absolute poetry of vision."

'Phone or call on your Triangle Exchange today. Book this at once. It's your opportunity to feature a great show with a big star, profitably.



OLIVE THOMAS  
"TOTON"  
TRIANGLE SPECIAL PRESENTATION

"Toton" was directed by Frank Borzage. Norman Kerry, Francis McDonald and Jack Perrin are in the supporting all-star Triangle cast.

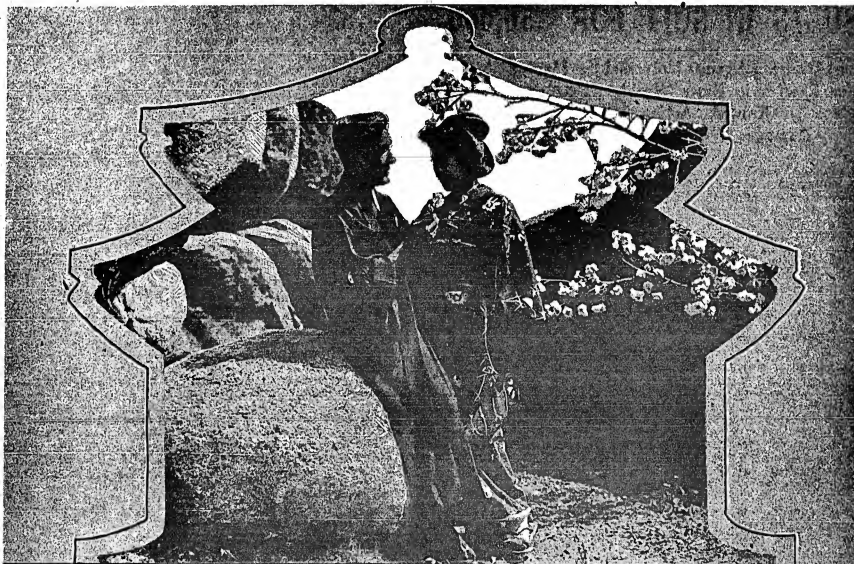
## TRIANGLE DISTRIBUTING CORPORATION

1457 BROADWAY

NEW YORK



## MOVING PICTURES



**SESSUE  
HAYAKAWA**  
in **A Heart  
IN PAWN**

Produced by HAWORTH PICTURES CORPORATION

There's a swift undercurrent of tragedy that climaxes with one of the most dramatic incidents ever witnessed on the screen. It's so big that it will long be remembered as one of Hayakawa's greatest pictures.

Released through  
**EXHIBITORS MUTUAL**



ROBERTSON COLE  
COMPANY  
DIVISION OF FILMS  
BANKERS AND EXHIBITORS  
FOR THE TRISTAR

# MOVING PICTURES

53

## LESSER BUYS "YANKEE DOODLE" PAYING \$150,000 FOR COMEDY

**California State Right Man Obtains Mack Sennett Five Reeler  
For United States and Canada. Producer Retains  
Foreign Rights. Abrams and Schulberg  
Will Handle Foreign Territory.**

The Mack Sennett five reel comedy, *Yankee Doodle in Berlin*, which was last week advertised to be sold on a state rights basis through Hiram Abrams, has been withdrawn from the market by the sale of the United States and Canadian territory to Sol Lesser for \$150,000. Sennett still retains the foreign rights, which will be disposed of through the Abrams offices in New York.

Lesser had previously obtained the feature for California, Arizona, Nevada, Washington, Oregon, Idaho and Montana and the remainder of the territory could readily have been disposed of on the basis of \$200,000 for United States and Canada. By the time Mr. Lesser completed the purchase the remainder of the North American territory the Abrams offices had received acceptances for New York, \$20,000; Ohio, \$12,000; New England, \$14,000; Texas, Ark. and Oklahoma, \$7,000.

Lesser controls exchanges from Chicago to the coast, but it is not known what disposition he will make of this purchase in the east.

### DAVIES DISTRIBUTING CHANGE.

"The Belle of New York" will be the last Marion Davies feature to be released through the Select. That distributing organization's contract with the Marion Davies Co. has been cancelled by mutual consent. All further Davies pictures will be handled by Universal, which is also handling the other Hearst films.

Marion Davies has completed her latest picture, directed by Allan Dwan. The title has been changed from "Marrying Mary" to "Getting Mary Married." She starts a new one next week.

### WRONG ABOUT BILL HART.

William S. Hart, in Los Angeles, sends a denial of the rumors concerning him appearing in *VALIANT* of Feb. 28 in connection with the Four-Star combination on the coast, of which Mr. Hart was to have been a charter member.

A close friend of Mr. Hart's in New York lends personal substantiation to the denial, even making it stronger.

The statement as contained in *VALIANT*'s story that Mr. Hart withdrew from the proposed five-star combination through objection to the distribution of the stars' features in the combination by any but a collective arrangement is emphatically denied, with the contrary the case. Hart was a strong advocate of the system finally adopted by the stars to have each picture stand by itself upon the books. Just why Mr. Hart withdrew was made in an announcement issued in Los Angeles and concurred in by all the stars, to the effect that as they had tied up for three years, with Hart anticipating a retirement from the screen at least within one year, Hart did not feel that an agreement holding him before the camera for a longer time would be agreeable to him.

It has been said in New York that Hart has fully determined to leave pictures by 1920, although by that time he may have turned out three or four

super-Hart special films that will be released at lengthy intervals following his departure.

The statement in the story that Hart has declined to pay over \$3,000 for a scenario appeared to hurt Mr. Hart's pride more than any other harm it could have done, and more especially, says Mr. Hart's friend, since the film story mentioned, "The Wolf Man," had never been heard of by the "western" star, nor did Hart ever see the manuscript of such a tale. A scenario for a Hart picture has as a rule cost Hart not less than \$6,000.

### RIGHTS FOR HEARST STORIES.

Early this week a deal was in progress whereby Famous Players-Lasky will secure the picture rights to all the stories appearing in the various Hearst publications. This includes a large number of prominent authors.

It is probably the largest single deal ever made for picture material.

### KASHIN WANTS CREDIT.

M. Kashin, manager of the Broadway, is out after credit for having introduced the Chaplin release to Broadway. On the face of the current week's program at the house there is a signed statement by him headed "Re Imitators," which is as follows:

"I, Jay Kaufman, in his 'Round The Town' column in 'The Evening Globe' of Feb. 21st, said: 'That's a capital idea of Dr. Reisenfeld's to revive the Chaplin comedies at the Rialto, even if Mr. Kashin, of the Broadway, did it first.'"

"While other people are busy imitating me I generally start something else."

"Therefore I am pleased to present this week at this theatre Charlie Chaplin's Million Dollar Bride, Mildred Harris, in 'When A Girl Loves,' and Charlie, himself, in 'His First Million Dollar Comedy, A Dog's Life.'"

### GENERAL'S FATE.

The fate of the General Film Co. hung in the balance for several days this week. The ultimate decision regarding the future of the company was to be arrived at at a meeting Monday afternoon.

The question that was before the stockholders is whether or not they will reorganize and recapitalize the company to close down.

### REICHENBACH'S PLANT.

The injunction proceedings against the showing of "Who the Gods Would Destroy" look very much like a Harry Reichenbach plant. As a matter of fact the P. A. for the MacCauley Film is willing to accept the credit for having put over a good one on the boys. The space showing on the application for the injunction was all that could be asked and the follow-up which came Tuesday morning was another wallop.

The injunction was granted Monday afternoon and the petitioner was granted temporary relief, the case being argued yesterday.

### REASON OF ENGLISH OVERSUPPLY

B. Nichols, managing director of the M. P. Sales Agency, Ltd. of London, in New York the past month, sails in a fortnight.

Asked about film conditions at home he said:

"The English film market is oversupplied, as always. The reason for this is simple. Here in America you make enough pictures to supply 20,000 theatres while we have only 4,000. As a result we can choose only the best."

### "SIN" PLAYED TO \$25,391.

W. H. Rudolph, general manager for Harry Garson, says that "The Unpardonable Sin" played to \$25,391.90 at the Broadway-Strand, Detroit, last week, and after a fortnight's engagement there will be moved to the Adams street house for an indefinite run in Detroit.

Mr. Rudolph adds that in one week over \$200,000 of territory was sold for the picture, with a quantity of choice sections still undisposed of.

Frank Hatch, who bought Ohio, was offered a profit of \$10,000 on his purchase.

### BRULATOUR SELLS STUDIO.

J. E. Brulatour has disposed of his interest in the Paragon Studio and laboratories at Fort Lee, N. J., to a corporation, of which Albert E. Lowe is treasurer and general manager.

The International Film Corp. has rented the studio for four weeks and Allan Dwan will direct a picture there for them, after which the Albert Capellani Productions, Inc. takes it over for six months to make a series of features, to be released by Pathe.

### WORLD FILM READJUSTMENT.

At a meeting of the board of directors of the World Film Corporation last week a comprehensive plan was adopted for the readjustment of the company's finances.

The company has had outstanding since 1916 between \$500,000 and \$550,000 of first mortgage 6 per cent. notes. The new plan provides for a five-year renewal, payable 10 per cent. in one year, 20 per cent. each year for the next two years and 25 per cent. in four and five years.

The directors have been authorized to issue \$1,000,000, par value 7 per cent. first preferred stock and \$350,000 7 per cent. second preferred stock, with the right of each certificate holder to subscribe upon the basis of 40 cents per share, for which he is to receive one share of first preferred, 80 cents par value, and second preferred stock to the amount of \$2.50 par value.

This plan is to be operative after the holders of voting trust certificates for a minimum of 400,000 shares have accepted same. Some of the interests of the company have agreed to subscribe to the extent of 250,000 shares under the new plan.

### U Headquarters in Los Angeles.

Los Angeles, March 12. The Universal may establish headquarters in Los Angeles, and keep but one executive office in New York.

A story printed in the local papers to this effect has appeared.

### Sylvia Bremer Given Divorce.

Los Angeles, March 12. Sylvia Bremer, under contract with Stuart Blackton for pictures, arrived here from New York and was granted divorce from J. Morrison, the Australian theatrical man.



## "WHAT EVERY WOMAN WANTS"

Presented by JESSE D. HAMPTON

FEATURING

## GRACE DARMOND

and an all star cast

In its title, its story and its cast this picture has a big money making combination. Its advertising possibilities are unlimited

Distributed by EXHIBITORS MUTUAL

Robertson-Cole Company  
DIVISION OF FILMS  
Bankers and Exporters  
For the Producer

# VARIETY

## BILL FOR SUNDAY SHOWS ROUSES STATEWIDE FIGHT

**Measure Before Pennsylvania to Permit Sunday Concerts and Film Exhibitions Hissed At Hearing Before Legislature. Second Reading Set For March 19. Ministers and Sabbath Workers Act Like Hoodlums.**

Philadelphia, March 12. The Rorke bill, introduced at Harrisburg last week with the purpose of permitting Sunday concerts and films in Pennsylvania, has aroused a tumult of opposition and a statewide fight against its passage has been started. The measure had its first public hearing in here Monday and resulted in the hottest fight ever made on a legislative matter. The second hearing is to be held at Harrisburg, March 19, and a third will probably be held at Pittsburgh before the subcommittee files its report with the Judicial Committee.

About 1,000 men and women packed the hearing room at City Hall Monday. Arguments in favor of the bill by Edward Bok and Judge Eugene C. Bonniwell were continually interrupted by jeers and the hisses of their opponents and at one time it was necessary for the Chairman of the Committee to threaten to clear the hall. The ministers and Sabbath workers surprised some of the politicians by their actions and were charged with acting like hoodlums.

"The people are through with Blue Laws. What we want are some Red, White and Blue Laws," declared Mr. Bok. "Our investigation shows that 57 per cent. of the people are in favor of the measure."

Rev. Dr. Carl E. Grammer almost created a riot when he said: "We, who are born in America, deeply resent that people who recently have come to these shores from lands overrun by Bolsheviki should ask us to accept their un-Christian customs. I mean this especially with regard to those who only belong to a class of entertainers. They ought to keep a modest silence."

This slap was aimed at Dr. Leopold Stokowski, leader of the Philadelphia Orchestra, a naturalized American citizen, and it brought a storm of protest, Judge Bonniwell being especially severe in his attack on the opponents of Sunday shows.

Last season the Philadelphia Orchestra gave free Sunday concerts and this year is anxious to repeat them and charge admission. It is charged by the opponents to the Rorke bill that the orchestra concerts are being used merely as camouflage, the real

purpose being to permit Sunday shows and motion pictures and they charge the picture interests with supporting the bill.

That a statewide campaign against the bill is to be waged is certain, but from indications about this city, the public strongly favors the Sunday shows and movies. For the past week or so slides have been shown in motion picture and vaudeville theatres in order to learn the public sentiment and the response has been overwhelmingly in favor of Sunday shows.

For the past year Sunday shows have been given in many of the local theatres for the soldiers and sailors and have created the greatest interest with the public, it being necessary to provide police protection to keep the public out of the theatres in order to accommodate the soldiers and their families. The private exhibitions of feature films given at various motion picture theatres have also been largely attended and the best people in the city have accepted invitations to attend this exhibition.

Brigadier General L. W. T. Waller, of the Marines, was present at the hearing here and did not stay long enough to be called. He commented rather humorously on the meeting, thus: "I heard a few of the speakers yesterday," he said, "I saw the disorder and the meeting impressed me as rather disorderly—no place for a self-respecting soldier."

### VIEWS OF THE 27TH.

When the Leviathan docked in Hoboken March 6 with the 27th Division and General John F. O'Ryan in charge the Red Cross took about 750 feet of the landing and scenes attendant which the New York branch of the R. C. will likely tack on to a special styled "The Bridge Back Home."

### PICKFORDS SILENT.

Los Angeles, March 12. Jack Pickford's mother, at present here, and who promised to give a statement of Jack Pickford's side of the navy scandal, in which he is said to have been mixed up, has not issued one. Strict silence has been maintained to date.

### FOUR-STAR BIDDERS.

Los Angeles, March 12. Now that the arrangement for the distribution of the pictures of the "big four" has been definitely settled by the selection of Hiram Abrams and B. P. Schulberg, the names of some of the other bidders for the rights are being mentioned.

Among those understood to have attempted negotiations with Wm. G. McAdoo for handling the output of the Chaplin-Pickford-Fairbanks-Griffith alliance are mentioned Adolph Zukor, J. D. Williams (for the First National), J. A. Berst (United Theatre Pictures Co.), Ricard Gradwell (World Film), J. J. McCarthy, P. A. Powers and practically every other head of a film releasing organization, important or otherwise.

In addition there came bids from a number of the larger exhibitors and state rights magnates, such as Sol Lesser, Jentzen & Von Herberg and so on.

It is significant of the commercial appraisal of the alliance from the fact that in every instance the bidders came prepared to finance the prospective productions and their release for any amount that could possibly be demanded as a guarantee of good faith.

### TWO MORE FOR FOUR-STAR?

Los Angeles, March 12. It appears reasonably certain that, when their present engagements expire, Nazimova and Charles Ray will join the big four-star combination.

The general opinion in the film trade in New York this week is that the First National Exhibitors' Circuit has signed Charles Ray to release through that organization at the conclusion of his present contract with Thomas H. Ince, in June, 1920.

### PROPAGANDA OR NOT.

The Gentry Film Corp. has brought suit against the Educational Film Corp. for \$45,000 damages.

The Gentry company employed the Educational to make a picture in accordance with a contract Gentry had with the coal operators of West Virginia and the State of West Virginia, visualizing the coal mining industry in that state. Educational made of it a high class release, and not a propaganda picture of commercial value. The Gentry people claim this was not in accordance with their agreement with the coal operators and the state. This contract, it is claimed by the defense, was never brought to their attention.

Harry G. Kosch, attorney for the Educational, says in his opinion the action is unwarranted, that his clients had no relations with the operators, and that it is an effort on the part of the plaintiff to get money from the defendants to enable them to keep faith with the operators and the State of West Virginia.

### ABRAMS' IDEAS.

Hiram Abrams, the newly appointed general manager of the United Artists' Association, returned to New York Tuesday morning. He said:

"We are getting things shaped up to be in a position to start selling to exhibitors within a month's time. We hope to build up the biggest organization in the business, but have no desire to create the impression we shall adopt any arbitrary methods through controlling pictures that are in demand. The exhibitor has to make money in order for us to make any, and we shall gauge ourselves accordingly."

"In a few days I will be able to make an announcement, after consulting with Oscar A. Price, president of our company."

### SHOWING GOVERNMENT FILM.

The Government endorsed picture, "Fit to Fight," in six reels, will be shown for the first time around New York next Sunday at the Grand Open, Brooklyn.

More than usual interest attaches to the film through the manner in which it is exploited. Special seating arrangements are made for women and men, with special performances for both sexes at different times. Attempted censorship of the picture has met with opposition from the War Department, which is standing behind the film as an educational subject for the people.

### BELASCO SUPERVISING.

The deal by which Morris Gest is to make two or three big special features, to be distributed by Famous Players-Lasky, each year is said to include the services of Gest's father-in-law, David Belasco, who, it is understood, will exercise a sort of general advisory supervision of the productions. He is to pass judgment on the stories, confer with the scenarists on the working out of the tales and consult with the directors from time to time during the progress of the filmings.

Famous Players-Lasky has first call on the right to screen "The Darling of the Gods," but there is said to be some sort of a hitch in the terms.

### KITTY GORDON'S NEXT.

Kitty Gordon's next feature, to be made at the Brunton studios for United Picture Theatres, is entitled "Playthings of Passion."

The story is by William Anthony Maguire, scenarized by Jack Cunningham and directed by Wallace Worles.

### WOODS SELLS RIGHTS.

The Mayflower Film Corporation has secured the picture rights to "A Scrap of Paper" from A. H. Woods. The play was used as a starring vehicle for Robert Hilliard. Emile Chautard will direct the screen version.



# VARIETY

William Penn beckoned the Indians to the banks of the Delaware and made his famous treaty, founding the Commonwealth of Pennsylvania in 1682.

## THE GABBERTS

America's Ingenious Athletes

Have harked to the beckon of UP-TO-THE-MINUTE vandyville and came forward with a contribution justly worthy.

## WISE CRACKS (?)

Joe Willard refused all offers for moving pictures because they couldn't get a studio to fit him.

The "pay-as-you-go-out" plan will prove a failure in small-time theatres, as the audience seldom goes out.

Anyone can live in Astoria, La. L. but they must own their little concrete one.

Many foreign acts are now living on the "American Fish."

P. S.—Where are all the "Belgian (?) acts?"

**FENTON and FIELDS**  
Nurses, ROSE & CURTIS

## SELM A SELLS

50 INCHES OF MELODY—  
ONLY A HALF HUNDRED

BUT—Oh, my!

Direction, SAMUEL BAERWITZ

Watch this baby grow  
**Bobby "UKE" Henshaw**  
The Merry Mimic

Been working for a year and a half next to closing with only four weeks' lay off for the W. V. M. A. B. F. Keith Vaudeville Exchange.

ORPHEUM TO FOLLOW

## ADA CARTER



SID VINCENT

Leading Lady Woodrow's "Vanity Fair" says: "He's been away for many a day! But he's coming home soon. I'm happy to say!"

For now that the Hun has been made snarler, you'll soon see your favorite.

**VINCENT and CARTER**  
The Chap from England and the Maid from America



THE CREATOR OF JIM

**SCOTT MOORE**

Just concluded a tour of the Orpheum Circuit.

"WHERE THINGS HAPPEN"

## THE FAYNES

Fuller Circuit, Australia

PAUL and MAE

## NOLAN

This Week (March 10), Orpheum, Seattle.

Next Week (March 17), Orpheum, Portland, Ore.

## FRED DUPREZ



Still going strong in "Soldier Boy" at the Apollo Theatre, London. Now in his ninth month.

Representative:

American: SAM BAERWITZ  
143 Broadway  
New York

European: JULIAN WYLIE  
6, Little St.  
London, W.C. 2

## LEONARD SMITH AND ARSCOLA TOSEL

Pep, Ginger and Jazz

Direction, ARTHUR BORWITZ

I am now taking up voice culture and will soon put some good parodies in my act. Three minutes of words and music, plenty of laughs and surprises. To think I spent so much time to learn a double-soprano! (the same of arscola art) and now discard it because the public does not appreciate arscola.

A singer gets away with murder; that's why I am perfecting my voice. Nothing is too hard for me to try. A cadenza is prettier than an obligato, but a muddle—oh, doctor, what is that little fast! Oh, please, doctor, do it now while I am young.

Last week I did four shows daily at both Palace and Bushwick, refereed two pool matches, took three lessons in billiards from Victor C. Cramer at \$10 per lesson, took seven baths, refereed two acts, bought eleven \$1 eggs—and the clerk has not arrived at my house yet. Next week, names of those sending me eggs.

**STAN STANLEY**  
Audience Canto  
MORRIS & FEIL, Breeders

## VICTORIA FOUR

Topnotchers of Song and Funland

**STORM—BRENNER**  
**SMALLEY—HENDRICKS**  
BOOKED SOLID

**BRENDEL and BERT**  
"Waiting for Her"  
Direction, E. BARY McRUGH

**BLANCHE ALFRED**  
TRIO  
In a New Dance, Singing and Instrumental Act  
Featuring **BLANCHE ALFRED, Jr.**  
In her original DANCING SAXOPHONE SPECIALTY  
Direction, HARRY SERRA

## Closing the Show on the Orpheum Circuit

Not so bad for the Philadelphia scrapple—eh, what?

There was only one period of my young life I held a later spot than closing the show and that was when I was on the wagon hauling 'em out.

Git up, Dobbins, on to the stable.

JIM and MARIAN

## HARKINS

Next Week (March 16)—Orpheum, Omaha  
Direction, NORMAN JEFFERIES

## APP LES AUCE

(ABOVE LINE IS NOT A FRENCH WORD)

Chris—That Walter Thomas is an awful ladler!

Bob—I believe it. I have seen him with some

Wait—What bunch of snobs.

Chris—What have you for breakfast, Walter?

Wait—I think I thought it was about time. We

Chris—Walter, give me some bread.

Wait—What?

Chris—Walter, give me a blind man.

NOTE: GRANDVILLE and JACK—When you play Lafayette, give the firm's wife our regards.

**KNAPP and CORNALLA**  
Bryant 554  
Next Week (March 17)—Loew's, Hoboken and Bethlehem. No vacancies until September next.  
CHAS. FOTSBAM, Representative

ROSE and DELL—Moss Time  
"Nice People"

## To Tune of "Yankee Doodle"

Actor Man, Came to Town,  
Thought that he was Funny;  
Played Sunday at Miner's Bronx  
For very little Money.

## THEN HE

Annoyed the Agents 6 long months,  
Thi they could hardly stand him.  
When at last he got 3 days,  
A nasty Manager Canned Him.

Moral: And Now He Drives  
An Express Wagon.

**LANE and MORAN**—Loew Circuit  
"Clever Catholics"  
Direction, MARK LEVY

DONNA

JESSIE

## MONTRAN and KENNISON

Two Girls with a Single Thought: To ENTERTAIN YOU  
Next Week (March 17)—Keeney's, Newark, and Keeney's, Brooklyn

ARCH

ARTHUR

## HENDRICKS and EVANS

IN "JUST OUT" Direction, LEE MUCKENFUSS

**DU BOIS and MILLER**  
"SQUIRREL FOOD"  
Direction,  
**HAYMAN and CANTOR**

"A Little of Mirth"

## Little Jerry

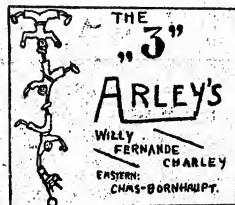
The Biggest Little Singer  
In Vaudeville Direction, O'Neal & Busby



## "Special Announcement"

Mrs. Dorothy Pickens (one of my little friends) made her debut with "The Pickens in Their Wedding Day." Last week, in Washington, D. C. She was a sensation and "The Arthur" and "Ma Polka" are mighty good parrots. She will star in "Grandma's Darling," the balance of the season, under the direction of "Marcelle."

**OSWALD**  
Home Again  
Auburndale, L. I.



THE "3" ARLEYS  
WILLY FERNANDE CHARLEY  
EASTERN CHAS. BORNHAUPT

DOLLY

## GREY and BERT BYRON

Headlining Pantages Circuit

## KYRA

Sensation On  
The Pacific Coast



PAULINE SAXTON says: Most all of you know of my pretty red dress And the little bonnet to match. Mrs. Horchel Hendler has me I guess. Her outfit is copied from mine. And if I'm a success you That they'll "crack!"

## SYNC

MARIMBA MARY  
MASTER OF SYNCOPA



# VARIETY

Vol. LIV, No. 2

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22, 1906, at the Post Office at New York,  
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## PICTURE STARS' INCOME TAX AMOUNTS TO OVER \$3,000,000

**Estimates Made in Los Angeles Include 17 Principal Star  
Players and Directors, 40 Minor Directors and 60 Minor  
Stars. Pickford, Fairbanks, Chaplin and Clark  
Highest Assessed. Hart, Griffith, Ince and  
Farrar Next. Some Picture People  
Only Make \$100,000 Yearly.**

Los Angeles, March 5.  
Approximately \$3,200,000 income tax  
will be paid by Los Angeles picture  
stars and directors, according to  
figures compiled here.

The estimate was made on figures  
showing the approximate income for  
the last year of the 17 principal stars  
and directors, 40 minor directors and  
60 stars.

The total income of the 17 leading  
stars and directors was placed in the  
neighborhood of \$7,358,000. This list  
includes Theda Bara, Mary Pickford,  
Bill Hart, Douglas Fairbanks, Charlie  
Chaplin, D. W. Griffith, Thomas Ince,  
Cecil De Mille, Roscoe Arbuckle, Anita  
Stewart, Earle Williams, Clara Kim-  
ball Young, Geraldine Farrar, Mar-  
guerite Clark, Nazimova and Kitty  
Gordon.

The figures are only estimates and  
may vary with the final results; but,  
as some one said, what is a few hun-  
dred thousand dollars when you are  
speaking of pictures?

The 17 leading stars and directors,  
whose incomes totaled approximately  
\$7,358,000, will pay a total income  
tax of \$1,850,000. The total amount  
taxable, the sum remaining after per-  
sonal exemptions and business deduc-  
tions had been granted, was estimated  
at \$3,500,000.

The total income of 40 directors  
employed in Los Angeles picture  
studios was placed at \$1,660,000. The  
business deductions were estimated as  
smaller in this case, and the net tax-  
able amount was given as \$1,588,000.  
Figuring on this basis it is estimated  
the 40 directors will pay a total of  
\$820,000 income tax.

The total income of 60 minor stars  
was estimated at around \$1,500,000 in  
round figures. The net taxable amount  
was placed at \$1,200,000, and the tax  
to be paid at \$620,000.

Mary Pickford, Douglas Fairbanks,  
Charlie Chaplin and Marguerite Clark  
will probably pay the largest indi-  
vidual taxes as their incomes were

estimated at in excess of \$500,000 for  
the past year.

Those placed in the class of having  
an income of \$200,000 and more were  
Bill Hart, D. W. Griffith, Thomas Ince  
and Geraldine Farrar.

The list of those whose incomes  
were \$100,000 and more include Cecil  
De Mille, Roscoe Arbuckle, Clara Kim-  
ball Young and Nazimova.

The majority of those included in  
the list on which the estimates were  
made will pay their income tax in  
Los Angeles.

### TABERNACLE A THEATRE.

Newport News, Va., March 5.  
The problem of what to do with the  
large barren structures that were left  
in the wake of a Billy Sunday so-  
journ was solved here last week when  
it was decided to reconstruct the  
local "tabernacle" into a theatre. The  
theatre is to be used for soldier en-  
tertainment and will be thoroughly  
equipped to receive attractions by or-  
der of the War Department.

The plan followed the request of  
General Ferguson, executive officer  
for this port, which is one of the  
largest points of debarkation for both  
branches of the service.

The close proximity of Newport  
News to Camp Stuart made a theatre  
of large capacity a necessity, men-  
tioned from that camp being here at times  
in great numbers.

Another new cantonment theatre  
will be built at Camp Halabird, near  
Baltimore. Urgent requests for shows  
to be sent there by the Entertainment  
Committee of the Commission on  
Training Camp Activities resulted in  
that action.

While several new theatres are to  
be supplied to camps, three Liberty  
theatres are closing, at Camps Han-  
cock, McClellan and Wadsworth,  
where there are a few men other than  
camp guards at present.

### COHAN & HARRIS TWO IN CHI.

Chicago, March 5.

A "leak," through the secrecy about  
the Cohan & Harris plans for two new  
Chicago theatres indicates that the  
firm will shortly break ground on twin  
houses, side by side, on Dearborn  
street, running south 200 feet on the  
east walk from Lake. The houses will  
thus virtually back into the side wall  
of the new Statelake, and will be  
cat-a-corner across the street from  
the side wall of the Woods, forming  
a central wedge in what is destined to  
become the new Chicago rialto.

The houses will be duplicates except  
that one will have a "corner" entrance.  
They will be called the Cohan and the  
Harris, and will seat 1,500 each.

It is understood that the firm has  
procured the corner lease and is on  
the verge of signing for the adjoining  
property. The whole parcel is now  
covered by the Northwestern Univer-  
sity, downtown branch, and was  
formerly the old Tremont Hotel.

The Longacre Construction Com-  
pany, which built the Woods and the  
Statelake, will in all likelihood con-  
struct the new houses, with George  
Thomas, who put up the two great  
buildings, in local charge. It is not  
yet known what will be above the  
theatres, but it will likely be a big  
office structure, encompassing both  
playhouses, and may be called the  
George M. Cohan Building.

Harry J. Ridings, now manager of  
Cohan's Grand opera house, will be  
general manager for Chicago, moving  
his headquarters to the new building,  
which should be ready by Labor Day  
if labor conditions permit.

No local announcements have yet  
been published.

### BIG TERMS FOR PHILLY.

The engagement of "Going Up" at  
the Forrest, Philadelphia, is said to  
have brought about a contract for  
record terms for an attraction visiting  
that house.

In a discussion of the earnings of  
the show for last week it was shown  
that by playing to \$19,000 the attrac-  
tion made a profit of \$8,000 and that  
the show was getting 70-30 up to the  
first \$10,000.

During the run of the piece at the  
Liberty in New York there was also  
an unusual contract for the house and  
show. The attraction received 65-35  
of the first \$10,000 and 60 per cent. on  
all over.

The general trend of contract terms  
of late indicate the producing manager  
is getting the best of it.

### ENFORCING MANN ACT.

There has been a stir recently over  
the enforcement of the Mann (White  
Slave) Act which has caused several  
members of the theatrical profession  
more than annoyance.

Last week a well known composer  
was the object of the attentions of the  
Government officials on a train be-  
tween here and Washington because  
he was traveling in company with one  
of the members of the chorus of a  
musical attraction for which he had  
furnished the score. The composer's  
wife is said to have been responsible  
for the tip-off to the agents of the  
Department of Justice.

A second case was that of a prom-  
inent producer-manager who was  
brought before a Federal Grand Jury,  
but that body failed to indict, as one  
of the witnesses who was to have  
clinched the Government's case could  
not be found. He was the colored  
porter on a train between New York  
and New England points. In this par-  
ticular case the manager in addition  
to having been charged under the  
Mann Act was also facing legal com-  
plications on a charge of seduction, it  
being alleged his traveling companion  
on the trip was under legal age.

### WORLD'S BIGGEST GRAND STAND.

New York managers are preparing  
for an unexpected holiday this month,  
"Victory Day," which will fall some-  
time during the week of March 24.

The actual date was not set up to  
Wednesday because the exact date of  
arrival from France of the 27th and  
77th Divisions had not become known.  
These divisions include many New  
York men who will be quartered at  
New Jersey and New York camps.  
During the week a great parade will  
take place, that day to be known as  
"Victory Day."

For the occasion the world's great-  
est grandstand has been set up on  
the Central park side of Fifth avenue,  
extending from 59th to 110th street.

It is figured that the city will again  
be jammed with visitors and while  
matinees may not be large, over-cap-  
acity is looked for the night.

Most of the theatres are ordering  
an extra set of tickets with the date  
left blank and on "Victory Day" Sat-  
urday evening prices will apply for the  
night performances.

The extra holiday is counted on, on  
the same proportions attendant the  
two November peace days and will be  
a more boom for Broadway's ex-  
traordinary season.

*The Successor of "Smiles"*

# AFTER ALL

By the Writers of "SMILES"

Lyrics by  
A. WILL CALLAHAN

**AFTER ALL**

Music by  
LEE S. ROBERTS

**CHORUS**

After the night-time there's no more the brightness  
 And now, when  
 The sun is down  
 After the show-ers the  
 sun - shine and flow-ers To prove that'd here has gone  
 After the years - long - for some- one - as shown - ing Your days will cease to  
 Tell after the war - are a day - or two

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Lyrics by  
*Will Callahan*

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523 South Broadway

Music by  
*Lee S. Roberts*

Mar. 23, 1919

15 CENTS

# VARIETY

VOL. LIV, No. 4

NEW YORK CITY, FRIDAY, MARCH 21, 1919

PRICE 15 CENTS

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Drama

Variety

ETHEL CLAYTON  
Star in Paramount Pictures



VARIETY

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NEW YORK CITY



# VARIETY

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29, 1905, at the Post Office at New York,  
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## COMMISSION PREPARING TO RESUME HEARINGS NEXT WEEK

**Federal Trade Commission in Vaudeville Investigation Takes  
Two Depositions of Artists, March 14, Both Leaving  
City. Preliminary Quizzing of Witnesses  
Under Subpoena Reported. Hearings  
Again Commence Wednesday.**

Depositions were taken by the Federal Trade Commission in its office at 20 West 38th street last Friday. Two witnesses were examined before leaving the city. Margaret Torcat, representing the act known as Torcat's Roosters, or Torcat and Flor D'Aliza, was one of the deponents. The other was Helen Nelson, of Keogh and Nelson. Torcat's Roosters is under engagement to go to South America, and may have left for that country. Miss Nelson was obliged to leave for California to attend her mother, who is ill.

The depositions were taken before Alfred P. Thom, Jr., examiner for the commission, with Gaylor P. Hawkins as counsel for the commission. Maurice Goodman appeared as counsel for all the respondents excepting VARIETY, which was not represented. Mr. Hawkins, who was one of the counsel in the first hearings of the vaudeville matter, held in the Woolworth Building early in February, later assumed charge of the Federal Trade Commission's investigation into the matter of the reissues of the William S. Hart and Charles Chaplin pictures.

The testimony verbatim of Miss Nelson is published in part in this issue of VARIETY on the pages as noted in the "Investigation" headed box on this page. The testimony of Mme. Torcat (Miss D'Aliza) verbatim will follow in succeeding issues.

Miss D'Aliza testified in part that her act, which includes her husband, several birds and animals, is unable to secure further theatrical engagements in this country and was compelled to accept the South American time. She said the act represented an investment of \$20,000 in its 22 years upon the stage; that they had played all over the world and made four or five visits to America during that time. Over here, she said, they received \$275 on the small time and asked \$500 on the big time, but could not secure it. She produced a wire, reading: "If you play opposition to the United Booking Offices (Keith agency) it will be ir-

possible for me to book you." It was signed by Gene Hughes, who is now of Hughes & Smith, agents in the Palace Theatre building. At that time Mr. Hughes was doing business at the same address. Miss D'Aliza gave some detailed information regarding her vaudeville experiences over here. The act is a well-known one in vaudeville.

Miss Nelson and her partner in vaudeville, Edward Keogh, have been reported to have brought an action against the vaudeville managers, asking damages to the amount of \$25,000. This action was started some time ago, but has not yet reached trial. Recently Mr. Keogh was said to have changed attorneys. "It was reported some months ago that a proposed settlement of the Keogh suit, under which Keogh and Nelson were to secure a big-time route, did not go through, Mr. Keogh not being satisfied with the route or salary offered him, it is said. The story of the proposed settlement as talked about at the time of it was not authentic, nor did it say the negotiations commenced or went through the attorneys for the respective parties."

The hearings in the commission's action against the vaudeville managers resume next Wednesday (March 26) at 10.30 a. m. in Room 401, Post Office Building. The last regular hearing was Feb. 7 in New York, where they will again take place.

During this week several theatrical people said they had received subpoenas. Others were reported to have received them. Some were said to have been called to the Commission's New York office for a preliminary inquiry to determine the value of their testimony to the Government's case.

It was also reported during the week that the vaudeville managers were preparing a defense. If interposing a defense the managers will have their opportunity upon the Government finishing its case against them. It was said several whose testimony was taken last week (Continued on page 26)

### DEBATE OVER SUNDAYS.

Gorham, N. Y., March 19.  
A most unusual debate will be enacted here next Sunday (March 23) between William R. Brown, proprietor of the Elite picture theatre, and Rev. Samuel S. Prentiss, rector of the local Baptist Church. The subject chosen is: "Can the Best Interests of the Community be Served by Sunday Picture Shows."

Mr. Brown will discuss the affirmative, while Rev. Prentiss will advance reasons why the theatre should be closed Sunday.

The theatre manager will speak from the pulpit of the church, while the minister will deliver his arguments from the theatre stage.

At the morning service Mr. Brown will present his case to the congregation, telling why he thinks there is a place in the community for both the theatre and the church, without any conflict between the two; also urging the people to his views on Sunday opening. In the evening Mr. Prentiss will address an audience in the theatre, advancing the theory Sunday should be given over to the Lord and telling why he thinks Sunday shows have no part in this.

### CENTURY FOR PICTURES?

One of the largest film distributors in New York was this week taking under advisement the feasibility of a proposition to take over the Century Theatre for a higher type of picture house than has ever been offered New Yorkers.

The film man has in view the showing of a program only twice daily with all seats reserved, with prices ranging from 50 cents to \$2.00.

### PEARL ANDREWS REAPPEARING.

Pearl Andrews, a headliner 20 years ago when she was noted for her imitations of stage celebrities, is returning to the vaudeville stage.

Miss Andrews has been abroad for some years devoting her time to training her voice. For her forthcoming act she will be assisted by two male singers and will offer several compositions picked up overseas.

### KIDDING "BEDROOM" FARCES.

Lewis & Gordon have produced a new act, entitled "In Bed and Out," a satire on the current bedroom farces now on Broadway.

The piece was written by William Anthony McGuire.

### NOT MUCH MONEY IN TITLE.

At Troy, N. Y., "The Confessions of a War Bride," in 12 performances at the Lyceum, registered \$285 gross.

### IN FAVOR OF "SUNDAYS."

Philadelphia, March 19.  
An argument was advanced here in support of the state wide fight to abolish the "blue laws" and permit picture shows Sunday, by J. Howard Reber, head of the Entertainment Committee of the Committee on Training Camp Activities, a well known attorney who is widely interested in theatricals.

To a VARIETY representative, Mr. Reber stated amusement interests could advance no better reason than furnished by the history of entertainment in the cantonments for the past year.

Mr. Reber said:  
"The government and War Department recognized the value of Sunday amusement for the men and every Liberty theatre has been kept going on Sundays since the time the committee was established. There was a certain amount of opposition from organizations interested in war work, but Washington authorities invariably overrode such sentiment. We know very well that men will congregate in cities on Sundays, and if no amusement is obtainable, vice conditions become dangerous. That has been demonstrated so many times that there is no argument against Sunday amusements."

Mr. Reber was of the opinion that should Sunday picture shows be permitted, it would act as an opening wedge for the musical organizations and general theatricals for Sundays.

### "OVERSEAS REVUE" COOPERATIVE

Chicago, March 19.  
The "Overseas Revue," presented by Will Morrissey, with Elizabeth Brice as the star, is being operated on a co-operative basis, not only sharing among its players, but with a local newspaper, which is "in" on the receipts in return for conspicuous publicity and big advertising.

The enterprise leased the Playhouse, and has 16 weeks in all there. Prices are scaled up to \$2.50, with business only fair.

## INVESTIGATION REPORT

The continued verbatim report of the daily hearings before the Federal Trade Commission in New York City in the matter of the Vaudeville Managers' Protective Association and others appears on pages 25-28 and 33-34 of this issue.

The report will be published weekly in part until the full record will have been printed.

# CABLES

## ACTS WANTING FOREIGN TIME MUST POST AGENT'S FORFEIT

**Charles Bornhaupt Insists Acts Give Bond of Faith Before  
Negotiating For Bookings. Artists Have Been Using  
English Offers To Boost American Salary.  
Forfeit To Reimburse Agent In  
Event of Non-Acceptance.**

Attending to booking for Europe, particularly England, with the consequent loss of time on his part in arranging satisfactory contracts that are finally rejected by the acts, has decided Charles Bornhaupt, the foreign agent in New York, to demand an act post a money forfeit to reimburse him.

Mr. Bornhaupt states that in several cases where he obtained the contract from an English management, he turns over here, at the last moment, concluded not to accept it. Bornhaupt believes that in many instances acts have secured foreign bookings for the purpose of displaying English contracts on this side, and incidentally if possible to increase their American salary.

To recompense him for his work, time and cable tolls, Bornhaupt has outlined a plan that obliges the act desiring his services to post an amount in cash equal to five per cent. of their English salary, for a stated time. The money is to be posted in New York before Bornhaupt will start negotiating. If the agent fails to secure the contract, the money is to be returned to the act, but if he succeeds and the act cancels or refuses to go through with the agreement, the amount posted will then act as a forfeit for Bornhaupt. It is something, according to his way of thinking, in the line of liquidated damages.

### ENGLAND'S HIGH LIVING.

London, March 19. Some of the Americans recently arrived over here and appearing on the London stage, have found the English prices for living very high at present. One said yesterday he had discovered that while the prices are high, the quality of the food is low, with the London caterers assuming the attitude of take it or leave it. London has been so overcrowded following the armistice, no one finds it advisable to complain.

The cost of living here just now, according to the Americans, far exceeds the necessary amount at home. English people, who have returned from New York of late, say that it's about equal where hotels only are concerned.

### "FILLES ROSEN" FAIR.

Paris, March 19. "Filles Rosen," given March 13, was fairly received. It is an allegorical play in three acts and nine tableaux. Rosette, disguised as a doctor, visits a country, stifled by bureaucracy which forbids sunlight entering homes. Rosette reveals nature's beauties to the uninitiated prince, whereupon the people overthrow the regency, proclaiming the prince their ruler, Rosette marrying him. Mme. Simone as Rosette was good, Rainpu as Rosette's groom excellent.

### Mogodor Palace Opens in April.

Paris, March 19. Sir Alfred Butt is here making ready for the opening of the Mogodor Palace, scheduled for the first fortnight in April, with Lucien Boyer's revue en-

titled "Hullo Paris," music by Herman Finck, with Tom Reynolds producer. P. L. Flers is arranging the mounting of the piece.

### AUSTRALIAN SHOW OPENS.

Sydney, March 19. "Lady Frayle," a London musical comedy, with Claude Fleming, Bert Clarke, Vera Pearce, Marie LaVarre, Cola Chioni, Goodie Reeve, Hunley Kennedy, Allen Owen Burroughs, opened March 8 at the Tivoli to a large house and scored a success. This was the first premiere after the influenza epidemic which had been raging here.

Miss Pearce, Mr. Fleming, Mr. Clarke and Miss LaVarre scored personal successes.

Vera Pearce is an established musical comedy favorite in Australia. Messrs. Fleming and Clarke, and Miss LaVarre left New York to take part in "The Boy Comes Home," which is under the direction of Hugh McIntosh.

Variety is of the opinion the above cable was sent to it by some one connected with the show or theatre. Its Australian correspondent does not cable. The signature to the message was vague.

### Picture Men in Paris.

Paris, March 19. Walter Hoff Seely, representing Robertson-Cole Co., has arrived in Paris. He is expected to sail for home sometime this week. Messrs. Graham and Shauer, representing Famous Players-Lasky, who visited Paris, have returned to London.

### Cafe Closing Time Extended.

Paris, March 19. The cafe and restaurant closing time has been prolonged until 10.30 p. m.—that is, the cafes until 10 p. m. and the restaurants half an hour later.

### SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th street, New York: Adriatic (March 22): Mr. and Mrs. Arnold DeBiere (DeBiere, the magician), Dixie Jazz Band, Kramer and Morton, Maxim P. Lowe, Johnny Dale, Anthony Scarboro, Emile Christian, D. Jas. La Rocca, Mr. and Mrs. J. Russell Robinson, Mr. and Mrs. Lawrence Shields. Carmania (March 24): Mr. and Mrs. Frank LeBrent.

**DARISH**  
**LE PERU**  
TEN YEARS AGO



TO-DAY—THE  
REPRESENTATIVE  
CREATIVE SPECIALTY  
OF VORDEL—IN ONE

Direction  
**FRANK EVAN**

This Week (March 17)—Banks, Pittsburgh

### NARE'S FIRST FAILING.

London, March 19. Owen Nares' first production is not very successful. When a successor to "The House of Fieri" is needed, he will probably produce "Peter Ibbetson" with Constance Collier.

### SAVOY RENTED.

London, March 19. Gilbert Miller has disposed of the remaining ten months of the lease of the Savoy Theatre to A. H. Woods, who will present "Business Before Pleasure" there about the end of April, with an American cast headed by "Bobby" Leonard and Gus Yorke.

The rental paid by Woods is \$2,500 weekly, of which over \$1,500 is profit to Miller. The Savoy is a comparatively small house and the gross takings for a show with the regular number of performances cannot exceed \$10,000 a week.

The company assembled here to appear in "Business Before Pleasure," sails today (Friday) on the Adriatic.

### Miller Has "Law Divine."

London, March 19. Henry Miller has bought the American rights to H. V. Esmond's piece, "The Law Divine," one of London's biggest successes, now running at Wyndham's.

### Claude Beerbohm Coming Over.

London, March 19. Claude Beerbohm sailed on the Olympic for New York and hopes to arrange for his appearance in American vaudeville in a play by A. A. Milne, called "The Boy Comes Home," which Godfrey Tearle is playing here in the provinces.

### De Courville Taking St. Martin's.

London, March 19. "A Certain Liveliness" at St. Martin's is a failure and will shortly be replaced by a revival of "Sleeping Partners," after which Charles Cochran sub-leases the theatre to Albert De Courville for one year for non-musical plays.

### Kennington Sold at \$150,000.

London, March 19. The Kennington, owned by the late Edward Compton, has been sold by his executors for \$150,000. It will be transformed into a picture house.

### CITY SUBSCRIBING FOR THEATRE.

Binghamton, N. Y., March 19. Following the sale of the Armory, Binghamton, and the announcement by its purchasers that they would also erect a new house to be known as the Strand, came the news Monday, made public through the Binghamton Chamber of Commerce, that that city would have a second new theatre, to be named the Majestic, and to be built at a cost of \$250,000.

The erection of the Majestic means the formation of two new corporations—the Majestic Real Estate Company with \$250,000 capital and the Victoria Theatre Co with the same capitalization. Just where the Majestic will stand is as yet undecided. Four sites are under consideration.

The Majestic will be modeled after the house of the same name at Detroit, and seat 2,800. Two million dollars have been pledged, and but \$50,000 will be available to local investors. The lessee the Victoria Theatre Co., will have a 25-year lease pay a net rental of \$17,500 per year, besides upkeep and will also permit the investors in the realty company to participate in the earnings of the operating corporation. The Majestic will have a vaudeville policy. Work upon the house will be started as soon as the site is determined, and will be rushed. The Chamber of Commerce is withholding the names of the men behind the proposition for the present.

### ENGLAND'S AGENCY CONTRACT.

London, March 6. The commotion between American acts and agents of late, due to the ease with which what are known as the big time circuits over there allow acts to change agents for any reason, has caused American vaudevillians over here to scan the act-agency agreement issued by some of the agencies here. It is an agreement generally approved of by the managers, agents and artists over there.

The wording reads: I, the undersigned, hereby appoint ..... to be my sole agent for the period of three calendar months from ..... subject to two weeks' notice of termination to be given by me in writing prior to .....

In the event of such notice not being given, this agreement is to continue from time to time in periods of three months, but always subject to notice of termination to be given by me in writing two weeks prior to the expiration of any given period of three months.

Should I, during the continuance of this agreement, accept any engagements through any other agency, or direct with any management, without the written consent of ..... I further agree to pay to him as liquidated damages a sum equal to ten per cent. of the salaries accruing from such engagements notwithstanding any other claim for commission which may be made against me by any person or persons through whom such engagements may have been secured. Signed.....

### NEW FACES AROUND CIRCUS.

When the combined Barnum & Bailey and Ringling Bros.' circus opens its New York engagement in Madison Square Garden, March 29, there will be quite a change around the executive offices.

Among the faces missing from the press bureau which have heretofore graced the annual openings of the B. & B. show there will be Dexter W. Fellows, now on the road ahead of the Europe band; William L. Wilken, handling the advance for Comstock, Elliott & Gest's "Oh Boy," and William Staton, the New York newspaper man. Of the old force Jay Rial will be on duty. Messrs. Norwood and Williams, of the Ringling show, are expected to be here this season.

Just how long the show will stay at the Garden is problematical and there is nothing yet definite about a Brooklyn lot engagement following the Garden stand. The circus programs will again be published by the Joseph Mayer Co.

### SHIPPING MUSICIANS TO LONDON.

Musicians are wanted in Europe, especially in the hotel orchestras of London. George Smith of the Small & Smith agency has contracted with a number of men to sail when passports are obtained. Smith has selected musicians from some of the cabarets. The first musicians to be sent over are those playing brass instruments.

### DeFrece Visiting Monte Carlo.

Paris, March 19. Walter DeFrece has gone to Monte Carlo.

# VAUDEVILLE

## ACTS "DOUBLING" STOPPED IN NEW YORK'S BIG HOUSES

**Keith Circuit Bookers Will Place No Acts Hereafter at More Than One Big-Time Theatre for Simultaneous Engagement. Double Engagements of Tires Acts. Causes Double Confusion When Week Not Played Out. Will Please Turns Not Playing.**

The bookers of the B. F. Keith theatres in Greater New York will no longer play acts at more than one metropolitan theatre at a time. This practice of playing more than one theatre has been known as "doubling" (where acts play two houses the same week).

Of late the doubling plan extended to quite a number of turns in the aggregate. One week recently in New York there were four or five different acts playing two houses simultaneously. An act could make one theatre in New York and another in Brooklyn.

The reason ascribed for the ban of the "doubling" is said to be the double confusion it can bring about in the bookings where an act playing two houses must leave the stage for any reason before the week is finished. This leaves two spots to fill. Then again it is said an act playing two engagements during the week will slight either one of them, besides growing tired after doing four shows daily with the rapid transportation necessary between theatres. The act consequently suffers the following week.

Many acts that have been in New York, but not playing, have noticed with a considerable display of anger often the "doubling" of acts in the Keith New York houses. They made many claims why this should not be done with acts laying off fully equal to take up the open positions. These acts usually charged a gross injustice was being done idle turns by the "doubling," and would grow exceedingly wrathly when noting that acts, after a long run in the various big-time houses of the metropolis, would still be given a double engagement.

Whether these complaints reached the booking heads of the Keith office is unknown. That is not included in the reasons for the order mentioned.

### N. V. A. CLUB OPENING.

The new clubhouse of the National Vaudeville Artists may have its formal opening March 27 (Thursday). If that occurs the previous evening (Wednesday) will be given over to an inspection of the club by newspaper men and members of other clubs in the city.

The N. V. A. also intends holding its annual benefit at the New York Hippodrome Sunday, May 4.

### VIOLINSKY RELIEVED.

Violinsky, while standing around Vauxhall's office waiting to interview the income tax collector, got close enough to lamp Stuart Barnes' income statement.

Then turning slightly white Violinsky moaned, "Well, I didn't have a good season, thank God."

**Clean Shave in Palace Building.**  
A 47th street wag approached an agent in the Palace lobby this week and inquired what were the possibilities of a comedy dog act, the dog being blessed with a full grown beard. The agent seemed interested and inquired the salary. The wag told him he couldn't fit it as yet, but said he had decided for every cut week he would cut some of the dog's beard off.

The agent answered with the advice to keep out the Palace building or the mutt would be clean shaven before he knew it.

### BILLET'S PRODUCTIONS.

Henry Billet, who put on "The New Producer" and "The Only Girl," which is now showing, has secured an important additional group of big acts, some for immediate production and others for next season.

Among the new ones are "Pinafore Up to Date," a sort of ragtime operatic playlet, done in the Friars Frolic, and to be offered in vaudeville after the tour of the Frolic; a condensed version of "Three Twins," a condensed version of "The Beauty Shop" and "Hell," a scene taken from the present "Follies," which will be put on after the Ziegfeld show closes for the season.

### CHARLOT LEAVES.

Andre Charlott, the London manager, leaves for home Saturday on the Adriatic, in company with Maurice Rose (Rose & Curtis). Mr. Charlott made a short swift trip to surrounding cities, looking over plays and vaudeville programs.

### JOBYNA HOWLAND IN VAUDE.

Jobyna Howland, who stepped out of "The Little Journey" after having walked away with the comedy hit of the production, is to enter vaudeville. She has a comedy sketch, especially written for her.

### Car Strike Hurt Business.

Newark, N. J., March 19.  
The street car strike which affected all of northern New Jersey last week was declared settled Monday at 6 p. m. Theatricals suffered heavily throughout the strike period, receipts being off from \$300 to \$500 daily. Sunday performances, with not a single car running, were handed a wallop. Many jitney buses partially lightened the situation.

### Coast Wreck Disarranges Bills.

Los Angeles, March 19.  
A wreck on the Southern Pacific almost caused Pantages, Orpheum, Clunes, Auditorium and Hippodrome to close Monday. The artists were late in arriving in spite of a special train, and were forced to go on without costumes and equipment.

In one or two instances acts were held over from San Diego and Salt Lake trains and local acts substituted temporarily.

Shows were not complete until Tuesday matinee.

### Bessie Clayton Has Accident.

Cleveland, March 19.  
Through a slight accident, injuring her ankle, while in Indianapolis last week, Bessie Clayton was unable to open her Monday act at the Hippodrome. Frisco, the jazzo, is substituting.

### Julius Tannen Quits Show Business.

Julius Tannen says he has retired from show business.  
He is now the general manager of the Triangle Waist Co., at a salary of \$15,000 per annum.

### QUIGLEY'S BOSTON BOOKINGS.

A complaint received by Vauxhall against J. J. Quigley, a Boston booking agent, says Quigley induces acts to go to him in that city on the promise of five weeks' bookings by him. The complaint alleges Quigley has not five weeks, mentioning he is booking but one house that plays the usual split-week bill, with other bookings by him calling for one, two or three acts on different days of the week, besides a couple of houses that engage acts only for Sundays. Two of the Quigley-booked theatres use one act on Wednesday and one act on Saturday, with nothing in between, it is said; another plays one act Friday and Saturday of each week; another plays one act every two days, making three splits for the week; another uses two acts on a Sunday, and still another has four acts on Sundays booked for it by Quigley. The only other split-week houses that play the full week are one that uses two acts on each split and the other uses one act.

When artists are induced, according to the complaint, to go to Boston to play the "Quigley time," with the expectation of five weeks and to play all of Quigley's broken-up bookings it is required that they shall lay off until they can be placed by the agent to make up his day here or two days there of booking.

### Boston, March 19.

When asked about his bookings and the statement made by him he could furnish an act five weeks' consecutive work, J. J. Quigley replied he can now give six weeks, but refuses to enumerate them, nor explain how that may be done by him.

Mr. Quigley says that all classes of acts cannot play his time. He says he will not give an act a contract for five weeks unless fully assured in advance the act will make good. In some of the high-grade picture houses he books, says Mr. Quigley, acts cannot use scenery.

### ROUNDING UP RED HEAD "VETS."

Portland, Me., March 19.  
Lieut. Charles Winston, on the bill at Keith's last week, started a roundup of red headed veterans of the war that promises to be a productive publicity stunt for him. Last week he had from a half column to a column a day in the "Press."

Winston is a carrot-top himself and proposes an organization to be known as the Association of the Fighting Red Headed Veterans of the World War. He was swamped with local applications and a special matinee performance was given for them.

It looks like a corking publicity-stunt to be pulled in each town that he plays.

### PAN WORRIED.

Chicago, March 19.  
With a meeting of the Southwestern Theatre Managers' Association, which embraces the Kodians Circuit, "opposition" to the Interstate, scheduled for New Orleans, Alex. Pantages jumped there to discuss the booking alliance. This is the string of houses that Marcus Loew was and probably is negotiating for.

### Pantages Rushes to Kansas City.

Los Angeles, March 19.  
Alexander Pantages rushed to Kansas City late last week to protect his interests in the war precipitated when Loew took over the Empress Theatre, forcing Pantages out. Pantages claims he holds a prior lease.

### Ended Pantages Tour at Frisco.

San Francisco, March 19.  
Jack Rose concluded his Pantages tour here last week following the expiration of eleven weeks of an eleven-or-more weeks' contract.

### ALBEE'S ADVICE TO ARTISTS.

The following letter was written in the matter of the complaint by Booth and Leander against the Pantages Circuit through the cancellation in some months ago of its route by Walter F. Keefe, acting for Pantages. The affair was reported in Vauxhall at the time. The Pantages route was restored to Booth and Leander last week. They open at Pantages, Minneapolis, May 14.

It seems after Pantages, per Keefe, had cancelled for the reason as then stated that Keefe didn't like the idea of the act paying Willie Edelman, its agent, a commission or salary equal to 10 per cent., and that Booth and Leander then took the matter up with the Vaudeville Managers' Protective Association thereafter laying it before E. F. Albee, of the Keith office.

The letter by Mr. Albee, written to the turn, was sent following the adjustment of the matter. It developed meanwhile that Keefe appeared to be at odds with Edelman at the time of the cancellation, with the act innocently suffering through that.

The Albee letter reads:

New York, March 10, 1919.  
Booth and Leander,  
Majestic Theatre,  
Elmira, N. Y.

Gentlemen:  
I understand that your trouble with the Pantages Circuit has been straightened out and that you have been given a route. I am pleased to know this, and trust that it is satisfactory to you.

Any time you have a misunderstanding or grievance you will be doing your duty to yourself and the vaudeville business in general if you will immediately report it to the National Vaudeville Artists, Inc., if you are a member, and if it is not straightened out by that association or the managers' association then I will take a hand. I am trying to make this universal throughout the entire vaudeville business, for I believe if every artist would convey this sentiment on our part to the different artists they meet in their travels there would be less and less cause for complaint from any one as time goes on.

Very truly yours,  
(Signed) E. F. Albee.

### LOEW'S NEW TORONTO HOUSE.

Toronto, March 19.  
It is no longer a secret that the Marcus Loew interests are building another theatre here, seating about 2,000, and a mile and a half from Loew's present Yonge Street Theatre.

Loew's Yonge Street is playing pop vaudeville and pictures, with many local stockholders. Last year its preferred stock paid 7 per cent. (guaranteed) and the common stock 17 per cent. It is reported Loew's here could not have made less than \$150,000 in 1918.

Edward A. McArdle, formerly manager of Shea's Hippodrome, Toronto, was in New York this week, and is said to be promoting the construction of a new theatre in that city.

### WEBER MANAGING RITCHIE.

Harry Weber, the vaudeville representative, has signed a contract with Willie Ritchie, the California lightweight, to supervise his business interests and arrange for his first bookings. Ritchie and bride reached New York this week from the Coast.

Weber is now negotiating for a return match with Benny Leonard, over whom he was recently awarded a newspaper decision in a four-round fight on the coast.

# VAUDEVILLE

## MAGNIFICENT NEW STATE-LAKE STARTS ITS AMUSEMENT CAREER

Chicago's Wonder Palace of Entertainment Formally Dedicated to Vaudeville. Represents Investment of \$2,500,000. All Chicago Pitched in to Assist Opening Monday Afternoon. House Seats 3,000.

By JACK LAIT.

Chicago, March 19.

At 3:35 o'clock Monday afternoon, theatrical history turned over a brilliant page. The first notes of "The Star Spangled Banner" echoed through a vast and magnificent auditorium, an asbestos curtain rose, and the State-Lake Theatre was dedicated as one of the finest amusement palaces in the world, and as a monument to the energy, the faith and the progressive-ness of its founders—Martin Beck, Mrs. C. E. Kohl, Mort H. Singer and Herman Fehr.

The theatre was complete and ship-shape "in front." Below and above and outside a horde of artisans and laborers still hammered and painted. On the stage there was some confusion. But the performance began in a ready playhouse as far as the relations between bill and audience went. That this degree of completion was accomplished is a whisper below a miracle. All night long and all day Sunday the gangs had toiled. And in the morning it still seemed impos- sible to open.

But the whole town pitched in—as Chicago always does for a worthy enterprise—and at 3 o'clock the first of the packed throng that blackened the walks in every direction was admitted. City Hall officials had been at the building before daylight to enable them to complete inspection and to issue a rush permit. The fire department had sent a fire engine to help fill the tank, which was required before any one could be officially entertained within. The mayor sent his secretary to see that every courtesy was extended to the management—all in tribute to the local standing of Mort Singer. Not even the usual labor difficulties inter- vened at the last moment. The opening was clean of tangles, despite the myriad detail that had to be handled.

Owing to the uncertainty of the date, not to say the hour, of opening, the house was not entirely filled be- fore more than half of the usual in- augural performance had passed. The newspapers had replated as it was to take in ads fixing the time of the premiere. It was drizzling miserably outside and the overflow of the mob that jammed the lobby waited patient- ly on the street.

Then came the complicated business of handling 3,000 people at a box of- fice and through the doors.

Meanwhile the show had started. The red plush curtains, split in the center, trimmed with red, plush and gold fringed borders and grand drape, parted to reveal the picture sheet. A news reel was put on. The lights were being experimentally adjusted throughout the projection, and in the end the film broke and the picture ended abruptly.

The curtain ascended to a full stage special act, and Mike Bell (Van and Bell), who had the honor of being the first artist to work on the State-Lake stage, entered. A roar of applause greeted her. She began throwing her paper butterflies about. Van joined her. Both were absurdly nervous, hav- ing, in addition to the responsibility of opening the show that opened the house in the presence of many vaude-

ville notables, to put up with excited stage-hands, musicians newly orga- nized, and a hurried entrance, rushed be- cause of the picture fliv. As a result, superinduced further by constant streaming of patrons, the pair missed boomerangs and dropped other peror- ating missiles, but it wasn't their fault. A draft was blowing their waiting projectiles every which way, and most of the people were gazing around at the lighting effects, the wall pastels and the crowd. Van and Bell finished nicely on the whistling bit. Lou Holtz was moved up to follow, then came Lillian Fitzgerald, who-worked like a Trojan and managed to get some con- centrated interest and attention, and then "For Pity's Sake" showed, suffer- ing also from the distractions. The afternoon was more notable for what it promised than for what it revealed; and it was a corking, big-time bill, at that.

The entire show world of Chicago and a goodly portion of New York's contingent was present at the birth of the new house. Representing the eastern Orpheum offices were Martin Beck, Harry Singer and George Gottlieb. Herman Fehr was on the ground- crew from Milwaukee. Morris Meyerfeld, Jr., came here from San Francisco, representing the other end of the Or- pheum chain. H. B. Marinelli, Max Gordon, Arthur Pearson, Joe Sullivan and other vaudeville notables were in sight.

The electric signs were blazing, wak- ing up what had heretofore been a rather dead locality, despite its loca- tion in the "loop." At night the street was a riot of lights. Sixty reflecting searchlights were trained on the build- ing, illuminating the street and alley front for twelve stories.

The house, as it will now play, will seat between 2,950 and 3,000, about 125 seats being sacrificed to various inno- vations put in after the original capacity had been laid out. There are fifteen men in the orchestra, including the organist. The massive organ worked perfectly the first time out. The acoustics are marvelous. The lighting effects are soft and can be manipulated on what seems a thousand variations. A power- ful strip of lights is concealed in the high ceiling, operating at an angle to the stage, giving a magnified strip-light effect which casts a comprehensive volume of incandescence upon the working portions of the stage.

The aisles are manned by twenty colored girl ushers in black uniforms with white aprons. The box office is an elliptical affair in the center of the lobby, where two young, women in navy blue-broadcloth uniforms sell the strip tickets and deftly manipulate change machines. The remainder of the house staff wears blue uniforms with gold braid.

The spirit of the State-Lake, to- gether with the gasping admiration of its appointments evidenced by the first visitors, plus the double values for the money, backed by all the vaudeville genius of its successful men who will see that it is a success, spells an un- qualified triumph for this \$2,500,000 amusement venture.

(Continued on page 26)

### KEENEY DOING MORE WORK.

"I'm going to do some general man- aging myself," said Frank A. Keeney this week when asked who would succeed Ray C. Owens in that position in the Keeney offices. Mr. Owens resigned last week—and immediately became general manager for the Harry Hunter Attractions, at 14 West 44th street.

Other resignations of the Keeney staff were Walter Betts, manager of Keeney's, Brooklyn; Lewis Fosse, manager of Keeney's, Newark, and Arthur Bramwell, in the Keeney office. Fred Curtis, who remains in the Keeney office, will continue in charge of the bookings. A report about that Mr. Curtis would become the Keeney general manager could not be con- firmed from Mr. Keeney, who replied with the answer above quoted.

It is said James Towne may be assigned the management of Keeney's, Brooklyn. Fred Johnson is now in charge of Keeney's, Newark. Rudolph Bower will have charge of Keeney's new picture house at Williamsport, Pa., opening March 28. Keeney's new house at Kingston, N. Y., also pictures, opened March 18.

It was somewhat of a surprise to the show fraternity when the resignation of Mr. Owens was announced. He has established a record for himself through remaining with Keeney for six or more years, during which time he saw the Keeney houses emerge from all the opposition tactics they had to encounter in their battle to stand up to profitable ventures.

Reports of internal dissensions among the Keeney staff were vigorously de- nied by Mr. Keeney, who gave the impression he had concluded to add more office work to his contribution to the Keeney Circuit. In vaudeville the impression has always been that the last thing Mr. Keeney had to think about was work. He is reputed to be worth over \$4,000,000.

### THREE ACTS UNDER "BLANKET."

For the first time in some years the Keith agency and the Orpheum Circuit are routing three acts under a single blanket contract. The turns are Lydell and Macey, Rooney and Bent and George Brown and Co.

The two comedy acts combine with Brown's turn in an after-piece, and the success of the turn as arranged around the East suggested the triple booking. The trio have been routed over the Keith and Orpheum circuits.

### Remodeling Garden, Kansas City.

Kansas City, March 19. Arrangements have been made by the Marcus Loew interests to remodel the Garden Theatre, lately acquired. Work will immediately start.



JUNE LAUGHLIN

JACK AND JUNE LAUGHLIN who offer an original number of songs and dances that are scoring a hit in New York. Miss Laughlin is endowed with a most pleas- ing personality and is an exceptionally pretty girl. Besides possessing those essential qual- ities, the team displays an unlimited amount of "pep" in their many bits. They are booked for the summer, in- cluding a trip to Europe, where they will appear in a revue.

### TEARING DOWN KEITH'S.

Cincinnati, March 19. Work on wrecking the present Keith's theatre building, to make way for a much larger structure, was be- gun last week. Instead of the present four-story office building, Keith's will be a 12-story of- fice building. The theatre will be dou- bled in size, the site taking in all the property on Walnut street immediately south of the Strand, to the corner of the alley, just north of the Fifth street. Shows are being given at Keith's the same as usual, while the adjoining buildings are being razed. When the work of tearing down Keith's begins, big time performances will be given at the Palace, which is almost completed. This house is owned by the Keith-Har- ris interests and will be the permanent home of Keith pop vaudeville.

### OWNER'S NAME-ON CONTRACT.

An order posted on the bulletin board in the Keith office last week says that all contracts issued by that agency must bear the name of the pro- ducer or the owner of the act booked. Where the engagement is made by the act's representative and the repre- sentative is the producer or owner of the turn, the representative's name must also appear as the owner.

When the representative, continues the order, is acting for the owner or producer, the producer's name must appear on the agreement.

The proper form is provided for in the order.

### LYNN AFTER BIG TIME.

Lyons, Mass., March 19. A new theatre here, under the direc- tion of Al Haynes, is seeking a big time vaudeville booking connection for a policy of that description.

The house seats about 1,200. The Gordons' Olympia here plays pop vaudeville, secured through the Boston Keith office. That house seats 2,000. Haynes, at the time of the White Rat strike, was manager of the Central Square Theatre here, playing vaude- ville.

### CAMBRIDGE'S OPENING.

Cambridge, Mass., March 19. The Gordons' Central Square the- atre opened Monday, with pop vaude- ville playing a split week-policy, four acts to each half.

The house seats about 2,500. It is booked by Jeff Davis in the Keith of- fice, New York.

The opening program was Horlick and Sarama Sisters, Ashley and Skipper, Oliver and Olop, Elsie Mains and Boys. For the last half the pro- gram holds Swiss Song Birds, Willie Solar, Dunbar and Turner, Australian Woodchoppers.

### GERMAN PRISON CAMP.

Cincinnati, March 19. According to word received from France, Charlie V. Lyon, who gave his address as The Billboard, Cincin- nati, has been released from a Ger- man prison camp and is being returned to France on a hospital train. Will Page, editor of The Billboard, says Lyon evidently is one of the theatrical men who receive mail through his of- fice, although he does not know him.

Edwin Milton Royle Producing. Edwin Milton Royle has written a dramatic sketch for vaudeville which he is about to produce.

Before taking to legitimate playwrit- ing about 20 years ago, Royle was a vaudeville artist, appearing in a playlet with his wife (Selena Fetter), written by himself.

### Bowman-Shea Go to Loew.

Sergt. Bowman and Corporal Shea will open on the Loew Circuit March 31. The act has been appearing on the big time, also Julian Hall, who opened for Loew last week.

Both turns were booked by the Hor- witz-Kraus agency.



# VAUDEVILLE

## SPECS PLAN CLEAN-UP ON 27TH DIVISION'S PARADE

Three Agencies Have Leased Sites For Stands. Prices Range From \$5 to \$50. Have Corner On Window Locations. Keith Office Has Private Stand.

The theatre ticket speculator agencies in New York are arranging for a clean-up in grand stand tickets to view the parade of the returning 27th Division next Tuesday. Three of the companies have leased sites along the line of march and are building their own stands. The three companies are Tyson & Company, that has two stands; McBride, also two, and the Broadway, one.

The Tyson Company stands are from \$5.50 to \$7.50 and \$10. The boxes are bringing \$40 and \$50. The same scale holds for the McBride stand with 1,400 capacity, and the other 2,100. The latter stand was reported as entirely sold out from blue print locations Wednesday.

The agency men have been about the avenue obtaining window locations and are holding them at a high premium. Refrains in an apartment house at 30th street and Fifth avenue have been offered \$200 for the use of their apartment for the afternoon of the parade, with the privilege of sending 10 people there.

The Keith office will have a grandstand for the 27th Division parade on March 25. The stand will be on Scout Field, at 98th and 99th streets, on Fifth avenue. It will seat 400.

The ground was secured as a contribution through the efforts of Jack Henry, an agent in the Keith office, who also arranged with the General Contracting Co. to erect the stand. Mr. Henry followed his own ideas in securing the location. The contractors will take back the lumber following the demolition of the stand.

Lunch will be served to all the seat holders, and a pro rata charge of the total expense only will be made. This, it is now expected, will not exceed \$250.

Adjoining the Keith stand, on the other half of the plot, will be a similar stand, with the seats controlled by the McBride Ticket Agency.

The Keith grandstand will have a large banner, reading "The B. F. Keith Vaudeville Exchange. Welcome to our boys of the 27th Division."

### BILL ROCK'S "SINGLE"

William Rock, of Rock and White, did a "single act" for the first time in his stage career last week. He did it at two New York theatres, Palace and Riverside, following the withdrawal of Frances White from the double turn Wednesday through a heavy cold. Miss White resappeared for the Saturday matinee but could not stand the strain and Rock again appeared alone Saturday night, with only his accompanist for assistance.

The Rock single ran 21 minutes at each performance, placed next to closing the program at the Palace. George Gottlieb, who books that house, called in the Gus Edwards act when the Rock and White turn was reduced to one member, but after Rock's first performance alone, Gottlieb o. k'd it for the position and dismissed the Edwards people.

His successful lone appearance was the only rift in the Bill Rock's dark clouds of misfortune on the stage this season. Starting out with the Rock

and White Revue, with every prospect brightening up as the days advanced, Rock ran into trouble at the La Salle, Chicago, when Miss White had to leave, and since then it was just "one thing after the other." Miss White returned from Florida barely in time for Rock to form a double turn and open at the Palace March 10.

In his single turn Bill remarked, "The only thing that can hurt me now is paralysis," and he says only a few in the audience knew how true that was.

Miss White rejoined the act Monday at the Orpheum, Brooklyn.

Rock and White are considering a production offer for New York.

### ALL FOR DAVE CLARK'S BALL.

The Dabney Band of the "Midnight Frolic" was engaged this week to supervise the musical end of the Dave Clark ball, which means that more than 40 musicians will be on the job to accompany the dances.

The Music Publishers' Protective Association donated \$25 to the affair and waived the restriction prohibiting employees of music houses purchasing tickets to the affair. This means a sale of probably 1,000 tickets. Tickets will be on sale at all publishing houses next week and posters will be displayed about the radio announcing the affair.

The Clark ball will be a "get-together" affair of music men and professionals and promises to be one of the big Broadway events of the year. It will be held at the Amsterdam Opera House on West 44th street April 3.

### CITIES ON ROAD CALL.

Effective at present in the I. A. T. S. E. of the United States and Canada is the official Road Call which contains the following cities and theatres: New York—Prospect, Jefferson, Hamilton and Regent; Atlantic City—Cort; Lansing, Mich.—Empress, Orpheum, Garden and Vaudette; Topeka, Kan.—Novelty, Grand and Majestic; Crawfordsville, Ind.—Music Hall; Brooklyn—Flatbush; Bangor, Me.—Park and Bijou; Cleveland—Hippodrome; Charleston, W. Va.—Strand; Greenfield, Mass.—Lawyer; Santa Ana, Cal.—Grand and Temple.

### Marinelli Sues Charlotte.

H. B. Marinelli, Ltd., through its attorney, Arthur L. Fullman, has instituted action against Wilhelm Oelschlaegel for the recovery of \$2,000 agent's fees. The defendant controlled a vaudeville act known as Charlotte and Charlotte Oelschlaegel (ice skater). By an agreement dated in July, 1915, Marinelli took over the management of the act for a consideration of 10 per cent. commission on all moneys earned by it.

The plaintiff alleges that from Sept. 1, 1915, to date, the turn has earned \$20,000.

### Ballard Macdonald Leaves S-B.

Through a mutual agreement, Ballard Macdonald has severed his writing connection with the music firm of Shapiro, Bernstein & Co., after six years with that house.

### REVENUE MEN'S CLEANUP.

When Calwalder Woodville and H. Wirt Washington, the Internal Revenue representatives assigned to Vauxhall's New York office during the income tax raid, closed the session late last Saturday, they had done a cleanup with the show people around Times square.

Both of the inspectors were kept on the jump. The uniform courtesy of the revenue men amidst the avalanche of irritating questioning they had to undergo was peculiarly noticeable to Vauxhall's office staff. Several of the show people who applied to the inspectors for aid in making out their returns were most agreeably surprised at the precision and speed with which the inspectors passed them through. One of the applicants, after he had signed and sworn to his statement said the same work furnished by an attorney would have taken five times as long and probably cost him \$250 besides as the lawyer's fee.

Messrs. Woodville and Washington are regularly attached to Commissioner Rogers' office in Washington, but spend a considerable portion of their time in New York City on special work. While here their headquarters are at Room 610 in the Custom House.

### M. P. P. A. RENEWS AGREEMENT.

At the regular monthly meeting of the Music Publishers' Protective Association, held in the offices of the Vaudeville Managers' Protective Association Tuesday night of the current week, it was practically decided to renew the contract between the members for a period of years.

The contract between the publishers and the executive board expires in May and it was rumored around song circles that it would not be renewed because several publishers felt they were losing money under the non-payment system, but because of the many other advantages of the organized system, the publishers unanimously voted to continue the organization and Maurice Goodman, counsel of the body and chairman of the Executive Board, was instructed to draw up a new contract to be ratified and signed at the next monthly meeting.

Several legislative bills in which the popular music publishers are interested are pending and the dissolution of the organization would impede their progress to some extent.

A new board of directors will be elected at the forthcoming meeting and a new set of officers will be appointed. At the present time the organization consists of 35 or more members in good standing.

### MORRIS SEEING LAUDER OFF.

Harry Lauder is to sail April 8 or 10 from San Francisco for Australia, where he will again tour, still under the management of William Morris.

Mr. Morris will leave New York the end of this week to be at the Frisco dock when the boat sails. The Lauder tour here will end April 2 at Omaha. It has been out 16 weeks, with the gross returns exceeding those of Lauder's phenomenal season last year.

While Mr. Morris is away a cast will be selected for the comedy drama, "Blessing," he has selected to produce this spring. Morris will return to New York about April 15.

### DAYLIGHT SAVING, MARCH 31.

Managers in New York and throughout the country have apparently not yet provided for the operation again this year of the daylight saving law, which becomes effective March 31. All railroads will turn clocks back one hour at midnight March 30 (one week from next Sunday).

Last season many managers changed the time of starting night performances, once advancing the curtain time as late as nine o'clock because of it being light outdoors.

### F. BERNSTEIN AND THE TAX.

"Eh, young fellow, do you think the Government is on the level about this tax thing?" asked Freeman Bernstein, the travelling impresario, as he gave Bully, the Barber, a cigar in payment for a shave.

"Well, if it does, they don't mean me. How do they know if I made any money last year? If I've got to give up to the Government every time I get a fresh stake, I am going to keep on making money. Do you have to pay tax for borrowed money? Well, if I made any money I borrowed it, for I'm going to give it back. I don't give it back to the people I got it from. I give it back to the books, so what chance have I got of holding out on anybody?"

"You talk just like the guy that asked me the other day if I had a conscience. What's that, some new kind of franchise. Low is giving out. It sounds more like Shedy. I got Sam sent in on it. Hear about Sam cleaning up in the building? That's what everybody tells me but when I go against Sam for coin to get out of town, he tells me I'm clean. And my own brother, too, is Sam booking with Shedy? I stated that guy to my business that time I bowed and when I got back he had seven people in the office booking houses, booking two Sundays ahead and then Sam offers the office back to me for \$2,500 cash."

"I wonder if the Government would stand to have me put down those Saratoga markers? If they come after me I think I'll take a chance on that. That would square everything. Up in Mr. Vernon once I tried to make a quick touch of the bank there and they asked me for a statement. I said: 'I'm known as an honest man, and honest men don't tell me not that kind of a statement, but to put in writing how much I owe.' Well, kid, you know me. Wasn't that soft? I started at 80th street and included all the buildings. I could think of no other street, and I was just going to stop in that E. S. Rubin building up there when the president asked me if I was getting up a new city directory. Gee, but he was a cold-blooded guy. I told May to Sunday or hair done up and go around here and show the way for the house. That was it. I wonder if the Government knows about that?"

"Bet you a box of these cigars Bully turned down that I don't know a thing about those troupes I have out in the camps. Don't you tell anyone either, for I have a thousand crooks around here. I'm getting the coin? Ask Sam, Sam, ain't Sam getting wise? He reminds me of boy I know."

"Did you hear about that southern camp trip I made with May? Everybody around here said we must have made money because I didn't wire back to New York for coin. I guess I ain't saying what you're saying, excepting that May got her salary every week. Smart gal, that May, I wonder where she buried it."

"If any of those Government guys ask you about me just say the least I know. I was trying to book my winter cook, see that the racing dates are all set. Wonder if there will be some new books around. I'll just make a noise they all can hear while I'm losing \$500 in cash and will be in right for markers the rest of the season. Say, are you and Casey still friendly? He told me May was a great shiner and queer to work. Was that on the level or just a stall? When that Government investigation of youso guys going to start again? Who framed that? What are they after? Anything in it for me? Guess I better keep away or they may try to dig into my bank account. Where is it? Oh, boy, did anyone ever find out how anything about your little Freeman? Even May thinks I'm broke. Bet I'll land her for a touch yet, but boy gee, she's the hardest boiled egg for letting go coin I ever knew. Watch your bankroll around this square nowadays, kid. I see a lot of dips that are trying to do business."

### "FLU" AGAIN CLOSES MADISON.

Madison, Wis., March 19. Declaring the epidemic is as serious as it ever has been, the Madison Board of Health has announced restrictions on all amusements and public meetings.

### NOW SMASHING-BAGGAGE.

According to a man formerly in his employ, an artist, prominent in vaudeville some years ago, who had a sensational act for which he received a large salary, is now a baggage smasher at the Grand Central Depot.

### Manager Wants Divorce and Equity.

St. Joseph, Mich., March 19. Alleging that his wife, Katherine Fehrmann, drank so heavily that she was forced to go to a sanitarium and incidentally used up most of his salary, Frank Fehrmann, theatrical manager and vaudeville agent, started suit in the local circuit court for divorce. Mrs. Fehrmann lives on her farm near St. Joe. The husband asks for a \$4,000 equity in the farm.

# VAUDEVILLE

## IN AND OUT OF THE SERVICE

Frank "Jazz" Welch recently discharged from the army, has rejoined his former partner, Steve Long.

Sergeant Frank E. Dee, 107th Infantry, A. E. F., formerly of the "Wolf" and "Excuse Me," recently awarded the Distinguished Service Cross by General Pershing for heroism.

Theodore Wilde, 326th Infantry, has returned from France, and is confined in Debarkation Hospital No. 1 (Greenhut's) recovering from wounds in the foot.

Corp. Guy Post, Serg. Ord Weaver and Cadet Will J. Haney, recently discharged from service will shortly open in vaudeville as an act (Lee Muckenfuss). They are now with the "Show of Wonders."

Charles ("Club") Munster is back in the box office of the Longacre Theatre, Dan Bailey having left as assistant treasurer to make room for Munster, who was awarded the Croix de Guerre. He is said to be the only theatre treasurer in New York so honored.

Capt. M. M. Rosenblum, attached to General Headquarters Staff, has been installed as manager of the Liberty Camp Mills, L. I. Captain Rosenblum at one time managed the former Sullivan & Considine house in Omaha.

Lieut. James F. Gillespie, formerly with the "Bostonsians," returned with the 27th Division.

Harry Estling, recently discharged from the Navy at New York, is back to his former duties as property man at the Hippodrome, San Francisco.

Phil Harris, discharged from the army, in the Fanchon-Marco revue at the Casino, San Francisco.

Norman Hackett has resigned his commission as Dramatic Director at Camp Dix, N. J., and will return to the stage.

Ensign Harry W. Ross, U. S. N., formerly assistant stage manager of the Winter Garden, New York, is writing a series of articles entitled "The Letters of a Luckless Gobb," appearing each Sunday in *The American*.

Allen Schnebbe is back in the box office of the Hudson Theatre. He went overseas as a private, but returned as a captain, being the only New York treasurer reported winning a commission.

Serg. Major Dick Curtis and his brother, Serg. Albert Curtis have been discharged from the army and will return to vaudeville with a new act (Bart McHugh). The boys before enlisting were with Dorothy Wahl and Curtis Boys.

### VOUNTEER SERVICE SHOWS.

Pvt. John Till (Till's Manikins) C. E. F. and a number of other men gave an entertainment at Huy, Belgium, Feb. 18 to the soldiers awaiting transports. The troupe, which has given many entertainments since the armistice has been signed, is known at the 13th Canadian Bn. Concert Party.

The following lately appeared at the various hospital theatres for the War Hospital Entertainment Association: Hospital No. 3, Rawlston, N. J., Frank Gillen, Katherine Bradley, Corcoran and Mack, Princess Blue Feather, Bernard and Duffy, Ann Walters, Noble and Brooks, Mae Melville, Nat and Kacie Marum.

Embarkation Hospital No. 4 (Polyclinic Hospital): Matty Levine, Lillian Foster, Billy Cripps, Olga, Johnny O'Connor, Rae Mann, Princess Blue Feather, Del-a-Phone.

Ward 55, No. 1, Annex, Bronx, New York: Sammy Wilson, Jack Edwards, Arico, Bert Sherman's Jazz Band, Katherine Bradley, Isabelle Hill, Constance Belmar, Princess Blue Feather,

Leah Rohm, Monroe Silver, Mae Melville.

General Hospital, No. 1, Bronx, New York: Seamon's Orchestra, Leah Rohm, Katherine Bradley, Bert Leighton, Princess Blue Feather, Julie Ballaw, Deas and Dazie, Betty Donn, Bert Sherman's Jazz Band.

Hospital No. 2, Lakewood, N. J.: Sammy Wilson, Betty Donn, Billy Murray, Barber and Jackson, Olga, Monroe Silver, Frank and Gricia DeMont, Mae Melville.

Camp Raritan Hospital, Metuchen, N. J.: Carl Seamon, Ann Walters, Monroe Silver, La Petite Jennie and Co.; Henrietta Fagen, Louis Miller and Co.; Noble and Brooks, Princess Blue Feather, Billy Murray.

Embarkation Hospital No. 1, Hoboken, N. J.: Matty Levine, Jack Edwards, Delaney and LeRoy, Weston and Moran, Fields and Sidney, Louis Miller and Co., Ann Walters, Conboy and Livingston, Elbert and Huntington.

Naval Reserve Training Station Hospital, Pelham Bay Park, New York:

Right Rev. M. J. Lavelle, V. G. Hon. John Whalen, Miss O'Donohue, Miss Marbury, Carl Seamon, Smith and Roggie, Henrietta Bryon, Deas and Dazie, Smith and Underwood, Monroe Silver, Baby Gladys, Noble and Brooks, Princess Blue Feather, Billy Murray.

Debarkation Hospital No. 2, Fox Hills, S. C.: Sammy Wilson, Sylvia Fabbri, Conboy and Livingston, Princess Blue Feather, Monroe Silver, Seigel and Edmonds, Billy Murray, Betty Donn.

Depot Hospital, Air Service Depot, Garden City: Carl Seamon, Al Root, Frank Markley, Olga, Pat Ahearn, Miss Busse, George C. Davis, Henrietta Bryon, Morris and Morris.

Base Hospital 10, Boston, has a real stage theatre. The theatre was constructed by the Red Cross. The Boston War Camp Community Service will arrange shows in the theatre weekly.

George C. Davis is playing "a two weeks' engagement in the southern army and navy camps.

At the Red Cross Base Hospital, Battle Creek, Mich., the full bill is donated by the Butterfield Amusement Co. Last week "Pretty Baby" was staged under the direction of George Graves without any charge whatever. The entertainers included Eddie Raye, Lew. Hampton, Martin Cavanaugh, Helen Branden, Harry McGregor, Eddie O'Neill, Curley Bowen, Helen Carigan, Virginia Lee, Johnnie O'Neill, Verna Elliott, Katherine Oaks, Helen Oaks, Alice Simpson, Billy Osborne, Elsie Morton, Margie O'Neill, Dollie McGregor, Peggy Dutton.

### THEATRE TICKET HUT.

Free tickets to New York shows are being distributed to soldiers, sailors and marines in the Little Times Square hut at the intersection of Broadway, Seventh avenue and 43d street. The hut is conducted by the Mayor's Committee of Welcome to the Returning Soldiers and Sailors, but is under the directing auspices of the theatrical committee, affiliated with the mayor's committee.

While John L. Golden is chairman, the hut is daily in charge of Arthur V. Donahue, a New York newspaperman.

All the theatres, with a few exceptions, have donated tickets for either their Wednesday or Thursday matinees and night shows, with Saturdays and Sundays excepted.

The free theatre ticket hut is open from 12 to 2 and at night from 6 to 8 o'clock.

Last week every soldier, sailor and marine applying for a ticket during the week was accommodated. The war tax is eliminated.

### ANOTHER COLORED BAND.

Philadelphia, March 19. The colored band of the 350th Field Artillery gave two concerts here today—matinee and night—at the Academy of Music. The 350th band is that under the leadership of Lieutenant J. Tim Brynm, and it was trained at Camp Dix, N. J., before going overseas. Captain Carl Heim, formerly attached at Dix, is presenting the attraction at the request of General Fred T. Austin and Colonel Walter E. Prosser.

On Monday, the first day of the advance sale for the band, there was \$2,500 turned in. In the two shows today the gross must have been nearly \$5,000. The unusual part of the booking at the Academy is that Europe's band, of the 359th colored regiment, is booked to the house to follow the Brynm organization. Europe's advance sale has also been considerable.

Brynm is leading 70 men that were with the 359th, against in France. The 350th Regiment has the title of "Black Devils" tacked on it, and the outfit was known as the "Wreckers of Metz." They achieved a speed record in the firing of the French 75's, throwing over 34 shells a minute, when the best previous record was 20 a minute. The Germans thought that a new heavy rapid-fire gun had been developed by the Allies because of this.

Today marked the passing of the regiment officially, it being mustered out of service. Tomorrow the band starts on tour, with Captain Heim handling part of the advance with the assistance of two other advance men, who have been in the service.

The Europe Band, after Philadelphia, goes to the Academy of Music, Brooklyn. This band returns to the Manhattan, New York, next Sunday.

During the current week there was activity on the part of the promoters of the N. Y. Synopated Orchestra to arrange for a road tour for the organization, providing the financial backing could be obtained. The placing of a \$1 to \$3 scale for their performances at 14th St. Roof seemed to have killed off whatever chance they had for drop in business.

### NEWSPAPER MEN'S BANQUET.

One of the greatest entertainments ever given at a banquet will be staged at the Hotel Commodore after midnight on April 26.

The occasion will be a reception tendered by 300 newspaper men of New York to an equal number of their associates who have returned from active service at the front.

While the banquet will be but \$3 a plate, the cost of the entertainment, if the artists were paid, would total a fabulous sum. The personal friendship of the hosts will enable them to secure the finest talent available, some of whom probably could not be secured at any price. Caruso, Mme. Galli-Curci, Al Johnson and other artists of equal prominence are counted upon. Another form of entertainment will be the presentation by the Ringlings of a complete three-ringed circus.

The owners of several of the big daily newspapers of the metropolis have offered large monetary contributions toward the affair, but this may not be accepted as the workers design it to be an affair given by "the boys" for "the boys."

On this occasion there will be an unprecedented hour for going to press of all the dailies, the time set being 12:30 midnight, so all "the gang" can be present.

### DOROTHY JARDON ARRANGING.

At some time in the near future Dorothy Jardon will return to vaudeville. She has commissioned Jack Curtis, of Rose & Curtis, to arrange engagements for her.

This season thus far Miss Jardon has been with the Chicago Grand Opera.

### SOLDIER TICKET PROBLEM.

The problem of theatre tickets for soldiers, especially for those uninjured men who are not chaperoned by responsible workers, and who call promiscuously at various booths for seat coupons, is still unsolved.

In addition to courtesies given uninjured men for prearranged parties several War Camp Community bodies are purchasing blocks of tickets at special rates for general distribution. This is also true of the Mayor's Committee, which has a booth in Times Square, especially maintained for the theatre ticket distribution to soldiers.

There are abuses creeping in, however. Given a single ticket a soldier often decides before show time not to attend. Others have been selling or attempting to sell the tickets on the street.

One party of 250, arranged for at one of the musical shows last week, found but 94 men appearing at the theatre.

Up to Wednesday there was considerable uncertainty regarding the proposed complimentary matinees proposed to honor men of the 27th Division and suggested to be held Monday by the Mayor's Welcoming Committee in conjunction with the Theatrical Committee. Indications were that some attractions would give a show for the soldiers, but it was certain that there would be no large number of matinees. The managers met last Friday to act on the Mayor's Committee suggestion and counted it with an offer to supply the committee with 10,000 tickets for the regular Wednesday matinee. This was rejected by the committee which reported that the men would return to camp Wednesday morning. It was pointed out to the committee that some houses planned to give a special matinee on Tuesday and that it would be impractical to give three afternoon shows in a row.

The committee replied that it did not ask that all the abuses give a Monday matinee, but only a portion; also that where a manager had several attractions he would be asked to give but one or two Monday afternoon performances. It was decided finally that the committee would ask certain managers, individually, to grant the special shows.

The managers also put before the committee the agreement reached between the Federation of musicians and the stage hands that such employees would not be asked to contribute services free after the last Red Cross drive.

Up to Wednesday there was no publicity given the matter this week in the New York American which had been giving the Monday showings considerable space in light of W. R. Hearst being the head of the Mayor's Committee. In certain quarters it was said only managers friendly with the American had received requests for the Monday afternoon performances and further imputed that the differences aroused over the raise in Sunday rates in that paper was not entirely settled. It was pointed out that those attractions giving the American full copy were getting the "break" in the American's Sunday columns, while those who used insertions only equivalent to the amount of money spent with the Times were given scant attention.

There will be some special paid matinees held on Tuesday, the day of the parade, but the movement is not general.

### Love in Sketch.

"The Net" will conclude its engagement at the 48th Street Saturday night and Montag Love, who is in the cast, will go into vaudeville, under the management of E. A. Weil, in a sketch called "Gentlemen of the Street," originally produced in England by Arthur Bourchier.

# VAUDEVILLE

## K. OF C. ARE SENDING THEIR OWN ENTERTAINERS OVERSEAS

**Organization Has Been Doing Unheralded but Effective Work in Soldiers' Camps in France and Occupied Territory. No Women in These Units. One and a Half Hour's Show Given.**

The Knights of Columbus, through its Overseas Bureau, is now actively in the field of sending entertainers to France and occupied Germany for service with the American Expeditionary Forces. This work is being carried on somewhat along the lines of the Overseas Theatre League and the Y. M. C. A. The K. of C. had been leading in the matter of athletic amusement for the boys abroad with particular attention to baseball and boxing. Since the cessation of hostilities it was found that the men needed amusement other than their own making, and the securing of entertainers has been quietly going on since last fall. There are some K. of C. entertainers abroad at present.

Unlike the Y. and the Overseas League, the K. of C. sends over only male artists. Doubles and trios are comprised into units. The work is in charge of William P. Larkin at the organization's headquarters at 461 Fourth avenue. William F. Fox is also assigned to the work.

Entertainers are not engaged as such but are sent as regular K. of C. secretaries, though it is understood by such recruits that their duties abroad are solely that of entertainment. The only difference in signing for overseas service with the K. of C. is that entertainers go over for a minimum of 60 days, while regular secretaries are sent across for no less than six months. Entertainers receive the same salaries as regular secretaries, \$175 monthly, with an extra allowance while abroad of \$50 monthly while in Paris and \$25 when outside the French capital. The length of shows given approximates those given by units sent across by the Overseas League about an hour and a half.

K. of C. units are instructed to entertain at every camp where Americans are quartered and there is little doubt that the instructions are being followed to the letter. That was indicated by a letter received from Paris last week and written by Jere Sanford. It was the first intimation VANIMERY had had that the K. of C. were sending entertainers overseas and apparently little publicity has been given the matter. Mr. Sanford is of the Pathfinders Unit, made up of Lee Whealan, Tom A. Lee and Jere Sanford, and it was the first unit sent across by the K. of C.

Mr. Sanford wrote: "I came over with the first entertainment unit organized by the Knights of Columbus. We call it the Pathfinders Unit, and we have proven pathfinders in more cases than one, for we have found soldiers in places that even the government would have a hard time to find."

### \$4,950 ON FINE WEEK AT CAMP.

Camp Merritt, N. J., March 19. Vaudeville again comes forward to break Liberty theatre receipts. Last week's gross with a split week show drew \$4,950. The May Ward show played the latter section of the week and drew the biggest money.

The receipts are considered remarkable because there were only between 16,000 and 18,000 men here. Past records show less takings when the camps held around 40,000 men. It was no-

ticed that there were considerable repeats in attendance.

The Ward show held too many turns and four were sent back to New York.

### CAPT. HODGDON, GUEST OF HONOR

Capt. Ray Hodgdon, formerly with the Keith office, has received and accepted from the Mayor's Committee on Reception to returning soldiers of Amsterdam, N. Y., an invitation to be the guest of honor on the day the Amsterdam soldiers return home.

Capt. Hodgdon commanded Co. H of the 105th Infantry of the 27th Division, which was largely composed of Amsterdam men.

It is proposed to make the homecoming event a matter of great local importance. The date will be announced later.

Capt. Hodgdon is the only officer of the company left alive, he surviving several wounds and a gas attack. Hodgdon is now in New York and will participate in the parade arranged by Mayor Hylan's committee to welcome the 27th.

### MARRIAGES.

Maude Clark (Zeigfeld "Follies") to Bobbie Roberts (Roberts, Stuart and Roberts) in Chicago, March 1.

Ollie Wood (Belle and Wood) to Captain Benjamin Balkema, in Baltimore March 16.

Lillian DeLong (Milton and DeLong Sisters) March 15, to Judge Karland, of Norfolk, Va.

Gladys Turner ("Sinbad") to Bud Murray ("Doing Our Bit"), March 17, in New York.

Anna Norton, telephone operator, to Nool Wylie, hotel clerk, both of Continental Hotel, San Francisco, March 17.

Roy Marshall, assistant director to Irwin Willat, at the Lasky studio, Los Angeles, March 5, to Lucille Ingraham, a non-professional. Marshall was recently discharged from the army.

Marie Baker to Reginald W. Eyre, non-professional, at Vancouver, B. C., March 11. Mrs. Eyre is a leading principal with the Empress Theatre Stock of Vancouver, having been with the company since it opened there two years ago. Her husband is a prominent attorney of that city.

### BIRTHS.

Mr. and Mrs. William Amau, at their home in Springfield, O., Feb. 14, daughter. The child lived five hours.

Mr. and Mrs. Stan Stanley, at their home, 206 West 106th street, New York, March 18, son (Stan Stanley Jr.).

Mr. and Mrs. Walter Rosenberg, in New York, March 18, daughter. This is the second child. The first was a boy.

### IN AND OUT.

Toney and Norman out of the Riverside Monday through position. Marie Nordstrom filled the vacancy.

Sidney Phillips, out of the Palace, New York, this week; illness. Ruth Royce filled the spot.

Wong and Sully, out of the Jefferson, Thursday, due to injury of one of the men by fall. Ed. Phillips substituted.

Weston and Elime retired from the bill at the Orpheum, Pa., last week because of a change in positions.

A wash-out between Kansas City and Omaha late Saturday prevented some of the acts programed for the Orpheum's Omaha, opening bill Sunday to arrive there on time.

Stagpole and Speare out of Fall River and New Bedford, Mass. this week through an injury suffered by one of the team late last week, Draw and Wallace substituting.

Violinsky, out of the Jefferson bill Monday, as he did not like the piano. Frazer, Bunce and Hardy replaced him.

May Sunderland (Ferguson and Sunderland) closed at Majestic, Little Rock. Miss Sunderland fell and dislocated her hip. Replaced by Nora Kelly and Co.

Wanzer and Palmer returned to Orpheum, San Francisco, Tuesday last after having refused to play an earlier position on the opening day.

Rupp and Linden, who missed every show at the opening of the new Chicago State Lake Monday through a misunderstanding of house rules, were permitted to appear Tuesday.

Illness of Conn (Imhoff, Conn and Corene) caused the act to fall out of the bill at Detroit this week and cancel next week at the Temple, Rochester. Joe Jackson filled the vacancy at Detroit.

Frances White was out of the Rock and White act at the Palace, New York, last week from Wednesday until Saturday, owing to a heavy cold. William Rock did a single turn, with the accompanist, meantime.

### N. V. A. COMPLAINTS.

Nat Carr has entered a complaint against Sammy Faller, professionally known as Sammy Duncan, Carr alleging that he entered into a contract with Faller, or Duncan, in February, 1918, wherein he agreed, for a weekly royalty, to produce, write and book the Faller act. He alleges to have advanced money to Faller, but has never been recompensed, and asks the organization to aid him in procuring his royalties.

A. E. O'Hare, professionally known as Carlton, and manager of the act known as Resista, claims to have sent a trunk to the Griffith Bros. stage house prior to his entry into the U. S. Navy. He alleges the warehouse people claim to have been robbed, and while he has made claims for his losses, which include his entire paraphernalia and wardrobe, he has been unable to procure any settlement, and asks the organization to help in arriving at an adjustment.

Seymour Rose has filed a complaint against Ernest Wood, of the "Red Fox Trot" specialty, claiming a balance of \$40 for salary due. Mr. Wood agreed, after a conference with the organization committee, to settle the claim.

Norine Carmen has complained against George Primrose, averring she is the first one to use a woman interlocutor in a minstrel act, and asks the organization to approach Mr. Primrose with a request to discontinue the use of his female interlocutor. A committee has been appointed to investigate the complaint.

Joseph M. Norcross has complained that Land and Green have taken their songs, finish and parts of their act from his specialty. His complaint is being investigated.



MARIE NORDSTROM

Previous to starring in "PUBLICITY JANE" by Edward Rose, Miss Nordstrom is playing a limited vaudeville engagement under the direction of EDW. S. KELLER, Riverside, New York, this week (March 17), and Refine, Washington, next week (March 20). Her vaudeville vehicle, "Let's Pretend," by FRANCES NORDSTROM, was commented upon at the Palace, New York, last week by GENE VARIETY, viz.: "...and that extremely clever girl, Marie Nordstrom, with real material of varied texture and as fine as it comes in vaudeville. There isn't a single woman who now has anything on Marie Nordstrom in material or ability to handle it."



# BURLESQUE

## BURLESQUE WONDER SHOW.

There are but two miniature object-features on this Joe Hurst production—the two and three girls on the front line. Both are small, neither pretty nor attractive, but their style of work, wiggles, twists and actions draw attention from the balance of the line and the result was inevitable, several numbers were "killed." They should be properly directed and toned down to some extent. Otherwise Mr. Hurst has, in this organization, the best show of his roster. George Murphy and Primrose Simon are the featured principals, two musical comedians, capable, willing workers and sure fire in every department. Mr. Murphy has dropped his chief place for a Swiss role and from his initial entrance until the final curtain, every scene he was active in was good for a continual laugh. He is scrupulously clean in dialog and action. He and Miss Simon both offered specialities. Murphy singing a comedy song for his solo and Miss Primrose offering her impressions of stage stars. Her Jolson, Fay and Tassie impersonations were exceedingly done and earned her a very hand. Murphy has an auto song built on comedy proportions and with it he took down the singing bit of the show.

Another specialty was shown by Lulu Coates and Pickle and this topped everything in the lineup. The three colored youngsters opened with a happy dance, followed by a solo by Miss Coates. The gallery roared with the picks, however, she was practically chased from the stage, but on her return the quartet cleaned up. It's a great turn for a burlesque show.

Arthur Conrad is the supporting comedian, working an eccentric role, a sort of boob kid. Conrad grabbed many a laugh unaided and makes a great foil for Murphy. In the "Ratty" number, however, he went a trifle far on the comedy business, but he is blamed reasonably on the chorus. They are undoubtedly the poorest framed crowd ever assembled in a burlesque show. The three colored youngsters opened with a happy dance, followed by a solo by Miss Coates. The gallery roared with the picks, however, she was practically chased from the stage, but on her return the quartet cleaned up. It's a great turn for a burlesque show.

Two hard workers are Joseph A. Mitchell and Will Murphy, the former doing "straight" throughout with Murphy playing character parts. They led the book up to many situations and with Murphy and Conrad they make a great team.

Elmer Brown, in a juvenile part, might be given one or two more numbers, considering the way his initial song went over. He makes a good stage appearance and handled his part satisfactorily.

The book is somewhat interesting, holds up and runs along in a modest sequence. It is made up of the troubles of a Swiss thinker who marries an heiress in order to give her an opportunity to settle an estate. Once married he refuses to accede to the divorce originally arranged for and in several numbers involves around his adventures to gain the love of his wife. There are several scenes, the first being played in a running manner.

The production is up to the standard of the wheel, the comedian running round to tight, but all reasonably attractive. This show is rather unfortunate in following in its predecessor, but it will draw big substantiating. At the Columbia the early week houses ran to capacity and the Columbia getting certainly showed unlimited enthusiasm. It is probably the best bunch of principals on any circuit, but that chorus will never win any prize either for beauty or ability. Wynn.

## THE ORIENTALS.

Billy Watson presents "The Orientals" in two acts at the Olympia this week. It is an altogether satisfactory and routine second wheel entertainment. There is very much that can be dubbed "dirty." Outside of a bit of business by one of the "comedians" there was nothing in the show that got anything like a laugh.

Seven principals and a chorus of 10. The principals are four men and three women. In the program matter no one is featured, except that one of the comedians has his name in larger type than the others in the cast. He is Leo Kendal. Working opposite is Joan Schuler, a fairly good feeder. Bob Sacray plays another comedy bit in the first act and in the afterpieces has a French role and then turns to straight. The straight part is missing through the show is J. Lee Allen, who does fairly well in the first part while in a uniform, but rather flaps in the afterpiece in dress clothes.

The three women are Vida Sopoto as prima donna, Nellie Crawford, soprano, and Jennie Delmar, mezzo. The latter also has a specialty down in the second half of the show.

"The opener is entitled 'The Joy Line,' played in a ship scene. There is little or no comedy in it, written by Billy Watson. Eight numbers in this section, but the last being a change for each. There is a table scene for a wine-drinking bit and a comedy bit with a blind man, a deaf man and a boy with a bump. This latter got a slight ripple.

The second half has no comedy except the scenes where the comedians are fighting and this last must be a drag show. The afterpiece is entitled "Rilly's Reception," programed in three acts. Three scenes would have been more like it. An interlude at the opening serves for the greatest part of the act, then comes the specialty. The first half of the house drop by Jennie Delmar and the final scene is a burlesque on "Anthony and Cleopatra." In that "rag time talk" is rolled on for the comedy punch, but the waltz wasn't there Tuesday night. Ten numbers filled in

the afterpiece. Here again, the girls changed often. The costume are about all that there is to the show.

During this section one of the show girls, a nice little thing about the size of Jess Willard, is given a chance to lead two numbers. She didn't do so well with the first one, "Hain-bora," but managed to impress with "Satur-day." When she sang "The Town Goes Dry."

All of the honors among the women go to Vida Sopoto. She is long on clothes and carries a rather pleasing voice. The soprano is a little girl who has just one style of delivery and she uses it in every number she sings. She looks cute, but that about lets her out. Miss Delmar's leads are well put over, but she scored to greatest advantage in a trio with one of the comedians and the straight.

The chorus don't put in particularly on looks or dancing, although they do manage to be heard when they are backing up a number. The girls are divided into two sets, eight supposedly posing and eight show girls. Some of the show girls are well over six feet in height.

"The Orientals" needs a lot of pepping up and it wouldn't be a bad idea if there were a little more ginger shot into the musical and of the show. The numbers are many more behind and those that are exclusives are far from possessing the swing that hits home with the average burlesque audience. Fred.

## HERK PEARSON'S NEW SHOW.

Chicago, March 19.

J. H. Herk and Arthur Pearson have jointly obtained a five-year contract with the Columbia Circuit for next season and will produce "Girls a la Carte," with James P. Coughlin featured.

Herk is interested in other burlesque combinations, while Pearson is the owner of the Columbia show, "Step Lively Girls."

Coughlin is at present principal comedian with Sam Howe's Big Show.

## NEW ACTS.

Moore and Moore, boy and girl. Capital City 5, four boys and a girl. Ruby Gorkie and Al Fisher, two-act. Role and O'Neill re-united. Ralph Ash, with Sam Hyams, two-act.

El Budd and the Moyer Sisters (Chas. J. Fitzpatrick). Luella Davis, assisted by Blossom Peal, piano and songs.

Al and Bessie Kauffman, act by Ralph F. Holmes, special setting.

Billy Montgomery and Minnie Allen have formed a vaudeville partnership. Anna Held, Jr., assisted by Jack Gilfoil.

The Four Buttercups, women, comedy singing act. Wheeler Earl and Vera Curtis in "Hello, Dearie" (Pete Mack).

Ja Da Trio (Jacobson, Sobel and Jacobson).

The 27th Division Jazz Band, seven musicians (Charles Potsdam).

"Flirtation" Menlo Moore production. Play the eastern houses. Frank Stanley (formerly Stanley and Graham) assisted by Betty Wilson.

Hal Johnson Co., assisted by Watson and Little.

"Furnished Rooms" with four people. Sorelle, Bellevue Co. in Gems from the Opera. Two girls, one man (C. J. Siedel).

Eddie Park and wife, new act. Steve and Park.

Will Evans, single, doing the old act of the late Nat Wills (by consent of Mrs. Nat Wills).

Eva Shirley with Ross Gorman's Band, assisted by Al Roth. (Aaron Kessler).

Bert Swor and George Lemaire, blackface artists, will be together next season in a new talking specialty.

Franklyn Ardell, having closed with the first of "The Crowded Hour," has decided to give up musical productions and return to vaudeville. He will bring back "The Wife Saver."

## BURLESQUE ENGAGEMENTS.

Ruby Norton and Sammy Lee for "Peekaboo," opening at the Columbia, New York, May 19. Frankie James also engaged for the same show.

## ILL AND INJURED.

George O'Brien, of the Harry Weber Agency, returned to his desk this week after a five-day illness.

/ Taylor Granville was taken to the Research Hospital, Kansas City, this week, the "American Ace" act in which he is featured being forced to cancel the date at the Orpheum.

Walter J. Plimmer confined to his home with tonsillitis.

Mrs. Harry (May) Shea at home through influenza. May be kept at home for another week to fully recover.

Bill Delaney, of the Keith agency, at home for week through illness. Bob Hutchinson is attending to Delaney's bookings during his absence.

Gussie Bohmott is back in the Fallow office after two weeks' illness.

Howard Hall, confined to the Grenoble Hotel by illness.

Virginia Pearson (pictures) recovering from the effects of her recent automobile accident. Miss Pearson had several painful injuries inflicted on her face, but expects to be able to resume her film work the first of next week. She has been removed from the hospital to her home.

Julia Donahue, of the Hippodrome ballet, is back in "Everything" after an illness of five months.

Eather Walker recovered from a slight attack of pneumonia has returned to "Monte Cristo, Jr." at the Winter Garden.

Lillian Tucker, leading woman of "Three Faces East," was taken ill at Youngstown, O., with influenza and is at the City Hospital there.

Marion Bent (Rooney and Bent) who was suffering from blood poisoning is gradually recovering, without having to undergo an operation. She joined her husband at Washington this week.

Perqueta Courtney, principal female lead with the Armstrong Musical Comedy Company, left that show at Sacramento last week, returning to San Francisco where she underwent a slight operation at St. Mary's Hospital.

Gertrude Beck has fully recovered from pneumonia and resumed her tour at the Hippodrome, San Francisco, last week.

Minnie Fisher, who fell at Vallejo, Cal., while doing her strong jaw act, breaking the rib, has recovered after being confined in a San Francisco Hospital for four weeks. She opened with Fanchon-Marco Revue at Casino, San Francisco, last week.

## BURLESQUE NOTES.

Glady Sears, who left the Crescent Theatre Burlesque Company to go overseas to entertain Pershing's troops, is still over there. Manager Frank Abbott, of the Crescent, received a card recently saying she was well and enjoying her foreign trip.

George Walsh is now putting on the shows of the Crescent, Brooklyn, with Emma Kohler handling the prima donna roles.

## PRODUCER WARNED.

According to reports around last week a Columbia Wheel producer holding two franchises on the big wheel was warned that unless his shows for next season displayed a decided improvement over those at present traveling on the wheel he might look forward to the loss of both his franchises.

## Abbott's Case Adjourned.

The case against Frank Abbott, manager of the Crescent, Brooklyn, charged with conducting a lottery through the giving away of presents via the "country store" method, which was to have been heard in the Adams Street (Brooklyn) Court last Friday, was postponed until the latter part of this week.

## SEVERAL TROUPES SAIL.

Aboard several vessels as many parties of volunteer entertainers sailed for service overseas this week, sent through the Overseas Theatre League.

In all 22 artists departed, making 69, the total for the month to date. The "Y" sailings for the week were 14 in number. The League's sailings included four women players who complete the original feminine characters for the three stock companies soon to tour the various A. E. F. centers in France.

Among the four is Ethel Martin, who was the wife of the late actor, Capt. Robert Stowe (Billy) Gill, killed in action in France last fall.

The vaudeville players who sailed included five teams. The list is:

Eddie Burke and Lallette. Jack Hall and Gertrude Gibson. La Violette and Robert J. Elwood. Joe Bannister and Joan Storm. Irene Temple and James E. O'Brien. Tossing Austin (one).

Mona Hubbard. J. Wallace Mackay. Max Stanford. Harry Tanen.

The stock players who sailed on the "Espresso" are:

Betty Barnicoat. Phyllis Carrington. Ethel Martin.

A party of three sailed on the "Chicago" early in the week. They are:

Elsinor M. Gorton. Jeanne Miller. Ethel Orin.

The "Y" sailing list is: Etheldreda Aves, Marie Baldwin, Henrietta Brazeau, Charles Case, Jeanie Craig, Herbert Dunham, Bertha Foster, Elizabeth Haggerty, Lois Hardy, Joe Lorraine, Elizabeth McCartney, Mrs. Mary White Mullen, Mrs. Mary London Reiner and Miss Emma Stucki.

## USE OF FLAG IN THEATRES.

Albany, March 19.

A bill has been drafted for introduction into the Assembly making a misdemeanor to employ the American flag for drapery inside any theatre or place where admission is charged, and its use in any theatrical performance. The bill has not emerged from committee as yet.

The matter of the proposed flag prohibition bill was considered at a managers' meeting in New York last week. No action was deemed necessary at this time, it being considered that the bill had little chance of getting action before the Assembly.

## NEW PEOPLE IN BURLESQUE.

It is the consensus both regular burlesque circuits next season will carry more new faces than ever before, with even the principals undergoing as much of a radical change as the choruses.

The recent invasion of burlesque ranks by booking agency signing up people for musical shows has given the producing managers, the idea of new principals, recruited from vaudeville.

Many of the new principals on either wheel are signed up for long contracts.

## PANTAGES COMING.

Alexander Pantages, the Coast vaudeville manager, will arrive in New York next Monday for a brief visit.

Mr. Pantages will headquarter his New York office. His last trip here was about a year ago.

## Empress, Milwaukee, Quits Stock.

Milwaukee, March 19.

The Empress, which for some years has been playing stock burlesque under the management of Clamage & Goldenburg, has quit the burlesque policy and put in boxing and wrestling. The house has been leased to a local fight club.



# VARIETY

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Joe Schenck returned to his Loew agency office this week.

Charles B. Maddock intends presenting Andrew Tombs in a new musical piece in August.

Bobette Montague, an English single singer, has arrived in New York, and may shortly open here.

Julia Bruna is going to appear in the London production of "Business Before Pleasure."

S. Jay Kaufman intends leaving May 25 for England, to be away about six weeks.

Floyd Stoker, lately released from the Navy, is back with Stoker and Bierbauer.

The Lyceum, Elmira, N. Y., has been purchased by Nathan Appell, of York, Pa. Appell takes possession July 1.

Marion Weeks opens for the Loew Circuit, April 14, booked through Charles Fitzpatrick.

The Police Reserve, Theatrical Regiment, will hold a masque ball April 1 at the New Amsterdam Opera House, New York.

Carl Milligan joins the Harry A. Shea office staff next Monday. Benny Bloom, for several years with Remick & Co., is now with the Shea office.

William H. Raynor, formerly manager of the Shubert, Minneapolis, has succeeded H. Schwartz, as manager of Moss' Hamilton, in Harlem.

Morrie Seamon is now with the Broadway Theatre Ticket Co. office. He is a nephew of Harry J. Seamon (Hartig & Seamon).

Ben Boyer, accompanied by his wife and children, sails on the Lapland April 14, to play a tour of the Moss Empires in England.

Jack Mason is now at work staging the numbers for "Oh Uncle," the Shuberts' latest musical play which opens out of town in two weeks.

Mike Cavanaugh and Hugh Stanilas Stange, who formed some sort of a co-authorship on a new play that Stange had in mind before going abroad, have separated.

James Gordon, of the stage crew of "Polites of France (burlesque)" is after the man passing as James Gorman, with union credentials, saying that he is "James Gorman of Local 18."

Building operations have started on the new B. F. Keith theatre in Fordham, at Fordham road and Grand con-course, which is on the far upper east side of New York.

Gus Barrett, who wrote the music for "Miss Simplicity" and "Fancy Free," has turned his attention to straight writing and has written a farce without music.

Harold Orlow returned last week from Salt Lake City where he spent three months with his mother who has been ill for some time. The latter is now noticeably improved.

Dorothy Granville, formerly in vaudeville as a stage act, has been married for nearly a year, to a wealthy non-professional. She is living in Philadelphia, having retired from the stage.

Carleton Jerome, the leading man of the Emma Bunting Players, at the 14th Street Theatre, is now stage director of the Police Reserve. He has rejoined the cast after several weeks' vacation.

Local No. 1, International Theatrical Protective Union will hold a meeting March 23, at which nominations will be made for the annual convention which is to be held in Ottawa, starting May 26.

"The Stage" Annual (London) for 1918 is full of interesting data on English theatrical matters for the past year. Many chapters are devoted to the theatre on stage. The illustrations are unusually fine.

The Palace, New York, is playing 10 acts this week, and 10 turns are laid out for the bill there next week. The Palace varies between 9 and 10 acts weekly, according to the length of the running.

Florence Roberts has started on a tour of the Orpheum Circuit with "The Woman Intervenes." Miss Roberts was booked out of Denver where she was appearing with a stock company.

The Pennsylvania has settled with the individual members of the "Hitchy Koo" company in the week, Feb. 13, on that road. The gross amount paid to those injured was \$6,000. The production, ruined in the collision, was insured.

W. A. Hildebrand, Jersey City, has a collection of some 6,000 books on the drama as well as old programs of shows running back into the 18th century. He has for years gathered together a collection now valued by him at \$15,000.

Sailing on the Adriatic Wednesday were Mr. and Mrs. Andre Charlot, of London; Philip Howley, secretary to Mr. Charlot; Harry Cort and Maxim P. Lowe, the latter two of New York. Saharet, the dancer, (in private life Mrs. Love) also sailed on the boat.

The two Uyana Japs were fined \$25 each in Brooklyn last week, as the final disposition of the charge brought against them by the children's society for appearing, while under age and without a permit, upon a Brooklyn theatre stage.

Montague Glass, sent abroad by Scribner's to report the Peace Conference and publishing house, has returned to New York, to resume work on the new play he is writing for Berny Bernard in collaboration with Jules Eckert Goodman.

Bernardo Parronchi, one of the cellists of the Cincinnati Symphony Or-

chestra, has been notified his uncle, who died recently in New York, left him \$250,000. Parronchi resigned from the orchestra and will go to Rome to make a further study of the 'cello.

The letters of administration issued Richard W. Ellis in the matter of the estate of the late Lorraine Allen were not removed, through Surrogate Fowler finding Cherurg & Cherurg, attorneys for Ellis, had filed preliminary objections. The same attorneys also filed an answer in the matter.

Dierro, the accordionist, has signed a three-year contract with the Columbia Phonograph Co. for the making of records. His agreement calls for \$500 for each record, he is to make two per month, which guarantees a salary of \$12,000 yearly. He is also engaged for "Just a Minute," the next John Cort musical show, due this summer.

The entire cast for "A. H. Woods' London production of "Business Before Pleasure" sailed Wednesday. The show company rehearsed here. In the cast are Gus York, Robert Leonard, Julia Bruna (vamp role), Louis Morrell, Joseph Stout, Willis Clare, Vera Gordon, Jack Grey, Ruth Gates, J. Woodford Ray, Ted W. Gibson, James C. Ford, John C. Hickey, Eleanor Kennedy,

The Esplanade Production Corporation was dissolved last week. Richard Walton Tully and Oliver Morosco were stockholders. The dissolution was for the purpose of vesting the sole and joint interest in "The Bird of Paradise" production rights in Tully and Morosco, who took over all foreign stock held by outsiders under the Esplanade trade name.

"Red Heart," the Bolshevik drama, given a single exclusive airing at the Republic, New York, Sunday evening (March 3) is to be regularly produced by George Miller, after rewriting by Willard Mack, for whom Mr. Miller is general representative. The play will probably be called "Free Love," and will have its premiere in May, with a new cast.

A New York producer has a show booked in Wooster, Mich., for March 24 and another show goes in there March 29. Another show manager wrote in the Wooster O. H. management for a date. The following letter speaks for itself: "Yours received and I have a show booked for March 24 and another for March 29. This is really all this place will stand on a week and I cannot see how we can do business with your attraction sandwiched in between—as we would not bill you first and the town is a rotten show town anyway, unless I could book you as the only show in a week or ten days. Regretting this I am, Manager, Opera House."

Upon a petition filed by the widow of Robert E. Matthews, known in vaudeville as "Bob" Matthews, Benjamin H. Irving and Joseph P. Ferrigan have been appointed appraisers of his estate. Action was taken by the widow, Lillian Matthews, to avoid any dispute among the heirs later on, as to what constituted the assets of the estate. According to the widow the estate consists of a bond secured by a second mortgage, two manuscripts of plays, certificates of stock and patent rights. Mr. Matthews died Oct. 19, 1918. Just previous to his death he received notice from Washington directing him to report in connection with his invention for airplanes. He died intestate and his estate is valued at "about \$10,000." His widow is the administratrix.

## VOLUNTEERS OVER THERE

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 U. S. 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 \* before names.

Tony Hunting and Corinne France  
James F. Kelly and Emma Pellico  
Harry Marcus and Emma Whitell  
Mary McFarland and Marie McFarland  
Frank Varden and Harry Perry  
Frederick Livingston and Winifred Williams  
Katherine Florence and Fritz Williams  
Sara Kenna and Nellie Kenna  
Eddie Fredricks and Olive Palmer  
Andru Lewis and Helen Norcio  
George Solis and Ellen Tate  
Billy Boston and Minnie Vaughan  
Pauline Caveney and Marie Caveney  
Billy Pryor and Max Addison  
Bill Blyler and Lottie McGee  
Roy J. Gilmore and Catherine La Tour  
Chas. and Fred Billard and Agnes Elliot  
Harry Teaux and Louis Carlson  
Mr. and Mrs. William O'Clair  
James Irwin and Lillian Ramsey  
Thomas Holer and Esther Woodcock  
Billy Henna and Rose Washburn  
The Henna and May De Mar  
Fred Deany and Marie Morrison  
"Buddy" Burke and Lilette  
Jack Hall and Gertrude Gilson.  
"La Violette and Reht. J. Ellwood  
"Joe Banister and Joan Stars  
Irene Temple and James F. O'Brien.

Annie Abbott  
Jessie Abbott  
Lola Chaffee  
Jessie Chisholm (Mrs. Adams)  
Joe Christie  
Brown Chubb  
Anita Church  
Josephine Claie  
Ethel Clifton  
Helen J. Coates  
Vera Ross Coburn  
Lola Coffey  
Louise Collier  
William Wilkes  
Helen Cowwell  
Margaret Coleman  
Helen Condon  
Howard T. Collins  
Edna Cookington  
Gilmora Coria  
Gladys W. Corry  
Alfred Cowperthwaite  
"Leslie Craig  
Hal Crane  
Benita Crofoot  
O'Zella Crosby  
Samuel Critcherson  
Elizabeth Cunningham  
Lou Curley  
Ota Dehngren  
Teresa Malloy Dale  
Teresa Dale  
Walter Dale  
Gertrude Dallas  
Vera Daines  
Marion Dana  
Elizabeth O. Davis  
Charles Braun Derrah  
Elizabeth Davis (Mrs. Ross)  
Ross David  
R. L. Dairo  
Marie Javeriaux  
Jessie Delver  
Paul Deslery  
Beniah G. Dodge  
Corrella Dimmock  
Jessica Elson  
Dorothy Donnelly  
Ruth Draper  
"Herbert Dunham  
Minnie Dupree  
Eile Easton  
Elizabeth W. Edgar  
Mrs. Gering  
Geraldine Edgar  
Anna Elchenberg  
Mary Emerson  
Anthony Euwer  
Carmen Evans  
James Evans  
Mildred Evans  
Lila Ewall  
Grace Ewing  
Marie Fells  
Fae Burke  
Charlotte Bush  
Helen Burton (Mrs.)  
Zella Cail  
Mary Cameron  
John Campbell  
Angie Canello  
Louise Carlyle  
F. Barrett Cerman  
Laura Carpenter  
Minnie Louise Carter  
Jack Carter  
Mythella Carter  
Ella Carr (Miss)  
Bessie Carrett  
"Phyllis Carrington  
Elsa Carroll  
Amelia Carstone  
Charles Case  
The Great Chabert  
(Continued on page 26.)

# LEGITIMATE

## "SUNDAY" AGITATION KEEPS THEATRE PEOPLE MOVING

**Rush Made from Los Angeles This Week to Save Arizona for Pictures on Sundays. Indiana Loses Chance to Get Open Sabbath. Ohio Barely Misses Passing Vicious Legislation Against Theatres.**

Los Angeles, March 19. The fate of Arizona as a movieless as well as a dry state, hangs in the balance. Rushing to Phoenix, Ariz., yesterday was a delegation of film men appointed at a special meeting of the Motion Picture Board of Trade to confer today (March 19) with Governor Campbell and protest the signing of a bill which would require all film companies to establish exchanges in that state.

The bill passed both Houses of the Arizona State Legislature March 13, and if enacted into a law would be a serious blow to film exchanges and would result in picture men discontinuing distribution of films in Arizona. The Board of Trade voted to make the state of Arizona absolutely flickerless if the chief executive affixes his signature to the bill, which also provided for the forfeiture of the theatre license fee with the Commission of State Finance every time a picture is released, but does not make provision for a refund.

The committee comprises ten prominent film exchange managers, among them Dave Bershon, Universal; Harvey Grossman, Goldwyn; Charles Miley, Triangle. A. M. Narlan, general counsel for the Trade Board, accompanied the committee.

It is probable a general protest, signed by producers and directors, will be wired to Governor Campbell tonight.

Indianapolis, March 19. The bill favoring Sunday performances has been practically killed in the Legislature. Too much "talk" on the outside did it.

Springfield, O., March 19. The show people barely succeeded in sending the personal rights bill back to the committee where it will probably languish. It was vicious legislation for the theatre, giving no choice nor discretion in excluding ticket buyers and even extending the strict provision to hotels.

There is other legislation that threatened the theatre which may not again be heard from this session.

### MUSICIANS WANT INCREASE.

With the war over, the federated musicians of New York are out for wage increases, their resolutions covering several pages of typewritten provisions, having been presented to the U. M. P. A. last week, but at a meeting held by the managers there was no quorum present. The musicians' requests, however, have been submitted to individual managers, whose ideas will be thrashed out at a consequent managers' meeting.

The last increase given New York musicians was two years ago. Last season further advances were asked, but the managers refused to entertain the suggestions.

The musicians' detailed increase clauses are somewhat confused or appear so upon examination, but the general result is set forth in a final clause which calls for a 20 per cent advance in all theatres. Actually the amount of increase asked for approximates from \$4 to \$5 per man.

In addition to the general increases desired are enumerated a number of odd extras. One calls for \$2 extra weekly

where the men are required to wear tuxedos. Another is where an orchestra in a dramatic house is required to play back stage during the performance the men are to be paid \$1 per performance extra, one clause setting the price of such extras to be \$10 weekly.

Men in musical shows playing one night stands to increase \$10 per week (from \$50 to \$60). Men playing Sunday shows whether one performance or not to be \$7. On holidays or days of general celebration, where an increase of admission is charged the men are to receive 50 cents extra per performance per man (as where night prices are charged at such matinees; the 50-cent advance is additional to the rates set for such extra performances). Extra matinees for musical shows call for \$5 per man; for dramatic matinees the rate is \$4.

Increases asked for musicians in musical shows is from \$33 to \$38 per man; for a contractor the rates \$45. All rates to contractors are proportionate to the other increases. The increases asked for dramatic houses are set forth in two clauses. One states where four men are employed \$144 is to be charged, the price per man is to be \$30 and for a conductor \$54. The present rate is \$26 per man and \$48 for a conductor. But also stated is a minimum of six men in a dramatic house or \$265. Which of the two increases is asked, isn't clear.

### MISS DRESSLER PANS WYNN.

Marie Dressler took no pains at the benefit arranged by her for the 104th Field Artillery at the New York Hippodrome last Sunday to hide her state of mind concerning Ed Wynn's professional conduct.

Appearing before the curtain Miss Dressler said: "Ladies and Gentlemen: I feel very much perturbed through the absence of Ed Wynn from this benefit. He gave me his word of honor he would be here and act as master of ceremonies. He is not here and I have not heard from him.

"When I asked Mr. Wynn to appear he requested that he be given billing over every one else and advertised as well. To that I agreed, whereupon he gave me his word of honor to appear. He is the only one of those advertised not present.

"I can only wish for the old school of actors who kept their word. It seems I am unfamiliar with the latter day school if Mr. Wynn is a fair example of it."

### Show in Reserve for Summer.

Late last week a hurry call was sent out for the rushing of work on the musical version of "Seven Chances." Henry Blossom is to do the book and Raymond Hubbel the music. The Selwyns are to present the musical version and they want to have it in reserve for a summer run.

### Reorganizing "Everyman's Castle."

H. H. Frazee is reassembling the cast of "Everyman's Castle," including Robert Edson, Wilton Lackaye and Katherine Kaelred and will probably bring it into the Harris Theatre shortly.

### SUNDAY VIOLATION AS DEFENSE.

House, Grossman and Vorhaus, attorneys for the Corner Amusement Co., controlling the Standard Theatre, are placing the violation of the Sunday law in their defense in the proceedings brought by Nathan Burkan acting for Bernard K. Bimberg, asking that an injunction be issued restraining the Corner Amusement Co., which is John Cort and Walter Rosenberg, from ousting Bimberg.

Bimberg controls the Emar Amusement Company, which has been giving Sunday picture performances at the Standard. He has been operating under a lease which calls for 30 Sundays during the season of 1917-18 and 1918-19. His lease for the current season according to his claim is to run until April 20. The Cort-Rosenberg faction wish to oust him so that they can begin performances there under their own management on Sunday next. The injunction is asked for to prevent this taking place. Bimberg has also sent the Corner Amusement Co. a check exercising his option on a season of 30 Sundays at the theatre next season, 1919-20.

The attorneys for the defense are basing their request for a denial of the injunction on the fact that there is a clause in the lease which reads: "The party of the first part to furnish the Standard Theatre lighted, heated and an electrician to change signs." They maintain that the contract is void and illegal because of the fact that it is in violation of Sections 2143, 2145, and 2152 of the Penal Law and also of Section 1481 of the Greater New York Charter.

### "EVERYWOMAN" FOR STOCK.

"Everywoman," which has been playing for ten years, during which time there was but one company for each season and which is credited with being H. W. Savage's greatest success, is now released for stock. Mr. Savage is also releasing for stock purposes three musical plays, "Sari," "Pom Pom" and "Have a Heart."

"Everywoman" has an interesting history. It was written by Walter Browne, an English actor, who attempted to secure recognition as a playwright all his life. The author died on the day of the final performance held at Hartford, Conn. "Everywoman" was his only estate and memorial.

An English version of "Everywoman" was produced by Stephen Phillips at Drury Lane in 1911, but through changes which made it poetic it failed to repeat its American success.

Mr. Savage's success with "Everywoman" resulted from the high standard always attendant its presentation and the painstaking manner of production.

### HOFFMAN PLAY STARTING.

A new comedy in four acts entitled "Welcome Stranger," by Aaron Hoffman, is to be placed in rehearsal next week. The presentation will mark the debut of the firm of Lewis & Gordon in the legitimate producing field. Heretofore the firm has devoted itself exclusively to vaudeville.

For the cast of "Welcome Stranger" there have been engaged George Sidney, Charles Dow Clark, W. H. Thompson, Charles Abbey, Jane Cooper, Minnie Milne and William E. Morris. The piece is to open in Atlantic City next month. There will be a cast of 19 people and four scenes.

### TRY "WHAT NEXT?" AGAIN.

Oliver Morosco is to take another fall out of the musical piece, "What Next?" produced in Los Angeles last year. This time the piece will be tried in San Francisco.

He has engaged Flanagan and Edwards, Three Dufor Boys, Arthur Hartley and May Boley for it.

### PHILA. SPECS WIN OUT.

Philadelphia, March 19. The three houses playing the Klaw & Erlanger attractions, Broad, Forrest and Garrick, joined with Keith's Theatre in the determined fight to break up the ticket-scalping evil which has grown to tremendous proportions recently. Since Magistrate McCleary, sitting at Central Station, refused to hold speculators arrested near Keith's, even though they admitted speculating, the "suthring" boys have been bolder than ever.

There is a law on the State statutes, but it is listed among those known as "Blue Laws."

This week a new system was put into effect, that of stopping people from buying the tickets on the street and promising to have them taken care of at the box office, a certain number of seats being pulled out of the rack each night to take care of those patrons pulled away from the street-men.

A bill that would put the speculators and agencies out of business by providing that tickets shall be sold nowhere but at the theatre box-office, and for the price printed on the ticket, was expected to come before the Senate at Harrisburg this week. It was passed by the House of Representatives last week by a vote of 185 to 2.

### TREASURERS' CLUB BENEFIT.

The Treasurers' Club, with its membership composed of 150 box office men in New York and cities within a radius of 100 miles, will hold its annual benefit at the Hudson Theatre, April 27. The club is fraternal as well as social, providing for sick and death benefits. The beneficiary in the latter case is allowed \$500. In case of illness, members are taken care of and given \$100 in cash.

Fourteen treasurers went overseas, with six returned to date. During their absence their families were taken care of by the club when necessary. The families of but four men who entered the service required assistance. About \$2,000 was devoted to that purpose.

The club has around \$20,000 in its treasury.

### MIDDLETON LEAVES HILL.

M. T. Middleton has severed connections with the Gus Hill offices as general booking manager. Recently Middleton produced a show, styled "Naughty, Naughty," which went out on the road for several weeks and which failed to draw, Gus Hill bringing the company back to New York. Meanwhile Hill's shows are being booked by Charles Wilson, while Middleton's friends are hoping that he will return to Broadway and try again. Mr. Middleton was with Hill for some time and was very well liked. He had a wide knowledge of things theatrical.

### FRENCH SEASON ENDING.

The French theatre (Vieux Colombier) will end its season in two weeks. The name of the house will revert to that of the Garrick at least until next season, and will be immediately taken over by the Theatre Guild, an organization which succeeds the Washington Square Players. Several of the latter's supporters are in the Guild.

First to be presented is a three-act play from the Spanish of Benavente, but plans call for the showing of plays.

Prominent members of the Guild are Philip Moeller and Rollo Peters.

### WRITING LIGHT OPERA.

Eddy Brown, violin soloist with the Philharmonic Orchestra, is writing the music for a light opera, book and lyrics by Edgar Allan Woolf.

Fritz Kreisler, another instrumentalist of concert fame, is composing the music for a book by William LeBaron.

## BROADWAY BUSINESS SHOWS FAINT SIGNS OF IMPROVEMENT

**Managers Exercising Care at Present Not to Dissipate Profits.  
Al Jolson and "Sinbad" Moving Out. McIntyre &  
Heath May Come In. Gaites' Boston Hit  
Also Wants New York Opening.  
Several Quick Switches.**

Business along Broadway recovered somewhat late last week, the totals equalling those of the first slump week (March 8) since the holidays.

Some attractions now in the stage of too lengthy a run showed no improvement, while the general draw is off from that which lasted up to the current month.

Managers consider the present period one during which care is to be exercised, since it is easy to dissipate profits.

Production has dropped to the usual mark for this time of the year. There are a number of attractions waiting or ready for Broadway, but in several instances managers appear not to have made up their minds whether to save the offerings for next season or bring them in for the tail-end of the current season. This condition of uncertainty has led to a number of bookings.

Up to Wednesday managers had come to no decision regarding extra matinees for next Tuesday, the day for the parade of the 27th Division. The only unity of opinion was that Saturday night prices would be charged for the Tuesday night performance. In some quarters it was thought that Tuesday matinees would have but little chance against the parade, but it was also pointed out that matinees started at 2:45 would attract a goodly number of visitors who would hardly care to stand on the pavements of Fifth avenue throughout the day. The matinee idea resolved itself into a sort of gamble, with the managers winning should Tuesday's weather be inclement. In any case the manager stands to risk house expenses and one-eighth of the company salaries. The latter item, which is the largest, stands, as the Actors' Equity Association has ruled that even though the day was declared an official holiday salaries must be paid because the A. E. A. agreement with the managers stipulates the season's regular holidays, and performances on all other afternoons must be paid for pro rata.

The big-time vaudeville houses will charge night prices for the Tuesday matinee, starting in at 3 p. m.

Al Jolson returned to the cast of "Sinbad" Tuesday night, working with unusual zest. The show, which is billed at the 44th Street as "the fifth voyage" (meaning the fifth house it has played in during its double-season run), is to leave next week. It will play Philadelphia next, and arrives in Atlantic City for Easter. Following the shore date it will play Washington and then lay off for the season. A successor for "Sinbad" at the 44th Street was in doubt. The house was offered for pictures, but it may berth "Hello, Alexander," the McIntyre and Heath show, which is also mentioned for the Casino, though Comstock & Elliott are in the market for the latter theatre to switch "Oh, My Dear" from the Princess. Any Casino booking is indefinite since "Sometime" continues there to profit in its sixth month.

"Take It from Me," the Joseph Gaites success (now in Boston), is also casting about for Broadway. Two houses were offered it, though neither was accepted.

Four or more attractions leave or

switch this week. "The Crowded Hour" moves to the Manhattan Opera House, and will be succeeded at the Selwyn by "Tumble In." Stuart Walker ends his season at the Punch and Judy, which may house "Penny Wise," a dialect comedy, which started last week at the Belmont. "The Burgomaster of Belgium" will go into the Belmont next week. It was slated to start this week, but "Penny Wise" was held over at the last minute. Another quick switch sent "The Melting of Molly" to the road last week and brought "The Kiss Burglar" from tour into the Broadway. The latter offering, with a different line-up than at the start of the season, has little chance, and will be moved out. "Our Pleasant Sins" probably succeeding it next week. "The Net" stops at the 48th Street Saturday, to be followed by "Luck in Pawn." Will Marion Cook's colored band is at the 44th Street Roof for this week, with no further time contract.

This week's new offerings were two in number, and both looked on as sure successes. They are "Moliere" at the Liberty, and Otis Skinner in a revival of "The Honor of the Family," at the Globe. Both are costume plays. "Moliere" by Philip Moeller, and holds a star cast, including Henry Miller (who presents the play), Blanche Bates, Holbrook Blynn and Estelle Winwood. It is odd that Moliere, a playwright, who has been dead for several centuries, should be honored in New York with the first play ever written about him and at the same time there should be a present one of him to Moliere plays. The latter is "Le Misanthrope," being done at the French theatre.

Next week the Century will house another soldier show, called "Let's Beat It," a sort of revue, but given a new title and a production. It was formerly known and played in New York as "You Know Me, Al."

There are seventeen buys running now in New York. Last Saturday night witnessed the closing of the buy for "Somebody's Sweetheart" at the Central and next week there will be one added with the advent of "Tumble In" at the Selwyn.

Those that are running at present are "East Is West" (Astor); "A Sleepless Night" (Bijou); "The Royal Vagabond" (C. & H.); "The Better Ole" (Cort); "Three Wise Fools" (Criterion); "Up in Mabel's Room" (Eltinge); "Lightnin'" (Gaiety); "The Honor of the Family" (Globe); "Miss Nellie of Orleans" (Miller); "Listen Lester" (Knickerbocker); "Moliere" (Liberty); "Three Faces East" (Longacre); "The Unknown Purple" (Lyric); "The Velvet Lady" (Amsterdam); "Oh My Dear" (Princess); "Monte Cristo" (Winter Garden).

According to the agency reports the strongest demand for the current week has been for the Cohan and Harris and the Astor theatres.

In the cut rate offices several of successes were on the list for Wednesday matinee. The regular list is: "The Crowded Hour" (Selwyn); "The Fortune Teller" (Republic); "Sinbad" (44th Street); "Sometime" (Casino); "The Invisible Foe" (Harris); "Keep It to Yourself" (39th Street); "Hobohemia" (Greenwich); Will Marion

### JEROME KERN A DEFENDANT.

Jerome Kern is named as defendant in an action instituted by Selwyn & Co. for the recovery of \$5,240.23, which the plaintiff's allege is due them by reason of a contract, wherein Kern received a contract, interest in the production of the musical show, "Rock-a-Bye-Baby," last spring, on the condition that the composer defray 16% per cent. of the expenses of production. If the play failed, as it did, he was to stand an equal share of the losses.

The Selwyns, by Crosby Gaige, vice-president, allege that up to and including Jan. 4, 1919, the total loss was \$61,447.21, Kern's burden being \$10,241.20. Of this amount he had paid \$5,000.97, leaving a balance of \$5,240.23, which the plaintiffs seek to recover with interest and costs.

Ernst, Fox and Crane represent the plaintiffs; the law office of the late Max D. Josephson for the defendant.

### "SLEEPING PARTNERS" CLOSING.

Chicago, March 19. "Sleeping Partners" closes here Saturday, and the company, management of John D. Williams, will be disbanded. The show has averaged around \$5,000 at the Princess in three weeks of local life. Wallace Eddinger and Irene Bordoni are featured. The house goes dark again, with nothing booked as yet for the future. The house management was willing to risk further with the show, but it is understood that the two principals are drawing \$1,550 weekly, between them, which makes it a loser for Williams when the gross fell below \$5,000.

H. B. Warner, whom Eddinger succeeded, received 10 per cent. of the gross while playing.

### WALKING IN THE ALPS.

Robert Milton, production director for Elliott, Comstock & Gest, is to sail for Italy about the first of next month. He is staging "The Cross," by George Middleton, for the firm, and as soon as the show opens he will go abroad.

He plans on a two months' walking trip through the Italian Alps.

### GRANVILLE IN WOODS SHOW.

The A. H. Woods musical production, to be launched about June 1, will have Bernard Granville as one of its prominent principals.

Earl Carroll has written the music for the piece.

Meantime Granville will play vaudeville, opening next week in New York.

### SPECS MOVING.

Three of the theatre ticket agencies are preparing to move their offices. Louis Cohen is going to leave the Times Building and take a store on 42nd street at the Hermitage Hotel. The Tyson Company has secured a lease on the store in the Longacre Building, now occupied by Redpath's Cafe, and will open there. Joe Leblang has secured the store in the Fitzgerald building, now housing Fitzgerald's Cafe, and will make that the entrance to his cut rate office.

The Broadway advent of Tyson and Leblang will bring the office of Leo Newman in between the two and place four theatre ticket agencies in the same block.

Cook's Orchestra (44th St. Roof); "Forever After" (Playhouse); "Cappy Ricks" (Morosco).

Balcony seats were to be had for "Somebody's Sweetheart" (Central); "A Sleepless Night" (Bijou); "Tea for Three" (Maxine Elliott); "The Velvet Lady" (New Amsterdam); "Please Get Married" (Fulton); "The Little Journey" (Vanderbilt); "Good Morning Judge" (Shubert); "Penny Wise" (Belmont).

### NO MONEY IN BOSTON.

Boston, March 19. Judge Albert Brackett, counsel for the Theatrical Managers' Association, appearing before the Legislative Committee on Mercantile Affairs against a bill to put theatrical ticket agencies out of business, stated that the "Follies" never made money here. He also said the average cost of an outfit for a chorus girl in that show was \$700 per person.

Judge Brackett gave it as his opinion the Legislature could not enforce such a law because it would be unconstitutional. He said the theatrical managers get a share of the premium on the tickets. Representative Philip Feinberg is the father of the bill.

### 3 ACTS FOR "FOLLIES."

For the first time since its inauguration, Flo Ziegfeld's "Follies" is to have three acts, according to report.

The writers of the show will be Irving Berlin, Blanche Merrill and Gene Buck. That is the report to date, with each to write one act, besides which Miss Merrill will write the special or specialty songs for the principals.

The present "Follies" will close during April.

The date at present for the out of town opening of the Ziegfeld "Follies of 1919" is set for May 21 at Atlantic City. Flo Ziegfeld is expected back this week from Florida.

### CORT'S NEW ONE.

Rock and White may be members of the new musical comedy which John Cort is now casting. The piece is to be called "Just a Minute," written by the authors of "Listen Lester."

The production is to be placed in rehearsal almost immediately.

In addition to the Rock and White team May Vokes and T. Roy Barnes are possibilities for the cast.

At present Phoebe Foster, Knute Erickson and Harry Kelly have been placed under contract.

### LAMBERT'S "NIGHT OFF."

Richard Lambert is now personally "presenting" the musical version of Augustin Daly's "A Night Off," with music by Hugo Frey, with the premier set for Ford's, Baltimore, April 9. Lambert's cast is now complete comprising Elizabeth Murray, Percy Pollock, George W. Howard, Carolina White, Arthur Hartley, Marion Weeks, N. Murray Stephen, Margaret Candier, Harry Bulger, Tom Dingle.

Barney Kagan was engaged last week to stage the dances with ten girls in the ensemble.

The show will be headed for Chicago.

### NORWORTH'S REVUE.

Jack Norworth is preparing a new revue. It is to be along the lines of Norworth's former revue, "Odds and Ends."

### Sydney Shields Marrying Abroad.

(Miss) Sydney Shields, who resigned some months ago, from "Parlor, Bedroom and Bath" to go abroad with the Overseas Theatre League, according to a letter received from Basil Broadhurst by his father, will be married to Lieutenant Everett Butterfield, a professional, now in France with the American army, April 1. They met in France only a few weeks ago.

This will be Miss Shields' second matrimonial venture, her first husband being Allan Hudson, with whom she played in vaudeville a few years ago.

### Reorganizing "Heads I Win."

Steve Lingard has brought his new show, "Heads I Win," in off the road following its Scranton date. Lingard's cast failed to give satisfaction and he is now reorganizing the company. He expects to reopen out of town again within a few weeks.



**FOR PLEASANT SINE.** Baltimore, March 19. Monday night at the Academy of Music and Morrison presented a new play, called "Our Pleasant Sine." It is by Thomas Broadhurst, a brother of the more famous George Broadhurst, whose ideas, no expressed in "Rough and Paid For," it occasionally repeats. "Our Pleasant Sine" is made of three acts, very vertiginous, and is made of three acts of commonplace conversations, in which three people—a fourth is sometimes introduced to create a situation—sit in a Harlem flat and discuss from various angles the world old question, "Shall a wife forgive her husband if he discovers he has been unfaithful?" It is a criticism of the idea, "If the woman does as likewise shall she in turn be forgiven?"

There seemed to be many people in the opening audience who thoroughly enjoyed and applauded the play, and the actors' responses, but there were many more who littered at them, in fact the sanctifying of the play.

There are four persons in the cast and they tell the story of Jim Powell and his wife, the audience of his helpmeet, and this makes it a comedy for him to carry on a affair with another woman, and this is the story of the California and in no time she discovers her brother has a paramour in a woman whom she has never seen before, and this is the story of her love has made quite an impression upon her. But Mrs. Powell goes along supremely happy and contented, and she is the only one who is staying out of sight. The finding of a handkerchief in his pocket failed to make her suspicious, and she is the only one who is the first set she wears a woman's grieve in the worst, and the distant role of domestic.

The second story finds the couple living in the same apartment together, but that is all about it. Jim's sister, Madge, returns from Europe, where she has been doing Salvation Army work, and talks to the wife and husband about reconciling with her brother. The wife does not want that other woman has been cast out of his life. Because his wife will not speak to him and is spending lonely nights at home, Jim thoughtfully prevails upon a friend—a handsome man—to seduce her. The wife is so long before the friend has worked Mrs. Powell out to the point where she promises to elope with him. Then comes the third act, with a more dramatic line than the other two put to-  
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"The fault with 'Our Pleasant Sine' is that Mr. Broadhurst has made the mistake of having his characters come in and talk, talk, talk about Jim and a red-haired woman and about this and that tragic thing. Keeping the vampire off the stage has not helped him play. A clash between the wife and the other woman or a struggle between Jim's sister and the woman, the former trying to keep her brother from his leaving his wife's side, would have livened it up.

"Our Pleasant Sins" is rather well acted. Henrietta Crossman as Madge kept the pace speeded up. Pauline Lerd wins sympathy as the wife, while Vincent Sergeno is acceptable as the husband's friend. Forrest Winsor would improve if he could keep his hand away from his lips and stop trying to talk around his hand.

Washington, D. C., March 19.

One of the most delightful comedies seen in Washington this season is Rachel Crothers' "The Glass Menagerie." The performance is given at the Shubert-Grauman and the manner in which it is received speaks well for the success and a long New York run.

For the past few years, during an entire day is spent with the paying guests at Mrs. de Mallier's exclusive boarding house. The guests are the most distinguished of the Count Gibetti, an Italian not yet used to the ways of America; the likewise irrepressible Countess de Mallier, who has just come from exile from somewhere in Kansas; the austere and brutally brusque Miss MacMaster, who informs the Count that he is "under the weather" and always "under the weather"; the divertingly busy-body and dilettrante Mrs. Smith; the attractive and ladylike Dr. Hubbard; the hopelessly in love and somewhat dazed young poloite Gibbs, the galled youth who has lost his illusions, and finally, the charming actress who plays the part of the Countess, the crown of the comedy.

Penelope has come to New York to make her own way in the musical world, not only for herself but to assist her father, a minister with a large family of children. It is a much harder struggle than she imagined, and she has to take a position as the church choir's soloist, goes into the chorus. In the meantime, doubting, but interested, Napoleon Gibbs enters upon the scene and tries the usual "wiles" to work upon the homesome, heartless and discouraged. But Penelope's faith in humanity and her sympathy with the underdog triumph. The real drama of Penelope's life, however, was not shared by the audience, but takes place

In the theatrical managers' office between eleven and midnight after the performance of the theatre. She went because he invited her to come and learn how she could become a great success on the stage, as so many, many have done before her. Only Penelope's want for it as to want happiness, but her circumstantial story has been so eloquently told, so convincingly phrased and was so beautiful in its restoration of faith in human nature, a Mrs. de Malley, the skeptical boarding house-keeper, remarked, that the audience whole-

A double success was realized by Miss Crowley, who has not only secured with the public the authorship; but also with the direction of the production; if she also choose the cast, then the success is complete. Every role was in most capable hands from the twitlingly ingenious and youthful Miss Constance Binney as Penelope to the Parisian beauty, Miss Mary Hays as the Countess. Miss Binney's performance last night was sincere and well rounded and her charm will be remembered. Her partner, Mr. Henry Hays, as the Duke, was a perfect gentleman, and the late Shelby Hall, as Washington, gave an excellent account of himself as "a nation's president." His youthful staidness in the earlier scenes was a decided contrast to his youthful impetuosity spoken well for the study he has given the part. Miss Alilton Spink as the Countess, is really excellent, and the other roles are in most capable hands. Graham, Gertrude Clemens, Louis Alberici, John Kirkpatrick, Victor Suterlinand, Bianchoni, and Miss Mabel Moore, Edna Moore, Edna Graham and Mildred Arden.

Poughkeepsie, N. Y., March 10.	
Allice Penn	Myrta
Arceval Penn	Charles
Kitty Wede, a widow	Joe
Ann Cornelia Spigut	Joseph
	Margaret Hoffman
Charles James Byrgott, her husband,	
Ben. Wemple	Leona Heger
Arceval Penn	Charles Stanton
Seriber McAligher	Leo Hennings
Ben. Guy	Archie Hamilton
Arceval Penn	Charles Stanton
Ben. Potter	Helen Klein
Arceval Penn	Charles Stanton
Cy, a sister	Edward Warren
Leak, another sheriff	Dillon Templeton
Arceval Penn	Charles Stanton
Jack Summerhild	Clarence Lewis
Arceval Penn	Charles Stanton
Tom Peters	Richard Guss
Arceval Penn	Charles Stanton
Marna Richardson	Glen Stillwell
Stella Garst	Born Dubois
Arceval Penn	Charles Stanton
John Simmons	Marian De
Arceval Penn	Charles Stanton
Glynn Scranton	Flora Norris
Alyce Martindale	Ellen Norris
Arceval Penn	Charles Stanton
Cecile Katherine	Alice Gordon
Arceval Penn	Charles Stanton
Katherine Williamson	Edith Martindale

May Irwin jumped the Cellingwood opera house Monday night, for the first and single performance of her new musical comedy. The theatre held nearly \$1,150. The star of course had been billed heavily over the play itself so it was merely a matter of May Irwin drawing the money.

Miss Irwin is making her first appearance this season. Gossip around the theatre said it was because she had patiently waited until procuring a script she had complete faith in. The new piece played as though her judgment had been vindicated. It's a snappy farce with music, and an initial performance, exhibited remarkable speed.

While Miss Irwin remains May Irwin, making one laugh at will, she has surrounded herself with a high class cast in these days of hastily constructed musical comedy companies. Topping off the general excellence of the cast is a musical score contributed by the best of the best, the external average of at least four song hits. One of his songs, "Shadows," will rank with anything made popular in musical for seasons. It is the final of the first act. Another is "Dilemma Dens Land," and still another is "I'm In Love For The First Time." The last song of the evening be wrote a pretty melody to "Jazzing the Alphabet." There are eight or nine other numbers with no interpolations in the score. The song end of the production is not a small part of it.

The hook is by Glen MacDonough. Here it was called "The Water's Fine." It is a tentative title. The first name proposed, "Raising the Auntie," was discarded. Other titles in prospect are "Squaring Kitty" and "Wrong."

The story came along with the name of "Kitty" and ran through Kitts Wood (Lois and Ephie) a widow and the centre of attraction among the men, suspected by the elderly and jealous Alicia Penn (Miss Irwin) of having capitulated her youthful husband (George) to a younger woman. The story was full of why a male friend of her husband sent him a message to go shooting for a day and "bring kit along." A kit, he explained, was his painting outfit, but when another message came to go to the shooting, he required further proof. The husband left it to his associates to tell his wife what they called the money taken out of a poker game. All told of something but none mentioned "the kitty" and the story was a good one. The first was a fast first act into the second (Binni) act, which was also full of amusing specialties.

Some novelty in production is tried with a house whist party, seated at tables, all talking and playing. During this scene there are pretty and well costumed chorus girls securing an individual chance to deliver distichs. One or two, particularly Babette Bussey (who is also one of the prettiest girls) handles the lines in real leading lady like fashion. But this scene did not hold up to its early promise through lack of comedy in it. Later Miss Irwin secured the comedy bit of the evening with a "souse" bit legitimately worked in.

The song specialty of Miss Irwin's was missed. She sang but the one number. Miss Josephine did a couple of songs, having the first one Don August and dancing into the plaudits of the house to a decided score, and two occasions, first dancing with Leo Hennings and the juvenile, who is far less a dancer than previous partners of Miss Josephine's. Her first dance number with him was the same as Miss Josephine lately did with Tyler Brooks. The medley of "His Name is Love" was also sung by Mr. Hennings, held in some of comedy dancing, and some handling handlings. This brought her the biggest applause.

through quantity of work imposed did not stand up well under it in comparison with that of other male principals. He had quite some experience in this position. Val Stanton (Val and Ernie Stanton) was a first-rate performer in his own right, but he is a cracker-jack dancer of the Stanton Brothers' style, with Ernie no less a stepper. Mr. Bancroft in the strictly straight part of the human comedy performed with the propriety that the house always knew him. He did exceptionally well at all times, in the second act during a comic song, "Ida" ("where she had cider inside her"), which Miss Irwin (Irwin and Miss Irwin) sang with him, and in the two boys just about cleaned up, with their eccentric hooding. They did so well they repeated often in the next 12 or 15 minutes and always to applause. They were playing a quantity of rubic-con-a-bules and did nicely.

Helen Eley looked picturesque with her red hair and had two numbers, with the "Love Ballad as her final song, but while Miss Eley seemed all right at all-ether times, she failed to give the ballad any expression, possibly because of the manner it had been staged.

The production for the two acts showed possibility in the second Adirondack setting with the costuming always a good looking sight.

Barring one or two cast changes that will likely occur, the Irwin show looks like winner among the musical comedies of the present time. It played very well for a first

performance here. The popularity of May Irwin the nation over goes a long way at the box office, but even without that the piece and company would do business, especially with those pretty girls as a background.

After the ene night stand here the show played a couple of other ene-nighters around going to Albany for the last half this week and then through the middle of the state, to Rochester, after which it goes north.

The show is headed for a New York run. Judging the Irwin musical show by some of the things now running on Broadway, called musical comedies and still doing business, looks like Miss Irwin would have a walkaway among them.

Augustus ..... Hubert Bruce  
Lady ..... Merle Madder  
Clerk ..... Norman Trevor

"Augustus Does His Bit" was produced Wednesday night of last week as a curtain raiser to "Toby's Bow" at the Comedy. It is billed as G. Bernard Shaw's "latest trifle" and would be more aptly described as his "latest piffle." To refer to anything that Shaw writes as "piffle" might sound sacrilegious, but "Augustus" approaches closer to piffle than to a trifle.

The half hour skit was banned by the censor in England during the war, as it should have been. It casts serious reflections on the British war office, making of its official business a laughing-stock.

At the rise of the curtain Lord August Highcastle, a military official in full uniform is snoring with his feet on his desk, at his office in the town hall of Little Piddington. He awakes, touches the bell with his head and in comes his clerk Norman Trevor who plays the role, made it up to resemble Shakespeare himself.

The plot is a satire on conditions in England during the period of their recent strike. The clerk is 47 years old and not eligible for the army. He is the only one left of the local staff of town hall employees and as consequence assumes an air of independence. "Old 'un like us in up in the world new 'un." Prior to that time he was regarded as useless and decided to take a penny's worth of rat poison, but someone suggested he try liquor instead. It saved his life.

After a lot of Shavian perfidage the clerk announces there is a beautiful lady seeking an audience with Augustus. The lady, a prima donna, dons his armor. The lady is ushered in. Despite he had been warned by phone, there was a clever female spy seeking to gain possession of a military map of great importance which is in his hand. Lord Augustus succumb to her flattery, after stumbling clumsily over his sword in a proved snaptick fashion, and permits her make away with the document, only to have her return and phone his brother she has won her wager that she would gain the

The playlet is in exceedingly bad taste and might legitimately be construed as a wholehearted insult for step at the Britons. In addition its satire is meaningless to the average American audience. Show's writings are always clever and his wit can be banked on.

Herbert Druce, as the pompous, vacuous Lord Augustus, not very much good before lunch and no good at all after lunch, contrived a capital role. He was a little over the top as a military official. Mr. Trevor gave what little there was out of the clerk as Morie Maddara was sufficiently pretty and

The career of "Augustus Does His Bit" should be short-lived. Its production here will not conduce to the cementing of the friendly relations between Great Britain and this country. But any attempt to ban the playlet would only serve to draw attention to it. Let it pass away peacefully. *Jelo.*

The N. Y. Synchronized Orchestra, Will Marion Cook, conductor, is playing a week's engagement atop of the 44th Street Theatre just how much business the attraction will draw is a question. One week doesn't seem sufficient time to have the band hit its stride as a drawing card. Were the musicians and singers handled in a freak way, it wouldn't be long before at least the Broadway dancing mob would be flocking to the house to listen to the best that has ever been played in a synchronized measure.

This engagement is said to be part of movement for the establishment of the music of the Negro composers as American compositions. The slogan employed for the organization is "American Music For America." Whether or not it is the purpose to take the orchestra on a tour of traveling is not known, but if so, its program will have to be revised. There should be nothing in it except those compositions that have been penned by men of the colored race. It isn't so it is understood, the purpose of the organization to show that Negro musicians are capable of expressing the best compositions in any form and any musical instrumentation as the white race, therefore, the compositions of the composers of the latter race are entirely unnecessary.

As an orchestra recital the entertainment offered is a novelty. Mr. Cook has gathered about him as capable a band of players and singers as he could obtain. The manner of presentation of a mixed program of music and song is a delight. The selections that were entirely Negro or permitting ragging and jazzing were heartily approved. The other numbers

The program is presented in two parts. There is an orchestra of about 30, two women included, and a double quartet. In addition there are two other soloists and several of the members of the orchestra occasionally chimed in with vocal aid in several of the concert numbers.

The opening is a combination of the orchestra and the singers, offering "Swing Along," in which they achieve some very beautiful effects in harmony. The second number is a trombone duet entitled "Moaning Trombone," with the orchestra accompaniment. This is followed by a quartet comprising George Jones, Jr., J. B. Brown, M. P. Abbott and P. O. Colston in a number of old camp meeting chants, including "Let My People Alone," "When I Get to Heaven," and "Hallelujah to the Lamb," with "Sweet Jessamine" being the last.

"Choral of the Woods," a very pretty and original selection, was next offered and followed by the comedy hit entitled "Exhortation," sung by one of the musicians and accompanied by the orchestra. A plantation melody and Brahms' "Hungarian Dance No. 53" were next played. Then came the comedy hit, "Got a Robe?" This seems another camp meeting number, but it is a very good one. It is sung with the aid of the female quartet, and sent it along to the audience. The first big applause hit for the orchestra was the rendition by them of "Arabian Nights."

Mrs. H. King Reavis, a soprano with an exceptional voice, led "Listen to the Lambs," with the double quartet assisting. The result being three encores. Mazie Mullins, who sang the preceding procedure, also sang a solo bone duetist, offered two numbers on the saxophone. Then there was a rag played and hit by the orchestra. Mr. Cook first led and then replaced by one of his assistants. The audience wanted and they were loath to let the balance of the program continue. The closing hit was Fletcher and Carpenter with a couple of songs. Three numbers were given by the orchestra. The last number was followed by "Liza Jones" and "Prohibition Blues." The latter closed the first half.

The second half opened with "Deep River" a corking rag by the orchestra, and "Buddie" Gilmore, the champ jazz drummer, did a solo that called for an encore. "Buddie" is the star with the sticks. Another series of quartet music was next given, the singers on the occasion being E. O. Harris, J. C. Payne, E. McKinley and C. Rosamond, who did a couple of choruses and an encore. Dversak's "Haremcoree" and "Admiration" were the next two orchestra offerings with the tango number getting far the best of it from the audience.

Mr. Cook's "Mammy" song sung by Milton Abbott, a tenor with a high ranged, scored. This hit, however, was a trombone solo by Fred Withers, who simply makes the instrument talk when he essays "blues," and he walked away with things Monday night. "Sawm Ripples," orchestral, was another of the swaying tunes that the audience liked. A quartet number, then "Old Dixie Land in France," and other orchestra selection and finally the "Rag Song" by Cook with the singers and the orchestra closed.

The entertainment ran about two hours and it was real entertainment all the way. The only trouble will be to get audiences, once they have heard the organization they will have no kick coming.

In the event that the orchestra is taken for a road trip, there are a couple of points of attack that might be made from a publicist's standpoint. It will be a mistake to overlook

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# LEGITIMATE

## NEWS OF THE DAILIES

Marino Caruso's income tax is \$153,933.

William Harris has bought "Lambie and Wolves," by Sam Shipman and Ferdinand Wilde. The Shuberts have accepted a play written by Peggy Wood and Samuel Merwin.

Lester Lonergan, now appearing in "East is West," will produce Galsworthy's "The Mo" next season.

Laurette Taylor, taken ill at Cleveland, where she was playing "Happiness," is steadily improving.

Marion Weeks starts over the Loew Circuit April 14 with a single act. She has been booked by Charles Fitzgerald.

"Sunshine," a new musical comedy by Alexander Johnston and William Duncan, is in rehearsal at the Vanderbilt.

Cyril Kightley and Ethel Dane have been placed under long term contracts by the Shuberts.

"90 East," Rachel Crothers' new play, opened in Washington March 17. It comes to New York within three weeks.

Ten companies of "Ten for Three" are being outlined for next season. The new play by Walker company in Trenton Saturday closed up \$1000 on the matinee and \$1,500 at night.

Frank Smithson is staging "The Golden Plover," the new play by Thomas W. Broadhurst, to be given at the Broadway March 23 in the interest of the Actor's Fund.

Clarence Jacobson, in addition to managing the Fulton, is also looking after the treasurer-ship. William O'Donnell is serving connections with the Fulton's box office.

John McCormack, who has sung his way into a popularity which has made him a wealthy man paid an income tax of \$100,000 last year by no less than \$16,000.

A further sum of \$2,250 has been added to the Actor's Fund as a result of the benefit given in Cleveland, March 14. It was the sixth of a series now being given for the Fund's benefit.

The Gentry Shows, joint management and direction of John Newman and Ben Austin, the former acting as general manager and the latter as business agent, opens April 10, Houston. It will be a 15-act show.

"Just a Minute" is a new musical comedy to be produced by John Cort next season. It was written by H. L. Hart, George B. Stoddart and Harold Oriskany of "Listen, Listen."

Louie Mann presided at the sale of Mrs. Agnes M. Mayer's painting, called "Dour," which is the Armenian form of "Dour." The sale took place at a reception given by Mrs. Harman at the Ritz-Carlton.

Anna Manelli Raimo, known professionally as Anita Merrill, now appearing at the Winter Garden, is suing her husband for divorce. He is professionally known as Al Raimo. Suit was previously brought in 1914.

The New York opening of "The Burgomaster of Belgium" has been postponed until March 21. The Belmont Theatre, where it will open, will be occupied until then by "Fanny Wise."

"At a benefit for the Actor's Fund 'The Golden Plover,' by George Broadhurst, will be produced March 23 at the Broadway Theatre for one performance. Blanche Bates will be in the leading role.

"La Cosa Della Belle," by Sam Bunnell, to be produced by Arthur Hopkins, with John and Lionel Barrymore, will open at the Plymouth, New York, April 9, supplanting "Redemption" at that house.

Through Commissioner Rodman Wamsmaker at Police Headquarters the Fire Club ambulance has been turned over to the Theatrical Motor Corps, Women's Police Reserve, 26th Precinct. It has been placed in charge of Captain Lundeen Bruner.

Yale University players will appear at the Pusch and Judy Theatre for one week, commencing March 24, prizes have witnessed, indeed, nothing of such high quality has come from abroad. N. Y. Sun.

The benefit performance at the Hippodrome March 18 which was to raise funds for the men of the 104th Field Artillery caught \$10,000. Marie Dressler arranged the program and appeared. The affair was under the auspices of the 1st Field Artillery.

Wright H. Hopkins, chauffeur for H. B. Warner, has been killed. On March 13, Warner's automobile collided with an auto cycle in the Bronx, March 13, and Mrs. Christina Linderman was killed. The defense is

that the motorcycle and side car ran into Warner's car.

In order that her "pretty ankles" may not be seen by the jury in the second trial of Betty Inch for blackmail, the District Attorney's office saw to it that the place in which she was to sit during the trial was surrounded by a frame of boards which would hide her pedal extremities from the eyes of the jury-men.

A bill is before the Albany legislators and seeks to admit children under 16 years of age unaccompanied by a parent or guardian between the hours of 2 and 7 P. M., provided a suitable part of the theatre is set aside for their exclusive use and that there is a female attendant in charge. Senator Salvatore A. Cottile, of New York, introduced the bill.

Harley Manners has appealed the "Peg of My Heart" decision, which upheld Oliver Morosco's claim to this play which he stated had been sold to him by Manners. Manners pleads that he never sold the play to Morosco but merely licensed the producer to present the play for a limited period, and that the rights reverted to him at the conclusion of this period. The case is now under advisement.

Theatrical musicians are set for \$2 a week extra to cover the increased cost of London. The \$2 applied to every production in which they are asked to take the theatre to the theatre musical pit. The Theatrical Managers' Protective Association has been asked to demand which also includes increases which will average \$4 a week more than the present schedule. Action by the managers has been postponed until today.

Officers of the U. S. Army who have persisted in wearing the Sam Brown belt—so called after the name of its inventor, a Canadian—received a rude shock at the Shubert March 13, while witnessing the performance of a play. The officers were told to get out of the box and glancing over the audience noticed several officers wearing the sash which had been forbidden some time ago in order from general headquarters. He at once sent an aide to instruct the officers to discard the belts and check them in the cloak room. In all cases such was done.

H. B. Warner will either have to return to the cast of "Sleeping Partners" or discontinue the making of pictures at present in California. Justice Nathan Blum has granted injunction to John D. Williams against Warner appearing in pictures. His ruling was that the contract held by Williams with Warner could not be broken as long as the plaintiff presents the play. The court's ruling of the clause "for the run" meant so long as the production was profitable to the producer. Warner left "Sleeping Partners" after tendering two weeks' notice. The play was a financial success and was taken off a week after Warner left the cast.

Sol Levoy, manager of the Harlem Opera House, planned his faith to a crowd of students from the City of New York College as a means of increasing his receipts. All they succeeded in doing was to call out the reverse, creating a near panic in his theatre. A quartet of men of 1922 Class obtained his permission to appear at his "surprise night" performance March 12. When they did appear a mob of Class 1922 men rushed the stage, chucked the 1922 men into the street and dissolved into the dark. The theatre patrons were frightened when the 1922 men rose in a body from various parts of the theatre and tore down the slides to the stage.

### CRITICISMS.

"AUGUSTUS DOES HIS BIT." A comedy by Bernard Shaw. At the Comedy Theatre.

"The play lacks the atmospheric milieu, the salient character and the dramatic movement of its predecessors." N. Y. Times.

"The little play is shown by his second best." N. Y. Tribune.

### "MOLIÈRE."

A play in three acts by Philip Moeller. At the Liberty Theatre.

"Mr. Moeller's play is quite the most important contribution to the American theatre that our stage has witnessed this year. In deed, nothing of such high quality has come from abroad." N. Y. Sun.

"It is the general effect this play on the life of Molière is exceptionally fine, and well merited prosperity undoubtedly awaits it at the Liberty." N. Y. World.

### New Show Opens in Richmond.

Richmond, Va., March 19. Rachel Crothers' newest comedy called "90 East," had its premiere here this week, produced by the Shuberts. The cast is headed by Henry Hull and Constance Binney.

### SHOWS IN PHILLY.

Philadelphia, March 19. Three of the four Shubert houses contributed attractions new here this week. One of the three Nixon theatres was dark, the illness of Laurette Taylor, ill in Cleveland, preventing the scheduled opening of "Happiness." Monday it was reported Miss Taylor was recovering and would open at the Broad Friday night.

There was a general falling off of business at all the legitimate theatres the latter part of last week, "Molière" at the Broad being the only attraction to hold its steady run of almost capacity business, and this without the aid of passes, which were restricted to newspapers during the entire engagement.

Nora Bayes in "Ladies First" did the best business of the new shows Monday night, but there were many empty seats. Miss Bayes scored an individual success, as she usually does in this city, but the show as a whole made only a fair impression.

It was the same at the Adelphi, where Florence Moore opened with "Parlor, Bedroom and Bath." The theatre was about half filled and this included courtesies, but the show itself divided honors with Miss Moore. The latter is a Philadelphia girl and will do the drawing here if the show pulls at all.

"The Melting of Molly," with a company of principals virtually unknown here, started fairly well with a three-quarters capacity house at the Chestnut Street Opera House. "Yesterday" was billed up to the middle of last week, the switch in bookings being made without any notice. "Molly" was a failure in New York and is not likely to start anything here.

"Hello Alexander," which had its premiere here several weeks ago, returned to the Shubert, getting a fair opening. The show is better than when it left Philly. It is here for two weeks and will probably return to Boston for another run. "Little Simplicity" follows, March 31.

Mary Bayes in "The Little Teacher" is doing good business at the Garrick in its second and last week. "Turn to the Right" comes March 24. "Rainbow Girl" is also in its last week and doing well at the Forrest. Business dropped last week. "Flo-Flo" here March 24.

Chauncey Olcott, who is usually a Christmas and New Year's week attraction at the Walnut, is here this week with George M. Cohan's comedy, "The Voice of McConnell." As was expected, being a specially arranged St. Patrick's Day opening, the old Walnut was jammed and Olcott will probably fill out a big week. The show will probably be held over as long as business keeps up.

### SHOWS IN NEW ORLEANS.

New Orleans, March 19. "Chin Chin" at the Tulane, opened to capacity, but business dropped immediately. It has the Dillingham label and is the poorest show that manager has ever set down.

A negro calling himself Bert Williams heads the colored show at the Lyric, where the returns remain large. Business off at Dauphine, with indications house may close within three weeks.

### SHOWS IN LOS ANGELES.

Los Angeles, March 19. The theatre here are doing a rushing business, with the rialto looking like it did in the good old days.

"Going Up," at the Mason, got away to a capacity start.

"The Walk-Off" is pulling strong at the Morosco. The Majestic is doing fairly with "Fit to Win," the government health propaganda picture, after an awful flop with "Matt and Jeff."

### SHOWS IN FRISCO.

San Francisco, March 19. "Let's Go" (Casino) started its second week briskly with capacity Sunday, but many vacant seats noted Monday and Tuesday, though good business considering the large seating capacity of the house. The running of the show is continually improving. Judging from the advance sale and general opinion the show looks good for a run. Rehearsals for the second edition of "Let's Go" start next week with the same cast retained and George Baldwin an added principal.

Richard Carle (Columbia) opened light Monday with business picking up slightly for Tuesday; prospects indicate only moderate business for the two weeks' engagement.

"The Man Who Came Back" (Curran) getting fair attendance. Stock (Alcazar) continues successfully.

### Auditorium, Spokane, Leased.

Spokane, Wash., March 19. A lease has been taken on the Auditorium for three years by the newly organized theatrical firm of George T. Hood of Seattle and Charles W. York of this city. The policy will be read attractions. George Hood will be the manager.

Hood & York are associated in a number of other theatrical enterprises in this state.

### DEATHS.

Constance Crawley, one of the best known Shakespearean actresses, died March 18 in Los Angeles of heart failure, following an attack of bronchitis. Miss Crawley began her stage career in England several years ago and played important roles with Ben Greet's Players, with Shakespearean stars and recently had a vaudeville sketch in which she was supported by Arthur Maude, who has charge of the funeral arrangements on the Coast.

The death of Miss Crawley's daughter Vera, and her mother, a few months ago, is thought to have hastened her death. She went to Los Angeles two years ago for her health.

### Stephen Sinney.

Count Stephen Sinney, a playwright and one of the oldest members of the New York Press Club, died March 17 at the Lebanon Hospital in the Bronx, of heart disease. He was born in Germany 48 years ago, coming to this country as a boy. One of his greatest successes was the "Royal Vagabond," which he wrote in collaboration with William C. Duncan, and which is now at the Cohan & Harris Theatre, New York.

### Harriett Perkins.

Harriett Perkins, of Baltimore, died at the home of her aunt in Philadelphia March 9. Miss Perkins had been on the stage for several years. Her last appearance was in the new musical comedy, "Tumble In."

### Mrs. Ethel Fries Morris.

Mrs. Ethel Fries Morris, formerly of Cincinnati, died in Chicago after a long illness. She was the daughter of the late Harper S. Fries and Mrs. Katherine S. Fries.

### William R. Inshaw.

William R. Inshaw, one of the pioneers of Coney Island, died March 14 at his home in Flatbush at the age of 59. He was an Englishman.

### Frank Kelley.

Frank Kelley, manager, Kelly-Williamson Stock Company, Grand, died March 14 of influenza.

The father of Jack Mason died March 15 of albugo. The deceased was 74 years of age.

## Chicago By Night

By JACK LAIT

Drifted into the Palace to see Grace La Rue, who is always a month's entertainment to me in a single performance. It was burning up good time otherwise, for the enthusiastic *Swing* had already reviewed the bill, and I must say he gave Grace full credit. The way he froths over her is a lesson in adolescent adoration. *Swing* is susceptible. He thinks Grace is the greatest headliner in vaudeville, May Dowling is the greatest agent in the 32 field, and The Skirt is the best reporter on Van Ness. Wait till he meets Nellie Revel, Jenie Jacobs, Blanche Merrill, Frances Marion and Elizabeth Markbury.

While waiting, Grace to show I sat through Wilbur Mack's act. I laughed heartily at two good lines. I knew they were good, because I had written them myself. The were "lifted" from "Help Wanted," and their proximity and the strained way they were put in convinced me they could not have been born of a coincidence. I thought them by far the best lines in Mr. Mack's act, except those of the young woman who assists him; but her lines have youth in them, and poor old "Help Wanted" can't claim that quality any more.

Harry Weber passed through here from California, East. He saw me at his table, and we talked of climate, romance, the uncertainty of life, the witness of why, the fifth dimension, the infallibility of taxes and the social status of alien enemies in Wyoming. When I asked him for vaudeville news he said he thought so—very decidedly so. When I pressed him to say what it was he thought so decidedly, he said he thought he'd better not talk about it. Weber is as full of news as Grant's Monument.

Nat Phillips is in town. He is to manage Florence Stone. He also is producing a few vaudeville acts. Nat is very soothing to the nerves because he is always doing something, never bragging about what he does, always square and up-and-up with the world, and is the only person in the show business against whom I have never heard an unkind word uttered, even by those who, for business reasons, are his enemies. To have that said of him is more, I think, than to be called powerful, rich or famous.

If one doubts why small-time artists are small-time, frequently, here is an anecdote which may throw a light: Imhof, Conn and Corinne, in "The Pest House," have and are, I think, one of the most genuinely humorous and enjoyable turns that vaudeville may claim. The metropolitan audiences leap to the quaint characterizations and broad situations and exhaust themselves with laughter, then applaud like mad, which is rare for a sketch, as it is applause of gratification and gratitude alone, since there isn't any more and can't be any more after the curtain drops.

When the trio started the act a big small time route of 14 weeks was booked to break it in. On that tour 22 managers out of 28 split-week stands turned in unfavorable reports on the act. Imhof was implored to return to "Sergeant Louder's" his old worn out vehicle, but begged for a showing at a single performance in Chicago, still at a small house, but where managers of first class theatres could see it. After that one performance he was fixed for as long as he wants to play "The Pest House" in vaudeville.

### NEW ACT.

Chicago, March 19.  
Rupp and Linden, formerly stationed with the naval reserves at the Great Lakes Station, who recently were thrust into the Majestic bill as a substitution for Eddie Leonard and made good, failed to show at the Stateleak Monday for any of the performances. Unaccustomed to show requisites, they sat all day in their dressing rooms waiting to be called, but in the confusion attending the opening nobody missed the boys.

Martin Beck, hearing of the incident, could not restrain his laughter, but called the boys in person Tuesday and calmed their fears of cancellation by having them go on for the Tuesday shows.

Rupp and Linden went on and cleaned up, with an Orpheum tour now their reward.

### "CLEAN PLAY" LONELY.

Chicago, March 19.  
"Catch lines" in the theatrical ads are the fashion just now. "Sleeping Partners" publishes: "Act 1, She came; Act 2, She hesitated; Act 3, She Hesitated." "No. Longue" publishes: "Parlor Bedroom and Bath" advertises "Every Room Has a Purpose." And, looking very lonely between the two, is the ad of "The Rosary," a revival, which can only claim "A Clean Play."

### SHIFTED HEAD.

Chicago, March 19.  
Marion Stolba, classic dancer, flew to the newspapers here with an indignant story of artistic persecution, which she vowed will end in the law courts.

She alleges that all her terpsichorean endeavors have been along the Pavlova lines. Therefore she was amazed, she states, to pick up some advertising matter of the Edelweiss Gardens, and find her head and shoulders on the body of a chorus girl identified in the printed matter as "Miss Elyse Dale." Miss Stolba charge that the management of the Edelweiss got her photograph from the Western Vaudeville Managers' Association publicity department.

She threatened to put the matter into the hands of her attorney, David Revell, of Beach & Revell. Her peevishness is worth \$10,000, she figures.

Up to this time the suit is still in preparation.

### SEAVER MARRIES.

Chicago, March 19.  
Vernon C. Seaver, theatrical man of Chicago and Peoria, secured a license at Racine, Wis., last week to marry Ethel A. Hurley, who was mentioned as co-respondent in three divorce suits by Seaver's wife, which resulted in a decree awarded her in 1917. Seaver, who at one time operated the Great Northern Hippodrome here, owns Al Fresco Park in Peoria, and is proprietor of a chain of restaurants in the two cities.

### Chicago Producing Combination.

Chicago, March 19.  
Al Loughlin, for the past few seasons director of all the Winter Garden revues and Emile De Recat, who has sprung up in Chicago as one of the most successful producers of cabaret revues, have formed a partnership for the production of vaudeville acts and revues of all kinds.

### Reported New Theatre in Dallas.

Chicago, March 19.  
Announcement is made here that the Sanger Brothers, department store millionaires, will build a new hotel and theatre in Dallas, with policy unannounced, although the belief here is the theatre may go to the Interstate to substitute for the Majestic.

### WARRANT FOR HUBBY'S NEGLECT.

Chicago, March 19.  
Mrs. Josephine Lamb got a warrant last week for the arrest of her husband, charging that he had been neglecting her and their 3½-year-old child, Billy, for a soldier's wife in Blue Island.

Professionally Mrs. Lamb was known as Josephine Dieckell. She and her husband did a "whirlwind dancing" act in vaudeville up to a short time ago.

### American Theatrical Hospital Election.

Chicago, March 19.  
At a meeting of the American Theatrical Hospital Association, Dr. Max Thorek was reappointed chief surgeon and the following officers were elected: Honorable President, Judge Charles N. Goodnow; President, Judge Joseph Sabath; Vice-President, Thomas J. Johnson; Treasurer, Aaron Jones; Secretary, C. S. Humphreys; Assistant Secretary, Jack C. Cooleigh. Board of Directors: Judge John P. McGovern, Jack Lait, John I. Garrity, Joseph Winkler, E. F. Borre, George Selio, Edward Shavne, Sam Thall, W. R. Bennett, William G. Tisdale, Earl Steward, Dave Howard, Frank Varren, Joseph Hopp, Edward P. Neumann.

### Lining Up Houses.

Chicago, March 19.  
Aaron J. Jones and Adolph Linick, of Jones, Linick & Schaefer, are both out of town, but not together. Word at the office says they are "down South."

A Chicagoan, who recently met Linick in New Orleans, says he was directly informed that the Chicago firm magnate was "signing up a string of houses."

J. L. & S. are not as far as is known at present, interested directly in the theatres outside Chicago, though they have been partners in some of Marcus Loew's western ventures.

The new houses are said to be picture theatres.

### CURRENT CHICAGO SHOWS.

ADDITIONAL—The show will close its successful run here next week (8th week).  
BLACKSTONE—"Tillie" with Patricia Collins, fair (4th week).  
COLONIA—"The Girl Behind the Gun" mild (8th week). "Glorious" March 30.  
CORT—"Thirty Days" with Frank McIntyre (2nd week).  
COLUMBIA—"Liberty Bells."  
CROWN—"The Peacemaker."  
EMERALD—"The Record Breakers."  
FANTASY—"Scandal" wallowing bit (8d week).  
GRAND—"Going Up," holding wall (18th week).  
HAYMARKET—Stock Burlesque.  
ILLINOIS—"Better Ole," lukewarm (4th week).  
IMPERIAL—"The Rosary."  
LA SALLE—"Oh, Lady," capacity (4th week).  
NATIONAL—"Parlor, Bedroom & Bath," mild (4th week). "Atta Boy," March 28.  
OLYMPIA—"Sleeping Partners" with Wallace Edinger and Irene Bordow, weak (3d week).  
POWERS—Cyril Maude and Laura Hope Crews in "The Saving Grace," popular (2d week).  
PLAYHOUSE—"Overseas Revue" holding off neatly little.  
STAR & GARTER—"Stop Lively Girl."  
STUDEBAKER—"Guy Bates Post" in "The Merrywinds," Bucoes (8th week).  
VICTORIA—"Deadly Love Lesson."  
WILSON AVENUE—"North Shore Players" in "Good Gracious Annabelle."  
WOODS—"Business Before Pleasure" with Berna Bernard and Alex Carr. Diminishing (18th week).

### NOTES.

Barbara Gordon and Fern Hamilton have joined the Oliver Stock Players, Schubert Theatre, St. Paul.

Cahow (soubrette), Marie Walton (character woman) and C. A. Powers (comedian) have joined the George Earle Stock, Regent Theatre, St. Louis, Mo.

Roger Wurrel, who started in the big mill as a plant boiler, has been commissioned a captain in the United States Army, word from overseas states. He was manager for the "My Mother's Rosary" company.

### SHOWS IN CHICAGO.

Chicago, March 19.  
The slump is on for fair at the legitimate houses. Among the attractions doing first-rate business are: "Going Up," at the Grand; Cyril Maude in "Tillie Saville," at the Grand (first week); Guy Bates Post in "The Masquerader," Studenbaker; "Oh, Lady, Lady," La Salle; "Scandal," Garrick, \$12,455. "Chu Chin Chow," in its closing week at the Auditorium, is getting comparatively good receipts, but far below what it has been accustomed to, as is the case with "Business Before Pleasure"—\$11,800 last week, and good for another month at the Woods.

"The Girl Behind the Gun" never caught on at the Colonial, and is leaving next week, followed by "Glorious." "The Better Ole" is a disappointment in gross, playing to under \$10,000 at the Illinois. "Tillie," with Patricia Collinge, is better than the average at the Blackstone, but not making any fortune either.

The "Overseas Revue" claims \$7,000 at the Playhouse, probably an excessive estimate. "Fenrod," at the Olympic, came in for three weeks, breaking up a huge run of "Fiddlers Three" and playing to miserable returns, leaving this week, followed by Frank Timney in "Attaboy." "Thirty Days" is not regarded as a money bit for the Cort, though it started to rather lively patronage.

"Sleeping Partners" will do well to get \$5,000 this week, and will not last long here.

### DEATHS.

#### Adolph E. Meyers.

Chicago, March 19.  
Adolph E. Meyers, one of the pioneers of vaudeville management and organized booking in the West, died of a complication of internal disorders after an indisposition of more than a year, because of which he had retired months ago.

When taken ill he was vice president and treasurer of the Affiliated Booking Exchange, associated with Fred Lincoln. Prior to that he had operated the Meyers Agency, which a few years ago was the foremost and strongest outside artists' representative in Chicago.

During a former regime of the Western Vaudeville Managers Association Meyers was credited with being "on the inside," and the power he exercised was in a measure responsible for a change in management of the organization. Meyers was a booking agent before Charles E. Kohl, Martin Beck or the others of the present day booking forces had actively engaged in that end of the business, operating at that time under his personal name in the Crilly Building. He booked for a time with the Sullivan & Considine Circuit, and was generally thought to be the man who had induced John Considine to go into the show business. Later he linked forces with the W. V. M. A.

Meyers was a genial and, personally, a lovable man. He was a bachelor and is survived by his mother, 86 years old, and four brothers. He was buried Monday, at Waldheim, Chicago. He was about 55.

### NO FILMS IN SIGHT.

There isn't a \$2 picture in sight for summer, to keep any of the legit houses open. Here's a suggestion to Jones, Linick & Schaefer, who control the Chaplin releases here—why not hold out the next Chaplin and put it into a big house at high price for a run? If there is an attraction on earth that will draw \$2 for a run here it is a new Chaplin picture. It would still be as good as ever, or better, when released at low price. And then let the firm hire a regiment of body guards to keep the other exhibitors in Illinois from mobbing them.

VARIETY'S CHICAGO OFFICE

NOTES.

The "Oh, Lady, Lady" troupe gave a show for the Chicago Home for Destitute Children last week. Four handsome acts were furnished for the occasion by the Webster Agency.

"The Passing Show" will start its summer run in Chicago at the Palace May 14.

The theatres here, which have gone through the last few summers depending on large feature pictures for tenants, seem to be up against it this season. Not a single \$2 picture is in prospect.

The Actors' Fund benefit is slated for the Auditorium March 28.

Al Bellen, formerly of the Witmark force, is now local manager of the Broadway Music Company.

The American Theatrical Hospital was beneficiary of a dance given at Guyton's Paradise Sunday. Elizabeth Brice and other members of her troupe helped entertain.

Henrietta Reis, who joined the North Shore Players at the Wilson Avenue Theatre.

The management of the "Overseas Review" produced a novelty during their run at the Playhouse. Between the acts the patrons dance in the lobby to the tune of a good last band.

Earl D. McFadden and Paul Grauman have joined the stock at the Great Northern Theatre.

Vaudville has been installed at the Shakespeare Theatre Saturdays and Sundays. Al Barker is the new manager.

Ben Preston has returned from France and joined his old partner, Victor Hervas.

Angustine Neville is the new business manager of the North Shore Players at the Wilson Avenue.

Charles Freeda, formerly at the La Salle and more recently in the aviation service, is back in town. In the boy office of the Studebaker.

W. L. Bennett has leased the following stock plays: "Damaged Goods," "Doing Strangles" and "Little Red Sister" to the Guy Long Players; "Common Clay" to the Rockford Players; "Rockford Theatre," "Rockford, Ill.," "Road to Happiness" to the Empress Stock at Bufile, Mont.; "End of a Heroic Day" to the Empress Stock at Vancouver, B. C.; "The Calling of Dan Matthews" and "When the Clock Sleeps" to the Grand Ole House, Joliet.

Biancho Harolton has been placed to play the spy part in Valerie Bergers's "Cherry Blossom."

Edward B. Cranston is back from the Army of Occupation and is now at Camp Grant, waiting to be mustered out.

Arline Levy (Levy and Lambert) has replaced Little Mary Jane at the Edelweiss Gardens.

Alexander Pantages is expected in Chicago this week.

Libby Kipp has joined Wolford's "Bridal Maids." Miss Kipp formerly did a double with Taylor Mack.

Loretta Eglin has joined LaCompte & Fletcher's "My Soldier Girl" as a principal, and A. M. Zilan has been engaged as musical director.

Ralph Dunbar is putting out a new musical act.

The United Producing Co. of Canada, is opening in Calgary March 20 with a production called "Crazy Mary and Abe," said to be an imitation of the Potash and Perlmutter shows.

Primrose & McCallen have changed "Which One Shall I Marry?" and "The Girl He Left Behind."

J. D. Baerwitz is organizing a new musical stock which will open at Camp Taylor, Ky., for what is hoped to be a summer run. The cast will consist of eleven principals and ten chorus girls.

Frankie Madison and Margaret Elliott have been placed in the chorus of "The Hoosier Girl."

The George Earle Musical Stock opened at the Bryers Theatre, Fort Worth, for ten weeks' run. The show will alternate with the Shaul-Palmer show playing at Fort Worth, San Antonio and Dallas.

The Campanarri Sisters have joined "Odds and Ends" in the chorus.

Wilson R. Todd is organizing a stock company for Memphis, Tenn.

Tony Mack and Helen Church have joined the Moore-McGlynn "Madame Henry."

Omer Herbert, who recently returned from overseas, is organizing a stock company which will play the castmembers.

St. Patrick's Day the "Overseas Review" gave a special professional matinee at the Playhouse.

PALACE, CHICAGO.

Chicago, March 19. The star attraction Monday night, unadorned and unexpected, was a surprise. Never was more gracious, intelligent, warm, responsive bunch of people gathered under a roof. They were live, susceptible, and not afraid to give expression to their enthusiasm. They were tolerant of the things that didn't register and clamorous in appreciation of the things that did. They made Eddie Leonard feel as if he were guest at a party, after an absence of a generation.

They gave Henry Lewis an ovation which will in all probability tempt him to ask for more money. They accorded Milton and De Long Sisters more applause than the trio ever got before, probably. They gave the opening act a hand and waited for the closing act to finish before starting an exodus. And they were not hicks, either. They were well dressed, intelligent ladies and gentlemen who somehow felt good and wanted to show it.

Four Sensational Bolews opened the show. They felt the electric current of good will in front, and worked with speed and pan, starting the show off on all six, and trusting smoothly when Bert Barle and his musical young woman came on with their fascinating but pleasant banjo, saxo, and piano work. Milton De Long Sisters, opening in a full stage course set started routine of rap and prop business, funny but no sense to it, and were getting along fine when they got down to business, which is work on the set, phone for this trio. When they got through with the act work, they had the audience. They could have stayed on half an hour and still had the punger of the audience. The hands they might with propriety have taken cannot be mentioned without awe.

Marned Sisters and David Scholer delighted the audience beyond measure. School-teacher routine, on the piano, and the Dresden-china appearance and sippy dancing of the sisters, set with pretty drop and arranged in perfect taste, following the act, and noisy act preceding, presented just the kind of contrast to fit in the act. And right on heels of this quiet, sweet, refined group of youngsters, Harmon and O'Connor roared on, and the act of appreciation of the house changed to noisy laughter. There were three acts, the Conroy Sisters have it on Harmon and O'Connor, and there are three acts. Harmon and O'Connor have it on the Conroy Sisters. At any rate, there were only one act on the bill that got any more of the audience's attention than the first. It was that which followed the two girls, and that was Eddie Leonard and Co. is the act. Mr. Leonard's act was reviewed at the Palace a very short time ago. It is not necessary here to dilate on the quality of his offering. But the records are not infallible, but they speak an eloquent language. Monday night at the Palace, Eddie Leonard was heard on Monday night at the Palace the house capacity. That might be an accident. But it isn't.

Henry Lewis faced a house exhausted with laughter and applause that he handed them more laughs and gave them cause for more applause. Lewis is a sturdy performer. He does in his act some of the clever bits he uttered in the last Colman's review. Lewis is infinitely more attractive in real life than in a review. His place is vaudeville. The show closed with The Randall shooting act. The opening in "You" in which Randall plays a flutist or some other ready relative of a flutist is without meaning, and has nothing whatever to do with the act. If it were taken out the Randall would have a good shooting act. Soho.

MAJESTIC, CHICAGO.

Chicago, March 19. Marion Morgan's Dancers, in the three-some classic dancing melodrama about Attila and his Hun, proved the biggest and finest of the Morgan presentations ever seen here. The two exterior sets are gorgeous, and the singing finale is a climax in artistry and terrific spectacle and effects. The story is plausible, easy to follow, pointedly interrupted with clear cut pantomime, spicily interlarded with a few scenes of solo and elevated order yet neither highbrow nor servile. It is necessary in this Morgan act to mention individuals. Josephine McKeen, as the princess, is a creature of artistry, beauty and dramatic power. Josephine McKeen, as Attila, is beyond most of the finest purveyors of strong emotions. Cecile Lee, with a sort of speechless, dancing Jane Cow part, as the injured and weeping wife who is cast off and has her eyes gouged, is punctuated every picture with power. The Morgan choruses are numerous, excellently trained, discreetly selected, and more daintily near-clothed than ever in the past. The Randall solo over for "You" is a rarity in Chicago, roundly earned in this extraordinary instance. The Randall warns to the offering with heavy, appropriate thorough and at the close. It easily stood out without competition on this bill.

Little "Bitty" opened, a party, to start a show, and went well. Ethel Hopkins, dancing heartily, too, with musical numbers, taking over curtains. Helen Cleland, with her best comedy-drama, "Stateroom 6" (called "The Girl He Left Behind") was the first into the mood of the house, which was in kindle spirits and inclined to laugh when at all encouraged. The vaudeville was played, no sublimar horrors have lost their touch. The most dramatic and pure comedy carried the sketch past the barrier with colors flying.

George Le Maire, first time in Chicago since

Chicago

no split with Conroy, did his Conroy and Le Maire act verbatim with Clay Crouch, who is billed as "Assaulting." Only Crouch made up much like Conroy, loses the resemblance there. He lacks that very first quality that made the old two-act a knockout and that is not a sense of comedy. Crouch has that, and he has some laughs. But he isn't the winsomely pitiful personality that used to lead the aggressive, roaring Le Maire. When Le Maire faces Crouch, Crouch feels him back, making of the act an argument rather than a spectacle. Since the material was designed for the yielding, weakened Conroy, it doesn't fit Crouch, who therefore cannot give to it what he hasn't got, another man's personality. Crouch is an able comedian. Le Maire is a powerful reader of wit and character. But Crouch must either learn to wilt, or Le Maire must get situations in which Crouch can give and take. There were many laughs, but the applause was lacking at the end, after the operating chair scene. A new line is used for an exit, which is too abrupt and, while a strong line, does not make a gas and not a finish. The line is "Yes, but death is so permanent," on which Crouch, having spoken it, walks off, and Le Maire walks off after him. The finish got a flash laugh and killed the band.

Hershel Heaters, the long-haired pianist, who this season is showing Mrs. Henere on the stage, supported by Carlton Macy, playing three dresses instead of two. The lady is plump and wholesome looking, but in lost touch of big time, even though she makes possible Henere's trick entrance with the act work, the act is a little thin and does little. When she came on the third time, for her bow, it drew an unintended laugh and comment in the audience. Henere also used two song players, who sang from a balcony. The players got plenty of applause. Henere played for a much of his melody, and seemed to be stretching a safe margin for the act. The act was a little make. The idea of calling the audience to witness with him, then switching to a new song, for about six songs; Henere played twenty-five by count. He drew a fair hand of the audience, and a chorus of himself out of a big hit.

At Lordel, the quietest old man on the stage, supported by Carlton Macy, playing an old sailor, and an unprogrammed woman, who was also quiet, but bursting with Lordel's entrance, and after that the puppet character comedian convulsed the house to the end. His dancing was accepted as immense pleasure. The end of the act is a weak link, but the act is a very simple walk-off. But the house did not forget, and the clatter was triumphant. But Sydney Melles and closed, worked hard, got laughs, held them in, finished well. Left.

MEVICKER'S, CHICAGO.

Chicago, March 19. The general impression was that the opening of the State-Lake would hurt business here. The general impression was wrong. It helped business. In order to meet the competition, the house offered a bill, which, while not comparable to the big time State-Lake acts, was infinitely better than the usual run at this theatre. It is a result there was capacity at the first show, and hundreds waited outside before the show was over. The show opened with the Pritchells, a comedy tumbling of merit. The men in the act is one of the low merriment of the almost extinct art of mate. For the finish of the act he does a Bert Melrose fall that starts the show off with a thrill.

Peck and McIntyre (two men) start on a love go to a canter and finish a mile a minute. One of the men plays blackface, and the other an English lioness. The dialog at the start is rather weak. The Johnnie changes then to a captain of the aviation corps and lots loose his big asset, a resonant, beautiful voice. For contrast the comedian sings "Minnie Shimmy."

Doris Hardy and Co. makes the best of a poor sketch. The two characters are a sophisticated new-woman, and an innocent flapper unlearned in the ways of life. Miss Hardy plays the knowing one.

Joanie Reed, a newcomer, scored the hit of the show. The young woman sings songs in the early fashion. She has not exercised any discrimination in her choice of numbers. Her songs, published by the house, outrun their own age six months ago. But she has a personality that pleases the mind, an appearance that pleases the eye, and a voice that pleases the world. Given better material Miss Reed could not stay on the big time.

Viola Lewis and Co. (two girls and a boy), have a miscellany of singing, dancing and juggling business, which results a very fair offering. The smaller girl in the combination is a clever youngster and a good showman, but shows too much sophistication for her years.

Willie Zimmerman's impersonations of great men have a most post-warlike flavor. His Little George, Fred, and Johnnie and Wilson each got a big hand. As a matter of fact Willie's act in one of those "I dare you NOT to explain" type. Willie's act, Jimmie Bird loped on next. It wasn't so new to the audience, but it was a little there's one thing the average American adores even more than his President. It is a pugilist. What nation if Jimmie hasn't fought a few many years? He fought once, didn't he? Willie's act, Jimmie Bird loped on next. It wasn't so new to the audience, but it was a little there's one thing the average American adores even more than his President. It is a pugilist. What nation if Jimmie hasn't fought a few many years? He fought once, didn't he?

Crawford's Fashion Show closed the show. It's a big dash, this act, well conceived and well executed. Soho.

MAJESTIC THEATRE BUILDING

Chicago By Day

By SWING

When Comstock, Elliot & Gest build with new Chicago theatre, it will pay them to have an apartment house adjunct. Their troupes are noted for bringing their families along with them. This time, for instance, "Oh, Lady, Lady" has the following record: Vivienne Segal, the prima donna, mother and sister with her. Carl Randall, father, mother and sister in town. Florence Shirley, mother. "Eddie Abels" wife is with him. Nat Royter, the manager of the house, has a wife and four children.

In face they're always going to extremes. Right now Frank Craven is starring in one farce at Cohan's and Frank McIntyre in another at the Cort. One of the critics referred to McIntyre as "a heavy farceur in a light farce."

The same thing applies to dramatic critics. Percy Hammond weighs 210, Charles Collins weighs 105, Collins weighs heavy copy. Percy's is a light and airy style. Amy Leslie weighs—well, she weighs considerable. Ashton Stevens is but a wraith by comparison. Yet Amy raves about Louise Groody, who weighs 88 pounds, whereas Ashton's underdoes drools hyperbole when he writes of Marie Dressler.

It works out even in plays. This season has demonstrated that the light plays get the heavy receipts and the heavy plays get the light receipts.

The pictures are giving the plays real competition in Chicago these days. "Scandal" is playing at the Garrick in the peeples and at the Star in the films, simultaneously. While the three-dimensional actors are offered "The Better 'Ole," at the Illinois, the film fellows are showing it at the Rose. Charles the Wilson Avenue "No. 1" Shore Players are giving "Good Girls, Annabelle," which is flashing on the silver-sheet at the same time at the Castle.

There's an epidemic of Masonry among the Chicago agents. Within the past few weeks the following have been initiated: Nat Kalsheim, Max Richards, Frank Berger, Cal Griffin, Willie Berger, Jessie Freeman, Walter Buhl, King Lee Krauss, Henry Shapiro. They may be seen in odd corners on the floor muttering strange gibberish to themselves.

Madeline Schwabacher, Chicago's "Madonna of the Future," was dancing her number in the "Looping the Loop" revue at the Winter Garden one night last week. She handed the appreciative bald-heads a slipper farewell kick and slipped through the curtain. Al Loughlin was waiting for her. "How am I going?" she said. "You're going right away," said Laughlin. "Your baby is dying."

This little yarn will show how hard it is to get burlesque people. Bill Campbell, owner of the Rose Spill Show, in earnest need of talent, remembered a likely comedian named Hazel Lew Rose and a soubrette named Hazel Largs. After fruitless inquiries, Campbell finally hired the soubrette named Dave Guran. Dave gunshod around a while and finally located Lew and Hazel in Sioux City, Ia. He wired Campbell, who immediately offered the twin a three years' contract, which was accepted.



# NEW ACTS THIS WEEK

**Marie Cahill.**  
Songs and Stories.  
23 Mins.; Three.  
Palace.

After seeing Marie Cahill as a vaudeville single act, managers will probably wonder why she passed up vaudeville for so long a time. Judging from the impression around the Palace on Monday she should have been headlining five years ago or whenever it was that she stepped from musical comedy to temporary retirement. On Palace form she is "in" as a headliner and she offers something different and fresher than others who have debuted from musical comedy. Miss Cahill has song numbers, of course, but the best of her routine is a supposed telephone conversation choked full of humor and holds many laughs. The telephone idea comes from "Just Around the Corner," a show which didn't catch on here, though it ran for some weeks in Chicago. Miss Cahill wrote the telephone material herself, which is credible, and it is much different from that used in the show, in fact only portions of the show's bit have been retained. With an unprogrammed pianist, Miss Cahill opens with a medley called "In Melody and Rhyme," taking in all of her past hit numbers and including "Nancy Brown," "As Long as the Congo Flows to the Sea," "He's a Cousin of Mine," "Home at the Pyramids," "Nawajo," and "If You Like Me and I Like You." There is something about a left-handed girl who has no right to run an elevator, and just as she is about to sink into classical, the phone bell jingles. "Oh is that you Ethel? Yes, I am on the stage now. I just finished my first number. Yes I think they did (in reply to the assumed query as to whether the house liked it). You say she has started a divorce? My wait a minute Ethel (business of pulling up a chair and settling for a long phone session). Oh I know them so well. Anyhow no man who can afford a stenographer is above suspicion. I never could see what she saw in him. There was something about him she liked, but she spent it. Oh you know Mrs. W. wants to do something big in war work. They exempted one of her sons, you know, on account of his feet. No not flat, cold. The other boy is in the 69th and his cousin is in the 71st. She thinks that is nice, for they can be close together." The telephone talk then reverted to sailors and some good-natured bantering anent Pelham Bay came out. Laughter resulted here, too, especially the chatter about sailors' trousers, which were so narrow above and just had to depend upon themselves without suspenders. After the telephone came a series of numbers, several encored. One was about a colored gambler out of whose pockets when about to be baptized there floated on the water royal flush. Next came "Dallas Blue" then a "drama" number by Lieut. James Europe and written while the latter was convalescing in France. Finally came Billy Jerome's colored numbers, "Bon Bon Buddy Boys" and Harry Carroll's "Military Ball." The telephone bell rang to provide a novel finish. It is "Ethel" to ask how the act got over. Miss Cahill replies that she thinks it did and that many friends were in front and that the house was packed from pit to dome. Yes, it was much better than at Newark. The pianist remains on the stage throughout Miss Cahill's telephone bit. It might be well for him to exit during that period which runs from eight to ten minutes. Throughout Miss Cahill is a thoroughly enjoyable single. *Dec.*

**Nordstrom and Pinkham.**  
"The Memory Book" (Dramatic).  
21 Mins.; Full Stage (Special Setting).  
Colonial.

"The Memory Book," which Frances Nordstrom conceived for the stage, presented by Miss Nordstrom, William Pinkham and two children, Wm. Read, Jr., and Hazel Read, makes a sentimental appeal through turning back the pages of yesteryear and showing how the old lady with the old fashioned dress, faded shawl, visualizes her youth and married days by a change to a scene of the period intended. The memory book is the old family album. It revives fresh memories of the days when the likenesses were in the flesh and by scenic arrangement a pictorial conception of the memory is picturesquely presented. The setting is in the form of an album, with the figures showing animation back of the page line. To bring out the album outlines the space on the stage is necessarily cut down, this reduction making it difficult for the occupants of the box seats on either side to obtain a full view of the stage figures and focusing the main ensemble in the direct centre. The act opens with Miss Nordstrom as the gray-haired woman—alone, seated in the old-fashioned sitting room of her home poring over the album; commenting as to what each picture means to her, with a closing of the curtained folds and a scenic change made for the impression in mind. After each transition the cutback to the album soliloquy. The first transformation shows Molly (the old lady) as an eight-year old child meeting Joe, aged 10. The boy and girl use some dialogue of 50 years or so ago. It's an outdoor setting, with blossoms, trees bloom at cetera, the background being in the main effective. The next periodical shift of the book has Joe and Molly married and in the bedroom of the home discussing the newly born babe. The following one is of Joe, old and bent, with an arm gone as the result of the Civil War, and Molly, playing checkers. For the finale the old lady is shown at the album lamenting the absence of her loved ones, but realizing that she, too, must soon become a memory. The characters speak their lines in rhyme, Miss Nordstrom saving the lion's share. Miss Nordstrom handles her lines effectively. Mr. Pinkham takes care of his allotted work while the kids pass muster, although the boy seemed to be affected with a cold. The picturized scenic investiture meets all requirements. *Mark.*

**Sully and Houghton.**  
Songs, Talk and Dances.  
13 Mins.; Two; One.  
23rd Street.

The Sully is the youngest of the Sully Family. He's the lad that was the bellhop and information clerk in the Sully Family skit. His new vaudeville partner is Genevieve Houghton, a prepossessing miss, with a pretty good voice and an apparent willingness. Sully talks fast, so much so that at times it's hard to catch the drift of his conversation. The lad is still a corking good dancer. He has gone in for more of the eccentric style and is going to make a lasting success of it. He's not very forte on the vocal end, but manages to work in on several "doubles" with Miss Houghton. Her voice made an impression. Young Sully goes in for dressing much after the familiar fashion of his dad. Unnecessary, as the boy's thin and can wear a much niftier stage layout. Miss Houghton has some nice dresses and wears them becomingly. With more work and the proper trimming, a change of talk and another number that is more of a novelty idea will make this new pair more valuable than now appraised. *Mark.*

**Misses Shaw and Campbell.**  
Songs.  
18 Mins.; One.  
81st Street.

The 81st Street Theatre seems hardly the house for a big time act to appear at its New York showing. This theatre divides its program with a feature picture, playing three acts at either side of the film. Through that the theatre confesses that first it is a picture house rather than vaudeville, and secondly it prefers pictures. Otherwise it would not run its program in this disastrous manner for the vaudeville turns following the picture, as a weekly released feature film such as the 81st Street employs is often intensely dramatic. This policy must give the theatre a picture rather than a vaudeville clientele. The policy says in itself it forces those who go there for vaudeville to sit through the feature to see the other end of the show. Obviously then, those who want to see vaudeville in preference to a picture will go to a theatre giving a straight vaudeville bill first, and if there is a picture, it closes the show. If new acts first showing at the 81st Street are disappointed at their reception there they may find the cause among the many reasons. The Misses Shaw and Campbell had no special complaint Tuesday evening, but still they could not have been elated with their choice for first appearance on Broadway. The girls, decidedly blonde and as decidedly brunet, with good looks to each an added attraction, were formerly of a three-act, Heckman, Shaw and Campbell. In the present double turn, the girls sing, and each plays the piano. They go in somewhat strongly for harmony and make it. Their songs are of the popular brand, and they end the turn with a "blues," very nicely done. Previously there were straight numbers, including a ballad or so. The young women were srongest on appearance. They have what vaudeville can always use—stage presence of the wholesome sort. It's the very best commodity vaudeville today has for vaudeville. The Misses Shaw and Campbell should be able to make it in an early spot on the best of the big time. *Sime.*

**27th Div. Jazz Band.**  
15 Mins.; Two.  
Audubon.

If an ovation means anything this Jazz Band of the 27th Division could easily qualify for any house in New York City. Following an announcement, the band opens with some old time rag numbers with house going into wild excitement. After a few numbers, one of the boys did a typical shimmy dance and took one encore. Seven boys, displaying 6 months' overseas chevrons, form the act, all playing musical instruments. They look like an excellent attraction for any house just now.

**Minerva Courtney (2).**  
Comedy Sketch.  
13 Mins.; Full Stage.

**125th Street (March 10).**  
A comedy sketch with a man and a woman, entitled "Heart O' the Canyon," with the set the interior of a ranch in Arizona. Miss Courtney is a stranded actress in the playlet. She appears looking for aid, and after stating the circumstances the couple follow the old love story. The conclusion finds her in another change of costume to that of the typical Western type, with the man singing his second ballad. The comedy does not hold, but the man's effective singing voice will carry the turn for the smaller houses.

**Taylor-Gratton and Co. (2).**  
"Virginia Rye" (Comedy).  
19 Mins.; Three (Special Setting); One.  
23rd Street.

It looks as though the much-heralded and expected nationwide Prohibition has done Eva Taylor and Lawrence Gratton a good turn. The Taylor-Gratton combination now has a stage vehicle that should cart them along to solid success. Gratton is the author of "Virginia Rye," which is a little comedy-satire on the country "dry" after July 1. It's timely and allowing for some vivid stretches of imagination the humor is there, cleverly and capably sent over by Miss Taylor, Mr. Gratton and two supporting male players. A film studio has been rented by the Hudson & Warner Co. for picture making in a town that is "dry." Subsequent dialog shows the entire United States is also prohibition. Mr. Hudson (Lawrence Gratton) is the office manager, while Miss Warner (Eva Taylor) is his right hand power, of facts custodian, etc. It's rent day and there's nary a red, although the landlord says he will be in at noon sharp to collect \$100 in cash. That's a stunner for the m. p. makers. Miss Warner, proving the business end of the firm, digs up a quart bottle of ten year old whiskey. She says that will bring the hundred. Subsequent phone calls by Miss Warner arouse interest in a "horse," known as "Virginia Rye" now on sale at the Hudson & Warner stable (studio). One man via phone offers to buy but can only give a check. A New York traveling salesman, hearing of the "horse" at the Temperance Club, drops in. Willing buyer. Has only check book. Goes out to raise coin. Meanwhile the dealer has telephoned, but he isn't given a tumble. Then one of the town's weatherbeaten characters, who became badly bent with rheumatism after July 1, and who's afraid of the influenza, comes in. The Temperance Club was liquor there and that it ought to be drunk up. The conversation and the old man's efforts to get a swallow of the rye turn into some bully good fun. Miss Warner outwits him and he leaves disappointed. The t. a. returns. Flashes roll. Sale's about made, when Miss Warner informs the price has gone up a hundred. She had arranged with the landlord by a recent phoning to take the rye and call the rent off. Her back is turned for a minute. T. salesman ducks with key in bag. Contemplation. Hudson returns. Against law to call in legal help to recover stolen goods, especially of the liquor stripe. They exit to take picture. As woman points gun in air at imaginary foe the salesman comes along, bumps into the gat, and drops bag and makes quick vamp. Picture finished. Hudson and Warner go back to studio. In examining grip, instead of their "horse" there's a whole flock of full quart bottles. Big laughing finish. Sketch was thoroughly enjoyed and well sustained. *Mark.*

**Murphy and White.**  
Songs.  
22 Mins.; One.  
American Roof.

Two men in conventional singing specialty, with Mr. White accompanying upon a grand piano and assisting in a few numbers besides handling one solo with a mediocre voice. Mr. Murphy carries the singing portion and takes numerous liberties in obtaining his comedy missions, although most of his numbers run more towards that end, finding considerable in his opening dramatic bits that immediately turn to a comedy vein. Murphy conveys a certain self assurance across and at present it is just a trifle conspicuous. The turn should prove acceptable for the next-to-closing position, for they have the appearance and assurance.



# NEW ACTS THIS WEEK

19

## "Olives" (9).

Girl Act.  
32 Mins.; Full Stage.  
American Roof.

A Marty Brooks turn featuring Sinclair and Dixon, a near-male duo, and mentioning Myrtle Lawlor. Though a girl act, it maintains a sort of plot, has what sounds like several special numbers, but for the most part has taken music from many of the past big musical comedy successes, going as far back as "Florodora." Opening the two boys are giving a farewell party. One's rich father has informed him that his allotted bankroll has been excised and that it's up to him to marry a country lass who has a bit of change in her own right and who is fond of olives, whence comes the act's title. The youths decide to open a country grocery store and exchange names, this working out to the satisfaction of both in the wooing of the girl Olive. One of the main team leads into one, the comic of the team doing "That's the Worst of Waiting for a Girl You Have Not Met." The chorists are used singly as with most of the songs. Here they are arrayed in very mediocre costumes and A. K. hats. Into full with a supposed country scene there is a second number reminiscent of Broadway shows, "Till Build a Cottage" has one of the boys and Miss Lawlor, but the dressing is all wrong, Miss Lawlor wearing a very unbecoming frock while the chorus is arrayed in evening dresses which aren't new and are out of order for the number. Both boys work well. Whether Mr. Brooks gave the act a production was not evident on the roof (there may have been some settings for the downstairs showing) but there is no question about the costuming being very bad. The turn is flabby, much better than the usual girl act, but marred by the dressing.

*Bee.*

## Dawson Sisters and Stern.

Songs and Dances.  
10 Mins.; One.  
Columbia (March 16).

The Dawson Sisters have a pianolinet named Stern who does not look unlike Ernie Ball. Mr. Stern plays and sings, with a couple of the numbers getting over quite strongly, though they have what might be called "blue lines" in the lyrics. They are not seriously "blue," however. The girls sing and dance, and do the most with the only trio number of the act. The act will do very well early for the small big time may as well for the best of the small time, although what difference there is between small big time and big small time no one around here seems able to find out, which may mean there is no difference. The act could also mean that there are as many three-a-day houses on what is known as "big time" as there are big small time, three-a-day theatres.

*Sims.*

## Private Paul L. Bolin.

Comedy Talk.  
10 Mins.; One.  
Audubon.

Ex-Private Paul L. Bolin, who lost a leg with the Rainbow Division, has framed up a routine of comedy talk that puts him over on merit, equally as much as his distinguished standing. Making his appearance on crutches, sporting overseas and wounded chevrons, combined with American and French rewards for bravery, he got over in good style. Incidentally he does not mention a word about himself or any of his experiences, with the exception of describing his various decorations. He is an excellent attraction at the present time.

## Dorothy Burton and Co. (2).

"Be a Violet" (Playlet).  
15 Mins.; Full Stage.  
American Roof.

The action takes place in a supposed farmhouse, whence Dorothy, a sales lady in Gimble's has gone to visit her cousin for a two weeks' respite from the roar of the metropolis. Cousin is a girl who is nutty about going to Broadway, seeing the cabarets and all that. She contends that all a girl needs do is to "wam" a rich lad and that the latter will fall via such methods and like it, rather than be attracted by the "shrinking violet." She tells Dorothy she is going to prove it by vamping a "millionaire" who lately arrived in the village and suggests that Dorothy try the violet method. The greenback kid arrives, and right off the reel falls for the better looking store girl. The crude work of the country blonde fails to register. While the boy goes out to feed gas to his flivver, the vamp extracts his bankroll from his coat pocket. Returning, he discovers the loss. Dorothy takes it upon herself to save her cousin, who had lied by saying the money-boy was to marry her. He exits, but comes back to say he knew all along that Dorothy didn't nab his money, so the finish finds Gimble's minus a good salesgirl. The theme is different from that of the hackneyed "triangle" playlet and therefore welcome for small time bills.

*Bee.*

## Keating and Walton.

Singing, Talking and Dancing.  
15 Mins.; One.  
American Roof.

Keating and Walton have provided themselves with the former vehicle of Golden and Keating (the former deceased), the combination being of the same appearance, long and short. Miss Keating, as in the previous turn, is solely responsible for the greater portion of the turn's success, although recently acquired partner gives considerable aid with a slide that proves effective, although somewhat overdone. The combination looks right for a spot, for they cannot fail from a comedy standpoint, with Miss Keating's peppery work proving the feature.

## Pasquette and Collier.

Comedy Talk and Songs.  
13 Mins.; One (Special Drop).  
125th Street (March 14).

Pasquette and Collier—man and woman, with comedy talk and songs—have something new in the presentation of the songs. The man opens with a recitation before a special drop of a small cottage, with a heart superimposed on the side of extreme large size. Following a ballad by her he reappears in sailor attire. Meantime she changes her costume to that of an aged mother, and, taking a position inside the heart figure, the turn brings them both together, conveying the picture of a son with his mother on the eve of departing. The turn can be better accomplished with a few words of explanation, although it would make it more pathetic.

## Leon Sisters and Co. (4).

Wire Act.  
6; Mins. Full Stage.  
American Roof.

Three girls, who may have been of the Etta Leon troupe of several seasons ago. Also present is one man, an accomplished wire performer. He does some very good jumping tricks on the tight wire. The girls are neat in appearance, and all display snap in their work. The turn may be framed for a circus management and ought to make good there; also it serves well for a closing act.

*Bee.*

## Ted Healy.

Songs.  
15 Mins.; One.  
American, Chicago.

Ted Healy is a great admirer of Al Jolson, Al Herman, T. Roy Barnes and Eddie Cantor. He likes them all so well he has been impartial in borrowing their tricks, mannerisms and material. Healy opens his act singing an operatic air ostage, with a drop in "one" and the full lights on, leading the house to expect an Italian street singer. He gets a laugh when he pops out in blackface. Then he comes down stage center, strikes the Jolson pose, begins the Jolson sway and arm movements and sings the Jolson song, "Rip Van Winkle." Then he begins the Cantor canter, smirks the Cantor smirk and sings the Cantor song, "Oh, Jennie, Oh." Then he takes the Herman position on the end of the stage, simulates the Herman warnings to silence and gives a Herman recital of the "scandal" backstage. In the small time all this will go very well, but in the big small time it will drag and in the big time it will flop, unless Healy gets some material. He has a robust, pleasing singing voice and a pleasant personality. He should forget Jolson and Barnes and Cantor and Herman and try to remember Healy.

*Swing.*

## Blythe and Gay.

Comedy Talk and Songs.  
13 Mins.; One.  
125th Street (March 14).

A comedy skit about the progress of a newly married couple, once well-off, but now living in a furnished room, he attributing the sudden downfall to wrong advice from his uncle, who is now deceased. Upon leaving in search of employment he mentions he still loves her regardless of the circumstances. It appeared to be just the thing she was waiting for, consequently causing her to disclose that all her uncle's wealth was left to her, and now that the truth has been brought out the 50-50 policy will be pursued.

## Owen and Moore.

Comedy Talk and Songs.  
13 Mins.; One.  
125th Street (March 14).

Owen and Moore—man and woman, the latter making three changes of costume, and the former playing a ukelele—offer a fairly good small-time act. Following an accidental meeting he recites about "Bring Back Those Wonderful Days," gaining excellent applause. The couple then go through some comedy talk. The girl appears a bit timid. The man unnecessarily laughs at his own material.

## McNutt and Evelyn.

Comedy Acrobatic.  
10 Mins.; Full Stage.  
H. O. H. (March 17).

Two men, occasionally employing a bicycle, have a real pop vaudeville opening act. Although the turn was the second one of the evening employing two wheels, it did not have anything to do with results attained. Not sufficient comedy. The bicycle is merely used to make their entrance.

## Mohr and Gordon.

Talk and Songs.  
10 Mins.; One (Special Drop).  
H. O. H. (March 17).

Mohr and Gordon, two men, do a little comedy talk, render several ballads, but are not there with the necessary kick. The entire routine alternates from comedy talk to songs, but does not possess the necessary qualifications for better prospects.

## Allan Rogers.

Songs.  
16 Mins.; One.  
Colonial.

Allan Rogers is a tenor and a good one. He strikes a happy medium in vaudeville by singing a line of songs vaudeville likes; the Colonial audience Monday night applauded loud and long after he had been on 11 minutes. Mr. Rogers has a nice personality—a way of singing that grows on you and a smile that is infectious—and his voice of high range, flexible, perfectly handled and full of tone and quality. Rogers puts feeling into his ballads, expression emanating from each number that is not forced and he goes into his high register easily and without any apparent strain upon his vocal apparatus. He can sing operatic arias as gracefully and skillfully as lighter numbers. Each number was registered with effect, the arrangement of the last being especially impressive. Mr. Rogers has a vocal display that should fit in well on any bill.

*Mark.*

## Quixey Four.

Musical and Singing Quartet.  
13 Mins.; One.  
H. O. H.

This quartet is making its initial debut in New York and they can't miss. Costumes are of green corduroy cut-away coats, with white flannel trousers, all approximately the same size; they compose a quartet of harmony that deserves consideration. Besides ballads and rag selections they close with each playing a banjo. It is an excellent act.

## Stevens and Bordeaux.

Comedy Sketch.  
15 Mins.; Full Stage.  
H. O. H.

A comedy sketch suitable for small time and then problematical whether wholly enjoyable. A man and woman with set of the interior of a home. She plays a southerner, of the Alabama type, with a hot climate dialect. For the sake of old time friendship he pays the girl a visit and later proposes, but is refused. Following the refusal he maintains that he was only fooling, then branching off into comedy, netting little results.

## Harry Adler.

Talk.  
13 Mins.; One.  
H. O. H.

Harry Adler, formerly professionally with Adler and Arline, has a very talkative turn, that at present would be enjoyed mostly on an Army and Navy bill. In khaki, with a six months' overseas chevron on his left sleeve and mentioning he was one of the Overseas Theatre League entertainers, he does nothing but talk of his experience. Often he slips himself a bouquet. This particular turn can be but temporary. One of the many now in vaudeville.

## Three Military Maids.

Instrumentalists.  
10 Mins.; Two (Special Drop); Camp Layout).  
23rd Street.

Three women wearing natty military-made outfits that have the full length tights in evidence. One woman works diligently in proving her worth as a musician. The other women run to better outlines in their wardrobe. There's a military aspect at the opening. Solo trios on brass instruments are featured. Topical selections were the best received. Act made a "dash" and the music proved the type best appreciated in pop houses.

*Mark.*

# CABLES

## ENGLISH PLAYERS DECLINE TO APPEAR WITH ALIEN ENEMIES

**March 31 Set as Final Date, to Play With or For Germans,  
Austrians, Bulgarians or Turks. Committee Appointed  
To Notify Managements. Agreed at Conference  
Held Feb. 28 in London.**

London, March 5. At a conference held Feb. 28 by representatives of the Variety Artists Federation, the Actors Association, the Musicians Union and the National Association of Theatrical Employees, having a joint membership of 30,000, it was decided to establish a permanent joint committee to secure common action for the general welfare of those entertaining the public in theatres.

They also authorized a committee to notify managers that members of the various organizations decline to work for, or with, any German, Austrian, Bulgarian or Turkish citizen, after March 31.

Almost immediately after the start of the war the English artists refused to play with aliens of enemy nationality, though a few variety artists managed to camouflage their nationality by claiming to be Swiss or Belgians.

It was believed by some that with the cessation of hostilities the feeling might gradually subside, but it is evident that the profession is following in the footsteps of merchants and labor organizations in refusing to have anything to do with their recent antagonists.

The Seamen's Union awhile ago voted to refuse to permit any member to sign up a crew for any vessel carrying an enemy alien, as passenger or otherwise, for a period of seven years, and in the event a passenger of that calibre was booked by the steamship company, to immediately declare a strike. The English steamship companies concurred in the labor resolution.

### INTERPOLATED SCENE, CLEVER.

London, March 5. Charles Cochran has introduced a cleverly written Elizabethan scene in "As You Were" at the Pavilion, in which Alice Delysia, John Humphries, Mona Vivian, Daisy Hancock and Morris Harvey (the latter recently demobilized) scored strongly.

Miss Delysia is engaged to marry Cuvillier, composer of "The Lilac Domino."

### BUTT-COLLINS IN DRURY LANE.

London, March 5. Sir Alfred Butt has been elected chairman and joint managing director of Drury Lane with Arthur Collins.

### "House of Peril" Going On.

London, March 5. Sir Alfred Butt and Owen Nares will present at the Queens, March 8, "The House of Peril," with Nares as the hero, Emily Brooke the heroine and Margaret Halstan the adventures.

The lead was originally offered to Constance Collier and the heavy to Norman McKinnel.

### Back From France With New Show.

London, March 5. Billy Whoolly, two years in France, resumes with his former partner (Whoolly and Wallis), presenting a new show written by himself, entitled "A Troublesome Intruder."

### Boxer on Moss Tour.

London, March 5. Joe Beckett, conqueror of Billy Wells, started a month's boxing tour

in the Moss Empire houses, opening March 3 at the Empire, Cardiff.

### FAIR PLAY BY DORCHAIN.

Paris, March 5. A piece by Auguste Dorchain, entitled "Un Conte d'Avril" ("An April Story"), was presented at the Odeon March 1 and is a fair success. It is played well by Joubert, a fine actor, Hasti, Lamy, Miles, Briey, Picard and Nivette.

Desfontaines, though no longer young, has left the Odeon to join the Comedie Francaise troupe, a crowning honor to his career.

### LONDON BUSINESS OFF.

London, March 5. Business shows a downward tendency, with musical productions least affected.

Last week "Hullo, America" headed the list with takings of \$18,500; "Chu Chin Chow" did \$17,000; "As You Were," "Going Up" and "The Maid of the Mountains," \$12,000; "Uncle Sam," \$9,500; "Fair and Warmer" and "Nothing But the Truth," \$6,500.

### GUTTRY GOING IN LEAD.

Paris, March 5. Saché Guitry is reviving his comedy, "Veilleur De Nuit," at the Vaudeville Theatre the end of March, personally playing the lead, with Yvonne Printemps and Jeanne Fuster, the latter holding the part created by Charlotte Lykes, and Jean Perier the part created by Harry Baur.

The marriage of Guitry with Yvonne Printemps at Monte Carlo was prematurely reported, the ceremony taking place in Paris later.

### COMING OVER.

Paris, March 5. Harry E. Aitken, the film man, has left for New York.

Charles Pathe is sailing in April.

### "Half an Hour" Variety Hit.

London, March 5. Irene Vanbrugh and Dion Boucicault have made a success in "Half an Hour" on their variety tour and open at the Coliseum shortly for three weeks.

### George Bowles Reaches Paris.

Paris, March 5. George Bowles, business representative for D. W. Griffith, has arrived in Paris and will shortly release here "Hearts of the World." He will also present here, "The Birth of a Nation" and "Intolerance."

### Ryder Davis Returns to Stage.

London, March 5. Ryder Davis, after four years' service, reappeared last week at the Empire, Croydon, with new numbers.

### Novello Coming Across.

London, March 5. Ivor Novello, composer, sailed for America Feb. 26.

### Margot Kelly in "Oh, Joy."

London, March 5. Margot Kelly has replaced Dot Temple in "Oh, Joy," at the Kingsway.

### YOUNGER ROSTAND'S PLAY.

Paris, March 5. Young Maurice Rostand (son of the deceased poet, Edmond) has written a piece founded on the life of the XVIII century Italian beau, Casanova, produced by R. Trebor and Brignon (managers of the Theatre Michel) in conjunction with Quinson, of the Palais Royal, Feb. 22, at the Theatre des Bouffes, Parisiennes, for which purpose "Phi-Phi" was transferred to the Theatre Edouard VII. The effort of the young playwright met with a pleasant reception. It is well mounted by Rose. The author has not closely followed the biography.

Jane Renouard plays Elvire, Casanova's fiance, prettily, Marcelle Geniat the part of the Queen of Bohemia, Roger Kati, holds the title role of Giacomo Casanova and Mile. Peugeot is the Marquise Serline. Boucot is most amusing as the valet of Casanova.

Mme. Rosemond Gerard (pen name of the author's mother) assisted in the presentation of the piece.

The adventures of Casanova (the Lord of Spring), as he was called), the Venetian libertine, famous for his immorality, makes a good subject for a play. Young Rostand has taken certain liberties with history, as is permitted a playwright.

### DECOURVILLE'S NEXT

London, March 5. Albert deCourville's ninth Hippodrome revue, "Joy Bells," is in rehearsal. The production will cost \$100,000, according to report, and the cast includes George Robey, Shirley Kellogg, Leon Errol, Daphne Pollard. The advance booking is already \$125,000, also reported, with no definite date set for the premiere.

### EXPENSIVE SITE.

Paris, March 5. Handburg, a French picture capitalist, and his group of operators, have secured a big site on the Boulevard Italiens and are building a theatre to replace the Vaudeville Theatre. The ground cost \$250,000.

### LONDON JAZZING.

London, March 5. The jazz craze is increasing. Dancing rooms are opening everywhere and the demand for jazz musicians is enormous.

No private dance is complete without a small jazz band to play the dances.

### "Yes, Uncle" Passes 500th.

London, March 5. "Yes, Uncle," at the Shaftesbury, has celebrated its 500th performance. Dan Booker, demobilized after two years at Gallipoli, has replaced Borman Griffiths as "Bobby."

"The Purple Mask," at the Scala, has gone past its 300th performance. Barclay Going in "Box of Tricks," London, March 5. Don Barclay has been engaged by Albert de Courville as leading comedian for the Hippodrome "Box of Tricks" when it goes on tour shortly.

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### GREEK COMEDY REVIVED.

Paris, March 5. Maurice Donney's version of the ancient Greek comedy "Lysistrata" was revived at the Folies Marigny under the direction of Trebor, of the Theatre Michel.

This dressy piece, as first given by Donney 30 years ago, and revived at the Bouffes with Cora Laparcerie, has nothing in common except the title with the version Jacques Richepin has prepared for his wife, Mme. Laparcerie, in collaboration with Yves Mirande, for the Renaissance.

Donney's play was nicely received, but it seems a bad time of the year for a show at the Marigny, which is essentially a summer resort. Jeanne Prevost in the leading role is good, as is also Felix Regenet.

"La Grèce des Femmes" is to be a title of the version of the Greek story which is to be given by Jacques Richepin at the Renaissance later.

### REJANE WITHDRAWS NAME.

Paris, March 5. The Theatre Rejane is closed for repairs. Madame Rejane has withdrawn authority to use her name on the theatre, which reopens in a fortnight by Leon Volterra, probably called the Theatre de Paris, with Kistemacker's comedy, with Madame Cassive and Max Dearly.

### EVERYMAN THEATRE IN LONDON

London, March 5. An Everyman theatre is to be built at Hampstead Garden, a suburb of London, at a cost of \$150,000. The scheme is supported by Lord Grey, Lord Dunsany, John Masfield and J. Bernard Shaw.

### LEASES DUKE OF YORK'S.

London, March 5. Michael Faraday has secured a 14 years' lease of the Duke of York's, and has purchased for production "The Rescuing Association," by Sewell Collins and a play by George K. Sims.

### ELSIE JANIS' BOO" called "Boy"

London, March 5. Elsie Janis has written a book called "The Boy Show," describing her experience while entertaining the soldiers in France.

### \$25,000,000 RAISED BY ARTISTS.

London, March 5. It has been computed over \$25,000,000 has been raised from performances contributed by variety artists for war charities during the war.

### NOVELTY MUSICAL TURN.

London, March 5. At the Empress, Bristol, Leo Cud's "Six Musical Navies," realistically made up, presented a capital musical act, extracting excellent music from bricks, drainpipes and other commonplace objects.

They also artistically rendered "Asleep in the Deep" upon ponderous brass instruments.

### Beverly Sitgreaves Is With Bernhardt.

Paris, March 5. Beverly Sitgreaves is here visiting Sarah Bernhardt.

The American actress is a protegee of the diva.

### Maugham's Chinese Atmosphere.

London, March 5. Somerset Maugham is going to China shortly to gather material for a new play with that country for a background.

### Butt's Paris House Opening.

Paris, March 5. Sir Alfred Butt's Mogador Palace will open the end of the month with a revue written by Lucien Boquer.

# VAUDEVILLE

## NEW YORK AGENT LOSES BOOKINGS FROM UNFAVORABLE TESTIMONY

**Small Time Artists' Representative Alleges Government Counsel In Federal Investigation of Vaudeville Appeared Displeased With His Answers to Informal Inquiry. Shedy Office Thereafter Refused to Book With Him.**

Bob Baker is no longer given bookings for his small time acts in the M. R. Shedy Agency. Mr. Baker avers in his opinion that that situation was brought about through his answers to informal questions asked him by Chief Counsel John Walsh of the Federal Trade Commission, in the matter of vaudeville having proved unsatisfactory to the factions that appear to be behind the Government's investigation.

Mr. Baker says he was under subpoena during the first hearings in New York, Feb. 3-7. Appearing at the Woolworth building, where the commission was sitting, he was interrogated by the chief counsel in the lobby outside the court room, during a recess. Mr. Walsh informally asked Mr. Baker if he had not been refused permission to book with the Keith office. Baker said he had not. That he had never sought permission and did not care to book with the Keith office. Walsh replied he didn't believe Baker was telling him the truth, Baker says.

The next day Baker again appeared at the hearing, in obedience to the subpoena, and after some further conversation with the chief counsel along the same lines, Baker was told he need not again appear unless called.

Thursday (Feb. 6), when the Commission's Counsel and Examiner called at the Keith office, Mr. Walsh also stopped in at Baker's office in the Putnam building. Mr. Walsh then asked Baker why he did not seek to book with Keith, if he had not. Baker replied he could make a better living booking with the Loew, Moss, Fox and Shedy circuits, where he received his full commission of five per cent. (The Keith office requires agents to "split commissions," giving one-half to the Vaudeville Collection Agency, with the Keith or big time agents receiving but two and one half per cent.)

Later in the Shedy agency Baker was questioned by M. R. Shedy, the head of the agency which books the Fay theatres. (Edward M. Fay appeared as a witness for the Government in the first hearings.) Shedy asked Baker why he did not tell the Government attorneys that an act of his (Baker's) which played Fays, Providence, June 11, 1917, could not afterward be booked through having played Fays. Baker replied that had not occurred, that the act referred to, after playing Fays, had been booked by him (Baker) in the Loew and Moss Circuit theatres, also houses booked by the Keith office in Boston, and that the act finally disbanded through Baker being unable to keep up its personnel, all young men, by reason of Service demands.

Since then Baker alleges he has found himself unable to place any bookings with the Shedy Agency. He attributes the Shedy attitude to what Shedy considers his unfavorable replies to questions put to him on behalf of the Government's prosecution of the vaudeville interests. Baker also professes to believe he will not be called as a witness by the Government

in the vaudeville investigation because of those replies.

Asked by a VARIETY representative why he had denied three weeks ago or so that he no longer was allowed to book in the Shedy agency, Mr. Baker answered that then he thought he could perhaps "stall" Shedy along for further bookings and wanted nothing published which might stop it. Asked how he happened to change his mind, Baker said he concluded he was "cold" with Shedy, and telling Pat Casey of the affair, Mr. Casey remarked it ought to make good reading and asked him why he didn't give it to VARIETY.

### CHILSON OHRMAN LEFT OUT.

Chilson Ohrman was left out of the current Palace, New York, bill without her knowledge. It happened late last week when Miss Ohrman sent word to George Gottlieb, who books the Palace, she would not accept the No. 3 position on this week's Palace program. Mr. Gottlieb communicated with the M. S. Bentham office which books Miss Ohrman and asked that the phone message be verified. The Bentham office assured Gottlieb it was correct, whereupon the booker replaced Miss Ohrman with the Ford Sisters.

Saturday Miss Ohrman called on Mr. Gottlieb to inquire what had been done about her position. She was told her message was taken to indicate she would not appear. Miss Ohrman replied she had not meant to cancel, but merely said she would not accept the No. 3 spot. Mr. Gottlieb informed her that having no other spot open she could have appeared in this week, her place had been filled.

### SINGER'S ON KEITH TIME.

The Singer's Midgents, for the first time, are booked to appear in the Keith houses. The act opens at the 125th Street Theatre March 17, remaining a full week, then going to Mt. Vernon, and later to the Brooklyn smaller houses (Prospect and Greenpoint).

Pat Casey made the booking. The salary is reported as \$1,800 for the first two weeks and \$2,000 thereafter, with six weeks now booked. The Keith engagement of the Singer act is expected to be an extensive one.

### BRIGHTON'S REOPENING.

George Robinson has decided upon the last week in May, once again, for the formal opening of the Brighton Beach Theatre, which plays summer vaudeville of the big time brand.

Besides Mr. Robinson, who takes personal charge of the house in the hot weather, the regular staff will assemble. On it are Dave Burk, stage manager; Charles Dowling, treasurer, and Benny Robinson, musical director. The Casino, adjoining the Brighton, will also reopen, under the Robinson management, and continue its seasonal course as a restaurant.

### A LOCAL SITUATION.

Rochester, N. Y., March 5. With the present conditions as a barometer, local theatre managers are looking forward to eclipsing all former seasons. Business, in so far as the theatres are concerned, is not only good, but is phenomenal, according to the managers. A careful canvass of all important houses, legitimate, vaudeville and pictures, shows the same result: The receipts of each house are over 25 per cent. greater than last year, while the total weekly receipts of all the theatres is running well over 50 per cent. more.

Business in this city has experienced a remarkable stimulation since the cessation of hostilities and a comparison shows that the theatres are sharing generously in this. Never before were local amusements patronized as they are now and have been since the end of the war. Everywhere theatres are turning away crowds nightly and on many afternoons, when formerly business was extremely light.

Increase in the legitimate houses already amounts to 25 per cent. more than last season, despite that last year was a banner one and that conditions were decidedly unfavorable early this year, when the houses were closed through the epidemic. The same is true in vaudeville, where standing room has been sold out for the past month and matinees are daily near capacity. The picture houses tell the same story, although competition among them is keener.

It is estimated that Rochester normally pays about \$40,000 a week for its theatrical amusements, but at present the total is running from \$50,000 to \$70,000.

### FALSE REPRESENTATION.

It is alleged a man calling himself Eddie Collins, about 5 feet 5 inches in height and slightly lame, has been announcing himself to vaudeville artists as the representative of Eddie Darling and Johnny Collins, both booking men in the Keith office. The representation was last reported made to Helen Stanley, when she was playing in Syracuse, with her revue.

The accounts say the pseudo representative was familiar with theatricals. He aptly describes everyone connected with the Keith office in New York, offering acts approached by him better time and more money if they will finance an advertising campaign under his direction.

Messrs. Darling and Collins say they have never heard of this Eddie Collins. The Keith office officials are endeavoring to locate him.

### FRISCO HAS OFFERS.

Frisco, the "jazzist," received a cablegram from Jack Hughes this week offering him \$1,000 weekly for himself, Loretta McDermott and his band for a season's engagement with the Palace revue, Hughes making the offer for Sir Alfred Butt.

Because of the expense of the act Frisco could not consider the offer and will remain in America. When asked if the cablegram came "collect," he replied, "No, I paid for it."

Frisco is wanted again for "Tumble In," the Arthur Hammerstein show for which he was originally engaged. It is being rearranged for production. Frisco said he was willing to go with the troupe, but wanted Mr. Hammerstein to begin paying him immediately, as he wasn't a member of the "Equatorial Society" and couldn't afford to rehearse for six weeks on wind.

### Esther Walker Has Pneumonia.

Esther Walker, compelled to retire from new Winter Garden show a fortnight ago, suffering from influenza, was early this week reported to be in a critical condition, through pneumonia having developed.

### RUSSIAN OPERA SUNDAYS.

Sunday vaudeville concerts have been discontinued at the Olympic (44th street), the Sabbath entertainment now being Russian (not Yiddish) operetta, matinee and evening performance.

The shows are given by the Medoff-Mallo Russian company, which holds several excellent singers. The troupe is well known in the various eastern cities and has a distinctly Russian clientele.

Last Sunday at \$1 nearly \$1,000 gross was drawn. The territory sapped by the Olympic includes many persons of Russian birth.

### SOLAR TOO BIG A HIT.

There doesn't appear to be any disagreement over the report that through the hit scored by Willie Solar in the Nora Bayes show, "Ladies First," on the 44th Street roof, may be traced the real reason for Mr. Solar leaving that production last Saturday.

The accounts agree that Solar stopped the show continuously, with a consequent changing of his position in the running, until he finally found himself next to the closing of the performance, at 11:10, for his specialty, with the performance ending at 11:20. The accounts also say Solar did not appear to mind the position, nor that Miss Bayes and Irving Fisher sang six songs just ahead of him. Solar's success, however, appeared to affect the management.

The show leaves the New York March 15, opening in Philadelphia the following Monday. Ned Walker has succeeded Mr. Solar in the cast.

### DOING BUSINESS DIRTY.

At a luncheon in the Eldridge the other day a film magnate, in all seriousness—or apparent so—told those present he had called "Charlie Dickens to Westminster Abbey, London," to secure the picture rights to the author's books.

### HEARING NOW SET FOR MARCH 18.

Washington, D. C., March 5. The adjourned hearing in the Federal Trade Commission investigation of vaudeville has been again set for March 18 in New York City, but with no place of meeting there as yet assigned.

The previous date announced was March 11.

### NAN HALPERIN ILL.

Chicago, March 5.

The illness of Nan Halperin, causing her to leave the Hippodrome bill at Youngstown late last week, caused a rearrangement of the programs at the Majestic and Palace here this week.

Miss Halperin was taken ill with pneumonia threatening. Her husband, William B. Friedlander, hurried to Youngstown, finding Miss Halperin was in no immediate danger. Her sister, Sofia Halperin, accompanies her on the road.

Miss Halperin was to have headlined the Majestic bill. Phyllis Neilson Terry and The Duttons came to the Majestic from the Palace, Doree's Celebrities left the Majestic, going over to the Palace.

### BELLE BAKER POSTPONES.

The London engagement that called for Belle Baker's appearance in production during May has been postponed by Miss Baker until August or later.

It seems that Miss Baker figured up how much money she would have left after paying the English an income tax on her London salary, amounting to \$1,000 a week. The more she figured the less she had in prospective.



Chicago, March 19.

With Jimmie Henschele's orchestra nervous, uncoiled and working raggedly with the clang of artisans' hammers competing with the talent; with late comers drifting in to become a part of the sea of faces which covered the auditorium floor; with the spot erratic and flickering at times; with the electric annunciator working; with the theatre dark, easy temperaments, and failing down the critical moments; with all these little unpleasantnesses, the opening can honestly be called a tremendous success from every point of view.

Nobody mopped up. Nobody flopped. For some reason Rupp and Linden and Broadhead and Silvermoon failed to show. At that, with the two acts shy, the bill ran from 3.30 to 5.50—two hours and twenty minutes—minus a feature film which was left out. The bill represented the most extraordinary veuderville value ever offered at the price in Chicago.

Lou Holtz was forced to take the No. 1 position to replace Rupp and Linden. The house badly needed something to distract the attention from the theatre itself to the performance, and the blackface kid did the trick. He started with "Why Do They Call 'Em Babies?" went into his impertinent, fast talk, sang "Regretful Blues" and wound up with his nut song with the "O, Solo Me O, Solo You" chorus.

Emma Haig and Lou Lockett, realizing the theatre was working in a million-dollar house, danced like a million dollars. The temperamental Emma Haig, a target of the audience's ridicule, reminded him earnestly of it several times, pleading sotto voce for "more pep" and was sublimely overlooked. The team decided to ignore the drummer and got down to business. Business was good. There never was a dancer girl than Emma. The new stage floor was slippery, and Emma took a couple of missteps, but she was fine. The dance was a fine flash made the audience completely forget that the electric copper dome at the top of the theatre was one of the largest in the world, with goodness knows how many watt-power lights in it. The team bowed off to the honest applause of six thousand hands.

The gales became hurricane when "For Pity's Sake" came on after the hilarious tea got off. It's probably the first time in long time that this act has closed a show.

**PALACE.**

Another splendid show is current at the Palace. It happens sometimes a bill may hold all the elements of excellent entertainment but a switch in the running order is needed. Proper "spotting" is one of the requisites of the expert booker and house manager. The Palace having both, it is a simple trick to bolster any position weakness developed at the first matinee. Monday afternoon's show didn't loom up as a brilliant one but the night's over-capacity crowd found it so, that being attained by several simple changes in posi-

In the tough closing position as they are this week also in doubling at the Alhambra. But again filling closing performance, the band was successful. Failure success, and again justified their booking. One of the Addicks played a violin solo, "Come Back To Erin," perhaps in respect for St. Patrick's Day and it got over. The balance of the turn ran over to former routine, with the band playing to the "The Girl Who Came To Supper." Quite a proportion of the audience got real excited over the sailor-like and the applause was as lusty as it was sincere. The band's leader appeared here last season as a chief petty officer. He has since arisen to the dignity of a commission and his work with the band was deserving of a commendation.

Wallace Bradley and Grotta Ardine opened intermission with the classiest sort of singing and dancing routine. Dave Schooler credited with the lyrics and music which have considerable to do with the act and more good things are to be expected from Schooler. Mr. Bradley and Miss Ardine are hard workers and deserved their high score. The Chinese and Spanish numbers stand out brightly and the fast finish, done in "one" to permit setting for Miss Cahill, also was rolisshed. The act is rich both in settings and costumes.

Mr. Belines was warmly greeted with a monolog that sounds changed from the older routine and offered in rather finished fashion. His witty remarks about domestic matters found a ready mark with the women and he had a few things on "dry" territory that went home. One remark was about his experience in a certain dry town in the West, where there were so many bootleggers that such persons had to wear badges to steer away from each other.

"The Weaker One" playlet was third. Excitantly played, nevertheless the war's ending seems to have made it passé. It is one of the few war sketches remaining in high time apparently, and perhaps only its good staging holds it on. Russell Fildore gives a corking performance as the cowardly twin brother, but he talked too low Monday night and portions of his speeches were lost to those in the rear of the house.

**RIVERSIDE.**

If one classed Owen McGivern's protean episode of "Bill Sykes" at the Riverside this week as a sketch, and they always do with a protean playlet, there are two playlets on the program. The other is Alan Brooks and co., who are doing a playlet on the Broadway episode, "Dollars and Sense". Oddly enough both resort to costume changes and protean trickery for novelty, and for good measure in that direction, we have Marie Nordstrom with a dozen or so changes of chapeaux, though she was put in at the eleventh hour in place of Tony and Norman, one of the original cast. The two playlets are remarkably effective costume changes, but seated in a stage box Monday night were fully a dozen people who, when asked if they knew what he was talking about, were unanimous in the state-

And while on the subject of what is liked by vaudeville audiences, let us analyze Marie Nordstrom's turn. Isn't it the sort of thing that one sees upon the lyceum platforms? And did you ever see a lyceum turn, or a hit transplanted from the lyceum entertainments, that ever failed in vaudeville? What about the recitations with which our comedienne is so prone to finish their acts? Isn't that lyceum work, and doesn't it always elicit applause in large quantities? Miss Nordstrom's lyrics are

Then there was dear, blonde, plump Lilian Russell with a pianist in black uniform. Miss Alice, a blonde in white strings and a sailor's cap, and a blonde in a red and white uniform, herself attired as a sergeant of the U. S. Marine Corps. Of course she rendered "The Marine's Song" and "The Marine's Call" the days when Joe Von, a red headed Irish lad, half French vaudeville agent, foisted a "new" single upon the hooking men. The "new" single was "The Marine's Song" and it consisted of a series of "imitations" of prominent musical comedy stars, among them Miss Russell singing the "Evening Star" number, "The Marine's Song" and "The Marine's Call" but that didn't matter. She gave her "imitations" without announcing them and "imitations" were the name of the game. The audience instantly who she was imitating, as also when she warbled "Rolie, My Bushing Role" (that was it) was Fay Templeton and so on. The same number could be pulled again today and go just as high.

### COLONIAL.

Regay and the Lorraine Sisters opened to show Monday night with their dancing act. Hard working trio. Effective. Bernard and Duffy made good. They worked hard, registering a large sized hit. Jack Duffy's shimmy exhibition was a small sized riot in itself.

Regay and the Lorraine Sisters opened the show Monday night with their dancing act. Hardy made good. Effective. Bernard and Duffy were good. They worked hard, registering a large sized hit. Jack Duffy's shimmy exhibition was a small sized riot in itself. Smith and Austin started a comedy boom and maintained a laughing pace. Newhoff and Phelps landed solidly with new song material. The act was capably presented with Irving Newhoff doing his part well without the aid of his little black moustache. The turn was

Following the quiet offering of Norstrom and Plinkham (New Acts) and intermission was Allan Rogers (New Acts) who was liked all the way. Norton and Lee got applause on their entrance and when they had wound up their first dancing finish to modern jazz accompaniment the Colonial "clap" was in evidence.

Bert Williams, headlining the bill, held his own easily. He swung each number into a applause but perhaps the best liked of the new selections was "Everybody Wants a Key to Mr. Celler," having a more modern production with lyrics and a laugh. They were followed by the Belgium Trio closing with their droll style. The Belgium Trio closed the show.

Keith's Bronx house is one in which the boxes and especially those in the balcony (not the proscenium boxes) are badly constructed. About fifty per cent. of the allotted chamber space is fit for sale, which may be why the department indulges in the sport of slipping visitors into the place.

John Hyama and Lella McIntyre, headlining in eight spot with their delightful "May bloom," got over from every angle and every comedy line found response. What seemed a new bit with the telephone was introduced by Hyama. That was when the phone rang three times. Then John lifted the receiver and spoke: "You'll have to wait; there's a

Ruth Royce had an applause edge on director ahead of Hyman and McIntyre. The singer offered her same quartet of numbers, but her original original, "The Ballerina," was the crowd-pleaser. Miss Royce, too, for "Ballor" Bell opened after intermission, going for a far less than her first. For his "Another Good Man Gone Wrong" he is being assisted by a quartet of vocalists. The song is one the audience too joins in. He sang "What Ireland Comes Into its Own" as if he meant it, and the last lines of "Bring Back the Good Old Days," the lines being very close to the original. The song is a love song.

Libenot, a master xylophonist who specializes on "The Roarery," but other things well, turned in a high score for No. 2. He entered several times and while he does not have a quartet, he has a solo. He has a little doubt that he will leave the stage very

[illegible]

There was no dearth of singing in the week's show and Jack Norwerth, who headlined the bill, was in the closing position following Ed. Morton and Bella Baker. b

Belle Baker, held over for a second week, carried off the cream, so far as applause was concerned. It was a big night for her Monday, as she was the follower of St. Patrick—joining in the applause in a most generous way. Just to please, Mr. Baker sang an Irish ballad. Lyons and Young sang the same number here last week, and the girls did it over so much better. She had a number more, and was a real success, with a big hit that she could not get away until she had obliged with "Put It On, Take It Off."

Ed. Morton's songs were almost all new, and he scored his usual big hit. He has one to



Bryant Washburn starred in "Venus in the East," Paramount feature, closed the show.

(Continued on page 37.)

# CABARET

The "Vampire" song of the Maxim's revue has attracted considerable attention in the show through the lyrics of the number and the dressing of the girls in it. The song was written by Percy Elkeles, who produced the current Maxim's show, with music by Billy Arnold. The lyrics read as follows as sung by Sue Creighton as each of the "vamps" enter to their respective verse:

This Vampire, like arsenic, deadly and slow,  
With another man but you she'd never go,  
And from you she'd never part—  
She's told that often, cross my heart.  
To Larry and Sam and also James,  
For to her it is only in the same,  
You tell her you're broke and how she will  
Say—  
Not for you, dear; but for another guy.

This Vampire's quick work is a little bit  
rough;  
She's there with the fast talk and all that  
stuff.

Like Grant took Richmond she'll take you,  
Providing you give her the chance to  
She sends you for dinner, a show and cabaret,  
For you must entertain her in a royal way;  
And then when you think you have treated  
her fine  
She asks for fifty for her horseshoe time.

This Vampire you take to a cafe to dine,  
And after you go for a little wine  
You think she's yours. Oh, yes, you do;  
But you have another drink, and I'll show you.  
You squeeze, hug and kiss her hand;  
You think that she'll understand,  
And then when your head is awash  
She tells you, "I'm not that kind of a girl."

This Vampire we must call greed;  
Her taste is woe—always in need.  
Her times in seek and the room rent due—  
Maybe a hundred will see her through.  
You fall for one and another (twice);  
You can't resist, for she acts so nice,  
And when she gets it—burr, you're cold,  
For this sad tale she has often told.

This Vampire we'll have to call time;  
You can court her for months at a time.  
A beautiful dress, a pretty hat,  
A motor car and a furnished flat,  
And other costly gifts, both rare and fine,  
You shower on her to make her shine.  
Then you work fast, for sure you're some  
guy.  
Until she answers, "I have to know you  
better."

This Vampire is the last one of all.  
As you can see she is very small.  
Good things like her in small packages come.  
And believe me, boys, she can make things  
bump.  
One day she happened to meet a bank teller—  
You know, a live one—a regular fellow.  
He gave her jewelry; she gave him cheer—  
The bank got wise; he got a year.

Bill Dooley abruptly stopped his act on the Century Roof the other night and left the floor, when a woman seated at one of the ringside tables near him threw one of the little hammers at Bill as he was lying on the floor. After the two Dooleys (the other is Gordon) had retired, Bill Dooley returned, and in response to the applause said: "I will not stand to have anyone throw those hammers at me. It was the second turn of the Dooleys during the show, their 'Walking Down the Avenue' bit. The floor of the Century roof is horseshoe shape, with tables fringing the edge. The Dooleys boys had gone through the act up to the time while they are upon the raised stage, when Gordon kicks Bill in the chest, Bill making a fall down the stairs of the stage and remaining prone upon the floor, until, in the usual course, Gordon walks down and lifts him up. It was while Bill was waiting for Gordon to come to him that the woman at the table threw the hammer. She was a red-headed woman too. C'esto, the roof's floor manager, immediately issued instructions that the red head's party be presented with their check and given minute directions how to reach the elevator. As the gathering left the roof and walked out of the street level entrance, there stood the red head in the lobby as though waiting to see or hear what damage she had done.

A shimmy dancing contest held at Reisenweber's one evening last week was won by Willie Moore, the son of the restaurateur on West 46th street.

The judges were George Whiting, Bill Grady and Harry Carroll. They made a decision on the volume of applause for each dancer. The contest finally narrowed down to May Gray, who is at Maxim's, and Mr. Moore. Upon being awarded the cup, Mr. Moore presented it to Miss Gray. Other contestants were Vi Quinn and Jimmy Murray (dancing as a team), Jack Duffy and Nat Goldie. Young Moore has never appeared professionally, but is recognized as about the best male shimmy dancer in New York. He is very popular with the Reisenweber crowd. Andre Charlot, the London manager, when recently at Reisenweber's and noticing Moore, informed an agent to make Willie an offer to appear for Charlot in London, but Moore wouldn't consider it.

The revue at the Marlborough, New York, underwent considerable changes last week, combined with an increase in the cast from eight to 14. The cast at present consists of Duke Muller, Harold Lindan, Alma Tris, Georgia Sage, Marcelle, Helene Martin, and the following chorus: Vivian Birmingham, Irene Hart, Babe Sterling, Edna Pollard, Olga Clark, Pearl Latham, Sella Harvey, Chick Russell.

Sophie Tucker donated a silver loving cup to the winners of a waltz contest held at the 22nd Army Regiment, March 15. It was won by Paul Dreyer and Mae Reilly, professional dancers. The contest was judged by Doyle and Dixon, William Morris and M. McCutcheon.

"Mammy o' Mine" won the song contest held at Camp Mills, L. I. last week. The contest was arranged by the 27th Division. The singer of the song received a gold watch, valued at \$100, presented by Mrs. Harry Content and the song's publisher, Shapiro Bernstein & Co., received a silver cup.

The Dixieland Jazz Band sailed Wednesday on the Adriatic to accept an engagement in Albert de Courville's "Joy Bells" show at the London Hippodrome. De Courville holds an option on the band's services for an additional period. J. Russel Rossason has permanently replaced the vacancy at the piano made by the late Henry W. Rags.

The principals in the new revue at the Film Cafe are: Anna Regan, Edna Lee, Minnie Cannon, Mabel Lee, M. Meyers, Adele Ferguson, Victor Steiner, M. Frichard, Al Wagner, Herbert Frustee and Leo Filletier; ten chorus girls.

Joe Fiani and Lillian Lorraine were jointly mentioned in a story in the New York American this week. It stated Mrs. Fiani had discovered the couple together in a search for additional evidence for divorce against her husband.

Paul Salvain left last week for Battle Creek, Mich., where he will take a rest for a while. Mr. Salvain ran himself into a physical decline through close application to business.

Al Sanders, who once sold wine when wine was easy to get and who later helped to run a road house, has gone into the merchant tailoring business on Fifth avenue, with a partner.

"Come Along" under the management of the Marne Productions, playing Baltimore this week, will undergo reconstruction before it comes to New York.

Cabaret artists and picture employees connected with Frank A. Miller's Lyceum will hold their annual ball at Arcadia Hall, Brooklyn, April 5.

The new show for Rockwell Terrace, Brooklyn, is to be produced by Gil Brown. Allen Baer and James F. Smith are writing it.

New York cabaret bookers have received orders to send along entertainers as well as musicians for the summer places.

Tex McCloud, now appearing at Churchill's, has been signed by Chas. Bornhaupt for a European vaudeville tour. He will open Liverpool June 16.

George Perry has organized a cabaret baseball team and offers to play any theatrical nine in the profession, for a side bet or sport.

(Miss) F. Felber and Sylvia Edwards and Elaine Gordon are at the Palm Garden, Newark.

Bonnie Holzman is handling the publicity for Healey's 66th street restaurant revues.

Bert Kelly's jazz band opens at the Beau Arts, Atlantic City, March 24.

Eddie Weil is looking after the newspaper publicity for Reisenweber's.

## OBITUARY.

### Owen Dale.

Owen Dale (in private life William Heller), aged 67, died Feb. 21 in San Francisco. Dale was the last of a trio of entertainers on the Pacific Coast who had appeared in different theatres and performances for years, the other two being Matt Trayers and Junie McCree. Dale, with Trayers and McCree, for years appeared at the old Bella Union Theatre in Frisco and also the Old Cremorne (later named the Midway.)

### Earl McClure.

Earl McClure (McClure and Dolly) died March 12 in Albuquerque, N. M., after four months' illness. A widow and two children survive.

## IN MEMORY

of My Beloved Husband  
**Claude Leslie Golding**  
Who died March 10th, 1918.  
At rest.  
**CLARA KEATING GOLDING**

### Ada Latham.

Ada Latham died at Wilmet Flat, N. H., March 15 from a complication of diseases. The deceased was the wife of Charles Latham and of Charles and Ada Latham.

IN LOVING MEMORY  
OF  
**MY BROTHER**  
**Pvt. Townsend C. Young**

The Field of Honor  
Who fell  
at  
**VERDUN—FRANCE**  
October 12th, 1918  
May his language rest in peace.  
**HIS PROUD BUT SISTER**  
**MYRTLE YOUNG**

### Frank Dumont.

Philadelphia, March 19. Frank Dumont, last of the old time minstrels, dropped dead in the box office of the old Ninth and Arch Streets Museum Theatre, Monday afternoon, while the performance was going on and the minstrels were playing "Do Men Marry for Love," the last afterpiece Dumont wrote and which he was unable to appear in owing to illness. Heart disease caused his death.

Dumont was one of the best known minstrels in the world. He was also a writer of stage material as well as numerous songs. He was born in New York in 1848. He came to this city in the early 70's to join the old Carncross & Dixie troupe. In 1895 he became proprietor of a theatre in which this troupe appeared. In 1911, Dumont's

Theatre, or as it was called, Eleventh Street Opera house, was sold and the company was moved to the old Museum at Ninth and Arch, where it has offered stock minstrel shows ever since.

Dumont was the last survivor of the

## IN LOVING MEMORY

of our dear friend and pal

**Ada Greenhalgh Latham**

Who passed away March 15th, 1919,  
at Wilmet Flat, N. H.

May her dear soul rest in peace

**BOOTHBY and  
EVERDEAM**

Carncross & Dixie Co., Hughey Dougherty and Mat Wheeler, who played with him, died in the same week and at about this time last year. He had not appeared on the stage since Christmas week. He is survived by his wife, Nellie Dumont. He was a member of the Masons and Elks.

**ADOLPH E. MEYERS**

"DOLPH"

In whose death show business loses  
a gentleman and a friend

from

**THE BOYS**

In the Majestic Theatre Building  
Chicago

Dumont was a mere boy in New York when he first met Billy Chapman, who later became a police captain and was called the czar of the tenderloin. Chapman recommended Dumont to George Christy, who ran a minstrel show at 385 Broadway. The boy remained all season and in 1863 he went out with the Arlington and Donnickor Co. All the salary he received was 25 cents spending money and his board. Later he joined Dupres & Green's Minstrels and then became a member of the San Francisco Minstrels on Broadway and wrote a burlesque on "Patience," which ran 150 nights. Dumont, Dougherty and a big company of old time minstrel stars made a trip to the Coast, and in 1870 Dumont organized the company with which he remained until his death. It is expected the Dumont Company will finish the season under the direction of Howard Evans, who has been Dumont's business manager for many years.

## AUTHOR'S SOCIETY DINNER.

The Society of Authors and Composers is to have a dinner at the Claridge March 29. The affair will be in the nature of a farewell to George Maxwell, president of the society and head of Ricordi & Co., the publishers, who is to sail for Italy on April 1.

Gus Fay has returned to the "Sight Seers," joining them at Paterson, March 20. Bert Weston, a local stock burlesque comedian, temporarily filled the spot.

L. Weinberg, theatrical lawyer, has moved uptown with his brother, J. Weinberg, having taken offices in the Brokaw Building.

The Anna Held Junior Show, "Hello People," direction Joseph Shea, has ended its road tour. Miss Held is planning to enter vaudeville.

# BILLS NEXT WEEK (MARCH 24)

In Vandeville 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 by.  
The number in which these bills are printed does not denote the relative importance of acts or bills prepared. Some of the bills are new, doing new work, or reappearing after absence from roadwork, or appearing in city where listed for the first time.

## B. F. KEITH

Palace Theatre Building, New York City  
**NEW YORK CITY**  
B & H Gordon  
Curson Sisters  
2d half (37-40)  
Quincy 4  
(Four to fill)  
**BROOKLYN**  
Keith's Washwick  
(Nequest Week)  
Gilding O'Mearas  
Ed Norton  
Frank Conroy Co  
Gilbert & Friedland  
The Sharrocks  
Bradley & Ardine  
Phina & Ficks  
Stuart Barnes  
Port Norcross  
Howard's Conies  
Keith's Orpheum  
Seaman & Anderson  
Juliette Dika  
"Memory Book"  
Mills & Danks Co  
Morse  
Collins & Hart  
Toney & Norman  
2d half (38-43)  
Bolger Bros  
H & J Seymour  
Taylor & Graton Co  
Lear Edmonds & Lee  
Pinkie Mules  
2d half (38-43)  
Lippels  
Lionel J. Band  
J & B Thornton  
Joe Heather Co  
Wm Gaston Co  
"Bernard Granville"  
Belladonna Bros  
Keith's Royal  
Rinaldo Bros  
Ben Harris  
Rogers Duffett Co  
"Conway & Fields"  
F. Ardell Co  
Laser & Dale  
Lillian Russell  
Nelson & Chalm  
Morak Sisters  
Keith's H. O. N.  
2d half (38-43)  
Norrell Bros  
Ethel Lawrence Co  
Geo Holland Co  
(Three to fill)  
2d half (34-36)  
Bill & Carson  
"Neglect"  
Lionette  
(Others to fill)  
2d half (37-40)  
Kennedy & Bruce  
Rita Roland  
B & H Gordon  
Boyar Troupe  
Proctor's 22d St  
2d half (38-43)  
"Chas J. Girel"  
Cantwell & Walker  
Laser & Dale  
Singer's Midgots  
(Two to fill)  
1st half (34-36)  
Anthon Sisters  
Shattuck & O'Neill  
Lear & Hart  
(Three to fill)  
2d half (37-40)  
Bell & Carson  
Mabel Best  
Hallen & Hunter  
Jimmy Hussey Co  
Ford & Orma  
2d half (38-43)  
1st half (34-36)  
Lacey & Rome  
Cameron Clemens Co  
Chuck Reiner  
Walker & Texas  
2d half (38-43)  
Sherry & Clark  
Dorothy Branner  
Taylor Graton Co  
(Two to fill)  
Proctor's 8th Ave  
1st half (30-35)  
Jap Wise Hound  
Quixley  
Lander Bros  
(Three to fill)  
2d half (34-36)  
Mable Bruce  
Low Hawkins  
Cantwell & Walker  
Ida May Chadwick  
Ward & Van  
Boyar Troupe  
2d half (37-39)  
Dolly Kay  
"Hoey & Lee"  
(Others to fill)  
Proctor's 23d St  
1st half (30-35)  
Noble & Brooks  
Rector Water & L.  
(Two to fill)  
Brown's Dale  
Lowett & Dore  
Helena Fredericks

## WHIRLWIND WIZARDS THE LAVERS

In Dancing Like Machine Guns  
JULIAN ELTINGE CO., Season 18-19

**AUGUSTA**  
Wells  
(1st half playing)  
Camp Jackson 27-  
28  
Bob & Tip  
The De Glynn  
"Carnegie"  
Fargo & Richard  
S. Princeton Girls  
Nai Taitai  
Armstrong & Smith  
Edna & Luby  
Musical Revue  
Maryland  
Stoddard & Hynes  
Romas Troupe  
Vesnelian Troupe  
Ward & West  
CAMPDEN, N. J.  
Ed Gintaras Co  
Coy De Trickey  
Aash & Taylor  
Westony & Blaine  
Kinda Kink  
O. H.  
Massee & Arch  
"Hoey & Lee"  
Mme Clifford Co  
Loyde  
Tiny Armstrong  
Paul Brad  
Rovena & Hollister  
HOMER, N. Y.  
Sultan  
Arch & Carr  
Libby Brown & C  
De Vera & Lewis  
Smith & Garfield  
Rovena & Hollister  
BIRMINGHAM,  
Alabama  
(Atlanta split)  
1st half  
Rekoma  
Earl & Sunshine

## FRED HILLEBRAND

JOS. M. GATES  
"Take It From Me"  
S. MONTGOMERY, N. Y.

"Business Is Bus"  
Fenton & Fields  
Hodge Fodge 6  
BOSTON  
B. F. Keith's  
Kennedy & Nelson  
Laughlin & West  
Toto  
Marian Harris  
Alan Brooks Co  
Harry Breen  
Madama Petrova  
Van & Schenck  
Strassels Animals  
Hester  
Art La Fleur  
Norwood & Hall  
Arthur Havel Co  
Gillen & Mulcahy  
Prince Jewedah Co  
B & W Walcott  
Variety 4  
Kennedy & D  
Bent & Murray  
Romas Tr  
F & G De Mont  
Dug & Corer  
Princess White Deer  
Eugene Emmett  
Carmichael  
BROCKTON  
La Rosette Girls  
Allen & Moore  
Dug & Raymond  
2d half  
Dolly Touhy Co  
Billy Gleason Comedy 4  
Diamond & Brennan  
BUFFALO  
Lyon  
(Birmingham split)  
Grace Ayer & Bro  
1st half  
McCarthy & Faye  
Holmes & Wells  
"Cabaret De Luxe"

## CLAYVELAND

Kaban Japs  
Ethel Hopkins  
Jimmy Lucas Co  
"What Girls Do"  
Rosa Leonard  
Brendal & Bert  
(Three to fill)  
COLUMBIA  
Charles Smith  
(Charleston split)  
3 Farmettes  
Skipper K & R  
Edna Bennett  
The 2nd  
COLUMBUS  
B. F. Keith's  
Martin & Davis  
Hallen & Fuller  
Tarsan  
Dulotte  
Rita Mario Orph  
Al & F Broadman  
Leviton  
DAYTON  
York's Dogs  
Sherman & Uttry  
Harry Holman Co  
Chief Cappelucan  
Turn & Ray  
Klinter & Reaney  
Prosper & Maret  
Temple  
Walter C Kelly  
Dolly Cousins  
Nash & O'Donnell  
7 Ray Guy  
Amorose Sisters  
Klein Bros  
Kenya Mason 8  
L. La Dallas  
DOVER  
Edman sq.  
Smith & half  
Stoddard & Hynes  
Eugene Emmett  
Kiska & King  
Draw & Ace  
Cummins & White  
Weston Harris  
Walsh Edwards  
Franklin P.  
Aubrey & Bell  
Quailano & Mar  
Dutell & Covey  
Duceno  
2d half  
The Zieg  
Pat O'Hearn  
Dorothy Hayes  
N. & Tuck  
Fields  
Ja Da Trio  
Shattuck & O'Neill  
Johnnie Woods  
"Current of Bus"  
Frankie Heath Co  
(Two to fill)  
2d half (37-39)  
Lillian & Twin Bro  
Corcoran Comedy 4  
7 Musical Spillers  
Emmy's  
(Two to fill)  
JOHNSTOWN, PA.  
Majestic  
Dancing Illusion  
Hugh Clark  
Dolly Kay  
Emmy's Pats  
(One to fill)  
2d half  
Mona Gray  
Sgt J Dixon  
Wallace Clerk Co  
Temple  
(Two to fill)  
ELMER, N. Y.  
Majestic  
Wallen & La Favor  
Dorothy & Buster  
Philbrick & Devos  
Browns Mus Rev  
2d half  
Van Baldwin 3  
"Armstrong"  
C Sabini La Pearl  
ERIE, PA.  
Colossal  
Holiday & Willette  
F. J. Emerson  
"Fash'n De Vogue"  
Stromberg & Lerr's  
Scott Lassie  
PAUL RIVER,  
MASS.  
(Nashville split)  
Rodeo & Francis  
Brown & Smith  
Billie Reeves Co  
Masters & Kraft  
2d half  
Hawkins & McCoy  
B & H Mann  
Mauro Samuels Co  
Rosa Wise Co  
Horell & Sarampa  
GRAND RAPIDS  
Cycling Brunettes  
L. & Clark  
Ors Sisters  
Halle Nichols  
Heben Ware  
Meran & Mack  
Judy In Sculpture 4

## MALIBAX, N. Y.

Marie Fitzhugh  
Cushing & Irene  
Geo Brock  
Barkley & Danna  
The Farnham  
Strand  
(25-1)  
Todesco & Todesco  
Louise Lyons  
Columbia  
Francis Renault  
Jerome & Herbert  
HAMILTON  
Emma Stephens  
Royal Gascoines  
Arnold & Allman  
O'Donnell & Blair  
Hilks Pay & B  
(One to fill)  
HAVERHILL,  
MASS.  
Colonial  
Ball & Bro  
White & Ryan  
Dobbs Welch Co  
Work & Ryan  
"Country Girl"  
B & L Walton  
Janet Childs  
Turn & Ray  
Wilton Sisters  
La Rosette Girls  
INDIANAPOLIS  
B. F. Keith's  
Nestor & La Salle  
Kings & Page  
Harry Cooper  
Mrs G Hughes Co  
Nita Co  
Chas Ahearn Co  
ITHACA, N. Y.  
Devere & Lewis  
Smith & Garfield  
Sultan  
Hickbrick & Devos  
Brown's Mus High's  
JACKSONVILLE,  
Fla.  
(Savannah split)  
Bernard & Merritt  
Julia Curtis  
Aubrey & Bell  
Finley & Hill  
Stewart  
Judson City, N. J.  
B. F. Keith's  
1st half (30-35)  
"Military Maids"  
Griffiths & Dow  
N. & Tuck  
Fields  
Ja Da Trio  
Shattuck & O'Neill  
Johnnie Woods  
"Current of Bus"  
Frankie Heath Co  
(Two to fill)  
2d half (37-39)  
Lillian & Twin Bro  
Corcoran Comedy 4  
7 Musical Spillers  
Emmy's  
(Two to fill)  
JOHNSTOWN, PA.  
Majestic  
Dancing Illusion  
Hugh Clark  
Dolly Kay  
Emmy's Pats  
(One to fill)  
2d half  
Mona Gray  
Sgt J Dixon  
Wallace Clerk Co  
Temple  
(Two to fill)  
ELMER, N. Y.  
Majestic  
Wallen & La Favor  
Dorothy & Buster  
Philbrick & Devos  
Browns Mus Rev  
2d half  
Van Baldwin 3  
"Armstrong"  
C Sabini La Pearl  
ERIE, PA.  
Colossal  
Holiday & Willette  
F. J. Emerson  
"Fash'n De Vogue"  
Stromberg & Lerr's  
Scott Lassie  
PAUL RIVER,  
MASS.  
(Nashville split)  
Rodeo & Francis  
Brown & Smith  
Billie Reeves Co  
Masters & Kraft  
2d half  
Hawkins & McCoy  
B & H Mann  
Mauro Samuels Co  
Rosa Wise Co  
Horell & Sarampa  
GRAND RAPIDS  
Cycling Brunettes  
L. & Clark  
Ors Sisters  
Halle Nichols  
Heben Ware  
Meran & Mack  
Judy In Sculpture 4

## RESULT OF INFLUENZA

Falling out of a hair and dress of men, due to influenza, caused by the use of the hair-dresser STASIA MOORE'S

21 West 46th St. New York  
For appointments—Circle 285

Grindell & Ester  
Alfred Latoli Co  
Haley Sisters  
Claire Vincent  
Miller & Lyle  
Sheppard & Ray  
LYNN, MASS.  
Gilbert & Kenney  
Willie Solar  
Diamond & Brennan  
Waldorf  
Dawn June  
Alma Gray Co  
Gray & Parker  
Brown Constables  
Waldorf  
The Bellids  
3 Harmony Girls  
Robt Hodge Co  
Nip & Tuok  
2d half  
Rodeo & Francis  
Guns & Mar  
Nert & Murray  
Apdales America  
"Halle & Hays"  
MANCHESTER,  
N. H.  
Palace  
Whirlwind Hogan  
Janet Childs  
Nita Co  
Wilton Sisters  
Venetian Orpheas  
2d half  
Work & Keit  
Kubers Ryan  
Dobbs Welch Co  
Penn & Cuning  
"Country Girl"  
MOBILE  
Laurie  
(New Orleans split)  
1st half  
Nelson & Hurley  
Walman & Berry  
Howard & White  
Willy Rogers  
"The Decorators"  
NEW ORLEANS  
Palace  
1st half  
Fred Tarran  
Lion Tarran  
Melnotte & Ledum  
Halle & Hays  
(One to fill)  
NEWARK, N. J.  
Mabel Whitman Co  
Alma Gray Co  
Dog Taxi  
Revue Comique  
2d half  
The Bellids  
Masters & Kraft  
Kubers Ryan  
Wayne Marsh & O  
Zelma & King  
NEWARK, N. J.  
Laurie  
(New Orleans split)  
1st half  
Nelson & Hurley  
Walman & Berry  
Howard & White  
Willy Rogers  
"The Decorators"

## \$14 PER WEEK ROOM AND BATH \$16 PER WEEK SUITES PERSONS

REISENWEBER'S HOTEL  
50th Street and Columbus Circle  
New York City

MONTGOMERY,  
Grand  
8 Rosaires  
The Reynolds  
Old Soldier Fiddlers  
Hamilton & Barnes  
Bart Swar  
Kitara's Japs  
2d half  
Bud Lorraine  
Morgan & Kloter  
Master Gabriel Co  
Sam Hart  
Swan & Swan  
MONTREAL  
Fracese  
Nathano Bro  
Patty Reat & Bro  
Gibson & Cornalia  
Claudia Coleman  
"Not Yet, Master"  
Orth & Cody  
Moran & Winsor  
St Denis  
Zeda & Hoot  
Cecilia & Bernice  
Montambo & Nap  
Sterling Sax 4  
Great Richards  
MT. VERNON, N. Y.  
Proctor's  
1st half (38-43)  
7 Glasgow Males  
Dorothy Hollis Co  
Beaumont & Arnold  
Jerome & Herbert  
Ida May Chadwick  
Collins & Hart  
1st half (24-26)  
Rita Roland  
Hallen & Hunter  
Al Raymond  
Singers Midgots  
2d half (37-39)  
Mahoney Auburn  
Cantwell & Walker  
Singers Midgots  
NASHVILLE  
Princess  
(Louisville split)  
1st half  
Rich & Lenore  
DR. S. N. FRANK  
BURTON DENTIST  
CATERING TO THE PROFESSION  
808 EIGHTH AVENUE, NEW YORK  
(THREE DOORS ABOVE 807 ST)



**WILL J. HARRIS**

Robt T Haines Co      Ward &amp; Raymond

\_\_\_\_\_

**CHARLIE WILSON**  
"THE LOOSE NUT"

CHICAGO R. E. KEITH

\_\_\_\_\_

Room 208, Putnam Building  
193 Broadway NEW YORK CITY

793 Broadway NEW YORK CITY







SHOW REVIEWS.

(Continued from page 21)  
23D STREET.

The first half the house made a play on its film feature, "The Better 'Ole" with seven acts of vaudeville.

The Three Military Maids opened, followed by Sully and Houghton and the Eva Taylor-Lawrence Grattan Co. (New Acts). Jerome and Herbert were a comedy success, the acrobatic routine being well worked up and put over solidly. Shows what an acrobat like the thinner of the two can do in a tuxedo without the aid of a barrel, table or bounding net. After Edith Helena appeared Mullins and Cogswell who added another boost to the comedy part of the show. The act has changed somewhat in the past season or so, with Mullins working harder than he ever did and taking most of the play away from Cogswell.

The LaMont Trio, wire walkers, with a slip of a miss doing some fast work, pleased. The trio has a brother for a fifth, the youngest of the trio, the same girl, who does most of the wire work, going to a high wire effect which is worked at a tread mill, with girl making a running tread that looks mighty tidy and dangerous all the way.

The Better 'Ole' held everybody seated until the end. Mark.

LAST HALF SHOWS.

(March 13-16)  
AMERICAN ROOF.

The show for the last half was about up to the average, meaning it was satisfactory to Friday night's house which was a trifle light.

The show was off in comedy but held several good things principally "Oliver" a girl act (New Acts) that could have been made a pippen. It ran for most of the hour closing intermission. Directly after were Hutter, Stein and Phillips, a stinging trip that can easily stand testing on any small time. The men present a neat appearance and have likeable harmony. The boys sing alive about as excellent as any actuation a cornet has heard for years. He should lengthen the bit.

The biggest applause winner was Julian Hall, the "Jazz Boy," whose varied routine includes acrobatic, acrobatic dancing, a very good Chaplin imitation and some very jazzy phonograph playing. Hall worked his act as usual, landing his score down next to closing. He recently left the big time. Jack and June Langstin opened the second part with dances and a display of witty vaudeville on June's part. One of her friends with a curious headpiece, showed off her neat little figure best, and during the moment she was on joining in a song number, she impressed as a pocket edition of Eva Tanguay. Dorothy Feltz closed with a play-let called "Is a Violet" (New Acts).

Orben and Dixie did well second with songs, patter and several double tap dances by the man. The girl's wardrobe drew attention, like the manner she handles lines. Her facial make-up was too black and contrasts with the brown coloring of her partner. Van and Morris were third with "First Night" and the house liking the girl's kidding. The Gabberts opened the show which was closed by the Leon Sisters & Co. (New Acts). Mark.

125TH STREET.

With four acts in the discard on tonight, Friday, from the matinee performance, the bill still held a little although scheduled for ten, as Bernard and Duffy, after showing at the Alhambra, paid a visit to the manager, Bob O'Donnell, who insisted that he appear.

Louis Lee, a sailor, in a white uniform, opened the show, knighting rope in various styles, followed a little comedy, stop of a ladder placed on a platform, but held very little attention. Paquette and Collier (New Acts) next had a novelty in stage setting, holding attention throughout. Ralph Stearns, xylophone player, held the No. 8 spot, but only took up time, followed by Blythe and Gay (New Acts). The latter offering a comedy act, sent the progress of a newly married couple, once well off, but now living in a furnished room. Owen and Moore (New Acts) were next completing half the bill. Next programmed was Pearl Bineland. Although billed single, two men are employed. It is comedy act, founded on a father giving two \$500 bills to a young woman under the impression she was his son's affinity. Not enough comedy present, but the theme is well worth working to improve. The balance of the bill consisting of Patroola, Minerva Courtney and Co. (New Acts), Adrien, the letter the bit of the evening, followed by the surprise appearance of Sully and Houghton with William Horlick (New Acts) closing the show, held the crowd, each registering either laughs or applause, proving that the 300 per cent. hitters were bunched consecutively.

23D STREET.

Business good last half and the show was enjoyable.

Barnes' Midgott Horroes opened and the animals held attention. The closing act was the weakest. Watkins and Williams have worked their new act in and on looks it registers. George Holland and Co. in "Fishing Partners," dialed up comedy that was laughingly successful. Tony and his friends were well received. Tony plays with much feeling and works while "she" is out on the stage. Lowry and Prince, with Irene Prince, a small little person, she dances well and makes a dandy little "boy." At show time work, Lowry does some good soft shoe dancing.

The Kingstley Benedict "Wild Oats" sketch

# VARIETY'S

Special

## STATE-LAKE NUMBER

Will Be Issued

### NEXT WEEK (March 28)

Variety in its next week's issue will be devoted to the new and remarkable theatre and building, called the State-Lake in Chicago. (It opened this week.)

The State-Lake, in all, as a theatre and office building, is a western monument to Vaudeville. It bids fair to revivify a portion of Chicago's business section that has been for years thought past redemption.

The daring of this enormous enterprise, that entailed an investment of \$2,500,000, invested purely upon the judgment of a small group of showmen and against the opinion of Chicago's most expert realty men, is entitled to a detailed record and more particularly since it was conceded before the State-Lake opened that the investment was an assured income maker. Other large office buildings will follow the State-Lake into its new State street, Chicago, location: The busy business path of the west's most famous street will have been extended through the enterprise and daring of these showmen.

Variety's special State-Lake number will explain these points, detail what this phenomenal and successful step of vaudeville managers means for vaudeville: who they are and what they have done; what the State-Lake will do for State street and Vaudeville, besides containing other interesting data concerning showmen who have built fortunes as well as theatres through their shrewdness in "picking."

This Special Number will cover a special field. It is going to bring unique returns in a publicity way for there has never been a theatre's opening treated in just this manner.

VARIETY'S State-Lake Special will go to new and exclusive readers, among all the cities of the west, besides its customary circulation.

Advertisements will be accepted for the State-Lake issue if immediately forwarded to VARIETY, New York.

The issue is next week (March 28) and Variety will go to press for it at the customary time (Wednesday, March 26).

held interest; the work of A. S. Byron as the father proving as much of a treat as the efforts of Benedict to put the dual role over with effect. Burns and Kismet did more with parodies than anything else; their score being substantial. Dance Fantasies, with Cecile d'Andrea and Henry A. Walters doing some effective double work, closed the act making a good impression. Mark.

AUDUBON.

The first act appeared at 8:20 last Thursday night. The breakaway farce opened, securing applause only at the conclusion of their turn. Ex-Private Paul L. Bolls (New Acts) followed and got away with all the honors. A comedy skit founded on the eve of a double wedding successfully held down No. 3 spot. The opening scene is of an automobile accident, with a woman bringing her victim into an apartment seriously injured, on the eve of her wedding. Her fiancé appears and becomes frantic when seeing another man in the bed (in the scene). An explanation tells the injured man was also on his way to the altar. It is good for the small time. Following Current Events (film), the Great Howard in Scotch attire, with two dummies, kept them in a laughing humor. The second Scotch costume of the evening followed, when Ed Clowe, playing the xylophone, was forced to work overtime. Ryan and Lee in the closing act, kept them seated throughout. "Common Clay" (film) closed the entertainment.

JEFFERSON.

Three or four of the eight acts on the bill last half repeated one or more songs during the evening. "Cupid" next seemed to be very popular with several of the turns. Ed Phillips, in the second spot, started the Cooper and Ricardo next to closing, the last to employ the number. The peculiarity of it was that the latter got the most return from the number. Cooper and Ricardo also scored the hit of the bill mainly through his Cooper's "nut" comedy and hokum.

Franchini Brothers opened with their routine of acrobatics and handstands. Ed of lips, dressed in a tuxedo, sang some songs and told gags among which were several old boys. He got across. Phillips replaced Wong and Sully on short notice. The latter, a comedy director turn, appeared at the matinee show, where one of the men hurt the back of his neck during the course of an acrobatic dance. Manager Rooney let them do the supper show but decided to secure a substitute for the rest of the week. Phillips concluding "clay" number is too old. His encore dance went fairly.

Goetz and Duffy scored with their songs and dances. The "woy" number got big return because of the most return from the Robert Henry Dodge and a company of two delivered a comedy playlet. Rose Borge's impressions were appreciated, especially her travesties on the long haired male pianist and opera singer.

Little Lord Roberts, the diminutive entertainer, ran a close second to Cooper and Ricardo for the hit honors. A man, dressed as Santa Claus, assisted the lad in making his change of costume for his various impersonations.

Following Cooper and Ricardo, Priscilla Kalans, an Hawaiian entertainer, closed the show. The Princess is assisted by a man who alternated between punishing the use and a stout guitar, effectively. William S. Hart in "Brood of Men," feature film, closed the performance.

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.

Edgar Allen—H. Hindin, \$43.00.

Frank Fay—Goldwyn Studio, \$409.52.

Vesey Amusement Corp.—N. Y. Tel. Co., \$17.41.

Evangeline Wood Productions, Inc.—Dramatic Mirror Co., Inc., \$201.20.

Evangeline Wood—Dramatic Mirror Co., Inc., \$228.20.

Franklin Parson—M. Grau, \$50.01.

Lillian Walker Pictures Corp.—Motion Picture Trade Directory Co., Inc., \$200.20.

Sho-Kinella Players, Inc.—L. Racer, \$892.40.

Andrew J. Cobb—Underwood Typewriter Co., \$12.15.

Evans Burrows Fantasy and Florence R.—Weatherbee & Wood, Inc., \$641.80.

Muriel Hudson—H. Solomon's Sons, \$125.01.

SATISFIED JUDGMENTS.

Lewis J. Selznick—Goldwyn Pictures Corp., \$1,775.48 (Dec. 13/17).

STOCKS OPENING.

Boston, March 19.

It is reported a stock to put on musical plays may be installed at one of the downtown houses for the summer months. Nothing definite has been accomplished as yet, but the plans call for a change of bill from week to week.

This is the first time that such an idea has been thought of for the theatre, but in smaller cities it has been tried and found to be worth while.

The Orpheum, Reading, Pa., has reopened with two plays a week. Charles K. Champlin is managing the company.



## FEDERAL INVESTIGATION

(Continuation from last week of the verbatim testimony in the proceeding of the Federal Trade Commission in the matter of the vaudeville investigation.)

The report below is of the deposition of Helen Nelson, taken at the offices of the Commission in New York, March 14.)

Complainant  
Vaudeville Managers' Protective Association, National Vaudeville Artists, Inc., United Booking Office, Vaudeville Collection Agency, A. Paul Edin, B. F. Abner, Sam A. Scribner, Marcus Loew, Martin Beck, R. S. Mose, Sime Silverman  
Respondents  
20 West 38th street, New York.  
March 14, 1919.

Before: Alfred P. Thon, Jr., Examiner.  
Present: Gaylord R. Hawkins, Esq., Counsel for the Federal Trade Commission.

Appearance: Morris Goodman, Esq., representing all the respondents except Sime Silverman.

HELEN NELSON  
of the City of New York, County of New York, State of New York, a witness called on behalf of the Federal Trade Commission being duly cautioned and sworn to testify the whole truth, and being carefully examined, deposes and says as follows:

DIRECT EXAMINATION

By Mr. Hawkins:  
Q. Where do you reside, Miss Nelson?  
A. 437 West 41st street, New York City.

Q. Miss Nelson, I understand that you are about to leave for California. What is the fact as to that?

A. I have received a wire from my mother that she is dangerously ill, and I was to leave on the first train possible to California.

Q. What is your profession, Miss Nelson?

A. I am in the vaudeville profession—an actor.

Q. How long have you been in this profession?

A. Fourteen years.

Q. Have you any partner that you act with, work with?

A. Yes, Mr. Edin.

Q. How long have you been working with Mr. Keough?

A. I have been with him for fourteen years.

Q. What is the partnership name, if you have one?

A. Edwin Keough and Helen Nelson.

Q. What is your act known as?

A. We have played various acts. The last act we played is known as "A Vaudeville Luncheon."

Q. What did it consist of? Tell us in a general way what it is, what kind of an act it was.

A. It is a novelty act, the "Vaudeville Luncheon," and consists of three special scenes, with the appropriate scenery for each scene, and the velvet drop preceding the scenes that are used.

Q. How would you distinguish it from other vaudeville acts? For instance, is it or is it not different from Madam Toccata's act, if you have heard her testify to?

A. Yes.

Q. What kind of an act is yours?

A. Ours is what would be termed a "vaudeville act."

Q. Well, is your act a farce or comedy, drama, or what is it?

A. It consists of a series of playlets; I would say three playlets distinct one from the other.

Q. It is not an acrobatic act?

A. No.

Q. Nor is it an eccentric act?

A. No, sir.

Q. How many people take part in your act?

A. You and Mr. Keough?

A. Yes.

Q. Is the act proper, two people.

A. Was it a vaudeville novelty sketch?

A. I would not term it a "sketch." It is not a sketch; it is a novelty scene.

Q. A novelty act?

A. Yes.

Q. How many people do you have employed, if any, in your act?

A. At the present time we just have the two of us, Mr. Keough and myself.

Q. How much does it cost to put your act on?

A. I should say approximately \$4,000.

Q. There has been introduced heretofore in this case, Miss Nelson—at least, identified, anyway—a list of actors and actresses, which has been termed by a counsel for the respondents as a "list of undesirable," and by counsel for the Commission, a "blacklist." I observe your name upon that list. I will ask you if you have ever broken a contract.

A. No, sir.

Q. What was your first experience with this blacklist?

A. I know it was in 1906.

Q. What was your experience?

A. In September of 1906 Mr. Keough and myself and our company were playing in Elmira, New York, at the Bonart Theatre, I think, and we received from our agent, Mr. James Plunkett, saying that our White Plains contract was canceled.

Q. Just a moment. Who is Mr. Plunkett?

A. Mr. Plunkett is the agent for the franchises in the United Booking offices.

Q. What city is his office in?

A. I don't recall his office, now. Mr. Keough attended to the business end of it.

Q. What city is his office in?

A. New York City.

Q. You say he is an agent. What kind of an agent is he?

A. He is a vaudeville agent.

Q. All right; now go ahead.

A. We received a wire from him, stating that the week following that we had booked at White Plains, New York, had been cancelled because we played opposite.

Q. Where was the opposition that you played?

A. The independent booking time was considered—was opposition to the United Booking Office.

Q. What was the independent booking time?

A. The independent booking time was time booked by the independent booking office. I think Mr. Morant and I think Mr. Faber and they and Shady and Jones, I can remember these names.

Q. Was the Morant Theatre at that time listed as independent?

A. Yes.

Q. What did you mean by "opposition" or "independent"?

A. Theatres from which—or over which the United Booking Office had no control.

Q. What happened after you got the telegram?

A. We refused to accept the cancellation, and took our act and baggage to White Plains.

Q. Then what happened?

A. We reported at the theatre.

Q. What theatre was it?

A. The Newell Theatre in White Plains, New York.

Q. Whom did you report to?

A. We reported to the stage manager, Mr. Keough handed him our baggage checks, which is the custom.

Q. Where you present at the White Plains Theatre?

A. Yes.

Q. Don't tell us anything that you did not hear yourself.

A. I was present, and he handed the baggage checks to the stage manager, and the stage manager asked what the act was, and he said "Keough and Nelson." And he said "You know you are on the blacklist," and Mr. Keough said he held a contract.

The manager said—or rather, the stage manager said, "You better see the manager."

Q. Before you go any further, just a moment right there. Have you that contract, or have you a copy of it?

A. Mr. Keough attended to the business end of it.

A. I haven't it, myself.

Q. Then what happened?

A. We went out to the front of the house and saw Mr. Newell, who was manager of the theatre, and said that we had reported as per our contract and that we noticed that we were billed as a headline act—billed very big, like a circus.

Q. What is that, that you say? What is that?

A. Why, that in theatre parlance, we speak of being billed like a circus when we are billed large, that is called billed like a circus.

Q. Billed like a circus? What does that mean—billed in very large letters?

A. Very conspicuously.

Q. Where you billed there?

A. Yes, we were.

Q. Did you see the bills, yourself?

A. I saw the bills, yes, sir.

Q. Where were they?

A. They were on the billboards standing outside of the theatre; also on the various billboards as we came up from the depot.

Q. What else?

A. In the newspapers. We told Mr. Newell that we had reported, and he said, "You cannot play; I have strict instructions from the managers from New York that you are not to play, because you are on the blacklist."

Mr. Keough insisted on playing, because we had the contract, and Mr. Newell said we were very close to playing you, because I have the bills, I have you billed, and I will call up the booking office.

Q. Where you present at that time?

A. I was present at this conversation over the telephone.

Q. State what you heard him say.

A. I heard him speak over the phone.

Q. Whom did he call up?

A. He called up the New York Office, the United Booking Office.

Q. Where?

A. They were then, I think, in the St. James Building, New York City.

A. New York City, and he called for Mr. Lenhardt.

Q. Who is Mr. Lenhardt, do you know?

A. I don't know Mr. Lenhardt personally, but I know that he was an agent—booking agent in the United Booking Office of the U. S. O.

Q. Do you know what his first name is?

A. Harry Lenhardt?

A. Yes.

Q. What happened after he called Harry Lenhardt?

A. Mr. Newell called Mr. Lenhardt and told him that Keough and Nelson had broken their contract, and he said per their contract which they had, regarding it, and insisted on playing, and also that he had himself advertised that they were to play, and as headliners, and he was very anxious to play us, and it would hurt his business very much.

He turned the phone to Mr. Keough and myself, and he said, "Mr. Lenhardt said under no circumstances can we play you."

Mr. Keough then asked to talk to Mr. Lenhardt. He was permitted to do so. He told Mr. Lenhardt we are here as per contract; I am billed and I insist on playing, and he turned to me and said, "We are all off." He said "Lenhardt says that the instructions are that Keough and Nelson shall not be played because they are on the blacklist."

Q. Did you play that week?

A. No.

Q. What was your next experience, if any, with the blacklist?

A. In 1910 we were engaged by Mr. Louis Wesley to play the Savoy Theatre at Atlantic City, and when we arrived at the theatre Mr. Wesley called for Mr. Keough.

Q. Just a minute. Between the time that you had the trouble at Newell's Theatre and the time which you are about to call out in 1910, where did you play, if anywhere?

A. We played various independent time, in various places; I have forgotten just where, now, but on independent time.

Q. Go on, now, tell us about—you started to tell up about Mr. Wesley.

A. Louis Wesley.

Q. Where was that?

A. That was in the Savoy Theatre.

Q. Atlantic City.

A. Where was it?

A. It was in June. I can not remember the exact date.

Q. When?

A. 1910.

Q. Where you booked there?

A. I was booked there, and we were booked there.

Q. Whom did you book through?

A. Mr. Keough did the business. I don't recall the agents by whom we were booked.

Q. Do you know whether it was the United Booking—through the United Booking?

A. No, sir.

Q. But by whom you don't know?

A. No, sir; it was not the United Booking Office, because that was by blacklist.

Mr. Goodman: Just one moment. I think it is proper to ask the Examiner to caution the witness not to volunteer answers, but to answer the questions as they are asked, and then stop.

Examiner: Now, answer the questions, Miss Nelson, and make each answer responsive, and only state such facts as are within your own knowledge.

Q. What happened here at Atlantic City?

A. We played the week at Atlantic City at the Savoy Theatre.

Q. Then where did you go from there?

A. We went to New York City.

Q. What time did you play there—what theatre?

A. We played various independent time, but that.

Q. What is your experience with the blacklist?

A. Some time later—I can not say how long, but a year, perhaps, we saw an article in "Variety" by Mr. Abner.

Q. Tell us what you saw; tell us what you know, and do not tell us anything else.

A. There was an article in "Variety" stating that the blacklist had been abolished. Mr. Keough and I consulted our attorney, Mr. O'Brien, of O'Brien & Maloney, with the result that the conference was arranged between Mr. Keough and Mr. Goodman.

Q. Prior to that time had you been on the blacklist?

A. Yes.

Q. When did you first learn that you were on the blacklist?

A. In 1906.

Q. From whom did you learn it, and where and when?

A. I learned it from a telegram that was sent to us by our agent, Mr. Plunkett.

Q. That is what you have described before?

A. Yes, sir.

Q. Now, what you said, or started to say, won't you state now? You said there was a statement by Mr. Abner in "Variety" about that blacklist?

A. Yes.

Q. And now you recall you have said that you had a conference with your attorney, what attorney?

A. The conference was arranged between my partner, Mr. Keough, and Mr. Goodman.

Q. Where you present?

A. I was not present.

Q. You can not tell us that, then. After this conference between your partner and Mr. Goodman, what work did you do then?

A. We played the only big time that was left for us to play.

Q. Well, what was that?

A. That was for William Morris.

Q. What was that time?

A. I think Mr. Morris had about ten weeks, if I remember right, at that time.

Q. Where was he located? What cities and theatres?

A. In New York City, in Newark, in Brooklyn, in New Orleans, in Indianapolis and Cincinnati.

Q. Where did you play his time, Mr. Abner?

A. It was called the American Music Hall, I think, the Music House, that was in New Orleans.

Q. I never heard of the American Music Hall in Indianapolis.

A. The Colonial, at least, it was, then, perhaps.

Q. What year was that?

A. I think 1910, 1910 or 1911, I am not certain. I can not recall just when it was.

Q. Well, did you make any attempt to secure big time from that time on?

A. Well, my business associates did.

I mean you, yourself?

A. Not I personally.

Q. You don't know anything about that, then?

A. No.

Q. Did you ever have anything to do with a man named Sablosky in Philadelphia?

A. Yes, Mr. Sablosky.

Q. Who is Mr. Sablosky?

A. Mr. Sablosky is the manager, he is associated with Mr. McGurk of Philadelphia.

Q. And what business are they in?

A. Vaudeville managers.

Q. Do they have any theatres?

A. Yes, sir.

Q. When was it that you obtained this engagement with Mr. Sablosky?

A. It was in March, 1916, with Sablosky.

Q. Was that independent time or was it U. S. O. time?

A. U. S. O.; I think Mr. Sablosky was associated with the U. S. O.

Q. Was he then, at that time?

A. I think so; yes, sir.

Q. What happened?

A. We obtained a week from Mr. Sablosky to show our new act, which we had just put on. We played in Hazleton, Pa., in Norristown, and in Norristown, Pennsylvania.

Q. How long did you play the act?

A. One week, at that time.

Q. Yes.

A. One week, at that time. May I explain there?

Q. Tell all about it, all that happened then.

A. We played one week for him. On Friday, in Norristown, Mr. Sablosky came to my dressing room and told me that he liked the act, and had booked it for two weeks in Philadelphia, and I told him that we had three days for Mr. Pat Casey's house in Red Bank, but that I did not attend to the business, and that he would have to see Mr. Keough, so he and I went to Mr. Keough's dressing room.

He explained it to Mr. Keough, and Mr. Keough also told him that we had three days in Red Bank, and he asked us to go out in the front of the house and call up our agents and see if we could get a release from the People for those three days, and to play the week in Philadelphia.

Mr. Keough called up our agents, because we had to telephone—

Mr. Keough.

Q. Who was your agent?

A. Mr. Kirby.

Q. Mr. Thomas Kirby?

A. Thomas Kirby.

Q. Who is he?

A. A vaudeville agent.

Q. Where is his office?

A. In the Futura Building.

Q. New York City?

A. New York City.

Q. You called him on the long distance telephone?

A. Mr. Keough did.

Q. Were you present?

A. I was present.

Q. What did you hear Mr. Keough say—the manager was present, too?

A. The manager was present.

Q. All right, what happened?

A. Mr. Keough asked Mr. Kirby—

Q. Don't tell what Mr. Kirby said, you know.

A. I am only saying what Mr. Keough said.





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## FEDERAL INVESTIGATION.

(Continued from page 29.)

nothing he had with the office?  
 A. No, he did not tell me that.  
 Q. What did he say to you?  
 A. Well, in coming from the room—first, I knocked very loudly on the door that went into Mr. Casey's office and he came out.  
 Q. Who came out?  
 A. Mr. Lee.  
 Q. He came out of Mr. Casey's office?  
 A. Yes.  
 Q. Who was present; you alone, or was somebody with you?  
 A. Mr. Keeble was with me.  
 Q. What did he say, that is Mr. Lee, when he came out?  
 A. He said to me: "What do you want?" very brusquely.  
 I said: "I want to get some information here; I want to know why I am not playing the time I have contracted for, and why somebody does not show me any courtesy. He says: 'You know why you are not playing,' he said, 'you are on the list.' I said: 'What do you mean by 'on the list'?' He said: 'You are on the blacklist, and you know it. I cannot give you much courtesy,' and he walked out.  
 Q. Did you ever call after that at Casey's office in 47th street, about this cancellation of the Paoli time?  
 A. It is relation to these contracts?  
 Q. Yes.  
 A. No.  
 Q. You knew a man by the name of Edgar Allen?  
 A. Yes, sir.  
 Q. Who is Edgar Allen?  
 A. He is booking manager of the Fox time.  
 Q. Where is his office?  
 A. It is on 48th street, where the Fox building is there; I cannot recall the name of the building. I think it is 48th street.  
 Q. Did you ever call on him about any work?  
 A. I did, in company with Mr. Keeble.  
 Q. Does he book big time or little time?  
 A. It is small time.  
 Q. When did you say that you called on him with Mr. Keeble?  
 A. That was the day after my experience at Mr. Casey's office.  
 Q. Your experience in November—that is in this interview?  
 A. No; it was the same day.  
 Q. You mean your interview with Mr. Lee?  
 A. Yes, sir.  
 Q. Did you go over to Mr. Allen's office directly from Mr. Casey's office?  
 A. Yes, sir.  
 Q. What happened when you got to Mr. Allen's office?  
 A. We saw Mr. Allen.  
 Q. What did you say to him?  
 A. And he said: "You know this blacklist is against you, don't you?"  
 Q. What did you say to him first?  
 A. We asked him to let us go.  
 Q. What did you ask him?  
 A. I was failed to tell you that I had called on Mr. Fox myself before that.  
 Q. What time was that?  
 A. Right after the cancellation of the Fox time, right on the following day after the cancellation at the Folies Theatre.  
 Q. What was said and done at that time?  
 A. I—rather Mr. Keeble and I appeared there, Mr. Keeble always was the spokesman.  
 Q. What was said when you went there and called on Mr. Allen?  
 A. We called upon him and Mr. Keeble asked him to explain the situation, and Mr. Allen said: "Don't worry," he said, "just keep quiet, and I will put you over later."  
 Q. Now, then, the second time after the conversation, the last conversation that you have spoken about, what did you say when you went into Mr. Allen's office with Mr. Keeble?  
 A. Mr. Keeble asked him if there was any possibility of him making good his promise, and putting us over.  
 Q. What did he say?  
 A. He said: "You know the blacklist is against you, and I cannot do anything for you."  
 Q. What else was said?  
 A. There was nothing more said, we went away.  
 Q. You knew a man named Walter Keeble?  
 A. Yes, sir.  
 Q. Was he Walter Keeble?  
 A. He is the booking agent for Pantages time and Loew's time.  
 Q. Where has he his office?  
 A. Walter Keeble's office was at that time—I don't recall the building; it was on Broadway.  
 Q. Whereabouts on Broadway, whereabouts with reference to Mr. Casey's office?  
 A. Oh, it was not anywhere near Mr. Casey's office.  
 Q. Upward or downward?  
 A. Upward on the other side of the street, I cannot recall the building.  
 Q. What was said when you called on Mr. Keeble—what did you go to call on him about; what was said and what was done?  
 A. We went there to see if we could get the Pantages time.  
 Q. What did you say to him when you came to him?  
 A. I said—I think Mr. Keeble did the talking at that time.  
 Q. What did Mr. Keeble state?  
 A. Mr. Keeble asked if he could book us on the Pantages time.  
 Q. What did Mr. Keeble say?  
 A. Mr. Keeble said: "There is not a chance, you are on the blacklist, and besides you are a White Rat."  
 Q. Then what was said?  
 A. Mr. Keeble said: "I have resigned from the White Rat. Mr. Keeble said: 'I know that; there was a committee consisting of Mr. Allen and Mr. Murdock and Mr. Moe and Mr. Loeb and Mr. Schenck and Mr. Casey and myself that passed on your resignation,' and he said, 'during the conversation that took place at this time Mr. Murdock turned to me and said, 'Keeble, don't you think Keeble is a White Rat at heart?' and Mr. Keeble said for himself, 'I flattered myself, I confessed I did think so, and it was decided that your name should be kept on the list. You were not to be played.'"  
 Q. Is that the extent of the conversation? Was there anything more said about it?  
 A. That was the gist of it.  
 Q. Any more of it?  
 A. There was quite a bit more said.  
 Q. Well, what was it?  
 A. Mr. Keeble said: "You may put me out of the show business, but I will go out fighting," and he also spoke about the state boards and expositions, and he talked quite a bit at length relative to unions.  
 Q. Goodman: Who did?  
 The Witness: Mr. Keeble.  
 Q. What did he say about it?  
 A. I would not remember it exactly, I don't recall the exact words, of course.  
 Q. Well, what was your next experience, if any, with the blacklist?  
 A. I could give the purport of that conversation.

Q. All right; give us the purport of the conversation.  
 A. He said, he spoke against the White Rat, he said he put the musicians' union, and the bill posters and stage hands and everything—they were all going to go out of business.  
 Q. Who said that?  
 A. Mr. Keeble.  
 Q. What did Mr. Keeble or you say to that, if anything?  
 A. We did not make any reply. I remember Mr. Keeble saying: "You may put me out of the show business, but I will go out fighting."  
 Q. After that conversation with Keeble, then did you ever go back to Keeble again?  
 A. Did we ever go back to Keeble?  
 Q. Yes.  
 A. Not directly to Mr. Keeble, no, sir.  
 Mr. Goodman: Is Mr. Keeble going to California, too?  
 Mr. Hawkins: No, I will have him here the next time—next week.  
 Mr. Goodman: He is going to be here?  
 Mr. Hawkins: Yes, sir; I will put him on as a witness.  
 Mr. Goodman: If he is going to testify to these things, there was really no reason why he should not have testified to them all, as he does not seem to know about what a lot of these things were that happened; she did not have the active part.  
 Mr. Hawkins: I was going to put him on first, and then put her on afterwards, but I had to call Miss Nelson ahead of time because she was going away.  
 By Mr. Hawkins:  
 Q. Now, I call your attention to the conversation with Mr. Sablosky. What did you say that was?  
 A. That was in March, the first conversation was in March, 1918.  
 Q. That was your first one that you recounted?  
 A. Yes, sir.  
 Q. Did you have another one later on?  
 A. Yes, sir.  
 Q. When was that?  
 A. Well, that was after our interview with Mr. Keeble, when we were told there was no hope for us.  
 A. We did not see Mr. Sablosky, but we remembered that he said his was always open for us, and we instructed our agent, Mr. Edelman.  
 Q. What is Mr. Edelman's first name?  
 Q. Tell us where is his office?  
 A. It was at that time in the Putnam Building.  
 Q. And what was his business?  
 A. He was a vaudeville agent.  
 Q. How did you meet him?  
 A. He did in this transaction.  
 Q. Did you say you instructed him—you started to say you instructed him; what did you instruct him to do?  
 A. Mr. Keough instructed him, not I.  
 Q. Were you present?  
 A. I was not present at that time.  
 Q. I don't want to cut that. Did you have a talk the second time or later have one with Mr. Sablosky about getting time?  
 A. Only through the agent.  
 Q. Only through the agent?  
 A. Yes, sir; we played a week, yes.  
 Q. What is that?  
 A. We played a week of Sablosky time.  
 Q. Did you ever have a contract, a three weeks' contract?  
 A. There was a contract of three weeks, yes.  
 Q. How much of it did you play?  
 A. We played one week.  
 Q. When was that canceled?  
 A. That was canceled at the end of the first week.  
 Q. Where were you playing?  
 A. At the Keeney Theatre in Philadelphia.  
 Q. What was said at that time it was canceled?  
 A. It was canceled there through our agent receiving a telegram.  
 Q. You received a telegram through your agent?  
 A. Mr. Keough and I received a telegram.  
 Q. Did you ever talk to your agent about why it was canceled?  
 A. Yes.  
 Q. What did he say?  
 A. Or rather Mr. Keough did.  
 Q. He had it?  
 A. Yes.  
 Q. What did you do then after the last two weeks of the Sablosky time was canceled?  
 A. Sablosky—well, we played intermittently.  
 Q. Where?  
 A. Possibly three days here and three days there.  
 Q. Where?  
 A. I cannot just recall; little burrs through New England and New England small time towns.  
 Q. Did you play under your real name or assumed names?  
 A. In some of the places we played under our own names.  
 Q. Did you play in big time?  
 A. No big time.  
 Q. How long did you keep this up playing here and there, as you said?  
 A. Not very long, because it was a very precarious existence.  
 Q. You say it was a precarious existence. Tell us why it was a precarious existence. What do you mean by a precarious existence?  
 A. We were not making a living.  
 Q. How much did you make?  
 A. We played for whatever we could get.  
 Q. What was that; what did you make?  
 A. We played some of the towns—I think we got something like the sixty dollars for three days.  
 Q. Where; what were those towns that you played?  
 A. I cannot just recall the towns.  
 Q. Cannot you recall any of them?  
 A. You mean at this immediate time?  
 A. I cannot recall them, no.  
 Q. Where they near New York?  
 Q. Yes; I presume so, because for these salaries we cannot go very far away.  
 Q. Did you make any other attempts to get time any place around here in New York or any place else?  
 A. Mr. Keough did.  
 Q. Were you present?  
 A. I was not present.  
 Q. Anyway, you did not get the time?  
 A. No, sir.  
 Q. What did you do then when you could not get any more time?  
 A. We split the act, and I went to California.  
 Q. What happened next? Were you acting out in California?  
 A. No; I did not act out there.  
 Q. Did you come back to New York again?  
 A. Not immediately.  
 Q. When did you go—where did you go then next?  
 A. After that I rounded several months in California, and I received a wire from Mr. Keough stating that he had secured some more time, independent time, and I wired back and wanted to know if I would come on; and I wired back that I would, and I did join him in Chicago.  
 Q. You went to Chicago then in response to a telegram?  
 A. Yes, sir.

Q. What did you mean by "independent time"?  
 A. I mean independent of the Vaudeville Managers; they were not affiliated with the Vaudeville Managers.  
 Q. When you came to Chicago what happened?  
 A. We played this time.  
 Q. What was it?  
 A. We played time for John Nash, a man named Nash out there.  
 Q. Where in Mr. Nash's theatre?  
 A. He had the Empress Theatre.  
 Q. Where?  
 A. Chicago. And he had a house; I don't recall the name of it, in South Chicago.  
 Mr. Goodman: The Empress Theatre in Chicago?  
 The Witness: Yes, the Empress Theatre in Chicago, and in South Chicago I cannot recall the name of the theatre.  
 By Mr. Hawkins:  
 Q. Theatres on the Nash time?  
 A. Yes, sir; and I think the Empress Theatre in Des Moines, Iowa.  
 Q. This Nash time—is it big time or small time?  
 A. Small time.  
 Q. How many times a day did you have to play at that time?  
 A. Three times.  
 Q. And what other time around Chicago in 1918 besides the Nash time did you play?  
 A. Besides the Nash time?  
 Q. Yes.  
 A. Well, we did play for a man named Corall; he had some very small time there.  
 Q. What was Corall's time there, what was it that you played?  
 In the first place what was Mr. Corall's first name?  
 A. The name was Corall.  
 Q. Where is his office?  
 A. It is in, if I remember rightly, in the North American Building.  
 Q. Where, in what city?  
 A. Chicago.  
 Q. Were you present when that time was booked?  
 A. No; I was not present when he booked this time with Mr. Corall.  
 Q. What theatres did you play or what places for Mr. Corall on the Corall time did you play?  
 A. On the Corall time, they were very small towns, little towns out in Michigan, there was one out there—it is a summer resort, and I cannot recall the name, and several others like that.  
 Q. Where is it located; where are some of the others that you played located?  
 A. We played—let me see, the Corall time, St. Joseph was one town—St. Joseph, Michigan.  
 Q. Yes. Do you remember any others?  
 A. I think it was for Corall, and then we played for a man named Fitzpatrick that had some small time—very small time.  
 Q. Where did you play for Fitzpatrick?  
 A. Oh, now, it comes back to me that that was a Fitzpatrick house in St. Joseph, Michigan, that we played.  
 Q. Can you recall any of the Fitzpatrick or Corall time other than St. Joseph time and this small summer resort place that you spoke of in Michigan?  
 A. I cannot just recall the names of the towns now.  
 Q. How many times; how many nights and days did you play these towns?  
 A. Some of them only one night, and some two nights.  
 Q. What was known as one night stands?  
 A. We were any of them longer than two nights.  
 A. No; they were only two nights, if I recall rightly, for Corall.  
 Q. What did they pay you for that?  
 A. For a day.  
 Q. You paid your travelling expenses out of that?  
 A. Yes.  
 Q. Did you have to pay a commission too?  
 A. Yes, sir.  
 Q. What commission did you have to pay?  
 A. A commission? Not to him. You see I didn't do the business; I did not have any commission paid. I don't think so. There was no commission paid for Corall and Fitzpatrick time.  
 Q. Well, when you got through playing that time, what did you do?  
 A. After this small time around there?  
 Q. Playing these one night stands and two night stands?  
 A. About that time we received a telegram from Mr. Mountford, and he told us that our names had been lifted from the blacklist, and he advised us to see if we could not get some work out there.  
 Q. Who was—that is Mr. Mountford's first name?  
 A. Harry Mountford.  
 A. He was the head of the organization of which I was a member.  
 Q. What was that organization?  
 A. Associated Actors and Musicians of America.  
 Q. Known as the White Rat?  
 A. White Rat Actors' Union.  
 Q. Were you notified you had been taken off from the blacklist?  
 A. Yes.  
 Q. And what did you do when you had been notified you had been taken off the blacklist, what did you do?  
 A. We called on an agent called Harry Spingold.  
 Q. Where is he?  
 A. Cannot recall the building.  
 Q. What city?  
 A. In Chicago.  
 Q. Where were you when you received this notice?  
 A. In Chicago.  
 Q. Who is Harry Spingold?  
 A. He was an agent, the agent for the booking through the association.  
 Q. What association?  
 A. The Western Vaudeville Association.  
 Q. What happened when you in response to that information called on Mr. Spingold?  
 A. Mr. Keough transacted the business there, and I was present.  
 Q. What was said and done?  
 A. Mr. Keough told him that he would like to have him present our act for time, and get us any time if he could, and he said he would, and that we should come in again in a day or two, which we did, and when we called on he said to Mr. Keough—  
 Q. Just a moment. Did you give your real or assumed names?  
 A. Real names.  
 Q. What was that Spingold said when you called on him again?  
 A. He told us—he said, "I will be very frank with you; I cannot do anything for you because Karl says you are on the blacklist, besides you played opposition, he said, 'very recently you played Decatur and you played Milwaukee.'"  
 Q. Who was Karl?  
 A. He was our agent, I think the booking manager.  
 Q. Is that his first name or last name?  
 A. Last name.  
 Q. What was his first name?  
 A. I do not know his first name.

Q. Do you know he was?  
A. I did not know him personally.  
Q. Did you know who Mr. Rosenfeld meant when he referred to Karl?  
A. I knew—Mr. Kough told me; I didn't know him personally. I have never seen the man.  
Q. What did he say about Karl?  
A. He said, "Karl says you are on the blacklist and also that you played recently opposite."  
Q. What did he say to Karl?  
A. Nothing to be said; there was no argument.  
Q. Did you leave him then?  
A. Yes, sir.  
Q. Did you ever go back to Spingold after that and try to get some time?  
A. No, sir.  
Q. What did you do then?  
A. Then we decided that we had to go to work again under assumed names. So I called on Mr. Frank Q. Doyle, I was unknown to him personally, but he knew Mr. Kough very well.  
Q. When was that?  
A. This was in 1918, last year.  
Q. What month in 1918?  
A. That I cannot recall. It was after January, possibly in February.  
Q. How long after it was—after you called on Spingold did you call on Doyle?  
A. Just about the same time.  
Q. Who to Doyle?  
A. Mr. Doyle was booking agent for Jones, Linnick & Schaffer at that time.  
Q. What did you say when you came in to see Mr. Doyle, at that time? Were you alone at that time?  
A. It was alone, because Mr. Kough was well known to Mr. Doyle.  
Q. You went there alone?  
A. Yes, sir.  
Q. What happened? What was said and what did you say to Mr. Doyle, and what did he say to you?  
A. I presented myself to Mr. Doyle as Miss Claire of Nelson and Claire, and he said, "I have written under the name of Nelson and Claire, also bill matter."  
Q. Did you ever play under the name of Nelson and Claire?  
A. Yes, sir.  
Q. What was said and done after you went there?  
A. Mr. Doyle discussed salary with me at that time and laid out, I think, three weeks' time.  
Q. What time was it, big time or small time?  
A. Small time.  
Q. Where?  
A. I do not recall the town now; I don't keep a day book.  
Q. It was near Chicago, or far away from Chicago?  
A. It was near Chicago; I remember rightly.  
Q. Then what happened? What was said and done after that?  
A. He told me to come in on the following day and get my contract.  
Q. Did you come in?  
A. Yes, sir; I did.  
Q. What happened?  
A. I went into the office and he said to me: "You are not Miss Claire of Nelson and Claire; you are Miss Nelson and Claire. He was sitting at his desk, and he said, "I have picked up a book and looked into it, and he said, 'You also played under the name of Trapp.' I said: 'I have never played under the name of Trapp.' I have played under the name of Claire." He stated: "I cannot do anything for you. I could not play if you played for a dollar and a half a week for me, because you are on the blacklist."  
Q. What was said after that?  
A. I left the office. I was broken in spirit and in heart, and I gave up to a woman's weakness, cried.  
Q. Who was present besides yourself and Mr. Doyle, when this took place? Was anybody else in the office?  
A. There was nobody in the office, but there were several people in the outer office, as I passed out; I do not know who they were.  
Q. Did you ever get that time or any time from Mr. Doyle?  
A. I played for Mr. Doyle later.  
Q. When?  
A. When he let his job with Jones, Linnick & Schaffer. And he had a half a week in Lansing, Michigan, and it was independent, and he played us in that under the name of Kough and Nelson. I did not book the time; Mr. Kough did.  
Q. Did you ever play for him after he left the firm of Jones, Linnick & Schaffer at any place besides Lansing, Michigan?  
A. No, sir.  
Q. Did you ever play Decatur, Illinois?  
A. Yes; I played Decatur, Illinois.  
Q. When did you book through there when you played Decatur?  
A. That was booked through James Matthews.  
Q. Who was James Matthews?  
A. He was an agent, a booking agent for Pantage time. And when was it that you played there, give us all the details.  
Q. I cannot recall the date that I played Decatur.  
Q. About when?  
A. It was around perhaps February or March of that year.  
Q. What year was that?  
A. That was 1918.  
Q. A year ago now?  
A. Yes.  
Q. Did you play the full week?  
A. In Decatur?  
Q. Yes.  
A. No; it was three days.  
Q. Three days. Did you go under your real name, or assumed names?  
A. No; under assumed names.  
Q. How did you happen to go there?  
A. We were booked there by Mr. Matthews. When we got to the theatre the stage manager told us to cover up the names on our music, and Mr. Kough told us before we left we must cover up the names on our trunk.  
Q. Why?  
A. He said Mr. Matthews told us to cover it up.  
Q. Did Mr. Matthews ever tell you to cover those up?  
A. Not me.  
Q. I want just what happened. Did Mr. Matthews tell you to cover up your names on your music?  
A. No, Mr. Matthews did not.  
Q. Did you ever talk with Mr. Matthews about keeping or going under assumed names?  
A. Not I.  
Q. You never heard that discussed?  
A. I was told at the theatre, Mr. Kough and I were told by the stage manager.  
Q. What did he say?  
A. He said that he would advise us to register under assumed names at the hotel; also to cover up the names on our music.  
Q. Did you register under assumed names at the hotel?  
A. Yes, sir.  
Q. And what names did you register under?  
A. Nelson and Claire.

Q. After you finished playing Decatur, where did you go?  
A. After Decatur we returned to Chicago.  
Q. Why did you have to change your names on your trunks and on your music?  
A. That was to protect the act.  
Q. Is that what?  
A. From the blacklist.  
Q. What was that?  
A. If an actor were to play a house that was blacklisted under the U. S. B. O. the prohibition act, it deprives him, or jeopardizes his chances for time.  
Q. Mr. Goodman: You have reference now to 1918, haven't you?  
A. The witness, yes, sir.  
By Mr. Hawkins:  
Q. That was in March, did you say?  
A. I am not sure of the month.  
Q. About what time in 1918?  
A. I think it was about February, I should say.  
Q. February or March?  
A. February or March, I could not say the date, as I do not keep a day book unfortunately, and I cannot recall it.  
Q. After Chicago?  
A. Yes. Did you ever play the Empress Theatre in Des Moines, Iowa?  
A. Yes, sir; I played the Empress Theatre.  
Q. How did you play that, under what names did you play it, if any?  
A. We used the name of Nelson and Claire there, too.  
Q. Why?  
A. For the same reason that we did in Decatur, on account of the blacklist.  
Q. Whom did you book through?  
A. At the Empress?  
Q. Yes, at Slouss City or Des Moines, Iowa.  
A. Des Moines, Iowa?  
Q. Yes, sir.  
A. That was booked, I think, through Mr. Nash. Mr. Kough did the booking. I think he done it through Mr. John Nash.  
Q. Was that independent time?  
A. That was independent time.  
Q. Was that big or small time?  
A. It was small time.  
Q. How long did you play the Empress?  
A. Three days.  
Q. And did you register under your real or assumed names at the hotel?  
A. Assumed names.  
Q. Anybody advise you to do that?  
A. I do not recall that we were advised to register under assumed names, at the hotel, but I do recall about the music being covered up.  
Q. Did anybody advise you to change your names on the music?  
A. Yes.  
Q. Who did?  
A. The stage manager.  
Q. At the Empress Theatre in Des Moines?  
A. Yes.  
Q. Do you recollect the name of the director in any of these places, say like in Decatur?  
A. I am not absolutely certain on that point, but I think that he was the one that advised us.  
Q. Did anybody advise you to change it, or did you do it on your own initiative?  
A. Mr. Kough told me, I think—he told me that he was advised to do it.  
Q. Did you ever play Slouss City, Iowa?  
A. Yes, sir.  
Q. When?  
A. That was about in the same time, around in the same period of time as we were playing the Empress.  
Q. How long did you play Slouss City?  
A. Slouss City?  
Q. Yes.  
A. Three days.  
Q. And when did you book through there?  
A. I think Jake Sternard.  
Q. Who was Jake Sternard?  
A. An agent in Chicago for vaudeville bookings.  
Q. Is he what you would term a vaudeville agent?  
A. I think he was a vaudeville agent, certainly I would call Jake Sternard a vaudeville agent. Mr. Kough did the bookings with him.  
Q. When you played there what name did you play under? Did you play under assumed names?  
A. Nelson and Claire at Slouss City.  
Q. Did you register under assumed names at the hotel?  
A. Yes, sir.  
Q. Anybody advise you to do that?  
A. Mr. Kough told me, and whether he was advised I do not know.  
Q. Did you ever have any talk with anybody connected with the theatre about it?  
A. I have not.  
Q. Did you at any time change the names or cover up the names on your trunks and music?  
A. Yes, sir.  
Q. After that where did you play then? Where did you go next?  
A. To Decatur.  
Q. After Des Moines—no, after playing at Slouss City, Iowa. Do you know a man by the name of Matthews?  
A. Yes, sir.  
Q. Who is he?  
A. He is a booking agent.  
Q. Where?  
A. For Pantage time in Chicago.  
Q. What is his name?  
A. James.  
Q. Where is his office?  
A. In the North American Building.  
Q. Did you ever try—did you ever play for Matthews, call on Matthews and try to get some time from him?  
A. Yes.  
Q. When and where?  
A. I called upon Mr. Matthews and asked him to book us on Pantage time.  
Q. About whom was that, Miss Nelson, if you can tell us?  
A. That must have been in—I am not sure of my dates.  
Q. To the best of your recollection.  
Q. To the best of my recollection it was 1917—this is 1919.  
Q. Yes.  
Q. It was 1917.  
Q. It was a year then before you were playing at Des Moines and Slouss City?  
A. A year before that?  
Q. A year before that?  
A. Yes.  
Q. At what time of the year in 1917 was it?  
A. It was late in the year, I should say the late spring or early summer.  
Q. When you went to see Mr. Matthews, about getting Pantage time, what was said and done?  
A. We had played for Mr. Matthews at two or so at his house, they were independent. The Decatur house was one of them.  
Q. How many houses did he have?  
A. Decatur, and we played in Superior, Wisconsin; he

had those two independent houses, and he booked also for the Pantage time.  
Q. What was said and done?  
A. Mr. Kough and I called up before we went up there to see him, and Mr. Kough asked me if he would book us for Pantage time. He said that he had had very excellent reports from the act in those two towns in which I spoke of, but he would have to see it personally, and he asked us to see if we could get a theatre in Chicago, and he would go down and see the act.  
Q. Just what was done?  
A. We went to the Grand Theatre, that is the only house that we could get there, it was operated by colored people. It was the only theatre available, and we had no alternative.  
Q. Why couldn't you get any other place?  
A. It was impossible. All the good houses were in under the Vaudeville Managers.  
Q. You got that theatre, and did you put your act on it?  
A. Yes, sir.  
Q. And did Mr. Matthews come and see it?  
A. Yes, he came and saw it.  
Q. What did he say about it?  
A. We called on him the day after he saw the act, and he liked it very much, he told us, and he told us he would give us the Pantage time. We were to go to Detroit on the following week.  
Q. What names did you go under, your real names or assumed names?  
A. Real names.  
Q. All right. What happened? He said that he would get you the Pantage time. What happened?  
A. He told us he would send the contract to us. We went to Detroit and the contract didn't come. So there was no time to wait for us immediately, I decided that I would go out to California.  
Q. Did you ever get any Pantage time?  
A. I went through Chicago on my way to California, and I called on Mr. Matthews.  
Q. What did he say?  
A. And I asked him why we did not get the contracts, and he said that he did not worry, that he would send the contract that it was all right, and that he would send the contract to Mr. Kough in New York.  
Q. Well, did you ever get Pantage time?  
A. No; we never got it.  
Q. And did you go right on to California?  
A. Yes, sir.  
Q. In travelling over the country with this act of yours and Mr. Kough's, did you carry scenery with you?  
A. Yes, sir.  
Q. Carry any other paraphernalia besides scenery, such as costumes?  
A. Yes, we carried costumes, many costumes, and a great deal of scenery.  
Q. Did you ever have experience where your scenery and baggage did not get to the theatre on time?  
A. Yes, sir.  
Q. When it did not get there, were you ever able to play without it?  
A. No; we could not play without it.

CROSS EXAMINATION.  
By Mr. Goodman:  
Q. On or about March, 1917, you and Mr. Kough began an action in the United States District Court in the Southern District of New York to recover the sum of \$50,000 against the United Booking Offices, the Vaudeville Managers' Protective Association, the Fox Amusement Company, the Amalgamated Vaudeville Agency, Marcus Loew Booking Agency, Central Vaudeville Promotion Company, William Fox, A. Paul Keith, Froedert—that is, Frederick P. Froedert, Edwin Albee, John F. Murdoch, Benjamin S. Moss, Joseph M. Schenck, Jake Loew, Walter Keefe, Alexander Pantages, Matine, Loew, Martin Beck, Morris Meyersfeld, Jr., Sylvester C. Poli, didn't you?  
A. Yes.  
Q. And that action is still pending, is it not?  
A. Yes, sir.  
Q. And these parties who have been served with the complaint in the action have answered that complaint, have they not?  
A. Yes, sir.  
Q. Now, Mr. Kough, your partner was a director of the White Rats, was he not? and a member of the Board of Directors?  
A. No, sir.  
Q. Was he not an officer of the White Rats?  
A. No, sir.  
Q. He was a member and nothing more than that of the White Rats?  
A. Yes, sir.  
Q. Is that true of the period in 1910 and 1909?  
A. I don't know, but I do know that for six years he has not been an officer or a member.  
Q. The last six years?  
A. Yes, sir.  
Q. Not a member either, you mean?  
A. A member, but not an officer or a director.  
Q. He was quite active, however, as a member of the White Rats in the threatened strike of 1900 and 1910, was he not, quite active?  
A. When to 1901?  
Q. When there were published threats and talks of strikes on the part of the White Rats?  
A. I don't recall any such strike or talks.  
Q. Don't recall serious announcements in the Variety, signed by Harry Mumford in 1910?  
A. I do not.  
Q. In 1909 or 1911?  
A. I do not.  
Q. You recall the strike of the White Rats in 1916 and 1917?  
A. Yes, I recall that.  
Q. And will you say that Mr. Kough was not pretty active in behalf of the White Rats in the strike?  
A. I would say that he was not very active.  
Q. Would you say that he was active?  
A. I would not say that he was active.  
Q. In your act what would be termed a "headline act"?  
A. Yes.  
Q. Is it now a headline act, this last act that you have mentioned to "A Vaudeville Luncheon," or whatever it is called?  
A. We have not been able to play in any of the big houses with the act.

The verbatim report of the investigation will be continued in next week's issue of VARIETY.

# The Ballad Sensation of 1919

## "Let's Start All Over Again"

By

**JOSEPH E. HOWARD and ARTHUR BEHIM**

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	Blue
Night Message	Blue
Right Letter	N.L.

**WESTERN UNION**

**TELEGRAM**

NEWCOMB CARLTON, PRESIDENT

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TODAY MAR 17 1919

OAKLAND CALIF MAR 5 1919

SHERMAN CLAY

SHERMAN CLAY MUSIC CO SAN FRANCISCO CALIF

LET'S START ALL OVER AGAIN IS THE HIT OF MY

CAREER PREDICT AN INTERNATIONAL HIT FOR IT

JOSEPH E. HOWARD

1151PM

**Also a Sensational Hit**

—FOR—

**LILLIAN BOARDMAN**

—AND—

**DAVE LERNER**

in Fanchon & Marco's Revue, "LET'S GO"

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"Tears," "Rose Room," "Mummy Mine,"

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You can see that the newspaper critics agree with him—

San Francisco Examiner—"Let's Start All Over Again," Howard's new song, made the hit of the act."

San Francisco Chronicle—"The crowd went away whistling Howard's latest, 'Let's Start All Over Again'—it has all the earmarks of another country sweeper."

Dedicated to Mary Jane Jeffries.

Let's Start All Over Again

By JOSEPH E. HOWARD and  
ARTHUR E. BEHIM

CHORDS

Let's start all o - ver a - gain lit tle girl. We can love just the same as we  
boy.

used to. I'm not there as some one, lit tle girl. Who can love an y  
boy.

girl that they choose to. I've had all the sor - row that one heart can bear. So  
boy

why not for give me. And just say you care. Be - gin - ing to - sor - row there'll be no more

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Ford John  
Ford John  
Ford John  
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Le Vio Alec  
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Ripen Alf  
Rocamora Suzanne  
Rodgers Ida  
Roth H  
Rose Ivy  
Ross Fred  
Ross Harry  
Rotert Irene  
Rugline Sophie  
Ruill & Ruill  
Russell Clifford  
Ryan & Raymer

S  
Sallaburg Pauline  
Saxon Treasa  
Saxon Chas  
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## BURLESQUE ROUTES

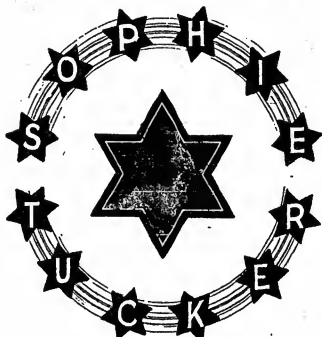
## BURLESQUE ROUTES

(March 24 to March 31)

(March 24 to March 31)

"Americans"	24 Empire Hoboken	31 Star
Brooklyn.		
"Auto Girls"	23-25 Gayety Sioux City	31 Century
Kansas City Mo.		
"Aviators"	24 Howard Boston	31 Gayety
Brooklyn.		
"Beauty Revue"	24 Century Kansas City Mo.	
31 Standard St. Louis.		
"Beauty Show"	24 Gayety Brooklyn	31 L O.
Behman Show	24 Hurtig & Season's New York	
31 Empire Brooklyn.		
"Best Show in Town"	24 Star Cleveland	31
Empire Toledo		
"Bluo Birds"	24 Gayety Brooklyn	3-5 Camp Dix
Wrightstown N. J.		
"Bon Tone"	24 Gayety Montreal	31 Empire
Brooklyn.		
"Bostonians"	24 Lyric Dayton	31 Olympic
Cincinnati.		
"Bowers"	24 Gayety Brooklyn	31 Columbia
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## Star Ball Of The Season



**B A L L**

**Palm Garden Tuesday March 25<sup>th</sup> 1919**  
**150 E. 58<sup>th</sup> St. Price \$100 in Gold to Best Tickets \$3.00**  
**New York City Synopsed Boxes \$25.00**

**Personal Direction of MISS TUCKER and FRANK HALE**



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For another, it reaches the picture people—an unexplored field to the vaudeville artists—which means unlooked-for and valuable publicity among executive forces always on the watch for faces or acts or bits that will be new to the screen.

VARIETY goes to Europe, to the managers and agents of that continent—another very good reason for advertising at this time.

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For these same reasons the general advertisers, those of allied theatrical lines and those catering to the theatrical profession, are urged to accept the chance of using VARIETY in its Special N. V. A. Number, to make an announcement that will bring advertisers a return.

VARIETY'S Special N. V. A. Number will be issued very shortly. It will be retained by a large majority of its readers as a historical record to date of the National Vaudeville Artists.

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The advertising rates remain the same for the Special N. V. A. Number. Forward your copy for early attention to any of Variety's offices, at New York, Chicago or San Francisco.

# LISTEN!

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 "Burlesque Review" 24 Columbia New York 31 Casino Brooklyn.  
 "Burlesque Wonder Show" 24 Casino Brooklyn 31 Empire Newark.  
 "Cheer Up America" 24 Empire Newark 31 Casino Philadelphia.  
 Director "Big Bar" 24 Gayety Philadelphia 31-2 Casino Chester Pa 3-5 Bway Camden N Y.  
 "Follies of Day" 24 Gayety Kansas City Mo 31 L O.  
 "Follies of Pleasure" 24 Standard St Louis 30-31 Grand Terre Haute 1-5 Majestic Indianapolis.  
 "French Follies" 24 Cadillac Detroit 31 Engelwood Chicago.  
 "Follies of Night" 24 Gayety Minneapolis 31 Star St Paul.  
 "Girls de Louie" 24 Star & Garter Chicago 31 Gayety Detroit.  
 "Girls from Follies" 24 Star Brooklyn 31 Olympia New York.  
 "Girls from Jordan" 25-24 Grand Terre Haute 30-31 Majestic Indianapolis 31 Gayety Louisville.  
 "Girls of U S A" 24 Colonial Providence 31 Gayety Boston.  
 "Golden Crook" 24-26 Grand Akron 27-29 Park Youngstown 31 Star Cleveland.  
 "Grown-up Babies" 24 Star Toronto 31 Garden Fa.  
 "Healing Harry" 24 Gayety Buffalo 31 Gayety Rochester.  
 "Hello America" 24 Orpheum Paterson 31 Majestic Jersey City.  
 "Hello Peter" 24 Cadillac Scranton 31-2 Army Binghampton 3-5 Hudson Sobersnethy N Y.  
 "High Flyers" 23-24 Camp Dix 17-18 Grand Truett 31 Empire Hoboken N Y.  
 "Hip Hip Hurray" 24 Olympia Cincinnati 31 Star & Garter Chicago.  
 "How Sam 24 L O St. Gayety St. Louis.  
 "Innocent Maids" 24 Penn Circuit 31 Gayety Baltimore.  
 "Irwin's 'Big Show' 24-26 Bataille Syracuse 27-29 Lumberg Utica N Y 31 Gayety Montreal.  
 "Jolly Girls" 24-26 Casino Chester Pa 27-29 Bway Camden 30-2 Camp Dix Wrightstown 3-5 Grand Truett N Y.  
 "Kitty Low 24 Gayety Omaha 31 Gayety Kansas City Mo.  
 "Liberty Girls" 24 Gayety Detroit 31 Gayety Toronto.  
 "Lid Litters" 24 Trocadero Philadelphia 31-2 Bway Camden N Y 3-5 Casino Chester Pa.  
 "Maids of America" 24 Casino Philadelphia 31 Hurler & Seamon's New York.  
 "Majestic" 24 Casino Boston 31 Grand Hartford.  
 "Marion Dore 24 Gayety Toronto 31 Gayety Buffalo.  
 "Merry Ringers" 27-29 Park Bridgeport 31 Colonial Providence.  
 "Midnight Maidens" 24 Worcester Worcester 31 Howard Boston.  
 "Mile a Minute Girls" 24 Lyceum Washington D C 31 Trocadero Philadelphia.  
 "Military Maids" 24 Akron 25-26 Watertown 27 Orwego 28-29 Inter Niagara Falls N Y.  
 "Million Dollar Dolls" 24 Jacques Waterbury 31 Miner's Bronx New York.  
 "Mischief Makers" 24-26 Wheeling 26-27 Steubenville 28-29 Canton 31 Victoria Pittsburgh.  
 "Monte Carlo Girls" 24 Lyceum Columbus 31-1 Wheeling 2-3 Steubenville 4-5 Canton.  
 "Op Girls" 24 Columbia Chicago 30-2 Bachel De Moines.  
 "Oriental" 24 Gilmore Springfield 31 Worcester Worcester.  
 "Pace Makers" 24 Gayety Milwaukee 31 Gayety Minneapolis.  
 "Paris by Night" 27-29 Camp Dix Wrightstown 31 Trocadero Philadelphia.  
 "Parlous Flirts" 24 Victoria Pittsburgh 31 Penn Circuit.  
 "Peanut Winners" 24 Star St Paul 30-2 Gayety Sioux City.  
 "Pierces" 24 Garden Buffalo 31 Empire Cleveland.  
 "Puss Puss" 24 Peoples Philadelphia 31 Palace Baltimore.  
 "Rattle Rattle" 24 Olympia New York 31 Gilmore Springfield.  
 "Record Breakers" 24 Crown Chicago 31 Gayety Milwaukee.  
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 "Roseland Girls" 24 Grand Hartford 31 Jacques Waterbury.  
 "Right Beers" 24 Majestic Jersey City 31 Peoples Philadelphia.  
 "Social Follies" 24 Gayety Baltimore 31 Lyceum Washington D C.  
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 "Sporting Widows" 24 Empire Albany 31 Casino Boston.

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Write or wire for free catalog

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"Star & Garter" 24 Gayety St Louis 31 Columbia Chicago.  
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 "Trail Riders" 24 Gayety Louisville 31 Lyceum Columbus.  
 "Two Century Maids" 24 Gayety Washington D C 31 Gayety Pittsburgh.  
 "Watson Billy 24 Empire Toledo 31 Lyric Dayton.  
 "Webb Ben 24 Palace Baltimore 31 Gayety Washington D C.  
 "White Pat 24-26 Army Binghampton 27-29 Hudson Schenectady Akron 3-5 Waterbury O 3-5 Inter Niagara Falls N Y.  
 "Williams Mollie 24 Gayety Rochester 31-2 Bataille Syracuse 3-5 Lumberg Utica N Y.  
 "World Beaters" 24 Empire Cleveland 31 Cadillac Detroit.

## LOS ANGELES.

By GUY FRICKE.  
 The Omar has been reopened with tabloids by R. A. Payne.

It is reported William Faversham will return here at the conclusion of his tour and produce several new plays.  
 Dana Hyne, one of the producers of the ill-fated "Up in the Air," is doing press work in this city.

Arthur Wenzel, Oakland publicity man, is now connected with Universal.

Al Nathan has been made amusement promoter for the Republic, this city and the Laughlin, Long Beach.

When Rae Samuels was here Charles E. Bray, Orpheum manager, presented her with the first contract she ever signed. Miss Samuels attached her signature to it several years ago in Chicago when she was doing turns in small suburban theatres. Bray at the time was a Chicago vaudeville man.

Mrs. Gertrude L. Dignum, a film actress, attempted suicide after a quarrel with her husband.

Dorothy Dean, slim blonde, is suing Ed N. Harman, rancher, for \$2,000 damages as result of injuries sustained when she was riding in Harman's car which was wrecked.

Los Angeles theatresmen are generous. Fred Solomon last week sold 100,000 pennies at rate of six for five cents. It was a press agent stunt.

Blondy Clark, veteran entertainer, and Howard Patrick have opened an entertainment bureau in the Majestic building.

The "Fairmont Follies," a hotel show from San Francisco, came down and played the Lincoln hotel in Pasadena and Santa Barbara.

## SAN FRANCISCO

VARIETY'S  
 SAN FRANCISCO OFFICE  
 PANTAGES THEATRE BUILDING  
 Phone: Douglas 2115

PANTAGES—16, with several acts employing more or less acrobatics, an unbalanced bill lacking variety results. The bill started slowly

and gradually picked up when the third turn, Ragel and Moore, was reached. This is a variety team at best when acrobating, but for acrobats they sing and talk exceptionally well. The Cantalini Fire, who are apparently the same Marylanders, headlined in the closing spot and secured big returns with their songs of yesterday and today. Senator Francis Murphy, an added feature, was the laughing hit of the bill, with no opposition. The Four Mayas, a Jap with three children, was an outstanding feature composed of finished artists, and scored big. Miss Murphy and Eddie Klein fall in their opening talk. Miss Murphy delivers a weak song. The routine is fair and the turn was mildly refreshing. These being replaced by Alvin and Alvin, who opened the bill with a well-timed singing show, consisting of hand balancing, the Jack of Lantieri Girls with their songs pleased, and Regge, a xylophonist, won applause. The Forest Troop of wire walkers closed the bill as headliners successfully. Irving White and Marie were a laughing hit with their bolum comedy, which was liked here. Robbins and Fulton scored, located next to closing, despite some ancient rage. Some suggestive lines were also used. The man is clever, and his hit too forward. Minnie and Bryant, colored entertainers, got the most out of their set with their dancing. A song from the woman is poorly done, but redeemed by excellent dancing. "Todd of the Times," a piece featuring Frank Hansen, was the screen offering.

**ALCAZAR**—"The Unkissed Bride" (stock).  
**ALHAMBRA**—Short Lever vaudeville and pictures.  
**CASINO**—Fanchon-Marco review, "Let's Go," with Jack Wilson (2d week).  
**CURRAN**—"The Man Who Came Back" (2d week).  
**COLUMBIA**—Richard Carle in "Furs and Frills" (1st week).  
**MAJESTIC**—Robert Lawrence Stock Co.  
**PRINCETON**—Short Lever vaudeville.  
**WIGWAM**—A-E-H & W. V. A. vaudeville.

Both Taylor and Norbit Billie are heading the stock company that is alternating in the Glens, the Yosemitas at Stockton, and Clume's at Sacramento, between the Orpheum shows.

Wallace Pike has joined the Ye Liberty Stock Co. in Oakland.

George Cross, who recently arrived from Australia, is heading the stock production at Ye Liberty Stock Co. in Oakland.

The cast of the recently organized Macdonough Stock includes Gus Adams, Herbert Taylor, Nettie Spenser, Dick Walker, Norris Macdonough and G. Buck Howard.

The members comprising Mack Bradford's "Down Kings of Jax," recently organized for the Fanchon-Marco review at the Glens, are Walter Rood, James Elder, Joe Meredith, Eddie Cheri, Chick Moore, Pat Genovese and Mack Bradford.

Art Hickman, musical director of the St. Francis Hotel for the past six years, has been appointed assistant manager of that hotel. He will still have charge of all entertainment features.

"The Sweetest Game" was the outstanding feature of the playlets presented last week by the Mailand Players in the ballroom of the St. Francis Hotel.

Harry Williams, song writer, closed a last week whereby Sol Lesser, who purchased

the nation rights to Bennett's comedy, "Yankee Doodle in Berlin," has taken 100,000 copies of Williams' hit bearing the same title as the picture, and which will be sold in the theatres where the film is shown.

John Medbury's humorous paragraphs known as "Matings," were shown on the Casino Tuesday night last week. The first occurred in the speedy whirling of the fire with Fanchon suspended over his head, the latter falling to the stage, landing on her head, fainting. Fanchon recovered and the fall, the other incident happened in the finale when Minnie Fisher swung out suspended by her teeth, colliding with Beatrice Morrell, the latter falling to the stage, though not injured. Previous to both incidents, a woman in the audience fainted.

Two accidents marred the otherwise smooth performance of "The Girl at the Casino Tuesday night last week. The first occurred in the speedy whirling of the fire with Fanchon suspended over his head, the latter falling to the stage, landing on her head, fainting. Fanchon recovered and the fall, the other incident happened in the finale when Minnie Fisher swung out suspended by her teeth, colliding with Beatrice Morrell, the latter falling to the stage, though not injured. Previous to both incidents, a woman in the audience fainted.

Harry Lewis, who arrived here from Seattle last week, where his musical stock company has been playing for some time, left for his brief visit to Los Angeles. Upon his return here he will reorganize his show for a prospective Honolulu engagement.

The Warren Ellsworth Musical Comedy Co. returned to San Francisco last week, following a several weeks' engagement at Camp Lewis. The show is having a good time.

The dramatic stock, recently installed by McArthur & Graf in the Macdonough, Oakland, is meeting with the same fate as the various other policies preceding it, business being anything but encouraging.

## CLEVELAND.

By TOM SAWYER.

Opal Eard, understudy for Laurette Taylor, who has been studying the role of Jenny in "The Hartley Manners play," "Happiest," since last September, had her first opportunity last Thursday night to take Miss Taylor's place. Laurette Taylor, because ill Thursday afternoon, after appearing at the Opera House from Monday to Wednesday, and did not resume her place in the company during its engagement here. Miss Eard is 20, has black curly hair, blue-gray eyes and a charming stage presence. Her Thursday night performance was a marked example of what real ability and conscientious study may accomplish.

It is interesting to note that when Grace George last appeared in this city ten years ago (her offering was "A Woman's Way") John F. Hale, manager of the Shubert-Orpheum, was her manager. At a quiet dinner before Miss George's first performance in "The World and She Did," the charming comedienne and Mr. Hale enjoyed many happy reminiscences of their past association, a personal and professional welcome to the Shubert house here.

Lenore Ulric, coming to Cleveland in the role of the Rose of the Canadian Woods in "Tiger Rose," was brought to the realm of stardom in "The Bird of Paradise," as was Laurette Taylor and Bessie Barriscale, a fact that should perpetuate the name of Lenore in the dictionary of critics of all ages. It was at this place that she met the late Miss Ulric, whom she then made a star, the Indian girl in "The Girl," the play, the late Lenore Ulric, who was the first producer with whom Miss Ulric was connected; it was in his Milwaukee company in which Fannie Harris was leading woman.

The futuristic composer and pianist, Leo Ornstein, who was unable, because of illness, to fill his Cleveland engagement of some weeks ago, will give a recital at Gray's Armory Friday evening.

Billy Lang, xylophone player extraordinary, who has been until recently at the Metropolitan, an exclusive East End phonograph house, is billed for the week at the Princeton. Lang controls the attraction franchise at the summer parks at Akron and Mansfield, and will, after this week, give them his attention for the coming season.

Hattie Harrt, the raga donna, who was to make her initial vaudeville appearance at Keith's Hippodrome Sunday, sprained her ankle severely while stepping from an automobile in

# JEROME H. REMICK & CO.

ANOTHER SURE FIRE HIT BALLAD

By the Writers of "Till We Meet Again"

SEND FOR IT TODAY!

## YOU'RE STILL AN OLD SWEETHEART



LYRIC BY  
RAYMOND B. EGAN  
MUSIC BY  
RICHARD A. WHITING

## OF MINE.

**CHORUS**

I won-der who's an-der the stars with you to- night If you were here just to

chance Dear All the world would seem more bright I still love the thrill of those days of Auld Lang

*cresc.* *ritard.* *Al.* *Ac.*

Synce And how some one shares your wedding bells You're still an old sweetheart of mine I mine

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# VAUDEVILLE

## OVERSEAS ENTERTAINERS ALLOWED TO PUBLICLY APPEAR

**New Order Allows Y Entertainers Abroad to Appear in French and English Music Halls. Under Army Supervision While in France. This Week's Sailings Largest Yet, 54.**

The biggest group of entertainers yet sent at one time since the inception of the Overseas Theatre League are leaving direct for American areas in France and Germany this week. Together with the dozen or so "Y" artists, the party numbers 54 persons. This gives the program for March an excellent start, the league's quota being 100 entertainers, and clearances and passports for at least 75 professionals have already been arranged for. The league's party actually sails Saturday aboard the Rotterdam.

Ten women professionals recruited from legitimate ranks go to form a nucleus of three stock companies, the male members of which are to be detached from the various A. E. F. divisions. Four feminine players are to be assigned to each stock company, so that two additional players will leave later in the month.

Those departing Saturday are Alice Baxter, Marie Falls, Louise Hamilton, Judith Ives, Harriet Sterling, Marion Tanner, Madge West, Pauline Whitson and Mary Lena Wilson. Among the plays to be presented are "The Boys of C. B.," "Facing the Music," "Beverly's Balance," "Classmates," "Kitty Mackaye," "The Man on the Box," Hawthorne of the U. S., "The Big Idea," "His Majesty Bunker Bean," "Hit the Trail Holliday," "The Man from Home" and "The Misleading Lady." These plays and other have been released by authors and agents free of royalty for service entertainment.

It is quite probable that more stock companies will be sent over since the original stock which went across in December has scored a distinct success. This company is appearing in the cities of France where doughboys are quartered and in other centres, generally playing two weeks in each stand.

As predicted in VARIETY some time ago professionals who go to France in the entertainment service will, at the end of the agreed period of entertainment be permitted to accept engagements in the English or French music halls. But it is to be understood that the entertainers are under the control of army officials while in France, and permission to accept professional engagements depends upon artists qualifying in artist entertainment. Artists who do elect to appear professionally abroad must after the period of service, release the Y. M. C. A. from its protection guarantees and insurance and must pay their own passage home.

The league's additional list of departures this week is:

Fred Deany and Marie Morrison.  
Joe Egan and May De Mar.  
Billy Heinz and Rose Washburn.  
Thomas Hoier and Esther Wheelock.  
James Irwin and Lillian Ramsay.  
Mr. and Mrs. William O'Clare.  
Harry Truax and Louise Carlton.  
Chas. and Fred Millard and Agnes Elliott.  
Helen Bartram.  
Irving Bloom.  
Mary Bolton.  
Josephine Claire.  
Marie Deveraux.  
Grace Howell.  
Dave Johnson.  
Flora Laughlin.  
Law Rice.

Nelda Hewitt Stevens.  
Nena Tuttle.  
Jack Storey.  
Willard ("The Man Who Grows").  
Yvette.

This lists some known vaudeville names the number of which are expected to greatly increase during the spring and summer.

James Forbes returned from abroad last Saturday, but had little to say other than that the league had fulfilled its purpose. Mr. Forbes will not continue as the executive head of the league, that work being permanently handled by Briscoe Johnson.

Artists who sailed for the "Y" this week are: Edward Allen, Earl Beaty, Irene Bewley, Alice Bowne, Hilda Boyd, Mary Emerson, Mary Gordon, Marie Kendall, Margaret McSweeney, Ethel Mackey, Edith Meek, Margery Morrison, Ruth Ryan and Dorothy Smith.

### 81ST STREET WORRIED?

The odd situation within the walls of the Keith booking agency, through which the 81st Street Theatre finds it difficult to secure vaudeville attractions until after they have appeared either at Keith's Colonial or Riverside Theatre, is appearing to cause consid-

### KLEIN CASE PECULIAR.

This is the ninth week Arthur Klein, the agent, has not appeared upon the floor of the Keith booking office. It is rapidly assuming the proportions of a mystery case to the other agents, and probably also to Klein.

The big time agents say that as far as they know it is the first time an agent has been suspended from the Keith floor and held outside the portals without any definite charge preferred against him, or at least any charge that has been made public.

While the agents do not express an opinion either way, they say they know Klein has been given no inkling of any complaint made or charge preferred, and that he has not appeared in defense of himself since ousted on the temporary suspension that has been standing for over eight weeks. The first cause alleged for the expulsion of Klein was that he made an injudicious remark to an act, in connection with his business dealings with the Keith office. The act in question is reported to have relieved Mr. Klein of any responsibility for the remark as quoted.

The report in VARIETY last week Klein was being held out through the additional charge he had asked a larger salary for an act than the act itself wanted is said by the agents to be a one-sided version through Klein not having been permitted to present his side of the story.

Meantime Rose & Curtis continue to represent Klein on the floor; Jack Curtis giving his personal attention to the Klein acts. Of the 40 or more acts under Klein's direction when he was first suspended, about five have succeeded. Many of the others hold routes for the season.

### WALDORF TAKING ON OTHERS.

The Waldorf Amusement Co., composed of the same people who control

### POTSDAM AN AGENT.

Charlie Potsdam has been given a franchise to book acts in the Loew agency office, New York. Since leaving the managerial reins of Loew's American, Mr. Potsdam has acted as a booking man in the Loew agency, placing the bills in the middle western houses. With the removal of the Miles theatres from that office, Mr. Potsdam found only the Jones, Linick & Schaeffer theatres left to him. Jake Lubin takes care of the main circuit, including the Loew Canadian theatres, and Moe Schenck books the Loew southern time, with Ernie Williams handling some of the outlying Loew houses around New York.

Mr. Potsdam has had the agency bee for some time. With his booking scope diminished by the departures he is reported to have requested a franchise and relief from the office work.

Moe Schenck will tack on the Potsdam bookings to his other time. Young Moe, a nephew of Joe Schenck, did his bit in the navy and it made him a glutton for work. The southern time, booked by him, like other vaudeville in the south, is considered the hardest vaudeville booking in the country, owing to the several conditions attending.

### CANCEL BECAUSE OF SPOTS.

The last half of last week found a merry little battle being staged by the acts that were appearing at the Fifth Avenue. The reason was the switching of positions. Three acts walked out during the first two days of the last half. One act walked out after the matinee Thursday, and after the performance on Thursday night, Dooley and Dooley quit the bill.

The changes necessitated caused Polly Oz Chick to finish after the matinee Friday.

### Max Lowe Going Across.

Maxim P. Lowe, who has been looked upon as a foreign agent over here through his connection at one time with H. B. Marinelli, although Mr. Lowe was subject to the draft, is sailing March 19 on the Adriatic for available American stage material.

Last week Mr. Lowe placed Mrs. Castle with the Famous-Players under a favorable contract, and this week the agent opened offices in the Regan building, at 140 West 42nd street.

### Keeney Sells Binghamton House.

Binghamton, N. Y., March 5. Frank A. Keeney, of New York, this week sold the Armory Theatre and hotel to Ned Kornblite and David Cohen, of the Symphony Theatre Co. The theatre is under lease, expiring Aug. 1, next, to O. S. Hathaway. The Armory at present plays burlesque. Its new owners assume possession when current lease expires.

### Manchester's New House.

Manchester, N. H., March 5. Work will shortly start on a new theatre in this city. It will have a seating capacity of 2,500, with entrances on Elm and Main streets. Charles Hohman is one of the trio of local men interested. Lawrence and Boston business men are also giving financial support.

The name of the new house will be the Strand and it will be devoted to vaudeville and pictures.

### A. & H. Take In Salt Lake.

Salt Lake City, March 5. The Salt Lakes, Salt Lake City, was added to the Ackerman & Harris chain of theatres last week, when that firm secured a lease, covering a period of

Extensive alterations will be made and start with vaudeville early in September.

## In This Week's Issue the CHICAGO DEPARTMENT

Will Be Found on Pages 22 and 23.

erable worry to C. P. Stockhouse, who books the 81st Street.

Eddie Darling and I. R. Samuels, the Keith bookers, decreed acts appearing first at the 81st Street could not appear at either of the other Keith houses mentioned within six months after the 81st Street engagement. With the other Keith houses also handled by the same booking men, acts seem to feel that booking confusion might result from an effort to separate the Colonial and Riverside from their New York route if they first play the 81st Street. This, it is said, has caused Mr. Stockhouse the extra trouble in obtaining the bills he prefers.

### FAY IS SUED.

Henry P. Krivit has brought suit against Fay's Theatre, Providence. Krivit's tabloid, "A Mistake on My Part" was booked to play Fay's at \$650. A special trip was made by the troupe to play the date during the influenza epidemic. On the second day of the epidemic the income of the company was stricken with the "flu." Krivit went to Providence from New York, ordered the understudy in her place and arranged the act, he claims, to the satisfaction of the theatre management. It continued the remainder of the week with five instead of six chorus girls.

Saturday night, when salaries were paid, the theatre management deducted \$125, because there was one person less in the act the second half of the week, though the contract did not call for any stated number of performers.

Henry Lewis is attorney for the plaintiff.

the Waldorf restaurants, has taken two more theatres under its name, and is negotiating for two more, presumably in Massachusetts.

The former Hippodrome, Boston, and Lynn, Mass., are the latest acquisitions.

The former will open March 17, playing five acts, two shows daily, on a split-week basis; while the latter house will open next week, showing four acts, three shows daily; also playing a split week.

The Boston house seaps 3,300; the Lynn house 2,500.

Jeff Davis, of the Keith office, will book both houses. He books the Waltham house, controlled by the same company.

### TICKET TAKER LEAVES.

Al Rydell is no longer taking the tickets at the front door of the Alhambra in Harlem. He left Saturday, following a dispute with Manager Loveridge of that house.

Mr. Rydell has been tearing off the coupons at Keith's Royal and Alhambra for the past five years. He probably knows more people of that section than any other one man up there.

Mr. Loveridge recently came to New York from the Middle West and in the metropolis found his first big time managerial experience.

### Murdock In and Out.

J. J. Murdock, after a flying trip through the middle west last week, returned to New York on Friday and left again for an inspection trip of the B. F. Keith circuit the following day.



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front of the Hotel Winton Saturday evening, and her physician refused to permit her to go on. She will make her vaudeville debut just as soon as her condition permits.

William Gullinger, the real brain behind the Miles, is again getting that house back to the capacity ranks. C. H. Miles has been responsible for this house changing its policy twice in the last six months, two very expensive experiments, and genial Bill Gullinger, the steady and without the slightest house manager with four-a-day on his hands in the country, has kept his shoulder to the wheel without a flinch. Mr. Miles has been out of the city for some time and the house is again up to normal business, playing to capacity and standing most of the time.

Pat Stromberg dropped in on the Sunday editor of the News-Leader last week and entertained the Sunday end of the editorial room so well that the magazine section last Sunday carried a two-column full account of the visit. The writer predicts that some day Stromberg will laugh himself to death.

**SHUBERT COLONIAL.**—"She Would and She Did," the Mark Reed piece, starring Grace George, is but as infant as productions she should prove one of the best plays Miss George has brought to success through a medium outside New York. It's a very interesting comedy, done by America's most charming comedienne, and seems a play that was written for her. Miss George is supported by an unusually well balanced organization. Cora Witherspoon, Edwin Arnold, George McQuarrie, Ned Burton, Will Bailey and John Crenshaw.



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well deserve special mention; and all deserve much credit for the excellence of its presentation and the manner in which its first performance was received. Nearly capacity.

**OPERA HOUSE.**—Leona Urie, as the French-Canadian girl in "Tiger Rose," the Boiesco-Mack melodrama, will live in the hearts of her last night audience for "months and months and months." Melodramas have not been numerous enough to appease what has always been a distinct leaning toward them in Cleveland and this area. All the subtle art of effect in staging a play as only Boiesco can—the rain storm, the fog but in the northern woods, the sunrise and the excellent bit of lightning by the simple expedient of a candle and in an old tin bucket will characterize "Tiger Rose" as one of the chief offerings of the season. Nearly capacity.

**MILES.**—Leo Perlickoff and Olga split the top of the bill with Morley and Harris. Van and Carrie Avery, Edward Ross, Fennell and Clark, Cecil and Cliff Clark, Houdini picture.

**FRISCILLA.**—Billy Lang and his xylophone act chief attraction. Joe Martin gets over well with his wop stuff. Tracy, Palmer and Tracy, a novelty dance turn. "Rango Rango," the Hanson and Misses Sebald, California. **EMPIRE.**—"French Follies," with Harry Fields and Lena Daly, prove one of the best American wheel shows of the season. Friday specialty is a riot. Chorus snappy and well costumed. Packed house.

**STAR.**—Billy Watson's "Beet Trust," with few changes from show of former years. Capacity.

**LIBERTY.**—Don Sherman's "Jazz Circus," a new idea on family time, easily tops the bill and goes over heavy. Four Musical Land, Wheeler and Potter, Hamp and Swamp and feature picture.

**ALHAMBRA.**—MALL, METROPOLITAN, STANFORD, GRAND, ORPHEUM, KNICKERBOCKER. First run feature picture.

## ATLANTIC CITY.

By CHARLES SCHUBERT.

"Tumble in," playing three days at the Apollo (K. E.), still shows changes in cast. In addition to Johnny Part—reported from Philadelphia last week—Audrey Maple now succeeds Peggy O'Neil in the part of the young woman who reiterates the "cat named Edna" phrase and Robert Higgins is also active in the players' list. There are some portions of the play that move very slowly, but on the whole the musical variety of "Seven Days" is proving an abundant, delightful and try-hard. Hammett and Moore have been some discussion here as to the advisability of the substitution of Miss Maple for Miss O'Neil, on which opinion is being more interested centers in the K. & E. booking of the play. The show, which has been playing the Shubert Lyric in Philadelphia. Sometimes, the last production of Hammett here, played at the Globe, Shubert producing house, soon to open as altered extensively.

My Robson in "Tink" at the Apollo March 20-22. 24-26 will be occupied by Mary Evans in "The Little Teacher," which returns for a third season. March 27, 28 will be occupied by "Our Pleasant Home," a new play featuring Henrietta Crossman, Vincent Serrano, Pauline Lord, and Forrest Wimsatt. Thomas Broadhurst is the author of the book.

Supposed to be on their honeymoon in the south. Mr. and Mrs. James R. Evans, of New York, showed up here on the week and were recognized by scores of New Yorkers. Miss Evans was formerly Mrs. Ruth Bailey

Fairbanks, wife of the picture star. She was granted a divorce from Douglas March 8 and married Mr. Evans at the Church of the Ascension, New York, March 12.

They registered at the Traymore but it did not become known until they were spotted in the lobby of their hotel.

## BALTIMORE.

By R. D. O'TOOL. **FORDS.**—"The Bachelor," with James K. Hackett as "Old Bill," surprised a number of local critics because of the large crowds turning out Monday night. Because the original cast still going big in New York and this was to be only a road company the talent had predicted just a fair presentation, but if Mr. and Mrs. O'Connell are getting more out of the lines and show in general in New York than this outfit is it certainly must be much more than just a remarkable performance. The thread of a plot gives James K. Hackett, as Old Bill, Harry McLaughlin as Bert, and Victor Dyer as Alf, the opportunity for the best bit of character portrayal seen here for many a day. The scenery is almost as good as the rest and that is saying something.

**AUDITORIUM.**—"The Wanderer," opened for a week's engagement before a fair audience and was indifferently received. One thinks a lot more of the original story after having seen the play. Embellishment of the bill, as you have been, is no doubt a difficult job. Its fairness to the cast, it may be said there is very good individual playing. For pure beauty of form, Louise Orth, as the enchantress, who won the wanderer to his doom, can look Venus in the face and never wink an eyelid. Comment should not neglect Naomi, cousin and sweetheart of the wanderer, whose earnestness and simplicity are refreshing after the spectacular women of Jerusalem. Olga Newton, who plays the part, does it with an artlessness that has real art. Frederick Lewis' production is not altogether well balanced. Fault that no doubt is due to exigencies over which he has no control. His acting though is of the first water.

**ACADEMY.**—The clang of the eternal triangle is heard this week in "Our Pleasant Home," a new play by Thomas Broadhurst. A fair crowd was on hand but the show is almost entirely lacking in action and failed to hold attention for any length of time. There are only four persons on the cast and all the action takes place off the stage and is just talked.

**MARYLAND.**—Vaudeville. **COLONIAL.**—"Miss Wager of the Cabbage Patch" is the attraction at this house. After the final act the two Stock Co. stars, Mildred Florence and Douglass, came out to sing some of the latest ragtime songs.

**GARDEN.**—Vaudeville. **NEW.**—The offering of the first half of the week is Alice Brady in "The World to Live In," a picture and vaudeville.

**NIXON'S.**—Pictures and vaudeville. **FOLLY.**—Gus Gibson Dolly with Frisco Orisk as a special, in Oriental dances.

**PALACE.**—"Twentieth Century Maidens." **LOREY.**—All week-end Normand in "Mickey."

Ethel Barrymore will be here next week as the star of "The Oz Chaucer." She has not played in Baltimore for several seasons but before that time had quite a local following. The new play a comedy by the English author, R. G. Carter.

News of the return to this country of "Dick" Gallagher created quite a surprise among

local theatrical circles as he had not been heard from since the signing of the armistice. Several big parties are being planned for him for the first few days after he hits the Monumental City.

The announcement that Madame Melba would be unable to appear with the Boston Symphony next Wednesday had quite a depressing effect on reports from the box office. Reinold Wernherath has been engaged in the city's place.

Otto Kruger as Adam in "Adam and Eve" showed to much better advantage last week than he did a short time ago in "Cocotte." He is a splendid actor and undoubtedly has a big future.

The Kala Kaluna opened here last Saturday under the management of Harry Katz. This place has been closed for some little while and is now putting on a review with a chorus of fourteen. This is the first attempt of a local cabaret to put on any sort of a review, but the first couple of nights have been most prosperous for the uptown house.

Somewhere in France, where the soldiers are awaiting their turn to come home, 20 Baltimoreans are doing as much to make the hours of waiting more cheerful; and at the same time are winning fame as entertainers. The twenty compose the minstrel and vaudeville troupe of the 310th Infantry, "Baltimore's Own." Most of the members of the cast were, before being drafted, associated with theatricals in some way or other, and the majority have served their apprenticeship and then come on the vaudeville or legitimate stage.

Sergeant Herman J. Hagis is the manager of the troupe, and just at present he is having all the trouble of the bartending one-night-stand theatrical manager and more. Sergeant Hagis, before he was sent to Camp Meade, was known as the "Julius Rittling of Baltimore," is one of the big hits of the show with a number of new "French-made" costumes and new dances. But there are others who are winning fame. For instance, Mess Sergeant John Bowers, formerly stage manager of the Auditorium, is said to have become such a skilled manipulator of cards that he is a real rival for Thurston, while Herman Frank and Edward Lamb are cast and all the action takes place off the stage and is just talked.

The Jewish opera, "Shulamite," was presented Sunday night for the first time in Baltimore at the Colonial. It was a unique celebration of the Jewish feast of the Purim. The opera, which was written in Yiddish based on Talmudic history, was produced by a cast of all professionals from New York. The cast included Abraham Rosenfeld, Estelle Schreiner, Leon Rosenfeld, Edna Lasky, Joseph Kaminetz, and others. The names were repeated Monday and will be played at the Jewish Welfare Board Meeting at Camp Meade.

## BOSTON.

**ORPHEUM.**—Law. It would be difficult to better the pop bill for the first half of this week. In fact there are some of the acts which were very popular in New York. The show is well arranged, and although the

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Six acts are crowded into a period of less than an hour and a half there is plenty of chance to show their best wares without a drag. Capacity houses were the rule Monday, a sort of semi-holiday.

O. K. Legel, a tramp comedy juggler, opens the show. He has a special drop and uses several "props." His act is above the average. Following came Arthur and Emma Cody in an act reminiscent of olden days. They appear first in street costume and sing, but that is stalling for their dancing, shown by the prompt manner in which they drop it and go in for the dance stuff. The latter is very good, conventional and a bit old fashioned, but wholesome. The girl has one change of costume.

Marston and Manley are a fair team. The man has an extensive line of chatter, some of it good, some indifferent and plays to the house a lot. The girl is rather awkward in her dances and since fairly well. They work well together. He kidded the audience into several bows for them. Arthur Pickens and company have a full stage sketch, good for comedy of a rather antique sort. Pickens himself is a good performer and his company is fair. The sketch is saved by its rapid action.

Brady and Mahoney were the surprise. Some poor comedy stuff is sprung and the act looked rather forlorn until the "guy" closed it with a couple of songs, one topical and the other calling for fair play to the "boys" which sent them away in a whirlwind of applause. They very nearly stopped the show.

Stating and Jacques closed. They use for their opener a Jap setting and get away to a flying start. A couple of good dancers and they went big. The act is of a high grade throughout.

BOSTON, BOWDOIN.—Pictures and vaudeville.  
BLOU, PARK.—Pictures.  
SCOLLAY OLYMPIA.—Lord Roberts and Co. Jerome and Newell, Edith Debridge and Co. Art Smith and Beth Sisters. "The Light of Victory," film.

GORDON'S OLYMPIA.—Using "Common Knowledge" and Kendall, Galvalia Sisters, Charles Mack and Co.  
FR. JAMES.—Quigley, Woode Trio, Henry Horton and Co. Conley and O'Brien and Bert Gordon. "Alias Mike Moran," film.  
GORDON'S, CAMBRIDGE.—Pictures and vaudeville.

GLOBE, COLUMBIA, EXETER, FENWAY, STRAND, LANCASTER, MODERN, FRANKLIN PARK, BRACON.—Pictures.  
WALDORF.—Williams and Jordan, Maurice Bennett and Co., Curran Sisters, Ben Smith, Forrest and Church. "Ruling Passions," film.  
SHUBERT.—Closing two weeks of "Take It From Me," now on the sixth week to big business. "Oh, Look!" booked.

FLEMOUTH.—Last of the two weeks' engagement of William Dodge in "A Cure For Curable." "Sbe Walked in Her Shoes" undertaken.  
MAJESTIC.—One of the two theatres in town to have a new big Monday night with "The Big Chance." Capacity house. "Hello, Alexander," which ran for several weeks at this house cleaned up big.

WILBUR.—William Collier's second week in "Nothing But Life."  
TREMONT.—Second week of Lou Tellegen in "Blind Youth." The show appeals to a certain class of bootleggers who have a romantic strain, but is not the type the Tremont generally likes. "Up in Mabel's Room," "Twin Beds," "Fair and Warmer," and some more of the real epicure shows had led in this city Joe rushed to the rescue and assured the reading public that "Adam and Eve" did not depend on the Garden of Eden for its scenic possibilities.

Arthur Martell, well known among theatrical musicians in New England, has been selected to be the organist-in-chief of the new Gordon, Cambridge.  
The Camp Repertory Company, an organization that has acquired quite a local reputation, have a new wrinkle in what is termed "camouflage scenery." All the company acts in the way of scenery is a few chairs and tables and they "camouflage" the rest.

Work on "Pittman City," the big project of the Mastercraft Photoplay Corporation in Medford, one of the suburbs of Boston, is progressing rapidly now and it is expected it will be completed by June. It is planned to have a Boston society girl take the lead in the first film to be produced.

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## CHARLES S. POTSDAM

ARLINGTON.—Revival of "A Butterfly on the Wheel" by this stock company.  
GAYETY.—Morris Haskin, burlesque.  
CASINO.—"Rosebud Girl."  
HOWARD.—"Bliss Bird." Vaudeville, headed, Anah Japs, Jeannette Childs, Turelli, Rowles and Gilman, the Prisoners and Wally Sharp.

It was necessary for Joe Di Fess, publicity man of the Park Square, to come to the rescue of "Adam and Eve," the comedy which opened at this house Monday night. As this was the house which "Up in Mabel's Room," "Twin Beds," "Fair and Warmer," and some more of the real epicure shows had led in this city Joe rushed to the rescue and assured the reading public that "Adam and Eve" did not depend on the Garden of Eden for its scenic possibilities.

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of the Mastercraft Photoplay Corporation in Medford, one of the suburbs of Boston, is progressing rapidly now and it is expected it will be completed by June. It is planned to have a Boston society girl take the lead in the first film to be produced.

Boston theatres are doing a big business this week because of the auto show which has brought additional thousands into the city. In connection with the show it might be mentioned that C. Wesley Fraser, the local booking agent, is putting on an auto show of his own daily. His new car, the same as the one used by President Wilson on the occasion of his visit here, draws a crowd whenever it appears outside his office. The car is said to have cost Wesley \$5,000, as it stands and has a beautiful and novel upholstery. As to the riding capabilities of the car we are not prepared to say—not having received an "invite" as yet.

Members of the 20th Division, officers and men, attended the opening performance of "The Big Chance" at the Majestic Monday night. One of the scenes shown the trenches in France and it was deemed proper to have the heroes of the 20th as guests on the opening.

The "Jack O' Lanterns" company gave a show last week at the Parker Hill Reconstructive Hospital. The entire company and the principals were in attendance at the benefit performance.

Six girl members of the "Take It From Me" company are getting plenty of publicity—and plenty of fish. They eat fish three times a day in one of the big restaurants here to prove that fish is good for a steady diet. The Hearst paper is running the thing.

Richard L. Gorman, for years well known in Boston theatrical circles, has been chosen as the manager of Gordon's new theatre in Cambridge.

That the stock policy is showing good results at the Arlington Theatre is indicated by the fact that the big picture booth at the rear of the auditorium has been removed. This means that there is a very small possibility of the stock policy being abandoned.

Georg Robinson has been appointed general manager for the "Heart of Humanity" photoplay in New England. This film is going big at Tremont Temple.

Boston's newest picture houses, the Waldorf and Gordon's houses in Cambridge, both opened on Monday to big audiences. A big bit of money has been sunk in the construction of both houses.

## BUFFALO.

By RAY C. MEYERS.

SHERRA.—Vaudeville.  
SHUBERT.—"Passing Show of 1919." Seat sale big for Lent.  
MAJESTIC.—"Gloriana."  
SHERRA'S HIPPODROME.—Dorothy Phillips, "Heart of Humanity," with special stage settings.

GARDEN.—Burlesque. George A. Clark and "The World Heaters."  
LYRIO.—Vaudeville. "A Romance of the Air," Ed Hastings, University Trio and others.  
OLYMPIA.—Vaudeville. Frank Hall and Co. in the "Olivia," leading.  
ACADEMY.—Vaudeville. Karey's Giant Myric-phone and others.

GAYETY.—Burlesque. Molly Williams' greatest show.  
STRAND.—Tom Mix in "Treat 'Em Rough."  
FALAC.—"Till I Come Back to You."  
ELMWOOD.—Prof. Mardo's Marionettes and Humpty-Dumpty Circus.  
PLAZA.—Enrico Caruso in "My Cousin."  
ALLIED.—Theda Bara in "Cleopatra."  
STAR.—Knickerbocker Players in "His Dog-kine."

Community picture houses are featuring a week children's matinees with one vaudeville specialty. Elmwood and Colonial, Tuesday performances with Prof. Mardo's merry Marionettes in "A Humpty Dumpty Circus." Both had turnaway business.

Jazz stuff still goes in some cafes here. Alvin Quartet singing at Geyer's old Teck, Alvin's most charming entertainment.

J. Smith of New York, is now manager of the First National office, here, succeeding George Germain.

Returning of thousands of soldiers here in past week helped the theatrical business over what would have been a slight slump. Weather cut down, crowds most of week.

## BUTTE, MONT.

By DAVE TREMP.

W. H. Belmont, manager of the Empire, is back in the harness again, following a serious illness. Capt. William Cutts for years a well known Montana showman, is the leading candidate for mayor at the coming primary election. He is opposed for the democratic nomination by Editor Dunne, of the Butte Bulletin, a publication with Bolshevik tendencies. Dunne has a big following among the radical element in Butte, but Cutts is looked upon in conservative circles as the winner. The democratic nomination in Butte, in general, is tantamount to election.

## DENVER.

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houses and musical performances, according to an estimate made by a local theatrical magazine. More than 200 men and women are furnished employment in theatres and other places where music is featured.

The Cavalls Symphony orchestra of 40 musicians at the Rivoli, is the highest paid picture theatre organization. The salary for the entire orchestra is \$75,000 a year.

The act of Santos and Hayes, appearing at the Orpheum last week, should have no difficulty in convincing advance audiences they are real laugh-getters. During the amusing patter of the duo, Samuel Jacobs, of this city, who was in the audience, was seized with laughter and rushed to the hospital, where he is still confined. His case is puzzling to physicians, who believe that he is paralyzed some vital organ as the result of his hearty laughter.

An Art-O-Graf camera, a new picture arm, has just completed the "shooting" of a "feature" in this city. The company is negotiating with Carlisle Lockhart, a former newspaperman, for the picture rights to her book, "Me Smith."

Jim Harkins, playing the Orpheum last week, presented one of the best monologues acts ever witnessed in a Colorado military camp last Friday night when he went to Fort Logan and covered over 300 soldiers. Harkins was carried from the building by the cheering soldiers.

Jack Barrows, dramatic critic of the Denver Times has returned from France, where he served for more than a year as a first lieutenant of artillery. Barrows entered an officers' training camp in the war.

The Denver players have successfully launched the Little Theatre. The clever organization presented three one-act plays to a capacity audience last Friday night. The organization will become a permanent one.

Something of an innovation was introduced at the Rivoli last week when the management offered besides the regular picture show and the orchestra program, a concert by the Boston Opera Singers. The company was a capable one and a program of merit was rendered.

Marie Walcamp's new serial "The Red Glove" widely advertised in all motion picture periodicals, opened at the Strand here last Friday night.

The Allied War Veterans' Band, billed as "The Fighting Band of Glee," appearing at the Broadway last week, furnished an excellent concert for the lung-diseased soldiers at U. S. General Hospital, No. 21, at Aurora, just outside of Denver.

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### DETROIT.

By JACOB SMITH.  
Grace George in "The World and the I Did" and his premiere last week. Very poor business. Miss George is one of America's best artists, but her new vehicle is not up to the Grace George standard.

"Old Lady 31" with Edna Elmer at the Garrick. Next, "Oh, Boy."

King Baggot in "The Violation" at the New Detroit. Next, Julian Ridgus Road Show.

"Come-on Charley" at the Detroit Opera House. Next, "Twin Beds."

Chicago Opera Co. opened here last Friday night for one week. Owing to late trains, Gall-Curt on opening night appeared in street costume. Big advance sale. Looks like big success. \$10,000 was spent to make-over the Arena Gardens for the event.

Harry I. Garson, producer of "The Unpardonable Sin," left March 14 for Hollywood, Cal. He is going to make a number of big special this year, in addition to features starring Clara Kimball Young and Blanch Sweet.

"Fit to Win," a U. S. Government Health film, open an indefinite run at the Washington, Sunday, March 28.

George Harrison of the Jefferson Theatre Co., will soon build a 2,000 seat house on Jefferson avenue, that will play vaudeville and pictures.

George Nichols, of the Superba Theatre, Grand Rapids, has leased property in the rear and will build a 2,000 seat house.

### MONTREAL.

By ARTHUR SCHALEK.  
HIS MAJESTY'S—"The Showman's" Next, "The Crowded Hour."

FRANCIS—Headlined by Mmes. Petrova, with the largest advance sale in the history of local vaudeville.

ORPHEUM—Edgar Beaman's French Stock Co. in "L'Allegro," 2d week.

GAYETY—"Sporting Widows." Next week, "Bon Ton."

LORETT—"Pauline Frederick in 'The Woman on the Index' (film) and vaudeville."

ST. DENIS—"The Man of Bronze" (film) and vaudeville.

IMPERIAL—"The Girl Dodge" (film), and the second half, Dorothy Gish in "Boots" were the feature films, and Ralph Errolle, the lyric tenor, all week.

NEW GRAND—"Mrs. Vernon Castle in 'The Common Cause' (film) and Eugene Maynard."

STRAND—1st half, "The Eleventh Commandment" (feature film), "Root Mon," comedy, and British News.

REGENT—"Molly of the Follies" (film), Gaby Despre in "Helenauville," and Harold Lockwood in "The Great Romance."

HOLMAN—"Mas Murray in 'The Scarlet Shadow'." "The Vagabond of France," and Edith Storey in "The Legion of Death," and Hudson's Symphony Five.

THE ALLEN—Wallace Reid in "The Dub." Second half, "Kiddies in the Rules."

### NEW ORLEANS.

By O. M. SAMUEL.

CRESCENT—The booking office approximation of appeal values is not always correct, as was evidenced last week when, during the latter half, Beck and Stone, peppery, stirring youngsters, programmed Exhibit A, garnered the applause trophy. One of the boys unleashed a resilient, oscillating "chimmy" that seemed to angust the audience in its ecstatic exuberance. Beulah Pearl brought approval to the second position. Beulah has unshakable, unflinching confidence, and this, with her personal flash, renders soothing balm, even though her histrionic equipment suggests the immature at times. E. Van Shelden and Co. provoked laughter with a manage incident, although the veridically inclined will probably think the habilliment might be changed after the lapse of six months denoted. Clayton and Lonnie shored and pinched each other to unvarnished merriment.

The Douglas Family tura has been abbreviated since last season by the elision of two members, a boy and girl, if memory serves aright. Their presentation, however, remains quite praiseworthy, and scored unreservedly in the concluding position. Attendance at the three-daily. The interpretations are just as faithful, the routine providing business as usual. Second in point of importance, box office speaking, was the Navy Four, boys from the Gulfport Yard, armstrongly quattering in the usual way. A strip of patriotic film is used to open, the numbers embodying melodic, resonant sonnets of the popular type, and with their regulation service uniforms formed a complement that justified the measure of fervid appreciation. Achilles and Venus posed to view a sketching sketch, resulting palpable interest for their endeavors. Harry Stirling displayed his most resourceful impetuosity in a guitar, which sent his screams above the average, where previously he was floundering somewhat. The show closed, impressed in unquestionable manner, some of the items being utterly novel.

The S. R. O. sign is an accepted and accustomed feature at the Palace, which is now referred to as "The Palace of the 'Gold Mine'."

TULANE—"Chin Chin."

DAUPHINE—"Low Rose's" "Burglars."

LYRIC—Clarence Bennett's "Colored Carnival."

STRAND—Dorothy Dalton in "Entravagance."

LIBERTY—W. S. Hart in "The Poppy Girl's Husband."

Manager Ben Plazas is exhibiting a patriotic



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Jim at the Palace which he directed when attached to the Great Lakes School. It was made for the film of the United States, and Plana received special permission from the Government to shoot it.

Willie Keith says the face on the barroom floor will soon be covered with nut-sundae.

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Dorothy Spinney, of Warwickshire, England, is appearing here under the auspices of the Drama League in "Hippigania," "Revolting," and "Traveling Man."

Johnnie DeDroit's jaspers have been retained at the Forest Grill for an indefinite period, due to their local popularity.

The approach of spring is denuding New Orleans of its most seductive contrasts. Virginia Lee has taken her field glasses to the Hot Springs race meet. Mary Cox, "the honey gripper," has attached herself to the Ches Davis Musical Comedy Co., somewhere in the wilds of Alabama, while Billie Madden is now acting right out with the Swain shows.

The Cate revue closes next week, after a prosperous season of three months. Among the chorus those who achieved signal success were Joyce Cooper, Lillian Hill and Estelle Callan.

"The Riviera Girl" is being boomed for its presentation at the Tulse next week by Tom Campbell.

But one member remains of the original stock brought from New York by Lew Rose for his Daughters Theatre. He is Ben Machen. Machen has proven quite a favorite with the burlesque habitués.

Muriel Worth faltered on the stage of the Orpheum while doing her series of dances. It being necessary to ring down the curtain in the middle of her act. She resumed the next day. Miss Worth was ill, and appeared against the advice of her physician.

While all of the New Orleans hotels were packed for the winter months, Jack Hobbs, at the St. Charles, took care of the greater part of visiting theatrical people, at reduced rates. Hobbs has been praised on all sides by the profession, who were not slow to recognize the splendid spirit of altruism displayed. Hobbs is a Fin.

**PHILADELPHIA.**  
NIXON'S GRAND—"Very Good Eddie," a musical tabloid production, is headlining this

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Problems! Shirley Mason in "The Winning Girl," and Constance Talmadge in "Mrs. Ludwig's Boots," two days each.

**PITTSBURGH.**  
By GEO. R. MILLER.  
The premier season of grand opera was held last week when the Chicago Grand Opera Co. was the attraction at the Syria Mosque.

Harry Leroy, manager of the Leroy Block at the K. & K. Theatre on the south side, was arrested at his home March 18 for a violation of the Child Labor Law. The authorities say

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that he need children under 16 in some of his productions.

The Steamer Valley Belle has been purchased by Capt. Wm. F. Bryant, show boat owner, for a consideration of \$8,000. Mr. Bryant will have the steamer overhauled and will use it this summer in towing his show boat, the "Cotton Blossom," which will play towns along the Ohio River.

Ruth Chatterton at the Nixon next week in "Moonlight and Honeyuckle." The same week "Daddy Long Legs" will be at the Duquesne. Alcio Haynes now has the role of Judy.

Robert B. Mantell at the Alvin next week.

Last week when Miss Edmund, leading woman of Pershing's Players, caught her toes between the bed and the mattress. In falling forward she snapped the bone in her large toe. It occurred in the bedroom scene of "Baby Mine." Miss Edmund finished the performance, but Jane Cavanagh had to finish the week out for her.

The M. Witmark & Co. office here is now under new management, Fred Harrison, of the Baltimore office, having taken charge. He has moved the office to 892 Cameraphone Building.

"Seven Days' Leave" has been held over at

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the Duquesne for another week, since it had no place to go this week.

"Head Over Heels" at the Nixon this week.

Business has shown a very slight decline so far during Lent.

Geo. Jaffre, manager of the Academy, is at Hot Springs for his health. During his absence the house will be cared for by Frank Cummings, who is also the producer. During Jaffre's absence Ned Woodley is looking after the production, while Beanie Crandall is putting on the dances.

Local attractions this week are:  
NIXON—"Head Over Heels."  
ALVIN—"Seven Days' Leave." Third and last week.  
KENTON—"Nittie Booth Players, 28th week, and vaudeville.

## MINERS MAKE-UP

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PERSHING.—Pershing Players, two companies.  
DAVIS.—Vanderville.  
HARRIS.—Vanderville.  
LYCEUM.—"Golden Crook Co."  
VICTORIA.—"The Innocent Maiden."  
ACADEMY.—"Gayety Girls," stock.

### PROVIDENCE.

By KARL K. KLARE.  
SHUBERT MAJESTIC (Col. Felix R. Wendischaefer, manager).—"The Crowded Hour." This week's attraction promises to break some records if it keeps up the pace started. "The Better Ole" next. Was here in June last week.  
OPERA HOUSE (Col. Felix R. Wendischaefer, manager).—"Mabel Tallafiero in 'Luck in Pawn," one of the season's best as far as new productions go. Next week "Go East" opening here.  
FAY'S (Edward M. Fay, manager).—Tokant troupe, Banner and Doris, Sparring, Day and Harvey, Moray and Co., Heather Trio, Helen Kreier and Co.  
COLONIAL (Robert J. MacDonald, manager).—Fred Irvia's "Majestic" going fairly well. Business has picked up with the return of the soldiers and sailors and the last few weeks of burlesque before Klaw & Brierley take possession to turn the house into legitimate promises to be good ones.

Ruby Wright and Nina Rochester, known as "The Surprise Duo," opened with Fred Ir-

win's "Majestic" at the Colonial here this week. They are doing their specialty and will work in the show as well. They joined the company at Hartford, Conn.

Anne Hamilton, a member of the Albee Stock during the season of 1917 has been engaged for the coming season. It was announced this week. Miss Hamilton's work here in 1917 attracted much attention and she is likely to receive a royal welcome upon her return.

### ROCHESTER, N. Y.

By L. B. SKEFFINGTON.  
LYCEUM.—"The Canary," first half; Raymond Hitchcock in "Hitchy Koo," second half.  
GAYETY.—Irvia's "Big Show."  
FAMILY.—Danny Lund and Dream Girls.  
FAY'S.—"Bon Voyage," "We, the and Company," Brooks and Harvey, Lane and "Gerni," Carey Sisters.  
VICTORIA.—"Springtime Revue."

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A new chief of police has introduced an innovation in Dunkirk, N. Y. Among other things he has ruled that youths shall not congregate around the doors of the theatres. The chief is enforcing the rule, much to the delight of the managers to whom the condition, apparently irremediable, was for long displeasing and harmful to business.

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NEWS ITEM.—Camp Upton, March 12: The local Liberty Theatre record for three days was broken here by a vaudeville show (The May Ward Show) which played here Friday, Saturday and Sunday last, the takings being \$2650.—VARIETY, March 14, 1915.

## ALL RECORDS BROKEN

By

# MAY WARD

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## PLAYED TO A MILLION DOUGHBOYS

REPEATS. Camp Upton, 3 times; Camp Mills, 3 times; Camp Merritt, 3 times; Camp Dix, 3 times.

Thanks to MR. J. HOWARD REBER, MR. HARRY STUBBS and MR. JAMES HILL

"Hell was doing business long before the films came," argued Attorney John J. McInerney, of this city, before the legislative committee on the Sunday opening bill in Albany. His remark followed remarks to the contrary by ministerial gentry.

"Hitchy Koo" returns to the Lyceum for three days beginning Thursday. Last time it was here it was roasted by the critics, one of the outcroppings of which was a declaration of war on the Times-Union by the Lyceum. Much interest is centered in the return and some folks are guessing about what is going to happen.

### SEATTLE.

By WALTER E. BURTON.  
MOORE.—Orpheum vaudeville.  
PALACE HIP.—W. Y. M. A. vaudeville.  
PANTAGES.—Vaudeville.  
ORPHEUM.—Lory Musical Comedy Show No. 2 in "The Bargain Hunters," with Lew White, Claude Kaley, Madeline Rowe, Frank Shaw, Dot Claire and Corey Hunt in the principal roles.



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WILKES.—Wilkes Players in "A Stitch in Time," with Grace Huff and Ivan Miller in the leads; Ruth Renick, Fanchon Everhart and Corneille Glass have the other roles of major importance.

OAK.—Monte Carter Musical Comedy Co. with Monte Carter, producer and principal comedian.

LYRIC.—Burlesque and vaudeville.  
LIBERTY.—Alice Joyce in "The Lion and the Mouse."

CLEMMER.—"Out of the Fog" with Nasimova in the star part.  
COLISEUM.—"Our Teddy," with symphony orchestral accompaniment.

STRAND.—Fatty Arbuckle in "Love" and in "Happy, Though Married."

REX.—"The Light of Western Stars," with Dustin Farnum.

MISSION.—Sessue Hayakawa in "Bonds of Honor."

COLONIAL.—"The Forbidden Room," with Gladys Brockwell in star part.

LITTLE.—Evelyn Nesbit Thaw in "The Woman Who Gave."

CLASS A.—"Alma Mary Brown," with Pauline Stark and Casson Ferguson in stellar parts.

SOCIETY.—Fatty Arbuckle in "Camping Out," and Vivian Martin in "Jane Goes a-Wooling."

ARENA.—Hockey tournament.

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HIPPODROME.—7-8, French Army Band concerts.

At a cost of \$3,000 George Bauriot will build a two-story picture house in Tacoma this spring; it will be 100 x 25 feet in size.

It is understood the Wilkes, Salt Lake City, will soon be under direction of Acherman and Harris.

Walter Spencer has joined the Roy Clair Co. in Sacramento.

Bernie Hunt, with Eugene Levy at the old Grand Opera House, here for several years, has just returned from a tour of the Pantheon Circuit as manager of a Hawaiian act. He is spending a short vacation with his parents in this city prior to making another vaudeville tour.

The ushers and cashiers of the Dams picture houses in this city have banded together in an organization which has for its object greater efficiency on the part of the employees. They will hold meetings once a month at which times efficiency topics will come up for discussion.

A Civic Auditorium will be built here this year, if plans of the civic bureau of the Seattle Chamber of Commerce materialize.

Phyllis Gordon is in Los Angeles and will enter picture work again, according to information she wrote to friends here.

Managers of vaudeville and other theatres not directly related to the moving picture industry will become associate members of the Northwest Film Board of Trade. Such was the decision reached at the luncheon held here last Wednesday at the Hotel Washington. The Washington State Theatre Managers' Association is composed of managers of this state in other than picture houses. The two associ-

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ations will work in greater harmony hereafter, it is thought.

For the benefit of the Red Cross, the French Army Band gave two concerts at the Hippodrome Friday, 8.

Pelo Casals will make his first appearance in the Northwest here at the Masonic Temple, 30th. Maude Powell will be here the 30th, at the Metropolitan, under auspices of the Artists' course.

Burgess Levy has a new show at his Orpheum, headed by Lew White, Claude Kelley, Frank Shaw, Madeline Rowe, Corey Hunt and Floy Ward.

The Lyric is drawing fair business in the south end of town with a vaudeville-burlesque policy.

The new Community House attached to the Naval Training School in West Seattle will have a big auditorium fitted up for showing moving pictures.

E. Clarke Walker, Spokane manager of Pantheons, was released from the hospital this week, following a successful operation for appendicitis.

"Community Sings" were resumed in the several high schools here Tuesday, with a musician of note acting as soloist at each "sing."

Klaw & Erlanger secured a three-year lease on the Auditorium, Spokane, Monday, 10. Chas.

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W. York, manager of the house for past eight years, will continue in a managerial capacity. The big road attractions will continue to play at the Auditorium. The Orpheum Circuit played the Spokane Auditorium three days a week last season, breaking the week with the Liberty, Camp Lewis, and Tacoma Theatre, Tacoma.

The "shlyard strike" is off, and the million-dollar-a-week payroll is again helping to swell theatre receipts here.

### SYRACUSE, N. Y.

By CHESTER B. BAHN.  
"EMPIRE"—Monday, "Under Contract" reviewed in news columns. Tuesday-Wednesday, Raymond Hitchcock and his 1918 "Hitchy Koo." Hitchcock, on route eastward, is playing the cities visited by the band of theatrical brigands who gave an alleged version of the Hitchcock show in an effort to redeem his reputation. Last half, "The Canary," with original New York cast. Next week, "The Boomerang."

WITTING—All week, "See You Later." This Elliott-Comstock-Gust show, born in Chicago and now bound for Broadway, is one of the real musical comedy treats of the season. It has sparkling lyrics, catchy music, a clever cast and elaborate scenic embellishments. F. Roy Barnes makes the performance one long laugh. Barnes hails from Utica, and gives at least one plausible reason for the continued existence of that city, where, by the way, one of the three actors, "See You Later" is laid. Besides Barnes, others who go to make the play a success are Frances Cameron, Hattie Burke, Katherine Stewart, Victor

Moore and Ralph Nairn. There are now 21 musical numbers in the show. "Paradise in Me," "See You Later, Girls," "Young Man," "Desert Island" and "Isn't It Wonderful" should catch New York's fancy. Next week, first half, "Why Marry?"

HASTABLE—first half, "New Bon Ton Girls." As at present constituted, there are just two excuses for parting with coin to see this production of the Theatrical Operating Co. Neither are girls. One is Lester Allen, the clever tramp comedian, who is provided from entering musical comedy only by the fact of a long time burlesque contract. The second and last is Jack Sirovise, writer of not a few popular songs, and others that are destined to become popular. Both Lester and Jack are deserving of a much better fate than the "New Bon Tons," which reminds of "Maid of America"—it is so different. This may be an old gag, but it's youthful when compared with some of the stuff that the book of the show contains. That the lines bring laughs is due solely to the work of Lester Allen. At not a few points, the dialer is suggestive to the mild degree and openly filthy. Allen remarks he has a cold, then explains that's what he gets for leaving a nice warm bed to go home. Another typical off-color gag is sprung about the time-worn whining and the book that tells what to wish for. Allen's foil whippers the book. Then says "someone beat you to it." "Didn't I tell you not to let them soldiers get that book," comments the foil. Musically, the show is redeemed by the vocal efforts of Strout during his specialty. "Love's Melody," by Ethel Albertini, the prima donna, is the best of the routine numbers. Fingero Radcliffe, the ingenue, is the best looking of the women,

and handles her numbers fairly effectively. Other principals are John Barry, Eddie Summers, Rudy Whiting, Harry O'Neal and Joe Smith.

The program advises that the chorus is composed of "Broadway Favorites." Maybe, it's Broadway, Solway, N. Y. The chorus is poorly drilled and the girls' costumes sadly need renovating. All in all, the "New Bon Ton Girls" is a mighty poor burlesque. Last half, "Dance Tom's Cabin." Next week, first half, Irvina's "Big Show." Last half, "Charlie's Aunt." TEMPLE.—Vaudeville. CRESCENT.—Vaudeville.

"Mickey," the film produced by Mack Sennett, holds the boards at the Eckel here this week, drawing phenomenal business. The song, "Mickey," is being used in connection with the film.

The Strand here is celebrating its 4th anniversary this week. "We Can't Have Every-

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RIVERSIDE, NEW YORK, THIS WEEK (March 17)

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N. B.—Bob Ward, of the original team known as Ward Bros., has taken for a partner his own brother Al Ward, who is and has been with him the past ten months.

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thing" and Betty Arbuckle's "Love" were on the anniversary program.

The Stran, Ithaca, completed the installation of a new \$10,000 pipe organ this week. Miss Edna Schencker, of Binghamton, has been engaged as organist.

The fourth season of the Knickerbocker Players will be inaugurated at the Empire Easter Monday (April 21). The Knickerbockers will come here from the Star, Buffalo, where the organization is at present filling an engagement. The bridging back of the Knicks for another season sets a record for stock here of late years. The Ralph Kellard Co., which played here for three seasons, held the previous longevity honors. The 1918 run of the Knicks will cover at least 15 and more probably 20 weeks. Minna Gombel, wife of Howard Rumsey, half-owner of the Knicks, will be the leading woman again. Frank Wilcox, joint owner with Rumsey, will be the leading man, but will not join the company until the local season is about a month old. Mr. Wilcox is now in India, having been on tour through the Orient for some time. Until Wilcox joins, Harold Satter, heretofore cast as the heavy, will essay the male leads. Satter has a big local following. Tom Emery, who in past seasons has furnished innumerable prose scenes based on his mania for tinfoil, will not be with the Knicks this year, and Syracuse dramatic editors are wearing black armbands as a result.

Plans for the remodeling and enlargement of the new Union Theatre at Gouverneur, N. Y., are being completed by Ormer William H. Gauthier. The present playhouse is located on the second floor. Mr. Gauthier plans the purchase of the Union Block and its transformation into a film theatre.

The Lyceum, Ithaca, had Ethel Barrymore Monday and "Oh, Boy," on Wednesday.

The Manhattan Minstrels, with Leon Farnister as producer, will be staged at Manlius, N. Y., March 28-29. Mr. Farnister is a former professional.

What at first looked like a lively clash between the Oswego city authorities and the State Health Department finally melted into thin air at Oswego Sunday, when the police failed to make good their threat to arrest

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those responsible for the presentation of the old War Department anti-vice film, "Pit to Fight."

Coming to Syracuse for its first big city presentation almost unheralded, and with its cast minus any pretentious musical comedy names, "The Bride Shop," which marks George

Choe's initial plunge into the musical comedy producing field, proved a bright piece. "The Bride Shop," born at Indianapolis four weeks ago, met with a warm welcome from the local first nighters and from the press as well, and despite strenuous opposition in "daytime" at the Wisting, drew excellent business throughout the last half of the week.

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A romance which began when Theda Fyler, of Syracuse, was being tutored by Lewis Farnister to make her debut on the stage in "The Lion and the Mouse," a production staged by the Board's Head dramatic society of Syracuse University in January, 1915, reached its culmination Feb. 22, 1919, when the two were wedded at Frankfort, N. Y. The news of their marriage was not revealed even to the bride's parents until March 15.

The Regent here will resume its policy of showing special pictures for children Saturday afternoon.

The Richardson, Oswego, had Jack Shea's road show 17-18. Mme. Schumann-Heink in concert 19.

Maintaining stock policy, the Park, Utica, is making money these days. The Park Players are there. Miss Woodbury and Mr. Gliss head the organization, with Minnie Williams and Richard Morgan in support. "The Little Lost Sister" is current.

Manager Allen, of the Colonial, Utica, gave a theatre party on Thursday night to Utica boys of the 27th Division, who were home on furlough.

Petty thieves have been raiding the Strand, Watertown, N. Y. The latest raid, evidently the work of kids, netted 600 five-cent bars of chocolate.

"Under Contract," written by Ralph F. Murphy, now playing in "Come Out of the Kitchen," had its first presentation on any stage at the Empire Monday. It was chosen by the Board's Head Dramatic Society of Syracuse University, of which Murphy is a graduate, as the 1919 vehicle to introduce the college players to Syracuse theatregoers.

In "Under Contract," Murphy did something more than write a comedy conceived primarily as admirably adapted to the scope of the dramatic powers of a cast of 17 amateurs; he

**SHEILA TERRY** AND In "THREE'S A CROWD."  
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wrote a play that should stand a good chance of success as a professional offering on the commercial stage.

"Under Contract" has a plot with sufficient invention to maintain a high degree of interest throughout the four acts. It's a mixture of farce, mystery drama and a tinge of melodrama. There's a remarkably logical conclusion in the third act which ends an ingenious, natural and pleasing solution in the last. The theme radiates about a pair of playwrights, Robert Ford (Albert Floud) and Alfred Lowery (Harold Dawson), who accept a contract to write a play and eventually go to Clayville, Ind., for "atmosphere." The night before the day they are to deliver the completed play finds them with nothing accomplished, both having depended upon the other to come across with the book. Under pressure, they write a comedy dealing with their own experience and fulfill the contract. The action serves to introduce a starchy actress, Peggy Vance, the village belle and postmaster's daughter, Jane Cole; a low comedian, Harry Brewster; a cheap opera-villain type in the shape of a senator, a constable, a lawyer and small town society folks. The types are distinctive and the lines that fall to them natural. The Board's Head cast

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THE CAMBRIDGE

was well chosen, and in addition to Floud and Dawson included Frankie Westcott as Jane, Donald Bate as Brewster and Margaret Alexander as Peggy.

It is said that "Under Contract" will have a professional troupe in stock this summer, and a road tour is in prospect next season.

Hodge's Musical Comedy Co. will open an indefinite run at the Motors, Sunday, Monday. There will be two shows produced each week, with two performances daily. 52 people in the cast.

Perceval Lynwood Gates, theatrical impresario and passport director, wanted in Elmira on the charge of criminally assaulting Beanie Phillips, aged 16, a member of the cast of a spectacle Gates was producing here, was held on the charge of being a fugitive from justice in Montreal March 15, according to information received by District Attorney E. W. Parsons here. Gates, indicted by the Grand Jury, was released on bail. He failed to appear when his trial was called and his bond

ARTHUR KLEIN presents

# MABEL McCANE

in a gorgeous vaudeville revue supported by

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Sharing headline honors with Mlle. Dazie this week (March 17), Keith's, Washington, D. C.

The theatrical press was most enthusiastic in commending Miss McCane's new offering, viz.:

VARIETY (Colonial, New York) says: "A carefully prepared revue, Miss McCane has not scored in its production, in the richness of its hangings and the splendor of the costumes, not alone for herself, but the supporting players, Miss McCane's revue is perhaps the most costly offering of its kind this season. . . . Her material is well fitted to her, and she has a production which, for richness and novelty, assures her reappearance in vaudeville a success."

VARIETY (Royal, New York): "Mabel McCane in her vaudeville revue held them instant in the closing position. The turn has been really arranged. . . . Many attractive settings displayed. . . . Miss McCane wears most becoming costumes, making many changes, all in good taste. . . . The turn, in all, contains enough entertainment and attractiveness to run along indefinitely."

New York "Star": "Miss McCane was never seen or heard to better advantage in one of the most pretentious singing and dancing offerings seen in vaudeville in a long time."

"Dramatic Mirror" (Palace, New York): ". . . the top-notch position in the matter of her new revue's attraction value. The richness of its settings, the refinement of its features and the talent employed are a trinity which did not escape the enthusiasm of the audience, as soon as they realized they were being let in on a production of distinct class. Miss McCane's numbers were all good," etc.

New York "Clipper" (Palace, New York): "Miss McCane's act is a vaudeville wonder, also fine songs cleverly rendered by Miss McCane make the act exceptional."

"Billboard" (Palace, New York): "Miss McCane wins blue ribbon . . . has an elaborate act, just the kind that vaudeville audiences seem to demand to-day. She scored a personal hit, her beauty and voice delighting everyone. Unstinted applause and many curtain calls."

was forfeit. The authorities then started a search that ended in the Canadian city. Cline figured in a similar escapade in Albany, but escaped prosecution there by marrying the girl. He is the son of a minister and has been married three or four times during his career.

### TORONTO.

ROYAL ALEXANDRA—"Leave It To Jane." Next, "See You Later." PRINCESS—"Folly With a Past." Next, "Tiger Rose." GRAND—"Bringing Up Father." Next, "The 13th Chair." BEEBA W. BEEBA'S HIPPODROME, LOEW'S. VAUDEVILLE. GAYETY—"Current History's 'Big Show.'" STAR—"The Fiestas."

Marcelo Low's representatives in London, Ont., have fortified the option on the Wellington & Dundas street property, in favor of a location on Queen's Avenue and Dundas street. For a frontage of 18 feet \$42,500 was paid. The site adjoins the location of the New Allen Theatre. In Toronto Low's has secured property on the west side of Yonge street, near Bloor, instead of on the east side. Building operations have already commenced.

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\$25 Fibre Theatre Trunk...	\$14.50	\$40 Guaranteed Indestructo	\$38.50
\$35 Fast Wardrobe Trunk...	\$19.50	\$65 Deluxe Indestructo	\$48.75
\$40 Theatre Wardrobe Trunk.....	\$26.75	\$85 Deadweight Wardrobe	\$56.50

**EDWARD GROPPER**

PHONE: BRYANT 6678 208 W. 42d St., New York City

**VANCOUVER, B. C.**

By H. P. NEWBERRY, EMPRESS—Elyse Elliot in "Kindling," scored. It is the best part she has had for several weeks. Ray Collins played opposite, while Marie Baker was fine in a comedy role.

Business excellent. Next, current, "Foggy from Killarney."

AVENUE—11-14, Kolb & Dill; 17-20, Mott & Jeff "The Woolly West"; 21-22, Faverham and Elliot.

ROYAL—Will continue with pictures.

**BUT I AIN'T.**

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WORDS BY PAUL BLOOM

MUSIC BY HERMAN LEVIN

ORPHEUM—Vaudeville. PANTAGES—Vaudeville. COLUMBIA—1st half, "Ebeeser," solo, headlined; Sax Wood and Lawson, Gilmore and LaMoyne, The Maroon, Richard Hamlin, Kendall's Auto Deli, "Woman in the Web" (him serial); 2d half, "Radium Models," top bill; Aerial Barlotta, Kinkade and Kinkade, Canari and Cline, Gus Erdman, "Woman in the Web" (serial), Clara Kimball Young in "The Rise of Susan" and "Fatty" Arbuckle in "Good Night, Nurse."

KING EDWARD AUDITORIUM—Sherman Belbridge pupils in "The Good Luck Lamp." Program included two other one-act sketches and various numbers by students of Helen Badger. Proceeds for Child Welfare Society.

DOMINION—"The Heart of Humanity," also Dominion Orchestra.

REX—Douglas Fairbanks in "Arlecchino."

COLONIAL—1st half, Kitty Gordon in "Merely Players"; 2d half, Edith Storey in "The Silent Woman."

GLOBE—Evelyn Nesbit in "The Woman Who Gave."

MAPLE LEAF—Chaplin week. Mrs. Charlie Chaplin in "The Price of a Good Time," which was shown at this house last summer; also Charlie Chaplin in one of his comedies.

BROADWAY—"The Forbidden Path" (film).

The Royal is now under the management of R. J. Dawson, who is also manager of the Kingston Theatre, which also plays pictures.

Lottie Fletcher, formerly with the Empress Stock, has left for England to meet her husband, Rodney Hildebrand, who has been overseas. Mr. Hildebrand was also a member of the Empress company.

Peter Newell, Jr., a native of Vancouver, is appearing in "The Heart of Humanity," with Dorothy Phillips, at the Dominion all this week.

Business at the Empress, while still very good, has shown a slight falling off during the past few weeks.

**WASHINGTON, D. C.**

By HARDY WEAKIN.

NATIONAL—Henry Miller presenting Ruth Chatterton in "The Merry Month of May."

SHUBERT-BELASCO—"Yesterday," a new musical comedy by Glen McDougall and Reginald de Koren, presented by the Shuberts. Went over big Sunday night.

FOLI—Return engagement for "Chal Look" with the Dolly Sisters and Harry Fox. Opened to good house Sunday night.

SHUBERT-GARRICK—A new Michael Craters comedy, "39 East," opened Sunday night. Notice elsewhere.

GAYETY—Rose Sydel's "London Belle."

LYCEUM—"The Big Revue."

COMEDY—Vaudeville and pictures.

LOEW'S PALACE—Elsie Ferguson in "The Marriage Price," first half, Shirley Mason in "The Winning Girl," second half.

LOEW'S COLUMBIA—Euld Bennett in "Partners Three."

MOORE'S RIALTO—"The Turn of the Road."

GRANDALL'S METROPOLITAN—Norma Talmadge in "The Probation Wife."

The Folly with stock burlesque has at last caught on. Business is excellent.

Charles Schneider, who was recently convicted by a jury on a charge of improper relations with a 16-year-old girl, an usher in the moving picture theatre he managed on Ninth street, was sentenced yesterday to ten years at hard labor.

The colored stock at the Howard Theatre is showing "The Two Orphans" for the entire week.





## MOVING PICTURES

## AMONG THE WOMEN

By PATSY SMITH

What a misnomer is "Cheer Up America" at the Columbia last week. If the comedians and star are supposed to represent anything American, the show should be called "Good Bye America." It would be difficult to describe the nauseating foulness that emanates from that "comedian," Edward Lambert, or the utter satisfaction and vanity of Frankie Niblo. Several regulars of burlesque, sitting in my vicinity, murmured aloud or grunted their disgust of the first act, and did not come back after intermission.

Miss Niblo ogles the audience constantly, no matter who she is talking to or what she is doing—until your eyes begin to ache watching that ear to ear grin. Whatever ability she possesses in the way of voice or delivery is overshadowed by her opinion of herself.

An orchid draped ladies' shop greeted the eye at the opening of the show, with the girls in various styles of light diaphanous apparel. Laid out was a trousseau display of pretty intimate things. The Cretone number was pretty, offering a novelty finish for burlesque. One set of these dresses had flowers appliqued on white silk, in frilly ribbon ovals, making them look like framed paintings.

One-piece bathing suits at the opening of the second act showed the girls all to have fair figures as well as faces. The most spectacular costumes were exhibited in the Bagdad set. Two slave girls, in fleshings, were above the average in depiction of physical charms. For the Carlo number bizarre Oriental creations made quite a flash, as did gold fringed metallic cloth tunics, large red hats and red roses held between their teeth, for "Dixie Melody" earlier in the program.

Miss Niblo opened in a long pointed pink Persian brocade corset bodice with big bustle loops in the back, atop an orchid georgette skirt. A combination of orange and black, a black net and sequins with front panel of three tiers of silver lace flouncing, an indifferent oriental costume, and a flash of lemon turkish trousers and burnt orange scarf elaborately trimmed with silver, gold and violet spangles, were displayed. Her best gown was a draped model in silver brocade with a faint floral design running through it.

Betty Powers showed a fancy for long trained princess toilettes. One, a plum velvet, had metallic threads woven in and with a black velvet, she wore a long tulle scarf. Her limbs were modestly covered throughout save for one number she led, in which the chorus wore large red hearts fore and aft covering putty colored bodices, and she, a short pointed opalesque cloth tunic. Edna Maze's youth and pretty face pardoned much. She was too tall for a soubrette—particularly in the unbecoming outfits supplied.

The Lorraine Sisters with John Regay, in the opening spot, must have been highly elated in receiving the Colonial's concerted applause Monday and nearly stopping the show. The girls first appeared as scare-crows, changing to pink and blue pinafores, rose classical dancing attire, and exquisite coral and orchid frocks.

The woman in the Smith and Austin act was a picture of springtime in pink silk, profusely veiled and trimmed with tulle, and a large pink and white picture hat. A simple white satin worn at the finish was spoiled by an unbecoming pink bonnet.

Dode Phelps (Newhoff and Phelps)

displayed three pretty creations. A turquoise blue georgette was appliqued with tiny frilly ribbon, and had a rolled-round collar, broad girdle and sash end of iris metallic cloth. For the Chinese Romance Miss Phelps was in a short georgette slip-on garment, beaded in dark blue and decorated with blue, green and yellow silk at the bottom of jacket and sleeves. The white lingerie-clad girlie in curls and bare limbs of the Belgium Trio does the "understanding," which is sure some difficult work for a female.

The work of Frances Nordstrom in "The Memory Book" and the costumes of Ruby Norton improve acquaintance, which, from my viewpoint, is the most desirable attainment.

The fine, wholesome entertainment at the Riverside this week moved hand in hand with the feminine loveliness on exhibition. A test of Lillian Russell's adaptation to mere clothes is that she is quite as handsome in her severe sergeant's uniform—as in her white satin and opal cloth evening toilette. Other attractive women of the bill were Marie Nordstrom; the pretty, sunny-haired woman in pink silk and lace of the Challen and Kells act, and Vivienne Osborne. Miss Osborne fits the role of "Helen" in "Dollars and Sense." She is a pretty, doll-faced type, who personifies vanity, extravagance, selfishness and heartlessness to perfection, and yet is not as clever an actress as her predecessor in the part. Her dainty peach silk costume had the full skirt held in at the bottom by a cord, and fastened on the straight bodice with a deep heading at the waistline.

A maid, supposedly found in the theatre during rehearsal by Gilbert and Friedland and used in their offering, was neatly attired, but too modest about showing her face to the audience.

Bessie Love as "Carolyn of the Corners" not only captures the hearts of all those she comes in contact with, but makes them like her dog, who is some asset to the picture. She patches up an old love affair and warms the cockles of dried-up, old hearts.

Those who want a splendid memory of that handsome boy, Harold Lockwood, should not miss seeing "The Great Romance," which I believe was his last picture. He gave his life for his country as surely as those who fought in the trenches, as I understand he caught his fatal cold while making patriotic out-of-door speeches during inclement weather. Althea, his lead in this picture, played by Ruby de Remer, was pretty throughout in modern as well as fancy dress costume. Her modern gown was of metallic cloth. A bib bodice front of a darker shade fastened at the waistline in back in two straps. Short net sleeves and chemise were edged with pearls or effected tailored outfits, looking the best in a riding habit. Helen Lindroth, who has a particularly pretty face, was the ambitious American mother. She wore elaborate but modest attire.

Dorothy Dalton in "Hard Boiled" gives a splendid conception of the road show trooper, hardened from knocks, disappointments and misunderstandings—a hard-shelled exterior with a regular woman's heart inside. The small-town boob and hypocrite both try to play with her only to find she knows more about their game than they do. From the theatrical atmosphere of the rube town opy house, where she strands, she blossoms out

into the most girlish of country girl ingenues. Miss Dalton is always good to look at, and in this picture she is particularly interesting and beautiful.

Eileen Percy has the leading feminine role in "Where the West Begins," and has some thrilling escapades with a Westerner, who treats her rough to prove he is a gentleman. After her brother is kidnapped from her right in the wilds of restaurant life in New York she follows on the next train West to rescue him from the wild and woolly hero. However, the boy is having the thrill of his life, and likes it. A good-looking, small hat with a tailored suit and large fox scarf is worn in the restaurant scenes; a pretty one-piece dress on the train, and with her hair in picturesque disorder after being carried away on horseback by the determined wooer, and a sport shirt and skirt are appropriate and good looking.

The Broadway had the billing "Mr. and Mrs. Charlie Chaplin," in electric lights again this week, but admitted it was design and not accident that found both stars on the same program. Mrs. Charlie (Mildred Harris) has youth, good looks and an appealing sweetness to recommend her for any picture, and in "When a Girl Loves" she just bubbles over with downright goodness. As the daughter of a poor preacher, come to a western town in search of health, there was no necessity for costume display, but a Scotch plaid taffeta and a dark crepe de chine showed careful attention to appropriate becoming styles. There is a pretty girl not programed, playing the degenerate woman, and the character types are splendid—particularly some of the close-ups shown during the "fighting parson's" sermons.

## SHOWS IN NEW YORK.

"Cappy Ricks," Morocco (10th week).  
 "Century Midnight White" (15th week).  
 "Crowded Hour," Selwyn (17th week).  
 "Daddies," Lyceum (29th week).  
 "Dear Brutus," Empire (13th week).  
 "East Is West," Astor (13th week).  
 "Everything," Hippodrome (31st week).  
 "For Ever After," Playhouse (28th week).  
 "Fortune Teller," Republic (14th week).  
 "Friendly Romance," Hudson (16th week).  
 "Good Morning Judge," Shubert (17th week).  
 "Honor of the Family," Globe (1st week).  
 "Keep It to Yourself," 39th St. (13th week).  
 "Ladies' Lesson," Knickerbocker (13th week).  
 "Invisible Foe," Harris (13th week).  
 "Lighthouse," Gaiety (31st week).  
 "Little Journey," Vanderbilt (11th week).  
 "Mollers," Liberty (1st week).  
 "Mile Noddy of N. Orleans," Miller (17th week).  
 "Midnight Profile," Amsterdam Roof (18th week).  
 "Monte Cristo, Jr.," Winter Garden (16th week).  
 "Oh! My Dear," Princess (17th week).  
 "Penny Wise," Belmont (2d week).  
 "Please Get Married," Fulton (9th week).  
 "Prince Thru Was," Cohan (13th week).  
 "Redemption," Plymouth (14th week).  
 "Royal Vagabond," Cohan & Harris (6th week).  
 "Somebody's Sweetheart," Central (13th week).  
 "Somebody's Casino," (25th week).  
 "Stained," 44th St. (29th week).  
 "Sleepless Night," Bijou (6th week).  
 "Stuart Walker Co., Punch and Judy (10th week).  
 "Toby's Bow," Comedy (8th week).  
 "Tiger, Tiger," Belasco (22d week).  
 "T. for T.," Elliott (17th week).  
 "The Better Wife," Cort (23d week).  
 "The Net," 48th St. (6th week).  
 "The Kiss Burglar," Broadhurst (1st week).  
 "Three Faces East," Longacre (31st week).  
 "Three Wise Fools," Criterion (21st week).  
 "Tailor Made Man," Manhattan O. H. (3d week).  
 "Up in Mabel's Room," Eltinge (18th week).  
 "Vagabond Purple," Lyric (27th week).  
 "Velvet Lady," Amsterdam (7th week).  
 "Woman in Room 15," Booth (5th week).

American Film Company, Inc., Presents

## MARGARITA FISHER

IN  
"PUT UP YOUR  
HANDS"By L. V. JEFFERSON.  
Directed by EDWARD GLOWAN

Not a picture of the prize-ring, but one with a real wallop.

Five rounds of rapid-fire action.

A cast that includes George Periolat, Emory Johnson, Hayward Mack, William Mong, Kate Price and "Bull" Montana.

You can advertise it as a "knockout" and may need the police to keep 'em out the second night you show it.

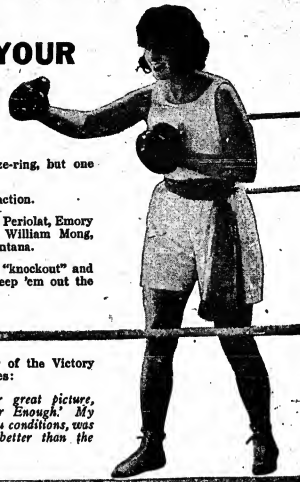
Edward Holland, manager of the Victory Theatre, Los Angeles, writes:

"Congratulations on your great picture, Margarita Fisher in 'Fair Enough.' My Sunday business, despite flu conditions, was over a hundred dollars better than the previous Sunday."

Fisher Succeeds Now Playing:  
 "Money Isn't Everything" "The Mantle of Charity"  
 "Fair Enough" "Molly of the Follies"

Produced by  
 AMERICAN FILM COMPANY, Inc.  
 Samuel S. Hutchinson, Pres.

Distributed by PATHE



## THE MARRIAGE PRICE.

Helen Trumaine.....Miss Ferguson  
Frederick Lawton.....Lionel Atwill  
Kenneth Gordon.....Robert Schmale  
Archibald Van Orsdel.....Maud Huxford  
Annella Lawton.....Maud Huxford

An Artcraft production with Miss Ferguson starring. From the story by Griswold Vanderhaeghe adapted for the screen by Eve Unsell and directed by Emile Chautau.

It is the slowest story that has been assigned to Miss Ferguson for some time. There is no great a lack of action. It is the story of a man of wealth, an extravagant Miss forced through the death of her father and the discovery that he was broke, to seek employment.

There were two suitors for her hand in the days of affluence. When the crash comes both are still equally in love, but one rather shies at the idea of marrying until such time that he can present her with sufficient to meet her needs in the manner that she has been accustomed to spending. The other, a former friend of her father, stands ready to wed her.

The plot drags along through five reels with her final wedding to the friend of the father, after which there is another misunderstanding, finally straightened out by the husband disclosing he had planned the misunderstanding to open the eyes of his wife. Wyndham Standing as the husband is practically the only one who gives a performance that can be genuinely approved. Miss Ferguson, while delightful in the scenes where she could wear clothes of the "avenue" did not measure up to standard in the touches where she was the "poor worker" and Lionel Atwill as the heavy was always acting and when he wasn't doing that he was overacting. The habit of clapping his hands together immediately on entering a door to attract attention to himself is one that his next director should break him of.

## THE TURN OF THE ROAD.

Hamilton Perry.....George Nichols  
Paul Perry.....Lloyd Hughes  
Rev. Matthew Barker.....Winter Hall  
John Barker.....Helen Jerome Eddy  
Frederick Barker.....Pauline Carter  
Bob.....Ben Alexander

No special star featured in this five-reeler produced by the Brentwood Film. Little Ben Alexander, who plays Bob, can be justly accorded high honor.

It looks as if an effort has been made to build a picture around the biblical quotation "Out of the mouths of babes and sucklings come forth words of wisdom." The story was written by Y. Y. Y.

Technically the picture is a fine production and the story is intensely human. The subject will appeal to all classes of film enthusiasts as comedy and tragedy are about equally divided and there is a bit thought back of the whole thing. It is a wholesome theme touching the virtues and passions of a clean-cut group of people.

Paul Perry, son of a money-mad father, married the daughter of a minister of the orthodox religion. When his wife died in childbirth Paul lost faith in the "God to whom the will of man should meekly bow," as he had been taught, and became a wanderer. He goes in quest of the true God, but sinks to the depths in the search. After many years he returns to his old home to learn from the lips of his own child the truth the world could not teach him.

Into the story is woven the self-sacrifice and unflinching love of a girl, his dead wife's sister, who has had care of the child in his absence and brought him up and taught him "God is Love." While different phases of religion are discussed it is not a religious picture.

The settings are handsome and there are many picturesque scenes all in keeping with the theme. The direction under the guidance of the author is excellent, none of the smaller details being overlooked.

## THE END OF THE GAME.

Burke Allister.....J. Warren Kerrigan  
Mary Miller.....Lola Wilson  
Frank Miller.....Alfred Whitman  
Dan Middleton.....Jack Richardson  
Four-Are Baker.....George E. Field  
Pete Ed.....Milton Ross  
Wild Bill.....Walter Perry  
Sheriff.....Bert Appling  
Hotel Clerk.....J. J. Franz  
Mona.....Eleanor Fair

A new era in picture production seems to be imminent and the general impression prevails we are on the verge of radical improvement in the matter of stories. If this be so, why not a step farther and present an old time Western gambling house whose proprietor, if he must be a villain, doesn't plot his dire schemes with freshly lighted cigars in his mouth? All gamblers didn't smoke, and some who did, puffed cigarettes; so why not our variation of the hackneyed tale?

Jesse Hampton presents J. Warren Kerrigan in "The End of the Game" released March 24 by the Hutchinson Corp. through the Pathe Exchange. The story is by George Wood Jones, scenario by Andrew Willis. Photographed by Charles Stumar. It is a well made feature of the days of old, with the rush to California for gold. The period is well visualized, the acting good and the direction is careful and painstaking. But there is absolutely nothing new to the story, and while one might forgive the obviousness of the denouement, which is apparent a couple of hundred feet after the film starts to

unwind, there should be, in these days at least, one more twist before the conclusion of the five reels.

A young man and his sister join a caravan from New England to make their fortunes in the gold fields. Arriving at Braxton, a mining town, the sister is courted by the fire-keeper, but is frustrated by the protection of a dashing Virginian who is lured to the West in search of adventure. The brother is shot in a quarrel with one of the fire-keeper's henchmen and the dashing Virginian wins the sister for a wife, after the usual troublous times. Just prior to the climax the villain gets the drop on the hero and there is absolutely no conceivable reason why he

doesn't blow the head off, excepting for the necessity of saving him for the girl. In other words there are no tricks of suspense, the culmination of which cannot be anticipated.

The amount of time and money expended upon "The End of the Game" if utilized for a better story, using the same star and his support, would have resulted in a far better picture. "The End of the Game" is a cheap program release.

S. L. Rothapfel, announces that his first entire program will be ready early in April.

A chair of Cinematography has been founded at Columbia University.

## P. A. for Rothapfel.

Joseph L. Kelly, formerly of the M. F. News editorial staff, has assumed the general press work for the newly organized S. L. Rothapfel picture company. Harry P. Digne, who heretofore had been handling the publicity, has been transferred to the exploitation department of the Independent Sales Corporation and Film Clearing House, managed by Lynn S. Card. Digne was in "Tiger" last week where he assisted John H. Kunkin in exploiting "Wanted for Murder," which had a most successful engagement in Kunkin's Detroit theatre.

THOS H INCE Presents

WILLIAM S. HART

IN  
"THE POPPY GIRLS HUSBAND"  
An ARTCRAFT Picture

## He Loved Polly, the Poppy Girl

## Beautiful and Faithless

FOR ten years "Hairpin Harry," famous on the Barbary coast, was locked in a prison cell, waiting only the day when, freed at the prison gates, he would meet his wife, known as "The Poppy Girl," and their boy.

The day came when the gates opened and, beaming in eager expectation, he passed out.

Only Boston Blackie, his pal, was there.

The girl had married Harry's bitterest enemy. She was faithless to the man who had trusted and suffered.

To "Hairpin Harry," out of a numbness of despair came a savage determination for terrible revenge. Not a quick revenge—a carefully planned, fiendishly contrived engine of hate.

He started to work on a little copper plate.

That copper plate! What was its purpose to be? And how was it finally used?

There's a story of revenge that is a story!

By Jack Boyle in the Red Book Magazine. Scenario by C. Gardner Sullivan. Directed by William S. Hart and Lambert Hillyer. Photographed by Joe August.

Supervised by Thomas H. Ince.



FAMOUS PLAYERS-LASKY CORPORATION  
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General  
NEW YORK





## MOVING PICTURES

## JOHNNY, GET YOUR GUN.

Johnny Wiggins, a Film Actor.....Fred Stone  
Ruth Gordon, a Maid.....Mary Anderson  
Bert Williams, a Tenderloin.....Gus Ferguson  
Pillitt, a Valet.....Dan Crimmins  
Count Bullion-nis, a Fortune Hunter.....James Cruze

Aunt Agatha..... Sylvia Ashton  
Janet Burdham, Bill's Sister.....Miss Egan  
Mrs. Tupper.....Maya Keiser  
Jenna, a Butler.....Fred Hutter  
Milton C. Milton, a Brother.....Raymond Hatton  
Town Marshall.....Noah Berry  
Director.....Clarence Giddart

This is the third and the last of the Fred Stone starring Arcturion productions to be released. It is the best picture he has appeared in. The story is practically the same as the Goldwyn release "Oh Johnny," in which Louis Bannison is starred. The plot at least hinges on, pretty much the same incidents.

"Johnny Get Your Gun," however, contains many stunts that make the audience sit up. If Stone was possessed of the same screen personality as Fairbanks he would outshine the latter from the stunt angle, for Stone does things Doug has shown in the past with a greater speed and finish than the screen idol.

The story is a combination of East and West with Stone playing Johnny Wiggins, the rough and ready cowpuncher who has worked in the "movies." When his pal is pinched and it is necessary for some one to go East and save the sister from marriage with a scheming "doc," Johnny is the boy on the job.

The western scenes give Stone a chance to ride, a couple of "buckers," indulge in a little gun play, mix in a free-for-all fight and do a few other acrobatic stunts that stand out. When he comes East he brings his rope and gun with him and they play an important part in the rough and tumble method he employs in thwarting the villain. A ride on a bicycle after one of the schemers has any number of laughs. In a reception scene he does a dance with a specialty artist that gives him a chance to show what he can do in a "stepping way." In all this picture contains every trick that Stone has ever pulled on the stage in all the productions that he was ever in and they are all made to fit.

The result is a comedy drama that has action and punch and is well worth while playing. "Johnny Get Your Gun" was presented as a play and it lends itself doubly to the purposes of advertising.

The supporting cast has a number of "names" that have made good in pictures, among them Mary Anderson, who plays the lead opposite Stone and looks exceedingly pretty; Raymond Hatton as the millionaire schemer has several very good moments; James Cruze as the "doc" gives an adequate interpretation. Hart Hoxie plays the "pal" in the early scenes and in a drunk bit gets it over in great shape.

The interior sets that are used are exceedingly massive and there are a couple of exteriors in the Florida scenes that are corkers.

## THE FORBIDDEN ROOM.

A Fox five-reel regular program release featuring Gladys Brockwell. Directed by Lynn F. Reynolds.

A play dealing with a woman's method of revenge on a politician who frames her as a heartless district attorney. A story with tremendous possibilities, but which has been directed into mediocrity. The situation of a woman deliberately committing perjury on the witness stand, enters into this picture and is raised up by the bench. Since the whole plot depends upon the trial, the perjury scene stands out in relief.

Gladys Brockwell is far from being at her best and her trick of speaking slowly and distinctly for the benefit of the readers in her biggest scenes as well as the one of nearly always having her mouth open more her work.

One scene in particular caused quite a laugh, when she is called to the witness stand. For some time she sits with her well raised from her face. Then, when her sweetheart looks at her following an embarrassing question, with great care and every sign of trepidation she lowers the veil over her face. So this is the veil that it being lowered does not in the least affect the clear view of her face.

Particularly good, however, are the types selected for the story and very good work is done by all the artists. The picture closes with a dilapidated clinic, done in a deep red tint.

Poor photography all through mars the offering.

The story is strong and deals with a crooked superintendent of police, a grafting contractor who loves his children, a district attorney and a stenographer. All are quick workers. The police chief fires the steno because she won't fall for him. She gets work in the district attorney's office. He does fall for her. Taking a holiday, she accompanies him to do his secretarial work for an hour a day. He is after the contractor who in turn, decides to get him. A photograph is taken of himself and his steno as he proposes. This is then used in an effort to make him rotten and he is threatened with violation of the White Slave Act. The girl leaves his office when he thinks she assisted in the frameup. She goes after the contractor and frames him by becoming employed as his secretary, going along with him and sneaking into his room in the hotel in doubtful costume, and, being found there and pretending that he had brought her there for other purposes than that of steno. Both are arrested. The district attorney then goes after his man. Then the court scene. The true story is told after the girl brazenly commits perjury. The judge forgives everyone and the climax is reached.

A very good story spoiled.

## TOTON.

Toton .....Olive Thomas  
Lane .....Norman Kerry  
Curew .....Jack Farris  
Pierre .....Francis McDonald

"Toton" is presented as a "special" release by Triango, working on the idea that the publicity for another series of Olive Thomas pictures may react for them. It is one of the features that was made with her as the star when she was under contract to Triango about a year ago. The story is rather similar to that which formed the underlying plot for Miss Hays' piece "Tom Pogo." At least the

character assigned to Miss Thomas is a little the same.

As a feature in six reels it seems no longer than the conventional five reeler. Miss Thomas plays a double role, being the youthful mother in the earlier scenes and later playing her own daughter who has grown to young womanhood.

In the original role she falls in love with an artist, they are to be married but the boy's father interferes and the match is broken off. There is, however, a baby, the mother of which is at home. A number of years later the ward of the artist comes to Paris and meets a youth, who is the cleverest pickpocket in the Apache band. He engages the boy (as he believes) to act as his guide. In reality it is a girl and the daughter of his

guardian through the love match of years previous. Finally she delivers her own father into the hands of the Apaches, only to learn that the tale that she has been told time and again of her father's desertion of the mother was a falsehood.

Eventually a period of education follows and the daughter and ward are engaged to be married with a red, white and blue finish, the boy in uniform and Miss Thomas as a Red Cross nurse.

It is an interesting little story that holds right up to the finish, although the closing scenes are a little whiffy-whiffy.

The story was written by Catherine Carr and directed by Frank Borzage, with the camera work being done by Frank Mackenzie.



**BESSIE BARRISCALE** in  
**"A Trick of Fate"**

Directed by Howard Hickman  
Produced by B. B. FEATURES

"In 'A Trick of Fate' the star scores another success. Let Miss Barriscale be supplied with fairly good stories as she has been lately and you won't have to break your neck advertising her pictures in order to bring them in.—a mere announcement will do the trick for you."

P. J. Harrison, Motion Picture News, Mar. 1, 1919

Released through  
**EXHIBITORS MUTUAL**

ROBERTSON-COLE COMPANY  
DIVISION OF FILMS  
BANKERS and EXPORTERS  
FOR THE PRODUCER





# MOVING PICTURES

55

## COAST PICTURE NEWS

By GUY PRICE.

### COAST PICTURE NEWS.

By GUY PRICE.  
Robert Gordon has gone over to Vitaphone.  
Ditto Pete Morrison with Universal.  
Ida May Park will direct for Inco.  
Emmy Whelan has arrived.

Charles Gerard has gone to New York.

Kay Laurel is, now with Lasky.

Lee Ochs was in Filmland the current week.

J. A. Quinn is at Arrowhead Springs taking the rest cure.

Phil Hurn is assisting Wyndham Gittens, who is producing for himself.

Bull Montana is reported to have appeared in a dress suit at Santa Barbara.

J. A. Howe, who is directing comedies here, formerly was a professional ball player.

Helen Chadwick is appearing opposite Henry Watbail at National.

Flux has signed Lamar Johnson for a production.

Vera Slesova has completed her engagement with the Wyndham Gittens company.

Joe De Grasse is directing for Inco, having left the U.

Charlie Murray has signed a new Senact contract.

Charlie Chaplin is bringing his mother from England.

E. A. Barrymore, as Eastern trade paper editor, was a visitor here last week.

Charles C. Fels is studio manager for the Lewis Stone Co.

My Moore, the three-year-old daughter of Tom Moore, has arrived from the East.

James Quirk, who is the high mogul of Photoplay Magazine, is here to remain several weeks.

Eddie Sutherland, recently discharged from the Canadian aviation corps, is back in town and the films, for good, he says.

Nativova has begun production of "The Best," the Maude Fulton play produced for the left by Oliver Morosco.

William Farum has arrived in the West. His coming was widely heralded by his new wife, A. L. Seitz, formerly with Theda Bara.

Margaret Fisher was down from Santa Barbara for the purpose of purchasing \$3,000 worth of wardrobe.

Bill Farum has started his new picture, A. L. Seitz, his p. a., says it will be the best the Fox star has ever done. Maybe!

Mrs. John Lynch, wife of the scenario writer, is here, having accompanied Sylvia Bremer, who came to secure a divorce—did.

John Emerson and Anita Lees are coming here shortly to make their next one for Paramount.

The National Highway Association is using pictures to further its cause. Rex Hodge is directing.

Sigmund Lubin, or Pop, as he is generally known, is a Los Angeles visitor. He may build a studio in Hollywood, he says.

Eddie Purvance was almost asphyxiated the other night. Left the gas on in her dressing room.

The Jack Donovna Photoplay Co. has completed its first drama and will start a new production—a comedy—next week.

Myrick will pay Uncle Sam \$600 an hour as income tax, according to figures compiled by Federal authorities here.

Douglas Fairbanks has taken the Clune studio in Melrose avenue. He moved in last week.

R. C. Cole, of Robinson-Cole, has left for the East after giving his interests here the double-o.

Jerome Storm is the youngest director in point of years and the oldest in service in Inco's employ.

Frank Lloyd has resigned as a director for Fox. His biggest successes with that firm were "Les Miserables" and "A Tale of Two Cities." He plans to produce "on his own."

Oliver Thomas can straddle a nine-year-old boy and seriously injure him. A week before

the auto driven by Jack Pickford also hit a boy.

Major Woodman and Clara Kimball Young led the grand march at a soldiers' ball given by the Eagles.

Hampton Del Ruth is introducing his own comedy sketches at the Sunshine Comedy studio. Several new faces are noted since Henry Lehrman left.

Charlie Murray says that good times will not end until July 1. According to Charles, they ceased to exist March 10, when his wife got home from the East.

William E. Keefe, formerly with Griffith, has taken a position with Adolph Zukor and at the same time is on the high seas bound for London town.

The Losano company is putting on a serial. Muck MacQuarrie is heading the magazine and the following are the cast: Ben Warwick, Chris Lynton, Ruth Hanforth, Patsy O'Brien, Bill Gray.

H. B. Warner, here to do a picture for Jesse Hampton, has the following supporting cast: Barbara Castleton, Robert McKim, Walter Perry, Frank Lansing, Jay Divigian.

The Branton studio is the local Grand White Way. It stars make brilliancy. Here are a few of the luminaries working: Mary Pickford, Kyr Gordon, Duane Parnum, Basil Bartsch, Marie Williams, Clara K. Young, Heune Hyakawa, Jack Pickford, Olive Thomas, Alina Robena, Frank Keenan and a few others which memory forbids mentioning.

### WITH THE EXCHANGE MEN.

John Hammett, manager of the New York Exchange of the General Film is back on the job after four weeks battling the "flu."

E. M. Osborne, the Philadelphia manager for General, resigned last week to take over the handling of a serial for which he has obtained the rights.

A. S. Ables has been appointed manager for the Newark, N. J., exchange of Pathe.

George L. Banner is now assistant manager of the exchange at Cleveland.

E. B. Heller was appointed manager of the Pathe exchange at Charlotte, N. C., last week.

E. P. Vollenador, who returned from France last week, visited the home office of Pathe and was re-employed by the firm. He was formerly assistant booker in the Milwaukee exchange and will return there.

The Washington, D. C., exchange of Pathe has been moved to a new building, located at 910-18 G Street, N. W.

### Grauman's Second in Los Angeles.

Sid Grauman will build a new theatre here to compete with his present picture house, the biggest west of New York. Plans have been drawn and, though not official, the site is believed to be on Broadway opposite Pantages Theatre.

### Offers Film Co. Studio Site.

Los Angeles, March 19.

The Losanco Film Co. is moving its studio to Eakersfield, where the city will tender it a site.

The company is producing the Arthur Maxwell stories.

### DEATHS.

J. W. Brickhouse, died at Henarot Hospital, Chicago, Feb. 25, of pneumonia. The deceased was connected with the Chicago office of Pathe.

### INCORPORATIONS.

Eugene Moore Productions, Inc., New Rochelle, pictures: \$50,000. E. Gordon, E. Moore, G. Mohr, New Rochelle.

DELAWARE CHANGES.

Colonial Theatre Co. of Providence, to conduct plays of amusement: \$3,000.

Thomas Garrity, P. W. Bennett, Gabriel Belmont-Super-Film.

\$300,000. M. Lacey, Morris Glick, E. V. Fulton, local, Wilmington, Del.

Green Amusement Company: \$80,000.

F. R. Hansen, E. M. McFarland, J. Vernon Pimm, Philadelphia.

Forekale Theatrical Corp.: \$100,000. T. J. Croshaw, H. E. Knox, M. M. Clancy, of Wilmington.

### STRAND.

The Strand showed a corking bill for the current week. It carried a diversified selection of film entertainment Sunday that pleased.

The feature was the third and last of the Fred Stone starred Arator pictures, "Johnny Got Y. The Gun" (reviewed in this issue). This production is by far the best of the series and it is said to have been the first one made.

The comedy offering was the "Fragrant" "The Last Bottle," a story told in the form of a prohibition tale. It was a well worked out and timely. The titles bring equally as much laughter as the action itself.

In addition there was the topical review with cuts from the Pathe News, Universal Current Events, the Pathe Review and Topics of the Day. The latter brought a number of laughs. The Chester-Quitting offering of the bill was entitled "Ballooning on the American," showing the logging of iron wood in a Central American forest. Interesting and holds comedy touches.

"The Daughters of Neptune" from the Pathe Review, showing the various swimming strokes in slow motion and a series of dives handled in the same manner, was very effective. The utilizing of exceedingly shapely girls for the presentation of the diving added interest.

The musical production was the selection from "Fragrant" as an overture, two vocal selections and a solo by Victor Herbert, for the organ solo closing.

The first of the vocal solos was sung by Josephine, the baritone, his "The Song of the Sea" calling for an encore, and "My Buddy" sung by the soprano, Miss Agass.

Offering an additional chorus for an encore, but going rather off key on the final note.

### A FIGHT FOR LOVE.

An out-door Canadian Northwest Harry Carney, the star, is the star of the picture.

As "P. A. Powers presents" instead of the usual "Carl Laemmle presents," Mr. Carney is a usual cowboy and cowboy old here with plenty of fighting, interspersed with the usual cowboy and cowboy old here.

Has crossed the Canadian border through having been mixed up in some sort of cattle-rustling affair. A half-breed, most sinisterly played by Joseph Harris, kills an Indian in a fight over an Indian girl, selects the star is accused of the crime. Carey loves the daughter of the storekeeper (Neva Gerber) and when he finds the half-breed does not mean what by the girl, he plots a gun and calls the villain a dirty skunk. The story is pretty good, is unarmored, whereupon Carey throws away his revolver and they have a gory battle encounter which culminates in Carey throwing him over a cliff, most realistically done.

There are gorgeous long-distance photographic shots and the six-reel story happily. While there is plenty of action the story progresses in a slow and unexciting way, the cutting out of some of the extraneous matter, or possibly the total elimination of some of the scenes not pertinent to the main story.

Written by Eugene Lewis, directed by Jack Ford, photographed by E. P. Reynolds. The feature is up to the standard of Harry Carey pictures.

### FIGHTING DESTINY.

Larry Cavendish.....Harry T. Morey

Carry Cavendish.....Arthur Donaldson

Carry Cavendish.....George Majors

Carry Cavendish.....Temple Fate

A five-reel Vitaphone feature, in which Harry T. Morey is starred, supported by Betty Byrne. The story is by Stanley Ray, the picture made under the direction of Paul Seaver.

It is a production out of the ordinary and has a number of excellent features.

There are any number of thrills, generally of the unusual kind and the end is in doubt almost until the last scene. Details of the picture have been carefully worked out and there is a pleasing finish to the whole production.

Mr. Morey is Larry Cavendish, a young man of wealth and a political reformer engaged to marry a rich girl, the daughter of a leading politician and a former governor.

At a bachelor's dinner on the eve of his marriage he resolves to run away with his fiancée marked, "Do not open until you reach home."

The hero obeys these instructions with the result he almost loses his sweetheart, as she leaves her home at the last moment, the man and all trace of her for the time being is lost. While her father knows where she is, he will not tell her, merely stating that his daughter is all right and that his future son-in-law.

This does not suit Cavendish and he goes out to hunt for his sweetheart and acquires his life in the process. In the end, everything is straightened out in the end, but there is an interesting mystery before the denouement comes, and no end of suspense.

"Fighting Destiny" should make an excellent program feature.

\$1,100 for Hawaiian Rights.

San Francisco, March 19.

The Hawaiian territory for "Shoulder Arms" was sold to Joe Cohn for the sum of \$1,100.

The islands have a population of about 60,000.

### REVOLI.

A rather slow moving and seemingly a bill that tired the audience was at the Revoli Sunday for this week. The feature is the

late Victor Arator released the "Mariano Price" (reviewed in this issue), a draggy affair that is not so much an entertainment as a comedy.

The hit of the program was the entertainment of "Macaulay" by James Harrod, the tenor. He practically stopped the show.

In addition to the feature the bill contained a Post Scenic entitled "Memory Lane," a series of outdoor scenes to titles that related a poem which if memory serves, was originally entitled "An October Day." It was pretty effective.

The Revoli Pictorial held Pathe News, Kinogram, Universal Current Events and the Educational released "Hoffman" cartoon comedy "A Smash-Up in China." Outside of the comedy and the Kinograms the cuts from the current weeklies were practically identical with those shown at the Strand.

A Fox Sunshine comedy, "Money Talks," closed the film entertainment without getting a laugh.

A selection from "Hoffman" by Victor Herbert, served as the opening overture, while the film show the selection from "The House of the Living Dead" was also given by the orchestra. The tenor solo and a Spanish dance by Katherine de Ballanche were the other offerings of the bill.

There was, however, one effective touch about the bill and that was the manner in which Hugo Rosenfeld employed the atmosphere of the show for the bill. The program was selected with as eye to the same effect. The drop used for the illustrations was also executed in various shades of green.

### GAMBLING IN SOULS.

Marcia Dunlap (Mrs. Ronge)

"Duke" Charters.....Herbert Travers

Thomas Philburn.....Murdock McQuarrie

Dick Philburn.....Law Zehring

Edith Dunlap.....Mary Melvor

Mrs. Caldwell.....Harry Barrows

Robert Dunlap.....Marion Skinner

As the title would imply, this Fox feature is a melodrama of the variety which would have peaked ten years in at the old Bowery Theatre years ago. An explanatory sub-title says it

will be the story of a widow's fight against the world. The feature is the story of a widow's fight against the world. The feature is the story of a widow's fight against the world.

Mrs. Travers has a highly emotional role which she handles well and does not overact. While the story is rather artificially forced on in never for a moment in doubt as to the ultimate end.

The story is of a woman's scheming for revenge. She, her husband and daughter have been financially ruined by a crooked Wall street broker. Her husband kills himself through shame. The Marcia Dunlap (Madame Travers), who is the daughter of a gambler, begins planning the ruin of the broker.

In the end she strikes at him through his son, ruining both father and son at the roulette wheel—where she does not hesitate to cheat, just as the broker has cheated her husband.

There are a number of handsome settings in the feature, many smartly gowned women and well dressed men and a certain air of quality about the production, which no doubt will appeal to a certain class of film fans.

### THE LOVE DEFENDER.

A World Film picture, the story of which was written by Marvane Thompson, made into a scenario by George DuBois Proctor, directed by Telford Johnson and photographed by Sol Polito. The picture does not reflect credit upon any one of them. One reel would tell the story. The introduction of the character of Dolly Meredith, the child, seems to be without reason save probably to feature her. She is clever and pretty.

Exhibitors will shy at the picture after having seen it and the best place for it would be on the shelves of the producing firm. It drags its way through five reels to the accompaniment of laughter at certain would-be pathetic points.

It has one original idea in opening with a slash of lasting soul-killing qualities.

That a poor country doctor should have a son who is a millionaire is a familiar device does not seem out of the way to the director.

That the wife is about to become a mother is to her a great secret, to be whispered in her husband's ear with becoming modesty, but the never even gets that far.

The breaking of a statuette is the cause of the erring husband's return to his wife. He is about to run away with the widow of a millionaire but when a statue is smashed, her duped of temper comes.

Of the chief cast the only name Evans deserves mention.

## JACK CUNNINGHAM

Staff Writer Robert Branton Studios, Los Angeles

Recent Releases for Harris, Keenan, Glavin and Kerrigan

## MOVING PICTURES

# "BIG FOUR" WELDED TIGHT WITH IRONCLAD CONTRACTS

Despite Numerous Rumors the Big Amalgamation Must Stick As Double Sets of Agreements Bind Them To Themselves And To the Releasing Concern. Ten Lawyers Collaborate In Making Contracts.

One of the interested persons in the newly formed "big four" of film stars arrived in New York this week and indicated an important announcement would be forthcoming shortly. Among other things he said:

"I have been noticing from time to time that there had appeared in print all sorts of rumors of defections from the new alliance, and in the few days I have been here I have heard it whispered that every one of the four principals to the alliance was about to withdraw and forfeit his or her \$100,000 penalty.

"You can take it from me none could withdraw if he or she had any such desire. You must believe no loose agreement was drawn up. There were no less than ten lawyers involved in the drawing of the papers, not one of whom can be classed as other than the highest type of legal talent.

"There are two sets of agreements. First there is the United Artists Association, which is not a corporation, but what is considered to be a binding agreement between the stars for a period of three years. The forfeiting of \$100,000, not yet \$500,000, wouldn't free any one of these four. It was not proposed to be placed in the position of having some film magnate, who might, possibly, want, say, Chaplin very badly, pay him half a million and take him away.

"The second agreement is between the stars and the United Artists Distributing Corporation, by which the stars agree to release their pictures via the distributing organization, in the profits of which they participate."

## NAZIMOVA WITH "BIG FOUR."

Los Angeles, March 19. According to well informed persons, Nazimova will sign with the "big four." She is reported to have had several conferences with the Fairbanks crowd. Her contract with Metro expires shortly.

Nazimova's contract with Metro calls for three more pictures. Richard A. Rowland, president of Metro, left early this week for the coast. Among other things he is going to the coast for is to negotiate with Nazimova for a renewal of her present agreement at an increased salary.

**Independent Buys Grey Feature.**  
The Independent Sales Corp. has purchased "When My Ship Comes In," a five-reeler with Jane Grey as the star. It is based on the Gouverneur Morris story of the same title. Robert T. Thornby directed the screen version. The picture is to be the fifth release of the series of 10-20-30 special productions which the Independent is marketing.

## "THE BRAND" CENSORED IN PHILA.

Philadelphia, March 19. The final action of the old State Board of Motion Picture Censors was to condemn Rex Beach's latest photoplay, "The Brand," considered by some critics to be his most forceful and dramatic work. The action of the censors prevented the picture being shown at the Stanley this week, after a heavy advertising campaign.

The ban was placed on the picture by the board on the ground that the

scenes lack moral standards. The action occasioned considerable surprise because a private exhibition of the picture was given last Sunday week at the Stanley and the audience which crowded the theatre appeared to give unanimous approval. There was really nothing in the scenes or action of "The Brand" to object to, but there were two or three titles which were considered rather too strong for public use and it is possible that these caused the censoring.

An appeal has been made by Goldwyn to have the ruling of the State Board set aside and the controversy will be held in abeyance until Attorney General William I. Schaeffer sets a date for a hearing.

The official announcement of the appointment of Harry L. Knapp, dramatic editor of the Philadelphia Inquirer, as Chairman of the Board to succeed the late Frank R. Shattuck was made by Governor Sproul last week. The announcement was forecast in VARIETY two weeks ago.

## "ADELE" SUIT.

Charging that the United Picture Theatres of America's production of the Kitty Gordon film feature, "Adele," is an infringement of a play of the same name, the new Era Producing Co. and the Apollo Amusement Co. have entered suit against the United, through Joseph P. Bickerton, Jr., their attorney.

The complaint alleges the Adolph Philipp Co. was the owner to all rights to the "Adele" play up to January 20, 1913, when it transferred one-half interest in the piece to the New Era Co. Two months later the Apollo came into the other half of the rights. Since then, a matter of over five years, the plaintiffs allege, they have spent over \$250,000 in producing and advertising the trade name of the piece. They ask for a permanent injunction to restrain the exhibition of the film, an accounting of all money collected from the exhibition of it and any suitable damages the court may award them.

The defendant, through its vice-president, Lee A. Ochs, answers with a general denial and adds that the film story is adapted from the book of Adele Bleneau, entitled, "The Nurse's Story," and that the plaintiffs with purposeful intent waited until the very eve of the release of the feature before bringing action, on January 21, 1919.

The papers show that the film had been booked in 1985 theatres.

**Goldwyn Renews Tom Moore Contract**  
Samuel Goldwyn has telegraphed his New York office he has signed a long term contract with Tom Moore, which assures the continuance of their new star with the concern for several years.

Thompson Buchanan, author of Moore's "Thirty a Week," has joined the Goldwyn scenario department, and is already in Los Angeles to take up his new affiliation.

## Lasky After Frisco Studio.

Los Angeles, March 19. Jesse Lasky went to San Francisco last week to select a location for a studio. A dispatch from the north said he was considering a big film project there.

## FIRST NATIONAL'S BUY.

The First National Exhibitors' put over a deal Tuesday whereby the exhibiting rights for "Whom the Gods Shall Destroy," which the Macauley Film made and brought to New York, expecting to make an initial showing there shortly, goes to that organization for the United States and Canada.

The First National starts releasing it April 15, also taking over the general exploitation and press agenting.

This arrangement means that Harry Reichenbach winds up his contract with the Macauley concern by April 1, although not making any announcement as to his future plans. He represented Macauley in arranging the deal.

## ARREST IN THEFT CASE.

According to information in the hands of Moving Picture Players, a theatre owner in Wilkes-Barre, Pa., was held in \$500 bail for the grand jury following a hearing held March 4 before Alderman Frank Brown, when the latter decided the prosecution had established a prima facie case concerning the alleged thefts of prints of two Paramount films—"Snow White" and "The Love Mask."

The lead which resulted in the arrest was furnished by George H. Wallace, of Dorranceton, Pa., who said he had obtained prints of "Snow White" and "The Love Mask" from the accused.

## PARSONS-RHODES WEDDING.

Los Angeles, March 19. William A. Parsons, president of the National Film Co., and a comedian of note, and Billie Rhodes were married recently and secretly in San Francisco. They have obtained passports and shortly will leave on a tour of the world.

Parsons will take a company of nine along for the purpose of making pictures abroad.

## PICTURES IN NEW ORLEANS.

Los Angeles, March 19. Dorothy Dalton picture, "Extravagance," started well at the Strand the early part of the week.

The W. S. Hart feature, "The Poppy Girl's Husband," being universally praised at the Liberty.

## Arrow Buys Lewis Feature.

The Arrow Film Corp. has purchased the world's rights in the Mitchell Lewis feature "Trampled Hearts." The picture is to be released on a state rights basis.

Last week the Arrow moved from its offices in the Times Building to 220 West 42nd street, in the offices formerly occupied by the Cosmofoto Film.

## Beban's First Showing with Son.

Los Angeles, March 19. The George Beban picture, "Hearts of Men," had its first showing at the California theatre last week. Critics praised it highly, complimenting Beban and his son, George, Jr., upon their fine work.

Abrams & Schulberg will handle the film.

Beban financed the picture himself after he left Lasky.

## Movie Star Seeks Divorce.

Los Angeles, March 19. Katherine MacDonald is suing for divorce, alleging her husband, a non-professional, deserted her.

## William Russell to Produce.

Los Angeles, March 19. William Russell is leaving the American to produce for himself.

## Marion Davies Ill.

Marion Davies was to have started work on a new picture at the Paragon studio in Fort Lee next week, but Tuesday she was reported to be quite ill with influenza with small likelihood of her resuming work for some time.

## CHARLES EVANS IN PICTURES.

Los Angeles, March 19. Katherine MacDonald has started her first picture "on her own." The old Ince studio at Pico and Georgia has been leased. Forrest Stanley and Thomas Meighan are supporting her. Colin Campbell is the director.

Charles E. Evans is president and treasurer of the company. Evans plans to appear in comedies later, according to his manager, Sam Rork.

## ROTHAPPEL FIRST IN MAY.

The first of the complete S. L. Rothapfel program is to be ready for the market about May 1. The program is to be handled by the Independent Sales Corporation, of which Frank Hall is the president, while the physical distribution will be made through the Film Clearing House.

## THINK OF IT!

Los Angeles, March 19. Vernon's city council has issued an edict that no picture company shall take pictures within its corporate limits.

For several years the town has been supported by the picture folk, who regularly attend Vernon's cafes and prize fights. "That's gratitude," is the filmers' howl.

## RUBY DE REMER DREADS DIVORCE.

Denver, March 19. Ruby Katherine De Remer, who has made a swift rise in filmdom, has started a suit in the local divorce court against her husband, Allan Thurman De Remer, of this city, on the charge of non-support. Mrs. De Remer will remain in Denver with her father, Charles Burkhardt, until the proceedings are completed.

"There is no use of putting this thing off when it has to be done," Mrs. De Remer said to a representative of VARIETY, "I regret having to leave my work this long, for I am intensely interested in screen work, and I have delayed getting this divorce from month to month, knowing that it had to be done, but dreading the proceedings."

Mrs. De Remer left Denver in March, 1916, to take up a stage career. She was featured by Flo Ziegfeld in the "Midnight Frolic" and was also with Weber & Fields. Denver has seen her in three picture dramas, in which she has been starred. They are "A Fight for Freedom," "The Auction Block" and "A World to Live In."

## ASSISTANTS ORGANIZE.

Los Angeles, March 19. Assistant directors in Hollywood have organized, and are establishing club rooms for their 70 odd members.

## SCHERTZINGER TO 'GOLDWYN.

Los Angeles, March 19. Victor Schertzinger, long a director for Ince, has gone over to Goldwyn. He will handle Mabel Normand.

## Jean Harez Writing Scenarios.

Jean Harez is now in Los Angeles under contract to write scenarios for the Roscoe Arbuckle comedies. Harez left New York last Friday after having signed a contract with J. M. Schenck, the comedian's manager.

## Director's Turns Actor.

Eddie James, directing films for the past four years, joining the Marion Davies playing company this week.

## Mayer on Way to Coast.

Louis Mayer, president of the Anita Stewart Film Co., is due in New York today (Friday) from Boston, en route to the Coast, where he is headed for the purpose of signing up another prominent film star.

## F-P-L "SPECIAL FILMS" WITH STORIES THE THING

Corporation Laying Out Campaign to Feature Big Productions with Stars Secondary. Many Productions Already Mentioned. 24 in All.

With the alteration of conditions in the picture producing activities Famous Players-Lasky is perfecting plans for the embarkation on a large scale of big special productions.

Evidence of this is to be had at its Coast studios, and the early summer will see a great number of companies engaged simultaneously in the making of this class of productions.

As at present laid out the corporation's campaign calls for no less than 24 specials next season, in which the plays will be starred as against the individual players, but produced with the best casts available. In a number of instances stars will be employed, but they will be subordinated in the advertising to the plays. A few of the specials are mentioned as:

"Secret Service," with Robert Warwick in the leading role. It will be directed by Hugh Ford, who has just completed "The Woman Thou Gavest Me," a film version of Hall Caine's novel; also a special.

Cecil DeMille has about completed "For Better, for Worse," a drama by Edgar Selwyn, specially written for the screen.

DuMaurier's "Peter Ibbetson" will be produced for the screen, with John, Lionel and Ethel Barrymore in the cast. This production will be made in the East.

J. Hartley Manners has appealed from the decision giving Oliver Morosco the screen rights to "Peg O' My Heart." If the decision is sustained Famous Players-Lasky will make of it a most important special, paying Morosco \$50,000 and 50 per cent. of the profits.

There is a likelihood when they film "Every Woman" that the direction of it will be in the hands of Maurice Tourneur.

Others are the Cohaa & Harris success "It Pays to Advertise"; "Cold in the Hills"; "The Admirable Critchton"; the Salvation Army feature; "Fires of Fate," John Emerson and Anita Loos' "Oh, You Woman" (made under the working title of "When the Boys Come Home"); Robert W. Chambers' "The Firing Line," with Irene Castle, and a Houdini five-reel special.

In addition to the above the William R. Hearst deal calls for specials directed by Robert Leonard, Marshall Neilan and Allan Dwan to the number of nine, and which may be extended to a dozen.

**"MICKY" OFF DURING LENT.**  
The owners of the New York state rights to "Mickey" have withdrawn the picture from circulation during the Lenten period; after which time they will resume its bookings at twice the rentals heretofore asked.

**PICTURE MANAGER SUSPECTED.**  
Cincinnati, March 19.  
Homer Barnes, operating a picture house in Hillsboro, O., was held by the police on suspicion when his wife was found dead there yesterday with her throat cut.  
The police will question Barnes regarding the murder of John Moses, a Syrian merchant, killed in his store with a hatchet. Moses' store adjoins Barnes' theatre.  
Last week, Barnes tried to drown himself in a pond before officers arrived. He is known to have been worried over financial troubles, blaming the recent influenza epidemic for his financial troubles.

### ARRESTED FOR PASSING MINOR.

Margaret Willing, an employee of the Grand Opera House at Eighth avenue and 23d street, was arrested Tuesday afternoon on a charge of passing a boy under 16 years into the house, the latter, the Children Society claims, was unaccompanied by either parents or guardian.

Manager Charles Myerson was in the Jefferson Court Wednesday morning when the Willing case was called, but it was postponed until next Wednesday.

### DISMISSAL THANHOUSER CO.

The old Thanhouser Co. is to go out of existence. This decision was reached at a meeting of the stockholders held late last week. A sale of the assets of the company is set for April 3. At that time the studios at New Rochelle and Jacksonville, Fla., will be disposed of as well as all of the old Thanhouser negatives, including about 60 five-reelers, 200 two-reelers and about 100 single reel productions.

The principal stockholders, who are Dr. W. E. Shallenberger and his brothers, J. F. and Wilbert Shallenberger, and Crawford Livingston, controlling about 140,000 of the 200,000 shares of stock in the company, did not want to dispose of the property at this time, but as the minority stockholders were insistent that the holdings be liquidated it has been arranged to hold the sale.

The Thanhouser was one of the first companies in the old Mutual and it made a fortune for a number of those who were interested in it. The "Million Dollar Mystery" and a number of other serials were turned out there.

### RESIGNS TO BUY SPECIALS.

Frank Brockell, district manager for the Pacific Coast for Goldwyn, and Clyde Elliott, of the Select office in Los Angeles, have resigned and gone into business to buy specials on their own.

They will open an exchange in Chicago.

### ILLNESS COSTS STAR.

Because of Harry Rapf's failure to live up to a contract, owing to illness, Elaine Hammerstein has severed all connection with the Rapf interests. The contract called for 20 weeks out of 30 up to Oct. 1. Rapf, who has had the "flu," is physically unable to fulfill the covenants of the agreement.

### F-I-L-M Club Head.

I. E. Chadwick, president of the F-I-L-M Club, tendered his resignation last week. John A. Hammel was selected to fill the unexpired term. Chadwick's reason for resigning was that the office entailed too much work, as he had decided to revive his law practice in addition to running his own exchange.

### Constance Talmadge on Marriage.

Los Angeles, March 19.  
Constance Talmadge, reported here to have married her director, Robert Vignola, denies the rumor and says she isn't married and never saw the man she would marry.

### GENERAL FILM CONTINUES.

Despite the many stories to the effect that the General Film was about to discontinue it was stated at the home offices Wednesday that there would be a reorganization plan announced shortly under which the old company would come back stronger than ever.

The rumors of a breaking up of the company started with the announcement that Frank A. Tichenor, who for 17 months was vice-president and general manager of the company, had resigned. Tichenor is making his offices in the Commercial Trust Company Building and states that he is going to devote all of his time to his own business affairs.

Several of the companies that are releasing through General, when asked as to their plans stated that they were going to stick. Wm. L. Sherry, who according to rumor, was laying plans for a jump to Pathé, said he was with General and that he would remain with the company as long as it lasted, adding that there was every indication that it would last for some time to come. General Manager Smith, of the Kleine System, who was on from Chicago, also stated that he knew that the General would continue and just as long as it did the Kleine System was going to use its facilities for the physical distribution of its product.

At the New York Exchange of General there was a general attitude of optimism, there being an indication that the sales force had received assurances that the stories on the street were to be disregarded.

### PLANNING REORGANIZATION.

R. S. Cole of the Robertson-Cole company is due to return to New York by Monday. With his arrival plans will be started for a general reorganization of the affairs of the Robertson-Cole Co. with a general indication all the productions not absolutely tied to the Exhibitors-Mutual will be distributed on a state rights plan.

Walter Hoff Seelye who has been abroad is due to return in about 10 days and he will continue for a time at least with the company. The affairs of Robertson-Cole will undoubtedly be supervised exclusively in the future by Mr. Cole.

The story that the entire organization was to be absorbed by the Exhibitors-Mutual was denied this week, although there was an admission such a plan was under consideration for a short time.

### Holding Up "Unpardonable Sin."

The sale of the Garson feature "The Unpardonable Sin," for New England territory, is being held up until such time as the censors give a permit for the showing of the picture. The Massachusetts State Board is to be first approached on the picture. Later the Rhode Island board will be asked to pass it.

Louis Mayer has a bid for the picture, having made the producer an offer of \$20,000 advance on a percentage basis. The advance is to be deducted from the Boston run of the picture.

### License Revocation Threatened.

John P. Gilchrist, Commissioner of Licenses for the City of New York, has notified all the licensees of places of public amusement that his department, having examined the film entitled "The End of the Road," distributed by the Public Health Films, has found objectionable features therein and directs that the film be not exhibited on penalty of the summary revocation of license.

### Herbert Standing Ill.

Los Angeles, March 19.  
Herbert Standing, the veteran stage and screen actor, has been seriously ill. His physician says he will recover.

### SELLING STATE RIGHTS TO BEBAN.

Hiram Abrams is disposing of the state rights to the George Beban special feature "Hearts of Men," with the same speed with which he sold the entire United States for Mark Sennett's "Yankee Doodle in Berlin." He has already closed sales for Illinois and the Pacific Coast states and the indications are the other rights will be disposed of within the next few days.

The Beban picture will be the last one with which Abrams will be connected with before assuming the general management of the United Artists Distributing Corporation.

### RAW FILM REPORTS.

The offer made by Bacche & Co., Wall Street bankers, for the New England plant of the Bay State Film Company, with the intimation the Aetna Explosives Co. stood ready to pay \$750,000, is taken as a surface indication that the high explosive interests in this country are making ready to thoroughly invade the business end of pictures.

The question remaining seems to be whether the Aetna is one of the Dupont controlling institutions. If it is, it is certain, according to report, the Duponts are getting ready to corner the market.

Only a few weeks ago it was learned that the Duponts had taken over a film printing device with the understanding they were to pay several millions in royalties for the use of it. It is known that they have had raw stock experts at work in one of their New Jersey plants for some time and with the offer for the Bay State coming from a powder concern it looks very much as though they were behind the activity.

The Bay State Co. started to finance itself through Sutton, Ford & Co., brokers. The plant which the company has located at Sharon, Mass. It represents an investment of approximately \$350,000. The brokerage house took \$100,000 worth of preferred stock, secured by a mortgage on the plant and then started to sell common stock. The plan was to place about \$50,000 worth of common stock. This stock is sold at a low figure with the company placing it having the option of rebuying at an increase in valuation at the end of a year.

During the last few weeks arrangements were made for a foreign agency for the Bay State product and several large manufacturing concerns in the United States started experimenting with the product in turning out their prints. The results so far are said to have been highly satisfactory.

The Duponts have been for several years experimenting with pictures in Wilmington. It does not seem that the powder interests are particularly after the film field because of a similarity in the chemical needs of both film and explosives, but rather because of the fact that they must have an outlet for the investment of the tremendous amount of money they have on hand.

### FOREIGN "SIN" RIGHTS SOLD.

The Apollo Trading Co., of which Bobby North and L. L. Weber are important factors, has acquired the foreign rights to the Harry I. Garson feature "The Unpardonable Sin." The deal was completed Wednesday.

The price for the foreign rights is said to pass the \$100,000 mark, while the New York rights will be handled on a percentage basis with an advance of approximately \$40,000 to the producer. North and Weber plan to present the picture at a Broadway house for a run with an extensive advertising campaign to put the feature over here.

Resnick Transfers to Moss Co.  
M. Resnick, formerly with the Warner Film Corp., is now sales manager for the B. S. Moss Picture Corp.

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