

MAY 8 1919

15 CENTS

VARIETY

VOL. LIV, No. 10

NEW YORK CITY, FRIDAY, MAY 2, 1919

PRICE 15 CENTS



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And in comes Private Jeff Scroggins (Billy Clark) all dressed up in medals, singing that famous old marching song:

Ashes to ashes, an' dust ter dust,

Et de Fifteenth down git yo' de Buffaloes must,

and then things started with a bang and went right through to the finish. Of corse Mitthter Sticroggins is a collard sojer and he began operations with a song that made a hit, called "Rollin' de Bones at Coblenz on de Rhine." This was the opening bull's-eye of the evening and there were many to follow.



The songs and the soldier funny stuff form the best part of the performance. Particularly good is a song, "Rolling the Bones at Coblenz on de Rhine," sung by Billy Clark as a crap-shooting negro soldier from America. Clark is much the best thing in the performance.

But it was Billy Clark as the colored private, "Jeff Scroggins," in his song, "The Prohibition Ball," who made the audience rise to its feet, figuratively speaking, and split its gloves asking for more.

A blackface comedian new to Broadway is Bill Clark. That's all we know about him, but we can say with all truth that his song, "Rollin' de Bones at Coblenz on de Rhine," started the show off with a bang. Later he scored a new success with a song about prohibition.

A NEW BLACKFACE STAR ON BROADWAY

New Methods - New Style - And All Fun

WITH

"COME ALONG"

NORA BAYES THEATRE

All Interpolated Songs by

MESSRS. GERBER and SILVER

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VARIETY

Vol. LIV, No. 10

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NEW YORK CITY, MAY 2, 1919

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

REFERENCE TO PROHIBITION BARRED ON ORPHEUM CIRCUIT

**Orpheum Theatres in Principal Western Cities Must Not
Permit Artists to Indulge in Wet and Dry Quips.
Martin Beck Issues Instructions. Also Limits
"Piano Acts."**

Comment on Prohibition either way, is no longer tolerable on the Orpheum Circuit. Martin Beck, over his signature, Monday, so instructed all Orpheum theatre managers in the many principal cities of the west, including Chicago and San Francisco, where the Orpheum Circuit operates.

Managers as a rule believe the vaudeville theatre should remain neutral in all matters of national interest. In vaudeville, separate acts really constitute a show in themselves and are allowed a certain liberty in remarks for the purpose of providing amusement. This attitude in vaudeville has frequently manifested itself, and the action of Mr. Beck on prohibition is ascribed to it.

Another instruction issued by Beck from his Orpheum headquarters in New York limits "piano acts" on any single Orpheum program. The frequency of the piano's appearance in vaudeville of above the mediocre classification has been often noted even by the lay patrons. So many times seek its aid, that the upright or the concert grand provides an unlooked for similarity in the running of the bill, at the same time removing vaudeville's aim, variety. To obviate this, Mr. Beck's instruction on the point says the piano shall be employed but once on the stage during a performance, unless legitimately introduced for the second time in a musical turn, calling for it.

The regulation of the "piano act" frequency will naturally fall upon the Orpheum Circuit's booking men.

COLUMBUS CIRCLE'S BIG HOUSE.

New York is to have still another large picture house on Broadway, but not in Times Square.

J. W. Ginn, the lessee of three picture houses in Wilmington, and also the Playhouse, the legitimate theatre there, is to erect a 4,500 seat picture palace on the southeast corner of Broadway and 59th street. The ven-

ture will be financed by T. Coleman Dupont, who is interested in Ginn's Wilmington theatrical ventures.

Plans have been completed for the construction to commence this summer.

HAMMERSTEIN'S VAUDEVILLE.

Sunday vaudeville concerts are due to start at the Casino the evening of May 11, under the direction of Arthur Hammerstein. Prior announcement of such plans was vague, but Mr. Hammerstein stated this week he had outlined an extensive program for his entry into the vaudeville field and that he fully expected to have a big theatre on Broadway next season with a weekly vaudeville bill of big time calibre.

Mr. Hammerstein further stated he expected to follow the Broadway vaudeville house with a chain of theatres with at least a dozen such houses, they to be located in the big cities. Heretofore Mr. Hammerstein has confined his efforts chiefly to producing musical plays but after the death of his brother, Willie, and up until the time of the replacement of the Victoria by the present Rialto, he managed "Hammerstein's."

BUY IF YOU LIKE IT.

Laurence Eyre has tried a new playwright wrinkle on the managers. This week he is offering a new play at Atlantic City. The idea is that managers can see it and buy it if they like it.

He spent his own money in financing the production for the week's tryout so as to present his goods to the managerial market.

TIRED OF POLITICS.

Portland, Ore., April 30.

Mayor George L. Baker has announced that when his term as the chief boss of this city expires, he will retire from politics.

The mayor organized the Baker Stock of Portland, famous throughout the show business all over the country. It is expected he will return to theatricals.

"TIMES" CENSORING ADS.

The "New York Times" has started a crusade against the suggestive in all theatrical advertising offered for its columns. During several weeks past all of the drawn (or sketched cut) ads that had appeared in the other Sunday papers, namely the "Good Morning Judge" show at the Shubert have evidently been turned down by the "Times" censorship board, for instead of the drawn ads the "Times" carried only type.

Several of the other managers seem to have been hit by the same edict for they have had their copy chopped in the "Times" business office, but there seems to be at least one able to get past the gate with copy and that was the ad for "Keep It to Yourself," at the 39th Street. It held the line, "It's naughty but it's nice."

Several of the press representatives are going to take up the matter with the publisher of the paper to ascertain why there has been evident discrimination against the attractions they have been representing while others were able to get by with at least semi-suggestive copy.

WHAT ADVERTISING DID.

Chicago, April 30.

The Morette Sisters have been engaged for 40 weeks next season by the Marcus Musical Co. The contract is play or pay.

Vanderbilt's special State-Lake edition carried an advertisement of the Morette Sisters. It stated they were open for an engagement for next season at \$150 weekly. The salary was mentioned in the ad, and it is the salary the Marcus people, of Boston, contracted for. The engagement was entered into by both parties as a direct result from the advertisement, the sisters accepting the Marcus contract among the many offers received.

VANDERBILT INDEPENDENT.

The Vanderbilt is to be an independent house next season. That means that the theatre will accept bookings direct from the producer, regardless of whatever his out-of-town booking affiliations may be and that the bookings can be made direct with the house rather than through any of the booking offices.

This season Cohan & Harris were interested in the theatre with Jos. F. Moran, who built it. Lyle Andrews was the general manager for the Moran interests and conducted both of the houses that Mr. Moran is interested in, Vanderbilt and Belmont.

Next season the houses will be conducted with Mr. Andrews as the general manager and the Vanderbilt at least will be on the open market for productions.

GREENWICH VILLAGE "FOLLIES."

With Ed Wynn, Frisco and other Broadway names heading the cast the "Village Follies" will open at the Greenwich Village Theatre June 12. To make this production, Mary Anderson, Morris Green, Mrs. Hawksworth, Baldwin Sloane and Philip Bartholomae have formed the Bohemian Corporation with a paid in capital of \$40,000. Of this, \$19,000 was deposited Saturday and \$21,000 Monday.

The company has an option on the Village Theatre for the summer and is arranging to lease that property for five successive summers. They expect to do for the village what Ziegfeld has done for the Rialto. Already restaurants down there are preparing for increased business and a large roof garden will be opened on Grove street. There will be 12 principals in this musical play, which Bartholomae and Sloane are writing. The contract with the Greenwich Village people provides for a high artistic standard.

SHUBERTS MAKE UP.

Lee and J. J. Shubert after a long estrangement have renewed brotherly relations, following the latter's return from Europe last week with the American rights to a number of foreign plays.

The brothers had not been talking for six months as the result of some petty argument, but relatives brought them together a few days ago. It was known that while J. J. was in abroad, Lee was much concerned about his brother's condition.

SHUBERTS BUILDING UPTOWN.

The Shuberts are building a new neighborhood theatre on the triangular plot running from 159th to 160th street on Broadway and backed by Fort Washington avenue. Ground was broken last week.

Picture interests are concerned with the Shuberts in the new theatre and it is the plan, to offer road attractions, as an addition to the "Subway Circuit" and to show pictures during the summer.

ADVICE TO WOMEN.

Los Angeles, April 30.

Ruth Wilma Snyder, formerly of "Canary Cottage," was granted a divorce from Edgar Wilson Snyder.

The wife, on the stand, advised women not to marry actors.

FRANCES STARR, AUTHOR.

Frances Starr is writing her memoirs. They will be published next fall.

BUY BONDS

BRITISH MANAGERS AND ACTORS IN CLASH OVER COCHRAN CUT

Managers' Association to Support Confere in Fight Against Artists' Union. Will Not Submit to "Closed Shop" Stand Regarding Costs. Touring Managers Suspend Conference on Contracts During Controversy.

London, April 30. Charles B. Cochran is transferring his revival of Edmond Rostand's comedy "Cyrano de Bergerac" from the Garrick to the Drury Lane next Monday.

The manager reduced the salaries of the company 20 per cent. the past fortnight on the plea that, although playing to packed houses, he could not meet expenses.

It is regarded here as strange that such an astute manager should make this discovery after production. He has promised to revert to the original salaries in the larger theatres.

The quarrel between Cochran and the Actors' Association gives indication of having far-reaching results.

Cochran states that he will not in future engage any member of the Actors' Association.

The Actors' Association, at its general meeting, April 27, submitted a resolution that members of the Association, must not appear in any cast not entirely composed of A. A. members, except actor or actress-managers.

The Theatrical Managers' Association declare they will not permit the Actors' Association to dictate whom they shall engage in their casts.

The Theatrical Alliance and the Touring Managers' Association both support the Theatrical Managers.

The Touring Managers have suspended a conference on contracts with the A. A., owing to the A. A.'s attitude in the dispute with Cochran.

Although Cochran is none too friendly with his fellow managers, they are likely to support him in their own interest, if it comes to a fight. It is understood in some quarters that his clash with the A. A. is really in the nature of a test case and that their attitude will depend on the outcome of the Cochran controversy, which has their moral and financial support.

Just before going to press, the Actors' Association arrived at an amicable arrangement with the West End managers, and defying Cochran, who, unless he climbs down, must go out. The Actors' Association decided that no members of the association, or affiliated associations, will work Cochran's theatres, with non-unionistic performers.

Separately the press and public are with the actors.

RUSSIAN BALLET AT ALHAMBRA.

London, April 30. The Russian Ballet opens at the Alhambra tonight for a three months'

season. Their opening program will consist of three pieces, "Petrovka," not given at the Coliseum owing to the limited orchestra; "The Good Humored Ladies" and "Les Sylphides." Madame Karsavina and Lydia Kyasht are with the company for this engagement.

DeCOURVILLE LEASES IN PARIS.

Paris, April 30. Albert DeCourville has leased, the Theatre Champs Elysees and takes possession after the American Y. M. C. A. vacates. He proposes to produce London shows there.

It is a splendid new house, built a year after the war started, for opera, but is situated in the wealthy residential quarter, lacking easy means of transportation.

SHIRLEY KELLOGG ILL, RETIRES.

London, April 30. Shirley Kellogg has retired from the cast of "Joy Bells" at the Hippodrome, owing to a nervous breakdown. Her role has been divided between Winnie Melville and Netta Westcott. Dewey Gibson has joined the cast.

SHOWS IN SUBURBS.

London, April 30. Fred Karno presented at New Cross Empire his touring revue "Moonstruck," featuring Ennis Parkes and Will Hay.

At Finsbury Park Empire "Stunts" occupies the entire program, featuring Kitty Collyer and Jimmy Leslie.

FRED DUPREZ DOING SINGLE.

London, April 30. At the Coliseum Fred Duprez reappeared as a single turn, after a highly successful engagement in "Soldier Boy." Duprez sails May 3 for America for a holiday.

The other newcomers on the bill are G. P. Huntley, Noni the French eccentric, Tom Clare, Mary Leighton.

PARIS THEATRES MAY CLOSE.

Paris, April 30. The Paris theatres may close May 1, the stage hands, it is reported, having warned the managers they will decline to work.

STOLL AND LAUDER KNIGHTED.

London, April 30. Oswald Stoll and Harry Lauder have been knighted.

"CAMILLE" REVIVED.

Paris, April 30. "Camille" was revived at the Theatre Sarah Bernhardt, April 28, for a fortnight, with Blanche Dufréne and Jean Angelo in the leading roles.

CO-OPERATIVE OPERA.

Paris, April 30. The Municipal Opera at Marseilles is being run on co-operative plans at present, the management being in the hands of a consortium of the staff, including stage hands, electricians and dressers. There is a limited director but with limited power.

A co-operative group has recently offered to take over the Gaite, Paris, (which is controlled by the municipality of this city), but the lease of 12 years has now finally been granted to a financial group, with Gabriel Tarieux and Bracant as managers.

"NIGHT WATCH" FOR U. S.

London, April 30. Charles B. Cochran, in conjunction with the Shuberts, has arranged to present in New York the naval play by Michael Morton, "In The Night Watch," adapted from "La Veuille D'Armes," by Claude Farrer and Lucien Nepott, now running at the Oxford.

"ME AND MY GAL" PRODUCED.

London, April 30. "Me and My Gal" featuring Nan Stewart and Scott and Whaley, was successfully produced at the Hippodrome, Portsmouth.

REVIVING "LUCK OF THE NAVY."

London, April 30. Percy Hutchinson will revive at the Garrick "The Luck of the Navy."

JOE ELVIN PRESENTS NEW PLAY.

London, April 30. At the Royal, Worthing, Joe Elvin presented a naval musical play, "Sailor Lad," by Clifford Rean, music by Henry Peber.

GEORGE BOLTON ENTERS VAUDE.

London, April 30. George Bolton, entertainer at the piano, has forsaken concerts for variety and is booked for a tour of Moss Empires.

ROLLS PURCHASES SADLERS WE

London, April 30. Ernest Rolls has purchased the Sadlers Wells Theatre, long derelict, and reopens it in September, with old fashioned dramas, so popular in its palmy days.

Parisian "Shrew" Interesting.

Paris, April 30. Gemier produced Shakespeare's "Taming of the Shrew" at the Theatre Antoine April 23, which was well received.

While unpretentiously mounted, it is an interesting production, following closely the original text.

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 28, 29 and 37, 38, 39 of this issue.

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

FRENCH PICTURE NEWS.

Paris, April 15. "My Four Years in Germany" by Gerard was shown on the screen at the Trocadero cinema, Brussels, last week, the pictures of the Kaiser's treachery being amply hissed while the views with the American and Allies troops were boisterously cheered.

Frederic L. Collins (of McClure's) arrived in London early in April, with the Theodore Roosevelt Life film which he is to show to members of the English parliament. Mr. Collins has gone to Europe to further the movement for the Roosevelt Memorial scheme of institutions in America, France and Great Britain for teaching disabled soldiers appropriate occupations.

A French paper, publishing statistics of moving picture halls, shows there is only one per 30,000 inhabitants in France, while there is one for every 523 metres the previous week; Pathé producing 2,630, Eclipse 2575, Eclair 1120, Gaumont 1040. Foreign imports reached 22,595 metres, compared with 15,790 the previous week, and were handled chiefly by Gaumont 1,140, Aubert 2375, Harry 3571, Agence Gen. 2620, Location Nationale 2500. The totals for March were 25,641 metres French films, and 80,227 foreign. 4,000 inhabitants in the United States.

For the last week in March there were released in France 9,770 metres of home made films, compared with 6,000 in the previous week.

PERMANENT HOME FOR JAZZ.

London, April 30. Albert DeCourville has taken over the Four Hundred Club, installing there the Dixieland Jazz Band as a permanent attraction.

Rolls Re-organizing "The Follies."

London, April 30. Ernest Rolls is reorganizing "The Follies," under the direction of Dan Everard and after a tour hopes to establish it as a permanent attraction at a West End theatre, as in the days of the late Pelissier.

"The Female Hun" Withdrawn.

London, April 30. "The Female Hun" will be withdrawn from the Lyceum Saturday night. After renovation and recarpeting the house will be reopened with a musical play.

Camille Erlanger Dies in Paris.

Paris, April 30. Camille Erlanger, French composer, died April 24, aged 53 and was buried in Paris, April 27. Erlanger was the composer of "Aphrodite."

New Magical Act at Maskelyne's.

London, April 30. At Maskelyne's Oswald Williams is presenting a new magical act entitled "A Box of Tricks."

Lupino Out of "Hullo America."

London, April 30. Stanley Lupino is out of the cast of "Hullo America" at the Palace, suffering from a wrenched knee.

Mrs. Louis Park Dies.

London, April 30. The wife of Louis Parker died April 25.

Welcome For "All Three."

London, April 30. At Victoria Palace, "We Three" (Susie Belmore, Dorothy Belmore, and Vera Veratio), a trio of handsome, clever singers and dancers, beautifully dressed, are welcome recruits to variety.

BUY BONDS

SOLDIER SHOWS OVER THERE MAY COMPETE FOR PRIZE HERE

Difficulty in Deciding Upon Best Band of Players. Managerial Suggestion That New York Award Blue Ribbon After Personal Inspection. Over Sixty Companies in First Army. Much Good Amateur Talent Developed.

Paris, April 19. There is some difficulty being experienced by competent judges as to the classing of the best show in the A. E. F. The statistics of the First Army reveal over 1,500 soldier-entertainers working under the General Orders No. 241, and fully 500 others not officially attached for such duty. Places for entertaining are being erected or used in all sorts of corners of France. When there is not a theatre in a town the engineers soon build a substitute, which will be turned over to the local folks when the doughboys leave. There are said to be 60 companies of soldier thespians in the First Army alone, not counting the 150 unit entertainments organized and additional troupes are being formed. General Headquarters insist on the entertainments being of a clean and wholesome nature. To decide which is the best show, it is reported here, Cohan & Harris have suggested all A. E. F. entertainment companies contesting for the blue ribbon shall be offered a free trial in New York when they return, three Broadway managers acting as judges. There is no doubt some excellent theatrical talent has been discovered among the amateurs doing their best to amuse their companions.

The Big Six, previously known as the Senchap troupe, is a favorite vaudeville company at present, furnishing nearly two hours' show, and consists of Sgt. J. A. Whitefield, (manager), Pvt. J. L. Dougherty (musical conductor), A. E. Seerth, Lonnie Brazzell, H. G. Schleery and Sgt. J. D. Lomaseau.

The "Premiere Revue" group at Le Mans is made up of Garnett P. Drake, Creel Watson, Malone, Backstrom, Jordan, Gamble, with Gallagher, Hunter and Keston as a Hawaiian string trio.

It is computed the S. O. S. army entertainment organization is one of the largest amusement catering enterprises, considering the number of performances and audiences recorded in one month. From statistics just issued in Paris by the S. O. S. bureau, 10,058 theatrical shows, playing before 7,352,500 spectators, were given in March. The work now covers every corner where American troops are to be found. W. H. Johnson, Jr., states the Y. M. C. A. offered 4,350 performances the same month, in France, of which 2,900 were given in the evening. The units comprise 20 Overthere Theatrical League, 40 American, 6 Franco-American, 17 French, and 12 soldier troops, making 95 combinations.

"Valdahan 9" is the name of a group at Le Valdahan camp, recruited by 1st Lieut. H. E. Foster, and directed by Corp. Doc Tuttle, which will entertain in this district. This cast includes Robt. Anderson, Paul Best, E. Matt Perry, J. Barry Welsh, E. L. Chick Murphy, J. W. Evans, Walter Glauhitz and Carl Tuttle.

The Third Army Stock company, composed of professionals and women members of the Y. M. C. A. played "Seven Keys to Baldpate," at Neuenbahr, Germany. In Luxembourg, the "Keystone Dollies," of the 103d Engineers are giving entertainments in

the Esch Theatre. The Third Army of Occupation in Germany, 32d Division, has three doughboys, Barba, Nash and Wright, doing a jazz act.

"Under Cover" was played for one week at the Trionon, Tours, by the Le Mans Stock Co., under the direction of Madison Corey.

"Red Triangle" has secured the Municipal Theatre at Le Mans for entertaining the garrison. "Officer 666," "Wildfire" and a musical show are being rehearsed there, with an American girl chorus. Madison Corey and Lt. Clement Young are supervising the numerous shows in this district.

At a masked ball in the Casino at Nice, organized by the Y. M. C. A., at which the various doughboy entertainers participated, the "Liberty Bells" carried off two prizes. These players of the 33d division, may appear in Chicago on their return, appearing in Paris, April 28, at the Champs-Elysees Theatre, unless prevented by sailing orders.

The Tree Choppers have their "Twenty-Twenty's" troupe now playing at St. Pierre de Corps base prison camp near Tours. It is formed of a score of boys of the 20th Co. of the 20th Engineers (Forestry Corps), which explains the title. Sgt. Ted Syman acts as stage manager, and expects his company will make the S. O. S. tour.

N. V. A. ELECTION.

The next election of directors and officers of the National Vaudeville Artists' is scheduled to be held within the next few weeks, the exact date to be announced later.

No ticket has been selected up to date, but an entire new slate will be elected. Just how the election will be held has not been announced. It is said the Constitution and By-laws of the organization does not necessitate a vote by mail and it is possible the candidates will be placed in office by the majority vote of those members who happen to be around New York City at the time of election.

LE MAIRE IN "FOLLIES."

George LeMaire has been engaged for the new "Follies." He will do the straight work in comedy scenes with Bert Williams and Eddie Cantor.

Mr. LeMaire signed with Flo Ziegfeld, alone, having dissolved the vaudeville act he has been doing with Clay Crouch.

PARISH AND PERU

OFFER A SPECIMEN OF SUPERIOR QUALITY FINELY CONSTRUCTED AND FINE IN APPEARANCE. AN ACT THAT IS SENSATIONALLY EXCITING AND MATERIALLY PRESENTED WITH A DASH OF SHOWMANSHIP THAT IS IRRESISTIBLE.

FRANK EVANS
QUALITY VAUDEVILLE

April 27—Madison, San Antonio; May 6—Little Rock.

DETROIT AND THE 4 MORTONS.

Detroit, April 30. Whether the 4 Mortons will play the Temple, Detroit, week of May 12 may become a matter of bookmaking in this city, the home town of the Mortons. They have not appeared at the local big time house in 18 years. The theatre was then owned by Moore & Wiggins, who also operated another Temple in Rochester.

Something happened to ruffle the feeling between the managers and the act. Later Wiggins died and J. H. Moore retained the theatres, that are booked by Carl Lathrop in the Keith office, New York. But still the 4 Mortons, one of the best-known and best liked acts vaudeville has ever held, did not appear in the best vaudeville theatre of their home city.

Now the Theatre managers want the act. They want it for the week of May 12. According to the story here Sam Morton, the father of the family, is agreeable to forgetting those 18 years and playing, but the members of his family are not in accord with him. They want the vendetta to go to the finish.

Meanwhile the absence of the Mortons on the local stage has been distinctly Detroit's loss. They have always been doubly welcomed wherever else they appeared. That seems to be the stand taken by the Morton family that if the Detroit managers could afford to keep the Mortons out of their house in Detroit for 18 years and thus keep the local vaudeville fans from viewing one of the most entertaining headline acts they could possibly see, why give Detroit the opportunity now? But the betting here is that Sam Morton's decision will prevail.

WILLIAM KENT OUT.

William Kent is out of "Somebody's Sweetheart" at the Central, he not appearing for Monday night's performance after an agent (Max Hart) with whom he lately went under contract, had started a controversy with the Arthur Hammerstein office.

Kent went from "Ladies First" to the "Sweetheart" show at double his salary, he drawing \$300 weekly from the latter show. Several times lately he did not appear.

On Tuesday night Kent is supposed to have tried to get into the theatre, but he found the gate to the stage entrance alleyway locked and went away without reporting to the front of the house. He is under contract with Mr. Hammerstein for next season, under a letter form of agreement with no cancellation clauses.

Alonso Price, author of "Sweetheart," stepped into his role.

TINNEY BOOKED ABROAD.

During the week it appeared probable that Harry J. Fitzgerald would consummate a contract with Oswald Stoll for Frank Tinney to open in a revue June 26 at Stoll's Alhambra, London.

Tinney is reported to have asked \$2,250 for the London engagement, under a guarantee of 16 weeks, and that it was favorably considered by the English management.

Tinney has been touring with "Atta Boy."

ADVISED ELEPHANTS' WALK.

Ed. Moore, manager of the theatres in Chester, Pa., and Camden, N. J., booking through the Keith office, introduced a new wrinkle in the way of arguing an act into a reduced salary this week when dickering with Gruber's Elephants.

Moore, when told of the expense of engaging a special car for the brutes for his jump, suggested to Gruber that he walk the elephants from one town to another, advising him it was only 15 miles and the road was as smooth as glass.

Gruber ducked the date.

COMMISSION'S FINAL HEARINGS?

Some of the people interested in the vaudeville investigation by the Federal Trade Commission surmise that next week's hearings, if prolonged, throughout the week, may be the termination of the investigation, other than the findings by the Commission, to be later decided upon.

Up to Wednesday there was no indication any of the respondents had concluded to interpose a defense. Whether any of them do, it is said, will depend upon the tenor of the testimony to be brought out before the ending of the case the Government is presenting.

The hearing will be held at the Commission's uptown offices, 20 West 38th street. The testimony of Edwin Keough, of Keough and Nelson, will be taken up where Keough left off at the time of the last postponement.

As yet no one has been named to succeed John Walsh as chief interrogator for the Government, but it is highly probable the Commission will designate Gaylord Hawkins to continue the probe because of his familiarity with the case.

VAN AND SCHENCK OUT.

All the future time of Van and Schenck on the books of the Keith office was removed Tuesday upon the orders of E. F. Albee, after the head of the agency had been informed the team had walked out of the Colonial through their demand for extra space in the outside lights not being granted.

Van and Schenck demanded that the V-shaped sign outside the Colonial be devoted to their name, on both sides. They had been given the top position on the north side of the sign, above Rooney and Bent, but requested that the same position be given them on the south side (downtown). Under threat of not appearing at the Tuesday matinee, shortly before that was to start, Van and Schenck were told the other side of the sign would not be changed. They then left the theatre. When the matter was reported to the Keith office the order immediately followed to cancel the remainder of their big time route.

The act has been playing vaudeville this season, remaining a couple of weeks at the eastern houses, mostly playing around New York. They are said to hold a contract for over the summer with a production, "The Police" is mentioned as the show.

MARRIED, AND IN "THE FOLLIES."

The joint engagement of Ray Dooley and Eddie Dowling for Flo Ziegfeld's new "Follies" also revealed that the couple were married about three weeks ago.

Their engagement to wed had been previously reported.

Sophie Tucker Goes on the Roof.

Last Sunday night, Sophie Tucker, Frank Westphal and the Tucker band, were the principal contributors to the program on the roof of the Baye Theatre. The Shuberts supplied the remainder of the bill.

Miss Tucker will play the roof on each Sunday on a guarantee and percentage. She continues at Reisenweber's.

Real Owner Holds Ownership.

A decision rendered in the Municipal Court of New York last week in the case of an action for replevin, was upon the question presented whether a boarding house keeper has a lien upon chattels brought on the premises by a boarder, but owned by a third party. Judgment was given for the plaintiff (third party).

Show people will be directly affected by the decision as similar situations are constantly arising in the profession.

BUY BONDS

QUIGLEY BOOKING METHODS EXPOSED IN SUIT OVER ACT

Jack Potsdam's Action Against St. James Theatre Brings to Light Double Dealing of Boston Agent. Court Upholds New York Manager. Acts Must Only Accept Contracts Signed by Theatres.

Boston, April 30. An expose of booking practices by John J. Quigley was developed in a damage action which resulted in a decision in favor of Jack Potsdam, a New York agent, against the St. James Theatre.

Attorney Edward M. Dangle went into Quigley's methods in detail. The suit emphasized the importance of an act accepting contracts only when signed by the theatre; otherwise the chances of recovery in case of cancellation are slight. Conversely it was shown that Quigley, who has been signing contracts personally and not for the theatre, was in a position to attach acts in cases of disappointment and he was known to take such advantage.

The suit came as the result of the sudden cancellation of a colored act, "Jazbo Eight," which Quigley had booked through Potsdam for a week at Springfield, early in September, salary to be \$300. Contracts for the following week (a split) were also signed by Quigley for Newport and the St. James, Boston. Saturday, the last day of the Springfield engagement, Quigley or one of his representatives, was alleged to have talked with the act and succeeded in having it sign a contract for that week for \$375, which Quigley collected, paying the turn \$285 and giving a receipt for that sum, unbeknown to Potsdam. Wednesday evening following (at Newport) Quigley wired the act saying it was cancelled for the last half because photos had not been sent on. Potsdam instructed the act to report in Boston and wired Quigley that such a last minute cancellation was not accepted. The act failed to work for the four days (Sept. 12-15).

Quigley answered Potsdam by letter stating he was only the agent for the act in the matter and that because no photos had arrived he was not able to induce the St. James manager to play it. Testifying in the suit the house manager stated he knew nothing of the Jazbo Eight, never heard of it, was never booked with him. Quigley explained in his letter to Potsdam the \$90 commission in the Springfield week, saying he didn't think an agent could get along on five per cent. But he stated that a few dollars weren't comparable to Potsdam's friendship.

Potsdam thereupon started suit for the four days at the St. James, the amount asked being \$187.50 which, with costs, was awarded him. But instead of suing Quigley, Potsdam sued the theatre, predicated the action on the presumption that the house was responsible. Quigley sought to show that he "bought" acts personally and sold them afterwards to the St. James and that the contracts were between himself personally and Potsdam. It was shown, however, that at least 125 contracts had been signed by Quigley as in the Jazbo Eight matter and evidence showed that Quigley in acting as their agent and also for the St. James Theatre was performing in a dual capacity which is not permissible. As agent he

collected five per cent. and it is assumed he also received a fee from the theatre.

3 SHOWS AT STATE LAKE.

The Orpheum's New York booking office, asked this week it be made plain that acts on the State-Lake program, Chicago, do but three performances a day.

Inquiries have reached the New York office through acts, knowing four shows daily are given at the State Lake, inquiring if they will have to do four.

How the State-Lake arranges and runs its bills, with the acts doing but three performances out of four shows, has been previously explained in VARIETY.

"G. W. COHEN" TAKEN OFF.

"George Washington Cohen," the widely discussed satire on Heaven, written by Aaron Hoffman and recently ordered from the Palace, New York, program, after one or two shows, will close at the conclusion of this week's engagement at Milwaukee, Wis., for the season.

The skit has been reconstructed and is now a dream act with the woman's character somewhat toned down. It will resume a tour of the Orpheum circuit next season.

Green will leave for Europe next month to stage "The Cherry Tree" and the new act in England, returning September 14th, to open on the western time.

INTERSTATE CLOSINGS.

Karl Hoblitzelle, president of the Interstate Circuit, and Asby Chouteau, Jr., general manager of the same concern, arrived in New York early this week to arrange for closing and opening dates of the Southern circuit. Mr. Hoblitzelle will remain here for several days, Chouteau leaving Tuesday morning for Dallas, where he is headquarters.

The circuit will begin closing its houses with the last stand of the road show playing Fort Worth, Tex., June 7. Dallas will go dark the following week as will San Antonio. Houston closes June 7 and Austin June 17, while Little Rock will probably remain open during the entire summer.

PALISADES OPENING SET.

The opening of the season of 1919 at the Schenck Brothers' Palisades Park is set for May 10. Five new riding devices have been installed for the coming season.

George Henshall has been re-engaged as director of publicity.

Loew Incorporates in Memphis.

A charter was filed last week in this city for the incorporation of the Loew Theatre Company, with a capital stock of \$250,000.

The new Loew house will be on Union avenue. It will seat 2,200 on two floors.

Ben M. Stainback, local manager of the Loew interests expects that the new house will open Jan. 1, 1920.

PANTAGES' FAUX PAS.

Chicago, April 30. The Chicago show people are claiming that Alexander Pantages recently committed a faux pas when in this city. Everybody thought that must have been a terrible thing until an Italian chop suey vender explained it. Pantages lately issued a statement he would have a theatre at State and Monroe streets. To protect himself against a charge of mistaken identity he later coupled it with State and Dearborn.

The Italian says the faux pas was through Pantages not knowing that Aaron Jones, of Jones, Linick & Schaeffer, holds both corners mentioned under lease. The pas of the faux pas is that Jones, Linick & Schaeffer and Marcus Loew are very thick. Loew and Pantages are not so very thick.

The three-firm has the Orpheum just next to State and Monroe. Jones, to hold to his Orpheum and not be annoyed, leased the corner some time ago, not knowing then that Pantages intended claiming it. Jones also picked up the State and Dearborn corner, on the chance that some one else might want it.

Jones lives in Chicago—Pantages lives in Seattle.

20 SOLDIERS IN NEW ACT.

Gordon & Lewis have made a somewhat new departure in selecting a vehicle for vaudeville, having taken the costumes and song hits "You Know Me Al" and "Let's Beat It" two musical shows, and incorporated them together with a new theme in a vaudeville act to run 40 minutes.

The cast carries 20 soldiers, all of the 27th Division, headed by Major Tupper. It was given a private showing Tuesday morning at the Palace and will be featured of that theatre's program during the month of May.

SOUTH REMAINING OPEN.

For the first summer in several years, a number of southern theatres playing vaudeville, and combination shows, will remain open through the hot months. The idea prevails that business will be kept alive through the activities of the concentration camps in that section, which a large number of soldiers, sailors and other war workers will be kept detailed until the entire army is demobilized.

The time booked through the Keith office, by Jules Delmar will not close, according to present intentions. Mr. Delmar's route runs as far south as New Orleans.

SOUTHERN PARKS, SPLIT WEEK.

Forest Park, Highlands, St. Louis, and Fontaine Ferry Park, Louisville, heretofore booked out of the New York Orpheum offices as full weeks by George Gottlieb, will form a split week this summer and will switch their bookings to the Park Department of the Western Vaudeville Association, in Chicago, returning September 14th.

The parks will open about June 1.

HOUSES CLOSING.

Omaha, April 30. The local Orpheum will close the current season May 24, a week later than usual. The Orpheum tilted main floor prices to a dollar top this year, but did the best business in its history, especially during Lent.

The Gaiety, playing Columbia burlesque, closes next week.

FIRST BOOKING MEET.

The regular annual spring booking meeting of artists' representatives and managers booking through the Keith offices was scheduled to be held on Thursday (May 1), when both factors in the booking end will get together and fix up routes for the coming season.

Sam Hodgdon notified the agents of it.

LEASON LEAVING GUS SUN

Ray H. Leason, who is retiring from the Gus Sun enterprises, will locate in New York in June, embarking at that time in his own vaudeville enterprise which has to do with the handling of attractions both east and west. Mr. Leason has been general manager of the Sun activities for 13 years, or ever since the inception of the present Sun circuit. In retiring, however, Mr. Leason retains his interests with Mr. Sun, he being said to hold a considerable block of stock.

Several reports referring to other changes in the Sun office are incorrect. Wayne Christy, who has been on the road between Chicago and New York, goes into the Springfield office, succeeding Mr. Leason. Pete Mack remains as the New York representative and Chas. Powell continues as the Chicago booker.

MOSS HAS ANOTHER.

B. S. Moss completed arrangements on Tuesday for the erection of a new 3,500-seat theatre on the northwest corner of Prospect avenue and 101st street. The building plans embrace an outdoor amphitheatre also that will have an additional seating capacity of 3,000. This will be operated as an airside in the summer months. The theatre proper will play the regulation brand of Moss pop vaudeville, six acts and pictures. The airside will play pictures.

The two theatres and the property included in the deal represent an investment of \$900,000. Ground will be broken for the new Moss house May 5, and Moss expects to have the house open by Jan. 1. The house has not been named as yet. The property was purchased from Henry Acker and the architects are De Rosa and Pereira.

The 101st house will make the ninth on the Moss list.

HENDERSON'S BOOKINGS.

Henderson's, Coney Island, when opening its regular summer season with vaudeville, will be under the watchful booking eye of Carlton Hoagland. Mr. Hoagland has successfully solicited the assistance of Johnny Collins in the Keith office in arranging the shows.

This will really give Mr. Collins the only two big Coney vaudeville houses to look after, the Brighton and Henderson's. In previous seasons there has been considerable bidding for turns between the two theatres, though many acts played both. Mr. Collins also books Keith's, Atlantic City, in the summer months.

JIM MCKOWEN FOR NEW YORK.

Speculation as to whether Jim McKowen, recently discharged from the Army, where he attained the rank of Captain, would remain in New York or return to Chicago was settled this week when Mr. McKowen stated his present connection with the Frank Evans agency requires that he remain continuously in this city.

Before entering the Service McKowen was an agent in Chicago, very popular there, with his acts and the managers he dealt with. His war record extends back to the Spanish trouble. Capt. McKowen was one of the first Chicagoans to volunteer when war was declared by the U. S.

RUSHING KEITH THEATRES.

The two new Keith theatres at Syracuse and Cincinnati are being rushed to completion with a view to opening both during the early part of August.

It was originally expected to open the Syracuse property first, but indications point to the Cincinnati theatre being finished about the same time and the joint opening will probably be staged about a week apart.

STOKER and BIERBAUER SEPARATE.

Lloyd Stoker assumes full charge of the present Stoker & Bierbauer agency in the Palace theatre building next week. Charles Bierbauer will associate himself with Max Hart.

BUY BONDS

AN AMERICAN ON THE CANADIANS

Fall River, Mass., April 25.

Editor VARIETY:

I take the liberty of trespassing that our Canadian apologist, Mr. S. Morgan-Powell, may be brought sharply to account for certain absolutely false statements in his "Open Letter to VARIETY," published in the Montreal Daily Star of April 19th; and in VARIETY of even date. In the above mentioned article Mr. Morgan-Powell—whose identity unfortunately I am in ignorance of—presents as facts of his own knowledge certain happenings which prove him to be either guilty of that inexcusable solecism, writing a public letter without full data at his command, or a most unmitigated liar!

I speak with the assurance of bitter experience when I venture so to correct him, for my partner, Sgt. Shea, and I were the storm-center about which the whole Toronto incident revolved. The facts were, of course, correct as reported in VARIETY of April 4th. Mr. Morgan-Powell is absolutely in error when he says that "what Toronto objected to in the act . . . was that it offered for the nine hundred and ninety-ninth time war material in which the United States was 'The Whole Cheese'."

It is self evident that Mr. Morgan-Powell was not present on this inauspicious (for Canada) occasion, or else he and the truth are absolute strangers.

When the vaudeville team of Shea and Bowman received their first bookings last August, they were controlled and managed by the U. S. 7th Corps, were a Government act, and worked under military orders as absolutely as any of the men in France. My own orders were to the effect that I should do everything possible to promote good feeling between our country and Great Britain. Naturally I was to talk of the British to the exclusion of our own troops and, if necessary, to the exclusion of the French. Those who had then appeared on the same bills with us during our six months on the Keith and Orpheum time will testify as to the faithfulness with which those orders were executed. I offer for the general information of all Canada and Mr. Morgan-Powell in particular, that the single performance given by Shea and Bowman at Loew's Yonge St. Theatre, Toronto, Monday, April 1, 1919, contained not a word of praise of our share in the war or what we had done, but was devoted (aside from the songs i. e. "He Hain't Had No Lovin'" and Sgt. Shea's "Salvation Army" number) to an entirely laudatory description of a British Infantry Regiment going over the top at the first smash of the Battle of the Somme, July 1st, 1916.

As to Mr. Morgan-Powell's further defenses of his countrymen's manners (and it vitates naturally into an attack on all American vaudeville artists) I can only congratulate him upon having made one statement which is entirely true. He says: "The team of Shea and Bowman was not driven off, or hissed off," and he is right. The team of Shea and Bowman could not be "driven off or hissed off" by all the anti-American hoodlums in Canada.

As long as Mr. Morgan-Powell has seen fit to bring his countrywoman's name into this controversy, may I inform him that Miss Phyllis Neilson-Terry, at her own suggestion and expense, saw fit to communicate with the dramatic editor of the Toronto News prior to our appearance in that city, urging the paper to see that we received favorable publicity on the grounds that we had been accomplishing "an extremely valuable work for the British Empire"—I am using Miss Terry's exact words. And it was Miss Terry in fact who first warned us of the strong anti-American feeling existent in the Dominion, a sentiment which Mr. Morgan-Powell attempts to glorify as "Patriotism."

In regard to Miss Nordstrom's experience (and that of several other acts since then) I can not speak with authority as to her material which is claimed to have caused offense. I am led to believe, however, from what happened to us, that her fault lay entirely in being born south of the forty-ninth parallel. Of one thing I am sure, and that is that neither Miss Terry nor Miss Nordstrom, representing as they do the highest type of artist, would commit so unprofessional an action as to wound the susceptibilities of an audience by indulging in what Mr. Morgan-Powell so euphemistically entitles "saggy screaming." And if "patriotism" consists in an exhibition of bad manners on the part of the audience sufficient to compel a lone woman on the stage to close her act (you will note, Mr. Morgan-Powell, that I am not speaking of any member of the United States Tank Corps here, for the four thousand Morgan-Powells in that audience at Toronto failed to "boo" us out!) why then all I say is that thank God even our East Side New York audiences, to which you refer in so "uncomplimentary" a manner, are so lacking in "patriotism" that they yet possess a modicum of civility, as Miss Terry would be the first to testify!

Robert Bowman,
(Shea and Bowman)

ACTS "CUT" TO SUIT CANADA.

In selecting acts for the Pantages Circuit, which has several theatres in Canada, Walter Kende, the New York representative, is issuing instructions prohibiting the use of patriotic lyrics or the display of the American flag in "red fire" scenes where either might tend to incite any such disagreeable occurrence as was registered recently in a Canadian theatre during the staging of an act by two American soldiers. Where either is a distinct part of a theme of specialty, it is permitted, but when utilized for spontaneous applause or where the singer interpolates the stereotyped patriotic lyric giving America the bulk of credit for the victory, the "cut" is ordered.

After Barrie Sketch.

Al. Lewis is trying to secure from Alf Hayman the J. M. Barrie playlet, "Half Hour," for presentation in vaudeville. The piece was used by Ethel Barrymore as a curtain raiser.

In vaudeville Josephine Victor is to appear in it.

BERLIN-WINSLOW STARTING.

The new music publishing formation of Irving Berlin and Max Winslow is readying itself for the business start. Max Winslow returned from Hot Springs, Ark., Sunday. Monday he commenced a search for general headquarters in Times square. While on his way home Mr. Winslow stopped off long enough in Chicago to arrange for a branch office there, also a Chicago staff.

It is reported that Henry Bergman (Clark and Bergman) will be the New York professional manager for the new firm. Mr. Bergman is leaving the stage to align himself with the combination. The business head of the house will be one of the best known executives in the popular song business, it is said.

Mr. Berlin has continuously remained in New York, at work on new numbers, several of which will be heard in the new "Follies." Berlin, besides writing his known variety of popular songs for the firm's catalog, has been working on new song numbers for other next-season shows.

ST. LOUIS' MAYOR MAKES GOOD.

St. Louis, April 30.

Mayor Henry W. Kiel has been telling his friends a story they have expressed some doubts about. It tells of his first meeting with Carl Levy, the Marcus Loew representative, who came here on business in connection with the St. Louis interests of the Loew Circuit. The Loew people here have vouched for the truth of it.

The mayor was having his lunch in the American Annex when mistaking Levy for a St. Louisian as he passed, casually said "Hello," Levy, stopping at the hotel and believing the mayor an acquaintance from some other city, cordially responded and sat down with the mayor for lunch.

The first conversation started when the mayor said: "Fine day this?" to which Levy replied, "It may be, in any city but St. Louis. If they ever shove that soft coal out of here, it will give the sun a great chance to work."

The mayor inquired if Levy was a native. Levy hotly replied he was not, leaving the inference he was glad of it, and then Levy started in to tell the mayor what he thought of New York for a regular hang out. The mayor said nothing and during the heat of the talk neither had inquired the other's name. The mayor remarked if Levy had an hour to spare, he would like to show him St. Louis as it really is. Levy said he would stand for that and the mayor guided him around in his car for the hour, until Levy confessed St. Louis is a regular city.

Whether the thought ever struck either of the men the other might be a confidence operator (which would be the first natural thought of such an incident in New York, of course) the mayor doesn't say, but when he returned Levy to the hotel, the mayor, in bidding him good-bye, gave Levy his name, and then it came out. To reciprocate, Levy, the following morning, sent the mayor a life pass for his family to all Loew theatres, and now they are firm friends.

LOAN HDQTS., OLD N. V. A. LLDG.

The former headquarters of the National Vaudeville Artists, Inc., at 48th St. and Broadway is now the headquarters of the theatrical division of the Victory Loan. The theatrical division is being supervised by Ted Lauder, of the Keith Vaudeville Exchange.

The eventual disposition of the former club rooms has not been decided upon as yet, although it is possible arrangements will be completed to sublet the loft.



BABY LA TOYA

PREMIER JUVENILE TOE AND CLASSIC DANGER OF AMERICA.

After an entire year of entertaining the boys at the various camps and Naval Bases is about to resume her vaudeville work. BABY LA TOYA is the cleverest of child dancers. Her toe work is marvelous, and although a sweet young child, she has a most magnetic personality.

Personal direction, L. KAUFMANN.

AMELIA

ARMAND

STONE and KALIZ

WANT a repertoire of EXCLUSIVE SONGS. Authors see act This Week: Orpheum, Brooklyn; Next Week: Keith's, Washington. In addition to a desire to purchase exclusive songs, will pay \$15 for every laugh that can appropriately be interpolated into their present act. Address ARMAND KALIZ, Hotel Claridge, New York.

UNION TROUBLE IN SIGHT.

The annual convention of the International Alliance of Theatrical Stage Employees is to take place in Ottawa May 26. It is believed immediately following this convention a series of district conventions will be called for immediate action along certain lines which will be laid down at the Ottawa gathering.

A convention of the Eastern District is to be called after the Canadian meeting and at this a discussion regarding vaudeville conditions will be uppermost. The locals are particularly dissatisfied regarding conditions in the Keith office houses, according to the executive head of the New York local bodies and the Union is to take steps to bring about a clearing up of the misunderstandings.

The Moss houses are a particular thorn in the side of the local unions because B. S. Moss will not unionize along lines satisfactory. The I. A. T. S. E. believes that he is backed in his attitude by the V. M. P. A. The conditions in the Loew houses are ideal according to the representative of the organization.

There is an underlying belief that the bigger circuits are quietly organizing to give the unions a fight and the organization of the labor men may be getting ready to beat the theatres to the punch.

AGITATING AGAINST ANIMAL ACTS

Agitation against animal acts in New England by a group of "anti" societies has resulted in bookers for down east vaudeville theatres eliminating such turns from their bills. Managers of Poli houses and those booked out of the Keith Exchange have received a number of protest letters recently, the complaints mostly being against dog acts. One of the first protests received was addressed to Bert Howard, manager of Poli's Worcester, and signed by the Jack London Society. The letter stated that while animal acts looked pretty on the stage, the members of the society claimed to be aware of the cruelty during the process of training and at times when the animals were not publicly performing.

Letters of protest also were received by managers of houses supplied by Jeff Davis in New England and referred to him. These letters came from societies of prevention of cruelty to animals. "In all cases the number of members enrolled by the various bodies was mentioned and the intimation was that a campaign of country wide scope would be carried out."

STANLEY SIGNS WITH SHUBERTS.

Stan Stanley has signed a three year contract with the Shuberts and will open with the new Winter Garden production in a part to be especially written for him. The old act will continue to play the Palace and his present Loew booking and with a new comic assisting Joe Kane and Mabel Barry.

Franklin and Green in Vaudeville.

Frank Franklin and Burt Green close with the "Passing Show" in Detroit, May 3 and return to vaudeville, opening Monday at the Majestic, Chicago, booked by Harry Weber, Jr.

BUY BONDS

IN AND OUT OF THE SERVICE

Morris Uri, once well known along Broadway, is now a first lieutenant with the A. E. F. over there.

Serg. Ed. Meyers (Marine Corps), mustered-out and back in Harry Weber's office.

Henry Suissel is now assistant treasurer to Arthur Esterberg at the Blackstone, Chicago. Mr. Suissel was in the Army (Engineer Corps) for 20 months.

Capt. Charlie Winston is now the title of the vaudeville monologist. He received his promotion to a captaincy last week, having been recommended the day the armistice was signed.

Lieut. Wesley H. Ruggles, former Vita. director, has returned from France, where he has been serving in a like capacity in U. S. Signal Corps. He expects to be discharged.

Saul Brilant (30th Infantry) arrived from overseas after a year's service on the other side. Brilant was employed in the Orpheum publicity department before entering the service.

Benny Piermont, fresh from the Argonne Forest and brown as a berry, was around the Putnam Building Monday. Benny expects to be mustered out about May 10 and is now at Camp Mills, which was recently quarantined on account of influenza. Benny tells some interesting tales of his experiences with the 77th Division and saw 136 days of actual fighting. On his first trip into the front line trenches, he was marching along when he heard his name called. Looking up he saw Mike Donaldson, who wrung his hands and told him not to worry, that "It was a one-legged war" and that in the trenches they were taking over. "It was so quiet, you could sleep on the parapet," Benny was a Sergeant with Co. H, 306th Infantry, 77th Division and says he lost many a pal, among them Walter Hickman, (Hickman, Shaw and Campbell). Benny may re-enter the Shedy office.

FATAL BUS WRECK.

John Sully, head of the Sully Family, Vincent Sully, his 13-year-old son, and Mrs. Paul Petching, of the Petchings, lost their lives and Mrs. John Sully and Lillian Young, of the Young Sisters, were both seriously injured in the bus collision outside of Camp Merritt last Friday night.

Vincent Sully was killed instantly, his head being caught between the two autos and completely severed from his body. John Sully died the following day in the Base Hospital at Camp Merritt, where he had been removed immediately after the accident in order that he might undergo a major operation, a piece of wood having penetrated his lung. It was necessary for the surgeons attending Mr. Sully to use hydraulic power to remove the heavy splinter from his body. The ordeal proved too much for human endurance and Mr. Sully died without regaining consciousness.

Mrs. Petching was killed outright, a sharp bit of steel from one of the machines piercing her heart. Her husband, Paul Petching, sitting beside his wife when the smash up occurred, escaped without a scratch. Mrs. John Sully suffered severe facial and bodily injuries and is now confined in the Base Hospital at the Camp. She has already undergone three X-ray examinations to determine the exact nature of her injuries. Lillian Young was badly bruised and lacerated about the face. Early this week the camp surgeons were still uncertain whether her back had been broken or fractured. It will be weeks before Mrs. Sully will be restored to normal health again. There is grave doubt whether Lillian Young will ever com-

pletely recover. Evelyn Young was but slightly injured.

The dead and injured vaudeville artists were members of the George Sammis vaudeville company, which opened at Camp Upton April 21, for a ten-week tour of the cantonments. The troupe consisted of the Sully Family, the Petchings, Young Sisters, the Havelocks, Walton and Brand, Jean Irwin, Gallinari Sisters, George Sammis missed the bus by a hair, and the Havelocks also owe their lives to the fact that they were too late to make connections.

The accident occurred at 9.30 Friday evening, one bus containing the show people being en route to Fort Lee Ferry and the other coming from the opposite direction bringing eight or ten soldiers back to the camp. The machines, according to eye-witnesses, were both bowling along at 25 miles an hour when they met in a head on collision. Sammis immediately took the matter of the injured players up with the bus people, who are understood to carry \$10,000 insurance, on each of the nine cars they operate between Fort Lee and Merritt. The bus concern is a private corporation and is not connected with the army.

Henry Chesterfield, Secretary of the National Vaudeville Artists got in touch with Mr. Sammis as soon as he learned of the disaster and made arrangements to care for the injured. Legal actions will be started at once by all involved in the accident. It is reported the buses were driven by inexperienced boys, instead of licensed chauffeurs. This is claimed by persons in touch with the matter to be the real cause of the accident. The army officials and the civil authorities of Tenny are conducting investigations.

Jean Irwin, the Gallinari Sisters and Brand and Walton intended to take the injured bus but changed their minds at the last minute and decided to return to New York via the West Shore Railroad.

The Sammis show played at Camp Merritt as usual Saturday night, John and Josie Quinn, the Gibson Girls and the Minstrel Five filling in for the Saturday and Sunday performances. The Sammis show played Camp Mills the first half and Camp Dix the second half this week. Reno, Three Keltons and the Gibson Girls were added as permanent members of the company.

Wednesday Mrs. Sully had more chances of recovering and it was then expected she would be out of the Camp Merritt Base Hospital within a few weeks.

DEMPEY TOUR ENDS.

Kansas City, April 30. The Jack Dempsey tour closed with an athletic show at Convention Hall Monday night. Business during the three weeks trip is said to be larger than any show of the kind drawn before, the total gross being well over \$300,000. Dempsey received a guarantee and percentage. Dempsey has been in touch with Barney Gerard, who financed the tour with the idea of going on a world jaunt, as he feels sure of whipping Willard.

The Dempsey aggregation carried about 25 persons, wrestlers and boxers of all weights. Where boxing was prohibited, a wrestling show was put on and the local towns supplied all the opposing talent. The top price charged was \$5.50 and a \$3 top was easily secured in the smaller stands.

Dempsey is now resting, in excellent physical condition.

Jeff Davis no longer has the Empire, Fall River, Mass., on his books. The house changes hands May 5.

SEVENTY-SEVENTH'S SHOW.

The Argonne Players, a soldier show composed of 50 non-commissioned men of the 77th Division will open at the Manhattan O. H. Monday night (May 5) for a week's engagement.

The show will be about evenly divided between vaudeville and musical comedy. The first half consists of various single and double acts and the second, half, an afterpiece showing the humorous side of army life. This will contain several numbers, with "chourus girls," the "girls" being played by 20 young huskies as in previous soldier entertainment. The show will be given under the auspices of the 77th Division Association, that organization having leased the Manhattan for one-week, with an option for a second week. Longer, if the business warrants an extension of the engagement.

The Argonne Players was organized in July, 1918, by Lieut. Warren I. Diebold, who with the 77th Division was in the Baccarat sector, in the Vosges region in France, and played continuously throughout the territory occupied by the American Expeditionary force until two weeks ago when the 77th embarked for New York. The boys gave performances under fire five or six times, the greater portion of their dates being played well within the sectors holding the first and second line trenches. The troupe appeared before President Wilson in Paris last December and General Pershing in Sable sur Sarthe, a week or so later.

Most of the principals were in the theatrical profession before entering the service. Jack Waldron, author of the lyrics of the musical piece, was in vaudeville, Fred Rath, composer of the music, was a publicity man and scenario writer in the picture field, and Englebert Roentgen, who does a musical specialty in the olio, played the cello with the N. Y. Symphony Orchestra. Harry Cahill and Kolenko Grimes, were a singing and dancing team and Mario Rodolfi sung tenor roles with an operatic organization and also appeared for a while in vaudeville.

The Camp Upton Four, Wm. Reedy, Norton Pincus, Ben Baker and Harry Solomon and Percy Hilton, Michel and Stewart Sage will do olio specialties and appear in the musical afterpiece.

Capt. Andre R. Crippen, Entertainment Officer of the 77th, has charge of the arrangements and Lieut. Lynch, before the war connected with the John Cort office, has been delegated to take care of the publicity for the show.

One of the features of the 77th's show will be a captured German piano, which the boys used for several months in France. The 77th Division orchestra of 25 will furnish the music for the show, under the leadership of Private Jos. Cirenca.

A full complement of scenery, depicting the Argonne country, was brought over and will be used as a background for a dramatic sketch entitled "General Orders," the idea being to present the playlet exactly as it was done behind the lines.

PASSPORTS GROWING DIFFICULT.

The lines are being drawn tighter around passports for American artists to go abroad. Both this Government and the English authorities are concerned in the tightening. Since the armistice the U. S. was rather liberal in issuing passports to natives with the English making the hardships to secure the English visa.

At present the English in New York who pass on the permits to travel are insisting that the consent by the English Labor Board be had over there be secured before the American sells from this side. The permit is necessary in addition to the passport, if the traveler has England as the destination.

THE LIVE WIRES.

The Frank Vardon-Harry, Germany, April 8. The Y. M. C. A. entertainment department, right fully named "The Live Wires," has started on its last lap through the A. E. F. by opening this week for the first time in German territory now occupied by the American Expeditionary Army. "The Live Wires" is one of the oldest and most reliable of the units of the Overseas Theatre League and has been in France for the past six months preparing in the numerous places where American troops are concentrated. Having already served their six months on this side the members of this organization have offered their services for additional time, which will keep them over until June, according to the present plans. The literary up to date calls for performances in all towns in the Army of Occupation area where troops of any number are quartered. The unit can easily fill a week with each of the divisions in the Third Army, playing a different town each night owing to the large number of towns included in each division's area.

To merely mention that the Vardon-Perry organization, which includes besides its two leading lights Patricia Baker, Jeanne Deyo and Eleanor Harney, one of the many entertainment units sent to France for the benefit of the American troops, is not all. These players who have framed one of the most enjoyable and entertaining attractions which have been brought over to this side. There is no possibility of picking the best of the crop, but it can be said that the Vardon-Perry outfit ranks with the highest, and from personal observation the best seen to date.

The A. E. F. is now having a delectable entertainment. The army has practically gone show mad. Organized units are shown up in order. Divisions have their entertainment officers whose duties are to keep the performers up to date in the various towns in divisional areas. Everywhere there is a place where there is a building of any kind that can house a show has a performance nightly.

The soldier audience have become very critical, and shows must have exceptional power to make a favorable impression. An entertainer from the States cannot expect to come over and go over with the audiences of the A. E. F. unless properly fortified with material.

The efforts of the men in their staging of amateur productions are deserving of praise, and their efforts have not been wasted. An audience comprised of soldiers will pass up many little flaws in an amateur production which will not go unnoticed with a professional. As has been said, the soldier audience is not an easy one to please.

The A. E. F. needs more units of the Perry and Vardon order. These boys have selected co-workers in their girls who have the desire to play in the front line. They are overseas entertainment. Unless an artist can come to this side and feel that he or she can retain their pep regardless of the many trials and tribulations which go with the job it is advisable to stay in the States.

An example of this occurred in this city a few days ago when a mail the leading person of which was a young woman who appeared as it greatly before her lot, which became most evident with several remarks passed to the audience. Before her turn was completed a goodly portion of the audience started for the doors, causing the young woman much embarrassment.

Vardon and Perry with their many years of vaudeville experience hit the nail on the head for soldier entertainment with "The Live Wires."

The performance, running about one hour and a half, is crammed full of lively bits with not a single dull moment. Assisted by Patricia Baker and Jeanne Deyo, the men romp through a number of songs and dances that are immediately stamped O. K. by khaki clad backs. Eleanor Harney as the pianist in a rather obscure role is decidedly necessary to round out the party, and it must also be said that Vardon and Perry retain their skill as instrumentalists. More entertainment units of the V. & P. (virm and pep) type will be welcome in the A. E. F. for there are many of us due to stay several months without a glimpse at the Statue of Liberty.

CAMP UPTON CARNIVAL.

Camp Upton, L. I., April 30. A regular carnival show under canvas will hold forth here for ten days starting May 8, under the direction of Freeman Bernstein. It is figured that the show will prove a novelty to the returned men of the 77th Division, who upon being mustered out will be succeeded here by the Rainbow Division.

Some of the men will receive a number of months back pay and the financial success of the carnival is looked upon as a surety.

Twenty per cent. of the gross receipts will be turned over to the Camp Morale Officers for the Recreation Fund. The show will draw down the balance or 80 per cent., but must pay for services of enlisted men employed with the show, electric light and power and incidental expenses.

BUY BONDS

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WHO'S WHO—AND WHY IN VAUDEVILLE

(To be continued as a series, with one Who's Who article weekly. Name of writer supplied upon request—this one by Johnny O'Connor (Wynn).)

JOHN CHARLES LEWIS.

Popularly known as Jack, alias "The Snapper." Born at Red Hook Point, Kerry's Patch, Brooklyn. Like all Red Hookers, he went to St. Francis' College and like all Kerry Patchers, he developed, during childhood, a mania for shooting craps, stoning cats and rushing the duck.

When he first climbed into a pair of long breeches, he copped a sneak on the gate at Gravesend race track and grabbed a job running errands for a Chinook cook. He was eating regular there. As soon as he learned the difference between a skate and a horse he bagged his way into Pat McCarron's confidence and Pat made him his betting commissioner. It took Pat about six months to get Jake to Jack and the next morning he woke up with nothing on the ground but a pile of flashy rags, a lot of ambition and a vocabulary that would knock a Philadelphia mouth-piece dizzy.

Show business looked soft. In those days it always did to a sneak, and the Snapper was still young, ambitious and besides the swell duds had to be worn out. He led off with a "single," but threw two sixes. He galloped around the agency, but they all gave him the merry go-by and he began to think he was blacklisted. But there was no Federal Trades Commission in those days, and he had to keep on trying. The chuck and jave wasn't as high then as it is now, but it was still out of reach.

Harry Fox breezed along. They doubled up. Another bloomer. The Snapper changed boarding houses—for luck—by request. The check suit was going democratic around the edges and the straw bonnet came out second best after a tough argument with a rainstorm. There came Billy Halligan. Lewis christened him Wynn. In fact he got the christening habit for after Halligan took a run-out powder the Snapper christened four other birds by the same name, one of them (Isadore Leopold) still retaining the moniker.

Things began to break right and fast for the kid from Red Hook and he bought a brand new front, a Milton Rogger, and learned how to carry a cane in either mitt. He could tell one brand of grape from another, just by lamping the labels. After running out of Wynn's, he hooked up with Al Fields and always used his middle name when he signed I. O. U's.

Finally he got tired growing corns on his dogs from hopping in and out of Pullmans, meeting the same bartenders and arguing about home rule for Ireland, so he reached for the soft side of the graft and became an agent. He dropped the spats and the crutch down a sewer, trained a corking grouch for useless acts and developed a line of chatter for the other brand that would convince a two-bit clay modeler he had John Drew backed off the boards.

The Snapper was an innovation in the booking offices. Every morning he was sure to walk in with two things. One was a funny story and the other a cinch bet on some nag. And with his system he couldn't miss, for some booker was sure to cash. It was easy going for the kid now. He trained all the waiters at Jack's to call him Mr. Lewis, and he used to call all the city officials by their first name. Smart kid, the Snapper, was hot.

The Rats strike in Boston. Zowie! Emergency call for all agents. The Snapper peeked in, packed his two-gallon hat and the complaint coat and

parlor car-ed himself right up to the Adams House. Busy time for the Red Hook kid now. One day he held J. J. Murdock's coat 13 times, four more than Harry Burton. Then came Billy Grady, a bundle of dirty shirts under his arm. He handed the bundle to the Snapper, said it was J. J.'s and told him he was to guard it with his life. He did. He slept with it. He cooed to it. But he wouldn't open it. Honest kid, the Snapper. Yea.

Strike over. All hands back. Grady wanted the bundle. No, siree! The Snapper nursed that package and he was no chump. He would deliver it to J. J. He did. J. J. cut the string. Wow! Stuttering apologies, accusations, etc., FX@&#b? blankety-blank so and so. The Snapper hasn't been on the sixth since. And Grady keeps away from the fifth. The Snapper wasn't interested in the Chicago strike.

A great fellow, though. Yowse, a great kid.

JUDITH VOSSELL.

Judith Voss, the young Spanish vamp, has resumed her full surname, Vosselli, for the stage. Judith Voss, as the young woman, whose pictures are on the front page of *Vaudeville* this week, was lately known, caused her friends so much difficulty in properly pronouncing Vosselli, that she dropped the last two syllables. That was while Miss Vosselli was with "White Coupons" in vaudeville last season.

Finding it required too much energy and time to explain why she, with Southern blood, came along with the name of Voss, Miss Vosselli determined to stand up under her regular name and everything that goes with it, even to wrong spelling.

Miss Vosselli is now with the Nora Bayes show, "Ladies First" (placed through Chamberlain Brown) and has been engaged for a special role in the Emily Ann Wellman production that is to have its Broadway premiere in the early autumn.

MRS. TOM THUMB ALMOST BLIND.

Providence, R. I., April 30. Lavinia Warren Bump, famous on two hemispheres under the name of Mrs. Tom Thumb, who, for many years, occupied an unparalleled place in the affections of the amusement loving public, appearing first with the late P. T. Barnum, is now almost blind in her 77th year at her home at Middleboro, Mass. She has been losing her sight gradually for the past few years.

She became the wife early in life of the late Gen. Charles Stratton, also a famous tripupian, marrying the Count Magri later. Her sister, Minnie Warren, wife of Commodore Nutt, died many years ago and the commodore died a few years ago in New York City.

MARRIAGES.

Frank Currier (pictures) to Mabel Olms (pictures) in Los Angeles, last week.

Louis Cohen, professional manager for Charles K. Harris, to Mina Stiel, ex-stenographer in the Harris office, April 2.

ENGAGEMENTS.

Mabel Weeks, "Monte Cristo, Jr.," Percy Harwell, "Through the Ages," "The Daring Do," "Clair and Bobby O'Neil," "Lonesome Romeo."

Frank Heider and Nettie Packer, "Lillian Lester."

Drs. A. M. & M. WEISS, Theatrical Dentists, Filigree Studios, 1432 Broadway, New York City

A KNOWING HORSE.

By ELEANOR IRVING (of McCormack and Irving)

I'm only a horse on a transfer truck, And my mane is getting gray, For I've carted many an actor's trunk That came and went in my day.

On winter nights they cover me up, And I wait in the biting cold For the carloads of painted scenery And trunks full of staid and gold.

But I'll tell you this, though I stand so still, In a manner meek and mum, The actor folk hang on many a laugh, For you know I'm far from dumb.

The first to pass through the old stage door Are the acrobats—brothers three; Since the war began they have Belgian names, But I know they're from Germany.

Then comes the dainty Babo La Vero; She looks like a child, but in truth She's hurrying home to hubby and kids, Cause the baby cut a new tooth.

Next, a team comes out—husband and wife, I can tell by the way they talk. He says, "If you don't like the three shows a day, You can pack up your trunk and walk."

Her answer to that is a sneer—right on key, And she says, "Why, before I met you I worked with Bill Holm—a regular guy, And we never were on Number Two."

Then the door swings wide and a figure struts Beneath the great arc lamp; He buttons his coat with dramatic air From the night winds, chill and damp.

He need not utter a single word, For his manner cries out "Foremost! My fields public remember me no more, From my days with Edwin Booth."

He passes along with halting step, But turns at a whistle shrill To bid adieu to the foot and the flog, The one big bit of the bill.

"Hello! old kid," they smile and shout In the best of vaudeville slang, "We haven't the feed bag at Bill's Quick Lunch, Do yer waster join the gang!"

As I said before, I'm only a horse, But I'm wise enough to know I get more smiles and tears at the old stage door Than the man who pays for the show.

SPORTS.

Considerable money changed hands when "Slim" Brennan waded Leonard to his corner and stopped the Ritchie. Leonard bout in Newark Monday night. Bennie had Willie hung over the top ropes, out standing up. Ritchie's second drew water on him in an effort to revive the Champion. This ordinarily would disqualify Willie, but was unnoticed in the excitement. It is reported that Leonard bet \$3,000 on himself at the prevailing odds to win by a K. O. George O'Brien layed a neat sum that Willie wouldn't stop and several other theatrical admirers of the ex-champ had to pay for their error of judgment.

The Lights baseball club will start practising Saturday. Manager Manwaring expects to have quite a team line-up for the opening game.

English Jack O'Brien lost a decision in the St. Regis Restaurant on 47th street one evening this week. A fight started between O'Brien and several unknown people, with O'Brien on the receiving end.

Billy Grady denies that he lifted any baseball shoes from the lockers of the Lights Club. He admits that he tried on all the shoes there, but none would fit him.

Glynn & Ward, proprietors of the Alhambra and Century vaudeville and picture house, Brooklyn, N. Y., have closed a deal involving \$100,000 for a piece of property on the corner of Graham and Steiner avenues, Astoria, for vaudeville and pictures next season. Ground will be broken next week.

A condensed version of "The Three Twins" managed by Henry Bellitt opened at Poli's Bridgeport this week.

TOMMY'S TATTLES.

By THOMAS J. GRAY.

More trouble for the musical shows. They don't know whether to leave the Italian flag in the finale or not.

The Allies might compromise with Italy by giving her all the barbed wire in France. They could paint it white and use it for prop spaghetti.

It looks as though all the boys who used to play ukeleles are now playing jazz saxophones.

When the new taxes go into effect—May 1, the boys who were in France will feel right at home when they start to spend their money.

The German Peace Delegates have all been given special dressing rooms near the theatre when the Peace Show is going on. Can't blame France for doing it. They might have some new kind of gas in their make up boxes.

High class restaurants in New York are thinking of engaging doctors to stand around the dining rooms and revive the people who faint when they get their cheeks.

The "Give them back their jobs" campaign is a very good one, but what will the firms do, who used to employ men to make German steins for Hoff Brau cafes?

The boundary lines in Europe don't seem to be in such bad shape as the telephone and telegraph lines in America.

Stock in all the rouge and face powder companies has gone up since half the world has stopped having lightless nights.

Well Known Curtain Lines:
—Mother Son!
—I wonder?
—For my flag and country.
—I'll do it if it takes my last drop of blood.
—I have the same look here. My sister!
—There's the flowers and the sunshine and the little house upon the hill.
—I'll see him in Hell first.
—When you're my little wife.

Now that the service flags are being demobilized, quite a few acts will have to get new scenery.

Acts singing Salvation Army songs, throwing doughnuts to the audience, should have a great summer season ringing canes at the seaside resorts.

Looks as though this great spring theatrical season is going to play an awful joke on the actors who only work in the Gilbert and Sullivan revivals.

Who will get all the bartenders' white coats?

PRODUCTION ENGAGEMENTS.

Carlos Sebastian, with the Shuberts. Sydney Phillips has signed a three year contract with the Shuberts.

Allen Clinton joined the "Sunshine Musical Comedy Co." at Washington, last week.

Paul Nicholson for "Come Along" on the 44th Street Roof, replacing Harry Tipton, who left the show last Saturday.

Harry Kelly has signed a contract to appear under the Shubert management for several seasons. His first appearance will be in the production of "Oh Uncle!"

Boyle Woolfolk has engaged Bernard Granville as one of the principals in the new musical comedy "Golden Eyes" which opens at the La Salle, Chicago, June 15.

BUY BONDS

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VARIETY

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Artists playing Canada should be guided by prevailing conditions. Those conditions at present are unmistakably pro-Canada as against Americans. Since the stage is the surest way of uncovering such a condition and it was there that the Canadians have expressed their antipathy to Americans in connection with the war, any American appearing in Canada should be chary of inviting hostile feeling, if nothing worse by any reference to the war that lauds any but the Canadians. We have had a mass of letters about this Canadian anti-American feeling. Several were from non-professionals in Canada. One writer went into quite some detail to insist there is no extreme feeling, and then, as a post script, added: "In my humble opinion, in which I have the support of Mrs. Humphrey Ward, the war was won by Great Britain before the U. S. troops got over." An item was sent us from the Toronto Evening Telegram written by a paragrapher. It read: "Those U. S. actors who come to Toronto and boast about 'How we won the war' are bad actors." The repressed remarks should be repressed by American professionals off as well as on the Canadian stage. The Canadian people suffered great losses in the war and they did valiant fighting throughout it. They are entitled to hold any opinion that pleases them, and if it aids in alleviating the period of unfortunateness, it would be cruel to utter any word in a Canadian town that could bring them a tithe of more sorrow. Say nothing in Canada the Canadians don't want to hear and to be certain of no mistakes, ascertain in advance only that which they will pleasily listen to.

Sam Baerwitz has returned from Chicago.

Sam Barton, "The Silent Tramp," has been appearing in Monte Carlo.

Fay Marbo, in the name role of "The Velvet Lady," is going into pictures.

Tom Jones is again booking in the Loew offices.

Ray Atwell is leaving "Oh, My Dear" now at the 39th street. He will be replaced by Bobby Higgins.

Hale Norcross has replaced Franklyn Ardell in the cast of "The Crowd and Hour."

Hackett and Delmar will separate after they play Proctor's, Mt. Vernon, N. Y., next week.

Jerre Grady, accompanied by Little Billy, have gone to the Grady farm at Onset, Mass., near Buzzard's Bay, Cape Cod.

Alex Hanlon is now booking the Olympic and Grand O. H., Brooklyn. He is making his headquarters at the Sheedy office.

Sidney Schallman is now associated with Louis Pincus' vaudeville office, having moved to Broadway from Chicago about three weeks ago.

Edgar Selwyn is spending the current week at his home in Harmon, with a stenographer, mapping out the plot of the new play he is writing.

Dave Nowlin is now using his full name, David Nowlin Robinson. "Nowlin" was employed for professional purposes. He is with the Proctor office.

The fifth anniversary of Loew's Palace, Brooklyn, will be celebrated next week (May 5) by seven acts in lieu of five. The house is on Sol Turek's books.

Bob Hutchinson dropped the Empire, North Adams, Mass., off of his route sheets this week. The house is experimenting with a traveling musical show. Vaudeville resumes May 5.

Matt Keefe, who has been connected with Ringling Bros., Barnum and Bailey show, will resign shortly to manage a house on the Coast for Wm. H. Clune.

Comstock & Gast's "Through the Ages" leaves New York Saturday to play a week in Buffalo, Detroit and Baltimore. This company will then close to reopen next August.

Thurman F. Bray, prominent in stock circles, and later, lessee and manager of the Southern Theatre, Columbus, O., is now associated with the Comanche County Oil Co., Texas.

"The Croole Fashion Plate," a female impersonator, known in the West as George Leduzzi, opens at the Riverside May 19, it being his first big time Eastern date.

P. G. Williams will celebrate his 62d birthday at his home at Islip, Long Island, on May 4. Usually the celebration is attended by certain festivities.

Sol Turek of the Loew Office caught Willie Solar recently at the Harlem O. H. and after telling Willie that he liked his act, asked him if he ever played the East before. The punch lies in the fact that Sol was serious.

J. Clarence Hyde is going ahead of the Henry Miller-Ruth Chatterton company to the coast, leaving A. C. Robinson, manager of the Miller Theatre, to do whatever press work is necessary in New York this summer.

Walter Buehl, manager of the Wilson Avenue, Chicago, for a number of years until the house changed hands recently, is in New York and may take charge of a theatre in the metropolitan district.

Mr. Day, Jr., of the English music publishing firm of Frances, Day & Hunter, is due to arrive in New York this week, his first visit since the war. His American associates are T. B. Harms & Co.

The Harlem opera house resumed professional troupes Monday night this week. They were temporarily suspended on that evening, during the engagement of Singers Midgets last week.

John Daly, the old-time performer, is in Seaton Hospital, with an incurable ailment. Dan Quinlan collected about \$50 from the members of the McIntire and Heath show. The money will be used for Mr. Daly's benefit.

Ely Sobel (Plimmer Office) has secured the booking rights for the 16th Street Theatre, 16th street and 5th avenue, Brooklyn, succeeding Dave Green. The house alternates daily with pictures and vaudeville.

Bennie Holzman, who was married a week ago to Harriet Bowers, denies that she was over a member of any Winter Garden show. Bennie says that if she wants a show he'll have Healy or someone else put one on especially for her.

After playing all the "Gems" and "Crystals" that dot the one-night map of New England with "Leave It to Jane," Joe Glick is back at his headquarters at the Friar. He expects to be roped in on a summer opera proposition.

Augustus Thomas made quite a hit at the Lamb's on Thursday night of last week, with a speech to about 100 Annapolis cadets, telling them he was strongly against prohibition and the abolition of the canteen. Not a man in uniform has had a drink at the Lamb's since the start of the war.

Billy Gaxton has decided to forego opening in London June 15, with S. Jay Kaufman's "Kisses," a tempting production engaging standing in the way of the European trip. "Kisses" has ten weeks booked on the other side which Joe Hart will cancel unless Gaxton goes over with the act.

Several changes have been recently made. The Helen Stanley Revue with Earl Miller replacing Walter Jones in a singing and dancing specialty, and Lucille Jarot taking Jean Adair's place at the piano, following the return of the latter's husband, from France with the 27th Division.

Gus Van's Hudson car was stolen from the stage door of the Orpheum, Brooklyn, this week. Owing to the numerous complaints, the police recently issued an order forbidding patrons of the Brooklyn theatres from parking their cars outside of the houses. The order has been revoked, but the thefts continue.

On May 22, the Three Dooley's and Frank Hale will run a ball at the Commodore Hotel. Admission will be \$5 straight and \$50 for the boxes. It will be a "Clown Affair," and the forty musicians will be costumed accordingly. One of the features will be a Grand March of Clowns, each one being required to do a stunt.

Frank Gordon (El Gordo), the magician, sails for England, May 10. He will open at Birmingham, then goes into the Victoria Palace, London, for Alfred Butt. El Gordo has two weeks booked in Paris for June, and may take Ben Schaeffer along as an interpreter. Gordon has contracts for eight weeks, and was placed by Jack Yorke.

A tribute by the dramatic profession to the "ladies of the Salvation Army" will be held at the Metropolitan Opera House May 11. It will be a benefit performance given by some of the best known professionals and managers. Commander Booth of the Salvation Army will make her first Sunday appearance. She returned from France two weeks ago.

The last of the series of Actors' Fund benefits will be held at the Colonial, Boston, on the afternoon of May 16. The annual anniversary meeting of the fund will take place May 25 in the Hudson Theatre. It will be in the form of a celebration

with many prominent speakers to be heard from. There will also be an entertainment.

As a novelty for its patrons, the management of the 14th Street Theatre, a dramatic stock company, allowed each audience last week, to view the back stage scene shifting of the epilogue of "On Trial," the then current attraction. The freak play with its necessary quick changes and "flash backs," as the story is unfolded backwards, caused exclamations at the unusually fast work of the stage crew.

The action for \$5,000 damages brought by the Rosenberg Operating Co., Inc., against Harry Shea, at the time when Jerome Rosenberg was in control of the 14th Street Theatre, was settled out of court last week, through the latter's attorneys, House, Grossman & Vorhaus. The plaintiff alleged Shea had agreed to book the Sunday vaudeville shows. The present management of the 14th Street is Klein and Green.

The attachment proceedings recently started in Chicago against Albertine Rasch in behalf of Paul Sundberg, a dancer once employed by the act, who claimed 20 weeks salary, was dismissed by the plaintiff's attorneys owing to insufficient grounds for action. This is the act Paul Durand was at one time connected with. He withdrew his interest about the date the attachment was started.

Low Leslie has given up his office in the Strand Bldg to join forces with Mr. Paglia of the Fox office. They will conduct a booking agency in the Exchange Bldg. Saul Leslie, who had been in his brother's office, is now connected with the Nat Nazarro shows. Sol Unger, separated from Nazarro, has taken over the same office formerly occupied by the Leslies.

Answering through his counsel, Stapleton & Moses, to the suit for \$250,000 brought against him by Alice Hudson, last with "Sindbad," A. Edwin Paulson, a mining engineer, has filed a general denial to all charges. Miss Hudson, who has been with several of the Winter Garden shows, alleges that at divers times during 1915 to date the defendant promised to marry her. The trial is noticed for next week.

"The Evening World's" children performances given in the Public Schools during the last few weeks were finally terminated by a monster performance late last week. The cast included all of the stars of the various school companies. Marcella Johnson staged the master performance. One of the stars who scored particularly was a five-year-old toe dancer, Rita Roscoff, daughter of Rose Meyers, a former well known stage dancer.

Some Harlem highwayman, name and present whereabouts unknown, crashed in one of the windows of Jeff Davis' self stopping Buick while the bus was standing in front of the 125th street last Friday night and made a quick get-away with Jeff's new spring overcoat. Nat Sobel's fur trimmed benny and an expensive broadcloth cape belonging to Ensign Green, a friend of Jeff's (who went along to help him pick out a couple of live ones for the last half in Waltham) were likewise copped by the auto bandit. To complicate matters the starting brush that Jeff gets his speed king going was in the pocket of his missing overcoat. The boys had to spend two hours looking up a service station to secure another one. Davis reported the thefts to the insurance company,

KLAW & ERLANGER DISSOLUTION EXPECTED AT END OF SEASON

K. & E. Interests Estimated at \$20,000,000. Klaw Reported to Hold One-Third. Klaw Expected to Continue with Son in Productions. "Syndicate" Troubles Working Out for Benefit of Shuberts, Business Rivals.

The impending split between A. I. Erlanger and Marc Klaw is approaching actual consummation. The matter will likely find a climax at the conclusion of the season. Differences between the two leaders of the "syndicate" were featured in the metropolitan press late last week, but no facts other than printed in *VARIETY* at various times during the past months were disclosed.

It has been figured that the holdings of the two men in the K & E interests approximate \$20,000,000, of which Mr. Klaw has about a third. He is reported to have been offered \$5,000,000 for his interest, but his acceptance is problematic.

At various times there were reports either one of the partners was willing to withdraw from theatricals. The present status of the controversy is that neither will step out. Klaw insists on being bought out, but also desires that the properties, especially those outside of New York, shall be divided. Theatrical men say that unless there is an outright cash settlement, the only way in which Erlanger's and Klaw's interests can be separated is through means of a receivership.

The reason for Klaw's desire for control of the properties lies in his plans to continue actively in the producing field in association with his son, Joseph Klaw. The elder Klaw is buying a number of plays which may see presentation under his own name or in association with his son, the evident intention being to perpetuate the Klaw name regardless of the outcome of the split with Erlanger.

There is little doubt that when the split between Klaw & Erlanger happens the former will affiliate himself with the Shuberts. Klaw and Lee Shubert held little meetings Thursday afternoon of nearly every week during the winter, the men getting together in a room in the 39th Street Theatre (which *VARIETY* also printed some time ago). At some of those meetings there were present several other individuals concerned in the Shubert enterprises, including Joseph L. Rhinock.

The Shuberts are closely watching events in the matter of the split. It is questionable whether upon the withdrawal of Mr. Klaw any of the K & E affiliated managers will swing over to the Shuberts.

In view of the continued troubles of the Syndicated partners, the showmen of standing seem agreed that the Shuberts could have asked for nothing more. With the current fight on between the \$2 rivals in that field, the Klaw & Erlanger scrap could not have been better staged for the benefit of the Shuberts, than if the Shuberts had had a hand in starting it, which they did not.

The showmen also remark that the unlooked for may occur, that after all Klaw & Erlanger will continue along perhaps (but the perhaps is very sotto), if only to perpetuate the theatrical name of K & E, and what goes with that. They agree that nothing will go with K & E. as individuals except that

either may build up. All think that the prestige of K. & E. will totally disappear with the dissolution.

JAMS AT THE PARK.

With an initial \$10,000 week behind them, the Spanish lyric troupe doing business at the Park Theatre under the titular canopy of the "Teatro Espanol," threatens to come to an abrupt splash due to temperamental and the inability of the rank and file of Chit Con Carnes and the Next-to-Child's Park Theatre contingent, to understand when they're being sworn at or told how good they or he are.

The jams reached a sharp climax last Wednesday, when the Park personnel and the Espanols were in ferment from the back door north to the Columbus monument, because the Barcelona-Madrid-Mexico singers, stage managers, dancers, maids, musical directors, stars and stars' secretaries wanted something done the Park management couldn't understand at first. When it finally did understand, they decided through the Park's chief, Larry Anhalt, that it couldn't and wouldn't do.

This was a daily shift of electric letters in the house sign, with a two-shift on matinee days when the bills changed.

The finale of Wednesday's outbursts was a declaration by Anhalt to the Espanols to accept the sign changes the Park management deemed possible or beat it.

The particular change demanded by the Spaniards is the inclusion in the sign of the name of Ramon Blanchard, principal male vocalist of the company. The mechanics of the sign, the Park management says, makes the request prohibitive.

The jams between the factions are said to sink deeper than the sign mix-up, it being asserted that since the opening night when the show drew \$1500, the invaders grew cocky and inconsistent with hourly suggestions for change in the agreement, which gives them the right to stay so long as they pay Anhalt \$3000 per week.

LEDERER'S SUMMER SHOW.

George W. Lederer will produce a made-in-Chicago "music play," following Fritz Scheff in "Gloriana" at the Colonial, Chicago. It is expected to run through the summer and to come into New York in the fall.

The title of the piece is "Angel Face," book by Harry B. Smith, lyrics by Robert Smith, music by Victor Herbert. The idea of the play is built on what is said to be new lines and the method of producing it will be novel.

The cast has 23 speaking parts. It includes Frank Moulton, Ada Meade, Sarah McVicker, John Young, Richard Pyle, Mary Milburn, Ann Warrington, Jack Donahue, Bernard Thornton and Warrington and two Lederer "discoveries" whom he hasn't yet named, one of whom will play the leading role.

SUMMER SHOWS IN BOSTON.

Boston, April 30. Plans are already being made for summer shows in this city. It is expected that Willette Kershaw is booked for the Tremont in "Peggy, Behave." "It's Up To You," musical, is due here, perhaps at the Shubert theatre.

SHUBERT AND GEST'S ERROR.

Maurice Gest, just returned from Europe, while in Paris, purchased as reported, the farce "L'Heritier du Bal Tabarin," recently produced at the Theatre Cluny there.

J. J. Shubert, also there at the same time, stated he had the rights for the said farce. When they compared their contracts Gest found he had bought the rights as a farce (or light comedy) and Shubert has the right as a musical comedy. So both went around with the American rights to this amusing farce in their pockets.

Finally William Fox, who was in the French metropolis, was called on as a sort of King Solomon to arbitrate. They all met at Ciro's in Paris, and the discussion was warm. Quite by accident, Charles Cochran, from London, was also present. Perhaps he has the English rights.

The farce is by an author called Nancy? The surprising point was two New York managers should go to Paris and buy up the same play without being sure of the sole rights.

The French Society of Authors will probably be called upon to make a decision in the matter. From all accounts Gest first got his rights, but neglected to stipulate regarding the musical rights.

SOLDIERS FREE FOR A WEEK.

Whether or not to try the dog towns for a week or to give the night performances in New York to soldiers, sailors and nurses to determine the merits of a new play is the question that is uppermost in the minds of the producers of "Pretty Soft." The piece is a farce that has been adapted by Paul M. Potter, and is being staged by Joseph Herbert. Walter H. Jordan is the producer.

It is scheduled to go into the Morosco May 5, and it is a question now whether the week previous should be played in Providence, with the attending salaries, railroad fares, printing and newspaper advertising bills, etc., or to give a like number of dress rehearsals before audiences of wounded men just out of the hospitals. Up to Wednesday of this week the producers were undecided just which course to follow.

The cast for "Pretty Soft" now includes Edward Nicander, Rose Coughlan, Rowland Buckstone, Dallas Weir, Mona Bruns, Claude Beerbohm, Jos. W. Herbert, Roy Cochrane, Edouard Durnad, Eileen Pie, Joseph Allenton, Jean Stuart, Florence Eldridge, Harry Manners and Margaret Nyblom.

SEVENTH MARITAL PLAY.

"Wedding Bells," by Salisbury Field, will be tried out by Selwyn & Co. in Washington week of May 25.

It is the seventh marital comedy to be produced by that firm, the others being "Twin Beds," "Fair and Warm," "Our Little Wife," "The Naughty Wife," "Why Marry" and "Tea for Three."

The leading parts will be played by Wallace Eddinger, who will close with "Sleeping Partners" next week, and Margaret Lawrence, who will be absent from the cast of "Tea for Three" for that week.

Others in the cast are Roland Young, Mrs. Jacques Martin, Elaine Ivans.

"LADY IN RED" AT LYRIC.

John P. Slocum's "The Lady in Red" received some very flattering notices in the Baltimore dailies Tuesday morning and the piece will be brought into the Lyric May 12 for a run. It is by Anne Caldwell, music by Robert Winterburg. Ruth McTamany, in the title role, is said to have scored a brilliant success.

Miss Caldwell has two shows in Baltimore this week, the Slocum piece and the new Dillingham production.

"TIGER, TIGER" CALLED VULGAR.

Newark, N. J., April 30.

A replica of the criticism applied to David Belasco's "Tiger Tiger," playing here at the Broad Street theatre, was enacted here. The "Call" started things by editorially attacking the play prior to its premiere, the paper stating: "It is a vulgar treatment of the sex problem. Everybody who likes indecency on the stage can find it in 'Tiger Tiger.' Persons who have conscientious scruples against the encouraging the presentation of dramas of this kind will shun the Broad Street theatre."

The "Call" again went to it last Sunday; but on the same day a large display advertisement, it being a letter signed by Mr. Belasco, ran in the same issue, the producer denying he had ever dealt in the salacious in his plays, and appealing for fair play. Monday the police authorities demanded private performance be given for them, they threatening to prohibit the show opening. This was refused and an injunction was secured restraining the police from interfering. Monday night the taking were over \$1,000. Tuesday night the gross went to \$1,500, the orchestra being placed under the stage and the court on that day making the injunction permanent. The week should see a total of over \$11,000 greatly helped by the unlooked for publicity, at \$1 top.

GRAY AND CARROLL WRITING.

With the heavy dogs "cold" overseas, Tommy Gray, author of "Tommy's Tattlers" and "Joy Bells," and Earl Carroll, composer and playwright, are cutting loose along Broadway, having sold two collaborated plays within a week. They received advance royalties on both.

One is a straight comedy which they wrote on a bench in Central Park one afternoon or at least sketched the outline of it. Winchell Smith and John L. Golden accepted it on the spot after the new writing team called at the managers' office one afternoon. The other piece is to be musical and will be produced by Arthur Hammerstein. Advance also received. Gray recently returned from volunteer entertainment service with the A. E. F. Carroll was discharged from the aviation corps after the armistice.

GARDEN THEATRE LEASED.

Emanuel Reicher and Ben Ami, backed by 200,000 members of various labor unions, have leased the Garden Theatre for two years and are now renovating it. They will open the Jewish Art Theatre there next fall and present advanced Radical and Continental plays.

These plays will be given in English. Ben Ami is a known Russian actor, and was a star at the Moscow Art Theatre. Reicher is the father of Frank Reicher and Hedwig Reicher.

MOROSCO'S NEW YORK THEATRE.

Oliver Morosco is perfecting plans for the erection of a 1,200-seat theatre with an eight-story auditorium in front, located just west of his Morosco Theatre, New York, at an approximate cost of \$800,000.

If present negotiations are consummated, he will have a theatre bearing his name in Boston some time next season.

PERCENTAGE FOR STARS.

With the passing of "The Good Bad Woman" from the Harris Saturday, there comes to light the story of a community play plan right on Broadway in the midst of one of the biggest seasons the theatres have had.

"The Good Bad Woman" was produced by Harry Frazee, and he had Robert Edson, Margaret Hinton and Wilton Lackaye as stars, each getting ten per cent. of the gross.

BROADWAY BUSINESS KEEPS UP WITH SLIGHT DROP THIS WEEK

Managers Expect Season to Hold Until July 1. Warm Weather May Disarrange Plans. "The Jest" Still Leading, with "Tumble Inn" Heading Musical List. "Take It from Me" Going Big.

Last week is regarded as providing the last big "kick" of the season. Takings were excellent, in fact surprising strength was evidenced all along Broadway. There was no usual reason for the increase over the prior holiday week and equally puzzling was the drop in business early this week.

Managers predict the season will continue until July 1, approximately 60 days longer than the usual season, but look for a gradual wane in business.

May starts off with very little theatre open, the only exceptions in the Times square district the Little and Princess, but the latter reopens next week.

Outside the theatre district the closed houses are the Manhattan and the Century both to remain dark for the rest of the season, excepting the former for next week's soldier show.

Continuance of wonderfully cool weather is aiding about one-third of the current attractions and a succession of closings are expected to be bunched with the first signs of warm weather. From 40 to 50 per cent of Broadway's theatres will be open for the best part of the summer.

The current week held but one new attraction, "I Love You" at the Booth, succeeding "The Woman in Room 13," which moved over to the Republic at a reduced scale. The new piece is regarded as having a chance, the first two acts especially holding promise. Of the other late presentations Belasco's "Dark Rosalind" is easily the strongest. It is drawing heavily, attracting lovers of Irish wit who never before stepped inside the Belasco and claims are being made that the play will last throughout the summer. "3 for Diana" at the Bijou can't last, and "Our Pleasant Sins," in spite of splendid notices fails to draw.

"A Good Bad Woman" is through at the Harris this Saturday, falling largely through its topheavy cast. The Salvation Army picture, "Fires of Faith," goes in Monday. "Cappy Ecks" also stops this week, the Morosco remaining dark for a week and then due to house "Pretty Soft." Otis Skinner in "The Honor of the Family" ends a successful revival at the Globe Saturday, to be replaced by Charles Dillingham's spring musical show, "She's a Good Fellow." The Princess lights up again with Will Morrissey and Elizabeth Brice's Overseas Revue, to be called "Toot Sweet" here.

Leaving next week is "A Prince There Was" it's quitting the Cohan for Chicago. Since Mr. Cohan's withdrawal from the cast the show has done a surprising business. It was expected that Grant & Mitchell's substitution would hold up the draw only fairly, but there was actually a little drop the show pulling in \$10,500 last week. Announcement of its departure is an other surprise, but the theatre has been leased to D. W. Griffith, who will run "stock feature pictures" throughout the summer.

Continuing to lead the dramatic plays is "The Jest" at the Plymouth, with the taking of last week again reaching \$17,000. Not far behind it is the comedy leader "East Is West at the Astor," with \$16,500.

The unquestioned leader among the musical plays is "The Royal Vagabond," which got \$18,000 last week at the Cohan and Harris. Running second

and best is "Tumble Inn," which again went over the \$15,000 mark at the Selwyn. Surprising the dopest was last week's business at the 44th Street with "Take It from Me" which nearly got \$13,000. The Winter Garden, not classed with the musical comedies leads in point of actual gross last week's total, including Sunday, going to around \$30,000. "The Better, 'Ole" isn't lost in the going by any means, last week's business nearly touching \$14,000. Prices at the Cort, however, are being rearranged, which will send the "Ole" pace to around \$12,000, which gait it should, on the demand shown, stay indefinitely.

"The Velvet Lady" isn't going very strong, but is making money because of the low operating cost. That show is probably the lowest cost musical production K. & E. have had in years. Summer salaries are being arranged and the piece may possibly move to another house when the "Follies" arrives. "The Unknown Purple" is making an exceptional run at the Lyric. Its stay was lengthened another week with May 10 the stopping date, but it may then move over to the Maxine Elliott, "Tea for Three" about being through. "Purple" successor at the Lyric is now set for "The Lady in Red," this week in Baltimore. "Hello Alexander" at first planned for the house is entirely out of the running in New York before August.

The cut rates held a fairly good choice, the downstairs list being: "The Woman in Room 13" (Republic); "Come Along" (Bays); "Come on, Charley" (48th Street); "Shakuntala" (Greenwich); "Cappy Ricks" (Morosco); "Tea for Three" (Elliott); "A Prince There Was" (Cohan); "Forever After" (Playhouse); "Please Get Married" (Fulton); "Bonds of Interest" (Garrick); "Three Faces East" (Longacre); "Toby's Bow" (Comedy). The balcony list was: "The Velvet Lady" (New Amsterdam); "Good Morning Judge" (Shubert); "Something" (Casino); "Our Pleasant Sins" (Belmont); "3 for Diana" (Bijou); "A Little Journey" (Vanderbilt); "Take It from Me" (46th St.); "Somebody Sweetheart" (Central); "Tumble Inn" (Selwyn).

WOMEN ADMITTED FREE.

In an effort, presumably, to attract increased patronage, several of the Yiddish theatres in this city are offering extra inducements. Jennie Goldstein, who has made quite a hit with the song "Lost Youth" in the play of the same name now at the Gabel Theatre, started an innovation in the form of presenting the patrons with a copy of the number.

Maurice Schwartz, the director of the Irving Place Theatre, followed suit with a similar offer in one of his musical shows. He is going one better on certain Ladies' matinees, whereby every female, escorted by a man, will be admitted free on the man's paid admission.

Fitzgerald-Foy-Hobart Comedy.

Harry Fitzgerald and Eddie Foy will produce a musical comedy now being written by Geo. V. Hobart. The Foy family and four other principals will be cast.

"FOLLIES" CLOSES NEXT WEEK.

The Boston engagement of the "Follies" will terminate May 10. The company will be brought back to New York and such members of it as are to appear in the new "Follies" will begin rehearsals the following Monday. June 2 is the date that has been set for the opening of the new attraction at Atlantic City with the Amsterdam, New York, date set for the following Monday.

The question of a \$3.50 top scale for the Amsterdam engagement has not been decided as yet and will be held until a couple of weeks before the opening. This also applies to the possibility of an auction sale of the first night seats as well as the agency buy. Last season Ziegfeld would not do business with the agency because they would not stand a tilt, but when the show was forced back into New York because of the flu and opened at the Globe, the agencies held seats.

The Ziegfeld "Midnight Frolic" leaped into print Tuesday morning in several of the papers on the strength of a story to the effect that Edgar Dudley, a booking agent who lately arrived in the East from Chicago, had beaten up George Burton, otherwise known as George Bernheimer, the son of the brewer who died several years ago and left the young man about \$500,000. Those in the know on Broadway and acquainted with the girl, the brewer's son and the booking agent, state that they cannot see any reason for a fight in the first place, and in the second place, if there was a fight they don't believe the published account. Dudley's stock went down when he press-agented himself as the two fisted hero of the one reel thriller "At the Stage Door at Midnight."

COLLECTOR EISNER RETIRING.

A farewell banquet will be tendered Collector of Internal Revenue, Mark Eisner, May 6, at the Hotel Biltmore. Mr. Eisner is leaving his important office to resume the practice of law.

While Collector of the 3rd New York District, Mr. Eisner often came into contact with the theatrical people, through his office being the main depot for revenue payments. He gained their good will through his unflinching fairness and disposition to assist the showmen.

JUSTINE JOHNSTONE FOR STOCK.

Justine Johnstone is going into the Poli stock which opens for the season in Waterbury, Conn., next Monday. Miss Johnstone signed with the stock for ten weeks.

It was stated on Broadway this week that Justine Johnstone had been quietly married recently to Jack Sadowsky, son of R. Sadowsky, the millionaire cloak and suit merchant.

BRADY SAILING.

William A. Brady, accompanied by Mrs. Brady (Grace George), sails Saturday on the Aquitania. Mrs. Brady's mission is to have a look at some French and English plays on which she has an option, while Brady's trip is in connection with his theatrical and picture interests.

He takes with him the scripts of four years' accumulation of American legitimate productions, including "The Man Who Came Back," "Too Many Cooks," "Little Miss Brown," etc.

Cohan Refuses to Re-vamp "Cave Girl."

Philadelpha, April 30. "The Cave Girl" by George Middleton, with Lola Fisher, Cohan and Harris' newest offering, is at the Garrick in its second week. The piece is playing to fair business but isn't considered a success in its present form.

George M. Cohan was here last week and it was first believed that he would re-vamp the play. Later he withdrew that decision, stating that he was tired re-writing plays for authors and then paying them royalties.

K. & E'S BIGGEST.

Excepting musical plays, the biggest production in years from the K. & E. office is "Haunted Pajamas," now being cast for a spring try-out. The play is described as a whimsical farce, but has many effects. George C. Hazelton, Jr., adapted it from the novel of the same title, by Francis Perry Elliott, professor of chemistry at the Indiana University. A well known literary man and Mr. Hazelton have given it an Oriental background.

Edgar MacGregor secured the dramatic rights last year, the adaptation consuming about six months. "Haunted Pajamas" will be accompanied with incidental music.

The plot deals with the hunt for silken pajamas beginning B. C. in China and coming down to the present day.

ERLANGER IN CHICAGO.

Chicago, April 30. A. L. Erlanger spent one day in Chicago late last week, conferring with Levy Mayer, his attorney. The subject was in relation to the relations between himself and Marc Klaw, but the Mayer office was officially mum on details. Erlanger returned to New York.

BUSHMAN DEAL OFF.

Within a day after he had sent out the story that Oliver Morosco was to star Francis X. Bushman in a play, the publicity representative for the manager stated the deal had been called off, refusing to add which of the two principals was responsible for the calling of quits.

SAVAGE'S NEW SHOWS.

Henry W. Savage is reading several productions for premiere during the summer. One is a musical play which will open in Boston and for which Earl Biggers is writing the score and Louis Hirsch the music.

AARON HOFFMAN ON COAST.

Aaron Hoffman, the author, left hurriedly last week for Los Angeles to be at the bed side of his mother, who is critically ill. She is 78 years of age and was injured in an auto accident two months ago. Since she has developed a serious illness.

In the meantime the Hoffman play, "Welcome Stranger," is in rehearsal under the direction of Cohan & Harris and due to open in Baltimore May 19.

Jack Lait Following Ring Lardner.

Chicago, April 30. "You Know Me, Al," Ring Lardner, is due to leave the "Tribune" and the job of humorous column writing, it is reported, will be handed to Jack Lait, who will probably head it "Hating Broadway."

Lardner will try at writing plays. At the time the liquid "Chu Chin Chow" club was formed here, Morris Gest gave Lardner \$3,000 advance royalty for three plays to be written. Up to now Lardner hasn't an idea of what the pieces will be about.

Belasco Spit Doesn't Interfere.

David Belasco's suit against Selwyn & Co., for the alleged use of "Seven Chances" as the basis of "Among the Girls," has not deterred the Selwyns from attempting an out-of-town try-out of the piece.

Contracts were signed this week for playing the piece May 11 and 12 in New Haven. If it proves a success it is the managers' intention to bring the piece to New York for a summer run.

Comstock Buys in on Revue.

Ray Comstock has "bought in" on the production of "Toot Sweet," which comes into the Princess next Wednesday night.

It opened in Hartford early in the season and is now in Chicago under the title of the "Overseas Review."

BUY BONDS

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LEGIT PRODUCERS ORGANIZING FOR MUTUAL SELF-PROTECTION

New Association to Be Formed. Active Producers Only Eligible. Bond of \$10,000 Required. Forming Along Lines of Columbia Burlesque Organization. Limits Competitive Bidding and to Better Matter of Sharing Terms.

As predicted in **THEATRE** several months ago the legitimate producers of New York have joined and held their second meeting at the Hotel Claridge on Tuesday. At the first meeting last week, committees were formed and Sam Harris was decided on for president of the new association.

The organization is somewhat along the lines of the old producing managers' association, but is patterned after the present successful system of the Columbia Burlesque Association. The managers have had the plan of combining for betterment of conditions for many months, but the impending split between Klaw & Erlanger probably brought the idea to a head, producers feeling that in any event no matter what the outcome of the "syndicate" fight is, they will be able to present a representative and important front. Members state the new organization was formed, however, for mutual well being, the K & E. affair in no way being responsible.

Thirty-eight producing managers are in the new association that is taking in all important managers along Broadway and including the Shuberts and the K & E office, since both are producers. The number of productions made by a firm or individual, however, does not determine his standing, nor does such firm or individual receive any favors because of that. One of the aims of the association will be to secure better sharing terms for plays which are successes. Producers have contended right along that where a play draws exceptional gross, especially on the road, it is entitled to a larger percentage than has ever been accorded them.

Impartial treatment is the basic idea. A small producer with a success will be able to obtain the same terms and opportunities as a prominent manager with a dozen attractions. An important aim is the elimination of secret agreements between booking forces and individual producers. Such agreements include bigger sharing percentages by which producers have been wooed from one booking combination to another. The conditions on one night stands are to be cleaned up and when the small town house managers chronically fail to live up to contractual conditions as often happens, he will be denied attractions. The association will, however, protect the out of town house manager. An instance of conditions sought to be corrected is the tour of certain big musical shows. In certain towns the houses are allotted a nominal rent of around \$500 a week plus the actual salary list. All the takings over that went to the attraction. Members of the new association will also eliminate bidding for players while the latter are appearing. The by-laws will set forth the prohibition that no manager in the association will be allowed to engage a player who is in the cast of a going attraction. In the past managers have competed with each other and forced up salaries. Members of the association say this rule is not aimed at reducing salaries but at putting a stop to constant conflict in the matter of players. At the end of each season or when an attraction closes, each manager may bid for the services of any player, but by

eliminating the present conditions, there will be a reduction of friction in production.

The new association aims at settling all questions without fighting. Each member will be required to furnish a \$10,000 bond, guaranteeing faith in adhering to the by-laws. Recognized producers only are eligible to membership, managers who actually put on plays agree with those who buy attractions after production. This provision is made so that only the managers who invest money and actually aid in building up legitimate theatricals are to be included. To be eligible a producer must have put on at least three plays.

At the second meeting Tuesday several important points were thoroughly considered and new members elected. It was decided that there should be no board of governors, that preventing any small group of men within the organization running its affairs, and instead all questions are to be settled by vote of all members, a two-thirds vote being necessary for a decision. Rules for attending meetings were made and fines provided for absentees.

The other important move concerned relations with the Actors' Equity Association. It was fully agreed that the new association would officially adopt the A. E. A. contracts and sign an agreement with the A. E. A. for three years. This action will protect both the managers and the artists and is in line with the new organization's principle of non-bidding against each other for players who are already engaged or appearing. It will also provide a strong affiliation for the A. E. A. and tend to bring into the association many legitimate actors and new members.

The A. E. A. will meet with the producing managers Friday. At that time each manager will come prepared with suggestions for changes in the standard contract forms and it is expected that the A. E. A. will adjust all debated clauses, that having been their position and so stated by them. The standard contracts were adopted by agreement with the A. E. A. and the U. M. F. A., but all the managers did not use the forms. With the new organization signing a three years' agreement all legitimate production will be under supervision and control of contracted players is possible, along the lines employed by organized baseball.

Every recognized New York producer is a member of the new organization. The full list to date in their voting units is: David Belasco, C. B. Dillingham, Morris Gest, Arthur Hammerstein, John R. Comstock, Winthrop Ames, George Broadhurst, W. Lawrence Weber, W. G. Anderson, W. A. Brady, Messrs. Cohan and Harris, John Cort, Charles D. Coburn, Lew Fields, Harrison Grey Fisk, William Faverham, H. H. Frazee, Charles Frohman Co., William Harris, Jr., Arthur Hopkins, Charles Hopkins, Marc Klaw, A. L. Erlanger, Lee Kugel, Henry Miller, Oliver Morosco, Henry W. Savage, Selwyns, Messrs. Shubert, Richard Walton Tully, George Tyler, Jos. Weber, John D. Williams, A. H. Woods, Flo Ziegfeld, Jr., Smith and Golden, Adolf Kriuber and Fred Zimmerman.

The officers elected were Sam Harris, president; L. Lawrence Weber, secretary and Benjamin F. Roeder, treasurer.

WELLS HAWKES WILL STICK.

La-Commander Wells Hawkes has decided upon the United States Navy as a permanent berth. Commander Hawkes was well known in theatricals as a press agent before joining the service, and entering the navy as a publicist for it. His work there was recognized and he was promoted to his present rank.

Hawkes' work it is said will consist principally promoting recruiting for the navy through publicity and such other matters pertaining to the Naval forces as its administration may deem necessary for print. The Commander is to head a special department created in the navy for his purposes, according to his friends, who seem to feel elated that Wells Hawkes is so pleasantly and prominently local.

Commander Hawkes is now about to speed up the Mississippi on a submarine chaser in advance of what he terms "the greatest of greatest shows off the east." He will be the advance courier of the fleet of captured German submarines. The object of the tour will be a double one, to speed recruiting and to boost the loan in the river towns.

PASS FORGERY UNCOVERED.

Boston, April 30.

One of the newest games to be worked in theatricals was uncovered by the arrest of a man who described himself as Jean Clark, 30 years old. He was arrested by police inspectors on a charge of forging and uttering the signatures of managers of the Shubert houses.

Clark, it is alleged, printed bogus passes, duplicates of the ones used by the Shubert houses, which he disposed of to people at one half the price charged for the legitimate tickets. He is said to have cleaned up several hundreds of dollars by this scheme, which he worked for at least three weeks.

Manager Ed. Smith, in charge of the Shubert interests here, turned the case over to the police, after he had made a personal investigation and had practically pinned the thing on Clark.

BOYD'S, OMAHA, COMING DOWN.

Omaha, April 30.

The Boyd, Omaha's oldest playhouse, for the last three years, playing Shubert attractions, is to be torn down this summer. W. J. Burgess, veteran Omaha theatrical man, has been refused a renewal of his lease by the owners, the Burgess-Nash company, a local department store.

It is planned to erect an eight-story building as an addition to the department store on the site.

FRENCH BAND RETURNING HOME.

The French Army Band, after a country-wide tour played its last engagement at Northampton, Mass., Thursday and sails Saturday for Paris, on the La Lorraine. The band has been here eleven months, coming over to aid in the Fourth Liberty Loan drive, afterwards taking up the propaganda work started by the Paris Symphony, which went back in January.

Max Hirsch has managed the Band which was exceptionally successful financially. All the proceeds are devoted to the Foye du Soldat, the French war charity.

NO USE, SAYS BACON.

Frank Bacon, author and star of "Lightnin'" at the Gaiety, has been peddling a new play for months.

Being the author of a success hasn't helped him, he says.

"MISSION PLAY" MOVING.

Los Angeles, April 30.

The Mission Play closes at the San Gabriel Playhouse after nine weeks, with Frederic Warde as star, and goes to San Diego for a brief engagement.

"OLE" AFTER MORE CAPACITY.

The Coburns are to switch "The Better 'Ole" from the Cort into a house situated directly on Broadway for the summer. With a larger capacity, the top price will be lowered to a seat at \$1. The prices for "Ole" are still \$2.50 top nightly with \$3 for Saturday evening. The Wednesday matinee has been dropped to \$2 top.

With the demand claimed to be still very strong, the balcony and boxes have been affected, making a difference of several hundred dollars in the nightly gross. Throughout the winter the takings averaged capacity for a gross of \$1940 for each evening performance. At present the gait is around \$16,000.

The agency buy for the show never was large, the specs preferring to "dig" and in that way secured most of the choice seats. Refusal of the management to accept any seats back for last minute sale has resulted in most of the agency business being telephone sales.

The original company is considerably cheaper to operate than the road shows touring, since there are no high salaries in the Cort, New York, east and no "names," the Coburns drawing down nominal salaries.

Mr. Coburn is still after a Broadway house of his own and has several plays for production next season. It is denied Alexander Hurd, a downtown broker, has disposed of his "Ole" interests.

SUNDAY PAPERS INCREASE.

Beginning Sunday, May 4, all of the Sunday newspapers published in New York will be raised to ten cents outside of the Metropolitan District, which is Greater New York. This is evidently preliminary to raising the price in New York itself to either seven or eight cents.

In Chicago the Tribune and the Herald-Examiner boosted their prices last fall and are getting ten cents in the outlying districts and seven cents in Chicago proper.

All of the New York papers are to rise simultaneously according to a decision reached last week at a meeting of the publishers.

"HELLO ALEXANDER" BURNT OUT

"Hello Alexander," the McIntyre and Heath show which has been out sixteen weeks, was burned out at the Globe, Atlantic City, last Sunday morning.

The fire started in the musicians' room under the stage and is attributed to a cigarette. Scenery and costumes were a total loss and will have to be replaced.

The show was due for a New York opening at the Lyric May 5. The cast included Clayton and White, Johnnie Burt, Sydney Phillips, Joe Kaufman, Homestead Quintette, and Welch Mesley and Montrose.

SHORT MEN NEEDED.

William Ames will give Richard Bennett in "The Purple Mask" a two weeks' tryout on the road beginning May 20. Louise Huff and Florence Short have been engaged.

Bennett is having a hard time finding men shorter than he is to play the juvenile and other roles.

Walter Conducting Rehearsals.

Eugene Walter is personally conducting the rehearsals at the Republic, of his new play "Poor Little Sheep," originally called "The Challenge," to be produced by the Selwyns, opening in Atlantic City, May 12.

Williams Has Sheldon Play.

John D. Williams has closed a contract with Edward Sheldon for a new play which is as yet unnamed. The piece is to be placed into rehearsal within a week.

BUY BONDS

SHOWS IN NEW YORK AND COMMENT

"Crazy Ricks," Morosco (16th week), closing out Saturday. "Frenzy Hot," due in May 15.

"Century Midnight Waltz" (16th week). Doing well.

"Come-On Charley," 48th Street (4th week). Is holding on through cut-rate support. Expected to stick.

"Come Along," Bayes (4th week). Got \$4,000 last week and will soon slide. Takings dropped this week.

"Daddies," Lyceum (15th week). Still playing to good business and ranks with season's comedy successes.

"Dark Room," Balaban (2d week). Is sure of a moderate run. Business strong and an all summer run may develop.

"Daw's Streets," Empire (15th week). Will last until the weather breaks.

"East Is West," Astor (15th week). Demanded as strong as ever and looks sure for all summer. Leading the comedies, with \$16,000 last week.

"Everything," Hippodrome (8th week). Should enjoy the hip's longest season, with aid still to come from excursions. Just followed.

"Geeves After," Playhouse (35th week). Surprising by its ability to stick. Is with the leaders for length of run.

"Friendly Enemies," Hudson (1st wk.). Visitors are keeping the gross above the \$10,000 mark. Took \$10,000 last week. Act increased taking last week.

"Good Morning, Judge," Shubert (15th week). Act increased taking last week, with the gross nearly \$12,000.

"Good Bad Women," Cortis (4th week). Drew fairly, but stops Saturday. Takings not heavy enough for the big name cast.

"Honor of the Family," Globe (7th wk.). Is finishing to excellent business. Leaves Saturday. "She's a Regular Fellow" opens Monday.

"I Love You," Booth (1st week). Looked on as having a good chance. Last act needs fixing.

"Kismet," Knickerbocker (15th week). In advertising heavy business. Except the David Warfield engagement, is biggest success for this house in five years.

"Lightning," Gaiety (8th week). Still holds up to \$10,000.

"Little Journey," Vanderbilt (17th wk.). Has fallen off but little since moving from the Little. Around \$9,000 last week.

"The Last," Plymouth (4th week). The dramatic smash. Capacity at \$17,000. Demanded as strong as at the start.

"Harvest," Park (3d week). New ventures added. Opened to big takings. Cut first week to \$10,000. Around \$8,000. Has a clientele, but success is a question.

"Machete," Liberty (1st week). Is drawing a "class" audience.

"Mile Vette," of W. Orleans, Miller (13th week). Can last out the season. Takings last week were \$11,500.

"Midnight Frolic," Amsterdam Roof (2d week). Big money maker.

"Monte Cristo," Winter Garden (12th week). Is pulling big houses. With Sunday night concert, last week takings around \$30,000.

"Our Pleasant Sin," Belmont (3d week). Is doing fairly. A smart play awarded some fine notices.

"Oh, My Dear," 19th Street (23d week). Drawing considerably better than the latter part of Princess Run. \$6,300 last week.

"Please Get Married," Fulton (12th wk.). Drawing good business. Should last until the end of May.

"Prince There Was," Cohan (18th wk.). Withdrawal of George M. Cohan and entry of Grant Mitchell failed to materially hurt. Got \$10,400 last week. Leaves shortly, however, for Chicago.

"Royal Vagabond," Cohan & Harris (11th week). Continue to lead musical comedies by good margin. Got \$18,000 last week.

"Bonds of Interest," Garrick (3d week). Getting a fair play, aided by cut-rate.

"Somebody's Sweetheart," Central (18th week). Jumped to more than \$10,000 last week.

"Shantasta," Greenwich (2d week). A Hindoo play drawing literary lovers.

"Sometime," Casino (31st week). Still leads musical plays in length of run and is still getting a play. Last week, \$11,500.

"Take It from Me," 44th Street (5th week). Again jumped in takings, getting \$12,700 last week. May develop into a hit.

"The Best," Broadhurst (5th week). One of the strongest of the new offerings. Last week, \$11,000.

"Tumble In," Selwyn (6th week). Looks safe for summer run, with the gross increased last week to over \$12,000.

"8 for Diana," Blou (2d week). Drew \$10,500 last week. Not regarded as a success.

"The Rose and the Ring," Punch and Judy (3d week). Matinees; stopping this week.

"Toby's Bow," Comedy (12th week). Jumped up to nearly \$7,000 last week.

"The 3rd," Elliott (1st week). Around \$5,500 last week. Is leaving soon.

"The Better 'Ole," Cort (19th week). Showing no upturn, but demand is still one of the strongest in town. Just under \$16,000 last week.

"Three Faces East," Longacre (37th week). Shows surprising strength. Got \$1,162 last week; considered great business after the long run on 42d street and the switch to a less desirable house.

"Three Wise Fools," Criterion (37th week). Still holds on doing profitable business.

"The Mabel's Room," Ellings (15th week). No stopping this bedroom farce.

"Buckwheat Parley," Lyrio (32d week). Engagement extended another week; going out May 19. Got \$4,800 last week; excellent for length of run.

"The Lady in Red," now listed to succeed.

"Velvet Lady," Amsterdam (15th week). Doing fairly, but to profit, with an inexpensive cast.

"Woman in Room 13," Republic (14th week). Moved over from Booth, where it got \$6,500 last week. Takings expected to improve on 42d street.

IN CHICAGO THEATRES

Opening Dates.
May 5.—John E. Keefe in a farce of Shakespeare, to include "The Merchant of Venice," "Julius Caesar," "Hamlet" and "Macbeth," at the Auditorium.
May 11.—Willie Collier in "Nothing But Laughs," at the Cort.
May 12.—"A Prince There Was," with Grant Mitchell at Cohan's Grand.
May 13.—"Famous Show of 1918," at the Palace.
June 1.—Boyle Woolfolk's "Honeymoon Town," at the La Salle.

Current Attractions.
BLACKSTONE.—"Tillie" still holding strong, but \$16,000 back on the map (10th week).
COLONIAL.—First Shift in "Gloriana," getting fair play (5th week).
CORT.—Frank Madsen in "Thirty Days"; holds 10th week.
KROHN.—"Grown Up Babies," in "The Royal Alexandra," starting on Monday next.
GARRICK.—"Scandal," with Charles Cherry and Francis Larrimore, selling out most performances; the strongest hit in town (3d week).
GRAND.—"Going Up" approaching the close of its phenomenal run (10th week).
HAYMAKET.—Stock Burlesque.
HILTON.—"The Dangerous Age," which opened last week, came in for probably the most unanimous praise of the over show which was played in Chicago in the past ten seasons, and except even William Brady's notorious driver, "Never Too Late." Despite this the sponsors for the play are spending more money for advertising last week than other shows in town, and have started out on the second week with a big crowd.
IMPERIAL.—"Stolen Sweet."
LA SALLE.—Dark until the first week in June, when George M. Cohan's "Honeymoon Town" will come in for the summer.
NATIONAL.—"Little Mother to Be."
OLYMPIC.—Willie Kerkow, heavily featured in "Peggy, Beave," opened. Review elsewhere in this issue (1st week).
PRINCESS.—Walter Hampden in "Hamlet," doing well with the ardent support of the press (2d week).
POWERS.—Ruth Chatterton in "Moonshine and Honeycups," fair (5th week).
PLAYHOUSE.—After a terrific advertising campaign, the Will Morrisey show cut down this Sunday to half an inch in two papers. Show is booked to make room next week for B. B. Berg's "You'll Like It," enlarged from a cabaret revue, in which Morrisey has an interest.
STAR & GARTNER.—"The Golden Crooks," with Billy Arlinton.
STUDEBAKER.—Guy Bates Post in "The Masquerader." For the second time the close date has been shown. The show is now slated to run until May 17th. Business has not too good to take a chance on a new show (15th week).
VICTORIA.—"Down East."
WILSON AVENUE.—"The Shore Players in Stock."
WOODS.—Bertha Kalich in "The Riddle: Women." Mme. Kalich's illness has hurt business somewhat, but the production promises to have a prosperous run. Despite her illness, Kalich has been playing at each performance (2d week).

Shows Closing.
May 10.—"Famous Mixture 'Thirty Days," at the Cort.
May 11.—"Glorious Revue," at the Playhouse.
May 11.—"Going Up," at Cohan's Grand.
May 10.—"The Masquerader," at the Studer-baker.

Sending "Flo Flo" to the Coast.
Philip and Larry have made an arrangement with John Cort for the rights to present "Flo Flo" on tour between Chicago and the Coast. They will present at least one company to send out the attraction early next season.

SHOWS IN PHILLY.

Philadelphia, April 30.
Leo Ditrichstein is presenting "The Matinee Hero" in the third and final week of his engagement at the Broad. The theatre was well filled Monday night and the piece was very well received. The newspapers gave it fair treatment. Lenore Ulric in "Tiger Rose" next week.

Fred Stone returned to the Forrest in "Jack O'Lantern" and opened to a crowded house, despite that the piece was here earlier in the season. It is getting the big patronage of the week and will do very heavy business here.

"The Cave Girl" with Lola Fisher is doing only fair business in the second week at the Garrick.

"Seventeen" was the one new attraction in the Shubert houses, opening May 1st. It was well filled Monday night at the Adelphi. "Parlor, Bedroom and Bath," which was switched from the Adelphi to the Chestnut Street Opera House to allow "Seventeen" to come in, opened very lightly. The piece did very well for six weeks at the former.

"Lombardi, Ltd.," with Leo Carrillo, is getting a heavy play at the Lyric. It is estimated the piece drew close to \$12,000 last week and started off fine on its second week.

"Little Simplicity" is now in its second month at the Shubert and doing good business. Nothing is announced as a successor. "Twin Beds" is drawing well on its return engagement at the Walnut.

STOCKS OPENING.

Toronto, April 30.
Edward H. Robbins will have another summer season of stock here at the Royal Alexandra, starting on Monday next.

Last season a new play called "Annabelle Lee" was tried by the Robbins stock and played a run. It was recent in the New York under the name of "Luck in Pawn."

The Malcolm Fassett stock opened for the season at the Harmanus Bleeker Hall in Albany last week.

Jane Cow, Estelle Winwood, and other Broadway stars will play two-week engagements this summer with the Edward H. Robbins stock company in Toronto. Robbins has practically completed his company which leaves next Tuesday. William Williams has been engaged as juvenile. Romaine Collender will play the heavy roles and June Walker will be the ingenue.

Cecil Owen, stage manager for the Jane Cow company, has signed as director of the Comstock-McLaughlin Stock Company, which opens at the Colonial, Cleveland, June 2. The initial bill will be "Happiness." The leads will be Clara Joel and Robert Adams. Robert McLaughlin, who wrote "The Eternal Magdalene," etc., will try out there during the summer his new play of his called "Mum's the Word."

DEATHS.

Harry A. Bilger.
Harry A. Bilger, former manager of the "Epkins" Theatre, Louisville, a well-known exhibitor and showman in the South, died last week at his home in Memphis.

Nella Bergen.
Nella Bergen died April 25, of pneumonia, at the home of Mr. and Mrs. S. R. Kahn, at Freeport, L. I., where she had lived in retirement for several years. The deceased was the fourth wife of De Wolf Hopper and a co-star with him in "El Capitan" and other comic operas 20 years ago. Her last appearance was with Sam Bernard in the musical play "He Comes From Milwaukee."

NEWS OF THE DAILIES.

Holbrook Blinn, will be started in Eugene, Walter's new play "Footlights Shop," while opens in Atlantic City, May 12.

Nace Buenville, who was serving in the Federal prison, has been released by Los Angeles as stage manager for Lew Fields.

Sam Ash, Frank Fay, Harry Kelly, Le Cooper, Sam J. Curtis, are in "Oh Uncle," new comedy (Shubert) now in rehearsal.

Low Fields will be supported by Frances Cameron, Harry Clarke, Willie Selar, Jeanette Cook and Gladys Lang in "The Love Romeo."

"Cauda," John Cort's new dramatic production, by Edith Ellis, will be in Pittsburgh, May 28. Mme. Mimi Aguglia will be in the leading role.

Following his usual custom Al G. Field, who produces a new show each year, has the accumulation of two season's productions for sale last year, owing to the war, there was no sale.

Sophie Tucker has entered into an arrangement whereby she will appear at a series of Sunday night concerts at the Nora Bayes for the next six weeks.

Camille Erlanger, the composer, died in Paris, April 28. He was born in 1817, in 1838 and received his musical education at the Conservatoire.

Henry A. Hirsch is writing the score for Louis W. Savage's "Love Boat," the musical farce that will start rehearsal in about three weeks.

Cleofonte Campanella, general director of the Chicago O. Co., left New York April 28, Italy to secure new operatic stars and operas for next season.

"Bal Tabarin," "Belle of Trouville," "Bum Bum," "Judith," "In the Night Watch," "House of Salambao," are some of the plays which J. J. Shubert, who returned from Europe, April 28, brought with him.

When Mlle. Adela Dolzys, the French actress, heard that America would probably try after July 1 and she could not get her visa with her daughter, she decided to sign a contract which A. H. Woods had offered her to appear in this country.

Winchell Smith and John L. Golden will shortly place in rehearsal for a preliminary try-out a new four-act play as yet unnamed by Pearl Franklin and Ella W. Peattie, which they intend to present on Broadway early in August.

Next season's opening attraction at the Cort will be "The Moon Maiden," a musical comedy by J. J. Shubert, who returned from Europe, April 28, brought with him. John Cort, who will make the production.

New production of "Lightning" and "Three Wise Fools" are being made for Australia by J. J. Shubert, who returned from Europe, April 28, brought with him. The conclusion of their New York run are destined for London, after having played Chicago and San Francisco.

Charles Dillingham's new musical comedy, "She's a Good Fellow," by Anne Caldwell, with music by Jerome Kern and a cast including Joseph Santley, Ivy Sawyer, Ann Ott, the Duncan Sisters, Scott Welch, Olin Howard, James C. Marlow, Alexander, and Florence Edney, Gertrude Maitland, Jay Wilson, will open at the Globe, May 6.

Representative producing managers of New York met at the Claridge Hotel last week and organized an association of their own to be known as the Producing Managers' Association. Sam H. Harris was elected president; George Broadhurst, vice-president; Lawrence Weber, secretary; and William F. Roeder, treasurer. The board of directors includes Arthur Hopkins, William A. Brady, Henry W. Savage, Al Hayman, Arthur Hammerstein, John L. Golden.

CRITICISM.

I LOVE YOU.
A farce in three acts, by William Le Barre. At the Booth, April 28.
The play is quite as vigorous as Mr. Le Barre's former farce, "The Very Last," but it is quite as novel and genuine in its comic touch, and it will no doubt have a considerable prosperity.—Times.

"I Love You" is a promising candidate for a long summer run, even though its final act be a little strained and exaggerated.—World.

JUDGMENTS.

Judgments filed in the County Clerk's office. The first named in that of Judgment debtor, the second the judgment creditor, and the amount of the judgment ordered.
Harry Perry and Albert Gorman (Perry & Gorman)—Sterling Farm, \$93.91.
Franklin Arden (Perry & Gorman)—\$104.68.
Loomis Opera House Co.—B. L. Winick, \$100.65.
Henry E. Dwyer—W. B. Force, \$620.35.
Kennedy Theatres, Inc.—N. Y. Tel. Co., \$180.22.

ARTISTS' FORUM

Confine letters to 150 words and write on one side of paper only.
Anonymous communications will not be printed. Name of writer must be signed and will be held in confidence, if desired.
Letters to be published in this column must be written exclusively to **VARIETY**.
Duplicated letters will not be printed.

New York, April 28.

Editor **VARIETY**:

Will you kindly correctly spell shimmy dance? I would like to know that dance but am afraid to try it without being able to spell it. I have seen it spelled so many ways in **VARIETY** that I am puzzled.

How do you spell it? Shimmy or shimme? You can write to above address if you don't want to publish the answer. And please tell me, is it a nice dance?

Marie Iolande.

(Marie, keep away from the shimmy, no matter how you spell it. The other night in a restaurant, a four-year-old girl, having dinner with her parents, stood out on the floor, and just for fun, probably to display the parental learning, did a bit of the shimmy through shrugging her shoulders. That pleased an A. K. about 89, who had been struggling all evening on the dance floor in a shimmy contest with a chick, that he gave the kiddie one dollar. That is our idea, Marie, of starting a very young woman on a dance career. So why should you, who appear afraid of starting something because you can't spell it, want to do what a four-year-old has done? It's a nice dance, Marie, if you do it nice.)

April 21.

Editor **VARIETY**:

I wish to bring to your attention another attempt of outright copy and duplication of my act, the Yip Yip Yaphankers, by Shyamen Ali under the title of Uncle Sammie's Boys. This act being a reproduction of camp life with a whirlwind acrobatic finish. It is a known fact that I am the originator of the Yip Yip Yaphankers and first produced my act at the Century Theatre with Irving Berlin's Yip Yip Yaphank Show last August. The Yip Yip Yaphankers is now conceded by Vaudeville Managers to be a legitimate production and because of its individuality and originality. We do not commercialize the uniform of the American soldier or attempt in any way to derive benefits for the service that we gave to our country. We are all vaudeville actors and are capable of making good without a uniform.

Cory, Frank Melino,
Of the Yip Yip Yaphankers,
Hippodrome, Cleveland.

New York, April 29.

Editor **VARIETY**:

In **VARIETY** last week Albert Gloria made several false statements relative to my skating waltz, of which he alleges he is the originator.

In my defense, I wish to state, I know personally of seven different acts in vaudeville and cabaret doing skating dances. But it is my creating and my being different in all my work that is due to my success as a producer of ten vaudeville acts, engaged by Wm. B. Friedlander, staged dancing numbers in Stella Mayhew's show, "The Mix Up," arranged numbers for Jos. M. Gates, "Take It From Me," and at present putting on the numbers in Clifton Crawford's new show, "I Love a Lady."

If I am unknown would abide, he may yet, make good in America.

In closing if he or anyone can prove

I have lifted any original property, show up or shut up.

Edgar Gardiner.
(Gardiner Trio)

BIRTHS.

Mr. and Mrs. Tom Rubini, son.
Mr. and Mrs. Charles Potter, at the Swedish Hospital, April 26, daughter.
Mr. and Mrs. Gene Barnes, April 16, son. The father is of Barnes and Freeman (vaudeville) and was playing in the West when notified of the birth.
Mr. and Mrs. Bud Irwin at their home in New York, April 24, daughter. Mr. Irwin is connected with the B. S. Moss booking office.

Mr. and Mrs. Charles Gates at their home at Woodhaven, L. I., April 26, son. Mrs. Gates was formerly Marion Finlay (Finley and Gates).

Mr. and Mrs. Ben Carter, at their home in New York, April 30, daughter. Mr. Carter is treasurer of the George M. Cohan Theatre.

Mr. and Mrs. Claude Jansen, April 29, son (Claude, Jr.). Mr. Jansen has the Jansen-Von Herberg string of theatres in the northwest.

Mr. and Mrs. Jan Dubini, son. Mrs. Rubini is professionally known as Diane.

SHOWS CLOSING.

The No. 2 "Crowded Hour" Co., closed in Washington, Saturday night and the Jane Cowell Co., in the same piece closed this week at the Teller-Schubert, Brooklyn.

Gus Hill show, headed by John E. Cain, "Bringing Up Father," at Coatesville, Pa., May 17.

The road company of "Oh Lady, Lady" will close at Lancaster, Pa., Saturday.

"Runway" Allowed in Boston.

The "runway," barred from local theatres by Mayor Curley is again in use. Mayor Peters, a reform mayor, doesn't object to it. In Al Jolson's show at the Boston Opera House, the "runway" is used as it was in the days before the ban was put on, but in "Flo-Flo" at the Tremont, the girls emerge from the orchestra pit, rather awkwardly, and then climb a flight of steps to the stage.

S-B's Musical Pieces.

The Shuberts propose to produce a musical version of "The Third Party" shortly, with the revision, lyrics and music by Eddie Clark and Lieut. Gitz Rice, the music rights having been given over to the Shapiro-Bernstein firm.

The latter firm have also signed up for the music rights of John Cor's forthcoming "Mile a Minute" piece, scheduled for a fall production at the Knickerbocker.

Wood's Homecoming.

The latest information regarding the sailing for home of A. H. Woods is that he is due to return on the Mauretania. The ship was to have sailed last Saturday, but was delayed through inability to coal, owing to an English labor strike. The boat, at last accounts, was to sail Thursday of this week.

"THE SKIRT" SAYS—

(Speaking of Women—mostly)

By **THE SKIRT**

At the Palace, Blanche Ring appeared Monday matinee, in a brown chiffon cloak, lined in henna. The trimming at the hem and top were narrow bands of sable. Miss Ring's gown was white embroidered, net edged in filet lace, made over a skirt of henna colored satin. A wide girdle of the satin had two long ends at the back.

Anne Fica (with Paul Gordon) makes three changes. A pale blue velvet coat was edged with white fur. Underneath was a short pink dress. The third change was in red velvet, also short.

That never ending act "Hands Across the Sea," finds the girls in several changes of costumes.

Anna Chance (with Charlie Grapevin) is still wearing the blue chiffon frock.

Emma Haig (with Lou Lockett) has made no change in her lovely wardrobe.

The Lightner Sisters (with Newton Alexander) are dressed, one in blue and one in pink. The pink dress had a blue side sash and a silver band.

The Colonial this week in its vaudeville bill is handing its patrons plenty of laughs. The burlesque provided by Pat Rooney, Jimmie Barry and George N. Brown is a scream.

Appearing first in their laughable skit, Mr. and Mrs. Jimmie Barry proved their value. Mrs. Barry is wearing a dark blue velvet cloak with squirrel collars and cuffs. Underneath was a pretty draped grey chameuse frock. Then a mauve chiffon made with crystal bodice is worn.

Marion Bent (with Pat Rooney) is showing an unusually good looking wardrobe. Her first frock was of French blue chiffon made ankle length. With this she wore a small flowered hat. A soubrette costume was of silver, with a tight cap to match. A white silk cape was outlined in the medallions with a lining of the allied flags. Her third dress was of a lovely shade of apple green chiffon, made in five wide tucks. A large hat had long streamers.

Yvette Kugel, in splendid voice, is wearing her blue dress and white satin evening gown. Her cloak is of black lace, with green satin facings.

Miss Phoebe (with Ivan Bankoff) suffers in her marvelous back kick, through the maneuvers of Bankoff. Her wardrobe has been seen before.

Miss Sharrock (of Harry and Emma Sharrock) dresses in eccentric style, which doesn't interfere with her remarkable mind reading. The girl of Conway and Fields sings noisily, in a dress of embroidered net, having exaggerated sleeves.

Mollie Williams, with a few added pounds, is pretending herself and own show at the Columbia this week.

Naturally, Miss Williams saves the two prettiest scenes for herself. A Spanish setting is good to look upon, as was Miss Williams in an entire black costume. Over black tights, a tight tunic was of a jetted material. Long fringe was the trimming. A red handkerchief under a gold hat was the only touch of color.

The 21 chorus girls looked well in Spanish costumes. For her specialty in the second act Miss Williams was in a gold costume worn with pink tights. There was also a short Quaker dress of gray, and trousers, with draped sides, were of Persian silk. Again did the girls behind Miss Williams look nice in costumes consisting of all the pastel shades.

The show opens brightly, with the girls in purple, blue and orange. All through the show the chorus wore many pretty costume changes. Ruth Hastings, a good looking blonde, sang prettily. Her most becoming costume was in red and white stripes, and the mantle, a cloak of cloth of gold, was trimmed with seal.

The Strand this week features Geraldine Farrar in "The Stronger Vow." It is perhaps the weakest picture this house has had in many a day. Miss Farrar as a lady of Spain dresses the part peculiarly, inasmuch as her clothes date back to pedanal times, although the period seems to be modern.

There was one current evening gown of black sequins and an instant in a garden with a chiffon frock.

ILL AND INJURED.

Christine Norman, of the Jane Cow Co., is confined to her home with the "flu." Grace Morse is replacing her.

Max Spiegel, burlesque producer, was suddenly stricken with ptomaine poisoning April 27, and was immediately ordered to bed.

At the American Theatrical Hospital, Chicago: Irene Smith, daughter of Lottie Smith and W. J. Carter, stage carpenter at the Star Theatre.

Ray Maxson, of Maxson and Brown, was discharged from the Post Graduate Hospital this week. He was operated on for appendicitis.

Gaynell M. Jackson is resting at the home of Oscar Lowande at Reading, Mass., where Miss Jackson is recovering from a recent auto accident.

H. S. Carter, manager of the Mary Anderson Theatre, Louisville, Ky., has fully recovered from a recent attack of double pneumonia and has returned to his post at the Keith Theatre.

Willie Weston was removed to his home from a Brooklyn sanitarium, following a nervous breakdown, which has kept him on the inactive list for the past three months. Weston is slowly recovering, but is hardly expected to return to the stage before next season.

Henri, the piano player who assists Georgie Price was operated on Tuesday and Georgie used the orchestra at the Alhambra for the first time with his present specialty.

Dick Curtis, recently discharged from the Army and member of the act of "Patricia O'Dare and Curtis Boys," was stricken with pleurisy in Philadelphia this week. The act will cancel booking until he recovers.

Castings "Pearl" Show.

Robert McLaughlin arrived in New York this week to be present at the arrival of A. H. Woods from Europe. His play, "The Pearl of Great Price," is to be placed in rehearsal by Woods immediately.

Marjorie Rameau is to play the principal role.

Marie Dressler Again in "Tillie."

Plans are being made, according to report, for Marie Dressler to revive "Tillie's Nightmare" for a tour with herself as the star next season.

Theatre and Hotel in Los Angeles.

Los Angeles, April 30.
A \$3,000,000 theatre and hotel is announced to be erected here by a corporation headed by H. C. Wilson.

Chicago By Day

By SWING

The night before Walter Hampdon opened in "Hamlet" at the Princess, the troupe rehearsed into the small hours of the morning. In their costumes, they descended into the theatre, took seats and sent somebody out for some food. The messenger spied a couple of negro hangers-on and dispatched them to the all-night restaurant. They came back in a few minutes with a couple of heavily-laden trays. One look at the grave-diggers and the ghost of Hamlet, smoking cigarettes in the dim auditorium, and down crashed the trays, the provender spilling all over the floor. The theatre is located at Clark street, off Van Buren. A minute and a half later two dark gentlemen could be seen passing State street and Twenty-second, two miles away, and gaining speed with each wild bound.

Ashton Stevens is authority for the information that there is no truth to the rumor from New York that Jane Cowl is arranging to secure the New York rights to "Pegey," Behrman's new show in which Willette Kershaw is now appearing at the Olympic.

Lou Macloon's wife's cat died last week. Lou was aghast, give her Christian burial. He took the cat down to Chicago with him from his home in Hubbard Woods, neatly parceled for interment. All day long he tried to cast it aside, but never got away with it. He tried to leave it in a taxi, but the driver called him back and told him about the package. The same thing happened in a theatre. The police were wary at Lou stood on the Rush street bridge. In desperation Macloon decided to take the cat back to Hubbard Woods. On the train going home he put the package on the ledge over his seat. When he got home he went into the back yard, opened the package and discovered that it contained 20 pounds of roast beef.

An Olympian Diary.

April 20.—Took the Olympian out for her maiden (sic) trip, with Nat Phillips acting as chauffeur. Between Monroe street and Lincoln Park we broke down seven times, and blew one tire. "Your engine reminds me of the Legion of Honor," said Phillips, with a nasty look at me. "How's that?" I straightened back. "It dies, but it never surrenders," said Phillips, as he ran the car into a lamp post. In the garage the mechanic looked her over and said the peculiar noise was not due to a screw-driver in the mechanism, but to a broken clutch. "Bent?" I pleaded. "No, broken," he Legreed. He wanted to know where the car was manufactured. I asked him to give me time, and I'd find out. The next day I called up Bill Pinkerton, and he put a couple of his best dicks on the trail. In three days they located the town. The car is manufactured in Pontiac, Mich., where the reformatory is situated. I wired at once for a clutch, and they wired back: "What kind of a clutch do you want?" I replied back: "A nice kind of clutch." In the meantime Jack Levin dropped me a note, suggesting that I take out fire, theft, collision, accident and blow-out insurance. While the car is in the garage for repairs I will see to the matter of license, wheel tax and other details. Am not as happy as might be expected.

Note to Conrad: You lie, Johnny, them valves was not ground.

MAJESTIC BUILDING EMPTIED.

Chicago, April 30. The theatrical tenants of the Majestic Theatre Building moved to their new location Monday and Tuesday. In the suite of the Western Vaudeville Managers' Association in the new State-Lake Building, Mort Singer's office will be a desk in the middle of the large room, which has no partition. Lew Cantor booked the first act in the new quarters of the Association. It was Mabel Harper and placed with Sam Kahl for the Finn & Heiman time. Variety's Chicago office also removed to the State-Lake Building.

HIP BACK TO VAUDEVILLE.

Chicago, April 30. The Great Northern Hippodrome, for the past few months playing a stock company policy with condensed plays in connection with a few acts of vaudeville, goes back this week to a straight vaudeville policy, with 14 acts a week booked by Charlie Freeman.

The tabloid drama policy was introduced with Edith Ellis brought on from New York to write standard plays won to fifty minutes per act. Considerable advertising was done, and the

CHICAGO DIVORCES.

Chicago, April 30. The divorce case of Venita Gould against her husband, Harold R. Jones, filled columns in the local papers all week, sessions being held daily in the court of Superior Judge John J. Sullivan. In addition to the charges of cruelty, Miss Gould charged her husband with misconduct, naming Helen Bell and Florence Nelson. Jones in a cross bill, charges his wife with cruelty and misconduct with other men. On one occasion, he alleges, she fired a revolver at him, and on another broke a bowl over his head. Ben M. Giroux, theatrical manager, is alleged to have broken faith with two women—one his wife of 34 years, Mrs. Ida F. Giroux, and the other, Claire Bauman. Mrs. Giroux told Superior Court Judge Hopkins, that Giroux deserted her in January, 1918, in San Francisco, and that later, in Denver, she found him living with Miss Bauman. Subsequently, she testified, he left Miss Bauman, too.

CRYSTAL HERNE QUILTS.

Chicago, April 30. Crystal Herne was fired from Bertha Kalich's "The Riddle: Woman" com-

"DANGEROUS AGE"—TWO WEEKS.

Chicago, April 30. All week long Chicago has been reading large print advertisements wherein Edward Dubinsky quizzed the public at large on "What is the Dangerous Age?" It appears that two weeks is the answer. Announcements were sent out Sunday that the play, written by Kirkpatrick Boone (Ashton Stevens thought it was Lydia Pinkham writing under a nom de plume) would leave the Illinois Saturday night, to be succeeded by a picture.

The picture is "The Betrayal," produced by the Lenox Corporation, of which Harry E. Aitken, who is president of the Triangle Film Corporation, is head. It will be the first showing of the film on any stage, and promises to be an auspicious premier. The film has to do with the battle of the European peoples for democracy, and the effect on their strivings of the advent of the American expeditionary forces.

Mr. Aitken was in town to supervise the opening of the picture.

The "Age" show did \$4,700 last week.

THIS HERE REFORM WAVE.

Chicago, April 30. The reformers have certainly got Chicago. The sign on the Bandstand, a picture house playing features, located on Madison street, reads: "The Eternal Magdalene—For Adults Only."

WINFIELD'S STRING.

Chicago, April 30. James Winfield, of the Central States Circuit, has returned from an extended visit to the East. He announces night stand bookings for the following: "A Good Bad Woman," with Margaret Illington, Robert Edison, Wilton Lackaye, Katherine Keeford, Richard Taber, Amy Ongley and Hazel Turney. "Chin Chin," "Tea for Three," "Listen Lester," "Oh, Lady, Lady," "Bringing Up Father in Society," "Mutt & Jeff's Dream," "Gus Hill's Minstrels," "Neal O'Brien's Minstrels," "Al Fields Minstrels," "Oh, Girlie," a new musical show featuring Lew Herman; "Oh, Daddy," a new Kilroy & Britton show, "Up in Mabel's Room," "Tiger Rose," "The Boomerang," Fiske O'Hara's show, "Polly with a Past," "Friendly Enemies."

CARUS-LEOPOLD, PUBLISHERS.

Chicago, April 30. Emma Carus and her vaudeville assistant, J. Walter Leopold, are entering the music publishing field with three numbers which Miss Carus is singing, written by Leopold, and intend to publish a few select songs each season promoted and created from the same sources. Miss Carus says she has been guaranteed an order for 50,000 copies of Long, Lean, Disconnected Gentlemen and will run off "If You Don't Love Me" at the same time.

K. C. Buy Schwartz Theatre.

Chicago, April 30. The Knights of Columbus have purchased the Schwartz theatre and hotel at Washington, from the Past brewing interests, and will transform the hotel into a clubhouse. The theatre will be rented out.

Winslow-Berlin Chicago Offices.

Chicago, April 30. The new music publishing firm with Irving Berlin and Max Winslow as its principals, has taken office at the Woods Theatre Building. The firm expects to start business June 1.

NEW CHICAGO ADDRESSES

Following are the new locations of theatrical offices due to the general exodus from the Majestic Theatre Building and the May 1 moving mania:

W. V. M. A. and Affiliated Circuits, 5th floor, State-Lake Building.

Interstate, 5th floor.

Orpheum Circuit, same.

Ketch Vanderville Exchange, same.

Gus Sui, same.

Allardt Circuit, 4th floor, Woods Theatre Building.

Allardt Adv. Co., 4th floor, Woods Theatre Building.

Boyle Woolfolk, 4th floor, Woods Theatre Building.

Reckler-Jacobs Agency, 3rd floor, Woods Theatre Building.

Will Bradshaw, 3rd floor, Woods Theatre Building.

Charles Crowl Agency, 3rd floor, Woods Theatre Building.

Lew M. Goldberg Agency, 3rd floor, Woods Theatre Building.

Earl and Yates Agency, 3rd floor, Woods Theatre Building.

Helen Murphy Agency, 3rd floor, Woods Theatre Building.

Moore and Negley, 3rd floor, Woods Theatre Building.

C. W. Nelson Agency, 6th floor, Woods Theatre Building.

The Simon Agency, 5th floor, Woods Theatre Building.

Harry Spingold-Jones Freeman, 4th floor, Woods Theatre Building.

Eagle and Goldsmith, Loop-End Bldg., Cross from State-Lake Theatre Bldg.

Bill Jackson Agency, Loop-End Bldg., Cross from State-Lake Theatre Bldg.

Patty Powell Agency, Loop-End Bldg., Cross from State-Lake Theatre Bldg.

Hayman and Cantor Agency, 220 S. State St., Consumers Building.

start was most auspicious, but it dwindled down and died. Andy Talbot is manager of the house, and a strong effort will be made to put the Hippodrome back on its old basis, which was that of a prosperous, turn-them-away popular vaudeville house.

FOREIGN ADOPTION.

Chicago, April 30.

Ray Conlin, voice-thrower, was born in Chicago, at the corner of Congress and Halsted street, over his father's saloon. Last week Ray played the Academy, Joe Pilgrim's opera house, which is located within a couple of blocks of Mr. Conlin's place of nativity. Conlin's billing was emblazoned on a huge streamer which contained this information: "Europe's Foremost Ventriloquist."

AGENTS DON'T GO.

Chicago, April 30.

In Chicago, the try-out houses are the American Windsor, Logan Square, Lincoln and Academy.

Complaint has been made by a number of acts that they have showed new offerings at try-out prices at these houses, without the attendance of booking managers.

The matter is being given consideration by Mort H. Singer.

pany, having had a long, hard season, and desiring a rest. She was replaced by Adele Klair, at one time Richard Mansfield's leading woman.

LOW DOWN COMEDY.

Chicago, April 30. When Chicago's official roll of honor of those who died in France was made up, the name that led the rest was Abraham Levy. In the list there were plenty of Cohens, and Weinsteins and Goldbergs.

At McVickers' this week, Swartz and Clifford use the following gag: "Sure, I enlisted. I'm a hero. Did I fight? I should fight! I enlisted where all the other Jews enlisted—in the quartermaster's branch. The gag was regarded with a hearty laugh from the audience."

Le Maire-Swor Engagements.

Chicago, April 30. George Le Maire and Bert Swor separated before they got together. Le Maire answered affirmatively to a proposition made him by Flo Ziegfeld, and will be seen in blackface as the straight support to Bert Williams in the next Follies. Swor has signed with Neil O'Brien's Minstrels. The two cork comedians were to have teamed up, with vaudeville in view and a minstrel show on the horizon.

Chicago By Night

IN PARIS

By E. G. Kander

Paris, April 19. The free shows to be given at the Theatre des Champs Elysees for the A. E. F. and Allied forces in uniform will include the "G. G. Q. Players of Chaumont," "The Ordinance Review," "Merry Makers," "Keweenaw Frolics" and "A Buck on Leave," which opened the season March 31. These entertainments, frequently changing, will run at least till June 30, under direction of Capt. W. J. Hunter, of Y. M. C. A. The theatre built just before the war has a capacity of 4,000, and the stage with every modern appliance can accommodate any kind of performance. "A Buck on Leave" was staged here by the Motor Transport Corps, from Verneuil; it carries 75 men in the troupe, and an orchestra of 50. A local manager offered to prolong the Paris engagement for the general public benefit. Members of the American Peace Commission are frequent attenders of the shows at the Theatre des Champs Elysees.

"Ordinance Revue" is to be staged in Paris April 8, for a two weeks' run, then visiting Marseilles. This merry show comprises Joe Carpenter, Geo. Wilkin, Robert Wilkin, Walter Schulte, Billy McBee and Miss Ethel Van Name. Misses Adelaide Grille, Laura Cadet and Winifred Pratt; Robt. A. Kerr, J. B. Burns, Lew Fry, Walter C. Wolff, Jimmy Rafferty; Jim Maly's ordinance band.

"Mrs. Temple's Telegram," a sketch by Ambrose P. Lavin, was produced by the 65th Transport Corps in its variety show, "Make It Snappy," at Mirebeau-sur-Beze, France.

The 10th Field Signal Bat., in the Libourne district, has a cork black "Novelty Minstrels" company of the highest perfection. The members rattle off all the latest, and it is a wonder where they get them from so quickly. They are showing at Bordeaux this week, and comprise W. A. Furtell, Mitchell and G. E. Updike, Sam E. Moulton, J. L. Middleton, W. B. Conkling, A. F. Cole, R. F. Chaffee, Will H. O'Malley, Stanley Overton, S. E. Clonchepier, C. Moses. The band is directed by Lt. F. W. Ballard, and includes G. E. Austin, S. P. Beaman, Geo. E. Franklin, P. Koch, W. D. Gray. Corp. Thos. F. Keegan is interlocutor; Pvt. Philip E. Salter property man. "I'm Going Back to Good U. S. A." is the opening chorus.

"The Traveling Salesman" is being given by the American stock company at the Trianon Theatre, Tours, this week, with Sydney Shields and Homer Miles in the leads.

"The Commoners," being the vaudeville entertainment unit of the 69th Coast Artillery Corps, is appearing at St. Malo and touring the Brittany seashore. It carries a seven-piece jazz band, naturally, and has eight acts.

Sarah Bernhardt made a brief appearance at the gala matinee, organized April 1, at the Opera, by the Paris press syndicate, for the benefit of French devastated regions. She recited a few verses, reminding us of the victory obtained, terminating with the "Marseillaise," which the author of the poem claims should in future be known as "La Francaise." Sarah, who was carried by warriors to the centre of the stage, received an ovation. "La Tragedie de Salome" was produced on this occasion, with Ida Rubinstein, and this version of Salome by Florent Schmitt is to be continued in the evening shows.

Blanche Pierson, who died in Paris

March 31 while rehearsing "Les Soeurs d'Amour" by Henry Bataille, at the Comedie Francaise (as already reported in a cable message), was a member of that famous troupe of the House, of Moliere for 35 years, and passed away in harness at the age of 77. She was almost as marvelous as Sarah Bernhardt, as an aged actress, but her appearance in "Les Deux Soeurs" was to have been her last creation.

Marguerite Deval (now appearing at the Theatre Edouard VII) was engaged two years ago to play in the revue "Tambour Battant" at the Capucines, Paris, but considering her role not worthy of her talent, she declined to continue rehearsing. Seized for damages by the management, the courts have condemned Marguerite to pay 6,000 frs. (\$1,000 at the present high rate of exchange, which stands at Frs. 6.00), the amount of the forfeit stipulated in her contract.

Morris Gest is visiting in Paris, as reported in a cable message to Vaux, to arrange for the production of "Experiencia" for the doughboys on furlough in the city. He has secured the rights for America of the operetta "Phi-Phi" by Sollar and Willemetz, music by H. Christini, now playing at the Bouffes-Parisiens; also "L'Heritier du Bal Tabarin," by Nicholas Nancey, a farce at the Theatre Cluny. He is to give a big production of "Apropos" at the Century Theatre, New York, in November next, which Gest has also secured.

"Seventeen Bunkies" is the title of the show which opened the rest camp theatre at Is-sur-Tille, under the direction of Col. Hilgard. It has a seating capacity of 2,800 and is one of the largest in the A. E. F. There is a scene in Lambs Club, New York, with a beauty chorus formed of bright boys, the other set representing a Paris cafe. The present attraction at it is the "Bookoo Minstrels," of 49 men, few having had previous theatrical experience.

"Who Can Tell?" has just been presented by the 88th Division in a hangar theatre at Gondrecourt, under the direction of Lieut. Arthur B. Kachel. After a fortnight's "engagement" the show will go on tour.

"Flat-foot Fusiliers" is a screaming farce shown by the First Air Depot at Colombey-les-Belles, which will tour the A. E. F. circuit. Claire Brokaw and Elmer Anderson make good in the roles of a captain and a private respectively.

"The Pink Stocking" has just had a week's run at the Palais de Glace, Paris. This musical comedy in two acts, book by Capt. D. W. Rowan, music by Donald A. Porter (electrician), comes from Base Section No. 1, Saint Nazaire, and is on the road. Sgt. George Garbutt is producer; dahoby Miller and McCormick. The plot concerns a fellow who received, as a token of love, a pink stocking from his best girl before going to the front. She Van Horne and Gibson have a duet, "Tickle Toe," which brings down the house.

The Committee of the International Olympia games is meeting April 6 at Lausanne, Switzerland, to decide where the sports will be held next year. The Municipal Council of Antwerp, Belgium, has voted an appropriation of \$165,000 and promised to construct a monster swimming bath for the nautical contents if that city is finally chosen, as is anticipated.

Paris Theatres.—Soeurs d'Amour (Comedie Francaise); Hulio Charley—Earl and Girl (Apollo); Rie des Fal—(Theatre de Paris ex-Rejane); Greve des Femmes (Renaissance); l'Occident (Ambigu); Rapatipatoum (Edouard VII); Aiglon (Sarah Bernhardt); Heritier du Bal Tabarin (Cluny); Phi-Phi (Bouffes); American Girl (Empire); Bourgeois Gentilhomme (Antoine); Cyrano de Bergerac (Porte St-Martin); M. Caesaran (Odeon); Couché de la Marite (Athenée); Pasteur (Vaudeville); Beulemans à Marseille (Arts); Le Secret (Gymnase); Lysistrata (Marigny); Le Filon (Palais Royal); Amants de Sazy (Michel); Millions d'Oncle Sam (Chatelet); Atroce Volupté, etc. (Grand Guignol); Noces de Figaro and repertoire (Opera Comique); Attaque du Moulin (Gaité); Folle Escapade (Varieties); repertoire Opera, Revues at Femina, Palace, Folies Bergere, Casino de Paris, Ba-Ta-Clan, Capucines, Eldorado, Imperial, Bouffes du Nord, Cigale, Gaité Rochecouart.

Hermann Jadowler, star of the Berlin Opera, now known as the Theatre under the Linden (lime trees), is reported to have been engaged for the Chicago Opera.

Richard Strauss in December next will produce at the Opera, Vienna, a satirical operetta, "The Frolics of Mirror," which is said to be a criticism of German music publishers. At Darmstadt a new work by Humperdinck, entitled "Gaudefamus," is to be mounted when politics become more calm.

A league has been formed in Paris to foster cleaner forms of entertainment, and has issued a number of posters which are to be seen in the city. One reads:

France wishes to be moral. Down with the resort of debauchery with pictures of criminal education, theatres of filthiness, pornographic publications. Save our children from the putrefaction sown by bad Frenchmen, encouraged by Germany.

Eclaireurs de Paris. Judging from the licentious farces and undressed revues, with smut introduced at every opportunity, which have been produced at some of the Parisian theatres, the average visitor to the city must have a low appreciation of the morals of this country. Although it is a proverb that a nation has the theatre it deserves, it can be again stated that the French people must not be judged by the pieces on the Paris stage. There is no denying the tendency is towards immoral plots, with broad situations, and the average theatrical manager and French playwright here cannot flatter himself to have done much in raising the estimation of foreigners for their worthy country.

The poster of the Eclaireurs de Paris may be a little exaggerated, particularly as concerns the films, but some sort of protest was necessary, if only to prove to foreigners that the large majority of natives are not responsible for morals falsely painted by French authors and revue writers.

The best paying public, at all classes of entertainment in Paris at present, is composed of strangers. Acting on a hint from higher powers the management of the Olympia and Folies Bergere now decline to sell promenade tickets to women. This order has just come into force.

Mme. Simone will appear in Rostand's "La Samaritaine" when it is revived at the Theatre Sarah Bernhardt. A gala matinee performance is being organized in honor of Edmond Rostand at this house, when portions of the late poet's plays will be given: Romanesques with artistes of the Comedie Francaise, "Princess

Lointaine" with Ida Rubenstein, "Samaritaine" with Mme. Simone, prologue of "Chatelet" recited by Jean Coquelin, an act of Cyrano de Bergerac by troupe of Porte St. Martin, and finally last act of Aiglon with Sarah Bernhardt herself.

"La Vengeance du Cocu" is the new title of G. Feydeau's farce "La Main Passe" to be revived at the Scala.

Encouraged by the success of "Noces de Figaro," the brothers Isola and A. Carre, who rule at the Opera Comique for the time being, intend to present Mozart's "Don Juan" with Edmee Favart in the role of Zerline. German music is only banned when it does not guarantee full capacity.

Luna Park has been taken over by a new management and will shortly re-open as a fair. During the winter business has been good as a skating rink, under the direction of Aumont.

The new revue which L. Volterra is to present at the Casino de Paris, is being rehearsed.

At Butt's Mogador Palace, for the present, all tips are eschewed, both for ushers and the cloak room. Programs are also supplied free of charge. The management has forbidden the whole staff to solicit gratuities, which is some innovation in a Paris theatre, where the female ushers are invariably a pest.

The revue "Marche a l'Etoile" by R. Ferreol and P. Marinier, presented at the Theatre Femina, by Mme. B. Rasimi, is classed by the local press as an American show. As a revue it is quite ordinary, but as a show it is full of ginger and a success. Needless to say the costumes are splendid, the sets, however, being mediocre, owing to the small stage. The producer is mainly Harry Pilcer, who appears with Gaby Deslys in a number of dances. The most original is the canary and cat act. Gaby is seen as a fragile bird, balancing in her cage; Harry arrives at a fine Tom, opens the gate and in a series of realistic steps worries his victim to death. Pilcer is about the best vaudeville dancer now in Paris. His clever partner, which is attractive as ever, and the revue will have a good run, in spite of the high tariff of \$4 for orchestra stalls and \$125 for standing room. There is an American chorus of smart girls and half a dozen boys. One act is in a cabaret, where six pianos, with 12 players, furnish the music for a rolling dance by the two principals. Gaby's attire, invariably composed of feathers, are the talk of the town. In one scene, albeit, she is divested of her plumage. It is the honeymoon evening of a loving couple and we witness their cooing, with the final retiring for the night. Pilcer is seen in wonderful pajamas.

The Convalescent Entertainers, first formed at Base Hospital 46, and the Army Ambulance Service Jazz, formerly with the Italian army, have been presenting their bill at the Theatre des Champs Elysees, which now receives a visit from the various units on the road as they near Paris in their tours. With the Convalescent troupe, all enlisted men wearing wound stripes, are Val Marconi, Johnny Byam, Charles Bauer, Jack Belco, Jack Wayman, Georgie Hall (of Keystone), Victor Orr, Charles Speidel, Lawrence Hager.

"The Bishop's Candlesticks" and "Who Can Tell" have just been presented at the Theatre Albert I, Paris, by the Playlet Players, which organization includes soldier-actors and members of the Over-There German League. Schuyler Ladd and Walter Bull (army boys) with Louise Hamilton, Marie Tannehill and Jack Story, of Over-There League, hold leads.

BUY BONDS

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IN LONDON

London, April 17. American artists proposing to visit London should secure hotel accommodation before arriving, as with its million and a half of strangers the housing problem is a serious question, particularly as a number of the largest hotels are still occupied by the government as offices. No hotel accommodation could be obtained for the "Business Before Pleasure Company," consequently a large house was secured where they were merrily quartered. "The Dixieland Jazz Band" of eight, who arrived on the same boat, could find no rooms and had to sleep in the dressing rooms at the Hippodrome. There is the same trouble in the provinces and Grossmith and Laurillard are finding great difficulty in securing chorus girls for the "Chin Chow" tours.

The governors of the Shakespeare Memorial Theatre have invited J. B. Fagan and his Court Theatre company to play "Twelfth Night" on the afternoon of Shakespeare's birthday, April 23, at Stratford-on-Avon, while Sir Frank and Lady Benson and Genevieve Ward will appear in short versions of "Coriolanus" and "The Merry Wives of Windsor" during the evening.

Albert de Courville, having secured a new three-act comedy entitled "Ban-tam V. C." by Harold Brighouse, has transferred the American rights to A. H. Woods, who will produce the play outside of New York about the end of May, presenting it in that city during the autumn.

Dion Clayton Calhoun, who has completed a comedy for Albert de Courville, has joined the technical staff of the London Film Co. as artistic adviser. This company have arranged to film Sir Arthur Quiller Couch's successful story, "True Tilda."

The old Vic will celebrate Shakespeare's birthday by a festival presenting "Hamlet" on April 19, with a matinee performance of "A Midsummer Night's Dream" on the 23d with a Shakespeare Revel in the evening.

At the Royal Society of Arts, the Illuminating Engineering Society discussed "Light and Color in Relation to Stage Productions" recently. The discussion was arranged with the cooperation of the Critics' Circle of the Institute of Journalists.

Although the lady theatrical manager was not unknown before the war, she has increased amazingly during the last few years. We now have Marie Lohr at the Globe, Gertrude Elliott at the St. James, Marie Keane at the Lyric, Lee White at the Ambassadors, Gladys Cooper (with Frank Curza) at the Playhouse, Lady Wyndham at the Criterion, while Lillah McCarthy will shortly be seen at the Kingsway, and Constance Collier, Lina Palermé, Iris Hoey and others are only waiting to secure theatres.

"Romeo and Juliet" will be Miss Doris Keane's last production at the Lyric Theatre, as her tenancy will terminate after the run. She may accept certain tempting offers to tour the States, and may yet achieve her great ambition to play Lady Macbeth. In the meantime Edward Sheldon, author of "Romance," is writing her a new play.

The Gilbert and Sullivan Repertory Company is proving such a success that Rupert D'Oyly Carte is arranging to send out a duplicate company. There may also be a London season of Gilbert

and Sullivan favorites in the near future.

Erik Sterling, a nephew of Lord Rossmore, who is serving in the Army Service Corps, is expecting to be demobilized shortly, when he intends to return to the classical ballet. He studied under Theodore Kosloff, the great Russian dancer, and later joined the "Adeline Genee Ballet," of which he was a prominent member until the war broke out.

Miss Joyce Carey, the clever daughter of Lillian Brathwaite, has successfully replaced Renée Kelly in "Nothing But the Truth" at the Savoy.

Montrose Town Council, which gave the lead to Scotland by establishing a municipality dairy, now proposes to run its own cinematograph. For this purpose it is altering the Town Hall, which will be ready by the autumn.

Those that deplore the decadence of English drama may take heart, as the success of "Crano de Bergerac," at the Garrick, "Abraham Lincoln" at the Lyric Hammersmith, "The School for Scandal" at the Court and "Romeo and Juliet" at the Lyric, prove that there still exist a public for real drama when it is forthcoming.

The three months' season of Russian Ballet at the Alhambra will be followed by a new musical comedy under the management of Grossmith & Laurillard, in which Violet Lorraine will appear and Oscar Asche act as producer.

"The Purple Mask," with Matheson Lang, finishes at the Scala Theatre, April 26, and T. J. Nettleford presents May 1 a secret service play "The Black Feather," by W. A. Freymayne, a Canadian journalist-playwright.

Loie Fuller has returned to London after absence of some years. She has produced a new ballet.

In aid of St. Dunstan's Fund for the permanent after-care of soldiers and sailors blinded in the war, a series of Peace Pageants are being organized to be presented during the summer in various centres of the United Kingdom. A gigantic production, with scenic and mechanical effects never before attempted, is to be presented in the open air. St. Dunstan is under the patronage of Queen Alexandra and hopes to enlist the services of 20,000 voluntary performers, for which costumes are being prepared.

When Gilbert Miller, in conjunction with Henry Ainley, takes over the St. James in September, the first production will be an English version of Tolstoy's drama, "The Living Corpse," under the title "The Depths." The American version is "Redemption."

Lillah McCarthy's production of Arnolds Bennett's new play "Judith" at the Deonshire Park, Eastbourne, recently, was received with every token of success, which augurs well for its success at the Kingsway on April 30.

"Kissing Time" is the latest title given to Ivan Caryll's musical play to be produced at the new Winter Garden Theatre, at present under reconstruction and formerly known as the Middlesex. Grossmith and Laurillard have engaged a strong company which includes George Grossmith, George Barrett, Hester Henson, Tom Walls, Yvonne Arnaud, Avice Kelham and

OBITUARY

Memorials in this department, in display type, are charged \$5 per inch (14 lines) and \$10, two inches (28 lines). No space smaller than 1/4 inch (7 lines) accepted; 1/4 inch, \$3.50. All memorial copy must be accompanied by remittance.

John F. Sully.

John F. Sully, age 56, head of the Sully Family, who, with his 13-year-old son, Vincent, was killed through an auto bus accident on the night of April 25 near Camp Merritt, N. J., had been in vaudeville for many years. Mrs. Grace Sully, his widow, and Estelle, Johnny and William Sully, children, are the other members of the family. Mr. and Mrs. Sully first appeared in vaudeville years ago as Sully and Moore. About 1901 their young son William (then about five or six years old) joined his parents on the stage and the act was known as Sully, Moore and Sully. In 1903 Johnny went in the act when it was named The Sully Family. Estelle, the only sister, joined it in 1906. The family remained together professionally until about 1915 when illness caused Mrs. Sully to rest, with the father leaving temporarily alone. William, Johnny and Estelle did an act for a while, until Mrs. Sully expressed a wish to return to the stage, when the family reunited professionally for a season. Later Estelle did a single turn and is now doing it. She was in the middle of when the accident happened. Johnny is with George Choo's "Brideshop" show. William Sully lately was released from the Service. Previously he had been with Henry W. Savary's "Have A Heart." At the time of the accident, Mr. and Mrs. Sully were appearing as a turn with Vincent, their youngest child. It was his first season. The Sullys as a stage family established themselves long ago. The affection between the parents and children was a matter of comment in vaudeville circles where the elder Sullys were admired for the manner in which they had always held their family together while it was conceded all of the Sully children had undoubted talent for stage work. The acts of the Sullys were always singing and dancing with comedy, brought out through a skit plot. John F. and Vincent Sully were buried on Wednesday afternoon from the parlors of the Conservatory undertaking establishment, Sixth avenue and 8th street, New York, the interment being in Calvary Cemetery.

Imre Kiralfy.

Imre Kiralfy died at Brighton, England, April 28. The deceased was born in Budapest in 1845 and was famous as an organizer of pageants and spectacular plays. Kiralfy came to the United States in 1869 and remained in

Phyllis Dare. The production is in the experienced hands of Felix Edwards.

Albert de Courville now proposes to present a new revue written by Edward Knoblock at the Little Theatre. As the theatre was struck by a bomb, a certain reconstruction is necessary. De Courville proposes to have a mirror curtain, which can be raised after the manner of an act-drop, and to rename the theatre "The Looking Glass."

George Shurley, associated with the Palace and England's youngest producer, has been engaged to stage the new revue at the Casino de Paris famous for its spectacles, at a record salary of £100 per week.

The clever scene "If," which is one of the best features in "Joyland" at the Hippodrome, has started on a tour of the principal variety theatres, with Winifred Roma and Herbert Darriley in the chief parts.

this country 25 years, presenting such spectacles as the "Fall of Babylon," "Nero," "Columbus" and "America." On his return to England, Kiralfy managed many notable entertainments.

MEMORIAL
In Loving Memory of My Dear Brother
CARROLL JOHNSON
Who departed this life May 1st, 1917.
Sully missus
BILLY M. JOHNSON

Anna Lloyd.

Anna Lloyd, the wife of Frank (Chick) Lloyd, died April 27, of pneumonia at her home in Brooklyn. The deceased arrived from Europe last week, where she had been entertaining the soldiers of the A. E. F.

Edward Siegman, a director of the Columbia Amusement Co., and several of its subsidiary corporations, died at his home in New York, April 28. The deceased was a member of Siegman & Weil, a mercantile firm.

TAKEN AWAY
JOHN F. SULLY
FATHER
VINCENT SULLY
(Age 13)
APRIL 26th, 1916
GRACE SULLY
(Mother)
ESTELLE SULLY
JOHNNY SULLY
WILLIAM SULLY

Joe Dougherty, of Philadelphia, lost his three months' old baby Tuesday. The baby was found dead in bed from heart failure.

David Wolf, special policeman at the Orpheum, San Francisco, for 13 years, died April 26 of pneumonia after an illness of four days.

IN FOND REMEMBRANCE
of Two Sons
JOHN F. SULLY
VINCENT SULLY
of the Sully Family
Who passed away April 26th, 1916.
Gone but not forgotten.
MR. and MRS. WILLIE SOLAR

Frank Gittleman.

Frank Gittleman, of Binghamton, died in New York City, April 19, of cancer and pneumonia.

The father of Annabelle Wells (Caplans and Wells) died April 19, at Blissfield, Mich.

To the Memory of Our Son
Thomas McIntyre Heath.
Born May 4th, 1881.
Died Oct. 26th, 1915.
To Mr. and Mrs. Heath
The great love you gave your son in life
is the most precious memory.
OTTO T. JOHNSON

The mother of Willard N. Reed died at her home in New York, April 15. The deceased was 77 years of age.

Joe Hess and Gertrude Bennett are now at the Beaux Arts, Atlantic City.

Arthur Fasig is now in charge of the orchestra at the Parisian, New York.

BUY BONDS

CABARET

The first cabaret revue from the Ackerman & Harris office was staged in Rainbow Lane of the Fairmont Hotel last week. This is the second show for the hotel. The first one, staged by Winfield Blake, had a run of several weeks. Fanchon and Marco produced the present revue between shows at the Casino Theatre, where they are a feature attraction in "That's It." They do not appear with the hotel revue. In principals the present lineup surpasses the first hotel show by a big margin, having Lloyd and Wells, from the Casino, who are "doubling" in both places, as the features. The program credits Fanchon with designing the costumes, "which, with the exception of one set, are from the 'Leta Go' production. The new set consists of teddy bear suits, a sort of a combination underdress and a one-piece dress, the latter carried on the arms of the girls as they enter for the 'Fasten Me Up The Back' number, donning the dresses in view of the patrons, whom they request to button them up in the act. This number, apparently a copy of the similar bit in the Century Roof, New York siffo, led by Charlotte Balzar, was the outstanding and most popular number of the show in which the chorus participated. The big hit of the revue, of course, was scored by Lloyd and Wells, with their song and dance routine, mostly the dancing, in which they are adepts. Perqueta Courtney, from musical comedy, making her first cabaret appearance here, handled several specialties and led numbers in showmanship style, leading class to the aggregation. A "Shimmie Blues" song, well put over, scored a good sized hit for Miss Courtney. Lucitta Hall, billed as the "Doraldina," was a big surprise in an Hawaiian dance, admirably executed. Miss Hall, beautiful of face and figure, was good to look at and "wiggled" herself into many encores. Alice Blake, formerly of the Casino chorus, had two numbers, "Hello, Miss Springtime" and a dance, which she handled well enough to graduate from the chorus ranks. The eight girls comprising the chorus possessed of youth, grace and beauty.

The Screen Ball, staged by C. Ray Severance, financed by E. Raven Rosenbaum and attended by a motley crowd of excitement seekers, intermingled with a few semi-celebrities from Broadway, has come and gone and no one as yet is able to explain what it was all about. Rosenbaum, a consulting engineer, assumed the role of floor director and host to the gathering which assembled at Webster Hall last Thursday night and was affectionally referred to as the Count. It is said the Count went for \$4,000, or thereabouts in promoting the affair and proposes to stage a similar stunt in 40 cities throughout the country as soon as he procures the co-operation of the screen stars. The Count, wearing a monocle and sporting a foreign dialect, was in charge of a party that occupied several boxes, the Count having unburdened himself of a score or more of cases of wine which he successfully endeavored to get rid of. A male and female colored attendant spilled the laughing fluid for the Count's guests. A few curiosity seekers, expecting to find a crowd of long haired men and short haired women, were disappointed upon arriving to find the hall fairly well filled with the modern type of "jigger" 3d ave., "shimmie" experts and men in uniform. Jeff Davis, self-christened King of the Hoboes, was conspicuous on the floor and Hi Brazil (the Joe Jackson of the Navy) entertained a crowd in a side room. Others of prominence present were Violinsky, Jay Gould,

Jack Hughes and Frank Fay, who, after lamping the crowd and the Count, decided he would not go through with his proposed affair previously announced to be held next month. Ted Lewis' Jazz Band supplied the music, the tickets being "\$3 in advance or \$5 at the gate." The Count had leased several large bill-boards to announce the dance, listing all the known stars of the film world as patronesses. The Count, after the ball said he didn't run it for money, but just for fun. He had his laughs after counting up.

Early last Sunday morning there was the biggest vaudeville show ever pulled off in the ball room of the Hotel Commodore on the occasion of the Newspaper Men's Dinner. There were about 700 present at the tables. S. Jay Kaufman, of the "Globe," staged the entertainment with Ed Wynn as the master of ceremonies. Among the acts appearing were Dorothy Jordan, George M. Cohan, Louis Mann, George White and his dancing chorus of "The Scandals of 1919" in their rehearsal clothes; Mr. and Mrs. Coburn; Charles McNaughton and Colin Campbell in a scene from "The Better Ole"; Bee Palmer, Johnnie Dooley, Oakland Sisters, Sophie Tucker, George Selig, Yvette Rugel and Doraldina. The latter closed the show and as a dancer captivated the house although it was almost 4 A. M. before she appeared. Dan Cadler, in charge of the orchestra in the Paradise Room at Reisenweber's was said by Doraldina to have refused to play for any newspapermen unless he was paid for his time and trouble and this was announced to the men who were present. There was also a reserve force in waiting in the event that any of the acts failed to appear. Tommy Gray and Earl Carro had a fine time waiting on the side-lines, ready to jump in and substitute at a moment's notice.

Sgt. Benny Piermont, of Co. H, 306th Inf., of the 77th Division was the guest of honor at a complimentary dinner served at Wallick's Hotel Wednesday evening. Attended by 30 of his nearest friends, the affair was arranged by a committee composed of Ray Owens, W. E. Spragg and Tommy Gray. The occasion was in celebration of his safe return from France where he participated in over 100 days of actual fighting in the regions of Fismes, Argonne and Ourcq; Soissons, Baccarat and Chateau Thierry. The menu carried a table d'hôte spread with warning to the guests to check their personal feelings with their hats and coats, advising them that a series of lies would be told about the war. It was arranged at the conclusion of the dinner to present Bennie with a purse containing upwards of \$500 in gold, subscribed by those attending the affair. Among those present were W. E. Spragg, Ray Owens, Tommy Gray (toastmaster), M. R. Sheedy, Bob Baker, D. Simmons, Harry Shea, A. Horwitz, Joe Michaels, M. North, S. Fallow, Sol Unger, Abe Feinberg, Sam Bernstein, Geo. Sofranski, Max Obendorf, Jack Fauer, Doc Whitelhurst, Walter Betts, Max Hart, Chas. Pope, Joe Shea, Lou Edelman, Ed. Livingston, Al Freeman, Harry Fitzgerald, Chas. Potsdam, Mark Aron.

Fontaine Inn, the other side of Lynbrook, on the Merrick (L. I.) road bids fair to have a prosperous season under its new management. The road house has taken on a little of the ginger in its direction so necessary to create an inn atmosphere, and the new managers are all over the place looking out for their patron. "Attention and Service" must be the keynote of a road house's success. Where they give both, the rest appears easy. Sometimes a traveller receives

but either and more often, neither. Many a restaurant has lost a big check through some head waiter using menial science to detect a money man for himself.

"Miles of Smiles," Emil de Recat's revue at the Edelweiss Gardens, Chicago, entered into its fourth edition May 1, with several changes in the cast and a new chorus. A singer billed as Miss Pleasant is one of the new people. Others new, are Jack LaFollette and Trisxie Conway. The same energetic Mr. De Recat produced "Snapshots of 1919" at the Winter Garden, Chicago. The latter show, however, is the joint product of Mr. De Recat and Al Loughlin, who recently joined up. The principals in the Winter Garden revue are Lillian Bernard, Mildred Hazeltine, Innis Brothers, Clarence Lyston, Ada Carter and Patricia Van Dyke.

Canaries in a restaurant make a pleasant conceit. They nicely suit the woodland effect at the Arrowhead Inn, which is within the limits of Manhattan. There aren't many canaries at Arrowhead, but the birds are singers. At Tai's, San Francisco, birds were to be seen and heard in the restaurant, but the idea is really from the Continent. Just now at the Hippodrome, London, in the new revue, "Joy Bell," it is said the birds have on a scene in which nearly 1,000 of the yellow birds are employed for concerted warbling in an appropriately staged number.

The fire at Perry's Park Inn, Brooklyn, which destroyed \$1,800 worth of wardrobe, including the entire costume outfit of the revue playing there, and gutted the building, was discovered Monday at 3 a. m. Walter Winzol had staged the revue which had been running about a week. Among the entertainers affected are: The Black and White Melodrama Band, Thompson and Fletcher, the Dancing Humphries, Eddie Shannon, Frank Carlon, Beft Collins, Florence Cress, and Mrs. Davis and Francis.

The suit of George and Victor Ploetz (Vittorio and Georgetto) against the Jefferson Hotel and Restaurant Co. (Moulin Rouge) was settled out of court this week for \$1,500. Nathan Burkan acted as the attorney for the team. They were engaged to appear at the Moulin Rouge from October, 1918, to April, 1919. After opening Sept. 18, 1918, at the cabaret they were discharged, 10 days later. They sued on their contract for the season and the cabaret people settled just before the action came to trial.

Pabst's on 125th street has discontinued its revue and is offering a two part show. The first part consists of six acts followed by an intermission. In the second part, also on the variety plan, the acts reappear in different turns. The acts now there are Norman (novelty juggler); Ward and Cawthorn (singing and dancing); Frank Allen (comedian); Ethel Melva (soprano); Bohn and Bohn (acrobatic) and Jacques Lambert (cello). The management intends holding professional try-out nights.

"The Victory Revue," the only ice skating show in New York, at Thomas Healy's "Golden Glades," Broadway, 66th street, is entering upon the seventh month of its run, while a new edition of the show is being rehearsed. Elsie and Pauline, Kathleen Pope, and Misses Judels and Paterson will continue as the ice skating attraction. The new edition will open shortly.

A new revue entitled "Welcome Home," produced by Joe Mann and staged by Ray Perez, will succeed straight cabaret May 3 at the Piccadilly (formerly Kaiser Hof), Newark, N. J.

The principals include Grace Bird, Frank Bernard, Gertrude Hornridge, Ted Hoffman, Al Taylor and Dolly Rayfield, while the chorus will consist of eight.

At the Terrace Gardens, Chicago, the Rialto Quartet is being featured. The act consists of two men and two women who sing and play the cello. Margaret Leydon is the prima donna soprano, Jean Chapman the contralto, Arthur Novelli the bass and cellist and Marcello Rosemini the tenor. All four are singers of some note.

One of the most noted cabarets in Newark, N. J., in business the past eleven years, the Iroquois, went into bankruptcy last week. The Iroquois' manager, Mr. Huttenbach, paid every one off last Sunday night, including his booking agent, Arthur Hunter, and was declared a bankrupt the following morning.

Doraldina will introduce a new dance next Monday at the Paradise Room of Reisenweber. It is called a Turkish Harem Dance. Doraldina's "shiver" dance still remains in her repertoire. It seems to be much admired by warring shimmy dancers around New York. Doraldina now has Cherbourg's orchestra playing for her.

A new Cabaret, the Phytian Temple, opened in the Bronx, Saturday, with an orchestra and show, (not revue), booked by Arthur Hunter. It was formerly known as the Masonic Hall. Julius Gottlieb is in charge of the managerial reins.

Dore and Kavanaugh, dancing at Rector's for quite some time, have dissolved their professional partnership. Miss Kavanaugh has accepted an engagement with a production. Helen Francis starts dancing with Dore, also at Rector's, this week.

Mme. Cronin (vaudeville) will assume charge of the Palace Hotel, Rockaway Beach, May 5, where she will install straight cabaret attractions for the summer. The booking will be done by Jacob Adler, of Joe Mann's office.

Chateau Laurier, City Island, opened yesterday (May 1). J. B. Franklin has charge of the bookings and has placed the 5 Musical Entertainers at the City Island resort.

The Alamo Band from the 125th Street Cabaret will be transferred to the College Inn, Coney Island, which opened last week under the same management.

Harry Beekman, for the past 14 years in the managerial capacity for the Loew enterprise, has opened a restaurant on Broadway, between 47th and 48th streets.

Renea Genere, one of the chorus girls in the "All Girl Revue" at Rector's, has been promoted to a principal, and is now doing a dancing specialty.

Roehm & Richards booked the following artists to open May 12: Chief Os-Ko-Man at Rockwell Terrace; Margaret Severn at the Palais Royal and George Reed at the Cafe de Paris.

The Harvard Inn, on the Bowery, Coney Island, will open next Saturday night for the summer season with a show booked by Arthur Hunter.

Low Gold's Jazz Band, of five pieces, late of the Pelham Heath Inn, has opened at Maxims, New York, for an indefinite stay.

Mat Morton, formerly at Pabst Harlem, has taken over the managerial end at Werner's, 39th street, N. Y., and is remodeling the revue.

BUY BONDS

23

Victor Moore.
"The Last Bartender" (Monolog).
 9 Mins.; One.
 5th Ave.

Victor Moore's newest monolog, "The Last Bartender," is of prohibition, as the title tells. It could not well be more current. Aaron Hoffman and Andy Rice are billed as the authors. There are any number of prohibition gags in the talk and a large number of laughs, but not large laughs. There is a bit of personal liberty comment that gains something. More of this, in the Hoffman style would give the monolog a kick, and that's just what it needs. With a brief recitation the turn ran but nine minutes the night it was seen. Eight minutes for the monolog. That is not enough time for an act with Victor Moore the star name. Perhaps, if Mr. Moore finds this act on the main line can't be extended and does not wish to run off in another direction to pad it out, it may suggest itself that the character of the title, the last bartender, in a saloon set in "two wings" two mims Moore (as either the bartender or customer) may be susceptible of more humor than the Moore single act at present contains. Mr. Moore affects no official style at getting his matter across. He speaks it and of course he knows where the laughs are in it, but they just slide over and are laughed at; there is no help behind them. It's a first class idea done in a second class way. *Time.*

King and Brown.
Equilibrists.
 6 Mins.; Full Stage (Special Set).
 Columbia (April 27).

Two men in ground work before an interior set showing a toy set. Both are capable in their line, one doing a white face clown, the other straight. Some corking hand work is featured with a finger stand by the straight calling for spontaneous applause. Some comedy helps along the finale, a hand jump from a pedestal by the straight and a foot leap by the clown giving the act a smart finish. The men have a novelty. Both have had but one leg, but there is none of the so-called sympathy atmosphere attached to the offering, naturally expected of such a turn, although it calls for a gasp from the audience when the realization is registered. The straight man works a few moments before the house is aware of the missing limb. It's a real good opener and should call for big time attention. *Wynn.*

Douglas and Fletcher.
Songs.
 12 Mins.; One.
 American Roof.

Two gobs who may have made good entertaining in the Service and transferred their efforts to vaudeville. One is at the piano throughout, joining in for harmony purposes at times and has a piano medley of his own. They opened with "France Is A Wonderful Place," following with "She Comes From Dixie." After "The Nighttime There is Always the Brighttime," was done as a solo, as was "Joy Finds Us All." Then there was the Salvation Army doughnut number, sure for applause especially in pop and "Every Girl Wants to Marry A Sailor." The boys encored twice. Their uniforms almost guaranteed them getting over. Most professionals who have been released from service have passed up the option of legitimately wearing uniforms for three months after discharge, but newcomers from the service will likely make capital out of the duds. Douglas and Fletcher have selected a good popular song routine, and in an early spot for three a day will deliver. *Idee.*

Chas. and Sadie McDonald and Co. (2).
Comedy-Drama.
 16 Mins.; Full Stage (Office).
 23rd Street.

A new playlet is being presented by Charles and Sadie McDonald, with Miss McDonald as the head of the investigation department of a woman's reform league. Other characters are the chief of police (Mr. McDonald), the proprietor of the "Palace Cabaret," and Madge Evans, an habitue of that place. The scene is in the quarters of the league. The chief and dive keeper have been requested to call there. Both are present. The chief looks the part, but the cabaret owner gives the newspaper type of a ward politician. Miss McDonald is also somewhat along the newspaper idea of the misfrigate with rimmed glasses, but she quickly dominates the scene, holding it even against some of the grotesque laughing of the cabaretier. The reformer wants to know what's doing on the inside, who's getting the coin and how it is being split. The chief says he has nothing to say, the dive keeper passes it to the chief, and the reformer threatens to take both before the Grand Jury. To intimidate them she calls in Madge, a slangy dame, who tells everything, why she left home ("too many kids and not enough grub"), why, when and where she took her first drink and a lot of other prattle in the vernacular of the current cabaret people. Madge tells other things to the reformer, and that reformers are all wrong; they start that way and finish the same; that they can't clean up the city by making a goat of the police chief, and then she niftily vamp for Madge and plays it up and down. But the reformer had an ace in the hole. She told the chief to phone home and find out where his daughter was the night before. Then came the drama. Annie hadn't been home. Mother said she had stopped over night with Josie. But Josie said she had done nothing of the kind. A couple of "My Gods" and a bent old man seemed to be the chief's next stop. He would tell everything too. So he did. The cabaret man begged him not to squeal, but that couldn't keep the chief quiet. He didn't care where Annie had gone to or what she had done, he just had to let out about how the easy money came and where it went to. He blamed the Commissioner as the final resting place for the hush stuff, but it had been the Commissioner who was out with his daughter, at the Palace Cabaret, and it was the Commissioner who stood in with the reformer to frame the chief in order to make him tell, which left it all a bit dubious after the reformer explained to the chief how he had been hooked. It's a standard sketch for small time, the best of small time. The finishing moments need attention. There is too much looseness in the writing and construction there. It could be made more tense. The police may have to be reckoned with in the playing. Coppers won't elate over this piece. It makes several bold statements. There is hardly a chief or a commissioner who will want to see it the first time, let alone have it repeated. Politics are politics. Aside from that, the chief and Sadie McDonald are set with this sketch, whatever its title may be or whoever may have written it. *Time.*

Mabel Whitman and Dixie Boys (4).
Singing and Dancing.
 16 Mins.; One.
 Columbia (April 27).

A typical "pick" act, the "picks" in this instance having well outgrown their youth. Mabel Whitman is a buxom maid who sings with a lusty voice and operates a semi-himmlie. The men are good dancers, a duet with a wee "bit" of comedy getting the best individual returns for the vocal section. It's a good small time turn and should find plenty of action. *Wynn.*

Jack Kennedy and Co. (3).
"A Golf Proposal" (Skit).
 23 Mins.; Full Stage (Special Set).
 Alhambra.

Jack Kennedy, farceur of parts, is back with something that is good, and is modern. The skit is described as a comedy of the golf links and it is that. Golf is attracting so many new devotees that link terms are no longer foreign to the average layman. The setting depicts the 18th hole of a golf course and just prior to entrance, "fore" is called and golf balls (celluloid) bound onto the green. During the action a real golf ball is bounced on the stage and presumably teed off and driven into the orchestra. But a celluloid pellet is substituted and so it makes a puny harmless flight for about ten rows but the trick fooled the house. Kennedy made the "drive" and showed that he was "there" by smashing the ball on the first try. He plays a middle aged judge who is in love with the widowed Mrs. Walsh and has been for ten years. Every time he tries to propose he verbally trips and gets in bad by mentioning the widow's former consort. She has a daughter who spoils mother's idea of things by marrying a youth and she decides that the judge can easily arrange an annulment. But the youth takes care of his own affairs by "fixing" the judge. The latter agrees to help the young couple and never do anything that will separate them in return for a lesson in proposing. And since the old boy profits by the lesson and wins the hand of the widow, everything turns out as it should be. Mr. Kennedy is capital as the stumbling old wooer and it is his business and playing that really carries the turn. He secures laughs easily and makes of the judge one of his best roles. The support isn't all that could be desired but the players are natural. Mr. Kennedy may have trouble in cutting the running time, but in so doing more power may be lent "A Golf Proposal." *Idee.*

Watts and Hawley.
Piano and Song.
 15 Mins.; One.
 Columbia (April 27).

A sure-fire double singing specialty that should have arrived earlier in the season, having been engaged around the Mid-West for some past time. The man, a rather large chap with innumerable comedy angles, offers well picked comedy numbers, accompanied on the piano by an auburn haired girl who solos for a single song. She has a mild, but musical voice and a piercing personality that insures the success of the solo. Five comedy songs are rendered, each gathering an individual score. A bit of talk is intermingled with the melodies and comes well. It's a cinch number for big time and should easily connect. *Wynn.*

Dudley Douglas.
Monolog.
 15 Mins.; One.
 American Roof.

Dudley Douglas is recently out of "Some Bride" but prior to that was from "The Duke and the Duchess," a temporary retirement because of an addition to the family. Douglas' single routine, if the first, is a rather good attempt. He opened with a sort of person bit, with specs and an open book, the attendant remarks bringing several laughs. "Agnes" a comedy number, also scored, and there was a laugh to the melodramatic recitation, which ended with "the ring got richer and the poor get childerh." Again he reverted to song for comedy purposes, sung with French dialect and business with a pop music. His final numbers were delivered straight. He earned an encore and again a red with another number, sung because of "red fire" lines. As will do for the three a day. *Idee.*

John T. Doyle and Co. (4).
"The Red Flash" (Sketch).
 21 Mins.; One and Full Stage.
 Columbia (April 27).

The advance guard of the Bolshevik species of vaudeville sketches has arrived with John T. Doyle's "The Red Flash," a skit combined of comedy and melodrama, well played and carrying enough of the essential merit to warrant big time attention. It opens in one, a special drop showing a part scene. The so-called proletariat mopes along, followed by the ineptible woman. Signals are exchanged. The Governor's special is to be wrecked. The Secret Service man hovers in the shadows, sufficiently close to overhear the conversation. To full stage and the headquarters of the Intelligence Bureau. Doyle is in charge. The woman, none other but a trusted employe, enters. Cross dialog, exchange of reports over the phone, etc. The woman is accused. She stands pat. Doyle crosses here, gives the secret pass word, which he has copied from her handbag, and convinces her he is one of the gang. She fails for the story and tells him the desired information. He saves the train and through relayed instructions bags the entire mob. It sounds very "mellow" in description, but it's not. It's decidedly funny, carries plenty of good situations, has a few surprising turns and carries an interesting theme, despite the fact that such themes have been over-exercised in vaudeville. The part in "one" could be better played. The dialog is very essential for introductory purposes and the principals could afford to speak louder. Doyle is perfect in his role without drawing out the character to ridiculous lengths, as is usually done. It's timely, well staged and sure to hold its own on any bill. *Wynn.*

Chas. Willen.
Song, Banjo, Ventriloquist.
 12th Street. (April 25).

Garbed in a poorly fitting dress suit, Willen sings a ballad then returns to play a medley of old tunes on the banjo and closes with a ventriloquist offering, using a small boy dummy on the knee. The ballad gets nothing and is evidently used to prove versatility. The banjo playing is well done and shows Willen could elaborate his portion advantageously. The routine used with the dummy is very ancient, some of it being so old that the audience did not recognize it. Placed early, Willen will do for the pop houses. *Wynn.*

Oklahoma 4.
Songs and Dance.
 12 Mins.; Four (Special Cyclorama).
 Harlem O. H.

For an act of their ability, the opening chatter, trying to kid the audience into believing they are the real thing in the way of the croupchance class, is superfluous. The two couples each take flings at dance solos and duos, finishing up with quartet stepping. Although their voices, which they use but twice in singing, are powerful, the enunciation is very bad. The stepping, hard shod style is a feature and it should carry them around the present time. The rope work of the girls is to so weak it should be eliminated. *Idee.*

Raymond and Raymond.
Song and Piano.
 12 Mins.; One.
 12th Street. (April 25).

Two men in evening dress. One at piano, other sings several published numbers. Singer has a fair voice and can handle numbers, none of the comedy value being used. They are evidently new to the foots for on their bows the pianist waxes to his partner in an encouraging manner, nodding his head in a coaxing way to the audience. Might do on early in the smallies. *Idee.*

BUY BONDS

Credon and Walsh.
Talk and Songs.
15 Mins.; One.
23rd Street.

A young man who doesn't look unlike George Jones did when George came East for That Quartet, walked out in "one," announced he was Corporal Credon, returned from the First Army Corps in France, and that his partner was Sergeant Walsh. The Serge entered. He was large of girth, good natured in looks and thought he was made up as a comedian through wearing a misfitting derby. The boys addressed each other by their army titles. They looked like an amateur act formed at the front, by themselves or in a group, and now tackling vaudeville. Not bad trackers at all, for a couple of reasons. The first is that they seem to be just testing themselves, as if they thought to find an opening around, they might provide themselves with real material. That was very sensible and economical. The economy may have been forced. It's not against them. Up to date no soldier has been reported returning home with a bankroll. The other reason is that neither were uniforms. That is against them. It may bespeak modesty and confidence, but it's mad showmanship, when a soldier is a soldier. The boys might at least secure that much benefit from their service. At the beginning they gave impersonations of how soldiers greeted each other when first in France, six months afterward, a "lieutenant" meeting a private, and a Yank soldier boy trying to tell a French peasant he wanted a couple of eggs. Later they sang, singly, and doubly, a lively number and a ballad, mixing in with some near-comedy business with the orchestra leader over going flat and giving the leader cigars. That was old stuff, but it would have gone very well with uniforms behind it. The boys have some personality. Mr. Credon a fair singing voice. Mr. Walsh a ballad voice. If they want to stick, they'll be all right for small time, until they acquire more finish. Mr. Walsh need not strive so hard for comedy. If he will handle himself normally without any attributes for comeliness that are not, he will secure more laughs, for it's not difficult to laugh at a fat man when he's funny. With some experienced vaudeville to line these boys up with an act, they have prospects as a kidding singing team, by themselves or with others. They play with quite some assurance, enough at least to indicate that if experience abroad, professionally, was their first they had plenty of it. And they are entitled to a lot for gambling without their uniforms.

Dennis Brothers (2).
Revolving Ladder Acrobatics.
18 Mins.; Three.
Harlem O. H.

One does straight, the other in clown make-up. Each does several stunts on the balancing ladder, attaching a chair or trapeze for their respective specialties. For the finish, they attach shoes, which have prongs on the bottom to catch in the rungs of the ladder, permitting them to stand upright without any support as the ladder revolves at a dizzy rate. Interesting and caused few walks, those that did because of late hour.

Chong.
10 Mins.; One. (Special Drop).
Songs and Banjo.
125th Street (April 25).

In front of a drop with dragons and an oriental scene depicted Chong, a Chinese youth, sings and plays a banjo and mandolin, using a steel for Hawaiian effect. From his repertoire probably been educated in this country. The closing number is a yodel and got most returns. Good opener for big small time.

Gallagher and Martin.
"Sweaters" (Comedy).
Two (Special Drop).
5th Ave.

The office of a hotel with Skeets Gallagher as a soldier and Irene Martin the bell hop. This appears to be a new opening to the old act of Gallagher and Martin. The old act or their always act is singing and dancing. At the commencement Mr. Gallagher is wearing the army uniform with the Sam Brown belt of the English flying corps. A discharge stripe is worn by him, but no service strips. With about all the boys from the service out of it over there or over here, it would be a vague hazard to undertake estimating just how the uniform is going to appeal from now on as a stage asset, unless there is something definite about the uniform or the character it is employed for or the person wearing it to make even men in the service applaud or extend their sympathy through it. With Mr. Gallagher it appeared to carry no weight either way, for the turn is quite light until the couple change and go into their song and dance. Then one regrets Miss Martin found it necessary to wear boy's clothes. She is too pretty a girl and should be a girl throughout. In evening dress with their liveliness they did much better. There is hardly anything to the act but the appearance of the couple, their youthful good looks, and it is these items that they must depend upon with this turn. They seem enough for an early big time position.

Fred Dyer.
14 Mins.; One.
Songs, recitation. Enkele, Shadow Boxing.
125th Street. (April 25).

Fred Dyer, the welterweight pugilist, who is a contender for the title, comes into vaudeville with an offering that should find favor and keep him busy. Dyer has a pleasing personality and is considerable above the pugilistic average in intelligence. He opens with a couple of stories which feature an English dialect, sings a ballad, follows with an English recitation showing quite a bit of dramatic ability, then plays the ukulele and sings a Hawaiian ditty, to finish with a talk on conditioning one's self, illustrated with appropriate exercises. Dyer who has been a boxing instructor at one of the camps and gives a disarming exhibition, using an assistant armed with a rifle, for his subject. He is a good showman and with a little rearrangement of routine is framed for a small time feature. He makes no announcement revealing his fistic past which is unusual. The army uniform is worn.

The Stanley Revue (4).
Songs and dance revue aimed for the better time. 15 Mins.; Four (Special Hangings).
City.

What sounds like a musical comedy tab title, is a classy little musical and dance revue aimed for the better time. The company consists of a male vocalist, two singing and dancing girls and a female pianist, who with her personality and nonchalance lends a great deal of charm to the turn. The three principals, not including the pianist, get across several songs of the better class, with one girl's jazz toe dance scoring particularly.

Frances Dougherty.
Song and Dance.
12 Mins.; One. (Special Curtain).
City.

A very ordinary routine of songs, delivered in a very ordinary style. "I'm Looking for a Dancing Boy" or some such special number, serves as an opener. A couple of pop songs, included one which is set to the tune of the "Sailor's Hornpipe," which got best returns. Small time.

Pearl Sindelar and Co. (2).
Comedy.
16 Mins.; Four (Office Set).
Harlem O. H.

The script probably called for a office set. At the Harlem house Tuesday night, the turn used a hybrid—the parlor set and office furniture. But that does not matter. It's a good sketch, with a fair share of comedy lines in it. Father and son open with an argument, dad objecting to son's proposed marriage to a girl he does not know, but who is expected to appear before dad, within the next ten minutes. Dad also feels like taking another fling at the matrimonial thing so he has signed up a grass widow of 22. Son objects to father, about 60, marrying this woman. Besides the idea of calling "mamma" to a young woman about a year younger than her son does not appeal to him. Son leaves in a huff. Enter young woman who spouts hard luck story of being broke. Dad mistakes her for son's fiancée and hands her a couple of \$500 notes. Son appears, on Dad's exit, and mistakes the same woman for his father's fiancée. Things straightened after a while, the girl explaining that she is with the troupe playing the local opry house and expressing her regrets that Dad is not the angel in back of the show, which played to an audience of four the preceding performance. Dad lets her keep the \$1,000. A capable cast reading and executing their lines well. Better small time or smaller big time turn.

Dan Mason and Co. (2).
Comedy Sketch.
15 Mins.; Flat Stage (Parlor).
125th Street. (April 25).

Dan Mason, recently from burlesque, has a sketch which is a sure fire laugh producer on small time bills. Mason has fallen down a coal hole on his way to answer a chauffeur wanted advertisement, and gets into the home of a newly married couple where he is mistaken by the husband for a former admirer of his wife. The wife to make him jealous fosters the belief that the chauffeur mistakes her husband for his recently discharged predecessor. Line like "The lady gave you a trial and you don't suit," infuriates the husband. The husband finally solves the tangle and he and the chauffeur pull a phoney duel to teach friend wife a lesson.

Mason is an experienced performer and milks the comedy situations and material for all they are worth. The two supporting people are capable and a little above the average for an act of this kind. The opening is rather slow and Mason's opening speech telling the audience how he got into the house, doesn't quite convince. It is framed for a small time hit and shows big stuff possibilities.

U. S. S. Pain Four.
Songs.
15 Mins.; One.

A film showing the boys on a battleship, being discharged and leaving for theatre. The boys enter in "gobs" and use "Madison" for their first number, followed by "Sweetheart of Mine." The tenor then solos "I'll Say She Does" and uncovers a dandy voice and the ability to handle rag numbers. All sing a popular number which gets over through the excellent harmonizing. The song should be replaced. A baritone solo "Bubbles" is next and the voice average remains high. "Give a Little Credit to the Navy" is the closing number and was the last, though they could have done more from the applause. These youngsters have appearance and can sing with the best. They don't need the uniforms and the tenor should go in for a little more comedy. They are ready for an early spot on any line up.

PALACE.

A pretty sloppy bill at the Palace this week. It looked bad on paper for a Palace show and there were on the stage a lot of people. The poorest program the Palace has had in at least two years. According to Palace standards, it's not a high standard bill, and there is very, very little class to it.

The billing is supposed to carry no great weight at the box office. Monday night, the local parade being the main attraction, the Palace and though capacity it was about 150 standers who usually join up the orchestra's year when there's more than the ordinary attraction there. The matinee that day did not have complete capacity.

Of course there's a reason and probably no one in the house escaped knowing it after 31 minutes of the Lorenberg act, "Hands Across the Sea," in the No. 8 spot. After that everybody could have gone home. There was nothing to bring the house back. Clifton Crawford immediately afterward got them for a goal, but it was all his own and he earned it. They would have laughed at George Davis, after that production thing.

Too much dancing is the show besides. A couple of the dancing acts get across through the orchestration of their music. There were Stanley and Birnes and Halg and Lockett. Smart people, these vaudevillians who understand how much orchestration means. Few, and among them, are no acrobats. Dumb acts need it the most, and how it does help a dancer. Singers could successfully employ a special orchestration of their music. The publishers were paying singers, if some of them then had understood the value of the publishers to buy them a special arrangement instead, maybe less now would be on small time or out of the show business.

Just before intermission they tried to put some vim in the Victory Loan drive by having E. Henderson was the speaker. He is connected with a school of dancing in New York. Mr. Henderson did quite well, considering what he had to contend with, for there's not much use convincing the audience that the publishers were paying singers, if some of them then had understood the value of the publishers to buy them a special arrangement instead, maybe less now would be on small time or out of the show business.

Miss Ring split the top of the billing with Mr. Crawford. While the position they occupied might have been reversed, Miss Ring had a lot of vim in her act. She is a dancer, she could have blamed it upon the act ahead. One thing in her favor, she looked fine; just like a burlesque red headed beauty, and that with a son in the army, as she said. The chances are that when the act is done, she will make Miss Ring come around to visit him so his pals can see what a dandy looking mother he's got.

Emma Haig and Lou Lockett are making a lot out of their dancing. They go in for fast work. Miss Haig especially has speed and never slowed down, notwithstanding she is recovering from "the influence." Lockett was an acrobatic dancer he can always depend upon, so between the two, while nothing unusual as dancers go, they will get along because with the rest they have a plumb ending. The Lightner Sisters and Alexander were next to closing. On the billing it says "Vinnie Lightner is featured." You know who Vinnie is, the one who mugs and comes out, but neither the comedy of the turn nor the comedy business has been changed enough of late to warrant anyone in believing Miss Vinnie is a reputation comedienne. It more looks like she is following a routine. While some routines should and must be followed, that doesn't hold good in comedy without variation, which may suggest something in Vinnie if she ever had a hope of a production engagement. Moran and Wisner, with their "Hat Shop," closed the show. The Lightners opened it, doing quite well at the finish, with Gordon talking. Dan Stanley and the Thirze have a couple of second class numbers brought them enough to keep them in the 4th position in less important house and after them was the production.

Charles Lorenberg presented "Hands Across the Sea." He has tried to have an act on a title, and now he has but the title. The turn is tiresome, has no merit, gives nothing new, runs too long, and the single suspicion of pretense. It is the hard sold dancing act. There are 15 people on the stage. The production costs something, and there is no reason why Lorenberg should not be pulled out, since he seems to be popular amongst his cronies, who are also in vaudeville, but it wasn't his act. It should be played and can't be headlined, which might hurt the general impression somewhat, at least it should be made the second feature. The act is a play, and the otherwise. At the Palace it was No. 8. The layout is so poor and the idea so stupid that individuals don't count in it. There is nothing to hold attention. If Mr. Lorenberg

BUY BONDS

KEITH'S, PHILADELPHIA.

Philadelphia, April 30. While this week's bill, as a whole, played well up to a certain point, there was no big hit standing out among the nine acts, and, to the close critics, the somewhat demerit. There were several big names which promised somewhat more of a burlesque than the reality did result at the opening matinee. The show was well liked, though not up to what it has been the last few weeks, and though at times there was liberal applause, there was nothing very big.

Three of the acts got enough applause to play out their full time, and Louise Dresser and Jack Gardner, who had the leading position, were strongly enough greeted to warrant them making a little speech of thanks, but while plentiful, the laughs were rather subdued. Dresser and Mr. Gardner make a very good combination for vaudeville and have hit upon a rather unusual style of vehicle for them, but there is a bit too much time taken to explaining why they have decided to get together on the stage as well as at home. When an audience expects an actor or an actress to sing or dance, the quicker they get down to what is wanted the better their chances of pleasing. About half of the talk used for an opening would eliminate the drag in the first part of the act, for it really struts with Mr. Gardner's song, and, of course, Miss Dresser takes it going straight through.

The standard number, "The Stinging Portion of their act is simply two dialogues, with some dancing, and ending with a double that is the real big hit. It got over so well here that little things were forced into the little episode, Miss Dresser coming in for the greater share of the honors after the little Louise Dresser is still one of the stage's most charming women and her gracious personality is surely a strong asset.

The new offering of Frances Nordstrom and William Flinckham cannot be expected to get very far in its present form. The idea of "The Memory Block" is sentimental, and therefore always appealing so far as the picture goes, but there is too much of the picture to hold interest for so long a time. Toward the finish it grew very tiresome and, while there were many who undoubtedly liked it, there were not very much applause at the finish. The setting, while unique, is also against the success of the act, for much of the most important setting of the various scenes is lost to the audience, except those seated in the center of the house. "The Memory Block" is pretty because of the atmosphere, but it is doubtful if it will last long in vaudeville.

Alma Kila, who is the past has offered something on the line of sentimental dancing in all her productions, has simplified her work for this season, and each of her numbers is more compared to what has been used to seeing from her in previous years. The new offering contains some few dance numbers, well executed, the main number being exceptionally colorful and well done. It is in this dance that her dancing partner, James Tampion, is seen at his best, and those who waited for the dancers, the best the closing spot on the bill, were not disappointed.

There were three good laughing acts on the bill, and the honors were pretty equally distributed among the three. The Klein Brothers had the first chance, and their position on the bill gave them somewhat of an advantage over Helen and Charles, who were next to be heard. The brothers have a lot of out comedy which they make good use of. Some of the remarks used by the smaller number of the troupe have been heard here from other comedians who do this line of work, but the boys got plenty of laughs and finished strong.

Emily Carroll had the task of living things up after the Nordstrom sketch, and did very well with it. Some of the material used by Miss Carroll in her single was used by her when she worked with a partner, the orchestra leader being used as the "stranger" for some of her parts. The girl had to work hard to get laughs, but got away with it in very good style. Nelson and Chain are also in the "strange" class, brightening it up with some of the best of the bill. Chain has a good sense and uses it effectively. They did very well with their comedy, Nelson getting a little laugh with a dance which is pretty much the same as the one he did when he played last with a fellow named Butler, who was here last week in one of the pop houses.

Honore Wright and Renee Dietrich have a very classy singing turn framed up on their recent visit to France, where they entertained the soldiers. They have traveled all the way from the old form of bench act with which they were identified, and have a new and interesting singing turn, presented in an interior setting, and appealing especially because of their work abroad in a corking jazz singer, and very well with a sent turn which mixes singing with some of the most interesting work. The Ishikawa Brothers are four of the best hand-balancers seen in some time.

FIFTH AVENUE.

Bit of the eight acts making up the bill at the Fifth Avenue. The first half was singing and dancing turns. Naturally enough the acts depending on vocalizing and stepping, who reached the first half much better than those further down.

Bernard and Duffy, on fifth, struck a soft spot in the running order and galloped off with the big bit of the show Monday night. Duffy has developed into a corking jazz singer, and his clowning registered for a full hundred per cent. score, with his peculiar, reserved, and tickle the old music box with the best of 'em, and grabbed off an individual applause by putting a fifty bit of stepping in the closing number. The boys are a trifle too ambitious, however, and should have left them hurriedly instead of coming back after the dance and

taking chances with their audience, as they did Monday evening.

Purn and Davis are clever performers, but their material is badly arranged. The act comes off all right, but it is not very good, hurting it in the least. The woman displays one of the most varied and tasteful wardrobes seen in these parts for weeks. The male dancer makes his bit funny in spots, but the military trappings he goes out right away. As it tends to slow up the act, a burlesque Russian dance, and if properly developed can be worked up into a scream. It's the former Vandervell and Moore act (including dancing).

Evans and Deane average up nicely as a small time singing and dancing combination. The girl is pretty and dances gracefully, but should not try to sing. Playing will do wonders for this couple as soon as they find out exactly what they want to do. At present they seem to be experimenting.

They certainly like rough stuff at the Fifth Avenue, and Anderson and Burt seemed to know all about it. One of the biggest laughs came when the man playfully hit his partner in an unromantic way for her economy with a biscuit. The tag line of the hen-pecked wife with the couple in line for the woman to rip out a large "Hell!" Somehow or other that sort of stuff sounds a little loud and becomes doubly obvious when heard in vaudeville by a woman.

There is a good deal of material without question, but the late spot was too much for them. The talk should be shortened and brought up to date. Next, Harry Barry and Mitty Barry, on second, offered an entertaining little specialty that will cause any comedian to feel that a message to pass without any trouble in the pop house.

Kartell opened and pleased with his novelty work act. Bobby Reith's Revue needs revision. Closing the show it was along quite until the school room bit was reached. There was a good deal of good material, but it seemed to need the services of a good producer to bring it up to big time caliber.

AMERICAN ROOF.

After the comedy picture and the Victory Loan drivers had their innings, Kinsco, Jay Jagger, started the show before a full house at the American Roof Monday night. The show was a very good one, and it got quite a number of laughs from his ad lib remarks. The show was a very good one, and it got quite a number of laughs from his ad lib remarks.

Ed and Joe Smith, two best appearing hoisters, were on second. They make a nice appearance in tuxedos and straw hats. Their act is a very good one, and it got quite a number of laughs from his ad lib remarks. The show was a very good one, and it got quite a number of laughs from his ad lib remarks.

Mitt and Grabem with their "Somewhere in Vaudeville" comedy offering got plenty of laughs from his ad lib remarks. The show was a very good one, and it got quite a number of laughs from his ad lib remarks. The show was a very good one, and it got quite a number of laughs from his ad lib remarks.

Mitt and Lockwood, two rube comedians, blessed with good memories, were next and, with all verve to choose from, proved they chose wisely and well by the returns.

Fernholt, Rose and Ballou closed the first part. The act has a male dancer whose chief stock seems a few piousities. The opening scene is symbolic of something or other and is preceded by a song prolog, describing the act, to follow. The prolog is delivered in "old" followed by the opening dance performed on the road without any appropriate setting. The act runs to toe dancing. Two dances of the nature by Rose and another by four girls in hoop skirt and pantaloons. The woman principal Rose wears flannels, but the other girls, six in the number, go in for the more artistic effect. It requires unusual ability to get this sort of an act over after its illustrious predecessors, but a small time audience will probably accept the flash lightly.

Maybelle Best, a dainty little girl, opened after intermission and had tough going at the start. She has traveled all the way from the old form of bench act with which they were identified, and have a new and interesting singing turn, presented in an interior setting, and appealing especially because of their work abroad in a corking jazz singer, and very well with a sent turn which mixes singing with some of the most interesting work. The Ishikawa Brothers are four of the best hand-balancers seen in some time.

Howard Anderson and Mae Rean with their new fire comedy sketch were next and were laugh out loud. The act was a very good one, and it got quite a number of laughs from his ad lib remarks. The show was a very good one, and it got quite a number of laughs from his ad lib remarks. The show was a very good one, and it got quite a number of laughs from his ad lib remarks.

to closing. His act is framed to appeal to the Irish and Jewish element among his heavy, and some of the talk sounds as if he could speed up his delivery and should give credit to himself for the work. The woman who plays the girl is using. The character at first has been done by Bush.

Maebel Neuman started the migration.

125TH STREET.

Nicely blended show at the 125th Street the first half, with comedy predominating. The show was a very good one, and it got quite a number of laughs from his ad lib remarks. The show was a very good one, and it got quite a number of laughs from his ad lib remarks. The show was a very good one, and it got quite a number of laughs from his ad lib remarks.

Patton and Brown, credited with being the big bit of the 125th Street show, "The Best It," should find the going easy in vaudeville, but distinctly funny wibbles. The other chap has a good deal of material without question, but the late spot was too much for them. The talk should be shortened and brought up to date. Next, Harry Barry and Mitty Barry, on second, offered an entertaining little specialty that will cause any comedian to feel that a message to pass without any trouble in the pop house.

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HARLEM OPERA HOUSE.

Seven acts the first half, four new hereabouts. Carolyn Night, Tuesday, coupled with a Victory Loan drive, and the show was a very good one, and it got quite a number of laughs from his ad lib remarks. The show was a very good one, and it got quite a number of laughs from his ad lib remarks.

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HAMILTON.

Bit of the eight acts making up the bill at the Hamilton. The first half was singing and dancing turns. Naturally enough the acts depending on vocalizing and stepping, who reached the first half much better than those further down.

Bernard and Duffy, on fifth, struck a soft spot in the running order and galloped off with the big bit of the show Monday night. Duffy has developed into a corking jazz singer, and his clowning registered for a full hundred per cent. score, with his peculiar, reserved, and tickle the old music box with the best of 'em, and grabbed off an individual applause by putting a fifty bit of stepping in the closing number. The boys are a trifle too ambitious, however, and should have left them hurriedly instead of coming back after the dance and

the man's work being especially commendable. The U. S. & Penn Four (New Acts) were in a sort of spot on fourth and closed the bases. These boys are supposed to be recently discharged from the army, and they are short picture showing Pauline Welch visiting them on the ship. The act is a very good one, and it got quite a number of laughs from his ad lib remarks. The show was a very good one, and it got quite a number of laughs from his ad lib remarks.

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2.

"Hello Tokio," a musical hit, with four chorus girls and two male principals, aimed at the Japanese market, was the first production and the chief honors went to an added starlet in Fatima and her Oriental dancers. The show was originally engaged for the Casino, but when the headlined artists failed to make the artistic efforts, while they went over big, it did not get the applause they deserved. It seemed as if the audience was unable to appreciate the work of the artists. The show, however, had a big flush and undoubtedly has been a great asset in Casino show, had she opened the show.

Billy Doza, in blackface, was screaming and dancing his way through the show, and he carried the house with him. He had a routine of up-to-date songs. Sax, Wood and Lawless, the second singing trio, played the piano and sang with their own choir, rehearsing the songs with the comedians' choir, rehearsal.

The "Flying Wonders" made a good finish.

BUY BONDS

Impressions with their teeth serial routine. Billie Rhodes in "Hoop-La" was the picture feature.

SHOWS IN FRISCO.

ALCAZAR.—The "Hot" Tru, formerly by Belle Bennett & Walter Richardson (stock).
CABINO.—"That's It" with Kitty Gordon, Jack Wilson & Fanchon & Marco (2d week).
COLUMBIA.—"The Better 'Ole" with James K. Hackett (1st).
CURRAN.—Kob & Dill in "As You Were" (4th and final week).
MAJESTIC.—Robert Lawrence Stock Co. PRINCESS.—Bert Levy, vaudeville.
WIGWAM.—A. H. & W. V. A. vaudeville.

NOTES.

The Orpheum was closed to the public last Thursday night. The entire house having been purchased by the Islam Temple of the Myrtle Shrine for the annual theatre party. A concert by the Shrine band preceded the regular program.

For the first time in their professional careers, Harriet and Bessie Rempel have had the pleasure of appearing on the same bill. Both sisters are presenting their respective sketches at the Orpheum this week. Harriet is in her second week and Bessie opening this week.

Nana Bryant and Cliff Thompson, who recently closed a starring engagement with the Wilkes Players in Salt Lake City, will head the stock company at the Fulton, Oakland, opening the latter part of May.

Jane O'Rourke and Irving Cummings will have the leading roles in the stock, opening at the Ya Liberty, Oakland, this month. The house and company will again be under the management of J. J. Meyer.

Doris Bennett, leading woman of the Alcazar, celebrated her birthday with a dinner party at the Fairmont Hotel last week.

Leon Rosebrook, former musical director of the Alcazar and later of the Rialto Theatre, is on his way to New York. Melville, known as the wizard of the violin, succeeds Rosebrook at the Rialto.

The Alhambra has reduced the admission prices to 9 and 15 cents for the matinee and night shows respectively.

The new uniforms worn by the usherettes at the Pantages last week for the first time, are of a more attractive design.

Antoine V. K. De Vally, formerly in grand opera, has started an opera class to develop local talent.

Dave Legner donned in Wilson's part at the Casino for one of the latter's bits during the comedian's illness. The doubling required Legner donning the work, in which character he made an excellent showing.

Fanchon, of Fanchon and Marco, is contributing daily a column to the San Francisco Call headed "Fanchon Fancies," devoted to wearing apparel.

McCarthy & Fisher have four numbers with "That's It" at the Casino placed through Harry Bloom; their representative here.

"Daddy Long Legs," the stock presentation of which was interrupted by the recent epidemic, will be revived next week by the Alcazar Players at the Alcazar.

Myrtle Crowe and Stan Scott, formerly a vaudeville team, are now respectively on the staff of Witmark and Watson, Bertha & Snyder's offices here.

Wm. H. Schaefer, musical director with Eddie Foy, will return to this city at the end of this season to open a studio here.

Ida Gold has been engaged for "That's It" at the Casino. Miss Gold is the wife of Paul Ash, the musical director for the show.

The Ed Armstrong Musical Comedy Co., just completed its stock engagement in Los Angeles and Harris in the Hippodromes at Sacramento and Stockton, opened a two weeks' engagement for Bart Lever at the Casino Theatre. The Armstrong Co. has been engaged as the summer attraction in Oak Forest, Portland, Oregon, opening the latter part of May.

"The Better 'Ole" in film form will follow Kob and Dill at the Curran, opening next week. "The Better 'Ole" with James K. Hackett heading the road company, is the Columbia attraction.

Harry Hume, of Walsh, Hume and Thomas, whose fractured shoulder sustained in an automobile accident, kept his partners idle, will shortly resume his place in the trio.

Ives, Farnsworth and Leahy are taking advantage of an open week of the Armstrong Musical Comedy Co. to fill in as a trio at the Wigwam Theatre.

Al Browne, representing Witmark on the Coast, will leave for New York City May 27, to attend the annual convention of the Witmark concern. He will be accompanied by the firm's Los Angeles representative. On his return Mr. Browne will stop over in Fresno and arrange for the opening of an office in that city. Barney Hagan will be in charge of the San Francisco office during Mr. Browne's absence.

SHOWS IN FRISCO.

San Francisco, April 30.
"That's It" at the Casino drew good business last week, with corresponding large receipts due to increased scale. The show is not now playing to complete capacity, but the high scale holds up the gross. It is anticipated an announcement will be shortly issued that the former scale is returned.

"The Better 'Ole" with James K. Hackett opened at the Columbia to a capacity orchestra, but much lighter upstairs.

Kob and Dill at the Curran were on their welcome, through their return engagement of four weeks. This week business dropped off to virtually nothing.

At the Alcazar the stock has fallen off in patronage of late.

POLLY MORAN WITH SENNETT.

San Francisco, April 30.
Polly Moran completed arrangements here last week to return to pictures, having signed contracts with Mack Sennett, who was in town. Miss Moran will join the Sennett forces immediately, following her present tour of the Orpheum, which ends at Denver, May 28.

Miss Moran will return to Los Angeles for one picture, after which she will appear with other Sennett stars in a New York theatre, in conjunction with the "Yankee Doodle" feature.

ASHER LEAVES TIVOLI.

San Francisco, April 30.
Eph Asher has resigned as manager of the Tivoli. His other connections with Turner & Dahkner are also severed. Mr. Asher will be personal representative for Mack Sennett. He was responsible for the success of the Tivoli and will now divide his time between New York City and Los Angeles.

Walter Anthony Moving to Seattle.

San Francisco, April 30.
Walter Anthony, for several years dramatic editor of the San Francisco Chronicle, in which capacity he was considered and recognized as one of the leading lights on the coast, has resigned to accept a similar position on the Seattle Post Intelligencer.

Marta Golden Marries and Retires.

San Francisco, April 30.
Marta Golden has announced her permanent retirement from the stage. Miss Golden was married recently to a hotel man in Oakland.

Arrivals from Australia.

San Francisco, April 30.
Mr. and Mrs. M. F. Albert, music publishers from Australia, arrived on the Sonoma last week. Other arrivals included Lebbeus Hordern and Boyd Irwin.
Ben Fuller, who was expected on the steamship, was not among the passenger list.

FEDERAL INVESTIGATION

Continuation from last week of the verbatim testimony in the proceedings of the Federal Trade Commission in the matter of the vaudeville investigation.

The report below is of the proceedings Thursday, March 27:

HARRY F. WEBER

On the witness stand.
Q. I will show this contract, for instance, to refresh your memory, calling your attention to the stamped portion of the contract—the printed portion or the stamped portion of the side, in which I call your attention to the fact that it is an agreement that the artist shall belong to the N. V. A. have you any recollection of being interested in any contracts of this character?

A. No, sir; I do not.

Q. You never had any such contracts in your possession of that kind?

A. No, sir; I did not.

Q. You are sure of that, of course?

A. I am absolutely sure of it, I believe it, at this time.

Q. Do not mean this contract, but I mean contracts which you made for the acts which you represented through the N. V. A. I ask you now, whether or not at any time, contracts which you procured for your acts contained a clause

to artist warrants and agree that and the members of his act are members of the National Vaudeville Artists' Incorporated, in good standing, and that they are not, nor any of them, members of the White Rats Actors' Union or the Associated Actors and Actresses of America, and in the event that this warranty, on representation shall be found untrue, the manager may forthwith cancel this agreement without any liability to the artist whatsoever.

Mr. Kelly: I will ask you to limit the time, Mr. Walsh, to your question.

By Mr. Walsh:

Q. Did you, Mr. Weber, procure any contracts for the acts which you represented, from managers through the N. V. A. in the year 1917, in which that clause, which I have just read, appeared in such contracts?

A. Not to the best of my knowledge.

Q. You are indeed sure that you will answer that?

A. Not to the best of my knowledge, I may say in this connection that I do not handle these contracts personally in my office. I have a clerk who handles them. I negotiate the contracts. As a matter of fact, there might have been such contracts.

Q. Will you answer me that there might have been some such contracts in the year 1917 or thereafter carrying such a clause in your office?

A. Not to the best of my knowledge.

Q. Let me refresh your recollection. I do not want you to appear to be giving incorrect testimony at all in any way. Testimony may be given and it may be contradicted and without any shadow of disagreement upon it, that for a certain period of time in 1917, all contracts which were procured through the instrumentality of the U. B. O. contained such a clause which I read.

Mr. Goodman: Not all contracts. It was never used in the family department.

By Mr. Walsh:

Q. Well, in the best time?

A. To the best of my recollection, I do not remember. I never handled the contract personally.

Q. Do you mean to say, then, Mr. Weber, that contracts

which you proposed for your actors did not contain such a clause?

A. I do not know.

Q. You have changed it now, then?

A. To the best of my knowledge, I do not remember.

Q. How is this to the best of your knowledge that it did not contain such a clause?

A. From the fact that I do not handle the contracts personally.

Q. Yes, but what I want to get from you now is whether you know or do not know?

A. I do not know.

Q. You say that you have no written agreement with the N. V. A. in any way forming a contract entitling you to a floor on the exchange of the U. B. O.?

A. I have not.

Q. So far as you know, there are no terms or conditions of any kind with reference to your representation there—you are simply admitted, and that is all?

A. Yes, sir.

Q. Do you have a written contract with the Vaudeville Collection Agency?

A. I believe I have.

Q. What is the general purport of that contract?

A. That they are to receive 25 per cent. of my collections.

Q. On these Tuesdays and Wednesdays meetings, which are held, you explained the general tenor of the purpose and objects of that meeting generally. Mr. Shea appeared at them generally, did he not?

A. Yes, he was a routine of the meetings. As a rule each week this was the routine more or less. Mr. Shea, of Buffalo, who owns Buffalo and Toronto; Mr. Shallenberger, who represents the Kernan interests of Baltimore; Mr. Lovingsberg who represents the interests of Providence, and Mr. Larsen, of Boston; Mr. Jordan, of Philadelphia; Mr. Harris, of Pittsburgh—remember not always, are these men all there, they vary one more or another, but as a rule most of them are there—Mr. Eddie Darling, who represents New York, and Mr. E. M. Robinson, who represents some New York theatres, and Mr. Hodges sits at the head of the table with his secretary. That is about the routine of the management meeting, that is all.

Q. They sit at a large table?

A. Yes, sir.

Q. Then what occurs at which Mr. S. K. Hodgson presides?

A. With his secretary, taking the minutes of the meeting.

Q. Then what occurs at which Mr. S. K. Hodgson presides?

A. They bring up the different new acts that come along—business and new acts—and discuss them as to whether or not they want to use them.

Q. Now, if they want to discuss an act in which you are interested, do they call you in?

A. No; I go there, I must seek them. They never seek me.

Q. Then what do you do?

A. I go there and represent what material I may have or what has been during the week. Some times there is unfinished business left over, and maybe they have made some offer to me, and I tell them that if they do not say to myself, and I go back there and say that the artist is going to work for Loew or the Pantages Circuit or maybe the Orpheum, and I tell them that if they do not pay the fifty or seventy-five dollars more, the act will leave them.

Q. At that time, do you feel that the act is yours, or do you concede to my request and I immediately route the act?

Q. These gentlemen around the table generally agree with you as to what the act is worth?

A. No, I try to make them believe it and I am pretty successful.

Q. They eventually agree as to what it is worth?

A. Yes; eventually.

Q. And then that is generally the established price of that act as I understand it?

A. As a rule, if an artist is asking for \$200—or let us take \$1,000, to make it easier—they will say: "We will give it ten weeks at \$1,000, or eight weeks at \$800, or six weeks at \$600, like Dayton and Toledo and Grand Rapids that can stand \$1,000, and so we give them 20 weeks, ten at \$1,000, and ten at \$800. And then I try to get the artist to sign the contracts that I procure from the different managers after the salary has been fixed. I am obliged to go each individual manager and get his week. They do not give me a routing for all the time. I have got Mr. Jordan and then Mr. Shallenberger in Baltimore—him up and get his set, and then go back and get Mr. Darling, Pittsburgh, etc.

Q. And around the table it is established how much money the act is to get for that period of time?

A. Yes, sir.

Q. What does the secretary take down?

A. Oh, if there is any dispute—he takes down the minutes of all of the meetings. I do not know what it is, but he is there. Mr. Hodgson, you know, is a very busy man.

Q. When this conference gets through with you and you have discussed these matters with them, do you stay there or go out?

A.—No, sir, I have to leave, and they let in another artist representative or either an artist who may be waiting.

Q. And they go through the same negotiations?

A. Yes, sir; the same negotiations.

Q. Do you book some small time?

A. My office does; yes, sir.

Q. Do you book any small time at Loew's or Proctor's or Moros's?

A. I have booked acts, I suppose.

Q. When?

Q. I do not remember. I booked Dolly Baker and Harry Cooper.

Q. Any other acts?

A. I do not recall; those are big acts I booked at Loew's.

Q. How long ago did you book Harry Cooper?

A. I have been representing him five or six years.

Q. I mean on the Loew time?

A. I do not remember when it was.

Q. There was something else you said that I am not clear on. I think I understood you to say you developed actors?

A. Endeavored to.

Q. I think you said you had developed Harry Fox?

A. No; I did not say I developed him; I raised his salary from \$300 to \$1,250.

Q. Yes; how did you raise him?

A. By taking him from vaudeville and putting him in a show and putting him back in vaudeville and vice versa, in order to endeavor to fool the managers.

Q. It is the talent of Harry Fox with your assistance on the business end?

A. Yes, sir; it is the combination.

Q. The development of Harry Fox as far as your talent concerned—you had no part in that?

A. Yes, sir; but I do not say Harry Fox particularly.

Q. You are not sure of that?

A. I will use Harry Fox. Harry Fox might have a song that is not just to my liking, but the managers do not like, and they tell me, and I tell him in turn, and his clothes and make-up, act, might need changing.

I think you said you developed the Dolly Sisters?

A. I did not say I developed them; I raised their salary, but I did not say I developed them; I raised their salary.

Q. That was your language; I took it down.

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A. Yes, sir.

Q. He came alone to visit you—Mr. George O'Brien?

A. Yes, he came alone to visit me. I think it was in July, and he said, "Frank, why don't you join the N. Y. A?"

(Continued on page 37)

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By Ballard Macdonald, Henry Lewis and Nat Osborne

"You Saved Up For a Rainy Day (I Saved Up For A Dry One)"

By Ballard Macdonald, Henry Lewis and Nat Osborne

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Whitfield & Ireland
J P Conroy & Sis
FREDRICK, N. J.
Kane & White
Chappelle & Stinet
Bobby O'Neill Co
Sully Elliott
Sully Rogers & S
2d half
The Pierettes
Paula & Purcell
T Doyle Co
(One to fill)
TROY, N. Y.
Proctor's
(Albany split)
1st half
Swiss Birds
Stelle Edmon
Chas Edwards 3
O Lewis Co
Troy & Norman
Home Guards
2d half
CELESTIAL
Zeno & Mandall
Princeton Girls
Eugene Emmett
(One to fill)
Black & White
Black & Goodrich
Robbins Co
Patricia
(One to fill)
WASHINGTON
S. F. Kestner
Darling Sis
U. G Archer
Wright & Dietrich
Lander Bros
Marie Cahill
Stone & Kalis

Nelson & Chalm
"Hands of the Sea"
WILLIAMSPORT, PA.
Frankly
(5-10)
Helen Miller
What Happ Ruth
Pat Barrett
Love of Money
McDermott & Hea
Duquesne Co
WILMINGTON
Geo. Book
"C & J Quinn
"Amy Old Place"
M Braun & Sis
Topsy Pake Co
Thornton & Trin
Quicker
Burns Bros
WOONSOCKET
Bios
Geo Hall
Conroy Sis
Jovieda
2d half
Mildred Andra
Manning & Lee
Jovieda
YORK, PA.
Orpheum House
2d half
"Recollections"
Orch & Cappel
(One to fill)
Black & White
Black & Goodrich
Robbins Co
Patricia
(One to fill)

WASHINGTON
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McKinty Kids
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McCormick & Wine
Concert Review
2d half
Gibson Girls
Ford & Uрма
Harry Brown
U S Navy 3
(One to fill)
Floss
Loney Haskell
(Three to fill)
2d half
The Polli
Doyle & Elaine
Rose Wise Co
(One to fill)
HARTFORD, POLA
Russell Van & S
Geo Armstrong
"That's My Wife"
2d half
Rowley & Tolinton
Otto & Sheridan
NEW HAVEN.

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McCormick & Wine
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(Three to fill)
2d half
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Rose Wise Co
(One to fill)
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Russell Van & S
Geo Armstrong
"That's My Wife"
2d half
Rowley & Tolinton
Otto & Sheridan
NEW HAVEN.

CLAY CROUCH
"SINGLE NEXT SEASON"

3d half
Berk & White
Carroll Keating & F
Loney Haskell
(One to fill)
POLA
Gibson Girls
Frank Gouli

CHICAGO B. F. KEITH
VAUDEVILLE EXCHANGE
Chicago
BATTLE CREEK, ILL.
Joss & Dell
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"Pinched"
Winona Winter
Merceda
2d half
Polla Sis & LeRoy
Tim McWilliams
Hall & West
3d half
Thornton & Trin
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Burns Bros
WOONSOCKET
Bios
Geo Hall
Conroy Sis
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2d half
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Manning & Lee
Jovieda
YORK, PA.
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2d half
"Recollections"
Orch & Cappel
(One to fill)
Black & White
Black & Goodrich
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El Cieve
Adrian
Marston & Manley
8 Dominos
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Piquot & Fellows
Net & Murray
Sullivan
Conlin & Glass
Ruble Troupe
NORWICH
Devils
Francis & Loy
Pedwick & Devere
"It Just Happ"
QUINCY, MASS.
Kincade.
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Moe Clifford
M Gray & Sis
Nat Sweeney
Top & Bottom
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Joe Howard's Rev
Black & O'Donnell
SALT LAKE.
Orpheum.
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Adams & Griffin
Bert Wheeler Co
Wilson
VANCOUVER, B. C.
Blossom Seely Co
Patricia & Myers
Whitfield & Beck
Millie McIntyre
Dunham & Edward
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Orpheum.
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SEATTLE.
Orpheum.
(Sunday opening)
Maude Earle Co
Bones & Bird
Mike Bernard
Muriel Worth Co
Wilson
VANCOUVER, B. C.
Blossom Seely Co
Patricia & Myers
Whitfield & Beck
Millie McIntyre
Dunham & Edward
WINTNIPED
Orpheum.
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BY THE WRITER OF "THE HEART OF A FOOL" ALL MAKE YOU

IN THE HEART OF A FOOL

WORDS BY
MAX C. FREEDMAN

MUSIC BY
HARRY D. SQUIRES



JOE MORRIS MUSIC CO.
NEW YORK

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Words by
MAX C. FREEDMAN

In The Heart Of A Fool

Music by
HARRY D. SQUIRES

Valse Lento

Piano



Voice



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STORY
BALLAD
EVER
WRITTEN

IN
THE
HEART
OF
A
FOOL

THE
GREATEST
HAUNTING
MELODY
EVER
WRITTEN

IN
THE
HEART
OF
A
FOOL

(Continued from page 33)

2d half
Lambert
Jack George Duo
G Swayne Gordon C

La Dora & Beckma
Barry & Nokerson
Tracey Palmer & T
Harvey Holt 3

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Cunningham & Marl

Lord & Fuller
Cooper & Ricardo
John Clark Co

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John Clark Co	Pless & Rector
Dunn Sisters	Dorothy Doyle
LaTour & Gold	Mason & Cole
Janet of France	Lyons & Yosco
Bert Walton	Lord & Fuller
Ko Ko Carnival	Palace.
National.	The Brightons
Ralph Starnad	Miller & Spencer
Geats & Duffy	Romas Troupe

Bijou.	Lycum.
Dix & Dixie	Tyler & St Clair
Billy de Vere	Quigley & Fitzgerald
J O'Brien & Girls	Woolf & Stewart
Friend & Downing	Frank Morrell Co
Makarenko Duo	Cavanna Duo
2d half	PROVIDENCE R. I.
O K Legal	Emery.
Ryan & Moore	Fanchini Bros
Saxton & Farrell	Wilson & Whitman
Gleason & P	

MAKAPAHU DUO
2d half

2d half
B & E Adams
Montana 5
McGoods Co
(Two to fill)

Reeves & Gaynor 8
Samson & Douglas
"Help Police"
Marie Fitzgibbons
B & J Gray

PANTAGES CIRCUIT
New York and Chicago Offices
BUTTE, MONT. CALGARY.

New York and Chicago Offices

Cp Dick Jazz Band Pekinese Troupe
Hall & Guilda Spencer & Wilson

World Wire. Rev N Norworth Co
Provel
Marjorie Lake
PORTLAND, ORE.
Pantages.
"Miss 1920"
"Who Is He"
Irene Trevette
McLellan & Carson
2 Western St.
VICTORIA, B. C.
Pantages.
Gautier's Toyshop
Fox & Britt
Willard's Fantasy
Rookie Lewis
Harry Touda
Joe & Rosie Moy
WINNIPEG.
Pantages.
Jos Fenton Co

"Miss 1920" Harry Tauda
Joe & Rosie May

Hamilton Bros	Idm Manoney
Ray L Royce	Alco Bros
Hall & O'Brien	SAN DIEGO.
Thaleros animals	Hippodrome.
Otto Bros	Radium Models
2d half	Gillmore & LeMoynes
Emil Willie Co	Herman & Clifton
Mardo & Hunter	Wells & Sells
Los Espanos	Gus Erdman
Margaret Ryan	Ehenezer
Thaleros Animals	Mansfield & Riddle

Los Espanols
Gus Erdman

Beaulac & Robt Aerial Bartlett
(Others to fill) Prince Karim

BALTIMORE, MD.	Doc O'Neill
Garden	Riggoletto Bros.
Werner Amoros 3	Globe
Corrine Tilton	Alma & Edith
Fisher Hawley Co	Harrison & Burr
Billett 13	Knapp & Cornalia
NORRISTOWN, PA.	Sammy Duncan
Garrick	Temptation
Jean Boydell	P Conchas Jr Co
Tom & Dolly Ward	Mullen & Francis

NORRISTOWN, PA. Knapp & Cornelia
Sammy Duncan

Low Fields was served with the summons and complaint of an action brought by Adele Rowland against Weber and Fields for \$15,000 damages on an alleged breach of contract. The plaintiff was engaged for the run of the musical show, "Back Again," which was to mark the return of Weber and Fields to the stage. When the show

the musical show, "Back Again," which

Henry J. and Frederick E. Goldsmith
represent the plaintiff in the action.

(Continued from page 29)

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Q. I mean a matter of discussion or controversy?

A. Oh, yes.

Q. What was there about that contention?

A. The contention was this, that the manager gave the artist, we will say, forty weeks work, and the artist might get to Minneapolis, we will say, or that same distance away from New York, and the manager would give him a two weeks notice. Now, when an artist received his contract for forty weeks, he prepared to work forty weeks and laid his plans and figured on earning so much money. Now, he might only work four weeks and then he would receive a two weeks notice to close, and he would be possibly two thousand miles away from New York. That was one reason; in other words, the manager should know whether the actor was good enough or not, or he should not pay him the money, and if that is the case, then he should be in a position to offer him twenty weeks work and to live up to that agreement.

Q. What did you mean by referring to commission abuses?

A. Well, for instance, I knew of one act—the name was "Arcade." She was a violinist. She was receiving \$150 a week and paying twenty per cent. weekly out of that to an agent named Mann, a brother of Louis Mann.

Mr. Goodman: Was this an agent doing business with the United Booking Office?

The Witness: This was on the Orpheum Circuit. Whether he did business with the United, I do not know.

By Mr. Walsh:

Q. Was that an isolated case or general?

A. No; there were many times I met artists around who told me they were paying twelve and a half and fifteen per cent. I might say this to you, if you will allow me; I may say that I have met a number of artists who not only paid commission, but that paid the agent on the side. Now, that is what I mean by stopping commission abuses.

Mr. Kelley: When you say "agent," you mean the personal representative that the artist engaged?

The Witness: Yes, sir.

By Mr. Walsh:

Q. You mentioned what you regarded as only one of the inequalities of the contract with the commission whereby without going into the details of it, what were the other inequalities that were claimed at that time to be in the contract?

A. Well, the idea is this: The reason the contract to my mind was not a good contract was a contract whereby the artist would be held responsible the same as the manager, and then when the contract was issued, then the courts would uphold that contract as one general contract, it would be equitable. As it stood, if an artist had his contract broken by the manager, suppose that he was to sue the manager, and he would not get any more work.

Q. What other claims were made by the White Rate Actors' Union in reference to the inequalities of this contract, if any?

A. Well, right now, I would have to think.

Q. You do not recall any?

A. Not at this present moment.

Mr. Walsh: That is all.

CROSS-EXAMINATION.

By Mr. Goodman:

Q. With reference to the contract Mr. Fogarty, you said that it is a contract which he devised that would make it possible to hold the manager and hold the actor, then it would be equitable?

A. Yes, sir.

Q. When a manager breaks his contract—that is to say cancels it without having any right to do so—and I am referring to the managers who book through the United Booking Office and the Orpheum Circuit—the actors, if he sues and procures a judgment, can have that judgment satisfied, can he not?

A. I believe so.

Q. That is to say, they are financially responsible?

A. I believe so.

Q. Now, take the reverse of the situation. An actor breaks his contract without right. I am talking now of the average actor. Is he financially responsible?

A. Sometimes.

Q. Would you say that he was in the majority of the cases?

A. I would not be in a position to say that, because some of the poorest acts—I will not say poorest acts, but the poorest acts—have the most money.

Q. I have no doubt about that, but I mean taking the actor as you know him, and knowing how he keeps his investments and how he makes them—you think a judgment against the average actor could be collected?

A. Yes, sir; I do.

Q. I understand you to say you have played many routes without having a contract?

A. Right.

Q. Without having even seen them?

A. Never.

Q. You got your money?

Yes, sir.

Q. Did these contracts ever contain a two weeks' cancellation clause?

A. No, sir.

Q. And that was true of the contract you made prior to your becoming president of the White Rate Actors' Union?

A. Yes, sir; one contract I had prior to becoming president of the White Rate Actors' Union, and I believe that the Shubert people wanted me and Mr. Albee did not want me to go with the Shuberts and he said if I would stay with him that my contract would be a play or pay contract, and I could take his letter as a guarantee for that.

Q. That was about January 1915?

A. That is right—about that time.

Q. I show you this letter and ask you if it was sent to you by Mr. Albee?

A. Yes, sir.

Q. And is this your reply to Mr. Albee (exhibiting)?

A. Yes, sir; it is.

Mr. Goodman: May I have these marked in evidence, please?

Examiner Moore: Without objection they are received in evidence.

(The papers referred to were thereupon received in evidence and marked by the stenographer, "Exhibits 85 and 86" respectively.)

By Mr. Goodman:

Q. In Respondent Exhibit 85, a letter from Mr. Albee to you, he says in part:

"Inasmuch as you have shown a disposition to fulfill those contracts I think your request is very just that you should have a contract without any cancellation clause."

And in your reply, in Respondent Exhibit 86, to Mr. Albee, you say, among other things—

"I did not ask Mr. O'Brien to remove this done (that is, the elimination of the cancellation clause) and I do not want to hold you to it because I personally would not want to work

for anyone if I was not giving satisfaction, so your word is good enough for me."

Now, is not your attitude as evidenced and expressed in your letter to Mr. Albee and Mr. Albee's attitude as expressed in his to your letter, the general attitude of the responsible actor on the one hand and the responsible manager on the other?

A. Well, yes and no. I think a man has got to be a bit independent. I do not think you are going to get the average man to come out and say that he does not want a cancellation clause in his contract when he can get it in—I mean out of his contract at least, when he can keep it in, but I think the average manager wants it out if he can keep it in, but I think if any actor will know to be responsible and worthy and a manager to strike it out, he will strike it out.

A. I believe so too.

Q. Now, in your letter, of course, there must be a general form of printed contract, must there not, because of the great amount of detail in connection with booking acts?

A. Yes, sir.

Q. And that form must be so general as to cover all cases?

A. Yes, sir.

Q. And is it not true that any form of contract between the artist and manager covers both well established acts, whose merit and value are known, as well as new acts whose merit is not so well known?

A. Yes, sir.

Q. Would you say in the latter case that it would be unfair to provide for a cancellation or notice of two weeks, in the case of a new act or an act not well known?

A. Yes, sir; I think it would be unfair. I do not believe that a manager has a right to hire an act and pay his money for it unless he knows what he is getting.

Q. Now, I think there is a question in what you say. How many years have you employed a personal representative, Mr. Fogarty?

A. Fifteen years.

Q. Were you ever directed or demanded or requested to employ a representative by anyone connected with the United Booking Office?

A. No, sir.

Q. Was it even suggested to you?

A. No, sir.

Q. Was there your personal experience that you have received value for the money you paid your personal representative?

A. Yes, sir. These have been charges by artists or representatives in excess of ten per cent, do you not?

Q. The average artist is willing to pay a total of ten per cent of his salary for the services rendered in connection with his booking, is he not?

A. The average artist, I should say, yes; but there is always a contention relative to the ten per cent. The average artist cannot understand why he pays his personal representative five per cent to do his booking, and then why he must pay five per cent to the United Booking Office. He believes his agent should do that.

Q. And the actor has that contention and unrest in his mind is due to his belief that the United Booking Office and the Vanderville Managers of the country are one and the same institution?

A. Yes.

Q. Now, when an artist is fixing his salary, he takes into consideration the various sums he has to pay out of that salary, does he not?

Q. Such as royalties?

A. Yes.

Q. And railroad fares?

A. Yes.

Q. And if he has others in his act, the money he has to pay them?

A. Yes.

Q. Does he not also take into consideration the amount of commission he pays?

A. Yes, sir.

Q. Would you not say, then, as a logical result of that situation, that if the actor does his booking within reason, out of his salary, legitimately connected with the act, that the manager is really paying the freight?

A. Yes, but the actor believes he could get that. As long as the manager is willing to pay, he believes he could get that, instead of giving it back to the manager.

Q. Well, what would happen if a manager said—and I am trying to ask a reasonable question—

(Interposing.) All right, sir.

(Continuing.) If the manager said: "You want five hundred dollars. Now, if I had to book you through a booking office and an agent, your salary would be five hundred dollars, less ten per cent to you."

A. Yes.

Q. Or four hundred and fifty dollars?

A. "Now, do you not have to bargain with those fellows at all. I am going to do business with you direct, and save you a lot of time and worry and trouble, and I am going to give you four hundred and fifty dollars, with no commissions and no booking office, and nothing of that kind." Do you think the actor would take that?

A. No, sir. The manager would have to say that he would establish a salary of four hundred and fifty dollars.

Q. You might do it for one year, sir, and you might say: "Yes, I will take the four hundred and fifty dollars that you want for one year, and then when the question came up, you would not give him a route next year direct."

A. No, sir. That is not the question. The question of what you have been talking about—the abolition of the booking office.

A. Yes.

Q. And I go one step further, and I abolish the agent for booking and touring.

A. All right.

Q. Forever?

A. Yes.

Q. And I am saying it seriously, and I mean it legitimately. I want to get the legitimate result of this.

A. All right.

Q. Would not the result be that the actor would work for four hundred and fifty dollars?

A. Yes, sir.

Q. When you played the Orpheum Circuit, there was no commission deducted for the Orpheum Circuit, was there? Did you not play at a net salary?

A. No.

Mr. Walsh: Let him state what the facts are.

The Witness: Yes, sir. My commission was deducted, the same as at other places—ten per cent.

Mr. Walsh: You were a personal representative's commission?

The Witness: Yes, sir. I will tell you what you may refer to, and this is going back to 1905, I believe. You will find

that I worked for a net salary and also my railroad fares; but my commissions were deducted on the Orpheum Circuit.

By Mr. Goodman:

Q. Now, Mr. Fogarty, do you remember conditions as they were before the establishment of these booking offices, such as the United Booking Office and Marcus Lewis, and others?

A. Yes, sir.

Q. A period of twenty years or more ago?

A. Yes, sir.

Q. How would you compare the method of doing business then and now?

A. Well, if you would say—

Q. (Interposing.) So far as securing a route is concerned?

A. If you took all the successful men, your method is an easier matter today; but a man who is seeking work, who is not a well known or standard act, his condition is worse.

Q. Well, why, first, is the method easier today for the better known act, and then tell us why it is harder for the other act?

A. Because there were very few agents in the old days. There was Mr. Lehman, Mr. Armstrong, and Wilson & Smith. The managers used to come down, and we could either meet them at the offices of these agents, or meet them on the street. If we did it through the agent, he deducted five per cent.

Q. If we did it direct, we got a net salary. Now, of course, that meant going over and meeting the manager personally; standing around and waiting for him, and booking your own route.

Q. You met Mr. Shea, you would get two weeks from Mr. Shea.

Q. That meant that you would get one or two weeks from one manager?

A. That is right.

Q. And one or two weeks from some other manager?

A. And that involved going from one office to another?

A. Right.

Q. And it also meant that very often there would be a conflict of desires on the part of the managers; that is to say, two managers would want you to play the very same week?

A. Yes.

Q. And there was no way in which you could bring these two or more managers together, to have them settle who they should have you?

A. Very true.

Q. Are not those some of the advantages of a booking office when all of those managers may meet and lay out a route?

A. That is very true.

Q. For instance, in connection with the route you got of forty weeks in 1908, you spoke with Mr. Leonard, and, as I think you say, you showed your act one week at \$350.

Q. The man booked you, you tell me that—Mr. Casey?

Q. I want it for the record. That is all. It has got to go down in print. Now, how much work and time was spent in getting that forty week route?

A. Oh, very little.

Q. And that forty week route covered the theatres of various managers, did it not?

A. All that Chicago.

Q. Keith Circuit and other circuits?

A. Well, I guess there were very few circuits outside of Keith, the Keith Circuit and other theatres?

A. Yes.

Q. And the Keith Circuit at that time consisted of about how many houses?

A. Well, their own houses, I should say, about eight—their own houses.

Q. Now, if we were to abolish the agent or representative, and we were to abolish these booking offices, would we not gain anything, so far as more salary for the actor is concerned, and we would lapse back into that condition that existed in the former days, about twenty years ago, when, as you say, an actor had to go from one manager to another; is not that so?

A. Yes; but in 1908 you did not have all these booking managers. You had Mr. Hodgson, and he could lay out a route of forty weeks for you.

Q. But 1908 is not twenty years ago. I am talking about the days before the booking office.

A. Oh, I see.

Q. At that time, Mr. Fogarty, you owned a club agency or a club department, where you booked entertainments for clubs?

A. Yes, sir.

Q. And private entertainments, and so forth?

A. Yes, sir.

Q. And did you do business in this fashion: did you agree to furnish a show to a club or other private entertainment at a certain sum, and then pay the artists their salaries, you keeping the difference between what you paid the artists and what you received from the club or private entertainment, as your profit?

A. Yes, sir.

Q. In 1916, when you played the Orpheum Circuit, were you still president of the White Rate?

A. Yes, sir.

Q. And I understand you played all of the Orpheum Circuit that year?

A. Yes, sir.

Q. All of the Orpheum time?

A. Yes, sir.

Q. The letter which you say was written to various actors asking them to reduce their salaries, is it not a fact—if you have thought of the matter since you testified a little while ago—that the letter had to do with acts that had not yet made contracts? Was it not a circular letter sent out to all actors booking with the booking office, explaining the war conditions, and asking them to take less salary because of these conditions?

A. Right. I testified to that effect, I believe.

Q. Well, it was a little bit confusing as to whether it applied to contracts already signed and made?

A. Oh, well, that I did not know.

Q. Now, this conversation you had with Mr. Albee, when he sent to you that he would help you to your election as president of the White Rate, to an extent he had helped you, had he not, by inserting an advertisement in the "Telegraph," appealing to the actors to vote for your election?

A. I believe so. I am taking his word for that. That is all. I mean, do you not recall reading the advertisement which he inserted?

Q. Oh, no, sir. I was not in the city at that time.

Q. It is a fact that the "Morning Telegraph" had an advertisement signed by Mr. Albee urging your election?

A. That may be so. I do not doubt it.

Q. You and he have always been on friendly terms, have you not?

A. Yes, sir.

Q. Were you the president of the White Rate in January, 1916?

A. No, July.

Q. Well, in January, 1914, you wrote Mr. Albee a letter, did you not, in which this is the original (handing paper to witness)?

A. Yes, sir.

Q. And in that letter, without taking up the time to read it now, you called Mr. Albee's attention to a number of matters.

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that you thought could be remedied in connection with booking?

A. That was in line with a previous conversation I had with him. He asked me to look those things over when I went on the road, and I did it. I felt that that could be improved, to write about it. I believe those are some of the conditions where they had three separate acts on one act, and so on.

Q. Quite right; and Mr. Albee replied to you with this letter, did he (handing paper to witness)?

A. Yes, sir.

Mr. Goodman: I want to offer these in evidence. One letter is quite long, and I do not want to take occasion to read it, except to state the purpose of the offer. It is to show that before Mr. Fogarty was president of the White Rats, the relationship between Mr. Albee and Mr. Fogarty was cordial, and that Mr. Albee had sought Mr. Fogarty's advice and information as to conditions in vaudeville, and how they could be remedied, and so forth.

The Witness: That is true.

Mr. Goodman: One letter is from Mr. Fogarty to Mr. Albee, dated January 2, 1914. I think that should be 1915, should it not?

The Witness: Yes, that is right; it should be 1915.

Mr. Goodman: You had not gotten used to writing "1915"?

The Witness: No.

Mr. Goodman: And the reply of January 6, 1915, from Mr. Albee to Mr. Fogarty.

The Witness: (The said papers were thereupon marked, respectively, Respondents' Exhibits Nos. 57 and 58, of this date.)

By Mr. Goodman:

Q. Mr. Fogarty, was there not a form of contract between artists and managers submitted to the Commissioner of Licenses of the City of New York for his approval, pursuant to the Employment Agency Law that was passed at the request of the White Rats?

A. Only I heard that on hearsay, sir. I do not know for sure.

Q. During the period that you were president of the White Rats, did you have occasion at any time to call to the attention of Mr. Albee or Mr. Murdoch, or anybody connected with the United Booking Office, specific cases where actors required help or assistance of any kind in booking?

A. No, I found the best way, Mr. Goodman, to do that was by going to Mr. O'Brien and having Mr. O'Brien see you.

Q. Well, did you have occasion to do that in more than one instance?

A. Yes, sir.

Q. And were the results satisfactory to you?

A. In a great many cases, yes.

Q. During the time you were president, was there any "black list," so-called, or any objection to employing White Rats because they were White Rats?

A. Yes, sir.

Q. While you were president?

A. While I was president, yes. That is, I mean when I was president, when the strike was on. You must remember—

Q. (Interposing.) Oh, I do not mean when the strike was on.

A. My term had not expired.

Q. But I did not know the strike started while you were president?

A. Oh, yes; I was on the Orpheum Circuit.

Q. Well, when you were president, had Mr. Mountford come back into the organization?

A. Yes, sir.

Q. Oh, I see. It was near the end of your term when Mr. Mountford came back into the organization?

A. About the middle of the term, I should say.

Q. I see. Well, prior to Mr. Mountford's return, was there any such condition existing?

A. Only from the good old standbys that were hot and heavy with the good old White Rats of days gone by, and the managers still held it in their claws for them.

Q. How many of those standbys?

A. I personally know of two.

Q. How many members were there of the White Rats at that time?

A. In my time, sir?

Q. Yes.

A. About in the neighborhood of between three and four thousand.

Q. And when you say that you think that as to these two there was something in the claws of some of the managers, that is based upon your belief? It is not based upon any actual knowledge, is it?

A. Yes, there was a meeting and a number of our boys testified, and I believe ever since the time they testified, they could not get any work. I see one in here now—Mr. Keogh.

Q. And who is the other, Mr. Fogarty?

A. Well, there was in the party at that time—there was George Evans; of course, he has passed away; and there was Marco, who, I think, was another, if I am not mistaken. I think there were five or six.

Q. Would you say that the age of Mr. Marco's act and the age of Mr. Keogh's had anything to do with that?

A. I would let the audience be the judge of that.

Q. Let me call your attention to the fact that it appeared in the testimony of Miss Nelson in this proceeding—rather, in the taking of her deposition—during a period of fifteen years she and Mr. Keogh had just three sketches. Do you think that a team having only three sketches in a period of fifteen years is keeping sufficiently abreast of the progress of vaudeville?

A. Three sketches in fifteen years, yes, sir, they are keeping ahead.

Q. You have been quite successful with your monolog in vaudeville, have you?

A. Yes, sir, very.

Q. Have you changed your monolog only three times in fifteen years?

A. No, sir.

Q. How often have you changed your monolog?

A. I have changed it yearly.

Q. Do you often have your Nelson had changed their sketch every year, they would have been more successful?

A. They could not get any work when they had a new sketch.

Q. That remains for the public to say.

A. You would not pass any opinion on it?

A. No, sir; I did not see it.

Q. Now, you say that your term of office was to expire on a certain date, but that it expired before?

A. Yes, sir.

Q. Did Mr. Mountford have anything to do with that premature expiration?

A. Mr. Mountford and Mr. Fitzpatrick were in charge in the East here, and there was something—cannot tell you what it was—that came up in labor circles, whereby they said there was a demand for a re-election of officers.

Q. But under the constitution and by-laws, that election was not properly then held, was it?

A. No, sir; not under the constitution and by-laws.

Q. Is it not a fact that you and Mountford were of a different opinion about the policy of the White Rats?

A. Very different, sir.

Q. Is it not a fact that you were very much opposed to Mr. Mountford's methods?

A. Very much, sir.

Q. Is it not a fact that you also believed Mr. Mountford dishonest?

A. Yes, sir.

Q. I show you a paper which I believe is a copy of some minutes of an adjourned meeting of the Board of Directors of October 13, 1915, and ask you to please read through that paper and tell me if it is a copy, and if it correctly states what occurred at a meeting on that date (handing paper to witness)?

A. Yes, sir; I remember this.

Mr. Walsh: I do not know what materiality they possess, but I have no objection to their going in.

Mr. Goodman: They are very material, I think, Mr. Walsh.

Mr. Walsh: Where did those come from, Mr. Goodman?

Mr. Goodman: Those are copies that came from a man who was formerly connected with the White Rats. If you want his name, and if it is of any materiality, I can give you the name.

Mr. Walsh: I think it is.

Mr. Goodman: These copies were delivered to me by Mr. Will Cooke—they may have been delivered to me by Mr. DeVaux.

Examiner Moore: These papers may be received in evidence, without objection.

Mr. Goodman: These papers are minutes of the meetings of the Board of Directors of the White Rats Actors' Union, one October 12, 1915, and the other October 13, 1915.

(The papers referred to were thereupon received in evidence and marked by the stenographer "Respondents' Exhibits 59 and 60," respectively.)

Mr. Walsh: May I ask, if you please, the time at which those minutes were taken or made, was William J. Cooke the secretary and treasurer of the White Rats Actors' Union?

A. Yes, sir.

By Mr. Walsh:

Q. And what was your present?

A. Yes, sir; I was present.

Q. Did he give out the minutes?

A. Yes, sir; he took the minutes.

Q. I mean did he give them out to Mr. Goodman or other people with the permission or authorization of the organization?

A. No, sir.

Mr. Goodman: These have been received within the last few weeks. I think it is only fair to Mr. Cooke, since his name was brought in, that he should be allowed to see the minutes which were given to me—he said that these are minutes which would probably not be found in the minute book because they were extracted from the minute book by Mr. Mountford, but he kept copies of them.

Mr. Walsh: That is all right, Mr. Cooke told you?

Mr. Goodman: Yes, sir; that you brought Mr. Cooke's name into the matter by asking where I got them, and I think it is only fair to Mr. Cooke to make a complete statement about it.

By Mr. Goodman:

Q. Now, were there any other members of the White Rats that were opposed to Mr. Mountford's policy?

A. Yes, there were a number of members opposed to his policy, sir.

Q. Call your attention to Respondents' Exhibit No. 8, entitled "The Union Shop and Its Advantages to All," by Harry Mountford.

A. The union shop means that no person can work in any theatre unless he or she carries a fully paid-up card in the name of the White Rats Actors' Union, or the Associated Actors of America or any of its affiliated organizations.

Q. Is that a policy in which you concurred as president of the White Rats Actors' Union?

A. Yes, and no.

Q. Yes, and no, please explain?

A. I believe that the greatest union is a union within yourself. I believe that the actors united would not have any need of affiliating with any other union. They would be a very strong union within themselves. That is one reason why I would be for that kind of a union in preference to the kind mentioned there.

Q. You think it would redound to the benefit of the vaudeville profession at large to unite the actors?

A. If it is going to protect them in their business; yes, sir.

Q. Of course, we all know that the vaudeville profession is not a union, and knowing the manager as you do, and knowing the conditions as you do at the present time, do you think that the unionization of the actors is beneficial for the vaudeville profession at large?

A. By all means.

Q. You do.

A. Yes, sir.

Q. On what do you base that statement?

A. I base it on this, that you could hold your actors together; you could make them responsible to the managers. If they break a contract, then you could hold them responsible, which you cannot do now, in a number of cases which you cited a little while ago. There would be one reason, another reason, any man could join the union who was a decent honorable man and who was capable of playing. It would not keep a man out who was a decent honorable man, and he would receive protection. It would be a good thing for the manager and a good thing for the actor.

Q. Your answer was "yes and no." You have just given the yes. Now, give me the no part, and if it is not a good thing?

A. I do not see the necessity of affiliating with the other unions. This is the union for the no part.

Q. You believe you can standardize any wage in the vaudeville profession?

A. No; you cannot standardize the wages.

Q. Can you standardize anything in the vaudeville profession, in regard to wages and hours of labor or working conditions, as you can in the case of the laborer?

A. No.

Q. Will you explain on what you base your answer?

A. Because the acts run differently. One act will run fifteen minutes longer than another—one act will run fifteen minutes, and another twenty-five minutes. You could base it on that.

Q. There is a day, but not a night, because you would have to have an individual contract specifying the time for each act.

A. And you would have to have a contract specifying the same salary, would you not?

Q. How do you mean?

A. You would have to have a uniform salary for certain kinds of acts.

By Mr. Goodman:

Q. If you are going to standardize salaries—

A. You cannot do it.

Mr. Goodman: May I have a copy of the closed shop agreement?

The Witness: You might make a minimum, but not a maximum.

By Mr. Goodman:

Q. Were you in favor of the closed shop in vaudeville, meaning that no one could play in a vaudeville theatre unless he was a member of the union?

A. No; I was not in favor of that.

Q. I call your attention to respondents' Exhibit No. 9, appearing at page 204 of the record, entitled "A Letter from a member of this organization to me" by Harry Mountford, in which the following occurs:

"Because I publish it, it does not follow that I agree or disagree with what is said in it, but I print it to show the trend of opinion amongst the members of this order."

From motives of prudence, I do not print the name of the writer."

Then follows the letter.

"What Can the White Rats Do?"

"Of course we don't know all we can do, but we know one thing we are going to do. The White Rats are going to get an estimate of the actual demand for vaudeville in the United States and Canada. Whatever number is required to meet that demand, we are going to take into the White Rats, and one thousand more over that demand. That will give the managers a chance to select, hold out and regulate salaries, and for the actor to do the same."

Mr. Walsh: Who wrote that?

Mr. Goodman: This is a letter written by someone to Mr. Mountford, published by Mr. Mountford under his signature, which he says shows the trend of opinion of the members of his organization.

"I print it to show the trend of opinion amongst the members of this organization."

"After we have taken in the one thousand more over the actual demand, we will take in no more. Those who did not take advantage of the opportunity to join, up to that time, will have to be left on a waiting list, and cannot play any union house, and cannot get a union card until some one leaves the business, or an act breaks a contract. Then that act will be put on the waiting list for six months and another act put into his place for that length of time to play in the house, providing he can book the time with the managers."

Now, if any such arrangement was made in vaudeville, what do you think would happen to the profession?

The Witness: I would say personally that I would not approve the arrangement. What would happen to the profession the League would know, do not.

By Mr. Goodman:

Q. If that closed shop, such as that or such as we generally understand the closed shop to mean in vaudeville, were enforced, it would mean, would it not, that unless an artist was a member of the union, he could not be employed in a vaudeville theatre?

A. Yes.

Q. And it would be within the province of the board of directors or the governing committees of that union to take in and keep the members of that union to the various managers of vaudeville theatres, and this contract provides in paragraph one that no event shall the salary of any individual artist or performer, whether playing alone or in conjunction with others in the same act, sketch or tableaux be less than book dollar per week for each artist or performer employed therein.

It also provides in paragraph one that the party of the first part (meaning the manager of the theatre) will not engage or permit to be engaged either by himself or through the intermediation of his booking agent, employers or servants, any artists or performers unless he or she shall be a paid-up member in good standing in the White Rats or in any of its affiliated organizations, or any of its affiliations, and can show the proper credentials to that effect, it being understood that this clause shall not apply to such as are heretofore designated as the chorus.

Would not you say when that agreement was sent out to the various vaudeville managers that thereby a demand was made upon them that they should thereafter employ only members of the White Rats Actors' Union?

Mr. Walsh: I did not understand the witness's answer.

Mr. Goodman: His answer is "The Musical Union."

The Witness: They have to do it. That is what I meant.

By Mr. Goodman:

Q. That means if you want a musician you have to get them from the musicians' union?

Mr. Walsh: Is there not a letter accompanying that?

Mr. Goodman: Yes, and the letter reads:

"By direction of my international executive, Mr. Harry Mountford, I am instructed to forward you the enclosed shop agreement for your careful consideration, so that, when I am ordered to request your signature to a similar document, you will be thoroughly familiar with its contents."

"You will notice this contract does not limit you in any way as to your booking, and does not concern itself with salaries. All these are to your own discretion, and a matter of arrangement between you and the individual actor or actress. It does not limit your freedom of choice in any manner whatsoever."

Q. Now, I ask you whether the managers' freedom of choice of acts is limited, or whether he is in any way limited in his bookings, if he is required to promise to agree in writing, with that White Rats Actors' Union?

A. He is not required to agree, either by himself or through the intermediation of his booking agent, employers or servants, any artist or performer unless he or she shall be a paid-up member in good standing with the White Rats Actors' Union of America?

The Witness: My answer to you is the Musical Union.

By Mr. Goodman:

Q. That is not a new answer.

A. Not necessarily; there are a number of musicians who are not members of the musicians' union.

Q. Well, if the contract provides in paragraph one that no event shall any individual artist or performer, whether playing alone or in conjunction with others in the same act, sketch or tableaux be less than book dollar per week for each artist or performer employed therein, would that not limit him in the choice of his acts?

A. I do not see why.

The verbatim report of the investigation will be continued in next week's issue of VARIETY.

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RETURNING. Thanks to Mr. E. F. ALBEE's just policy. We also wish to thank Mr. J. J. MURDOCK, MIKE SHEA, E. M. ROBINSON, CARL LOTHROP, CLARK BROWN, EDDIE DARLING, JOHN COLLINS, HARRY WATKINS, JEFF DAVIS and JULES DELMAR.

No layoffs; through the energy of our Personal Director, H. B. BURTON

AMONG THE MUSIC MEN.

Jerry White has joined the staff of Watson, Berlin & Snyder.

Maxwell Silver, general manager for Gilbert & Friedland, has left on a month's trip to California.

Mark Morris has joined the McCarthy-Fisher forces in Chicago. Phil Goldberg, another recruit from the Windy City, has joined the same staff in the same burg.

Dick Joss, connected with the professional department of J. H. Remick for the last fifteen years has resigned. Joss asserts he is going into the promoting game.

The song "pluggers" and professional men of the local music publishing houses are thinking of organizing a trade club, similar to the defunct "Sharps and Flats Club."

Shapiro-Bernstein, acting through its counsel, has made application to the U. S. Patent Office to register the non-de-plume of "Mary Earl," behind which Roy King modestly conceals his composing laurels.

Mose Gumble left for the West Wednesday, to be gone 10 days. He's an accommodating cuss (that's purely local). Mose is going to be sore when seeing this in this small type. Says you can't read Mose in this kind of type. He's going to Detroit and Chicago.

Low Lewin (Waterson B. & S.) was the recipient of a 14 Karat solid gold octagon shaped watch, with 15 jewels, as a token of friendship, from Henry Leonard, lightweight champion of the world, last week. A three stone diamond ring, valued at about \$100, was presented to Lew by Leonard last Xmas.

The \$5,000 prize song contest recently conducted by the Hearst newspapers, saw the \$2-

000 grand prize taken by an unknown. Among the ten \$100 prize winners were Jack Glogus (McCarthy-Fisher), John Murray Anderson, cabaret producer, Herb Reynolds and Fay Foster. Three men—Al. Jensen, William Jerome and J. P. Mahoney—wrote one song among them to annex one of the century note awards.

LETTERS

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Dunbar Archie
Dunn James
Eastman Florence
Eastman & Moon
Edwards June
Eugene Joss

Fay Annie
Foose Anna
Ford June
Ford Ray
Francis Helen
Franks Milt
Frazier Billy
Fuller Ben
Fuller Eva
Gardner L R
Garden Rae
Gerry Arthur
Geroviste P L
Gibson Maybelle

Gilbert Jean
Gleason Violet
Glenn Carrie
Gifford Julia
Glynn Harry
Gold Ann
Golden Grace
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Gratton Corbin
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Our dining room is always open, where meals are served a la Carte as well as Table d'Hote.

Those who have not seen the new Club House have a pleasurable surprise in store. A welcome awaits you at 229 West 46th Street, New York City.

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TO CATCH your eye
THERE is nothing
THAT I should
SHOUT "WARNING!" about
EXCEPT
THAT I shall be in
NEW YORK very soon
AND I warn you
TO LOSE no opportunity
TO SEE my act—
FOR I warn you
THAT YOU will regret
MISSING IT.
AND I warn you
THAT WHEN you have
SEEN IT—
YOU, TOO, should be
CONVINCED THAT there
WILL BE no further
NEED OF
"WARNINGS."
THAT'S ALL.
THANK YOU for heading me
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THE RIVER PLATE AMERICAN

February 13, 1919

Kennedy and Kramer, the extremely clever hard shoe dancers, who came down from New York nearly eight months ago under contract with the South American Tour Co., have enjoyed one of the longest engagements on record, for an American act in Buenos Aires. That this unusual popularity is deserved is evidenced from the fact that even at this late date they are never able to finish their turn without receiving continuous rounds of applause, and this demonstration invariably is manifested throughout their work. For this there are two good and sufficient reasons. First, because they are finished artists who never slight their work, and, secondly (and even more important), because they know how to sell their act to the audience. In the latter they are past masters from any gathering at any time.

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Have just returned after a successful tour of the South American Circuit. Contracted for eight weeks and played 38 weeks in Buenos Aires, 20 of which were at the Casino Theatre.

Permanent Address Variety, New York

HERALD

CASINO

To-day the regular family matinee will be given at the Casino Theatre at 3:30 P. M. The present program includes many acts new to Buenos Aires and is one of the best bills seen at this popular theatre in a long time. Kennedy and Kramer, the team of the North American hard shoe dancers, are proving one of the big hits of the season, and at such performances the audience is loath to let them finish their turn. On Saturday of this week the special all-English matinee for the English-American colony.

STANDARD

Kennedy and Kramer, the famous American hard shoe dancers, who have been in Buenos Aires for nearly a year under contract with the South American Tour, expect to return to New York by the S.S. "Vauban" on March 25. It is safe to say that no American or other foreign team have enjoyed such a long and uninterrupted and well deserved success in any theatre in this part of the world.

BURLESQUE ROUTES

(May 5-May 12)

"Americans" 6 Gayety Brooklyn.
"Aviators" 8-10 Grand Traction 12 Camp Dix
Wrightstown, N. J.
"Beauty Queens" 5 Victoria Pittsburgh 12 Penn
Circuit.
"Beauty Trust" 5 Gayety Washington D C 12
Gayety Pittsburgh.
Behman Show 5 Palace Baltimore 12 Gayety
Washington D C.
"Best Show in Town" 5 Gayety Omaha 12 Gay-
ety Kansas City Mo.
"Boo Toos" 5 Casino Philadelphia 12 Hurtig &
Seamon's New York.
"Bontons" 5 J 12 O 12 Gayety St Louis.
"Bowers" 8-10 Park Bridgeport 12 Colonial
Providence.
"Broadway Belles" 5 Century Kansas City Mo
12 Standard St Louis.
"Burlesque Review" 5 Colonial Providence 12
Casino-Boston.
"Burlesque Wonder Show" 5 Casino Boston 12
Grand Hartford.
"Cheer Up America" 5 Grand Hartford 12
Jacques Waterbury.
"Follies of Day" 5 Gayety Buffalo 12 Gayety
Rochester.
"Follies of Pleasure" 5 Penn Circuit 12 Gay-
ety Baltimore.
"French Follies" 5-7 Gayety Sioux City 12
Century Kansas City Mo.
"Follies of Night" 5 Gayety Milwaukee.
"Girls de Looke" 5 Gayety Montreal 12 Em-
pire Albany.
"Girls from Follies" 12 Trocadero Philadel-
phia.
"Girls from Joyland" 5 Gayety Baltimore.
"Girls of U. S. A." 5 L O 12 Orpheum, Paterson.
"Golden Cross" 4-6 Berchel Des Moines 12
Gayety Omaha.
"Grown Up Babies" 5 Gayety Louisville.
Hastings Harry 5 Columbia New York 12
Casino Brooklyn.
"Hello America" 5-7 Grand Akron 8-10 Park
Youngstown 12 Star Cleveland.
"Hello Paton" 5 Cadillac Detroit 12 Engle-
wood Chicago.
"High Flyers" 5 Howard Boston 12 Gayety
Brooklyn.
"Hip Hip Hurray" 5 Gayety St Louis 12
Columbia Chicago.
Howe Sam 5 Gayety Rochester 12-14 Bastable
Syracuse 15-17 Lumberg Utica N. Y.
Irvine "Big Show" 5 Empire Newark 12
Casino Philadelphia.
"Jolly Girls" 5 Worcester Worcester 12 How-
ard Boston.
Kelly Lew 5 Gayety Toronto 12 Gayety Buffalo.
"Liberty Girls" 5 Empire Albany 12 Gayety
Boston.

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Jersey City.
Marion Dave 5 Gayety Boston 12 Columbia New
York.
"Merry Rounders" 5 Empire Brooklyn 12 L O.
"Midnight Maidens" 8-10 Majestic Wilkes-
Barre 12 Majestic Scranton Pa.
"Military Maids" 5 Crown Chicago 12 Gayety
Milwaukee.
"Million Dollar Dolls" 5 Peoples Philadelphia
12 Palace Baltimore.
"Mischief Makers" 5 Olympia New York 12
Empire Hoboken.
"Monte Carlo Girls" 5 Trocadero Philadelphia
12 Olympia New York.
"Oh Girls" 5 Star & Garter Chicago 12 Gayety
Detroit.
"Pace Makers" 4-5 Grand Terre Haute 8-10
Majestic Indianapolis 12 Gayety Louisville.
"Paris by Night" 5 Empire Hoboken.
"Parlous Flirts" 5 Camp Dix Wrightstown N
J 12 Easton 14-17 Majestic Wilkes-Barre Pa.
"Pirates" 5 Gayety Minneapolis 12 Star St Paul.
"Puss Puss" 5 Empire Toledo 12 Lyric Dayton.
"Razie Dazzle" 5 Majestic Scranton 12 Star
Brooklyn.
"Record Breakers" 5 Standard St Louis 11-12
Grand Terre Haute 12-17 Majestic Indian-
apolis.
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Akron 15-17 Park Youngstown.
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ety Toronto.
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Wire or write for your orchestration in any key. Lots of extra comedy choruses.

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HIT

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TAME
WILD
WIMMIN'?**

ANOTHER
HIT

**PUT HIM
TO SLEEP
WITH THE
MARSEIL-
LAISE**

ANOTHER
HIT

**I
WANT
A
DOLL**

Oh How She Can Sing

Words by
JACK YELLEN

Music by
GUS VAN and
JOE SCHENCK

Piano

Next door to me — there lives a girl named Ma - rie
Her great re - nown — is spread - ing all ov - er town

that all the boys are cra - zy for — Tho' there are girls who are
and fit a ver - y fun - ny sight — To see the boys — all come

sweet - er than she — She's the one they all a - dore — It's not her looks that
look - ing a - round — To her house most ev - ry night — And on the cor - ners

make her such a hit — She has a cer - tain charm and this is it —
when she pass - es by — The fel - lows start to roll their eyes and sigh

Chorus

Oh how she can sing — oh how she can sing —
Oh how she can sing — oh how she can sing —

— She's won - der - ful at Op - e - ra or an - y thing like that — She doesn't like the
— She is - n't much on learn - ing and she does - n't care for books — I nev - er heard of

key of "G" but when she's in "A" flat But oh how she can sing —
an - y - ly - dy ask - ing how she creaks But oh how she can sing —

All - most an - y - thing — I called on her one night we tried to har - mo - nize —
All - most an - y - thing — In looks she's not as beau - ti - ful as she might be —

— The lit - tle dev - il star - ted in to roll her eyes — I lost my voice —
— But ev - 'ry time that she be - gins to "do - re" me — then I for - get —

And ev - 'ry thing — But oh how she can sing — sing —
'Most ev - 'ry thing — But oh how she can sing — sing —

ANOTHER
BALLAD HIT

**SOME-
BODY'S
WAITING
FOR
SOMEONE**

ANOTHER
BIG HIT

**THE
PICKA-
NINNY'S
PARADISE**

ANOTHER
HIT

**STEVEN
GOT
EVEN**

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LOS ANGELES.

William H. Crane and wife were in San Francisco a few days last week, returning to their Hollywood home Sunday.

Charles Alphin is now producing the Burbank musical shows.

It is not decided yet which house, the Majestic or Mason, will have the Kolb and Dill booking. The comedians are in San Francisco.

The Mason did two fair weeks with "The Birth of a Nation."

Joseph Montrose, who resigned as local representative for Homer Curran, of San Francisco, has not made a new connection as yet.

Dana Hayes is en route to New York. His is general press representative for the Sennett Bathing Girl shows.

Lewis Stone has returned from San Francisco where he went to sign a stock contract with Thomas Wilkes, through the latter's general manager, Deane Worley.

ATLANTIC CITY.

By CHARLES SCHUBERT.

The summer burlesques show which Hurting & Semon annually bring to the shore for its opening will play the Apollo next week as "Girls of the U. S. A."

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PALACE—"Bubbly." (April 5, "Jack & Jill.")

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ROYALS—"Bound in Morocco."

CRYSTAL PALACE—Pictures.

MELBOURNE.

HER MAJESTY—"Gooey Two Shoes."

(Next, "Going Up.")

ROYAL—"Three Faces East."

KINGS—"Eyes of Youth," with Emelle Folin.

TIVOLI—"The Better 'Ole."

RIJOU—"Eve Kelland, Winifred & Lumler, Red Lampin, Astons, Harry Burgess Revue Co."

Joe and Vera White have made a decided hit on the Fuller Circuit.

Mike Connors (of Connors and Whit) has formed a two-act with Quessle Paul, routed over the Fuller Circuit.

Marie La Varro is one of the outstanding successes in "My Lady Frayle," at the Tivoli.

Cecile Pasquin is presenting her posing act with success in "Bubbly," the revue at the Palace.

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REMOVAL NOTICE

JOE MANN

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Eugene Walter's new play, "Poor Little Sheep" will have its premier under the direction of Selwyn at the Globe May 12. No local announcements have been forthcoming. Next week at this house William Hodge in the "Girls of the U. S. A."

The excess crowds which still occupy the resort have forced the Garden Pier to institute nightly dances in place of the four weekly events previously programmed.

The Criterion, closed since last fall, reopened last week under the direction of Edward J. O'Keefe, with pictures. The entrance

has been rebuilt and proves an attractive addition to the list of boardwalk theatres.

A cigarette or cigar butt thrown on the stage of the Globe Friday night following the performance of McIntyre and Heath is believed to have been the inception of a blaze that threatened the big structure shortly after one o'clock this morning. The firemen kept the loss down to a minimum, and repairs were made in time to permit resumption of "Hello, Alexander," at the usual time Saturday night. The first intimation of the fire came in the nature of a still alarm. There followed a general Boardwalk alarm. The fire-fighters found flames pouring up through the stage and huge volumes of dense smoke belching up through

the wings were carried up through the roof and swirled seaward by the strong wind blowing from the north. The fight to conquer the flames was difficult but brief, and within less than half an hour after it was in check. The loss was estimated at \$2,000 on the building. Instruments valued at several hundred dollars and kept in the orchestra under the stage were totally destroyed. Little damage was done to the wings or the drops and no damage done to the body of the theatre.

AUSTRALIA.

Sydney, April 2.
HER MAJESTY—"Maytime."
CRITERION—"Nothing But the Truth."
ROYAL—Allen Doose.

Minnie Hooper, ballet mistress, sued J. C. Williamson, Ltd., for \$180 as salary due to her. The case arose over the closing of the theatre during the epidemic. Miss Hooper contended that her contract still held good. Judge Scholes awarded plaintiff full amount claimed.

"Maytime" has taken Sydney by storm. Going over with a bang on the opening night. Business has grown bigger each week, with capacity, half hour before rise of curtain. It looks good for a long stay.

Sydney James is making good on the Fuller Circuit with his revue.

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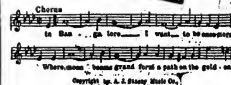
This ad appears in the Saturday Evening Post, May 17, and will reach over 7,000,000 Readers

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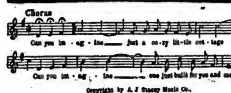
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"Some Day"	"Rose Dreams" (Voc. and Inst.)
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"I Want My Old Girl Back"	"In China"
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Bert Catlow, with the Richards theatres for many years, is now manager of the Tivoli, Sydney. Mr. Catlow is in New York for some time as the representative of the Richards Circuit.

M. B. Fleming scored an emphatic hit in "Nothing But the Truth," at the Criterion Saturday last. The play has been highly praised by the papers and is certain for a long run.

The 30th annual season of Wirths Bros' Circus and Water Pantomime will begin at the Hippodrome April 5. The featured attractions are Dick Cavill and Co's "Mythology of the Sea," introducing "Neriel," "Aphrodite" and "Naid," also fifty (50) sea nymphs. On the same bill is a sensational aquatic act, "Fighting the Flames."

The epidemic is spreading here again, and there are rumors about that all pieces of amusement are again to be closed indefinitely. Alan Wilkie is to revive "The Silver King" at the Royal April 12, to be followed by "Fate," made famous here by Matheson Lang.

"My Lady Frayle," a musical comedy, book by Arthur Wingpin and Max Pemberton, music by Howard Talbot and Herman Frayle, is a success at the Tivoli. Fern Poore, Claude Flemming and Bert Clark scored. The dialogue is smart and snappy and the music tuneful.

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Allen Boone is presenting a series of Irish plays at the Royal with success. Edna Keely is his leading lady.

Neiman and Kennedy, now on the Fuller Circuit, were in New Zealand when the "Bus" broke out and had a pretty bad time in getting back to Sydney. Frank Kennedy worked his passage on a freighter, while Neiman went before the mast on a windjammer. The boys have given up the idea of a sea-faring career, preferring the glitter of the footlights to a life on the ocean wave.

BALTIMORE.

By F. D. O'TOOLE.
FORD'S "The" is a melodramatic farce which gives May Robson a chance, drew a fine house on the opening night here. Without May Robson the play would be pretty fat, for it cannot be said that Edward E. Rose has fashioned a real ornament out of Mrs. Rinehart's material.

AUDITORIUM.—The premiere performance of "The Lady in Red" was favorably received by a large audience. Something unusual for a first night in this house. (Reviewed elsewhere in this issue.)

ACADEMY.—If the management that is presenting "The New Girl" this week had put as much thinking into a name for the piece

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as it did in the production itself it easily
could have evolved a worthier name for a
very worthy play. The production is clean
and sweet and was enthusiastically received.
One rarely meets a livelier, more attractive
group on the musical comedy stage than Ann
Orr, her work is so spontaneous and yet so
clean that even some of the local critics
seemed to fall for her. The other woman of
merit was Ivy Sawyer, an Jacqueline Fay, who
was in a sense the leading woman of the
piece. She is winsome and elegant well.
The men, particularly Joseph Santing and
the sailor lad, are very good and well adapted
to their parts.

MARYLAND.—Keith's vaudeville.
COLONIAL.—The Stock Company presents
"The Confession of a War Bride," for the
first time in this city. The play had the full
support of the audience the first night any-
how. It tells how an army lieutenant forces
elaborate upon a 17-year-old country girl, Mil-
lred Florence and Douglas Dumbville play
the country girl and army officer, respectively.
HIPPODROME.—In addition to the vaude-
ville acts Dorothy Dalton in "The Home-
breaker" is this week's film feature, William

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"The Love that Your Mother gave to You" by Henri Henschel
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DICK, local, carried off the bit of the bill with his singing and strong music. Stan Stanley Co. had the comedy bit cornered after their first few minutes. Others on the bill were Luntan and Covert, Albert Vercham, a Belgian; Jove Albert, and Nettie Carroll and her company, who do some clever stunts on a tight wire.

GARDEN.—Carrying the original characters, songs and plots, "Very Good, Eddie," a two-year high time musical comedy, here all this week. It is presented with a full cast; fairly good. This is in addition to three other fair acts: Elsie Wheeler, Dora Hilton, the "golden-voiced" singer, and Thomas and King, in "The Medea."

VICTORIA.—Vaudeville.
GAYETY.—"The Trail Hitters" is about the poorest offering at this house for some while, but despite this fact, they played to capacity houses the first day; but this is due to the large following that this burlesque house has always had. Cy Ardinger's work goes a mighty long way to keep the legs of the road Ardinger has few equals and surely is worthy of better surroundings.

PALACE.—"The Beauty Trust" sets a fast and lively pace.

FOLLY.—"Fis," one of these elusive dancers in the feature of the "Midnight Rompers." PARKWAY.—John Barrymore is appearing all this week in "The Test of Honor." The play is an ordinary melodrama with no claim to distinction.

NEW.—"Little Comrade," with Vivian Martin starring, is on the screen for the first part of the week. A well-balanced cast makes the play very enjoyable.

BOSTON.

By LEN LIBBY.

ORPHEUM.—Leon, Pictures and vaudeville.

BOSTON.—Pictures and vaudeville.

BLOU.—Pictures.

BOWDOIN.—Pictures and vaudeville.

SCOLLAY OLYMPIA.—Film, "The Midnight Patrol," Vaudeville, "Corner Stone," George and Lily Gardner, Norwood and Hall, Bob White, Milt and Litchfield.

GORDON'S OLYMPIA.—Twome and Co., Bisset and Bailey, Eckhard and Gordon, Missus Rodgers, Leonard and Mack, "A Man of Honor," feature.

GORDON'S CAMBRIDGE.—"The Amazing Wife," picture, Vaudeville, Pearl Abbott & Co. Nell and Murray, Charles Lawton, Cooney Sisters, Riding School.

WALDORF.—Vaudeville, Libby and Nelson, Marston and Maudley, Elizabeth Nelson and Barry Boys, Wilson Sisters, DeWitt-Burne-Torrence, "The Silk Lined Barfly," feature.

ST. JAMES QUIGLEY.—Dorothy Dalton in "The Homemaker," feature.

GRAND.—Vaudeville, Cressella and Adole, Three Kunkles, Van and Pierce, Josephine Lenhart, Lane and Plant.

GLOBE COLUMBIA.—FRANK LANCASTER, MODERN, BEACON, PENWAY, EXETER STREET.—Pictures.

PARK.—Pictures and songs.

SHUBERT.—Fifth week of "Oh, Look!" still doing his despite several other musical shows in town.

PLYMOUTH.—Sixth week of "She Walked in Her Shoes" and nothing said about it leaving the town. Has done a good business. Can probably keep for a couple of weeks longer.

TRIMONT.—"Flo-Flo," second week, getting some patronage, the show will not hang up any records.

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PARK SQUARE.—Only one new show, but one in town at the legitimate houses Monday night when "My Mary" the comedy, opened there. This show was supposed to play here last fall, but did not arrive, and now comes to practically close the regular season. "Adam and Eve," at the house several weeks, did well.

MAJESTIC.—Final week of "Seven Days' Leave," here but a short time. "The Bird of Paradise" follows.

HOLLIS.—Laurette Taylor, as was expected, is cleaning up at this house. It is her premiere appearance in this city and she is just the type bound to fill the Hollis nightly. Getting plenty of publicity.

WILBUR.—"A Sleepless Night," bedroom farce, second week.

COLONIAL.—Return of "The Follies" for two week's engagement. Regular engagement interrupted by the "flu" epidemic at a time when the show was cleaning up. Big advance sale reported.

COPLEY.—Second week of "The Thunderbolt," with the Henry Jewett Players.

ARLINGTON.—"The House of Glass" in stock.

BOSTON OPERA HOUSE.—Looks as though Al Jolson in "Sinbad" has really turned the trick at this big house for last week the show played to capacity. Every effort is being made to put him over and he certainly went big with the critics on the first night, even the conservative Transcript handing him a boost.

GAYETY.—"Cheer Up, America."

CASINO.—Harry Hastings' Show.

HOWARD.—"American Burlesques."

TRIMONT TEMPLE.—Last two weeks of the big film, "The Heart of Humanity."

The performance at the Park Square Monday night was a benefit to Manager Fred E. Wright of that house.

The annual benefit for the Actor's Fund will be held at the Colonial evening of May 10, under the auspices of the Theatre Managers' Association, of Boston.

When it was a new show, "The Bird of Paradise," hooked into the Majestic for next week, played at this theatre and was one of the sensations of the season.

Several of the houses in town had an extra performance last Friday, the day of the 26th Division parade. They played to capacity.

The night before, one or two of the houses gave a midnight performance, also well attended. It was a big week for the local houses.

The management of the Copley Theatre announces that none of the plays submitted in its prize contest has been found practical for production by the Henry Jewett Players. Several hundred manuscripts were received and considered.

BUTTE, MONT.

By DAVE TRIPP.

"With the Lenten season past show business has shown unmistakable signs of improvement. Butte is a strenuous Catholic town, and Holy Week proved especially quiet in theatre circles."

Good Friday local cabarets were closed and the usual entertainment during the dinner hour was dispensed with at certain cafes.

B. Marshall Taylor, manager of the Ansonia and Orpheum for the past six months, has resigned and will leave shortly for Seattle, to manage the Clemmer.

Morie Davis, of the Broadway, is optimistic regarding the future of the show business in Butte. The boom days of last January, said to have been the best in the history of Butte, were approached the present week, starting with Easter day, when all houses played capacity.

A. C. Raleigh, advertising director of the American, is starting a new cut service for

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Contrary to all reports, we have not raised rates at this hotel. Still catering to artists at same old rates. Seymour Hotel, Rochester, N. Y.

this territory. The cuts are made from his original designs and drawings and are proving popular in this section.

Alexander, with his advertised "show of wonders" mystified good sized audiences at the Broadway three days, beginning April 23.

"Nearly Married" was put on at the Empress by the stock company holding forth at that place, week opening April 21.

Cabaret men are pleased with the ruling of the county attorney that non-alcoholic malt drinks, such as Rantier special, may be sold without violation of the state prohibition laws. Excelsior is another malt beverage that has been listed as an accredited drink, but "bevo" is still under the ban in Montana, as it is said to contain a small percentage of alcohol, already changed as non-alcoholic. It is understood that the bevo manufacturers are going into the courts on this point.

Albert Heinecke, of the Judith Theatre, is

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back from Salt Lake where he went in the interests of the Allied Mining and Milling Co., of which he is president. The Allied has a silver-lead mine near Silver Peak, Nev., and is planning to do extensive development this year, preparatory to milling and shipping ore.

DETROIT.

By JACOB SMITH.
"The Passing Show," at the Old Detroit, now on its second week. Capacity every performance. One of the best Winter Garden revues seen here. Costumes most elaborate.

"The Canary," with Julia Sanderson and Joe Cawthorne, big business at the New Detroit. Next, May Robson in "Fish."

"Oh, Lady, Lady," at the Garrick. Next, premier of Bonesteel Stock.

"The Silver King," with William Faversham at the Majestic; "The Price of Innocence," at the Washington; "Experimental Marriage," at the Adams; "The Girl Who Stayed at Home," at the Madison; "Pettigrew's Girl," at the Broadway Bureau; all pictures.

NEWS FROM THE FRONT:

We're coming over "Toot Sweet"

PALEN :: O'BRIEN :: WHITING

The ARGONNE TRIO

In Harmony and Boco Comedy

We Went Over Over There—

We're Coming Over

To Go Over Over Here

Detroit will have a big music hall next season at Woodward and Warren. Building for the project has been bought and contracts for the building let. James H. Devoe will have charge.

INDIANAPOLIS.

By WILL B. SMITH.

ENGLISH'S—"The End of the Road," photo-play.

MURAT.—Stuart Walker Players open summer stock May 5 with "The Cinderella Man."

PAIR—"The Unmarried Mother." Next, "In Old Kentucky."

KEITTS—Vanderbilt.

MAJESTIC—Burlesque.

REALTY.—Wright and Anderson, Ott and Bryan, Harley and Harley, Hughes and Lander, Dey and Dunigan, and shadowplay.

LYRIC.—Dark. Being reconstructed.

CIRCLE.—Pictures.

"The Revelations of a Wife," a mystery play in four acts and a prolog, was performed for the first time on any stage at the Park April 25. The piece is greatly similar to "Three Faces East," "The Deep Purple," and others of this type. The plot is complicated in the approved fashion with concealed panels and cipher messages. The result is a more interesting and original play than the average. The acting throughout was generally competent. Wanda Ladlow was the wife, whose happiness is poisoned by a dark secret. Walter Ayers did the husband, an honest politician, and a good job. Lester Paul does credit to his difficult part as secretary. Mary Keogh, in an Irish character role, went over big. Albert West made a hit as the Irish butler. Maria DeVoe and Grace Ferrati put over some real comedy with their quiet old lady characters. The play is constructed with ingenuity and will doubtless grow better with future performances.

Stewart Walker Players open the summer season in repertoire May 5. Four new plays will be produced, names and authors to be announced later. It is understood that one of the productions is by Booth Tarkington.

The Lyric (vanderbilt) is closed for several weeks while remodeling goes on.

Neel M. McCullough and Fred B. Mustard, bankers, have purchased land in Anderson at a

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and identify yourself with the important name of the many good song writers we are in a position to offer you. If you have a room in your act for one or more good numbers, visit our professional department at once, as we are prepared to supply songs that will fit most any occasion. Think them up and may either write or phone their requirements to our professional manager and we will mail copies of songs suitable.

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NEW ORLEANS.

By O. M. SAMUEL.

CRESCENT.—Not particularly, coexisting

WANTED—For "The Midsummer Frolic"

High class singing and dancing acts, juvenile lead, young singing and dancing sobriety or high class sister act. Prima donna and chorus girls who can sing and dance well. All summer work under the best of circumstances. No matinees. See J. K. GORHAM, Sunday only (May 4), between 1 and 10 P. M., Hotel Sherman, Chicago, or write after May 5, Hotel Washington, St. Louis, Mo.

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GOWNS

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CHICAGO

CENTRAL 1901

program at Loew's the last half, lacking a "punch." Florence Lorraine headlined. She was formerly of Dudley and Lorraine. She revealed a culinary bon mot, with a servile Swedish maid and aproned husbandette the main humorous components. Her more lyrical moments brought merry peals, but it appeared the risibles were shocked instead of being curly tickled, due mainly to the sketch tempo becoming slow at times. Pollard opened. He has a great ribbon about his abbreviated hat, wears a gene tie, has an emerald covering over his jiggery bestocked table, and tells tales tellingly. A shy, naive, girl fellow, this Pollard could wander into big time delia. His present turn, however, is very three-day. 33 Roy Rogers were carded second, but did not appear owing to one of the girls developing throat trouble. Vary and Tauts duped. He fiddles. She chirps. Pleased. Carson and Willard evoked hootious applause through their crimed talk. Gailtini and Ben brought undivided attention to the concluding position.

PALACE.—Another dreary interlude was at the Palace the latter part of last week. "Oh Auntie" is the label. Obvious and quite apparent. Starting the show, Stewart and Marcer displayed active acrobatics. Bernard and Merritt were nicely received. The blonde girl has a voice of sweet tonal qualities that could be developed. Nevada and Goren furnished enjoyment, the pretty setting aiding. Smith and Kaufman elicited laughter. The boys sang with confidence and not a small amount of vocal virility.

LYRIC.—Clarence Bennett's Colored Carnival.

STRAND.—First half, De Mille's "For Better, for Worse." Last half, Geraldine Farrar in "The Stranger Vow."

LIBERTY.—First half, Marguerite Clark in "Let's Bloop." Last half, Mabel Normand in "The Post."

The Orpheum closed Sunday. The season was not so good as many others that have gone before, due to the combative elements of the two local small time theatres and the scarcity of box office attractions. It looks as if the big time will have to spur itself in the approaching days. It seems to need new methods, new faces, production departments, script departments and artistic bureaus of all kinds.

Joseph Gorham is to place a revue in the

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Winter Garden of the Cafe Cirodi, St. Louis,
beginning May 4.

The Saenger Amusement Co. has taken over
the Astor, at Rinton, La., and installed D. N.
Whitley as manager. The concern recently
acquired the Rapids at Alexandria.

John V. Meffen, the irrepressible impresario,
has returned to his native beach for the sum-
mer period. Meffen has been away for three
years.

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Wardo De Wolfe was compelled to cancel his engagement with the revue in the Forest Grill owing to the illness of his wife. He returned to New York in order to be with her.

Gus Loewenberg is to start another tour shortly with Virginia Loew featured.

Shirley Lewis returns East this week, after having spent the winter in New Orleans. Miss Lewis denies her engagement, as reported, to a wealthy lumberman of Logtown, Miss.

OMAHA.

By F. S. HUNTER.
ORPHEUM.—Vaudeville.

EMPRESS.—W. V. A. vaudeville and pictures.
DOYD.—Frederick V. Bowers in "I'm So Happy," 27-28, 29-30. "Mutt and Jeff" in the Woolly West, 1-3.

BRANDER.—Miss Fannie Thomasbafsky in Yiddish plays, 27-28. "Chin-Chin," 29-30.
GAYETY.—Columbia burlesque.

Ferne Marshall, at the Orpheum last week, is an Omaha girl.

The Stage Employers' Union gave its annual ball at the Auditorium Tuesday night.

Phyllis Usher, organist at the Strand, is to be married in June to Gerard Griswold, an Omaha newspaper man.

Down-town picture houses are making a fight for business. The Rialto is using slogans to help, and the Muse is advertising two comedies in addition to the feature picture and the news reels.

Victory Loan week hit the theatres here hard. The Orpheum failed even poorer than during Holy Week.

PHILADELPHIA.

Announcement has been made by the management of the Colonial Players that next week will be the final week for the stock company this season. Their final attempt will be a triumph of the play, "Her Honeycomb," written by the company's leading lady, Mildred Florence.

STANLEY.—The fifth anniversary of this house was observed this week and a special bill provided. The feature picture was the emotional drama, "One Week of Life," in which Pauline Frederick portrays two characters. A Drew comedy, called "Harold, the Last of the Saxons," was also shown. The

theatre was beautifully decorated, and as an added attraction Kathorrey Molinsky, a popular local soprano, sang every afternoon and evening.

VICTORIA.—Tom Mix in "Hell Rector's Reform."

FALLAC.—Dorothy Phillips in "The Heart of Humanity." Next week, Louis Benison in "The Road Called Struggle."

ARCADIA.—Elsie Ferguson in "Eyes of the Soul."

REDENT.—Nastova in "Tops of Fate" and Knid Bennett, "The Lure of Men"; three days each.

STRAND.—Mary Pickford in "Captain Kidd, Jr." and Charles Ray in "The Sheriff's Son"; three days each.

LOCUST.—Mary Pickford in "Captain Kidd, Jr."

RIVOLI.—"What Every Woman Wants," with Grace Darmond.

W. Dayton Wegfarth, manager of Nixon's Grand, was the guest of honor at a luncheon given by the City Club Monday evening. He recited several of his own poems.

The annual deficits of the Philadelphia Orchestra this year are to be paid by an unknown donor, according to a report read at the fifteenth annual meeting of the organization held last Saturday.

PITTSBURGH.

By GEO. B. MILLER.
R. V. McCallum, owner of the Auditorium, Burschtown, Pa., has sold the theatre including the property to George Claire, of the same town. The new owner takes possession May 5.

Succeeding Norman S. Carroll, who will handle "Mickey" in this territory, as manager of the Independent Sales Corp., is W. J. Hagerty, of New York. Mr. Hagerty was formerly connected with Trianglo.

Joe Duke Harrison, architect for Paramount, New York, was in Pittsburgh last week going over the plans for the new film building on Forbes street. The building will shortly be completed.

Henry Fock, owner of the Shiloh, Mt. Washington, has been confined to his home the past two weeks, seriously ill.

San Carlo Grand Opera Co., Walter Whitehead, and Leo Dirolateta are to appear in Pittsburgh next week, May 6.

The Nellie Booth Players, after 23 weeks at the Kenyon, closed Saturday. They will play

a three week engagement at K. & K. Theatre on the South Side, starting May 5, and then will go to Junction Park, New Brighton, Pa., for the summer, opening Decoration Day. The Kenyon will inaugurate a new policy next week, pictures and vaudeville. The first picture is a Paramount picture, "The Guilty Man," while the one following that will be "Oh, You Women."

Carnivals are opening around here now at New Kensington, Smith & Brown Greater Shows showed last Thursday with the temperature below freezing and the snow flying. The Allied Exposition Show opens May 5 at Clatsop, Pa.

Local attractions this week are:
NIXON.—Julian Silling Revue of 1919.
ALVIN.—Funerals.

PITT.—"Oh, Boy."
QU. GURNEY.—"Rain Buds." Second week.

GAYETY.—Joe Hurtig's "Hello America."
ACADEMY.—Welcome Home Girls.

VICTORIA.—"Follies of Pleasure."
DAVIS.—Vaudeville, headliner, U. S. Naval Jazz Band.

HARRIS.—Vaudeville, headliner, Nine Gipsy Troubadours.

KENTON.—Vaudeville, picture, "For Better, For Worse." Headliner, Primrose Minstrel.

GRAND.—Picture, "Let's Blame," with Marjorie Clark.

FLYING.—Geraldine Farrar in "The Stronger Vow."

PIRELL.—Dark.
SCHENLEY.—Monday, David Kessler in "The Lost Hope." Dark rest of week.

Pittsburgh will have its circus the first of the season. Hagenback-Wallace have contracts for an early May showing, while the combined show has paper up for May 26, 27, 28. The Sells-Floto Circus is booked in the first week of June, with the John Robinson show following.

Four circuses almost within a month. Pittsburgh will have to go circus mad for any but the first to do much business.

PORTLAND, ORE.

By JOSEPH GRANT, KELLEY, JR.
ORPHEUM.—Vaudeville.

PANORAMA.—Vaudeville (seven acts, 28).
HIPPODROME.—For vaudeville.

STRAUD.—Vaudeville and Pictures.
AUDITORIUM.—Dark.
HEILIG.—3, 2, 8, "Going Up."

BAKER.—21, Baker Players in "The Guilty Man," with Albert McDevore and Olive Templeton, leads.

ALCAZAR.—27, Albasar Players in "The Trap," with Edward Horton and Alice Fleming, leads.

LIBERTY.—Musical comedy stock.
MAJESTIC.—COLUMBIA, PEOPLES, STAR, MAJESTIC—Motion pictures.

Every theatre in Portland will be provided with a program of speaking and singing throughout the Victory Loan drive. This feature is in charge of Frank J. Modestian.

The drama, "The Man Who Came Back," touring the Pacific Coast, came much to Portland. Dorothy Bernard, the star, is a Portland girl. John Fleming Wilson, who wrote the story, was raised in this town and was once a "Journal" reporter. Jules Eckert Goodman, author of the play, was born in Gervais, Ore., and is the son of Mrs. Newman Goodman, who lives in this city. Jules Goodman was educated in local schools. Another former Portland man in the cast is J. Irving Southard.

Following a telegram from Los Angeles, which stated that his wife had committed suicide by inhaling gas, Ben Dillon, Irish comedian and director at the Lyric, left for L. A. Dependency over the failure of two surgical operations to restore her health was given by Mr. Dillon as the probable cause of the act. He, stated, and only recently he purchased a pretty home in the southern city, where Mr. and Mrs. Dillon were wont to spend their time when the popular comedian was not on the road or playing in other cities.

Owing to the rapid demitization of troops, the Hippodrome at Camp Lewis will close.

The Hippodrome here is presenting seven and eight acts.

C. M. Hill, Oregon manager of the Famous Players-Lasky corporation, has been appointed director in Oregon for film features of the Victory Liberty Loan.

Charles Fowens, who has represented Metro in the Oregon territory for a year, is now with Fox and will make Portland his headquarters.

Herbert Hayes, the leading man who is here planning to make a couple of big pictures in Oregon, is a happy man these days, for his wife and little Herbert, Junior, are with him.

The Columbia, which has just been repaired and reconstructed, is now the prettiest picture house in this city.

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There's a pair of G's in Georgia, where the sweet peach blossom grows;
While there are four A's in Alabama, and four E's in Tennessee;
There are just two I's in Dixie, TWO BLUE EYES that mean the world to me.

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BILLY

CHARLOTTE

CHASE AND LATOUR

In Their New Vehicle

"PINK STOCKINGS"

NOW TOURING ORPHEUM CIRCUIT

THIS WEEK (April 28)—VANCOUVER, B. C.
NEXT WEEK (May 4)—SEATTLE, WASH., etc.

Ben Muiwy has signed a contract with the Alcazar people to play opposite Oscar Fegman, when the Alcazar Musical Comedy Stock Co. opens there on June 2.

The Baker Stock Co. may run all summer.

John McCormack is booked for one concert at the Auditorium May 21.

Armstrong Foly Co. will open at The Oaks about the last of May.

With only a day's notice Clarence Wardle took Ben Dillon's place at the Lyric as comedian, memorizing 40 slides overnight.

PROVIDENCE

By KARL K. KLAAR.
SHUBERT MAJESTIC—"Maytime," third time here and going well.

KEITH'S—Dark. Following the opening of the new R. F. Albee Theatre this house is closed. It will soon reopen under the name of the Victory Theatre, playing pictures.

E. F. ALBEE—This new house, last week with vaudeville, shifted this week for the opening of the Albee stock. Every one of the 2,500 seats was occupied for the initial performance when "Kismet" was presented. The greeting extended to the R. F. Albee Stock Co. lacked some of the enthusiasm shown on previous occasions of a like nature probably because the play is such that it does not allow the spectators to recognize the characters as they appear. Numerous new faces are in the company this year including that of Edith Lyle, leading lady. However, the company was accorded a fine welcome before the end and gave a very creditable performance.

FAYE—Shepard and Co., Mason and Dixon boys, Karlin Brothers, Bailey Sisters, Shea and Harris, Gray's Entertainers, Helen Austin, Flinn.

COLONIAL—This house, which two weeks ago placed its burlesque season, giving control of the house to Kiaw & Erlanger, has been dark ever since that time, with the exception of Tuesday night, when Max Gabel and Emile Goldstein, and good cast, were seen in "Tender Feathers," played in Yiddish, before a large house.

Kiaw & Erlanger got this house were made public for the first time this week. It was announced that the syndicate has loaned for three years with the privilege of a 10-year renewal. It is expected the announcement will be made soon as to who is to manage the house, and that other plays will be made known. The house is now undergoing repairs.

STRAND—Olive Thomas in "Upstairs and Down." Film, first release, more extensively advertised than any film shown here for a long time, in doing a monster business this week, probably because of the fact that the star, Miss Thomas, attended the film hall here last week in person. The present week aids fast to be a record breaker for this house which is one of the most popular in the city.

That past season will see the liveliest theatrical war ever waged in this city is the opinion now expressed by those on the inside of theatre circles in Providence at present. With Kiaw & Erlanger entering the field, and the Shuberts in possession of two houses, playing legitimate, it would seem that somewhat of a struggle might ensue. It is understood Kiaw & Erlanger will not only send legitimate here for full weeks as is the case at the two competing houses, but that split

weeks will also be in order. Three vaudeville houses and a large number of movie houses surely should make things interesting.

Rocky Point, the larger of Rhode Island's two down the bay amusement parks, was threatened with destruction last Friday night by fire which destroyed the Mansion House there and damaged the monster dance hall and the big roller coaster. The damage is estimated at about \$50,000, all covered by insurance; The Mansion House, which sits on a cliff facing the sea, was used as a hotel, a palm garden, etc. It was built many years ago.

ROCHESTER, N. Y.

By R. SHEPPINGTON.
LYCEUM—The Manhattan Players in "Captain Kidd, Jr."

GAYETY—"Star and Garter Show."
FAYE—Davis and Arthur, Herbert Glass and Co., Hall and Stevens, Bally and Fanny, Frank and Algiers, Lowe and Co.

VICTORIA—Nipora's "Humming Birds."
VICTORIA—Kane's "A. A. Cane, Isabella Blackburn, first half; "Among Those Present," Billy Everett, second half.

A. Seymour Brown and Co., presenting "Some Doctor," was booked at the eleventh hour in place of Harry Watson, Jr., and Co., which latter act canceled last week at the Temple owing to the death of Watson's wife. Brown and his act started in Monday as the headliner, but on Wednesday the act was put on as the opener and continued first on the bill all the rest of the week. The act is bad, everybody seemed to agree about that. The chorus was new and unbroken, some of the girls apparently never having seen a stage before. Some good material in the act was murdered by the way it was handled.

Rosa Petermann, playing Fay's with her Imperial Russian Ballet last week, suffered rheumatism due to the unseasonably cold and wet weather. One of the girls had tonsillitis.

Willis Gilbert Broadbros, publicity director for the Fannyverse theatre, entertained a number of newspaper men at a box party at the Fanny on Monday afternoon.

Fred Barr, of Fay's, pulled another good one this week. He had the Sherwood show factory event over at the Sherwood party Thursday night. The entire lower floor was reserved and after the show a dancing party was held on the stage.

Erwin J. W. Huber, managing editor and treasurer of the Pictoriality News, has been made editor of the official organ of the newly organized exhibitors' body of the state.

The 15th annual Reastfest of the Rochester Newwriters' Club was held Saturday night and was declared to be the most successful event ever held by the club. The idea carried out this year centered around Bohemianism and the club, under the name of being "One Night with the Bulgarians." One night was about all that could be stood by the four hundred politically, financially and otherwise elite who were the guests of the club at ten boxes each. All the mean things that should be published, but which never are, were acted out by the guests. The scene was then transposed into a castle ruled by the Bulgarians. The scenery was built by the Servus studio, courtesy used being short, wrote the amount carried by the average show. The best acts from the local theatre were donated by the

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managers, and the stage folks joined in helping put over the best thing of the year, as it goes here. Emma Stephens, the "personality soprano," was one of the biggest hits. The banqueters took very kindly to her wonderful personality and called her back many times. Joe Laurie and Aileen Bronson did their "Flat-Bellied Fair" stuff, and received a big hand. Little Yellie Martin charmed with her voice and her looks, while Nipper's "Humming Birds" danced onto the stage in pretty sailor uniforms, the house fell for them muchly. Owing to illness, Rosa Petermann and her barefoot dancers had to cancel at the last moment. Jesse C. Hummelbaugh, a former vaudeville, was roasterman. President James H. Thompson, known as a writer of burlesque lyrics, presided. L. B. Sheppington, who used to have a show under canvas, and also the Variety man here, had the entertainment features in charge, and had the stage people at an "after-party." Some party!

SEATTLE

By W. E. BURTON.

METROPOLITAN—"21," "The Debutante"; 22-28, return of "The Bird of Paradise." This show cancelled first booking following opening performance account illness of Rita Romilly, the lead.

MOORE—Orpheum Vaudeville.

WILKES—Wilkes Stock Co. in first stock production in this country. "The Eye of Youth." Grace Huff and Addison Pitt carry major roles very acceptably. Howard Russell, characterisation of the brother also commendable. Next week "The Grapes Trail," a new drama to this city.

PANTAGES—Vaudeville.

OAK—Second night of the Monte Carlo Musical Comedy Co. in "Hello, Hawaii," one of the best productions to date from a scenic standpoint up to standard in other respects.

ORPHEUM—Low White and Orpheum Musical Comedy Players in "Toby's Mirap."

PALACE—HIP—Vaudeville.

LYRIC—Burlesque and vaudeville.

LIBERTY, COLISEUM, CLEMMER, COLONIAL, MISSION, STRAND, REX, LITTLE, CLASH A. VICTORIA, RIALTO—Photoplays.

Chas. ("Tiny") Burnett, orchestra director at the Moore, is a songwriter. Last week one of the orchestral numbers was written by himself and called, "Waits of My Heart."

The Rex broke all house records on a two-week run of "Bird" and will get the film later for another showing. "Kicker" is now current and pulling capacity, despite the picture having had a 22-day run at the Glenmer.



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AN EXCITING DAY IN A MUSIC PUBLISHING HOUSE

Last Monday about eight o'clock in the morning, a very exorable young chap from a big town in Vermont rushed up the steps leading to the McCarthy and Fisher publishing house, looking for the Editor-in-Chief. He was met by a gentleman who was in the act of chasing the dust from the woodwork and when informed that there was no such man as Mr. Editor-in-Chief in the establishment, the young man from Vermont seemed terribly disappointed. He asked the porter when the help came to work and the porter told him anywhere from nine to twelve o'clock.

The young man went away and came back again at nine. This time he spoke to a young lady sitting behind a little window marked "Information." He asked the young lady if he could see the proprietor on very important business. He would not tell the secret of his errand to anyone excepting the proprietor in spite of the fact that the young lady told him that she would have to have his name and the nature of his business before he could see the proprietor. Young Vermont could not see it that way and just hung around until someone came in.

About 9:45 Willie Pierce came in (fifteen minutes ahead of schedule), and Willie being a pretty big fellow for his age, it struck the boy from the better country that Willie must be the boss. In fact he was sure of it, because he heard Willie ask the girl at the window if there was any mail. Hiram took a long breath and followed Willie upstairs. Willie went into a piano room to try on a new pair of shoes and Reuben followed on.

Willie asked him what he could do for him, but Hiram said, "Now, listen Mister. I've come a darn long way ter see yer and I've been waitin' fer yer several hours. The first feller I seen said you weren't livin' here, but I knew better and just made up my mind to stick around. I have got somethin' very important to talk to you about, but before I tell you about it, you have got to swear before a constable that yer won't tell a livin' soul about it." "What is it all about?" asked Willie, but Cyrus wouldn't tell now. He insisted that Willie must call a constable and take an oath that he would not divulge his secret. Willie didn't know whether to take the kid seriously or to throw him out. He finally decided to go through with it and asked Obadiah to wait in the piano room until he looked up the constable.

Willie came back in about ten minutes accompanied by Taps, manager of McCarthy and Fisher's band and orchestra department. "Taps" is about four feet eleven, weighs 227 pounds and looks like a typical big city constable. "Taps" showed Si his badge (Taps is a special cop), Willie was sworn and everything was all set. "Now then asked Willie, "what is the great secret?" "Well, I'll tell you," said the boy from the land of maple, "I've been writing poems all my life and I got a notion that if I could show you some of my lines we could both make a lot of money. I am sure of it, if I can only trust you. I was told up home to be careful and not show any of my writings to a publisher unless I had the law with me, or you would steal my ideas. I have one great poem that I know will set the whole world talking about us if you will write the tune for it. I got the idea of the poem when I went to a concert in the Town Hall in Burlington last week. There was a fellow there who got up and sang some tunes and the last one he sang made everybody in the hall laugh and hold their sides from splitting." It was one of your songs, and when I heard it, I got a great idea for my poem and decided to go right down and see if you would make a tune for it."

Willie got curious and asked the poor lamb the name of the song that upset the concert and Josh told him it was "EVERYBODY WANTS A KEY TO MY CELLAR." "Let me tell you some more of your tunes around is talking about it." "Well," said Willie, "how about that secret of yours? What is the name of your new song?" "You swear you won't tell anyone, now, will yer?" Willie swore. "The name of my poem," said Josh, "is 'I Ain't Got no Cellar.'" Willie didn't tell a soul.

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EVELYN DOCKSON

Late Geo. Choos' "Perhaps You're Right" Co.

Wishes to thank all of her friends for their many kindnesses to her in her recent illness from which she has now entirely recovered.

Capt. J. W. Lathrop, Alaska's theatre magnate, has added a new concert theatre building in Cordova to his chain of houses in the far North.

SYRACUSE, N. Y.

By CHRISTOPHER B. RAHN.
EMPIRE.—Second week of the Knickerbocker Players, dramatic stock, "Seven Chances" current. With this comedy the Knicks repeated their triumph of the opening of their fourth season. Robert Love made his reappearance as a Knick, this week after a lapse of a couple of seasons. As the hen-pecked "Henry Hadden," he scored a real hit. The particular shining light, however, was Philip Sheffield as Earl Marshall. "Seven Chances" drew capacity Monday night. It was benefit night for St. Mary's Maternity Hospital, and netted that charity \$1,200.
WITTING.—First half, "Mary, Be Careful." William Anderson, the well-known actor, gave a warm welcome from Monday night's audience and was hailed by the critics Tuesday as the most sprightly comedy of the year. The play is free from verbal pretension, tireless argument and talk for talk's sake. It is a real cry and to the point. Perhaps the chief criticism is that the villain is so much more of a man and a good fellow than the hero. The cast, headed by Fred J. Tilden, is entirely suitable. Let us hope that the talent produced by Christian Brothers Academy students will show in "The Girl Who Came to Supper" on Wednesday night.
BARTLEBY.—First half, "The Girls De-Looka," who probably had some in the song's reflection that "Beauty is only skin deep," for there's a splash of "Beauty" in the production. As far as comedy is concerned, the show is there. In fact, the production is satisfactory; but that about lets it out. The lines of Joseph H. Watson and Will H. O'Brien at times have a red tinge, but there is always a "come back" comment that covers the risque flavor. Musically, the show is a 50-50 split. But in the Billy Watson "Red Tinge" Opera, Babe Healy, the soubrette, also runs to plumpness. Irene O'Leigh, the ingenue, has all the "hoke." Lobbier, Frank comic, spoiled his specialty by exchanging small talk with the audience. Next week, first half, "Star and Garter."
EMPIRE.—Vaudeville.
CRESCENT.—Vaudeville.

Syracuse at the present time is facing a serious shortage of houses and flats, with the accompanying homelessness. Over a dozen families have secured the problem. The past week by renting office suites in the Basch Theatre Building and occupying them as homes. Others, headed by a Syracuse University, are establishing a tent colony.
Whether or not Auburn will have Sunday film hinges to a great extent upon the results of a canvass now being made by the Chamber of Commerce there. A special committee of the Chamber has sent questionnaires to all members, with a request that they indicate their opinion and return the paper by May 5.
Solvay, a local suburb, claims the youngest ventriloquist in the world. He's William L. James, 19, and he's to go in vaudeville.
Recreation Park, Elmira, has been leased for the season by the Elmira Country Club for boxing exhibitions, and will take possession June 1. The summer plans for Roricks are still unannounced.
The Park Players, at the Park, Ulster, have "The Blue Envelope" as their current offering.
The proposition to have the Common Council of Syracuse pass an ordinance Monday evening, May 5, prohibiting the use of the Corporation Counsel Stewart Hancock ruling that the ordinance was unnecessary, as the local theatre right along have been operating under a license issued by the city. Later, an ordinance designed to ban the business of the city has been adopted. Syracuse is slated for a team in a new semi-pro league. Heretofore the city has had a club in the old State League or the International.

At its session Monday night, the Common Council of Oswego ordered a public hearing for this (Friday) evening on the Sunday film proposition. But one Alderman declared that he had received requests to oppose Sunday entertainments. There is every prospect that the Star City picture will be permitted to open on the seventh day.
The \$25,000 breach of promise action brought by Evelyn Frederick, of New York, against Ira W. Fisher, cousin of Pauline Frederick,

of Watertown, N. Y., a traveling saleswoman, will be fought in the Supreme Court, which opens in Watertown May 5. The action was put over from the January term. Just enough evidence was given at that time to tickle the palates of sensation-seekers. It is married, but Evelyn says she has letters which offer her an abode on the Island of Love, trips around the world and a husband in California. The two met in New York.

The box office seat sale for Chu Chin Chow, which fills a week's engagement at the Witting here next week, opened Monday with a record. The sale of seats by mail for the attraction broke all Witting records.

Sam Rosenberg, treasurer of the Batholite, returned Monday from an eastern trip.

Two tallow dips, a flash light and a real old barn lantern furnished illumination at the Witting Friday night for part of the performance of "Oh, Boy." A break in the power plant plunged the city into darkness for a moment. For a quarter of an hour the play was discontinued and vaudeville bits by Hale Forde and Anna Wheaton of the cast took its place. When it appeared as though there would be no lights for the remainder of the night, the action of the play was resumed, with the candles, flash light and lanterns supplying the light. Before the finale, however, the lights were on again.

Lillian Wells, of the Princeton Five, which played the Crescent here last week, left the act Sunday night. She went to New York to begin rehearsals for a new act.

The first annual convention of the New York Film Managers' Association was held at the Onondaga here. The managers voted to co-operate in a determined effort to eliminate all indecent films. Thirty state representatives were present. The President, F. S. Hopkins, vice-president, George Hickey, secretary, Charles Taylor, treasurer, E. M. Fox, all of Buffalo. F. F. Hartich, of this city, New York State representative of Viatron, was one of the speakers. The managers voted to hold their 1920 convention in Albany. Convention headquarters will be at the Ten Eyck.

Cottage owners will secure control of Campbell Point through purchase by a committee of six whose appointment was announced Monday. The association will be organized at once that the summer colony, long popular with professionals, may be re-established this season.

The Regent, Auburn, last week filmed "Mickey" before the men inmates of Auburn Prison, and at the close distributed cards with a request that the convicts write their opinion. The comments were varied, and ranged from criticism of Mabel Normand's boyishness to "No beer, no work." The latter was most popular.

"Head Over Heels" with Mitsi, drew capacity at the City Opera House, Watertown, and many would-be patrons who journeyed in from nearby hamlets found themselves unable to get in.

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THIS YEAR BIGGER AND BETTER

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For uniformity in exchange, the Pall Mall Co. will accept deposits for VARIETY for four shillings, two pence, on the dollar.

Through this manner of transmission, all danger of loss to the player is averted; VARIETY assumes full risk and acknowledges the Pall Mall Co.'s receipts as its own receipts for all money placed with the Pall Mall to VARIETY's credit.

To secure seats. As a result, there was quite a delegation from Northern New York who followed the show to Oswego to see the performance at the Richardson. And this isn't a press agent yarn.

The opening date for "The Top" Syracuse's new picture house at 572 B. Salina street, is now tentatively set for May 10. The Turn in the Road, never before shown here, is advertised as the opening film.

Mrs. Gen. John F. O'Ryan, erstwhile commander of the 27th Division, now on a lecture tour, is booked for the State Armory here Saturday, Top price, \$1, with veterans of the 27th admitted free.

"Oh, Lady, Lady," will be a May attraction at the Winding Way, coming for a full week.

The summer plans of the Winding Way are still undetermined, according to Manager James Barrow.

It is doubtful if the matter of Sunday films in Elmira will ever be taken up by the Common Council there.

An effort was made last week to put through the Binghamton Common Council an ordinance prohibiting Sunday pictures, but the objections of two Aldermen prevented its adoption.

The Sunday film proposition will come before the Elks' Common Council for a third time at its May session on the seventh. The matter had its first hearing at the City Hall and later was discussed at a mass meeting in the Court House, with the city fathers present. A motion to rescind the present ordinance which forbids Sunday pictures was lost at that time. In view of the state legislative session, it is now expected the Aldermen will reverse their stand.

Tentative plans for Watertown's new half million dollar hotel to be erected on the site of the present Elks' clubhouse have been submitted to F. A. Impell and F. H. Lamson of the Chamber of Commerce, by John Henshaw, of Altoona, Pa. The plans are similar to those of the new Fort Cumberland at Cumberland, Md., and call for 200 rooms. The erection of the new hotel will be followed by the construction of a new theatre, according to Impell.

D. J. Bondy, of New York, is expected in Birmingham this week to select the site of the new Majestic which he will lease. Bondy last week is reported as having turned down the offer of a circuit to take over the house at a flat rental of \$25,000 for a long term of years. This would have paid the stockholders a net income of 10 per cent. Bondy, however, plans to operate the theatre with a vaudeville and film policy.

The parental attempt to operate a picture theatre in Liverpool, a local suburb, is scheduled for May, when a theatre will be opened on First street.

The Strand here has booked "The Red Lantern" film for a full week's run.

Oswego will have a new summer resort. Harry Morton, associated with his father, B. A. Morton, and his brother-in-law, Fred W. Miller, have leased Mutchany Grove and adjoining land as the site. Mortons for some time have been interested in the amusement game in Oswego. J. F. Gault will manage the resort for the promoters.

TORONTO.

By R. G. LYE.

ROYAL ALEXANDER—Chin Chow. Prices up one dollar. May 6, "Ten for 3."

PRINCESS—Fiddlers Three.

GRAND—Barry McCormack. In "Macbeth."

GAYETY—"Follies of the Day." May 5, "Mad Lovers."

STAR—"Speedway Girls." May 5, "Mad Lovers."

SHEILA'S HIPPODROME and LOWE'S—Vaudeville.

COLLEEN, REGENT, STRAND, ETC.—Picture.

VANCOUVER, B. C.

By H. P. NEWBERRY.

EMPERESS—21, "Nothing but the Truth," featuring Edythe Elliott and Ray Collins. Mr. Collins returned to the company after an absence of four weeks in the East, on business for the company. He was given a warm welcome and gave a fine performance in Willie Collier's original role. Miss Elliott playing opposite was excellent in the leading female role.

Robert Alton also scored a hit in one of the particularly well liked to the members of the company, was given a fine production and

played to crowded houses, as is usual with this popular company. 28, "His Hopkins"; 5, "The Lie."

AVENUE—Dark. "Bird of Paradise" billed 24-25, but did not appear. "Martina," 25-1.

MAJESTIC—Jones continuing with feature film policy. "The Million Dollar Dolls," first half.

ORPHEUM—Vaudeville.

PANTAGES—Vaudeville.

COLUMBIA—First half, Three Wallflowers, headline, Alce Trio, Haddon and Norman, Hesser and Carol, Tom Mahoney, "The Woman in the Web" (film serial). Second half, Princess Musical Misses, second half.

REX—Wm. S. Hart in "Breed of Men."

DOMINION—Edith Ferguson in "His Pals."

GLOBE—"Little Women" (film).

COLONIAL—Barbara Castleman in "Just Sylvia," first half; Emmy Wehlen in "His Bonded Wife."

MAPLE LEAF—"For Husbands Only," starring Mildred Harris, billed as Mrs. Charlie Chaplin. Also Houlden in "The Master Mystery" (serial) and Toto in "Cleopatra."

BROADWAY—Geraldine Farrar in "Shadow." First half.

Robert Alton in "Nothing But the Truth," at the Empress, played the same role in which his brother is at present appearing in Australia. It is the part in which Hayley Holmes played when Willie Collier starred in the play. In order to give Ray Collins, the leading man, a good role for his return to the company, "Nothing But the Truth" was produced instead of "The Lie," in which the leading woman, Edythe Elliott was to have featured.

Miss Elliott will be seen in "The Lie" week later following the production of "His Hopkins." "Pals First" will be produced May 12.

The Actors' hall, under the auspices of the Spotlight Club, to have been held April 23, has been postponed until May 18. The affair, for the purpose of aiding theatrical people who suffered losses during the influenza epidemic, will be held at the Arena, the ice skating rink. It was at first planned to hold it in Lester Court, but this was later changed to the Arena, as a greater number of people can be accommodated. In addition to a large number of dancers there will be room for about 10,000 spectators. A special dance floor will be laid, and there will also be an automobile parade and a parade of bathing girls. Articles from the various theatres will appear. Members of the Empress Theatre are taking a prominent part in arranging the affair.

Also and Dot Lamb were out of the Orpheum bill here week April 14, owing to injuries sustained by one of the members of the act while in Calgary. Billy Calne substituted.

WASHINGTON, D. C.

By HARDIN MEAKIN.

NATIONAL—The "Lucille," opening Sunday night, repeated the success it had in Atlantic City. It is by Fred Jackson, George Gerwig, Arthur J. Jackson and J. G. deloria. It is really very funny and has excellent music, played by augmented jazz orchestra under the direction of Charles Previn, who came in for his share of the applause. The cast is shy on stage voices and should be strengthened there.

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LOEWS' PALACE—Edith Ferguson in "Eyes of the Soul," first half; Shirley Mason in "The Reaching Angel." LOEWS' COLUMBIA—Wallace Reid in "The Roaring Road," first half; Edith Bennett in "The Law of Men," second half. MOORE'S RIALTO—Madeline Travers in "The Love That Dares" (full week). GRANDALL'S METROPOLITAN—Geraldine Farrar in "The Stronger View," first half; Alice Brady in "Redhead," second half.

Ringling Brothers and Barnum & Bailey's Circus combined pays the annual visit on the 12th and 13th of May.

Joe Orsinio, who was forced to cancel his piano recital last week because of illness, appeared Monday night before an excellent house.

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BUY BONDS

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AMONG THE WOMEN

By PATSY SMITH

she came into the life of and his wife, just at Twi- she was christened, and th her son as if she were Doris Kenyon wore into er of the little wife a sym- pany and a sense of humor, ly depicted a sort of madness, after harrowing A touch of life in a turn- and a good attempt at a loaned special interest and Ball brought forth amus- Edith Warren made as her Anwell and Sally Crute pretty evening frocks as us vamp. Little Twilight's dress, of flowered chiffon lin, was enhanced with lace lace, but she was quite as in her big boots and cot- There is a horse in the it yawns at love making, a cold look on the lovers, plain as if the words were the screen.

eper," featuring Earle Wil- as you from Western ranch, English country estate and to the ranch for a finish- y of money and a longing ine companion, rather than the Western carries the n-English girl he encount- time ago and finally, with- knowledge, rents her estate, the family remain in charge he and his sister as guests, ms arise of course, and a unmasked before the fair n is carried back to our woody West. The Ameri- nish girls are too similar either of them to stand ree. Also both feature rid- and wear their hair similar, g own with high round ransparent sleeves was cond- a loose, corduroy velvet uit.

ere four doubles and one t turn at the Riverside this ooked like a flop for the sec- if the show, with six quality e first half. Geo. MacFar- larry de Costa. The Four ed Van & Schenck, however, ough laughs and entertain- a whole evening, by them-

ne did not like her position and Margaret Ford replaced most satisfactory manner. opened in a cherry velvet deep cuffs and collar of lever lighting scheme on a sin cloth gown with side pery of blue and silver, was lead of a full spot, a half ig the upper portion of body in a blaze of white light- portion of the gown chang- to suit the song. For in- a brilliant rendition, she o be clothed in flame metal- s, which faded into pink and the top and for an Irish was of course, in green.

orton has added another er delightful wardrobe. A and silver brocade appear- n one, the straight lines of bodice terminating into a irt. The end of the skirt t up on one side in a soft about eight inches too high ceful lines. A black feather a side opening in the back, nchy touch and she carried trich fan. rainbow Cocktail" not only good looking lot of girls, gown, but a rarely talent- ner. While costumes, to "show" variety, they will scrutiny. The girls at first,

represent characters from musical shows of the past and a little more attention to details would brighten up the opening. The Florodora Sextet girl, for instance, was modernized, quite losing her identity, the Three Little Maids of Mikado fame, should have been in kimonos as in the opera, and the widows weeds, suggested Hoyt's widow, in "A Trip to China- town" rather than "The Merry Wid- ow." The tough girl from "Piff Paff Puff" should have been more exag- gerated.

Kitty Morton is still setting up a fine pace for daughter, Martha, to follow, both as to pep and appearance. Martha has developed a habit of picking at her skirt too much and in her last costume, a turquoise blue chiffon, profusely dec- orated with tiny self tone frills, over a flesh pink foundation, appliqued with blue bow knots, she pulls the under- skirt so tightly it looks anything but graceful.

A new order seems to have gone into effect at the American, which obliterate the "first come first served" rule. The ushers stand at doors barring the way to all early patrons, telling them there is "plenty of good seats upstairs." Some regulars, who knew the orches- tra could not be full at two o'clock, forced an entrance as it were, and caused quite a disturbance after they saw the downstairs was not half filled.

There was only one woman in the first four acts Monday—the female end of Gray and Graham. From a khaki overseas uniform she made changes to beryl blue velvet gold braid and but- tons and to a Scotch kiltie dress. A warship setting, made a surprise back- ground for a musical act. The Pernik- off-Rose Ballet presented something superior in the way of a dancing act for this house, and the audience was quick to recognize it. In Alice blue hoop skirt trimmed with lace ruffles put on in scollops, an orange and cor- flower blue jazzland costume, and in a black net showy with gold and ir- idescents, Rose danced lightly and prettily on her toes. It would be well if she danced the prologue also instead of trying to read it. The four girls had two numbers to themselves which they handled capably. Costumed in triple-skirted dresses of lavender and lace, they danced an old fashioned quadrille sort of number and in ap- propriate oriental garb performed an arabic sword dance. Pernikoff appears to have grown heavy on his feet, is lazy, or indifferent. Much of his pos- ing was jumpy and awkward.

Maybelle Best rendered a nice little "parlor entertainment" program. A pretty blue silk "grandmother's cos- tume" trimmed with lace flounces, and a special drop helped.

Madam, with Naynon-Birds has been badly advised into shortening her skirts. With such a big woman, even in an all black costume, the effect of a short dress is grotesque.

"For Better, for Worse," the new Cecil B. DeMille production at the Rialto this week, handles the war bride question from a new angle. The hysterical woman who, in a fit of madness (perhaps after a disappointment in love), marries the wrong man is all too familiar, but in this case it is "patriotic fervor," and an ardent admirer who is going "over there" is the victim. The woman awakes to the fact later on that she really loves a surgeon who stayed behind whom she at first thought a coward.

Gloria Swanson, the eternal female, effects bizarre headresses and ex- treme clothes making her look more like a "vamp" than a lead. Her first appearance on the film showed her in

a smart velvet suit, its long, straight box coat trimmed with many buttons; a pointed fox scarf and a small turban with a long ostrich feather reaching from front to back, where it curled over the hair. Wanda Hawley was a sweet, unsophisticated girl type, and looked pretty in most everything, though she showed an inclination for too fussy attire.

There were some splendid kiddies in the hospital scenes, and a little crippled girl cured and adopted by the surgeon showed intelligent under- standing of her lines. The ball room scenes were well handled, and effective flashes of spectacular costumes shown.

The DeMille master hand was evinced in the cut-backs showing men who have accomplished great deeds in history for a woman. "I love you." However, with all, there were only snatches of heart interest, and the finish left the unpleasant picture in the mind of an easy divorce. As usual, with this great director's picture there was no moral nor great love.

Three acts at the Fifth Ave. sang songs revealing they had just left the Government Service. Lieut. Harry Barry was still in uniform. The "Miss" with Lieut. Barry is a youthful out of the ordinary type, in fact, both principals are wholesomely attractive and they have an offering of intel- ligent conception. "Miss" was in a white crepe de chine, a broad band of orange and white plaid silk ap- peared at hem, supplied vest and large pockets in skirt. A few marguerites fastened carefully on the brim of a large white straw hat.

Anderson and Burt appeared in a sketch recently seen at the American. The woman strains her voice in an effort to show force—which is simply rant. She should pay more attention to enunciation. A simple lingerie frock


of plain white and rose and white stripes was neat and becoming. Mabel Burke was in a light flowered Russian tunic and dark skirt. Miss Dean (Evans and Deane) in a golden rod and a yellow accordion plaited chiffon, a corsage bouquet of daisies which also adorned the shirred brim of chiffon, atop her dark curls made a pretty pic- ture against the orange draped box set with its futuristic door and big oval window frame of blue. A mignonette green satin striped bloomer costume had a box plaited founce about hips and a cape falling from shoulders in back. As a bride in silver lace and an abundance of tulle, she attempted to sing a verse of the song, but it seemed difficult.

The Bobby Heath girls were each in- troduced by a prolog—they were in cherry, green, violet, pink and cor- flower blue, nets and silver lace. A freak costume has one side of the girl in pink flowered and blue striped pompadour silk puffy skirt and the other side of her in a crocheted blue two-piece bathing suit. A short skirt of infinitesimal silver lace frills with a straight pink bodice and broad blue sash just below normal waist line, was worn by a pretty girl who sang "Lon- some Eve." A long dark braid was a special attraction. Four girls in rose Buster suits and black patent belts, did a kissing bit with Mr. Heath, who deserves credit for cutting the real osculations down to a pretext. Kis- sing on the stage even in double acts is getting very tiresome, and kissing by wholesale, is reckless, to say the least.

L. L. Hiller's Breakdown.

L. L. Hiller is confined to his home with a nervous breakdown.

Conway Tearle has been engaged as lead- ing man for Florence Reed's United Theatre's feature to be directed by Frank H. Crane.



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NEWS OF THE FILM WORLD.

"The Cry of the Wolf," starring Pantele Ward, will be released May 8. Miss Ward is supported by an excellent cast.

The Screencraft Pictures Corporation is negotiating with Thomas Dixon for the screen rights to his production of "The Inevitable Fox."

"Playthings of Passion," the latest feature in which Kitty Gordon is starring for United Theatres will be an early May release.

Betty Dowlan has been engaged for a prominent part in "A Man's Fight," the forthcoming feature in which Dustin Farnum is starred. Thomas N. Harroun is directing.

Work was started this week by Norma Talmadge, on a new picture entitled "By Right of Conquest," taken from Arthur Horn-Blow's book of the same name.

"As a Man Thinks," starring Leah Baird, is the first Harry Rover-Augustus Thomas four-star picture to be released by W. W. Hoffmann Corp.

Robert Warwick has been signed to a long-term contract with Famous Players-Lasky to appear as a star in Paramount and Artcraft pictures.

J. Stuart Blackton has purchased the picture rights to "Dawn," by Eleanor H. Porter, author of "Pollyanna." It will be made into a Blackton feature at an early date.

Chuck Reisner, who has been playing around New York in vaudeville, left last week for Chicago to write and direct the Billy West comedies for the Emerald Film Co.

William Russell's new picture, "Some Liar," based on the story by James Oliver Curwood, is to be released through American Films, May 18.

Evelyn Nesbitt Thaw has completed "My Little Sister" for Fox, and has terminated her contract. She will sign a new one with another company shortly.

"The Master Man" is the title of Frank Keenan's next Metro release. Ernest C. Ward is directing. Kathleen Kirkham as "Janice Ritter" is the leading woman.

Ann Forrest starts work this week as leading lady in a new picture, playing opposite Herbert Rawlinson, directed by Lloyd Willile for the United Picture-Theatres Corp.

Martha Mansfield (leading woman), Betty Hale, Kitty Brady, Jerry Alexander, Catherine Ferry, Emily Drange, Gladys Lottus and Violet Stratmore are in the cast of Johnny Dooley's new picture now being filmed.

William E. DeCroix, manager of the Life Theatre, Monticello, Conn., has resigned to take the management of the Strand, Lewiston, Me., which is one of the houses on the William Gray New England circuit.

Frank McCormack, of the McKinley Music Co. staff, has returned from a tour of the camps, entertaining the boys under the direction of Mother Davison, a sister of Daniel Frohman, who has been putting on shows for the boys the past two years.

W. Morgan Shuster, president of the Century Co. and formerly treasurer-general of Persia, is interested with Will Bradley, long art director of the Century Magazine, in a new picture company. They are now in Florida taking films. Shuster has important Wall Street connections.

Managers of six picture houses in Passaic, N. J., were summoned to appear before a magistrate April 23 for violating the old blue laws of New Jersey, by keeping their places open on Sunday. If they are punished, the picture men declare they will insist all the old laws be enforced next Sunday, which will virtually keep the people in their houses next Sabbath.

THE BOOMERANG.

Daniel Nathaniel.....William Ryne
Jim Hardy.....Bert Appling
Knox Cameron.....Nina Byron
Maximilian Gray.....Richard Norris
George Montgomery Gray.....Henry B. Walthall
Vera York.....Helen Jerome Eddy

The Boomerang is a story in five reels that depicts the efforts of a power drunken capitalist to corner the food market of the world and who is willing to sacrifice everything, including his own daughter, to realize his ambition.

The picture is elaborately produced and has 12 principals. Henry B. Walthall is featured as the son of the business rival whom the capitalist has planned to ruin. He has a typical Walthall role and his technique is as flawless as ever.

Scenes are commendably shortened and the speedy manner in which the story unfolds, serves to cover several faults of direction. Jack MacDonald as a drug addict who makes a living through blackmail, and preys on society, is a distinct type.

McDowell is the money mad plotter and gives a convincing interpretation in a role that offered continual temptation to overplay. The photography and lighting effects are adequate, the interiors being particularly good. The exteriors are well chosen. One scene of the New York Stock Exchange may have been taken there.

There are several mob scenes showing dissatisfied laborers, rioting because food prices

have soared as a result of the efforts of the financial giants.

Dramatic license is stretched to the bursting point by the author in assuming that the son of a Wall Street magnate could be appointed prosecuting attorney for the State of New Jersey, and become a powerful friend of labor, unknown to his father, who is later prosecuted by the people for a poison epidemic due to violation of the warehouse laws, and comes into court to find his son is the prosecutor.

The cast is capable of big things, while the picture holds interest mainly in the excellent rendition of the various roles and the good photography and producing, still a lot of money has been spent to tell an unconvincing story convincingly.

As a special feature the exhibitor will have to sell the cast for the story isn't there.

THE BEST MAN.

Cyril Gordon.....J. Warren Kerrigan
Celia Hathaway.....Lola Wilson
Celia's Uncle.....Fred Montague

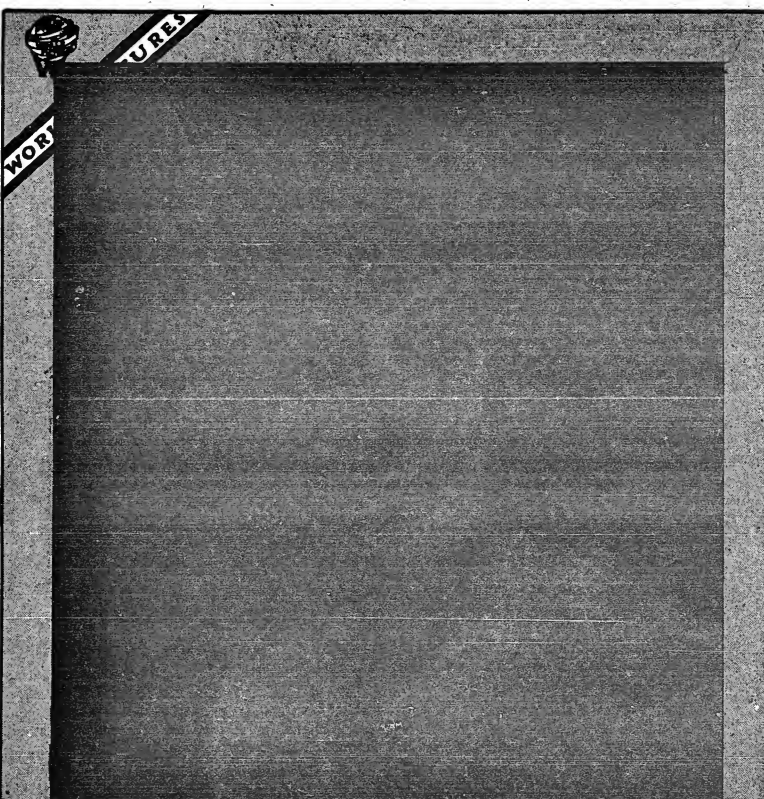
This picture, released on May 4 by the Hoffmann Corporation, is a Hampton production. It has some very evident excellencies and suffers from several equally obvious defects. To begin with, the story by Grace L. H. Lutz strains the capacity for believing to a rather marked extent. One is asked to subscribe to the notion that a wealthy girl would marry a man she disliked and had not seen for fifteen years because he threatened her dead father's reputation. Curiously weak, that threat, and Arthur F. Satter, who did the continuity, didn't help matters much.

On the other hand the action moves briskly

and Kerrigan and his leading lady are charming. The bits, too, were well done. Bert Appling's work standing out particularly well. Unfortunately all his efforts were fruitless. Kerrigan almost too easily escaped his clutches.

The young and handsome Mr. Gordon is a member of the Secret Service and at a dramatically well managed dinner party recovers a valuable Government code and makes his getaway into a marriage with a pretty girl he has never seen before. The girl is not only pretty, she is rich as well, and the adventure they go through together before things are straightened out are moderately exciting.

They are, perhaps, too moderately so. The picture is only 4,000 feet long. It would have helped to lengthen it, and keep Kerrigan a little more in trouble.



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AFTER HIS OWN HEART

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RIALTO.

The program at the Rialto this week seems to be rather thoroughly assembled, lacking in homogeneity—fitting from one thing to another without any regard for the blending of its various ingredients or component parts. There isn't the usual variety, which may be due to the length of the feature, which is six reels.

The overture is Massenet's "Phedra," after which comes the combination news weekly, a male quartet with approved "barber shop" chorale, the feature "For Better—For Worse," a "Mutt and Jeff" comedy, and a "Mutt and Jeff" comedy, not very much could be done in the matter of arrangement. Join.

FOR BETTER, FOR WORSE.

Dr. Edward Meade..... Elliott Dexter
Richard Burton..... Tom Forman
Sylvia Norcross..... Gloria Swanson
Sylvia's Aunt..... Sylvia Ashton
Bud..... Raymond Hatton
Hospital..... Theodore Roberts
Betty Hoyt..... Wanda Hawley

It looks as if the Cecil B. DeMille-architect feature, "For Better, for Worse," written by Edgar Selwyn and Jessie Macpherson, was produced before the war was concluded and was afterward altered to meet present conditions. We have had so many pictures of late that one is inclined to view them all with suspicion.

It is a most unsatisfactory tale and the conclusion cannot be anything but distasteful, whichever way it breaks. A wealthy young lady has two suitors—an architect and a surgeon. The war is on and both enlist. On the eve of his departure the surgeon is assigned to the medical corps, the architect is waited upon by the head of the local children's hospital, with whom his wife has been proof that he is needed there, in order that the riding gear necessary for his wife's health. Dr. Meade is thus reluctantly compelled to decline the army commission, whereupon the young lady brands him as a coward and casts him out.

The architect comes in uniform, begs her to marry him on the day of his departure, with an understanding the marriage will not be consummated until his return. The writer names only "devoted herself to war work in the slums and her suitors were never far apart. She personally cares for the little girl, but the surgeon also declares she will never waver again. The wife brings the child to her former suitor, who performs the miracle of restoring the little girl's pedestrianism.

Burton, the architect-soldier, is frightfully wounded. He loses his right arm and his entire left leg. Realizing what a wreck he has become, he persuades a returning soldier to take his personal effects to his wife and notify her he has been killed. The restoration of the child's ability to walk brings Sylvia, the young lady, to a realization that the surgeon who stayed at home is just as much a hero as the man who went, and they are once more drawn together.

The army surgeon restores Burton's face to almost normal condition, and with a false arm he feels he is still worth living and returns to his wife on the very night his doctor friend and wife are to announce their engagement.

At the time of the announcement of her husband's death, Betty, an ingenué, in very much wrought up over the supposed demise, meets Sylvia. It was she (Betty) who lost the man she loved and not Sylvia. On Burton's arrival, his wife balks at rushing into his arms, and appeals to Dr. Meade, who says: "We don't want to consummate our love on the grave of somebody's happiness."

Burton is received by the guests as a conquering hero with such toasts as: "His arm was her defense—her arms his recompense." The guests having departed Burton goes to his wife's room and starts to disrobe. Sylvia tells him she cannot go through with it—that she loves someone else. He upbraids her, but she retorts that he lied to her, making her believe him dead.

He starts to leave the house, but Betty, who is stopping there for the night, warns him and says: "If you weren't so blind you could have the happiness of four people."

While Betty is "ribbing" up Burton to marry her Sylvia has rushed out to Meade, but he is still reluctant, whereupon Burton enters and says: "You're just as much a soldier as I am and you'll get an even break." To which Sylvia replies: "It isn't a question of war or bravery, but of love."

Most unsatisfactory, as before remarked, but admirably produced by DeMille, and hence interesting. The director is designed for the male lead, but the architect who gives his wife to the doctor and is content to take another girl instead, stands out through his wonderful sacrifice. Elliott Dexter as the doctor is dignified, while Tom Forman as the architect most convincing without resorting to theatrical horrids. Gloria Swanson, who used to appear in the old Keystone comedies as a bathing girl, plays Sylvia with no sincerity but a lot of make-up on her eyes and lips that photograph too darkly. Wanda Hawley is the ingenué and does her part well.

The direction and photography are distinctly DeMille-ish, which means they are well worth while. "For Better, for Worse," is like one of those Broadway shows you see and enjoy at the time, but do not recommend to inquiring friends. Join.

The Johnny Dooley Film Corp. has been formed to produce 12 two-reel comedies, called "The Office Force," in which Johnny Dooley will be featured. They will be directed by John D. Schulse.

BOLSHEVISM ON TRIAL.

Capt. Norman Worth..... Robert Fraser
Herman Wolff..... Leslie Howe
Colonel Worth..... Howard Truesdell
Tom Mooney..... Jim Savage
Barbara Rosemont..... Ethel Wright
Catherine Wolff..... Ethel Wright
Elena Worth..... Valda Valkyrie
Blanche..... May Hopkins
Ske..... Chas. Standing Bear
Jim..... J. G. Davis

This feature is a smashing success. It was produced at Loew's New York Theatre, April 29, after a peculiarly inept series of preliminary advertisements had led picture fans to expect the kind of melodrama calculated to heat up the backwoodsmen to a temperature of 300 degrees and leave the sophisticated cold. The film proved, however, to be just the opposite kind of a story.

It should please city audiences; it may not excite the peasant. It is too well done. For artistic the picture, by the way, select and Mayflower, producer and distributor of the picture, now fervently disclaim responsibility. They are willing to be responsible, however, for Thomas Dixon's excellent story, and for the scenario by Harry Chasles and his unusually apt titles and inserts, and for Philip Haskin's A-1 photography.

The players, too, hold the story right up to the mark. As the heroine Finna Wolff was not only so competent as an actress may be, but showed a screen personality as sweet as a Florida orange. Robert Fraser, as for Blume, Jim Savage, Ethel Wright and Valda Valkyrie were excellent in her support, though nowhere was there a weak point in the acting. May Hopkins—and who isn't strong for May?—made a bit stand out significantly.

Dixon's story—he's the same man who wrote "The Birth of a Nation"—is simple and consistent. Young Capt. Norman Worth, back from France, becomes enamored of Comrade Barbara of the Socialists, and arranges to try out an "ideal colony" experiment in a remote hotel on a Florida island. A crowd sail down there, but they repudiate their leader, Worth, when he puts them to work. In his place they elect Herman Wolff, who declares a Bolshevik regime and announces his divorce from his wife.

He now goes after Barbara. There is a quick, vivid "pursuit," from which this pretty girl, charming in her long white organdie dress, is rescued just in time by Norman and his prize-fighting chauffeur. Chase and fight are excellent, and the story ends with the arrival of a warship and the arrest of Wolff, as a plotting anarchist.

Dorothy Green is writing a series of action stories which will appear shortly in newspapers all over the country.

ROAD CALLED STRAIGHT.

Al Boyd..... Louis Benison
Betty Swiftmore..... Burton Churchill
Mrs. Swiftmore..... Jane Alder
Stevens..... John Daly Murphy
Louis Benison is sure to prove a delight to his followers in the latest Paramount production, "The Road Called Straight," which is the fourth Benison feature to be released by the Goldwyn Company. He is again playing one of his inimitable Western characters who gets mixed up with the society of the elite East, and the trials and tribulations that he has before he manages to win the love of the girl that he has married will furnish many a heart thro and thrill for the average film follower.

"The Road Called Straight" is a Wilson Bayler story that was screened under the direction of Ira M. Lowery. The production looks as though all the money in the world was spent on some of the interiors. Several of the latter look too good to be studio sets and must have been shot in a real home of striking splendor.

The tiling of the picture is very clever in spots and is sure to pull laughs. The story opens in the West with Benison in the role of Al Boyd, a cattle king who has amassed a tremendous fortune on the plains and is being best for the Chicago packers. The head of the packing trust is on the ground with his daughter, and Al Boyd is the only one for her. He is a dandy society boy, gives the cowboy the dandy look and the government gets after her father and he is facing ruin, she decides to save the family by throwing over the dandy boy and hitching up with the boy from the plains.

They wire him to come on and marry the girl, and his train trip is full of excitement through his being suspected of kidnapping. Finally, when he arrives and marries, there is a "honeymoon honeymoon." Then the discarded wife to run off with him. This gives opportunity for a chase, and Benison certainly does pile on the rough stuff and hires an engine and starts after them, finally taking a short cut through the woods, and over the mountain on skis, then a race across a lake on an ice boat, and finally corners the villain in his hunting lodge that he has taken the girl to under the impression that his mother and sister are to be there. The fight that follows has real pep, and after the villain is sent on his merry way the couple settle down to a real honeymoon with an ideal perfect understanding arrived at by all concerned.

"The Road Called Straight" is a corking picture from whatever standpoint one cares to view it, and Benison is certainly coming along in his new field of endeavor.

NEW YORK.

The Sunday bill on the New York as presented on the Road is so planned that it constitutes exactly 2 hours of entertainment. On Sunday last there was shown the Metro feature, "After His Own Heart," with Hale Hamilton starred, a single-reel educational, a new weekly and a Frank Lloyd Pathe comedy, entitled "Ring Up the Curtain." The latter was far below the usual standard of the brand of laugh-producers. A Mutt and Jeff cartoon was also on the bill.

The news weekly opened, and was followed by the feature, then came the Paramount-Burton Holmes' ravelous entitled, "A Cabaret of Old Japan," which contained a few good laughs. The Mutt and Jeff "Selling Things" was the real comedy jolt of the bill. This was followed by the Lloyd picture, which concluded the show.

THE LOVE CALL.

Kid Allen..... Billie Rhodes
Joe Emery..... Lloyd Whitlock
Nick Horton..... Art Horne
O'Keefe..... Frank Watson

"The Love Call" was produced by the National Film Corporation, and directed by Louis William Chaudet. The scenario, well schemed throughout, was made by St. Magnus Tindeman from a story by Marguerite Benton Cooke. Billie Rhodes is the star and nothing is done to her but that she is not equal to it.

She plays the part of Kid Allen, daughter of a former seaman, who becomes involved in a battle royal with O'Keefe, when that typical proprietor of a Western saloon tries to kiss the Kid. Later O'Keefe shoots the Mate, and the Kid shoots O'Keefe, and sets out to get that "education" she has heard her father speak of, though the Kid herself doesn't know "what in blazes" it is.

On her way on horseback to the nearest college town, she is pitched off, sprains her ankle and is nursed and tenderly cared for by Joe Emery, sheep herder. When she is well, in obedience to her dead father's wishes, she cuts again. On the way she meets a cowboy named Nick Horton, who chaperones her to the college, and is so determined that she shall have what she wants, namely, an "education," that he almost strangles the college president when that ancient, worthy suggests obstacles.

Another fight comes off at once, this time with the college students and it is some fight. The Kid gets into it, too, but she and Nick escape. They are captured, brought back and Billie's "education" arranged for, but in the end, she answers the love call and returns to marry Joe. There is a beautiful dissolve at the end. The Kid being gathered into the arms of her father into the famous statue of Cupid embracing Psyche.

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COAST PICTURE NEWS

Los Angeles, April 26.
Verne Harding Porter has resigned from the scenarist staff at Inceville.

Dustin Farnum says that no film star can appear regularly when setting corn on the cob.

Harry Pollard is again directing William Farnous.

Frank Koman is resting for three weeks before beginning on his next picture.

Herbert Hayes is to be starred at the head of his own company.

After January next all Charles Ray productions will be First National offerings.

The Ince studio at Culver City planted 15 new varieties of trees on their grounds last week.

Ed Rosenbaum says that Tom Mix's father translated the Bible into the Cherokee language. Question: What religion does that make, Mix?

Mike Lyman, the Tetrastal of Venice, has refused several offers to go into comedy. He says that he won't have his face serve as a background for comedy film.

It is said that President J. A. Berr, of the United Picture Theatres, is planning to move the offices of that concern from New York to Los Angeles.

Marguerite Clark will begin work at once on her new picture, which is an adaptation of Clyde Fitch's famous comedy, "Girls." The length of her stay on the coast is indefinite.

Add Gleason, having finished her engagement in "The Walkers" at the Marquee, is to go into the films again. She says that she likes to alternate between the stage and the screen.

Edwin Carver returned from a two week trip to New York last Friday and went to San Diego immediately. He returned this week and is to start work soon.

A letter from George Sehan states that he is anxious to get back to Los Angeles again and to work on his new production, the second to be made with his own company.

Emmy Wehlen, Metro star, went on a fox hunt in Griffith Park the other day, but the foxes were too fuzzy because she reported that the only ones she saw were in the cage at the Zoo.

The supporting cast for Charles Ray in the picture he is now making at the Thomas H. Ince studio includes Colleen Moore, Jack Connolly, J. F. Lockney, Otto Hoffman, George Williams, Ed Johnson, and Arthur Miller.

Lester Cunes, one of the members of the Hollywood film colony, is expected to return from France about the middle of May. He has been touring with the 58c Division players "over there."

William Parsons is negotiating with a prominent director to produce a series of one-reel comedies based on the cartoon "The Hall-Boys," the rights to which were secured by him several weeks ago.

Signmund Moon, formerly special representative of Universal in New York and more recently of the local Universal exchange, has been put in charge of the new labor and efficiency bureau at Universal City. This department is to give special attention to the welfare of employees.

Alfred Whitman has two small daughters. The elder one is very solicitous of her sister's welfare. The other day she saw her eating an apple that was slightly wormy, and remonstrated with her. The little one said, "Oh, it's all right. You know, worms've got some worm medicine for me anyhow."

Jack Cunningham, continuity man for Frank Koman, has been burning gasoline instead of midnight oil for the past week. He and Mrs. Cunningham have been motoring through the mountains of Southern California and are to go to San Francisco and other Northern points this week.

Bill Parsons, "Smiling Bill," is gloomy for the first time on record. Some heartless soul broke into his cellar and got away with several hundred dollars' worth of choice liquors. What he promises to do to the offender, if he catches him, is quite unprintable.

J. A. Quinn has left for New York as the accredited representative of the Motion Picture Protective Association. He is the head and the organizer of the plan, and thinks that he will be able to perfect his plans and carry them through while in the East.

J. J. Conley has been promoted from the reading department to an assistant directorship with Charles Swickard, who is guiding May Allison in her latest.

Marie Walcamp has decided to rival Noah Webster and as a start she has started to record the pronunciations of the English language as applied to studio life. Here's a few of them:

ACTION: The directorial word that calls for histrionic registration.
ATMOSPHERE: The screen supernumerary; an "extra."
BARKER: The actors' designation for the director.
BULL: The verbal animal the press agent employs.
CAMERA: The signal to "go"—the director's watchword.
CAMERA HOG: The performer who is always looking into the camera.
CUT: The director's signal for the cameramen to "cease firing."
DUD: A faulty scene.

HAM: A relic of the stage who is to himself "an actor of the old school."
LENS COOTIE: Performer who is "picture crazy"—an orator who always wants his photograph taken.

INCORPORATIONS.

Bastanoby Operating Co., Massepequa, Nassau Co., restaurants and theatres, \$10,000; T. S. Robinson, H. Drew, L. T. Feltzer, 27 William street, New York.
Seascope Film Corp., Manhattan, \$10,000; R. Russell, E. H. King, H. J. Witto, 479 East 9th street, Brooklyn.
Fields: Enterprise, Inc., Manhattan, theatres and music halls; \$50,000; H. W. Hite, M. Klein, H. B. Diamond, 1165 Longfellow avenue, New York.
Photo Play Serials Corp., Manhattan,

\$5,000; J. Weinstein, E. Manheimer, J. W. Umans, 2243 Valentine Street, New York.
Brighton Beach Holding Co., Manhattan, hotel restaurant and theatre, \$20,000; M. H. Remes, A. & W. A. Mariani, 47 West 43d street, New York.
Walter Hunt, Inc., pictures and theatricals, \$50,000; A. & M. Ross, W. Hest, 237 West 118th street, New York.
Lux Products Corp., Manhattan, pictures, screens and supplies, 100 shares preferred stock, \$100 each; 10 shares common stock, no par value; active capital, \$350,000; H. S. Davis, S. J. Greenhut, N. H. Meyers, 166 West 72d street, New York.
The Bohemians, Inc., Manhattan, theatricals, \$40,000; B. Haworth, M. Green, A. M. Anderson, 63 East 54th street, New York.

THE UNITED EXHIBITOR

UNITED PICTURE THEATRES OF AMERICA, INCORPORATED
LARGEST ORGANIZATION OF THEATRES IN THE WORLD

Vol. I

NEW YORK, MAY 3, 1919

No. 9

ARE FILM COMPANIES AND BIG CAPITALISTS TO BUILD AND ACQUIRE CHAINS OF THEATRES AND GRADUALLY CRUSH INDEPENDENTS?

From "Variety," Dated April 18, 1919

Indianapolis, Ind., April 16, 1919.

Walter W. Irwin was here last week in consultation with local capitalists who contemplate the erection of at least one picture house of large seating capacity.

From "Variety," Dated April 18, 1919

Atlanta, Georgia, April 16, 1919.

The S. A. Lynch Enterprises, operating a string of theatres in the south, is rapidly extending its theatre holdings throughout the southern section of the country—it is reasonable to assume that the Lynch plans are part of the general Paramount-Atcraft plan—as the Lynch people hold a 25-year franchise from Paramount-Atcraft for the entire south.

From "N. Y. Morning Telegraph," April 20, 1919

Cleveland, Ohio, April 18, 1919.

Cleveland motion picture interests were vitally affected by an amalgamation of local photo-play houses this week, which involves property valued at \$4,000,000. The Stillman, the Mall, Alhambra, the New Euclid, not yet finished, and several other new ones to be erected, are included in the transaction. Messrs. Fred Deberg, E. F. Snook, Joseph Long and Mark Greenbaum, representing the Mall, Alhambra and Euclid, have joined their interests with those of Marcus Loew, who controls the Stillman, and these houses will henceforth be operated on the Loew policy, and will have the advantage of Mr. Loew's wide booking facilities.

It is expected that a new Company will be formed to handle this chain of theatres, with a minimum capitalization of \$4,000,000, which is very moderate, considering the fact that outside of the financial interests involved, the real details present a transfer of \$1,000,000, which will include title to the leasehold and realty of the Stillman, Mall, Alhambra and Euclid theatres.

SOME of the best informed film men are of the opinion Paramount is already quietly acquiring theatres—with the ultimate object of owning a chain of houses in every city and town from coast to coast—and that the large capital necessary can easily be secured.

Fox is reported to be developing similar plans and to have already acquired several theatres in cities outside the New York zone where he has previously conducted theatres.

So it seems certain, regardless of who does it, that some big interests are sure to get together a chain of houses—unless non-competing exhibitors in each city get together a most powerful chain so that capital will not consider the picture theatre field "soft."

Each separate exhibitor fighting against a chain *is* "soft" but 5,000 theatres in one circuit will not be a "soft" competition.

We foresee these conditions two years ago and that was one of the reasons United was formed.

The best way for exhibitors to unite is through United—and do it so quickly—that Big Capital will be scared away *before* it starts—*afterwards* it will be too late.

Capital is always "scary," always looking for easy things, not looking for trouble. NOW is the time for you, Mr. Independent Exhibitor, to **MAKE UNITED BIG ENOUGH TO PROTECT YOU**; all that is required to safeguard your investment and your future profits is to join United and be a member of **THE LARGEST THEATRE CIRCUIT IN THE WORLD.**

ONE FOR ALL—ALL FOR ONE

BUY BONDS

63

"MRS. PATTY" IN PICTURES.

Minta Dufree, who in private life is the wife of Roscoe (Patty) Arbuckle, is to return to the screen. Miss Dufree is at present in New York. There are several releasing organizations in touch with her for a series of comedies. She was featured opposite her husband-comedian in all of the Keystone productions in which he appeared.

RUTH CHATTERTON FOR FILMS.

The Macaulay Pictures Corporation has placed Ruth Chatterton under contract for a series of six feature productions to be made during the coming year.

The deal was closed in New York late last week by Harry Reichenbach for the Corporation.

DOUBLE ADMISSION NECESSARY.

Providence, April 30. At the Opera House is "The Liberator," a film in 24 reels, under a plan, one never tried out before here.

Twelve reels are shown on the first three days of the week and the remaining 12 on the last three. To see the entire picture, one must attend twice.

PROGRAM TO DEC. ARRANGED.

The Exhibitors Mutual has been informed the features from May 1 to Dec. 1 of this year have been completed and are all lined up according to release dates.

The Exhibitors Mutual point with pride to this as a record, especially as the concern is less than six months old.

COMPANY STARRING HAZEL DAWN

A new company has been formed to star Hazel Dawn in pictures. It will release through Pathe. One of the principals is Irwin Fromkes.

A clause in the agreement provides Miss Dawn may make her pictures anywhere in the country that suits her convenience and that her appearances before the camera shall not interfere with her legitimate engagements. She is at present appearing in "Up in Mabel's Room."

BILLING SERIAL 30 DAYS.

The World is undertaking a 30-day billing campaign for the Houdini serial "The Master Mystery," in California, Arizona, Nevada, Montana, Idaho, Washington, Oregon, North and South Dakota, Minnesota, Iowa, Missouri, Nebraska and Kansas.

This campaign is to be in advance of the release of the serial in these states, by the World.

\$20,000 to Stage Fight.

Chicago, April 30. "Mary Regan," the forthcoming Anita Stewart release, will run about 8,000 feet. As sensational a fight scene as ever came off a film will be shown in the last reel, when a \$20,000 café production is wrecked. This will be the final Lois Weber output for the Stewart company.

Evelyn Greeley Better.

Evelyn Greeley, recently promoted to stardom by World Film, has recovered from an attack of influenza that interfered with the production of "Re-lations."

She has started work at the studio at Fort Lee on a new picture that bears the title "Phil for Short," under the direction of Oscar Apfel.

F. P. Stock Listed on 'Change? Film circles expect the stock of Famous Players-Lasky to be regularly listed on the New York Stock Exchange in the near future. The quotations on the stock recently jumped from 30 and was quoted at 85 early this week.

1ST NAT'L'S LEHRMAN COMEDIES.

Harry Sherman, in New York for several weeks, representing the Lehrman Comedies, last Saturday signed a contract for Lehrman to distribute 12 two reels a year through the First National Exhibitors' Circuit and to receive an advance of \$40,000 on each negative.

The agreement is for one year with an option by the distributors for an additional twelve months.

A FILM MAKING RECORD.

Pete Smith claims that he was the cause of a film making record that was made last week. While there was a crowd of bond buyers in front of the Motion Picture Sales location in front of the Aeolian Building, Pete had the camera turned on the purchasers. The film was delivered to the Empire Laboratory at 405 the same afternoon and at 7:21 that evening it was shown on the screen at the Strand.

SOL LESSER AFFILIATES.

Sol Lesser, the Pacific Coast state-right operator, whose business has recently developed into national scope, has affiliated with Leon D. Netter, of the Masterpiece Attractions, Inc., of Cleveland.

The offices of the Masterpiece Attractions, Inc., will be continued in Cleveland and Cincinnati and will be operated jointly by Lesser and Netter.

Paramount-Mack Sennett Comedies

An Ocean of Joy!

Paramount-Mack Sennett Comedies are rolling up waves of laughter all over the land.

They are making new laughing friends for every theatre in which they are shown. Many a picture-grouch have they turned into A-1, dyed-in-the-wool, steady-money fans.

It's spring and the season of sunshine and laughter. The war's over and summer's a-coming. What more do you want?

There never was a better time for picture-comedy and joyful jazz. Everybody wants to laugh.

Let 'em laugh!

Such lilting lyrics as "Reilly's Washday," "The Village Smithy," "The Foolish Age," "East Lynne with Variations," "The Little Widow," "When Love Is Blind" and all the other Paramount-Mack Sennett Comedies make box-office velvet.

Exhibitors all over the country are cashing in on them. They are the slap-stick de luxe of all screen comedies. The ones with the real laughs in them.

Get Sennett-wise today.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR PRES. JESSE L. LASKY VICE PRES. CECIL B. DE MILLE, PRES. BOARD
NEW YORK, N. Y.

BUY BONDS

PLAN EXHIBITOR PROTECTION BY LICENSING DISTRIBUTORS

Bill Introduced in Pennsylvania Legislature. Censor Board to Have Issuance of Licenses to Exchanges. Aim to Eliminate Certain Alleged Abuses by Exchanges and Distributors. If Passed Law Will Become Effective January 1, 1920.

Harrisburg, April 30.

A bill aimed at the elimination of certain alleged injustices imposed upon the picture exhibitors by film exchanges and distributing agencies, has been introduced in the House of Representatives here by Representative George H. Soffel, of Pittsburgh.

The bill requires the licensing of all film distributors in this state by the State Board of Censors and it also makes mandatory that distributors make "certain deposits in money or securities," with the State board. This is for the protection of the exhibitors and gives the board power to revoke licenses, the bill states, if there are violations of the act.

Back of the measure are picture exhibitors of the western part of the state, headed by Fred J. Herrington, of Pittsburgh, a former president of the Motion Picture Exhibitors' League of America; J. W. Shearer, Henry Pike, and Christian Vollmer, all exhibitors in the Pittsburgh district. They had the bill prepared, it is said, and are getting other exhibitors interested in it.

The bill has been sent to the Ways and Means Committee of the House and there will probably be a hearing asked for before it will be reported out.

It is claimed that exhibitors who are allied with film manufacturing concerns and distributing exchanges will oppose the measure, but there are many exhibitors who have not these connections. Backers of the bill say that the exhibitors who desire to make contracts for a serial are made by the distributors to pay sometimes as high as 100 per cent. of the rental of one of the series' films in advance and that the distributor holds this deposit until the final film of the series has been shown, frequently months later. The distributor, however, collects the rental for each film as it is released. This, some of the exhibitors claim, is unfair, except in the cases of unreliable exhibitors.

The bill if passed, becomes effective Jan. 1, 1920, when all the distributors in Pennsylvania shall procure an annual license from the State Board of Censors for the payment of an annual fee of \$50 and a deposit of money or securities. The board is given power to revoke the certificate of approval of any film under a lease from a distributor who fails to comply with these provisions of the law. At the same time the distributor's license would be revoked.

BILL GOVERNING SCHOOL HOURS.

Harrisburg, April 30.

Under the terms of a bill introduced in the State Senate by Scott S. Leiby, senator from Perry county, attendance of school children at picture theatres during school hours in Pennsylvania, would only be possible if the children bear permits from their teachers.

The bill provides fines ranging from \$10 to \$25 for violators. If it does not get out of the judiciary general committee, to which it has been committed, it may be amended. It would

mean endless trouble for the exhibitors, because private and public schools observe different hours and in many cities in Pennsylvania the graded and high schools meet at different hours.

HALL'S DIRECTING TRIO.

Frank G. Hall, president of the Independent Sales Corporation, has placed a trio of directors under contract with him to turn out their own brand for distribution through his organization. The trio are Charles Miller, Hobart Henley and Gerald Bacon. Charles Miller is already underway on his first at the Bacon-Backer studios.

The initial Miller picture, to be released as a Charles Miller Production, will be a story by Val Cleveland in which Herbert Rawlinson is to play the principal role.

Hobart Henley has just returned from the Coast where he completed his contract with Goldwyn. This will be his first opportunity to have his own producing organization. His pictures will also have his name as their brand and will be known as the Hobart Henley Productions. He will use the Bacon-Backer studios and Phil Rosen will be his cameraman. His offices will be at the 130 West 46th street.

Gerald Bacon was for a number of years vice president and general manager of the Sanger & Jordan Company. He will produce a series of special productions each year under his present contract with Hall. Oliver D. Bailey will direct the productions, the first of which is to be a Max Marcin play entitled "The Substitute Prisoner" screened under the title of "At Sunrise." Basil Dickey is making the screen version.

Rights to "Unpardonable Sin."

Charles Schwerin, acting for a syndicate, has purchased the rights to the Southern states for "The Unpardonable Sin."

The picture is to be played in all of the bigger cities of the South as a touring attraction and then released to the smaller towns.

McClure After Russell Film.

The McClure Co. is trying to secure "The Man Without a Name," just completed in the Adirondacks by John Russell. The McClure company was to finance the production originally, but backed down at the last minute. Now that it is completed they want to purchase, but the producer is holding out for a price.

Earle With Alice Brady.

Edwin Earle has been signed as leading man with Alice Brady in her next production "Her Bridal Night," adapted from the stage farce of that name. Work on the production began this week at the Fort Lee studios.

Priscilla Dean Critically Ill.

Los Angeles, April 30. Priscilla Dean is critically ill with pneumonia and Olga Petrova has been secured to substitute in an unfinished Universal picture.

FILM ADVERTISING.

Convinced that one single trade paper would save them a barrel of coin yearly the film manufacturers are still at their wits' ends to get money for another world tour, which will include the hiring of a camera man.

His scheme is to take an ingenue film star and open in Los Angeles with a company recruited there, to produce his English piece, "The Rotters," far from a success in Chicago early this season, play it along the Coast, take ship at Vancouver for Honolulu, play there three months and while playing "The Rotters," make one of 30 episodes there of a serial, which will combine educational and scenic features with a melodramatic story, each episode being taken in a different part of the world, with native actors. The legitimate company is to be disbanded in Honolulu and sent back. Clarke continuing with his wife, Margaret Dale Owen, and the film actress. When he arrives in Australia he will engage a local company for "The Rotters," other than the three principals, made up of himself, his wife and the picture actress.

AROUND THE WORLD SERIAL.

Harry Corson Clarke has made plans to leave for Los Angeles in August, where he will put in three or four months making plans for another world tour, which will include the hiring of a camera man.

The tour will consume two years.

BIG FOUR TAKE N. Y. OFFICES.

Oscar A. Price, president of the United Artists' Association ("The Big Four"), has signed a lease of the present New York quarters of the General Film Co. in the Godfrey Building, taking over its present equipment of projection room, fixtures, etc.

There is a likelihood the "Big Four" will take over the leases of several of the other General Film Exchanges throughout the country.

ALIENATION SUIT.

Mrs. Elva Osburg has brought suit for \$25,000 damages against Mrs. Amy Northrop, a scenario writer, on an alleged charge of alienating the affections of the plaintiff's husband, Lieut. Osburg, a picture player formerly with the Plymouth Pictures Corporation, and recently discharged from the U. S. Army.

The complaint states the Osburgs have been married the past six years, and alleges the defendant came between them about three months ago.

Henry J. and Frederick E. Goldsmith represent the defense.

To State Right Two Griffiths.

The Epoch Film Corporation is making ready to distribute two D. W. Griffith productions via the state rights field. They are "The Mother and the Law" and "The Fall of Babylon." The pictures are to be played in the big cities by the company prior to the state rights sale. "The Betrayer" is to open May 5 in Chicago at the Illinois.

Wells Returns to U. City.

Robert E. Wells, who has been on the road as a special representative of the Universal, will return to Universal City next week as assistant to William Sisson, general manager of production. Wells filled that position two years ago before entering the business end of the film game.

Rhodes Contract Completed.

The Billie Rhodes contract with Robertson-Cole for six productions has been completed and "Smiling Billy" Parsons is now considering placing her next series of pictures through another channel.

Four of the Rhodes productions have been released and there are two additional ones to be marketed.

Henley Back East.

Hobart Henley has returned from the coast, where he has completed several features.

BILLBOARD:

Aug. 1918..... 146 cols. (4 issues)

Feb. 1919..... 6 cols. (4 issues)

CLIPPING:

Aug. 1918..... 2 cols. (4 issues)

Feb. 1919..... 2 cols. (4 issues)

VARIETY:

Aug. 1918..... 19 pages (5 issues)

Feb. 1919..... 134 pages (4 issues)

NEW YORK REVIEW:

Aug. 1918..... 24 pages (5 issues)

Feb. 1919..... 4 & 2 cols. (4 issues)

SUNDAY MORNING TELEGRAPH:

Aug. 1918..... 21 pages (4 issues)

Feb. 1919..... 204 pages (4 issues)

WID'S WEEKLY:

Aug. 1918..... 30 pages (4 issues)

Feb. 1919..... 62 pages (4 issues)

WID'S DAILY:

Aug. 1918..... None

Feb. 1919..... 44 pages (4 issues)

THEATRE MIROR:

Aug. 1918..... 33 pages (5 issues)

Feb. 1919..... 21 pages (4 issues)

MOTION PICTURE NEWS:

Aug. 1918..... 225 pages (5 issues)

Feb. 1919..... 241 pages (4 issues)

MOVING PICTURE WORLD:

Aug. 1918..... 276 pages (5 issues)

Feb. 1919..... 218 pages (4 issues)

EXHIBITION:

Aug. 1918..... 1774 pages (5 issues)

Feb. 1919..... 128 pages (4 issues)

The manufacturer was about to scale his annual appropriations on his findings when a trade sheet solicitor, who had heard of the investigation and its results started to dig up the records of past advertising performances, not for two special months, but for the entire year, and when completed turned the manufacturer's list into a laugh spot, because he showed that what was true of Jenny in June, and leap year didn't show in any way how the lady often misbehaved during the other notches of the calendar.

TEN MILLION WOMEN UNITE FOR FIGHT ON CENSORSHIP

National Federation of Better Film Workers Formed with Avowed Purpose to End Censoring of Films. Thirty Powerful Women's Organizations Allied in Movement. Headquarters in New York and Los Angeles.

Ten million American club-women united this week to fight the censoring of picture films. As the representatives of these women, delegates from the W. C. T. U., Daughters of the American Revolution, Colonial Dames, National Council of Women, National Alumnae Association, National Woman's Suffrage Association, in all 30 of the most prominent and powerful of the women's organizations, met at the Hotel Commodore the other day and formed the National Federation of Better Film Workers with the avowed purpose of ending censorship.

They elected Mrs. Harriet H. Barry president. Headquarters will be in New York and Los Angeles. Mrs. Barry is the wife of George A. Barry, the editor, and the mother of Richard Barry, political writer and playwright. She and her co-workers have no doubt of their ability to do what the picture people have not been able to do for themselves—namely, put censorship out of business.

"We all know what the trouble with censorship is," says Mrs. Barry. "It is too prone to fall under the influence of politicians. In addition, the best censorship is public opinion, and we propose to give it an effective chance to assert itself. Meanwhile, I am anxious to have theatrical people know that there is nothing pious or silly about our organization. We are not prudish. We know picture stories have to be told dramatically and realistically. We are opposed to making them namby-pamby."

"For example, the other day it was suggested to our committee that we oppose the inclusion of drinking scenes in pictures. We voted this suggestion down. If a drinking scene makes a point we want it included. What we want is pictures with a message. We propose to get them by combining with exhibitors through our local committees in every town and city. We will propose to these exhibitors a partnership whereby he agrees to show the pictures we approve and we agree to pack his house. For doing this we will ask a small percentage of the extra profit. This percentage we will devote to civic betterment work."

The plan has been tried out in California and elsewhere with excellent results. Mrs. Barry went on. Her new organization is the outgrowth of local civic betterment work undertaken by her and Mrs. Myron Klingman Miller in California. Both these women have consulted about it with Adolph Zukor, Phillips Smalley and Lois Weber, Mary Pickford, Douglas Fairbanks and other influential people and it has their approval.

In discussing the matter, Mrs. Barry pointed out that the picture making was a business that would respond readily to commercial pressure. Film men are only too willing, she says, to make the kind of pictures the public wants.

"Therefore," she continued, "we are going to create a demand for good pictures. Bad pictures we will ignore. Nothing helps them more than noticing them. That is a form of advertisement. All the censor does is to advertise. We are going to have a white

list, but no black list, and the ten million women who are members of the organizations that have formed the new National Federation of Better Film Workers have voted enthusiastically in favor of this idea and intend to work hard and zealously to put it through. They'll succeed."

NO HART CONTRACT YET.

The report William S. Hart was in New York on his way from the coast to sign a new contract was denied Wednesday by his attorney, William Grossman. Mr. Grossman stated that no new Hart contract was contemplated as yet, although he admitted that there had been a number of proposals submitted to him on behalf of several of the big companies.

The present Hart contract with Artcraft has still two months to run and Mr. Grossman will undoubtedly make a trip to the coast some time in June for a final talk with Hart before anything is definitely closed.

ATTORNEYS AS BIG DIRECTORS.

The attorneys appointed as directors on the board of the Big Four to represent their stars are Nathan Burkan for Charles Chaplin, Denis F. O'Brien for Douglas Fairbanks, and Albert H. T. Banzhaf for D. W. Griffith. Just who is to represent Miss Pickford is not entirely settled as yet, but as the firm of O'Brien, Malevinsky & Driscoll also represent her as well as Fairbanks, one of the members of the law firm other than Mr. O'Brien may look after her interests at the board meetings.

CAST FOR THOMAS FILM.

Augustus Thomas announces the complete cast for his second play, now in the first stages of production by Harry Raver for Four Star pictures, distributed by the Hodgkinson Corp. Leah Baird has the leading role; Edward Langford the principal male part (his first appearance since he was demobilized from the army) and the remainder of the cast are William H. Gibson, J. Kingbury, Harry Bartlett, Vera Amazar, Becky Bruce.

George Irving is directing the new picture, the title of which is as yet unannounced.

Tipset Sailing Back.

John D. Tippet, managing director of the Trans-Atlantic Film Co. (the English end of the Universal), who has been in America for several weeks, sails Saturday on the Aquitania for home after having negotiated a deal of more than ordinary interest to the international film industry. The details will be announced shortly.

Sunday Bill in Connecticut Killed.

Hartford, Conn., April 30. Legislation to permit the exhibiting of pictures in Connecticut on Sunday, passed recently by the state legislature, was killed today when Governor Marcus Holcomb vetoed the bill.

Two years ago the same law, in effect, was passed with Holcomb taking the same action. Hartford film houses run a Sunday show regularly, with a "silver collection" alibi to give the practice an ecclesiastical flavor.

VICTORY LOAN ROW.

Philadelphia, April 30. The controversy over the Sunday night showing of "The Price of Peace" resulted in a wide breach between some of the theatre managers and the West Philadelphia workers of the Women's Victory Loan Committee.

It was originally planned to show the picture in all sections of the city and the movement had the support of the Loan Committee, but the church people got to the women workers in the West Philadelphia section and persuaded them to refuse their aid for the Sunday night shows. Following this action, all the shows were called off by Frank Buhler, General Manager of the Stanley Co., who had the picture plan in charge.

F. G. Nixon-Nirdlinger refused to be dictated to by the women of the West Philadelphia section and despite all opposition, showed the picture at the Nixon and Locust theatres Sunday night. The latter house was filled and the overflow about half-filled the Nixon over three blocks away.

None of the women worked for the loan at the West Philadelphia houses after the trouble. It was reported on one side that they refused to do any more work in the two theatres which were opened Sunday night, and on the other side, that Mr. Nirdlinger had refused to permit them to enter his theatres and work for the loan. The controversy has kicked up quite a large-sized row throughout the city.

ROTHAPFEL TRADE SHOWING.

The trade and press showing of the Rothapfel Unit Program will take place at the Rialto Friday morning (May 9) at 10 o'clock.

Over 500 exhibitors from various parts of the country have been invited to the show, and will remain here for several days as the guests of the Independent Sales Corporation and Frank Hall, its president.

The Hotel Astor has been designated as the official headquarters of the party.

UNITED MAY MOVE WEST.

There is a possibility J. A. Berst, president of the United Picture Theatres, may move the executive offices of the company to Los Angeles in the near future.

Berst, on his recent trip to the Coast, is said to have engaged two floors in one of the office buildings in the heart of the business district of Los Angeles.

If the move westward is finally made, all of the executive departments will be located there. This will include, publicity, advertising, scenario, auditing, and home office exchange.

VAUDEVILLE HELPING.

Indianapolis, April 30. Vaudeville is coming to the rescue of the film in Indianapolis. The Circle, Colonial, Alhambra, Isis and Crystal, the five leading pictures shows of the cities offer special musical features in addition to their film programs.

This has been the policy of the Circle and Colonial for some time. Within the past few weeks the Alhambra has engaged a quartet; the Crystal one of the leading jazz bands of the city and the Isis a company of entertainers.

Next Drew Release.

The first of the Drew comedies to be released since the death of Sidney Drew will be shown May 4 and is entitled "Harold, the Last of the Saxons." Mrs. Drew was responsible for the adaptation of the scenario and the direction of the picture.

Charles Pathe Arrives.

Charles Pathe, head of Pathe Freres, arrived in this country Tuesday on the La Lorraine. He will remain in New York for about two months.

EASTMAN CO. WANTS WARREN.

Rochester, N. Y., April 30. In Supreme Court Saturday morning, the Eastman Kodak Co. argued before Justice A. J. Rodenbeck for a permanent injunction restraining Harry Warren from continuing in the employ of the Powers Film Products Co. Warren was formerly with the Kodak company. It is alleged he has knowledge of valuable secret processes which would be of great injury to the Kodak company if their nature was divulged to the rival concern.

The Powers company is said to have offered Warren a much larger salary than that paid to him by the Kodak. He entered the employ of the Powers company and the Kodak company secured a temporary injunction restraining him from continuing. It was claimed he was contracted to stay with the Kodak company for two years more.

From the array of legal talent in court it is evident the argument was but the second round in what will be a great battle in the film industry. The Kodak company claims that if they do not secure the permanent injunction, millions of dollars of trade secrets will be at the disposal of the Powers company.

Justice Rodenbeck reserved decision.

HAMPTON A PRODUCER.

Ben B. Hampton has organized Great Authors, Inc., which will produce and market as "Benjamin B. Hampton Productions," the novels of Steward Edward White, Winston Churchill and Emerson Hough, in addition to the best known novels of other popular American literary men. This production will be distributed through the W. W. Hodgkinson Corp., which releases through the Pathe exchanges.

Heretofore an executive in the business end of the film industry, Hampton now emerges as a screen producer. It is his intention to make a minimum of four and a maximum of eight productions annually.

SPECIALS ON BROADWAY.

The opening of "The Unpardonable Sin" at the Broadway next Friday night for a run will be followed by several other feature photoplays on Broadway.

D. W. Griffith has taken the Cohan theatre for the summer, following the run of "A Prince There Was," May 12, and will present there a repertoire of his film productions, opening with "The Mother and the Law" and afterward "Broken Blossoms."

I. J. McCarthy, whose big feature, "The Betrayer," is now in Chicago, will probably bring it into the Knickerbocker following "Listen, Lester," though that isn't definitely settled.

Jesse Lasky brings "Fires of Fate" to the Harris at the close of "A Good Bad Woman," which is imminent.

FILM CLUB OF 100.

Los Angeles, April 30. Film men here are forming a new club and will probably take over the mezzanine floor of the Alexandria Hotel.

Among those who have joined are Charlie Chaplin, Douglas Fairbanks, Sid Grauman, Henry Lehrman and others.

It is designed to be quite exclusive and the membership will be limited to 100.

Mass. Senate Kills Sunday Bill.

Boston, April 30. The State Senate has again killed a bill which would prohibit the showing of pictures on Sunday. The bill died without debate. Only seven members of the Senate declared themselves in favor, and sixteen were against it.

VARIETY

FIRST NATIONAL AND ZUKOR CLAIMING TALMADGE CONTRACT

Prospect of Court Action to Untangle Confusion Over Services of Constance Talmadge for Next Six Productions.

Both Sides Firm in Belief That They Have Her Signed. Emerson to Direct Her for Exhibitors' Circuit.

The announcement this week that Constance Talmadge had been signed by the First National Exhibitors' Circuit for six pictures, commencing in August, has either no foundation in fact, or will result in a lawsuit.

According to so-called "inside information" Miss Talmadge entered into an agreement with Famous Players-Lasky last week to turn over to that concern six negatives, for which she was to receive \$100,000 apiece and that, later, a similar agreement was made with First National at \$125,000 a negative.

Coming on top of the official announcement last week that First National had signed Charles Ray, the story is creating considerable speculative comment.

Asked about it on Tuesday, Adolph Zukor said:

"We have signed a contract for Miss Talmadge, executed last Wednesday and I cannot understand how any other agreement for her immediate services could be made with First National or any other concern. I have notified First National to this effect."

Queried further with respect to the status of Charles Ray, Zukor stated Ray has a contract with Thomas H. Ince for another year, at the conclusion of which, he thought Ray was open for any agreement he saw fit to make, and that if First National announced it had Ray from that time on, it was probably so, though he had no knowledge of same.

J. D. Williams, of the First National, states positively his concern holds a contract for Miss Constance Talmadge for six pictures, with an option for six more, and that she starts to work for them immediately, directed by John Emerson, with sub-titles edited by Anita Loos. He denied Wednesday having received any notification from Famous Players-Lasky regarding an alleged prior agreement with Miss Talmadge, up to noon on Wednesday of this week.

"FIT TO WIN" ALLOWED TO RUN.

In the suits against License Commissioner Gilchrist, instituted by the Grand opera house, Brooklyn, and Isaac

B. Silverman, owner of a film, "Fit to Win," which is being exhibited at the Grand, to enjoin the commissioner from interfering with its exhibition, the assistant Secretary of State wrote a letter to the Attorney-General of the U. S., to the effect that the Treasury Department is interested in having the picture exhibited in America. Attorney-General Palmer, in turn through his assistant, instructed the U. S. District Attorney of the Southern District to appear in Court and explain the situation. Earl Barnes, the assistant, D. A., appeared before Justice Hand in the Supreme Court, last Friday, requesting an adjournment of the argument of a temporary injunction, which the plaintiffs secured, in order to further acquaint himself with the situation.

When Assistant Corporation Counsel Wilson, who is appearing for the License Commissioner, stated that since no permanent injunction had been granted, the plaintiffs should show cause why the Department should not restrain the exhibition of the film. Justice Hand remarked that he did not consider it a good policy to interfere with the picture pending the argument of the motion.

The film in the meantime is playing to capacity in the fifth week of a 12-week run. Because of the bald statements of terms, the house is divided into half with the men occupying the orchestra floor and the women upstairs. Another film, "At the End of the Road," which bares the facts in the matter of the female sex evils, is being run in conjunction with "Fit to Win." It is not an uncommon occurrence for several unfortunate patrons, to whom this propaganda applies, to faint and be removed to clinics or hospitals.

Henry J. & Frederick E. Goldsmith represent the plaintiffs in the suits.

FIRST LONDON SPECIAL.

The first of the Jack London special de luxe features, to be made by C. E. Shurtleff, Inc., is to be "The Mutiny of the Elsinore." Oscar Lund is to direct.

The Shurtleff company is to make four special a year of Jack London stories. Its offices are to be at 17 West 44th street.

AITKEN AGAIN IN CONTROL.

It is stated, upon what is considered good information, that S. A. Lynch Enterprises, in the past two years controlling the Triangle Distributing Corp., have sold out to the H. E. Aitken-Hy Winik crowd, receiving this week one-half in cash and the remainder in good security.

The Lynch Enterprises held a mortgage on practically the entire assets of the Triangle to protect a loan of \$1,800,000, more than a million of which was paid off through the sale of the Triangle reissues last year.

The deal this week is understood to once more place Aitken, Winik et al in control.

CLEVELAND POOLED.

Cleveland, April 30. The recently reported deal through which Marcus Loew obtained control of the high class picture theatres in this city was a pooling arrangement.

The theatres included are the Mail, Alhambra, Stillman and Euclid. They are wedged in a new corporation known as the Marcus Loew Ohio Theatres Co. The pool will also take in the new houses Loew intends building here. A site for the first has been obtained. It will be called the Palace and play pictures.

The Euclid opened last Saturday. It has a seating capacity of 1300, and is just around the corner from Loew's Stillman. The two houses, both playing films, are engaged in a regular battle for business.

Last Sunday all the Cleveland dailies ran a full page advertisement headed "20 reasons why I invested so heavily in Cleveland." It was signed by Marcus Loew. The advertisement was attractive and very readable.

The advertisement failed to mention the new Euclid and it may not be generally known here that the Euclid is included in the Loew pool.

ALICE BRADY'S OWN COMPANY.

Alice Brady is forming a company of her own to produce pictures in which she will star. She will engage Allan Dwan to act as her director. Despite statements to the effect that he has closed with Mayflower Pictures, Dwan feels free to bargain with Miss Brady.

This will make this star's third jump in a month. She went from Sedco to Famous Players and now to her own management.

Klein Separation Case Heard.

In the action for separation instituted by Rose Klein against Joseph Klein, one of the managers of the Metro, the application for alimony and counsel fees, was argued in the Supreme Court last Friday. The Judge reserved decision.

Henry J. & Frederick E. Goldsmith appeared for the defendant.

PICTURES FOR B'WAY HOUSES.

This summer will see several Broadway theatres housing film features in spite of the expected open season for legitimate attractions. The 44th Street Theatre has been arranged for, under a rental by the Pioneer Film Corp., for the presentation of "The Boomerang," with Henry B. Walthall. The films premiere is set for May and may necessitate the moving to another house of Jos. Gaité's musical comedy, "Take It From Me," which is drawing excellently.

"The Boomerang" is a capital and labor story, having nothing to do with the play of that name, but the film's producers have paid David Belasco a royalty for the use of the title.

Scheduled for showing at the Globe is "Yankee Doodle in Berlin," to be accompanied by the Mack Sennett diving girls. The playing there of C. B. Dillingham's new musical show, "She's A Good Fellow," may switch the picture elsewhere, however.

The opening this week at Moss Broadway of "The Unpardonable Sin," is being watched with much interest by film men, one of whom predicts a six month run for it. The picture is now showing in its sixth week in Detroit. It is reputed to have drawn \$26,000 during the first two weeks there.

SYD CHAPLIN'S FLYING PLAN.

Los Angeles, April 30. The plans of Syd Chaplin for an aerial route around Los Angeles are more comprehensive than at first reported. Mr. Chaplin, who flies himself, is now east, organizing for a complete airship outfit to place his system of aerial commercial travel into operation. It will be the first in this country.

Chaplin has secured the exclusive concession to land his fliers with their passengers at several of the resorts hereabouts. The charge for flying will be about 85 cents a mile on the average. The trip to Catalina Islands, for instance, consuming by boat about six hours will make it by the Chaplin airship in 90 minutes.

Mr. Chaplin, besides his commercial interests, is the general business director of his brother, Charlie Chaplin. Syd was reported some time ago to have declined an offer of a long term contract commencing with \$100,000 yearly, to appear in comedy pictures. He is a finished comedian, on the stage or before the camera, but prefers to devote his attention toward the promotion of his brother.

Elsie Bartlett Starring in Comedies. Elsie Bartlett, of "Please Get Married," at the Fulton, is being starred in the James Montgomery Flagg comedies, released through Paramount.

Flagg is not only writing his own stories, but is personally directing his artists.

First U. S. Congress met in New York City—later in Philadelphia; and in 1801 was established in Washington.

THE GABBERTS

America's Ingenious Athletes played the ALFALFA "STITCHES" of the West for quite some time before they came East and saw old Broadway. My! What epochs in their young lives.

How This Baby Does Grow

BOBBY "UKE" HENSHAW

THE MERRY MIMIC

—St. Louis Princess Maids.
—Best Lamont's Cowboy.
—Ralph Dunbar's Bell Singers.
—"Riverville."
—Al G. Field's Minstrels.
—Hunger forced me to do a single.
—Lucky Seven—Now doing the same single and always working.
Why? Ask BEEHLER & JACOBS
Orpheum time to follow.

JACK

ORBEN

AND

DIXIE

"The Jack of Hearts and the Queen of Spades"
Returns engagement on the Low Circuit

CHAS. and DOROTHY

DINGLE

Singing Skit of Comedy,
Cleverness and Class
All material by Mr. Dingle
BOOKED SOLID U. S. O.

THE SURVIVAL OF THE FITTEST

KALALUHI'S HAWAIIANS

STILL GOING STRONG
BOOKED SOLID BY GEO. SOFRANSKI

Frank BARRETT CARMAN

PLAYING FOR OUR SAMMIES
GREATEST AUDIENCES IN THE WORLD
New Booking My Passage Home It Is Great Work, Boys and Girls, Come Over

NOW TOURING THE ORPHEUM HARRY AND EMMA LARNED

BILLY JACKSON DID IT "NONSENSE ON WHEELS"
AGENCY CIRCUIT BILLY JACKSON AGENCY, CHICAGO

WARNING The American Globe Trotter WARNING

ED. LANG & CO., BOOKING OFFICE

404 Baltimore Building, 22 West Quincy Street, CHICAGO, ILL.
WANTED—Standard Vaudeville Acts, Musical Revue, Tableaux, Athletic Girls and Acts for Fairs. Can arrange bookings for Europe, America and Australia. New acts for East and West, write L. GOTTLEBSEN, Business Associate.

PAUL and MAE

NOLAN

This Week (April 28), Orpheum,
Denver.
Next Week (May 5), Orpheum,
Lincoln.

FRED DUPREZ



expects to be home during week of May 15th, for a short visit.
Watch this space.
Representatives:
Americans: SAM BAKERWITZ
1433 Broadway
New York
Europeans: JULIAN WYLLIE
5, Little St.
London, W.C. 2

For twelve long years I have been slaving, and striving to have some Broadway manager recognize my ability. At last it has come. I have signed a contract to be in a big Broadway production with a specially written part. I am a Broadway comedian and through hard work, ORIGINALITY and VARIETY Advertising I have arrived. I cannot publish names of firms as Julie Marcus has booked me a week in the wilds of Long Island.
WANT a good comedian to play my part in present act. Joe Kane and Mabel Barry are to continue with Vaudeville act in vaudeville. Any Comedian working along my style can procure steady remuneration work by applying to me. Prefer one who can do a specialty. Act booked solid.

STAN STANLEY

Broadway Flower and the Flower of Broadway
Business Men:
IRVING COOPER, 1006 Broadway, New York
J. A. C. C.
Winter Garden and Central, New York, this Sunday, third time.

FRANK STANLEY

Assisted by BEE WILSON
In a Vaudeville Baritone
Working Exclusively
W. V. M. A. D. F. Keith Vaudeville Exchange

THE FAYNES

Fuller Circuit, Australia

MAY 8-9-10—

Lytic, Oklahoma City, Okla.

Week of MAY 11—

Majestic, Fort Worth, Texas

Week of MAY 12—

Majestic, Dallas, Texas

Week of MAY 13—

Majestic, Houston, Texas

Week of June 1—

Majestic, San Antonio, Texas

JIM and MARIAN

HARKINS

Direction, NORMAN JEFFERIES

APPLESAUCE

"BOILED DOWN"

Chris—This is the fourth time you've been late for rehearsal!

Bob—Yes, I overslept this morning.

Chris—Where is that clock I saw you?

Bob—In my room.

Chris—Don't you wind it up?

Bob—Oh, yes, I wind it up every day.

Chris—And do you set the alarm?

Bob—Yes, I set it.

Chris—Don't you hear it in the morning?

Bob—That's it; the darn thing goes off while I'm asleep.

Chris—Is your watch going?

Bob—Yes, pretty soon!

Chris—Remember, money isn't everything!

Bob—Maybe not, but right now it's the only thing I can think of I really need.

WHO GOES THERE?

FRIENDS

KNAPP and CORNALLA

NEXT WEEK—

Globe, Philadelphia CHAS. POTSDAM

After the Opening Number

You ask me

"Why I look so Shabby"

Then I say

"So I won't have to tip

the Stage Hands."

CORRINE TILTON

"Little Miss Magnetism"

Next Time Direction, MARK LEVY

Time—7:30 A. M.

Place—A Pullman Car

Synopsis—And sticking his

foot out of an Upper Berth

he said

The next to get up was

an Irishman and—

(Making good without the aid of a

July 1st Song or Gag!)

BOLGER BROS.

"Those Speedy Boys"

Local Circuit Direction, MARK LEVY

MISS CLORA MILLER

Darling Musical Genius

And COMEDY

STAR OF ALL STARS

Unmistakable World's Best Comedienne

At Grand, Phenomenal Success

MISS CLORA MILLER

MISS CLORA MILLER

MISS CLORA MILLER

MISS CLORA MILLER

MISS CLORA MILLER

MISS CLORA MILLER

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MISS CLORA MILLER

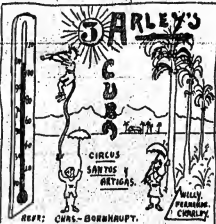
MISS CLORA MILLER



OSWALD

Home Again

Auburndale, L. I.



Headlining on Pantages Circuit

KYRA

Sensation On
The Pacific Coast

THELMA CARLTON

Booked Solid—July 1, 1919



Pauline Saxon

SAYS

So many things are queer, I think
Upon this funny earth;
When I consider "Four-a-day,"
I just could shrink with mirth!

BRENDEL and BERT

IN THEIR OWN ACT
"Waiting for Her"

FRED LEWIS

(HIMSELF)

VARIETY—San Francisco—says: "Fred Lewis closed the vaudeville season. Lewis was the strongest hit of the hall with some talk and songs. He has a fine personality and puts over his talk in great style."

TROMBONE—BANJO—EUPHONIUM

FRANK CAGGAN

IN "MY OWN IDEA"
MILITARY NOVELTY

"A Little of Mirth"

Little Jerry

The Biggest Little Singer

In Vaudeville Direction, O'Neil & Barry

First Appearance in the East as a "Single Turn"



EMILY DARRELL

IN

"LATE FOR REHEARSAL"

PRESENTED BY

ROSALIE STEWART

I wrote the act myself
—not because I want
credit, but I should
hate to hear of anyone
else being accused.

I have known several dogs, but I like
this dog the best—and it's in my act.



ME TOO

When I walk I just shake my little head
n' ev'rything.

Played the Fifth Avenue last week. Am not bragging
about that. It was only my excuse to return to New
York after two years West.

THIS WEEK (April 28th) KEITH'S, PHILADELPHIA

BOOKED SOLID

APR 10 1919

15 CENTS

VARIETY

VOL. LIV, No. 11

NEW YORK CITY, FRIDAY, MAY 9, 1919

PRICE 15 CENTS

Pictures

Paramount Pictures

Drama

Variety

MARGUERITE CLARK
STAR IN PARAMOUNT PICTURES

(HENRY)

(SIM)

REGAL AND MOORE

IN

OUR OWN ORIGINAL

"WHAT CAN'T WE DO"

(16 Minutes In "One")

The West Has Treated Us Fine—Read For Yourself

New York Star:
(Keith's Palace)

As acrobatic comedians and dancers, Regal and Moore are in class by themselves.

The Billboard:
(Keith's Palace)

Regal and Moore were the surprise hit of the show. In this position they did marvelous things. These boys have an act that is so far out of the ordinary, it cannot be compared with any other similar vaudeville offering. Received much applause and took many bows.

(From Spokane Spokesman-Review)

Acrobatic Act

Pan Headliner

Regal and Moore Present
Novelty Act

Something old and yet something new might well be the title of the act put on by Henry Regal and Slim Moore at the Pantages this week. The act tops the current bill. The pair have a combination of stunts that are old, yet are put over in a new way. While primarily an acrobatic act, it lacks only a few update lines to make it as much a singing and dancing success as it is an acrobatic turn.

(From Portland Journal)

Regal and Moore
Win Merited
Applause

Clever Satirists and Versatile
Artists Stopped Show
at Pantages

Regal and Moore, clever satirists and versatile artists, who sing, dance and do athletic stunts and imitate other vaudeville acts, nearly stopped the show at Pantages today.

The new bill is a dinger. Regal and Moore are only one good feature. Their imitations of well-known cut-and-dried acts kept the audience in an uproar, and the three Meyakas, acrobats, etc.

Los Angeles Herald:

Regal and Moore present Twentieth Century entertainment with the speed and sure-fire of the Twentieth Century Limited. What they don't do isn't worth doing—almost. They are not headlined at Pantages, but that is no indication they don't deserve to be.

Portland Oregonian:

Remarkably clever and versatile artists are Regal and Moore. They imitate everything and everybody, and do it better than the originals.

COMING EAST SOON

P. S.—We Are Still 'Dropping A Line' For Our Strong Encore

Thanks to WALTER KEEFE

Direction, MAX HART

VARIETY

Vol. LIV, No. 11

Published Weekly at 1224 Broadway,
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tion, \$5. Single copies, 15 cents.

NEW YORK CITY, May 9, 1919

Entered as second class matter December
22, 1905, at the Post Office at New York,
N. Y., under the Act of March 3, 1879.

BELASCO DECIDES TO RETIRE WITH LAST GREAT PRODUCTION

Strictest Secrecy Maintained in Play "Wizard" Now Preparing. \$100,000 So Far Spent on Details, Without Any Scenery Built. Big Spectacle with Japanese Atmosphere. Belasco Confiding to Friends It's His Last Theatrical Effort.

David Belasco is in the throes of his greatest—and his last—production for the speaking stage.

One hundred thousand dollars has already been expended and not a stick of scenery has yet been built.

Eighteen months of almost continuous work has been accomplished by "the wizard," and the manuscript of the play is not yet completed.

Three actors, all stars, the nucleus of a cast that promises to contain more and bigger names than were ever before billed together, have already been engaged and pledged to absolute secrecy.

These are a few of the facts which may be stated authoritatively about perhaps the most interesting development in years in the theatrical world. Not the least interesting feature of this typically mysterious Belasco exploit is the fact that the secret should have remained a secret as long as it has—a year and a half.

Only a half-dozen of Belasco's aides know anything at all about the production and not one knows any more about it than necessary for him to do the work in his department. The three stars who thus far have signed contracts to play principal roles in the secret play know nothing at all about it—with their parts as much of a mystery to them as to everybody else, except the producer himself.

From other sources, however, it has been learned the production will be on a scale unprecedented in lavish expenditure. It is said that in comparison with this production "Chu Chin Chow" and "The Wanderer" will look like the recent Rock and White Review. It will be a spectacular production, according to these reports, that will make earlier Belasco spectacles, such as "The Darling of the Gods," seem amateurish trifles.

It is known that the setting of the

play is Japanese, and that the hundred thousand dollars already spent has gone for genuine Japanese antiques and costumes and authentic props. But whether Belasco plans to follow the themes of his two other Japanese stories ("The Darling of the Gods" and "Madame Butterfly") and make the new production a tragedy, is something only he himself knows.

To a few of his closest friends Belasco has declared this will be his farewell appearance in the role of author-producer; and as he has never before so much as intimated he had set a time limit on his theatrical activities, the announcement is taken seriously by those in his confidence.

JOHN DREW'S FINAL PLAY.

John Drew began rehearsals in his new play, "The Ugly Ferenti," this week, under the direction of Arthur Hopkins. For a role he has gone back to his first love, character work. Before finally quitting the stage Mr. Drew is going to prove to those who don't understand "straight" work, that he is equal to any type of role. In this play he will not be recognized as the John Drew long adored by matinee girls. Furthermore, he has told friends that this will be his last play.

Since the serious trouble with his eyes, Mr. Drew has been warned that they cannot much longer be subjected to footlight glare.

JOLSON TRYING IT ALONE.

Al Jolson has often threatened to do it, and now he is going to. At about every performance he has said he would like to put on a singing act that would rival that of John McCormack, and the stage is set for him to pull it Sunday night, May 18 when he will appear, all by his lonesome, at the Boston opera house, accompanied by the Symphony Orchestra of 50 pieces.

SUNDAY BASEBALL.

The decrease in patronage at matinees throughout Greater New York was noticeable last Sunday, but was attributed by the managers to the excessive heat. This would seem to lay the bug-a-boo that Sunday baseball would hurt the theatres and seaside resorts.

Managers of the Sunday shows said there was no decrease that couldn't be explained by the weather. When told that two New York ball clubs were figuring on capacity of 40,000 people to attend each Sunday, they replied that five per cent, of their regular patrons would be a liberal percentage distracted from their neighborhood and the down town theatre. Managers of down town houses would probably be benefited by the influx of ball fans from Jersey and other adjoining territory, who would make the trip to see the big leaguers and top-off the excursion with a trip to a theatre.

Show people also claim the Polo Grounds can only accommodate 40,000 while the amusement seekers are far in excess of that figure, out of towners who come late will help swell the grand total, all of which works out to the benefit of the theatres, according to their calculation.

NO CUT-RATES AND NO PASSES.

Roland West's "Unknown Purple" is closing its season's run at the Lyric this week, with a record of not having been in the cut rate ticket offices, or of having issued a pass during its Lyric stay.

The Shuberts are said to be desirous of Mr. West placing the attraction in another theatre for a summer run, to take advantage of the cut rate trade, which would mean a certain profit, but Mr. West has not decided.

TRYOUTS BY THE MONTH.

George C. Tyler has hit on a novel plan for making try-out performances of new plays for next season. He has engaged Poli's, Washington, for June and with house scenery will put on nine new plays in four weeks.

During these try-outs Tyler will keep on salary a dozen actors and actresses who are to create leading roles in certain of the new plays, as well as a supporting cast that will appear in all of them.

Wm. H. Crane Is 74.

San Francisco, May 7.
William H. Crane celebrated his birthday last week at the St. Francis Hotel, where he and Mrs. Crane have taken apartments for the summer. Crane, who has been on the stage for 56 years made his first appearance in San Francisco in 1875, at the Standard,

VETERANS USING RIGHT NAMES.

An increasing number of professionals returning from overseas and discharged from service, who are reappearing on the stage, are discarding their former professional names and billing themselves under their right names as listed on the Army and Navy rolls.

To date this applies most particularly to vaudevillians, so that the number of new acts offered by ex-dough-boys is not nearly as great as apparent, the new features mostly being in the names employed.

It has long been American professional custom of annexing euphonous names for stage usage, although not so universal abroad.

Various reasons are given by the men for losing their old stage monickers. Some appeared in service plays and gained popularity throughout the rank and file of the several millions who made up the A. E. F. Those men figure that by again hiding identity under a professional name discounts the effort and reputation gained abroad. Other men are employing their right names through attention brought to them for valor in service.

MAKING IT UNANIMOUS.

Chicago, May 7.

Mrs. Dorothy Simpson, Mrs. Edna Yates and Mrs. Helen Ross are vaudeville sisters, and also sisters in the family sense. The three did an act under the name of the Manning Sisters.

This week they earned the right to use that name, which is their maiden name. Dorothy decided to get a divorce. Edna followed suit and Helen made it unanimous. All three husbands are non-professional.

The decrees were awarded by Judges Stough, Hopkins and Brothers. The sisters charged desertion.

ERLANGER, PERSONALLY.

Providence, R. I., May 7.

An interesting sidelight on the impending split between A. L. Erlanger and Marc Klaw is that revealed here recently by the signing of the lease of the Colonial (formerly burlesque) for the Klaw & Erlanger interests. A. L. Erlanger, in a separate agreement, pledges himself to be personally responsible for the rent of the house for the period of three years for which the lease runs.

The lease itself is signed "The Colonial Amusement Company, A. L. Erlanger, president."

BUY BONDS

"TIPS" IN ENGLAND ABOLISHED BY ORDER OF ARTISTS' SOCIETIES

**V. A. F. and N. A. T. A. Decree Tipping Stage Hands Is to Stop,
Except by Agreement for Special Service.
Gratuities Wholly Voluntary. Paris
Stage Hands Want Increase.**

London, May 7. The Variety Artists' Federation and the National Association of Theatrical Artists have agreed to abolish the system of tipping stage hands by artists.

Where stage hands render special service outside their regular duties, a scale of specific charges has been agreed upon. Should artists desire, out of good will, to give gratuities to the stage staff, such gratuities are to be placed in a box provided for that purpose.

The tipping system back stage has long been regarded as a holdup, and with the recent increase in salaries to stage hands, the artists, both legitimate and variety, feel the practice should be discontinued. The amount of work done by the average stage hand in England, as compared with an American, is very much in the nature of a huge joke. For example, if it is necessary to create the noise of an approaching automobile with the accompanying blowing of an auto horn, one man does both in America. In England one is assigned to work the horn, another the noise of the arriving machine, and a third to stand over them to give the cue. All three look for a "tip."

Paris, May 7. The stage hands and electricians are agitating for increased wages, claiming \$4 for eight hours' work and that union men solely be employed. The managers are given till September to discharge non-unionists.

The chorus people are claiming a minimum of \$2 a show, with payment of \$2 for each rehearsal.

The Paris authorities announce an increase in the charge for policemen assigned to duty at the theatres, from 60 cents to \$1.60 a performance, and are also increasing the charge for municipal firemen on duty at places of amusement. The managers are protesting, but will probably be compelled to accede.

SHAKESPEARE CHEZ GEMIER.

Paris, April 25. The French version of "Taming of the Shrew," by G. La Fouchardiere, presented by F. Gemier at the Theatre Antoine, April 23, was an artistic event in Paris. The mounting is less elaborate than the previous productions of the Shakespeare Society at this house, and in this respect more appropriate. "La Megere Apprivoisee" (French title) is a success due to a great extent to the fine acting of Gemier and Mme. Celiast as the shrew.

"JUDITH" TERMED POOR.

London, May 7. Lillian McCarthy's production of "Judith," by Arnold Bennett, was produced at the Kingsway April 29. Although very clever in parts, it is not likely to enjoy popular success.

Miss McCarthy, Claude King and Ernest Thesiger struggled hard to give life to a poor play.

"BLACK FEATHER" PROVINCIAL.

London, May 7. F. Nettleford's production, "The Black Feather," produced at the Scala, is an unconvincing melodrama. Sybil Arundale, Susie Vaughan, Nel-

telford and Lewis Manninger worked heroically, but the play is only suitable for the provinces.

AMERICAN SHOWS IN LONDON.

London, May 7. Of five American shows now running here four held up very well last week in receipts. "Business Before Pleasure," at the Savoy, and "Uncle Sam," at the Haymarket, each did around \$9,500, the capacity of the houses.

"Eyes of Youth," at the St. James, did \$8,000. "Fair and Warmer," at the Prince of Wales, got \$7,500.

The other play is "The Very Idea," at St. Martin's. It is not deemed to have a chance.

WOOD ENGAGES TEDDY GERARD.

London, May 7. A. H. Woods, who was prevented at the last minute from sailing on the Aquitania, sailed on the Mauretania. His latest purchases include a musical version of "Jane" by Fred Thompson and Nat D. Ayer, and "Priscilla and the Profligate," a comedy by Laura Widge.

Teddie has been engaged by Woods for the lead in Sacha Guitry's "The Illusionist," adapted by Edward Sheldon. He has also signed Kenneth Douglas for the lead in Somerset Maugham's new comedy. Both sail in July.

RENE MORRELL'S PROMISE.

London, May 7. Rene Morrell deputized for Maggie Teyte in "Beaucaire" last week and scored an instantaneous success. She is 23 years old, the daughter of Stella Staudie, now with "Chu Chin Chow" in America, and promises a great future.

MISS KEENE FILMING "ROMANCE"

London, May 7. "Romeo and Juliet" will be Doris Keane's last production at the Lyric, at the close of which she will probably return to America to film "Romance," she herself receiving \$150,000 for the engagement.

HUNTLEY WRIGHT REAPPEARS.

London, May 7. Huntley Wright, demobilized, successfully reappeared after four years, at the Bristol Hippodrome in a new farce called "Three Pips and a Petticoat."

Mr. Wright will reappear as principal comedian with Violet Lorraine in the new Alhambra revue, of which Oscar Asche is author and producer. The present title is "All Abroad."

Joe Elvin in "Sailor Lad."

London, May 7. At Dalston, Joe Elvin presented "Sailor Lad" May 5, Elvin playing the leading role.

Paris Theatres Dark May 1.

Paris, May 7. All theatres, including the vaudeville and picture houses, closed May 1, owing to labor troubles, for the day.

Elida Morris Gets Over.

Paris, May 7. Elida Morris opened at the Alhambra and did very nicely.

BUSINESS IN LONDON.

London, May 7. Business was phenomenal last week in many of the playhouses. "Joy Bells" at the Hippodrome did \$30,000; "Chu Chin Chow" at His Majesty's, \$20,000; "Hullo America," at the Palace, \$18,000; "Monsieur Beaucaire," at Prince's, \$17,000; "Uncle Sam," at the Haymarket, \$10,500; "Going Up," at the Gaiety, \$12,000; Doris Keane in "Romeo and Juliet," at the Lyric, \$10,000; "Business Before Pleasure," at the Savoy, \$9,000; "The Very Idea," at St. Martin's, \$6,000; "Caesar's Wife," at the Royalty, capacity and a year's run expected.

FRANCO-U. S. DEMONSTRATION.

Paris, May 7. A special Franco-American gala performance was offered April 29 at the Theatre Sarah Bernhardt, under auspices of Y. M. C. A. Admission was free to all in uniform. It was a classical affair, and perhaps the boys would have enjoyed better a regular show at the Theatre des Champs Elysees.

The program drawn up included Sarah Bernhardt in Alan Seeger's "Champagne," the orchestra of the Opera, conducted by Kuhlman, the singers Delmas and Clement; Madeleine Roch of the Comedie Francaise, and "Cachucha" danced by Mlle. Zambelli and Aveline; a scene from Moliere, "Les Precieuses Ridicules," by G. Berr, Rene Rocher, Marcel Dufraine, Mme. Marie Leconte, Jeanne Faber, Lherbay; Mme. Lapayrette sang the "Star Spangled Banner." It was a patriotic manifestation of Franco-American friendship, and as such was a big success.

"BEAUCAIRE" PACKING 'EM IN.

London, May 7. Gilbert Miller has been to Paris to settle matters relating to his recent purchases of "Roi des Palaces" and "La Couche de la Marie," also to arrange for the presentation there of "Monsieur Beaucaire," which is packing Prince's.

During his absence in Paris, Miller's automobile collided with a market cart in London, killing his chauffeur and seriously injuring manager Stanley Bell. Mrs. Miller had alighted just before the accident.

EVETT ARRANGES FOR PLAY.

London, May 7. Robert Evett, director of Daly's, has signed a contract for Oscar Asche and Walter Hackett to write a play for his theatre, music by Fraser Simpson. Its title is to be "A Desert Maid," and the first production of it will be given in Manchester next Christmas, with Josie Collins in the lead.

"HULLO PARIS" DOING BETTER.

Paris, May 7. The Palace revue, "Hullo Paris," has been rearranged and improved. Business is better.

A new spectacular scene, "Hercules," has been added, and the former naval opening scene now terminates the show.

New Comic Opera Produced.

London, May 7. "The Girl of the Golden Gate," a comic opera by Louis Gasson and Herbert Sargent, music by Geoffrey Blackmore, was produced by Gasson May 5 at Stockton-on-Tees.

Gerard Willshire Lands Baronetcy.

London, May 7. Gerard Willshire, a popular actor, who won favor with Charles Hawtree and Oscar Asche, has succeeded to a baronetcy by the death of his father, Sir A. Maxwell Willshire.

"Chinese Puzzle" With Lyn Harding.

London, May 7. "The Chinese Puzzle" opened a six weeks' tour at Eastbourne, with Lyn Harding in the principal part.

DANCING AGAIN FASHIONABLE.

Paris, May 7. The light fantastic is again in vogue in the French capital, and there is going to be a long run with jazz dancing.

The Caumartin Theatre has changed its title, and is now known as the Savoy Dancing Club; the Bal Tabarin is reopening, and a number of private dancing "classes" are being formed.

FUNNY "LAUGHING EYES."

London, May 7. At the Kennington May 1, Ernest Rolfe production, "Laughing Eyes," by Rolfe and Laurie, music by Herman Darewski, proved a funny revue, and was well received. Jennie Benson and Fred Leslie scored heavily.

ACTS AT MASKELYNES.

London, May 7. Maskelyne's introduced several variety turns, affording a welcome change to his magical marvels, including Edith Eatherly, a capital singer, Griff and partner, also a clever balancing turn, The Koebas, a Japanese trio.

LOIE FULLER'S PRETTY GIRLS.

London, May 7. At the Coliseum Loie Fuller's Dancing Sylphs form the prettiest show recently appearing. The principals and 20 pretty girls dance gracefully amid a beautifully lighted divertissement, with wonderful color effects.

VEDRENNE AND VERNON A FIRM.

London, May 7. J. E. Vedrenne and Frank Vernon have entered into a partnership, and their first production will be Edward Knoblock's "Mumsey." They have in reserve plays by Arnold Bennett, Harold Brighouse, Somerset Maugham, Louis Parker.

CHEVALIER'S "MY OLD DUTCH."

London, May 7. At the Empress, Brixton, Albert Chevalier and Arthur Shirley's "My Old Dutch" had a successful London premier, with Chevalier in the leading role.

"FEMALE HUN" TAKEN OFF.

London, May 7. "The Female Hun" was withdrawn from the Lyceum May 3 and "The Belle of New York" is being revived by the Bannister-Howard company.

Revue Rehearsing for Casino.

Paris, May 7. The Casino is closed pending the rehearsal of a revue by Arnould, staged by Fiers, due May 8. The cast includes the Four Ascofts and the Bogannys.

Ben Webster Playing Sir Charles.

London, May 7. Ben Webster has taken the role of Sir Charles Surface in "The School for Scandal" revived at the Court.

Stoll's Season of Ballet.

London, May 7. Sir Oswald Stoll's three months' season of Russian ballet at the Alhambra promises to be a great success.

Increasing Admission.

Paris, May 7. The Comedie Francaise has raised the prices of the cheaper seats ten cents. All seats over 80 cents have been increased 20 cents.

"Maggie Lauder" Is New Sketch.

London, May 7. At the Metropolitan, Jean Alwyn and company presented a new Scottish playlet, "Maggie Lauder."

BUY BONDS

CAMP THEATRES WILL REMAIN FOR STANDING ARMY OF 500,000

Twenty or More Present Camps to Be Retained After Demobilization Is Concluded. 20,000 Men Expected Continuously in Each Camp. Entertainment Recommended in Peace Times by Medical and Morale Departments of Army.

At the offices of the Military Entertainment Committee in New York it was learned this week that the committee would likely become permanent, eventually a part of army routine, this based on the practically accepted organization of a standing army of 500,000. At the present time the committee is supplying 22 cantonments and it is expected that around 20 such camps with perhaps three or four naval stations will be made permanent. Were the army of half a million men to be evenly distributed, each camp would approximately hold around 20,000 men.

Permanency in the matter of cantonments and therefore the necessity of camp entertainment is also seen in the recent order to paint all camp theatres, inside and out.

It is expected the present Entertainment Committee will remain complete until the fall, when nearly all of the American Expeditionary Force will have been discharged. In some of the camps the military personnel is being discharged and the committee will likely engage civilian crews to operate the theatres. It will be necessary also to engage civilian orchestras, also as many enlisted musicians are being mustered out. The camp theatres are now playing to good business considering the percentage of men there.

The continuance of entertainment in the cantonments is again recognized as a necessity and has worked out to better advantage than hoped for, not alone providing amusement to the men, but equally entertaining the officers. Both the Morale and Medical divisions of the army are more than insistent that theatricals be continued. It is an open secret in the army that the percentage of venereal disease is lower in the American Army than either the French or English armies. The latter made certain suggestions to American commanders during the war, but they were only partially tried out abroad. The American officers contended that by amusing the men in the camps, better results would be attained. These officers now claim that statistics show the venereal percentage of the A. E. F. was really lower than for any army of comparative size in history.

The camp booking office will be retained in New York, Harry O. Stubbs, the official booker, having been asked to remain indefinitely, although as a civilian.

JACK MCGOWAN LOOMS UP.

Jack McGowan (McGowan and Gordon) received a world of publicity in the New York dailies Monday morning, following his work as a Victory Loan speaker at the Hippodrome the evening before.

Although the dailies reported a gross sale that evening of over \$11,000,000, the net loan sales amounted to some what above \$7,000,000, and the credit appears to have been gradually given to Mr. McGowan.

Discovered by Elmer F. Rogers, who is in charge of the Victory Loan thea-

tre speakers, Mr. Rogers assigned Mr. McGowan to the Palace, New York, of which Mr. Rogers is manager. When it became necessary to secure a crack-oracle talker for the big Hip affair, Mr. Rogers recommended Mr. McGowan and pledged that McGowan would run away with any opposition. This he said to have done, the other speakers present that evening retiring before him.

McGowan and Gordon have been in vaudeville for some time. Frank Evans is agent for the act.

GEORGE YOUNG PROMOTED.

A change in the business staff of Keith's Theatre (big time) announced this week advances George M. Young to the position of resident manager and assistant to Harry T. Joan, General Manager of the Keith interests in this territory. Mr. Young succeeds Joseph C. Dougherty, who has been awarded a booking franchise in the Keith Exchange.

Mr. Young has been publicity man for the Philadelphia house for a little more than five years. He recently severed connection with the Public Ledger of this city, where he was baseball editor and sports writer for the past 16 years.

THE HEATHERS WITH SHUBERTS.

Josie Heather, together with her sister, Bobbie, signed a contract this week to appear in a Shubert musical production. The engagement calls upon the girls to report June 15, and ties them up for a certain number of weeks within the next year.

The Shuberts are reported to have offered Josie a contract for three years, but she would sign only for next season.

The Josie Heather act has been a standard one in vaudeville, with Bobbie in it. Its last reported salary was \$500 and \$550 (out of town).

FEDERAL HEARING POSTPONED.

The Federal Trade Commission announced last Thursday a postponement of the date for the hearings in the vaudeville investigation, from May 5 to May 15, at the same place, the up-town offices of the Commission at 20 West 38th street.

Former chief counsel John M. Walsh of the Commission, who retired April 15 to engage in private practice has been retained by the Commission as special counsel during the continuance of the vaudeville hearings.

In some quarters this week it was positively asserted Mr. Walsh had not been retained as special counsel for the Commission and that he will not reappear as counsel in the proceedings. It was said at the same time that Mr. Hawkins, of the Commission's legal forces, will have charge hereafter of the investigation.

WILLARD MACK AND SKETCH.

The Palace, New York, is dicker with Willard Mack for a sketch and himself at the Palace about May 19. Mack seems likely to accept.

SUES EDGAR ALLEN.

Elizabeth G. Allen (professionally, Elizabeth Green in pictures) has brought suit for separation against her husband, Edgar Allen, general manager of the vaudeville booking department of the William Fox Circuit, alleging cruelty. Henry J. & Frederick E. Goldsmith represent the plaintiff.

Mrs. Allen's affidavit alleges they were married Feb. 21, 1916, and that "shortly after our marriage, my husband began to display a most violent and uncontrollable temper and with the slightest provocation he used to beat me unmercifully; so much so that there was hardly a time when my body was not covered with black and blue marks." Up to December, 1916, she alleges, the defendant had given her \$25 weekly for her support, but since that time she was solely dependent upon her brother's and friends' bounty for maintenance of existence and that though her husband received \$250 weekly as salary from the Fox Circuit and made money bringing his weekly income to \$500, her husband had refused to support her. Wherefore, the plaintiff prays for separation and a reasonable provision for support.

With her summons and complaint, the plaintiff filed an application to the Court, asking the defendant be directed to pay \$125 weekly to the plaintiff for her support during the pendency of the action, as well as \$1,000 counsel fees.

The defendant has filed no answer to the complaint.

TANGUAY OUT FOR SEASON.

Eva Tanguay left the bill at the Riverside Monday, only appearing for the two performances on the initial day. Miss Tanguay also canceled Boston next week (May 12) and the balance of her eastern time, and will not re-open until next season.

Illness is the cause of her withdrawal, the steady grind and continual travel of the Orpheum Route, which she played without a disappointment in any town, having brought back her old vocal ailment. While at the Palace, week before last, Miss Tanguay was compelled to quit Wednesday, but felt able to open again this week. The first two shows, however, sent her to a throat specialist who instructed her to cancel. Blanche Ring replaced her Tuesday afternoon.

AL SANDERS TRYING OUT.

Among the acts that will try out today (Friday) at the 125th Street Theatre is Al Sanders, the ex-wine agent, ex-restaurateur and perhaps present tailor.

Mr. Sanders has his own collection of stories, most of them clean, and will retail them to the natives of Harlem, who can understand anything spoken in Yiddish or Wop.

LOEW'S ALL-NIGHT THEATRE?

Marcus Loew is pondering over the honor, high or low, of having the only all night theatre in Manhattan. It is the New York theatre roof, where at present the Loew Circuit presents a picture bill up to one a. m.

Mr. Loew is not going after the all night proposition, according to the story, as a money maker, but for the publicity it will bring to his name and chain. Times Square has never had an all night theatre. With the restaurants discharging their over-charged cargoes around 1.30, the drifters and the nightbirds, the New York roof, if Loew goes through with it, will bring enough visitors from out of town to see the sight and report it back home.

Of late the women attending the late shows on the New York roof have found that there was no nonresistance against them smoking, so they are smoking.

KILLED IN AUTO ACCIDENT.

Providence, R. I., May 7. Cyril duFor, with Mizzi in "Head Over Heels," which played at the Opera House at Newport last Friday night, was instantly killed in an automobile accident on Ocean avenue, that city, about 4 o'clock Saturday morning. At the same time duFor's wife received a broken arm, a bad scalp wound and other injuries, while Eleanor Livingston, Haveland Chappell and Mary Hollywell, three other members of the same company, were badly cut and bruised about the body. The driver of the car, Chief Machinist Mate Frances Finn, also received a broken leg and minor injuries.

The machine plunged over a sea wall and landed 10 feet below on Newport Beach. The occupants for the most part were thrown clear of the car, but duFor was pinned under the steering wheel and Chappell also remained with the car.

The members of the company were out for a walk after the show and were returning to their hotel when they met Finn and his car. After a brief talk an invitation to ride was extended, and all six piled into the open roadster. It is believed the car was traveling at an excessive speed when the accident occurred.

A member of the life guards at a nearby life saving station heard cries for help and was the first to reach the scene. The injured were taken to the Newport Hospital. Chappell sufficiently recovered to take duFor's place with the show Saturday night. The others remained out.

EUROPE AT BRIGHTON.

Next week the Jimmy Europe Band, cut down to 25 pieces with Mr. Europe leading, will become the summer attraction at the Hotel Shelburne, Brighton Beach. The band will play concert and dance music, with the restaurant foregoing its customary revue for the floor entertainment.

The Europe Band completes its tour this Saturday at Boston. It is under the management of Pat Casey and B. S. Moss. Mr. Casey will assume the management for the Brighton stay. Just before starting out on tour, Casey sold the disc record rights for the Europe Band to Pathe, on a reported guarantee of \$12,000 within a specified period.

The band was the first of the active service organizations to start on a circuit tour. It opened at the Manhattan, New York, March 16, and has played about forty cities within 37 days. No authentic reports have been received concerning the business done by the band. It is said to have greatly varied. One report early said the daily expense of the organization was \$1,800. The band gave as a rule two performances, afternoon and night.

Lloyd and Wells' Double Job.

San Francisco, May 7. Lloyd and Wells have been engaged indefinitely for the Casino shows in conjunction with the Will King Co., and will appear simultaneously at the Casino and Tai's Cafe.

Fanchon Marco is slated to resume supervision of Tai's Revue.

Duke Cross Going with Bayes?

A story is that Nora Bayes has submitted an offer to Duke Cross to be her leading man next season, succeeding Irving Fisher, who has been with Bayes for some time.

It is not stated that Cross has accepted the offer. He may remain in vaudeville.

Leo Donnelly Leaving.

Leo Donnelly, who appeared recently at the Palace in an act based on his experiences as an entertainer with the 27th Division in the Argonne, has decided to quit vaudeville. Donnelly is going into business in Wall Street.

BUY BONDS

NO MORE OVERSEAS ARTISTS NEEDED ABROAD AT PRESENT

Cable Advices to Y. M. C. A. to Cease Sending Entertainers Across. About 1,200 Now Over There. Returning Soldiers Decreases Demand. "Y" and Overseas Theatre League Stop Activities After This Month.

Cabled advices received this week by Thomas E. McLane, head of the Y. M. C. A. Overseas amusement bureau, and sent by the Paris branch of the "Y" at the probable instance of officers in the American Army of Occupation are in effect an order stopping any further recruiting of volunteer entertainers either by the "Y" or its branch, the Overseas Theatre League.

At the "Y" headquarters in New York, and that of the league, it was stated the cabled order might be possibly rescinded by fall, but it was felt that the functions of the two bureaus was finished as far as sending additional volunteer entertainers overseas.

The league which operated a little more than a year will send across all entertainers who have been recently recruited and passed upon, a party of about 30 artists being due to sail Wednesday next week (May 14). No new applications are to be received. That also applies for the "Y" volunteers.

No specific reasons are given for the cessation of the overseas theatre movement, but it is known that with a million doughboys already returned, which is approximately 50 per cent. of the A. E. F., and the speed at which the men are being returned, which runs from two to three hundred thousand monthly, the necessity for entertainers is correspondingly decreasing. Announcements from Washington are that practically the entire overseas force will have returned by September.

Between the league and the "Y" approximately 1,500 volunteer entertainers were sent across. Of that number the league sent nearly 800 and included many vaudevillians, while concert artists made up the remainder sent specifically through the "Y." The percentage of returned volunteers has to date not been large, so that the number of such entertainers still doing service in France and occupied Germany numbers above 1,200. Added to the volunteer entertainers are numerous soldier plays and entertainments, offered by men especially detached from their division for such work. There is little doubt that the army officers in charge of morale and entertainment feel that the troops still in foreign service will be amply provided for between now and sailing time.

Variety, until last month, carried almost weekly a list of the volunteer entertainers and those who had returned. This list was designed for the duration of the war and was discontinued because it was considered that the volunteers who went overseas during the period of hostilities deserved special credit for the service. With the coming of assured peace times, however, the volunteering for overseas entertainment merely became a matter of personal selection and since all expenses were paid it furnished an excellent opportunity to visit the war zone (as was pointed out several times), with the possibility of foreign engagements to follow.

During the last week six artists were sent overseas by the "Y," while eight returned. Those who returned are Neva Bierly, Pauline Brown, Harriet Fitts, Mrs. Rachel Freese Green, Viola

Mayer, Edward C. Hayes, Edward Parmer and Jonathan Rogers. Those who sailed are Gladys Bumstead, Lilian Jackson, Flossie Raab, Esther Root, Corinne Walker and Lucille Walker.

ORPHEUM CLOSINGS.

The Orpheum theatres in San Francisco and Los Angeles will remain open throughout the summer, as per the circuit's custom. This necessitates routing acts from Chicago (Majestic and State-Lake) to the Coast, but the interval of closing along the Orpheum chain is comparatively short, since the houses stop and start on odd dates.

Des Moines 8; about the only Orpheum city in the East thus far without a closing date.

The Orpheum, Duluth, closed April 26; the split week on the Coast closes this week: St. Paul, Lincoln, May 17; Minneapolis, Kansas City, and Oakland, May 24; Omaha, Winnipeg and Salt Lake, May 31; Calgary, May 28; Vancouver, June 7; Seattle, June 14; Portland, June 18.

NEW ENGLAND MGERS. MEET.

A meeting of the New England house managers booking through the Keith office was held in J. Wesley Frazer's office last Friday for the purpose of discussing opposition, the size of next season's bills, closing dates, etc. The following house managers attended the session: A. Commette, Newport O. H.; John Keon, Federal Theatre, Salem; Joseph Cahill, Strand, Brockton; Harry Farren, Franklin Park, Dorchester; H. E. Jones, Waltham, Boston; James Raymond, Wadsworth, Waltham; Wm. Murphy, Colonial, Haverhill, and J. J. McGinnis, Gordon Bros. Executive Manager, Jeff Davis, who books the Keith New England time, and Doc Breed, Gordon Bros. New York representative, were also present.

BERT LESLIE UNDER OBSERVATION

Bert Leslie was taken in charge at First avenue and Fifth street one day last week, and was committed to Bellevue Hospital for observation.

Mr. Leslie was talking at random when found. He is said to have recently suffered a paralytic stroke that first affected his vocal chords. It is believed to have extended over his system, bringing about his present physical condition.

The "Hogan" series of sketches in vaudeville were played by Mr. Leslie as the singing "Hogan." He has appeared in a number of Broadway productions.

USHER TROUBLE.

Newport, R. I., May 7. A. R. Commette, proprietor and manager of the Newport Opera House, was found guilty in the district court here last week on a charge of employing school girls as ushers. Sentence was deferred.

"Daddy Longlegs" for Keith's. "Daddy Longlegs" as a film and with Mary Pickford, was exhibited to the Keith office people Tuesday.

There was some prospect at that time of the Keith manager closing for the Pickford latest feature, to be used in the Keith houses.

NEW AGENCY FIRM.

Philadelphia, May 7. A new booking firm began operations this week under a franchise granted by the Keith Agency. Its members are Joseph C. Dougherty and David R. Sablosky, of Philadelphia. They announce several well known acts already under their banner. The new firm will have its office at 301 B. F. Keith's Theatre Building, Philadelphia, for the present and will later establish headquarters in New York. The agents will make regular trips there, the same as other bookers from the Quaker City.

The new agents are popular in vaudeville circles. Mr. Dougherty has been in the employ of the Keith institution for the past 20 years. He began as office boy at the old Bijou in 1899 when George Bogle was manager and was assistant to John Keirans who succeeded Bogle. When Keith's Chestnut Street Theatre opened, in 1902, Dougherty went there with Harry T. Jordan. He was then sent to Cleveland with Harry Daniels at the Hippodrome where he remained two years.

When the late A. Paul Keith took back the Bijou from the burlesque people who had leased it, Dougherty was installed as manager and remained there for eight years, returning to the Chestnut Street house as the Bijou was leased last May.

Dave Sablosky is one of the Sablosky brothers of Philadelphia who operate a chain of picture and vaudeville theatres in and near the Quaker City. Dave has been manager of the Globe. He served as Recreation Aid during the recent war term with the rank of Chief Petty Officer, and was in charge of all entertainment for the navy from Cape May to Norfolk. Dave's brother, Nathan, succeeds as manager of the Globe in Philly.

HOUSES CLOSING.

Keith's, Louisville, starts with pictures next week.

Keith's, Cincinnati and Indianapolis, close this vaudeville. Keith's, Cleveland, will play a picture, week June 2-9, resuming with vaudeville following week.

The Family, Williamsport, Pa., and Orpheus, St. Louis, will close for the summer, May 10 and May 18, respectively.

The Majestic Theatre, Williamsport, Pa., which has been playing pop vaudeville all season, booked by Billy Delaney, closes Saturday night.

The Lyceum, Canton, Ohio, another of Delaney's houses will close its regular vaudeville season on May 31. The Canton house may play a supplementary summer season with two or three acts and pictures.

MIDDLE WEST SUMMER HOUSES.

Summer openings have been announced for the big time Middle West houses, all of which will play a full week with the exception of Dayton and Toledo. They will alternate bills semi-weekly.

Dayton opens May 28, Toledo May 19, Cincinnati and Indianapolis May 18, and Cleveland June 16. The present Sunday or Monday openings will prevail over the summer.

The booking will be handled by Arthur Blondell in the Keith office.

Will Call Upon Stanley to Play.

It is said in the Marcus Loew booking office that Stan Stanley will be called upon to personally fulfill his contract with the new houses. It calls for Stanley after finishing four more weeks to reappear with his act on the Loew time, starting Sept. 16. During the summer Stanley has been engaged by the Shuberts.

Ramona Park Opening May 25.

Ramona Park at Grand Rapids, Mich., will start vaudeville May 25, with the first bill playing eight days (inclusive of two Sundays).

BIMBERG LEASES WEST END.

Negotiations were completed last week, whereby B. K. Bimberg secured the lease of Loew's West End theatre for five years, starting, September 1. A vaudeville and picture policy will be inaugurated, it is said.

The Bimweb Corporation was formed for the purpose, with Bimberg and Max Plohn (Levy & Plohn), as incorporators. It is planned to interest Max Weber in the corporation. Joe Weber owns the property upon which the theatre site is situated.

Alfred Beekman, of House, Grossman & Vorhaus, handled the legal end.

Bimberg is reported having taken the house at a larger rental than Loew paid, Joe Weber insisting upon an advance. Loew wanted to move the downtown legit attractions from his 7th Ave. to the West End, but Mr. Weber could not see the benefit of changing the policy. When Loew sidestepped the higher rental, Weber rented to Bim.

PAN MAY GET INTO TORONTO.

The rumor that Pantages is going into Canada was noised around again this week when it became known here Canadian capitalists had started work on a new theatre in Toronto on Victoria street, between Shuter and Dundas, with an entrance on Yonge street. It is reported to be planned for the largest theatre in Canada and will represent an investment of a million dollars. The property acquired has a frontage of 182 feet on Victoria street and cost \$600,000 the theatre will cost \$400,000 additional. It will seat 3,500. This site is only a few blocks from the Marcus Loew house.

The report says the new house will be added to the Pantages books.

HOLMES QUILTS PANTAGES.

Chicago, May 7. Coney Holmes, recently appointed as Chicago representative of the Pantages Circuit, no longer holds that title.

Coney went to the mat with Pan this week, and after the fracas Holmes was a free agent. James O'Neill, until recently manager of the People's theatre was appointed temporarily to succeed Holmes until a permanent representative can be procured.

Mr. Pantages left for Memphis this week without announcing his plans for the immediate future.

GORDON HOUSES AND SHEEDY

A rumor says the Gordon Brothers may remove the bookings for the three Gordon theatres the Sheedy office is now handling, to the Keith office, which at present is also booking two of the Gordon theatres.

Sheedy books the Scollay Square Olympia and Olympia, Boston, with the Olympia at New Haven. Jeff Davis in the Keith agency books the Olympias at Lynn and New Bedford, Mass.

LOEW'S BLANKETS SOON.

The Loew Circuit, according to Jake Lubin, its booking manager, will not extensively issue blanket contracts for next season, before July 1.

Mr. Lubin says that blanket contracts are being issued infrequently at present. They range from 15 to 20 weeks. A few carry the optional clause reading "or more" (weeks).

Jefferies Again Acting for McIntosh. Norman Jefferies, of Philadelphia, has again taken up the vaudeville bookings over here for Hugh D. McIntosh (Rickard Circuit) of Australia.

Mr. Jefferies succeeds Mrs. Ethel Hope Williams, who succeeded him as the McIntosh representative in New York. Mrs. Williams has been ordered abroad by her physicians, for a complete rest, and will shortly leave. The change became effective last week.

BUY BONDS

BIG SHOW AT AUBURN PRISON PLAYED BY EX-PROFESSIONALS

100 Men in Minstrel First Part, Vaudeville Contributing Six Acts Through Inmates. Everything in Performance Written by Prisoners. First Show at State Detention Place Since War.

Auburn, N. Y., May 7. What promises to be one of the most unique productions of its kind will be staged here on May 21-22, when the Mutual Welfare League of Auburn State Prison will present a vaudeville and minstrel show. The show will not be an amateur one. Sad to relate, many of the guests of the state who will take part have formerly been prominent in dramatic and theatrical affairs on the "outside."

There will be seventy-five men in the cast, with 35 more in the minstrel first part. The vaudeville will consist of six acts, all new and said to be of big time material. Every line in the show, including the music, has been written by inmates of the prison and will be staged under the personal direction of Charles Andrews, a former actor and a member of the Dramatic League of America.

Novel effects are promised in costuming. They will be the product of the prison shops. Nothing military or naval. The production committee so decided. Anyway, uniforms of any kind don't quite appeal to the actors. Albert Green, a member of the League and once noted as an artist, has turned out some posters which are a revelation of how artists a show bill can be.

The show at the prison has always been a novelty and in former years has been attended by people from all over the state. The prison was closed to visitors during the war, when performances were abandoned for the time being. The shows were started under the regime of Charles Rattigan, former warden, and now state superintendent of prisons, and were continued by Colonel Edgar S. Jennings up to the war.

The coming performance will be the first of this season, two shows a year being staged.

In the words of the publicity committee this month's production will be "the biggest, grandest and most thrilling performance in its history."

ACTS IN WEBER PRODUCTIONS.

Two productions, intended for vaudeville and to be made known by Harry Weber for next season, will each have a known vaudeville act in the lead. Both were written by Herman Timberg.

One of the Weber pieces is to hold Clark and Bergman, the other has the Avon Comedy Four.

It was reported that Henry Bergman had accepted the post of professional manager for the new Berlin Winslow music publishing company, but it seems that Mr. Bergman has not decided as yet.

First House for East Providence.

Providence, R. I., May 7. East Providence, only a ten-minute ride from this city, whose inhabitants have always come to Providence for their theatrical entertainment, vaudeville, legitimate or pictures, is to have its first picture house.

A one and a half story cement structure is to be erected with a seating capacity of 1,200 and first run pictures only will be shown. Joseph G. Gerhardt, Jr., member of a big real estate firm there, is behind the project. The

opening is planned for September. The structure will be located on Watchemoket square.

JUSTINE JOHNSTON STUDYING.

Waterbury, Conn., May 7. Justine Johnston made her stock debut here Monday with the Poli stock, with heaps of style. She has rented a house for the ten weeks of her stock contract and brought along two automobiles, also a French maid. Miss Johnston is receiving \$50 per week for the local engagement. She is taking her stock work seriously, with the avowed intention of not again going into musical comedy, but to try straight dramatic roles next season.

ADDRESSES WANTED.

Sam Thall is very desirous to know the addresses of the following artists: Harry Fiddler, The Belmonts, Mildred Woods, E. J. More.

Elmer Westwick (former owner of "Peacock Alley").

Anyone knowing the address of any of the above named can address Mr. Thall, care of the Western Vaudeville Managers' Association, State-Lake Building, Chicago.

PATRICOLA GOING OVER.

An English engagement has been accepted by Patricola, who will leave the east in time to appear in London, Sept. 29. It will be her first visit abroad.

Last week Patricola was engaged to sing for the Pathé records, at a guaranteed amount for two years.

Hammerstein Vaudeville Postponed.

Hammerstein vaudeville, which was to have started via Sunday concerts at the Casino under the direction of Arthur Hammerstein, has been postponed, it being stated through inability to arrange satisfactory terms with the Shuberts.

Mr. Hammerstein stated that his plan of securing a Broadway house was still alive as is the idea of establishing a big time chain of houses.

Gilbert With New Piano Player.

Wolfe Gilbert and Anatol Friedland will play their last date as a team next week at the Orpheum, Brooklyn. Gilbert will continue with another player and Friedland will write production music.

This is an amicable agreement and in no way affects the Gilbert and Friedland Music Publishing Co.

Ella Vampler Has Her Divorce.

Chicago, May 7. Ella Vampler, as she is known in vaudeville, has been granted a divorce from A. K. McKenney, without the initials having anything to do with it. Miss Vampler charged desertion.

Davis, Pittsburgh, All Summer.

Pittsburgh, May 7. The Davis, playing big time vaudeville, will remain open all summer. It did last summer also.

Liberty Loan Medal for Nash.

Chicago, May 7. John Nash, assistant to Mort Singer, has been presented with a gold medal by the Liberty Loan Committee for work done in the past five campaigns.

RUBE CHISOLM INDICTED.

New Orleans, May 7. "Diamond Rube" Chisolm, interested in many and varied theatrical projects in this city during the past, was indicted by the Federal grand jury here on charges of having used the mails to defraud. Information against Chisolm was furnished by Post Office Inspector Gilmer Johnson. He is said to have caused to be mailed a letter falsely representing stock in the Interstate Oil Company as being of great value, and of having represented that a certain issue of stock was exhausted, when in reality it was not.

Chisolm has long been dabbling in oil companies and oil stocks of various kinds, and most of the money he invested in the theatre came from this source.

He was one of the original backers of pop vaudeville in New Orleans when that style of entertainment was instituted hereabouts. Later, he entered the burlesque field as a partner of Lew Rose. He has had quite a bit of experience with pictures, formed the Diamond Film Co., which called in a receiver recently, and entertained many State Right propositions. He bought and then resold the Lyric theatre.

Chisolm has been the gallant host of many theatrical parties for a number of years, and has ever affected a jeweled appeal, with large, scintillating diamonds adorning his shirt front, tie and fingers, the gems evidently bringing forth the appendage of "Diamond Rube" Chisolm.

PARISIAN THEATRE HERE.

Broadway is to have a real Parisian theatre in the fall, one of the intimate houses in Times square having been taken under a two years' lease for that purpose by M. Robert Casadesus and Richard G. Herndon, who sailed for Paris last week to arrange for material and players.

The house will be known as the Theatre Parisien and its policy will be Continental, offering modern French plays, operettas and "songs Montmartre" which is a Parisian mode of numbers aimed at topics of the day.

The Parisian will have nothing to do with the French theatre which has been playing at the Garrick, in which Mr. Herndon is also interested. The Garrick will probably revert to the Vieux Colombine next season with the same policy as just completed.

M. Casadesus was formerly administrator of the Scala and the Voite a Feary, Paris. He will direct the Parisien, offering an attraction not hitherto seen in New York.

Morrison's Summer Opening.

Morrison's, at Rockaway Beach, will open for the season the first week in July. Commencing with June the house will play vaudeville Saturday and Sunday.

Lawrence Goldie in the Keith office, will again place the Morrison bills.

CANNEFAX MAKES DE ORO SQUEAL

Robert Cannefax, of St. Louis, defeated Alfredo De Oro in the three cushion billiard championship of the world last week, the games being staged in the banquet hall of the Friars' Club for a purse of \$1,000 and a side bet of an equal amount. The final score was 150 to 141.

It was the first match for the billiard championship ever staged in a private club, likewise the first ever promoted by a theatrical club, and with that it includes what is probably the largest purse ever guaranteed for this style of billiards. The admission fee was \$2.20 for members and \$2.75 for guests, a fee which has never been reached for this game, and which should do much to bring the game up to a high standard in the world of sport. This achievement can be credited to Cannefax, who is a Friar, although he hails from the West. His future matches, during his reign as champion, may all be held in the club.

The game was marred to some extent by the childish and unsportsmanlike action of the defeated champion, who, after being defeated, squawked that he had been framed and robbed, basing his claim on an alleged foul committed by Cannefax during the playing of the second block (Friday night), but which was properly ruled and passed on by Referee Albert Cutler. The foul occurred when Cannefax ticked the cue ball, shooting simultaneously with the referee's cry of "Foul!" It could not be helped. De Oro claimed the balls should be replaced, but finally accepted the referee's decision and continued to play without making a protest. During the argument Cannefax simply claimed the referee had made his decision, whereupon De Oro answered, "Yes, and that's the only reason I am continuing." After the match De Oro lodged a belated protest, with the Burnswick-Balke-Collender Co., which donates a trophy with the championship, and endeavored in every manner to cloud up Cannefax's claim to the title. De Oro's claim went wholly unsupported, however, for those who witnessed the match were of the opinion Cannefax outplayed the former champion at his own game, entering the final block with a lead of 22 points.

The reflections cast by De Oro upon the winner, the referee and the Friars' Club will do no good for De Oro or the game itself. His squawk is that of a hard loser, and his actions throughout the entire three blocks did not increase his list of supporters or admirers, although he entered the match a big favorite. Incidentally it is possible the Friars will not stage any future match in which De Oro is a principal because of his actions in this game.

Much money changed hands on the game, one Friar winning \$1,500, with several bets of \$500 or \$1,000 changing owners.

Cannefax will probably play some vaudeville dates during the summer and fall months. James McKown, of the Frank Evans office, has signed him up to work either single or with Albert Cutler, also a billiard celebrity. Cutler has appeared in vaudeville before. Cannefax is considered one of the best exhibition players in the world, his forte being sensational shots which look little short of miraculous before a mirror.

SOLDIER SHOW ACTS.

Harry Cahill, of the Argonne Players, the 77th Division show, which opened at the Manhattan Opera House last week, has been signed for vaudeville by Billy Grady. Cahill will do the femina impersonation, which went over so well with the show.

The Camp Upton Four, also of the 77th show, will open in vaudeville as soon as they are released from the service.



This Week (May 8)-Majestic, Little Rock, Ark.

BUY BONDS

IN AND OUT OF THE SERVICE

Jack Reddy, A. E. F., has returned from France.

Capt. Al Kaufman, A. E. F. (pictures), has returned to Famous Players.

Buddy Leo, A. E. F., recently returned from France, has joined the staff of McCarthy & Fisher.

Billy Watson, 36th Regimental Players, returned from France April 25 and has started rehearsals with a new production.

George Smithfield, formerly U. S. Navy, is now in France, producing musical comedies for the Y with the Army of Occupation.

Pay Heller, for the last two years in the Government service, has returned to her former position as chief clerk in the offices of Shapiro, Bernstein & Co.

Austin Mack returned with the 77th Division. Mr. Mack was wounded while acting as a stretcher bearer for the "Lost Battalion" in the Argonne Forest.

Robert S. Kane, picture producer and manager, is back from France, with the ribbon of the Belgian Croix de Guerre, a citation entitling him to the American Distinguished Service cross, three service chevrons and a wound stripe.

Leonard R. Hanower, a nephew of Henry J. & Frederick E. Goldsmith, the theatrical attorneys, will be the guest of honor at a stag tomorrow (Saturday) night, in celebration of his return from two years' service with the A. E. F., 36th Field Artillery, in France. If Mr. Hanower recovers from the stag, he will resume legal activities in the Goldsmith law office.

Maurice Revnes, attached to the 77th Division as a lieutenant in the 306th Machine Gun corps, and formerly a theatre manager in New York, returned from overseas last week. He plans to return to Paris this summer to establish an American theatre in which musical comedies will be offered, the project being backed by French money.

A. E. F. SHOWS IN FRANCE.

Paris, May 7.
The "Jassofields" of the 6th Division, under direction of Eddie Allen, is to visit Paris.

"Under Cover" is being played at Theatre Albert I. by Beverly Sitgreaves, Schoerer, Elma Guy, Beryl Marsden, Claurch Smith, Frederick Macklyn, Fred Truesdell.

The Verdun Minstrels (30 colored doughboys) is performing at the Victory theatres before huge audiences. G. A. Price is manager of the troupe.

The Keystone company has given its final show in France, Robt. Hutchinson sang "The Rose of No, Man's Land."

Keweenaw Frolics, the vaudeville show of the Q. M. C., given at the Theatre des Champs Elysees all this week, was much appreciated by the boys who were able to squeeze into the meter house. John Schubert, Eddie Cox, Laubin and Patton, Edward D. McGuire made good in their numbers. It was a record success.

VICTORY LOAN TALKER ENCORED.

For the first time within the recollection of any of the show people at the Palace, New York, Monday afternoon, the Victory Loan speaker at the theatre was obliged to return to acknowledge the applause given for his personal efforts.

The speaker was Julius Tannen, also in the current program at the Palace. Mr. Tannen sold about \$15,000 in bonds and meantime kept the audience amused with well-timed and timely remarks. Mr. Tannen appeared to have some doubt whether the applause was

intended for him. He asked the audience if they meant it for him or the "letter" (referring to the indicator). The house assured him it meant Tannen through renewed applause.

IN—AND OUT—OF THE NAVY.

Moe Schenck of the Loew Agency "spread" himself this week to a square mess of chow for a flock of Gobs—ex-shipmates of Moe's during his cruise through the Navy—at Pelham. The spread came unexpectedly and was the result of a little experience in which Moe was featured and which carries a double scene.

While at Pelham Moe was office assistant to Rev. Marks, the Protestant chaplain of the camp, his rating in salty parlance being a Chaplain's Mate, 4th Class. His superior was Philip Dunning, Boatswain Mate. Philip, prior to the war was "something" in the Shubert employ. At Pelham Philip was considerable, for he had charge of the entertainment work and had the only key to liberty for the entertainers. Moe was popular and had connections. Philip was a Chief Petty Officer and had some power.

The inevitable clash came. Moe had to mark time for Philip. Moe marked time too, for he didn't crave a billet on a mine sweeper. But he promised Philip he'd always remember him.

Last week Philip, after rehearsing "Every sailor" for several weeks, found no time awaiting him at the Keith office. The comedy wasn't there. A friend suggested the Loew circuit. The friend approached Jake Lubin and "fixed" things. The opening was all set (in pencil) until Moe heard of it. When Philip called for the route Moe sent word out to Philip to do a little time marking. Finally when Philip's ankles began to get hot, Moe sent word out to him the route was off and advised him to ship over.

Philip dissolved the act. He had to. The Gobs craved their chow, and besides Philip didn't have his uniform any more. The Boatswain Mate thing went for Sweeney. Whether he will ship over or not is problematical. The Pelham entertainers are trying to induce him to and a petition to advocate his re-enlistment is being signed by El Brazil, Bryan Foy, Buck Mack, Mike Greenberg, Sid Phillips, Jimmie. Fox and several others. They, too, have done their share of marking time.

LOOKING FOR DRAFT SLACKERS.

Agents of the Department of Justice have begun a drive to round up 300,000 draft slackers reported to be at large. The theatrical profession will come in for special attention the government officials believing a large number of show people were able to evade military service through their frequent change of habitation and the roving nature of their calling.

During the war the penalty for evading the draft was forcible induction into service but the officials claim that the individual will be prosecuted with a possible sentence of one to five years at hard labor in a military prison, in case of conviction.

HAYES MADE A MAJOR.

Captain Charles Sumner Hayes, of the Construction Division of the U. S. A., formerly secretary of the National Printing & Engraving Co., and author of "The Natural Law," has been promoted to the rank of Major. At the same time he was appointed to the Board of Review, which organization passes on the claims against the Government arising from the signing of the armistice.

DRS. A. M. & M. WEISER, Theatrical DENTISTS, Fitzgerald Building, 1422 Broadway, New York City

DECORATED THREE TIMES.

Jimmie Hanley, the popular composer of the Shapiro-Bernstein Music Co., returned home this week with a section of the 77th Division, unharmed and in perfect health, despite his vigorous campaign with the fighting New Yorkers. He will resume activities with the concern immediately upon his discharge.

Mike Donaldson, of the Shapiro-Bernstein Co., was notified upon his return this week that the Medaille Militaire of France had been conferred upon him, also the Croix de Guerre which, with the Distinguished Service Order, gives him three decorations. The Medaille Militaire carries with it an annual pension for life.

MARRIAGES.

Irene Castle, widow of Vernon Castle, to Capt. Robert E. Treman, in New York, May 3.

Billy Kelly to Belle Waterston in Philadelphia, April 20. Both are with the "Real Guys" Co.

Arthur de Lord de Langis ("She Walked in Her Sleep") to Ruth Whitney (non-professional) at the home of the bride in Brookline, Mass., May 4.

Ailyn Harcourt ("Good Morning Judge") to Lester E. Wallack, in New York last week. Mr. Wallack is the grandson of the theatrical celebrity whose name he bears.

PRODUCTION ENGAGEMENTS.

Laura Hoffman with "The Passing Show of 1919"

Mabel Berra has signed a contract for two years with the Shuberts.

Phoebe and Marjorie Whiteside have been engaged through Rosalie Stewart, for the new John Cort show, opening Sept. 15.

Jack Waldron, former partner of Lou Lockett, and featured with the "Argonne Players," has been signed by the Shuberts for their new Winter Garden production.

GORDON-WILSON ACT.

San Francisco, May 7.
Following their departure from the cast of the Casino show, May 17, when that house alters its policy again, Jack Wilson and Kitty Gordon will be seen in a new vaudeville vehicle, supported by Dave Lerner, George Baldwin and Vera Beresford.

The piece will be an elaborated version of the film travesties written and played by Wilson with the Casino shows during his run there. He will jump east in the new pit, playing vaudeville dates arranged by Harry Weber.

It was reported here this week Wilson was seriously considering a return to the coast following his eastern vaudeville engagements and that he might be seen at the Strand, now playing pictures, that house to be run then as a musical stock stand at \$1 top with Wilson and Kitty Gordon as the permanent features. It is understood Wilson has been approached on the subject and if the terms are satisfactory may accept.

SPORTS.

Ted "Kid" Lewis is back on Broadway after a stay at Lakewood and appears in excellent health. He claims to have thrown off his recent laudic attack and expects to resume his ring activities soon.

Tom Payton's faith in the music publishing fellows being able to best the Dyckman Democratic Club nine, at their field, Isham Oval, was verified when the boys succeeded in trouncing them to the tune of 8-7 Sunday. Tom, fortified with an octet of "pluggers" from the local publishing houses, came, saw and conquered the D. D. C., in which Sammy Smith's twirling, Tom's and Bob Russak's all-round playing featured the game. Smith and Russak are to play with the Lights this season.



ARTHUR KLEIN

presents

Emilly presents Verne
HOWARD AND SADLER

In their harmonious comedy songalogs, entitled "WEDDING BELLS," COLONIAL, NEW YORK, THIS WEEK (May 5).

KLEIN said: "PRESENT ACT BIG TIME TURN."

BUY BONDS

WHO'S WHO—AND WHY

IN VAUDEVILLE

(To be continued as a series, with one WHO's Who article weekly. Name of writer supplied upon request—this one by Johnny O'Connor (Wynn).)

ADOLPH MEYERS.

A few short weeks ago the obituary column carried a brief notice about the death of big 'Dolph' Meyers, the Chicago agent. For a few days the mob clucked their lips, pulled the usual "He was a great fellow" tinker and automatically cooed into the regular string of chatter about the last half of next week. As far as the gang was concerned "It's a great life if you don't weaken," but he weakened and cashed in. A year from now they will pass up his monicker with the "I can hardly remember him" speech. A few might admit they will never forget him, but the lunacy of democratic on a dead one in this racket.

Dolph was a great big shaggy bird, built like a house. He was far from being a beauty, but he wasn't a lady's man so he didn't give a tinker's hoot for good looks. He didn't even mind dandruff. And he smoked Hume Rind cigarettes. Yes and he cursed almost as much as Pat Casey. And when he got excited, he'd swear like a trooper. His voice sounded like the wail of a tubular pigeon in comparison. But 'Dolph' had a heart full of generosity and kindness. He died of heart disease. Not the kind that knock off most guys, but the brand that comes from reaction. His attributes were wasted on a flock of eggs who merely commercialized them. When he was physically and financially that bunch of lizards were too busy trying to trim the other fellow to pay any attention to a back number. Ten to one most of them brushed up the old aloof to three-sheet at the tunnel, because it was handy and it looked good, but if they planted him in Kokomo or even Hammond, it's a cinch that there wouldn't be enough theatrical men present to harmonize the four corners of a hymn.

'Dolph' wasn't a run round and didn't mix much with the gang. He liked to jam home on the south side, after work and sit in the parlor with his home pals and chew the fat until bed time. He wouldn't go crooked because one of his pet ambitions was to quit with a clean slate. Another one was to roll up the greatest collection of I. O. U's in captivity. He realized both of them and he died broke.

He got the jump on the bunch in Chi and soon had grabbed up a monopoly in the booking game. He had the exclusive outside book on the "Association" floor, but like a big hearted boob he cut it up seven or eight ways and he declared all his "pals" in on the soft sugar.

When the blow-off came and the Big Fellow was threatened with the skids, big 'Dolph' stuck like glue. It wasn't in his grain to blow a pal who was on the tobbogan. The Big Fellow got the air, but he lit on a rubber pad and the size of his bank-roll started off the concussion of the bump. 'Dolph' lit like an egg. When he came to and looked around, all he got was sympathy. It was something new for 'Dolph'. He was generally on the other end of the laugh. And in Chicago they have a habit of booting around the fall guy. They booted him around the Loop until his theatrical importance looked like a last year's Valentine. But he kept the old grin on.

The Big Fellow blew east. 'Dolph' took him to the depot, carried his luggage, wished him luck and stood and watched the rattler tear out. He had the blues. The Big Fellow was his pal. 'Dolph' didn't think about himself. It broke his heart to see the Big Fellow dumped.

A few days later 'Dolph' gave birth to

an idea. He jumped to New York and the Big Fellow met him at the Knickerbocker. Glad handed one another. 'Dolph' spilled the idea. It sounded great. But the Big Fellow thought it was funny. He laughed. He was sitting tight on a pip of a job in New York. He couldn't bother with any petty larceny ideas in Chicago. That's why he was the Big Fellow.

'Dolph' blew back home. He kept on trying and kept on grinning. But the old kick was lame. He struggled along, trying his best and paid his way wherever he went. The I. O. U. catalogues were outlawed. The worth of a theatrical I. O. U. depends on the bankroll and influence of the guy who holds it. Instead of gassing about what was going to be, his fireside chatter was about when in show business, but he never squawked. He didn't come from the stock that belches.

When he checked out his two home pals were alone with him. Neither of them had ever been in show business, but they didn't have any cancellation clause in their friendship contract. They knew big 'Dolph' better than his associates. The mob chatter was about when in show business, but they didn't have any cancellation clause in their friendship contract. They knew big 'Dolph' better than his associates. The mob chatter was about when in show business, but they didn't have any cancellation clause in their friendship contract.

Out around his block, among others, the neighborhood kids will miss Big 'Dolph'. He liked kids because he was only a great big overgrown kid himself. Downtown he was misunderstood by many. He was way out of play with the twentieth century creak. And some of those brigands in the West heaved a hot sigh of relief when he passed on. He knew a lot of ticklish things, but like a sticker he kept them to the final.

'Dolph' was a regular scout from every angle, decent, lovable, tenderhearted and dead on the level. And it's a safe bet he's going to be on the other end of the big book when some of those off-colored eggs step up and apply for their billet only to find out they had merely been penciled in. But it's just as safe to wager that Big 'Dolph' will go to the front and bill the Old Man with the key into an opening for them.

ILL AND INJURED.

Jimmy Kelso (Kelso and Leighton), out after a seven weeks illness, which necessitated a serious throat operation.

Jane Tarr, who was operated upon April 15, is recuperating at the home of her sister, New Haven, Conn.

Little Leslie Stunt (Leslie), late of R. F. A. is in a Los Angeles hospital suffering a relapse from wounds.

Max Halperin, brother of Nan Halperin, has been successfully operated upon at the American Hospital.

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 29 and 32, 33, 34, 35 of this issue.

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

TOMMY'S TATTLES.

By Thomas J. Gray.
It's almost time for somebody to find another place to start an actor's colony. Surely there must be some one who has some old real estate they can't get rid of.

France taught a lot of Americans enough French to be able to insult some head waiters they have been sore at for years.

Regardless of funny cartoons and stage scenes, we have never seen anybody standing outside of a stage door with a bouquet of flowers.

Famous writers who honored Atlantic City this week: Edgar Allen Wolf and his secretary, Anatol Friedland and his secretary, Philip Bartholomae and his secretary, Earl Carroll and his secretary.

A secretary and the writer of this column, all fighting for Samuel Shipman's "Hit Writing Suite."

Rumor has it that the chorus girls are really going to start a union. If they do, instead of having a walking delegate their main officer will probably be a Gem Inspector.

They are making an automobile out of a concrete preparation in England to sell for \$250. Just another chance to rewrite all the Ford gags.

Famous Opening Lines.

"So this is Paris."

"I beg your pardon, did you drop this handkerchief?"

"I wonder who that man is who has been following me around."

"Jenkins, give me a drink, I am nervous tonight."

"Ladies and gentlemen, with your kind permission—"

On account of the high price of men headwear the magicians are having a hard time to get "some gentlemen in the audience" to pass up a hat.

Think it wrong to try and stop the "Shimmie." It is the only dance a shell-shocked man can do without being stared at.

Ambitions.

An acrobat wants to be a "Talking Act."

A talking act wants to be a "Production Act."

A comedian wants to "do something serious."

A dancer wants to be a "Comedian."

An agent wants his Ten Per Cent.

Hotels in Atlantic City always send your bill to your room. That keeps the bodies of the people with weak hearts from being found in the lobbies. (But maybe this system is only for authors.)

The army is calling for 50,000 men for overseas service. This is a great chance for the boys who stayed at home to sing the war songs.

We can now be prepared to see "The Real Chateau Thierry Trenches" and "Original Parts of the Argonne Forest" at the summer resorts.

Papers say Japan is now satisfied. Don't see why they should kick as long as they are allowed to run those rolling-ball games in America.

With a tax on ice cream soda and all soft drinks, it looks as though the prohibitionists are going to make everybody die of thirst after July 1.

There would be no kids if they taxed—

Sex movies.

Moon songs.

Jazz bands.

Bedroom plays.

AMELIA

STONE and KALIZ

This Week: Kathi's, Washington. Next Week: Palace, New York. In conjunction with Harry Weber, we are sending out our former successful vehicles, and also producing several new ones. Those feeling themselves competent to replace us in these acts kindly communicate by mail care Hotel Claridge, New York.

NEW ACTS.

Betty Gerrish, monolog and songs.

"Western Days" with 7 people.

Nellie Daly, single.

Ray and Pearl Dawn, dancing.

Jack Ryan and Eddie Healey.

Lawrence Grant and Co. (4 people), dramatic sketch.

Maggie Le Clair and Co. (3 people), Irish comedy.

Zat Zama! knife throwing act; two people (Lee Muckerfow).

Victor La Salle and Larette, in musical comedy, "My Father in Italy."

Seven High Steppers, girl act. (7 people).

Lost Battalion Jazz Band 6 stretcher bearers.

Emma Dunn and Co., a dramatic sketch (Arthur Klein).

Arthur J. Finn & Co., new dancing act. (Floyd Stoker).

Harry Ellis and Dena Carroll, two-act.

Chas. Gerard, One-armed pianist. (Harry K. Burton).

Crabbe and De Ford "First of July" (Tommy Curran).

Jimmy Duffy and Fred Sweeney ("Atta Boy") in vaudeville (Mah Hart).

"Here and There," girl act with 7 people. Whirlwind Hagans, dancing. (Chas. Whilshin).

"Heartland," with J. K. Emmett starred, and two people. Sketch written by Mr. Emmett.

"Ails and Dell close their burlesque engagement next week and will enter vaudeville (Morris & Feil).

"Rainbow Sisters," two girls and two men. Violin, Piano and classic dancing.

Jess Dandy returns to vaudeville May 12 with a new comedy sketch with a cast of six. (Smith & Hughes).

Billie Taylor (formerly Billie Taylor and Stella Mayhew) has teamed with Joe Whitehead for a singing and talking act. (Harry Weber).

Sergeant Mikell, Bandmaster 15th (New York Colored Regiment) with six members of the 15th band and a jazz quartette, (11 people).

Charles Jud, now with Mitzi Hajos in "Head Over Heels," will enter vaudeville under direction of Harry Fitzgerald. "Head Over Heels" closes May 10.

Jack W. Drakon, former partner of Lou Lockett, and now featured with the "Annex Neve of 1918" at the Manhattan this week, single (Max Hart).

Davis and Grenee will play their last vaudeville date as team next week at Schenectady. Grynlee will rejoin Drayton, his former partner, who has just returned from overseas and they will re-enter vaudeville (Morris & Feil).

BIRTHS.

Mr. and Mrs. L. Honoré Gautier at their home in Seattle, April 27, son, 5 feet, one specially, by V.

Mr. and Mrs. William Tealak at their home in Buffalo, May 5, daughter, Jean Margaret Tealak.

Darragh Aldrich is the pen name of Clara Thomas, formerly a Minneapolis newspaper girl, now Mrs. Aldrich.

HARRY HASTING:

Harry Hastings' Big 50 this week, featuring Dan modio entertainment, into falling down at others, applied and is not without efficiency in so far where Jimmy Hazard and Jac who only come to light late afternoon, could be well stopping during the first 1 darville, a peppy prout who takes her vocal solos a run, could have been tunity. It is such a job prevent a well needed 1 production.

To blame Dan Coleman gram credit for the produ be unfair. Mr. Coleman himself by his work in getting the program as Coleman, Lyries and Mu and Thomas S. Allen. 40 book is nothing to brag quite a number of catchy too, are nothing to be if the "First of July" runs a clever topical tune, what after Coleman has some extra verses. "Under the also skin some of the loc cycle songs."

The first act is in six acts a schoolroom to an Or ago to "No More La-mo" alternated between the two before the "La-mo" vocal solos, and phone and vocal special would have done women of the entertainment.

The opening "movie" t men after some "balling winning laughs by virtue named for his use. It is during her course of lead and dance numbers in a darville's work was 1 Darve, programmed as "no Bare. Hasting and some B assumes what might be tr in the general run of musi later word by word in the Playing opposite Coleman, a number of the songs in the Gulmister. Why the pro further advantage in an powerful voice, is a drop in "one," she had, an with "Here. So, she was a war." The latter for b me.

Things slowed up again some for the simple reason the length of the act. It. By good material, it is that the laughs were as the expense of several and use of a couple of "old B Nobody acquainted with w Again, before a drop in clusion of the latter seen the experience of several and the who axored a number of I turned out to be a disap warbled a done to death B Salvation number is wait gave the "ball" of the ball of he'll be singing a modern songs go. He's a clean personality, who could pr the spot to good advantage have but another air weeks not deter him from keeping in the Oriental continue for the Egyptian scene an appearing chorus made it a good singing bunch, wit for good measure, they do group. Stout and lean, short and tall, they hurt th who has been accustomed to ing. The dance arrangement. Coocals are creditable. M should have instructed on comes out the ranks of M appear, to wear her corsets alleged ground, and the ap dressing, minus the usual c tion, no doubt about it, ap pressing bodice for the 5 A patriotic tableaux effect

In the burlesque Hotel Lo numbers "If You Want to New. Clap Your Hands," by the "insistent" applause of her admirers, she has a length tight, with small Dan Coleman and Alma H other Oriental number, 5 scored. It was here he pa Uno, being a fake song, at a typewriter. It plays some of the lines, entrusted would have come 10 in style, Mr. Coleman cut the for strikes.

Phil Peters, sort of second out the show, was probably boring orders. To start 1 foot some specially, by v

An appropriation of a s, too. In one instance, was attractive young miss, a key in the straw," where o sons for the specialty n shewly less. In a dance l ing. Peter's "plugging of the applause got to be a

The lay patron's general

be very favorable to the show. It just pleases
as it goes along.

IN AND OUT.

Finley and Hill could not open at the Fifth Avenue, New York, Monday. Bernard and Scarth substituted. Wilbur Mack replaced Emma Dunn and Co. at the Colonial, New York, this week, due to the latter's new act being uncompleted. Illness necessitated Ross Wise and Co. withdrawing from the Palace, New Haven, and Poli, Bridgeport, this week. The vacancy was filled by Moran and Wiser.

A lost trunk cost Musical Gerard his date at the Opera House, New Brunswick, N. J., this week. He will sue the transfer company. Wellington and Sylvia substituted.

Monroe Brothers, out of Hippodrome, Reading, Pa., and Orpheum, Allentown, Pa., this week, through defective apparatus. Jerome and Newell substituted.

Howard and Sadler replaced Green and Park at the Fifth Avenue, New York, first half, this week. George Price consented to go on at first, but afterwards refused to take the No. 2 spot.

Burns and Frabrito could not open at the Colonial, Akron, O., Monday, through a death in one of the member's family. Anthony and Rogers were sent west from New York Monday night by Dick Kearney of the Feiber & Shea office, the Akron bill running short an act for the first two days.

Through a delay in his trunks Trazan could not open at Lowell, Mass., Monday matinee. He appeared at the night show. Tarzan, who does a chimpanzee, had his make up in the trunks. The house hung out a notice, saying the delay was due to a train wreck. As it is not admitted in the billing Trazan is an impersonator, the theatre management could find no other reason to give.

Following a few sarcastic remarks to Miss Werner (Rice and Werner) by a bunch of hoodlums standing on a street corner in Hamilton, Can., last week, her vaudeville partner and husband set upon them. Unfortunately he came out second best with a few lacerations about the face and body, necessitating the team to withdraw from the Lyric, Hamilton, this week. The Ronzettas filled the vacancy.

BURLESQUE FOR PORTLAND

Portland, Me, May 7.

If this policy proves successful, Portland may be included in the Wheel next season.

Don M. Clark has been engaged by Peck & Jennings to write and produce their American show titled "The Jazz Babies" for next season. Billy K. Wells will write the books for all of Bluch Cooper's shows next season.

Frances Altman, a chorus girl in the Rose Sydell show, at the Olympic last week, on April 29 tried to commit suicide by drinking poison in her room at the Munroe Hotel in this city. The doctors state that while the girl has a chance of recovery, her condition is dangerous.

Loney Haskell Writing Books.
Loney Haskell has been commissioned to write new books for Hurtig & Seamon's five shows for next season.

The official end of the burlesque season happens next week. May 12 is the regular closing date for all of the Columbia shows.

Dave Kraus Has American Franchise.
Dave Kraus, manager of the Olympic, has been granted a franchise and will produce a show for the American Burlesque Company next season.

Joe Flynn is wondering what his press agent pal, Arthur McHugh, will do now that it's time to camphor overcoats. McHugh has been pressing his trousers up to the knees only. Flynn "hopped" an amusing yarn anent the return here of captured U boats. He said that some of the sailors were allotted seats in U row at the Casino, but that the tars wanted to know whether periscopes for looking around the posts were also supplied.

show. Tarzan, who does a chimpanzee, had his make up in the trunks. The house hung out a notice saying "No chimpanzees." As the chimpanzee was not admitted in the theatre, Tarzan is an impersonator, the theatre management could find no other reason to give.

Following a few sarcastic remarks directed to Miss Werner (Rice and Werner) by a black man in a top hat standing on the street corner in Hamilton, Canada last week, her vaudeville partner and husband set upon them. Unfortunately he came out second best with a few lacerations about the face and body, a black and blue mark on the forehead and a broken nose. He was withdrawn from the Lido, Hamilton, last week. The Ronettes filled the vacancy.



At Riverdale, New York, next week (May 12), with special material by Tommy Gray. SIME said: "Where has Sylvia Clark been, and why hasn't she played the Palace? Not alone the girl herself, but her material is excellent. . . . Her numbers are in Class A and well done by her, as also is a straight ballad. . . . Sylvia Clark is there—certain. She's short on size but long on entertainment."

Fred Fisher is sick-a-bed with the grip.

Billy Stone, the pianist, is back at Remick's. He has been playing the piano at Jackie Clarke's Newark cabaret.

Fred Day, of Francis, Day & Hunter, the English music publishers, arrived here from London last week.

William Moran is the new head of Gilbert & Friedland's Boston office. The same house has opened a new professional office in Detroit, with Wm. J. Dickey in charge.

Bob Russek has resigned from the professional staff of Shapiro-Bernstein to accept the professional managership of the Gilbert & Friedland house.

McCarthy-Fisher have devised a new form of "plugging" one of their "key" prohibition numbers, in the form of large buttons, the size of 25 cent pieces, with the title of the number inscribed on it.

Tom Payton, general professional manager for F. J. A. Forster, the Chicago music publisher, is leaving on a trans-continental business trip, for the Coast, next week, for his firm.

As the first step in building up a high-class catalog, Harry Von Tilzer has accepted Lee David's "Just Lonesome." Walter Scanlon wrote the lyric. David has signed up with a new publishing house, which will begin its activities on the Rialto on a large scale, shortly.

Ivan Bankoff is shortly to marry his new dancing partner, a coast girl. He opened in a new act several months ago but did not program the girl's name, although she drew attention immediately through some rather brilliant work.

BUY BONDS

11

VARIETY

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The theatrical season is closing (or may have closed if it stopped raining since Wednesday), and the critical spasm around VARIETY's office is slowing up. VARIETY has been running criticism in high all season. Ten of us, not counting a couple of women (who would rather criticize than do what they are expected to), see all kinds of shows, and of course we criticize them. Then there are a couple of cracker-jack critics out in Chicago attached to VARIETY, perhaps in more ways than one, and between us all, VARIETY is full of six-point. It keeps us busy and we guess we'll keep it up. Besides there are the local correspondents, and they are all good, in fact everybody on VARIETY who criticizes is a much better critic than any one of us in the New York office. Everybody in the New York office will agree to that, if it will let them off for a few days from doing critical work.

The critic who knows all about films wants to cover small time vaudeville. The small time critic wants to catch a picture, and the big time critic would like to see dramatic plays if he could sit through them. The fellow who knows the most about burlesque likes baseball and the baseball sharp thinks he's a bear on musical comedy. Mis-casting critics is growing to be a problem on VARIETY. Half of the mail starts with "You said—" and closes with "Why don't you know what you are writing about?" (among other things). We noticed an item the other day in some paper that seemed surprised because VARIETY admitted it made mistakes. We admit anything and everything that's bad about us. We would admit the good, but there is no good. We also confess to a certain pleasure in reading pans about ourselves, and if through that confession we may encourage a few tardy letter writers, we will have accomplished something at any rate for the revenue office through the high cost of stamps.

And while we are waiting to go out to breakfast, and perhaps wondering where we are going to get it, the thought of a letter in the paper this week (or it should be but so many things should be that ain't around here) about Jack Lait comes waiting along to chase the coffee smell away. It says that Mr. Lait, if he is a vaudeville author, should not be a vaudeville critic. The logic may be sound, on its face, but the letter appears to indicate its writer believes Mr. Lait is a better author than critic, or maybe it infers Mr. Lait believes he is a better author. Mr. Lait just now is busily engaged in picking losers in Kentucky. When returning to Chicago to take care of the overdraft, he may answer for himself.

Reverting to critics just for one more paragraph, the hardest critical job in the world and one that everybody on VARIETY is not exactly familiar with through the expensiveness of it, is to catch a cabaret show, forget to remain sober and trying to remember the next morning what you had seen the night before.

Al. Leichter has taken over the

booking of the Sunday night concerts at the Empire Brooklyn, opening next Sunday with an eight-act bill.

The Bison City Four, booked by Irving Cooper, is playing for Loew.

Wm. Raynor is back, in charge of B. S. Moss' Hamilton.

Will Rogers opens with Ziegfeld's "Midnight Frolic" May 12.

Valerie Walker has left "You'll Like It."

Arthur Pearson has deserted the Putnam building, his office now being in the Selwyn Theatre building.

Al. W. Gillis is manager of the People's, Chicago, and not assistant manager, as formerly published.

Harry Spingold, the Chicago agent, arrived in New York this week. He will remain here for about ten days.

Van and Schenck opened with Ziegfeld's "Midnight Frolic" on the Amsterdam Roof April 29. The team will be with the new "Follies."

Peggy Hopkins has served papers on the owners of "Broadway Brevities" in a libel suit calling for \$100,000 damages.

Lettie Briceau has been supplanted by another woman in the sketch, "Movie Mad," which Edwin August wrote and is starring in.

Chicago is to have a company presenting "I Love You" during the summer. The second company is to go into the Cort, Chicago.

Fred C. Stubel, manager of the Chicago Remick office, will take charge of the branches at St. Paul and Minneapolis commencing May 15.

"Oh My Dear" ends its season at the 39th Street Theatre Saturday, the show to lay off for a month and start its road season July 14 at Atlantic City.

Harold Vermilye will play Grant Mitchell's former role in "A Tailor Made Man" when Cohan & Harris send the play out on the road in Sept.

A new comedy by Sidney Rosenfield, entitled "Letty Arrives," has been accepted for production on Broadway next season.

Ben Young has taken over the Temple Theatre, Ilion, N. Y., and will run it in conjunction with his other two theatres in the same town.

Billy Jackson, the Chicago agent, who has been here looking over Eastern material, will return to Chicago this week.

Local 308 I. A. T. S. E. will raise the initiation fee June 5 from \$75 to \$100. The monthly dues will remain the same.

The G. M. Anderson production, "Mary Be Careful," is not to be seen again until next season. The piece shaped up so well on the road that it was decided to hold it until the fall.

Harry Bookman, for several years a house manager on the Loew circuit, is now conducting his own restaurant on Broadway, a few doors below the Palace Theatre.

Al Selden, formerly employed by the Broadway Music Corporation at Philadelphia, has apparently disappeared, and the Broadway's home office is anxious to know of his whereabouts.

Al Leichter will leave for Brussels July 15 to take charge of the American

exhibits there at the Canado-Belgium Fair. The Fair will run from Aug. 1 to Oct. 15.

Palisades Park opens May 10. The open air show will consist of three acts and Arthur Holden, the high diver, booked by Sol Turek in the Loew office.

Linton and Lamar are putting a nine-act vaudeville show together for the Catskill Mountain resorts. The show will open on June 1 in Hunter, N. Y., and carry a band of 12 pieces.

J. Howard Clinton, formerly of "Bon Voyage," and recently discharged from the Navy, has joined the Sherlock Sisters' act, which opened May 1 at the Scotia, Copenhagen (Denmark).

The cop on post in front of the Palace Theatre Building has improved on his predecessors "up stage" and moves the boys by saying, "Fall in N. V. A.'s squads right."

Wm. R. Meyers and Vincent Colyer have formed a partnership and will produce girl acts for vaudeville. The firm will make their headquarters in the M. S. Bentham suite in the Palace Theatre Building.

Linton and Lamar have taken over the lease of a 1,000-seat airdrome in the residential section of Jersey City and will play six-acts and pictures starting June 1, the acts splitting the week with the Empire, Rahway.

Sybil Bethel, a chorister in "Some-time," formerly a newspaper woman in Atlanta, has written a three-act play called "Without Baggage," which Arthur Hammerstein is considering for a fall production.

Jack Reddy, formerly a "single" entertainer has just returned from overseas. He saw service with the 3rd Anti-Aircraft Machine Gun Unit. While abroad Reddy was informed of the death of his mother.

Ethel Rose (Perkinoff and Rose) will sail for London to open the latter part of August with Leo Perkinoff and a ballet of sixteen. The foreign booking was arranged by Mar-nelli.

H. T. Foster has disposed of all his holdings in Four Mile Creek Park, an amusement resort near Erie, Pa. J. C. Cherry, a concessionaire and brother-in-law of the late proprietor, has assumed the license.

Tom Powell, Gus Sun's Chicago representative, arrived in New York for a three weeks' stay on Wednesday. Powell will make his headquarters in Pete Mack's office in the Palace Building while in New York.

Riverton Park, Portland, Me., closed last season on account of the war, will open again May 10. The new lessees are James W. Greeley, former manager of several Portland theatres, and Leroy D. Moulton. The park has a large open air theatre.

Dan Hennessy is back from Baltimore after a two-week vacation spent between a specialist's office and a golf course. Daniel's breezer is decorated with a bright red blossom, gathered while trying to pick spots from the sun.

(Miss) Billie Shaw won the \$1,000 prize for the melody submitted by her to patriotic lyrics written by Arthur B. Lewis, who made the offer. The New York Herald last summer published it. Over a thousand melodies were received.

S. K. Hodgson, of the United forces, is endeavoring to recover a song which

he asserts was composed by him over 25 years ago. The song was never published, but dedicated to his children, and now according to reports from Montreal, the song is going like wild fire in that vicinity.

Charles Hertzman is now house manager of the Princess, also looking after the press work of "Toot Sweet," the Overseas Revue. Dave Meyer, formerly in the Palace box office, is treasurer. Mr. Hertzman was both back and ahead of "Oh Look," shortly to close.

E. Ray Goetz and R. H. Burnside are preparing a musical revue which may be offered to Broadway during the summer. A house is being sought, the Criterion now being considered. The show may be held off until the fall. Several stars now in current attractions have been engaged.

With Tom Rooney's resignation from the management of B. S. Moss' Jefferson, in favor of the booking business, William L. Hill, formerly assistant manager of the house, was promoted to the management. William H. Applegate is the new assistant to Mr. Hill.

Helen Evily, injured by falling through the orchestra pit hole at the Neighborhood Playhouse several seasons ago while appearing there with the Irish Players, was awarded \$1,000 damages in the higher courts last week. The award, first made in the municipal court, had been appealed as excessive.

Passports to Paris have been applied for by Princess Hassan, professionally known as Ola Humphrey, and her attorney, Herman L. Roth. The purpose of the trip, being to secure a divorce from the notorious prince, which will automatically re-establish Miss Humphrey again as an American citizen. A settlement from the husband, who arranged to turn over to Miss Humphrey \$500,000 in 1914, is also an object.

There will be one of the biggest benefits of the year given at the Hudson Sunday night to raise funds to operate the club house just established at 189 Madison avenue for the use of the men of the 305th Infantry of the 7th Division. The committee in charge of the affair will be Mrs. William K. Vanderbilt, Mrs. Nelson Henry, Mrs. Frank S. Witherbe and Mrs. Oliver Harriman. T. E. Oliphant, of "The Evening Mail," has been given direct supervision of the entertainment features of the benefit.

"John Ferguson," the Theatre Guild's new play, which will shortly succeed "Bonds of Interest" at the Garrick, was announced as the first play by St. John G. Ervine, the Irish novelist, to be done here. This was denied by Charles G. Stewart who made Mr. Ervine's "Jane Clegg," his initial production effort, several seasons ago. This piece, received flattering praise from the "Gazette" in Stamford, Conn., where it opened and closed. An epidemic of infantile paralysis was the state reason for shelving "Jane Clegg." Mr. Stewart is now in pictures.

The run of the Spanish Theatre Company at the Park was abruptly terminated last Wednesday night owing to the orchestra's refusal to play, which was the reason set forth by a representative of the management in an announcement to the patrons that evening. Money was refunded at the box office. The real reason, it is said, was dissatisfaction in the cast over the matter of salaries, billing, etc. The company had lost money from the beginning of the run, April 19.

BUY BONDS

BUSINESS JUMP OF WOODS' SHOW CREDITED TO 42nd ST. LOCATION

"Woman in Room 13" Jumps Up After Removal From Booth. Woods Office Credits \$1,500 of Increase to Changed Site. 34 Woods Shows Out by October, Next, Covering Six Plays.

The ice location cuts in Manhattan showdown is instanced anew by the big jump in the business of "The Woman in Room 13" with its transfer from the Booth to the Republic. At the Booth on West 4th street, the production played to fair business from week to week since its premiere, but at no time struck a gait that put it in a world beating class. Instantly with its recent shift to the 42nd at the same scale, the business took a rise so emphatic that, from a box office point of view, it didn't seem like the same piece. Its first week (last week) at the Republic, for instance, was \$2,000 (gross \$8,600), higher than its last best week at the Booth, a difference the Woods' receipts experts doled out to mean that at least \$1,500 was due to the changed spot and the balance of the increase to the added parade holiday crowds of the past few weeks.

A. H. Woods arrives from his jazz jaunt on the other side next Monday, after having piled up a lot of work for the English producing directors of Woods' American shows.

Scaled for opening throughout the country by Oct. 14, next, the Woods office have so far listed 34 shows, composed of six plays. Of these 26 will be staged between Aug. 4 and Sept. 15.

A. E. A. MEETS PRODUCERS.

The first meeting between a committee of the new Producing Managers' Association at that representing the Actors' Equity Association was held at the Hotel Claridge last Friday. Plans to consider changes in the standard form of contract will be considered at the next meeting.

The Equity committee accepted the managers' suggestion that in light of the proposed three years' agreement there would be no attempt to enforce a "closed shop," nor would the A. E. A. endeavor to force players to join their association. Among the contract changes to be asked is provision for protection to managers from players who do not live up to their agreements or who walk out.

There have been several "walk-outs" lately, and although the managers held contracts there is no recourse except through legal process.

It has been intimated that the A. E. A. is willing to institute disciplinary measures for their members, and in cases of walking out or unprofessional conduct, members may become subject to prohibition of appearing for six weeks or more.

FRAWLEY SELECTING PLAYS.

T. Daniel Frawley has practically completed his line up of plays that he is to present for his second tour of the Orient. The list at present includes "Lombardi Ltd.," "Upstairs and Down," "Turn to the Right," "Three Wise Fools," "Three Aces Easy," "Parlor, Bedroom and Bath," "The Fortune Hunter" and two additional plays that are being negotiated for.

In addition to the dramatic stock, he is also projecting a musical organization for the same tour. The latter is to have an American Jazz Band. One thing that the Orient escaped, according to Frawley, is the invasion of the Hawaiian music craze, but he feels that that will fall hook, line and sinker for

the jazz. The dramatic organization is to open its season in Honolulu July 15 and the tour is to close the last week in June, 1920, in Cairo. The musical stock will carry a chorus of 12 girls or more and it will trail the dramatic company by about a month. The musical company Frawley believes will attract a great many of the native population along the route. At least five pieces will comprise the repertoire of the organization.

WRITING FOR COHAN & HARRIS.

Atlantic City, May 7. Tommy Gray and Earl Carroll are at the Traymore, writing "Getting Back" for Cohan & Harris. It is the play both worked out and they are now finishing it. The report was that Smith & Golden had taken the piece, but the authors decided to place it with the other firm.

The first thing the writers did was to engage a secretary at \$25 weekly. Last week was her first. By actual measurement she took down 19 typewritten lines and then offered to resign, in fear she would forget her short hand art. Rather than have their first employe walk out on them without a thorough trial, the boys came down here.

TINNEY SHOW ATTACHED.

Trenton, N. J., May 7. "Attaboy," the Frank Tinney show, which closed its season here Saturday, had an attachment filed against it that day. Ballard Macdonald pressed his claim for royalty, amounting to between \$700 and \$1,000, as one of the writers of the piece. The shenanigans found \$2,500 in the box office belonging to the show, its share of the gross for the three days the piece played here.

"Attaboy" is reported to have had a fairly successful season, financially, until playing Chicago a few weeks ago. Tinney remained with the production until its finish.

CENTRAL AT \$9,000 RENT.

The rental price of the Central has again been boosted by the Shuberts. Several weeks ago they were dickering with a picture firm that wanted the house and the rental at that time was \$7,500.

When the picture people were ready to meet that figure the rent jumped \$5,000. Now it is \$9,000 per annum, with little chance of any of the film concerns meeting it.

"Prince" in Chi for Summer Run. "A Prince There was," closing at the Cohan this week to good business, will go to Chicago for a summer run. It brings to light an aftermath of the conversion from a flivver to a hit by George M. Cohan. The latter was seated in a restaurant with several managers who brought up the matter of Robert Hilliard's ability as an actor. Mr. Cohan listened, then drawled, "You fellows have got him wrong. The only thing the matter with Bob is that he is stage-struck." Mr. Hilliard appeared in the "Prince" show for one week at the end of which time Mr. Cohan bought Hilliard's interest for \$20,000 and immediately stepped into the lead.

K & E LOSING OUT IN PHILLY.

Unless the Klaw & Erlanger side of the theatrical field takes immediate steps to rebuild its broken fences, the outlook is that they will be treeless as far as Philadelphia is concerned after next season. Reports are to the effect that three of their houses in Philadelphia are to be razed during the coming year to make way for business buildings. The theatres are the Forrest, Broad Street and Garrick.

The Forrest site is to become the home of a skyscraper for the Fidelity Trust Co. of Philadelphia, while the Stenton Hotel people have the Broad Street site and will build an annex to their hotel. A clothing firm is after the Garrick location.

So far as the announcements regarding theatre building in Philadelphia includes but one projected house, which Morocco is to have built for him by several Philadelphia men with whom a Mr. Lefowich is interested. Incidentally two Boston men are building the Boston Morocco house.

MARTY HERMAN, NON-BOLSHEVIST

Martin Herman disclaims anything about him is Bolsheviki excepting his hat. Even the hat couldn't be accused, says Marty, if Al. Woods had not generalized his limit in London, retaining with him the only other hat Mr. Herman has ever owned.

Herman's stand on the Russian fever was brought about through a report he might independently back or produce a Bolsheviki play called "The Red Heart." Mr. Herman admits he lost his independence forever, when he attempted to run a Cunningham car while talking to a blonde.

O'BRIEN MINSTRELS OFF.

Neil O'Brien is considering a return to vaudeville next season.

The Neil O'Brien Minstrels closed Saturday and O'Brien informed the members of his company that he would not take the show out again in the fall.

RECOGNITION OF SHOW FOLK.

The War Council of the American Red Cross has issued a medal of gold and enamel to all of the theatrical people who were connected with the executive end of the "Out There" tour which raised \$678,000 for the organization in six weeks at a cost of \$12,000. H. C. Judge who is now connected with the United Picture theatres received one of the citations.

REWRITING DURING REHEARSALS.

Porter Emerson Browne, author of "A Fool There Was," and other hits, is completely changing two acts of a three-act play which the Selwyns are going to produce.

The play was placed in rehearsal last week in its original form, but after two days the producers called off the rehearsals and persuaded the playwright to rewrite the first two acts before attempting to stage the play.

CONTEST ON TITLE.

A contest over the rights of a show title arose last week through the announcement of a forthcoming play by Guy Bolton called "Welcome Home."

A play of same title was written by Captain Victor Eubank, recently out of the Army. The latter claims a copyright on play and title and has already taken up the matter with his attorney to prevail upon Mr. Bolton to select a new name.

The Eubank play is to be produced here in the fall by Clifford Storck. The author has written a number of vaudeville sketches and is at present going continually work for Paramount. One or perhaps both plays concern the returning of men of the A. E. F.

BENEFIT LEGISLATION.

The Board of Trustees for the Actors' Fund in meeting this week took up the matter of advocating the passage of an ordinance or State law, making it a misdemeanor for professionals to allow their names to be advertised for benefit performances if they did not appear in the performance.

Claimed a deliberate misrepresentation by a picture actress on the occasion of the Actor's Fund day at the Polo Grounds recently was the reason for action by the trustees. It is alleged that the picture star demanded an extravagant amount of publicity attendant to her supposed appearance, but that she never intended to appear and did not.

Information regarding the affair reached Daniel Frohman, and through him the Fund trustees may ask for a protective measure that will regulate all benefits. The proposed law is not intended to discourage benefit volunteers, but is to be so framed that illegitimate usage of benefits for personal advertising will be kept down to a minimum. It is thought that preliminary advertising of benefits cannot be considered harmful, but the practice of artists permitting their names to appear on the printed program and not participating should be stopped.

A bill introduced in the New York Assembly at the last session with a similar object in view failed to receive attention. The bill was drastic and provided loss of theatre licenses.

ROLLICKING PICTURE PLAY.

Paris, May 7. An amusing farce, entitled "Amour et Cinema," has been produced at the Dejazet. It is the story of a man in love with a picture actress. To be near her he impersonates a famous comic of the Chaplin school. He is thus compelled to undergo all sorts of hardships during the taking of the views, particularly as the husband of the actress is present as producer.

These adventures of the comedian by the arrival of the fellow's wife, and the real comedian, and the impersonator has a rough time before all is satisfactorily settled.

It is a rollicking play with some new situations.

"MOLIERE" CLOSING.

The all star performance of "Moliere" at the Liberty will close after Saturday. Henry Miller will leave at once for Chicago and there join Ruth Chatterton. They will go to the coast for the summer season.

Later "Moliere" may be given in either San Francisco or Los Angeles. Holbrook Blinn will open on Monday night with the Selwyn production of "Four Little Sheep."

CORT'S MUSICAL CAST.

John Cort has about completed the cast for "Just a Minute," to be placed in rehearsal in August. The piece is a musical comedy by the authors of "Listen Lester." Those that have been signed are Harry Kelly, Dorothy Allen, Louise Groody, Knute Erickson, Morin Sisters, Deiro, Merle Hartwell, Jimmie Dunn and possibly Wellington Cross. The matter has not been definitely signed, but negotiations are under way.

FROHMAN WILL PRODUCE AGAIN.

Daniel Frohman is planning an active return to the producing field next season. Virtually all of his time for several seasons has been devoted to the Actors' Fund with which he has prominently figured for 38 years.

The raising of a million dollars is being sought, and when that is attained the Fund will be entered in perpetuity.

FREAKY WEATHER EARLY IN WEEK STARTS \$2 MANAGERS FIGURING

Number of Broadway Shows, Due to Move, Holding On. "The Jest" Leads All Broadway Plays in Gross Receipts. Believed Record Event For Dramatic Performance. Some Switches Going On.

Monday, when the temperature made a rapid ascension, managers speeded the summer shows now rehearsing, figuring a hasty exit by a number of the practically full list of current attractions. Tuesday the thermometer nose-dived, the mercurial acrobatics having little effect on general business which, while somewhat under last week, is still strong.

A number of offerings logically due to end with May are sticking to the July 1 period of exiting. The feeling is that a goodly percentage of the Broadway crop will safely ease along until the end of the month when a fresh impetus will be gained through the seasonal influx of buyers. Some of the musical plays dropped off last week \$1,000 and more, but they continue at good profit. The falling off in the other houses, aside from the hits, was around \$200. Managers, acting on past performances, entirely passed up the local holiday attendant parade of the 77th Division. Almost all of the big stores, the stock exchanges and many of the smaller shops closed, even though the parade was but 43 minutes in passing. This left Broadway filled with amusement seekers with only the regular matinees going. Consequently the Hippodrome, Winter Garden, Palace and all the big time houses and burlesque did a turnover, with baseball also doing record week-day business. Night takings in the legitimate houses Tuesday was lifted because of the holiday, and it is claimed that comparatively few persons inquired for the absent special matinees. Baseball entered the lists as a Sunday contender for the first time, the premiere game at the Polo grounds drawing around 60,000 and handing a wallop to the other Sunday offerings.

Perhaps for the first time in Broadway history a dramatic offering went ahead of all musical comedies in point of gross when "The Jest," at the Plymouth drew \$18,100, made possible by pushing back the \$3 section and pricing a goodly portion of the balcony at that figure Saturday night. This pushed "The Royal Vagabond," at the Cohan and Harris, into second place, though there was very little difference in the respective house takings. "East Is West" ran third with the takings at the Astor, again going to \$16,300. "Monte Cristo," at the Winter Garden, figured "spectacle" is considered as aside from the offerings in the center of Times square.

Salaries in some cases have been cut but only in comparatively few companies considering the time of the season. "Come On Charley," at the 48th Street, is one of the first to order a cut. That attraction is now in on a rental, to remain until hot weather and next season it is to be done into a musical play.

Going out this week are "A Prince There Was," which captures going into the Cohan; "The Unknown Purple," from the Lyric, with "The Lady in Red," coming in there Monday; "Our Pleasant Sins," from the Belmont, with another house possibly secured; "Oh, My Dear," from the 39th Street. The latter piece moved over from the Princess last week but the increase in capacity was small with last week's gross only drawing around \$3,000. The Spanish season at the Park abruptly

ended last Thursday and H. S. Sheldon's "It Happens to Everybody" opens today (Friday). "Come Along," is sticking weakly at the Baves but will remain only until the Shubert's new revue, "Bing, Bang, Boom," is ready for the roof house.

"Moliers" withdraws from the Liberty this week, but starts for the Coast next month. The house may be dark until George White's "Scandals of 1919" due to arrive June 11.

Among "agencies" "Dark Rosalind," at the Belasco, is a mystery but the piece is drawing well at an \$11,000 pace. About two-thirds of that is being taken directly through the box office, most unusual for the house and a Belasco attraction. "Bonds of Interest," at the Garfield, offered by the Theatre Guild, will shortly be succeeded by another Guild offering "John Ferginon." The Hippodrome is now operating on a week-to-week basis, but should stick out the month. Last week it got nearly \$40,000 but with a claimed expense of \$5,000 per day it will exit immediately upon further decrease. "The Woman in Room 13" stood a jump in business with the switch from the Booth to the Republic. It got about \$2,000 better than the Booth pace, the increase being in the cheaper seats. There is no gallery at the Booth. The Manhattan Opera House opened abruptly with the Argonne Players which is drawing fairly. More service plays are expected on Broadway. "Dear Brutus" is holding well at the Empire. A record for Barrie plays is claimed with the \$12,000 weekly average during the five months of its run.

There are still 17 buys running at the agencies for Broadway attractions, with one to drop after Saturday and the possibility that the Princess may be added. The early part of this week with the first warm snap the brokers began to look about for an "out" on some of the tickets that they are carrying for the demand was light on both Monday and Tuesday nights.

The new Dillingham show, "She's a Good Fellow," at the Globe, is in under a buy of the entire lower floor with the exception of the last two rows for the eight weeks, while "I Love You" at the Booth has a small buy of 250 a night with one-third return. "The Unknown Purple," which closes at the Lyric to-morrow night, has had a buy right up to the finish, and it is possible that "The Lady in Red," which comes in next week, will also have one according to the advance reports from the road on the show.

The list of running buys are: "East Is West" (Astor); "I Love You" (Booth); "39 East" (Broadhurst); "The Royal Vagabond" (Cohan and Harris); "Three Wise Fools" (Criterion); "Up in Mabel's Room" (Eltinge); "Take It From Me" (44th Street); "Lighthouse" (Gaiety); "Listen Letter" (Knickerbocker); "The Unknown Purple" (Lyric); "The Velvet Lady" (Amsterdam); "Come Along" (Nora Bayes); "The Jest" (Plymouth); "Tumble In" (Selwyn); "Good Morning Judge" (Shubert); and "Monte Cristo Jr." (Winter Garden).

Priscilla Dean Out of Danger.

Los Angeles, May 7. Priscilla Dean is rapidly recovering from a severe attack of pneumonia.

JANE COWL'S ENGLISH INVASION.

When Jane Cowl finishes her present tour of the Subway Circuit in "The Crowded Hour," she will take ship for London and blossom forth there this summer as author-producer-star. Her own managers, the Selwyns, know nothing of Miss Cowl's plans, but the secret became known last week in Atlantic City, where the star was playing, when she confided it to some friends at supper one night, at the Hotel Traymore.

With Miss Cowl will go Adolph Klausner, her husband, as manager, and Orme Caldara, who has been her leading man in every play in which she has appeared since "Within the Law."

The entire production of "Lilac Time," in which Miss Cowl was seen here earlier this season, will be carried to London, and it will be in this play that she will make her debut to English audiences.

Miss Cowl planned to join the "American invasion" of London two years ago under the management of Sir Herbert Tree—an insistent adviser that she would score a big hit with English audiences, but the sudden death of the actor-manager interrupted these plans.

"Lilac Time" was written by Miss Cowl in collaboration with Jane Murn and is frankly a war play. But it is thought that this will not work any handicap against its success in London, where war plays are in favor still.

Miss Cowl's tour ends in Brooklyn May 31. It is planned that she will start for London on the Aquitania June 2. "Lilac Time" will be cast in London, practically all the characters being either English or French.

"APHRODITE" COSTING \$275,000.

Morris Gest estimates the cost of production of "Aphrodite" in New York next season (at the Century) as bulking \$275,000. While the production will be imported it will be necessary for Mr. Gest to pay a duty of 60% on the valuation.

It is said that "Chu Chin Chow," an imported production by Mr. Gest into making a remarkable record on tour, has netted that manager not under \$10,000 weekly profit this season and as high as \$15,000. It has also been reported Mr. Gest has found a \$3,000 weekly net money maker in his Century midnight show.



CHAMBERLAIN BROWN STARS

No. 7—INA HAYWARD Signed by Chamberlain Brown exclusively for production next season. Mr. Brown has signed James C. Morton and Moore and L. Barry with R. D. Berg, Zoe Barnett with Oliver Moroson, Basil Wynne with Shuberts, Ada Menard, Jack Donahue, Richard Pike, Allen Edwards with George Lederer, Julia Kealey, Hector Wiley, Phil Baker with Cliff Crawford, Jack Squire with George White, Jim Joe Galt, Florence Mills with Edgar MacGregor, Donald MacDonnell, Franklyn Ardell with John Slocum's "Lady in Red" and many others.

Next week—ROY GORDON.

MET'S ENGLISH "PARSIFAL."

The Metropolitan Opera House is placing the ban on the German language as far as singing on that stage is concerned. So marked is the ban that H. E. Krehbiel, a noted music critic, has been commissioned to prepare a version of Richard Wagner's "Parsifal" in the English tongue for the coming season.

In doing this the Metropolitan directorate is following in the footsteps of Henry W. Savage who years ago presented the Wagnerian work in English with his English Grand Opera Company. Savage did not make a tremendous amount of money with the attraction, but the presentation of the piece was a marked artistic triumph for himself and his organization. On tour the work was a furor wherever it was presented.

NO KISSING FOR ADELE.

Adele Rowland has laid down a certain set of laws for the management of "The Lady in Red," which opens at the Lyric next week. They include a ban on any kissing, kissing hand holding, etc., with any of the male members of the cast during the action of the play.

This action on Miss Rowland's part so upset the managers they tried last week to secure the release of a sobriety now playing in a Broadway production to replace her. They have the promise the sobriety will be ready at a moment's notice in the event that she should be needed.

"The Lady in Red" comes into the Lyric for at least 12 weeks on a rental basis of \$2,500 weekly.

Alexander Hurd, one of the backers of "The Better 'Ole," is reported as financially interested with John P. Slocum in this production.

AMES' PRODUCTIONS.

Winthrop Ames has begun preparation of several productions designed for next season. The first to go on is "The Purple Mask," now being cast, with Richard Bennett in the lead. This play recently closed at the Scala, London, after a six months' run, with Matheson Lang featured. It will open out of town June 2.

The long planned balcony for Ames' Little theatre is expected to be installed during the summer, the house possibly being taken over by E. H. Sothern and Julia Marlowe, who are returning to the stage next season in Shakespeare.

LIVING DOWN HER REP.

Fritz Sheff is one of the big surprises of the season for two reasons. The prima donna has returned to great popularity in "Gloriana" on the road and scored successfully in both Boston and Chicago.

The second reason is the most amiable manner in which she is accepting managerial suggestion and lending herself to publicity stunts. She insists that this is her natural state of mind and that the "hard to handle" reputation was simply built up for her by press agents in the past.

HACKETT BREAKS DOWN.

San Francisco, May 7. James K. Hackett is suffering from a nervous breakdown which forced him to withdraw from "The Better 'Ole" at the local Columbia. Mr. Hackett is contemplating a long rest and a trip abroad with his wife, who arrived here last week.

Leonard Bookers, Hackett's understudy, substituted.

WM. J. WILSON SAILS.

William J. Wilson sailed Saturday on the Aquitania for London. He had been in this country for about six weeks. His principal object was to watch a number of performances of "Tiger Rose," which the Wilson-Sacks Ltd. is to produce in London this fall.

Buffalo, May 7.

It received a rousing send-off, and the newspaper critics praised its bright conception and clever presentation. It played at \$2 top.

Seattle, May 7.

MOGADOR PALACE, PARIS.

Paris, April 25.

SHE'S A GOOD FELLOW.

There's an indefinable something about a

AMEX REVIEW OF 1918.

the performance pr
of the TTA. The

SHAKUNTALA

"LADY IN RED" CALLED TREAT

This is a real treat, headed for Broadway.

Buffalo, May 7.

Min. Bl. 1. 6. 1. 6.

Mission Play's Successful Season.
Los Angeles, May 7.
The Mission play closes after a three months' successful season, its eighth year.

SHOWS IN NEW YORK AND COMMENT

"Century Midnight Waltz" (17th week). Holds on nicely as a favored after-theatre resort and is pulling a good weekly profit.

"Come-On Charley" (4th Street (5th week). In the better "Old" Corp. (30th week). Has passed the hush of really big takings, but demand still among the strongest.

"Come Along" Bayes (5th week). Is losing \$1,000 or more weekly, but may stick for the month. Under \$5,000. House is added handicap.

"Daddies" Lyceum (36th week). Continues on nicely. Pretty sure to outlast a good number of the others.

"Dark Rosaleen" Belasco (3d week). Not drawing attention in the agencies usual with new Belasco offerings, but is attracting very healthy business directly through box office.

"Dear Brutus" Empire (15th week). Has averaged \$12,000 for best part of run, making it the longest sustained run at big money of the Barrie plays.

"East Is West" Astor (35th week). Nothing affects the fast pace of this comedy. Got \$10,000 last week.

"Everything" Hippodrome (7th week). Drew around \$10,000 last week. Is passing last season's successful run. Playing on week to week notice now, but should last for some time.

"Forever After" Playhouse (36th week). Lives on to week's profit; is especially good matinee draw.

"Friendly Enemies" Hudson (42d week). Ought to turn the trick of a continuous year on Broadway.

"Good Morning" Madam Shubert (14th week). Fall off a bit with some of the other musical shows. About \$11,000 last week.

"I Love You" Booth (1d week). Is liked and is doing fairly strong, at least last week.

"It Happens to Everybody" Park (1st week). Opened the trick of the week. Spanish attraction went to pot through dissention and cold weather.

"Listen Lester" Knickerbocker (30th week). Hold up nicely and has a good chance of running well into the warm weather.

"Lightnin'" Gaiety (38th week). Still big and may extend throughout the summer.

"Little Journey" Vanderbilt (18th wk.). Got \$7,000 or a bit under last week. That figure not a comfortable position.

"The Jest" Plymouth (5th week). True to prediction and better. Got over \$18,000 last week, topping almost everything and establishing a dramatic record.

"Mollers" Liberty (8th week). Stops Saturday; probably "Scandals of 1919" arrives next month.

"The Nellie of Orleans" Miller (14th week). Will stay until the weather breaks.

"Midnight Frolic" Amsterdam Roof (12d week). The class of midnight treat.

"Monte Cristo, Jr." Winter Garden (13th week). Running along strong, attracting many visitors.

"Our Pleasure" Belmont (1d week). Is leaving Saturday. Another house talked of but not settled on.

"Oh, My Dear" 39th Street (34th week). Failure to secure bigger house disappointing. Leaves Saturday, at end of second week here. Opens on the road next month.

"Please Get Married" Fulton (18th wk.). Doing fairly well for this house; cut-rate aid.

"Prince There Was" Cohan (18th wk.). Goes out this week to enter Chicago for summer run.

"Royal Vagabond" Cohan & Harris (15th week). The strongest draw among the musical comedies.

"Ronde of Interest" Garrick (4th week). Holds on, but soon to be succeeded by "John Ferguson."

"She's a Good Fellow" Globe (1st wk.). Is accounted a summer show; agencies bought heavily, but show not highly regarded by reviewers.

"Somebody's Sweetheart" Central (20th week). Timed to run until the first of July.

"Stakelstein" Greenwich (3d week). Little heard of this piece in the theatre district.

"Sometimes" Casino (32d week). Holds to an \$11,000 pace despite its long stay. Will stick until the first of July.

"Take It from Me" 44th Street (8th wk.). New bits again introduced. Draw continues strong. Little under \$12,000 last week.

"Too Easy" Broadhurst (6th week). Considered as one of the strongest of the new offerings.

"Tumble In" Selwyn (7th week). Doing very well and may be among the all-summer attractions.

"We for Diana" Bijou (8d week). One of the new pieces not listed to stick. Hardly \$4,000 last week.

"The Rose and the Ring" Punoh and Judy (1d week). Martinis announced to go out; decided to stay a bit longer.

"Toby's Bow" Comedy (18th week). Is making good original predictions and still playing to nice profit.

"For a" Elliott (32d week). Is nearly through.

"The Sweetest" Princess (1st week). The Overseas Revue renamed. Opened Wednesday of this week.

"The Better" "Old" Corp. (30th week). Has passed the hush of really big takings, but demand still among the strongest.

"Three Faces East" Longacre (18th week). Few plays have attracted so consistently this season.

"Three Wise Fools" Criterion (18th week). Should stay until next month. A musical play may be tried in the house during the summer.

"Tip in Mable's Room" Eltinge (16th week). Not capacity, but still doing excellently. Around \$10,000 last week.

"Unknown Purple" Lyric (14th week). Leaving Saturday, but may be berthed in another house for a few weeks.

"Strong enough to stay in one of the smaller theatres. About \$7,500 last week.

"Velvet Lady" Amsterdam (14th week). Will probably stick until the "Follies" arrive.

"Woman in Room 12" Republic (15th week). Strong enough to expect, the increase somewhat in the upper floors. Got \$9,500.

SHOWS IN PHILLY.

Philadelphia, May 7.

A combination of very warm weather and the arrival of the Ringling Bros. and Barnum and Bailey Circus, the first of the season, hurt business in the legitimate houses this week, especially Monday night which was ideal weather for outdoor amusements. The Victory Loan drive is also credited with drawing away from the houses in all sections and this includes the vaudeville and motion picture theatres. While the theatre managers here are doing all that is possible to aid the Loan, everyone will feel more satisfied when it is over and business gets back to normal.

There was only one change of bill at the legitimate theatres this week and that was the return engagement of "Finger Rose." The piece had a run of capacity business for three days last October before being closed up by the influenza epidemic and this is the first opportunity for it to return.

The splendid opening when it first appeared and the extra publicity is sure to help the run of the piece here. It opened to a capacity audience, very enthusiastically Monday night, and the reported advance sale promises a big financial draw for the engagement, which is expected to hold up until the houses closes for the season.

The attractions at the other houses appear to have settled down to stay until the end. "Lombardi, Ltd." with Leo Carrillo is one of the season's best hits and is pulling strong at the Lyric. Business at the other three Shubert houses, however, dropped off considerably. "Little Simplicity" which is in its second month at the Shubert, is drawing fairly well. Business is light at the Adelphi where "Seventeen" is showing, and "Parlor, Bedroom and Bath" is not doing as well at the Chestnut Street Opera House as it did at the Lyric, although the piece is getting the benefit of the heavy attendance which all the theatres in town have been enjoying during the last half of the week.

Fred Stone in "Jack O'Lantern" is still doing fine business at the Forrest, and is expected to keep it up during its stay. "The Cave Girl" is doing only fair business at the Garrick. Business at the Walnut where "Twin Beds" is in its second week at popular prices, is only fair. "The Boomerang" comes to this house for two weeks, opening May 12 and will close the house.

Morocco Engage Bushman.

Los Angeles, May 7.

Francis X. Bushman has been engaged by Oliver Morosco as leading man for a local theatre. Beverly Bayne may be in the cast.

The show will open August 1,

GALLANT GENERAL WOOD.

Here is a true story that the boosters behind the movement to make Major General Leonard Wood the next Republican nominee for President may make capital of: It happened on the train platform of the Pennsylvania station last Saturday just before the Manhattan Limited pulled out for Chicago.

General Wood, followed by a dozen staff officers, approached J. C. Egan, the station master, to be conducted to his drawing room aboard the train. But Egan first introduced the General to a young woman with whom he was in conversation. It seemed she was bound for Los Angeles, and through a delay in getting the Pullman reservations she would have to make the long trip in an upper berth. General Wood immediately declared that nothing like that would happen if he could help it—and promptly offered to exchange his drawing room for the upper berth.

The young woman—Ann Forrest, en route to join the Laskey forces in Los Angeles, to appear as leading lady in Bryant Washburn's next picture—declined the offer with thanks. "Roosevelt's choice" actually made the offer.

MCKAY SUES BLANCHE RING.

Frederick McKay, acting through Attorney Alfred Beckman, of House, Grossman & Vorhaus, brought action for the recovery of \$1,000 against Mrs. Blanche Ring Winniger (Blanche Ring, professionally), on an alleged charge of breach of contract. McKay held a ten-year contract with Miss Ring, dating from 1910, whereby he was to be her exclusive manager. By an agreement, executed seven years later, 1917, this contract was cancelled on the condition the plaintiff received from Miss Ring a sum of \$50 weekly for the first 20 weeks of each season, for a period of three seasons. Having paid the amount for the season of 1917-18, the complaint charges Miss Ring defaulted on the last season.

The defendant has filed no answer to date.

HELEN WARE RECOVERS.

Helen Ware had sufficiently recovered from a recent operation at St. Luke's Hospital Tuesday to leave that institution and go to her home at Rye Beach, N. Y., to recuperate.



MARIONNE (UHER)
Premier Dancuse
Now playing with
JULIAN ELTINGE CO.

PROSPEROUS MUSIC PUBLISHERS.

Notwithstanding the natural aftermath of the war, the repeated Government loans and the high cost of living and production, the popular music publishers of the country are in better financial shape at the present time than ever before in the past ten years.

This week the mechanical royalties, paid semi-annually and quarterly, exceeded on the whole the single payments of any other period in that time. The abolition of the payment system and the general reconstruction of the business end of the industry have done much to nourish the business along, particularly to aid the smaller publisher who was practically shelved in competition with the bigger publisher during the period when the payments to singers were a necessity to help establish a hit.

The Music Publishers' Protective Association is generally credited with the favorable change, and plans are now under way to keep the organization going for another period, the initial two-year term of contract between the members expiring this month.

BALTO'S VAGABOND THEATRE.

Baltimore, May 7.

The new Vagabond theatre, plans for which were announced last month, has completed a deal for the property on the north side of Hamilton street, between Charles and St. Paul. The properties at 16, 20 and 22 E. Hamilton street have been purchased and comprises a frontage of about 90 feet. The building operations are to start in about a month and the theatre is expected to be ready for use at the beginning of next season in October. The project represents an investment of about \$50,000.

Edward L. Palmer, Jr., has been engaged as the architect and plans are now in the course of preparation. Only preliminary sketches have been available so far, but these are sufficient to indicate several features of interest.

ZIEGFELD PROTECTING "FOLLIES."

This week attorneys for Flo Ziegfeld were preparing papers in an injunction proceeding they expect to institute, against the use of the word "Follies" in a theatrical title, as proposed by the Greenwich Village Follies Co.

An application for a restraining order will probably be entered by Ziegfeld if the Greenwich people insist upon employing the word.

In the new "Follies" Ziegfeld is designing it is said there will be a replica of Reuben's all night delicatessen store in New York.

CASINO, FRISCO, CHANGES.

San Francisco, May 7.

The Casino theatre will discontinue its present policy with the final performance of "That's It," scheduled for May 17 and will return to pop musical comedy stock and vaudeville. The Will King Co., with a chorus of 40 girls will open May 25 for the summer, changing bills weekly.

Ackerman & Harris who control the property contemplate a resumption of the higher priced productions again the first of next season. The past few weeks have been profitable under that policy, proving that San Francisco will support a permanent theatre for properly presented productions at \$1 top.

NO. 2 "COME ALONG."

The business for "Come Along" on the 44th Street Roof is said to have decided the show's management to organize another company of the show for next season, to play principally South.

The bookings have been placed with Charles A. Burt, who will also route the original comedy into the larger cities next season.

BUY BONDS

NEWS OF THE DAILIES

"Among The Girls," Selwyn's new musical comedy, will open in New Haven May 9.

"Look and Listen," the first of A. H. Woods' spring productions, will be presented in Atlantic City for one week beginning May 10.

Fire at Brighton Beach on April 30 destroyed the bathing pavilion and other buildings. Damage amounted to \$750,000.

Selwyn placed in rehearsal this week "Wedding Bells," by Salisbury Field. It will open in Washington, May 25.

Ma Van Tron, overseas as a Y entertainer, has received word she has been left a legacy by her grandmother in Copenhagen, Denmark.

"Surprise" is the title chosen for the new Winchell Smith & John L. Golden play to open in Atlantic City May 19.

Selwyn started rehearsals May 6, of "Wedding Bells," a new comedy by Salisbury Field, which will open in New York premiere.

Arthur Hammerstein started rehearsals, May 6, of "The Light," by his nephew, Oscar Hammerstein, 2d. It will open in New Haven May 19.

George White's "Scandals of 1919" is the title of a musical and dance revue that will open soon at the Liberty with Ann Pennington in an important role.

"Come Along" is to remain at the Nora Bayes until "Bliss, Bang, Boom," the new musical play which the Shuberts have in rehearsal is ready for its New York premiere.

The American rights to the French comedy "La Jousse de Figue," by Fere Laminette, have been acquired for Peggy Hopkins. The piece has had a long run in Paris.

Under the direction of Lee Shubert, E. H. Sothern and Julia Marlowe will return to the stage in October. They will appear in three Shakespearean plays.

Lucy, a Hones, one of the attractions with Cook Bros., circus showing at Woodbury, N. J., escaped from her cage May 1 killed her keeper and ran at large until shot by a posse.

Oliver Morosco on May 2 contracted with Richard Dersay, creator of the Astor Daily estate, for the rights to make "The Lottery of Love" into a musical play.

Oliver Morosco has engaged Reginald Richards for "Madame Sappho," Frederic & Percy Hopkins' new comedy, which with Grace Valentine featured will be presented at the Morosco in August.

Emma Dunn will appear under the management of Charlie Emerson Cook next season in "A Woman's Secret," to be dramatized from a Melville Browne serial in "The Saturday Evening Post."

Norma Winlow and her husband Capt. Louis R. Dwyer, R. F. A. left for London May 3 on a honeymoon trip. Miss Winlow will appear in a new production in London under the management of Sir Alfred Butt.

F. Ray Comstock is about to place in rehearsal a new comedy by Guy Bolton entitled "Welcome Home." It will have its first performance May 19. George Sydney will head the cast.

The Shuberts on May 1 started rehearsals of "Bliss, Bang, Boom," a musical play, which is to be presented this summer at the 44th St. Roof. Book and lyrics are by Edgar Smith, and music by Jean Schwartz and Al Bryan.

A jury in Justice Irving Lehman's part of the Supreme Court on May 1 awarded a verdict to Hugh Stanislaus Strango and Benjamin Stannard Mears, playwrights in a suit to recover royalties from Stewart Walker, one of the managers of "Seventeen."

"It Happens to Everybody," a comedy in three acts by H. S. Sheldon, author of "The Harrow," will be presented at the Liberty May 9, by William F. Muenster, with James Glavin, William F. Carleton, Josephine Stevens, Olive Oliver and others in the cast.

Jersey City Lodge No. 211, B. P. O. Elks' society circus de luxe produced at the Jersey City Armory, May 6-7, was attended by 15,000 persons. James B. Coffey staged the production and a number of acts gave their services.

Missora Sears, one of Boston's society leaders and all around sportswoman, appeared in a one act comedy, May 3, with Al Johnson at the Boston opera house. Their party netting \$150,000 in contributions to the Liberty Loan.

The Princeton University Triangle Club re-organized after a lapse of two years, re-nominated by war activities, will present "The Hon. Julius Caesar" at the Waldorf-Astoria, May 19. Booth Tarkenton, 95, is author of the piece.

Happilyland, Staten Island's principal pleasure resort at South Beach, was completely wiped out by fire, May 4. The loss is esti-

mated at \$250,000. Two firemen were badly burned, and Mrs. Jacob Automerth was burned to death trying to make her escape.

Robert Casadesu, of the Theatre du Vieux Colombier, called for France May 8. He is making the trip to arrange for the production of a new French play at the opening of the Vieux Colombier in the autumn. A new company of French players will be brought from France to take the place of the old ones who have returned to Paris.

Rehearsals on "The Wedding Bells," a new comedy by Salisbury Field, co-author of "Twin Beds," began last Monday under the direction of Selwyn & Co. The cast includes Wallace Edginger, Margaret Lawrence, Roland Young, Mrs. Jacques Martin, Reginale Mason. The piece is due for its premiere in Washington May 25.

"La La Lucille" will go into the Miller Theatre, Monday, May 12. The show plays Washington this week and the out of town critics have handled it kindly. Johnny Hines has the principal male role, but will be replaced before the New York premiere. Fred Jackson wrote the book and Geo. Gershwins the music.

CRITICISMS.

HERS A GOOD FELLOW.
A "must" come to the Liberty and lyrics by Anne Caldwell, music by Jerome Kern. At the Globe, May 5.
"Hers a Good Fellow," but it is the pleasing effect of the ensemble that stands highest in its favor, and that, with a little less of the first and third acts are rather slender, but the middle act develops a rich vein of comedy which will doubtless carry "Hers a Good Fellow" well into the summer. *Times.*

ARGONNE PLAYERS OF TITH DIV.
"Amer. Revue of 1918" at the Manhattan O. H., May 5.
The Boys demonstrated their versatility as either actors or fighters. They stormed the audience with the same success achieved in the Argonne Forest. *Herald.*

ENGAGEMENTS.

Lowell B. Drew, "Scandals of 1919,"
Violent Wilson, "The Lonely Woman."

JUDGMENTS.

Harry Fredericks (Fredericks Studio Building)—Motion Picture Trade Directory Co., Inc.—\$41.70.
Lillian Lorraine and Fidelity & Casualty Co.—People, etc., \$300.

Edgar Dudley—M. W. Doyle, \$433.20.
Exhibitor Booking Syndicate—M. & Express Co., \$72.50.
H. S. Staines et al.—\$1,814.00.

Stuart Walker and Maximilian Elser, Pr.—H. S. Staines et al.—\$1,814.00.
Fred L. Boruff and Edward Arden Noblett—Herbert Brenon Film Corp.—George Arliss, \$98.10 (costs).

SATISFIED JUDGMENTS.

Willard Mack—J. F. Taylor & Co., \$1,548.28.

EDDIE LEONARD GOES WITH CORT.

A contract has been entered into between Eddie Leonard, the minstrel, and John Cort, for the latter to star Leonard, commencing Sept. 8, in "Roly Roly Eyes," written for the black-face stage by Edgar Allan Woolf.

A couple of years ago, Leonard had about consummated arrangements with Joe Weber for a starring tour, but the war broke up their plans.

ELSIE JANIS HOME FOR VISIT.

A visit over here only of four weeks is reported for Elsie Janis. Miss Janis intends returning to Paris, where she is under engagement to appear for Sir Alfred Butt.

Morris Gest is said to have offered Miss Janis, while he was in London, \$500 nightly, if she would play on the Century Roof during her stay on this side. Miss Janis would not accept.

Needs Singing Star for "Blue Mouse."

If Joe Weber completes his negotiations for the stage rights of "The Blue Mouse," held by the Shuberts, Mr. Weber will require a leading woman of some name who can sing.

Edith Day could have had the engagement but terms interposed. Nan Halperin was considered, but through indecision as to Miss Halperin's future plans, that has been called off.

STOCKS OPENING.

Detroit, May 7.
Jessie Bonstelle opened her stock Monday with Paul Gordon playing the male lead. It is Mr. Gordon's first stage appearance since his discharge from the army, where he served as captain in the 35th Infantry. "The Ruined Lady" is the first attraction. This is the piece by Frances Nordstrom which was tried out by Grace George last week.

The Blaneys, who have taken over Loew's 7th Avenue for a summer run of stock repertoire, plan to have a 14 week season, opening with "Common Clay" May 12. Robert P. Glecker, who created the title role in "Daddy Long Legs," will head the company with Wallace Howard as leading lady. The balance of the cast includes Gorgina Such, Theodore Roberts, William H. Whitaker, Edward Lynch, Jack Savold, Elizabeth Day, Augusta Gell and Jack White.

Clifford Stork will open the Mabel Brownell Player at Dayton, O., May 12, with Mr. Stork and Miss Brownell playing the leads. Lloyd Sabine and Marion Manley will play seconds; Joseph Remington and Jane Stuart character lead. James Boshell will direct. The cast was engaged through Chamberlain Brown.

Ruth Parry has been booked for the Coe Payton stock in Newark, by Chamberlain Brown, where she will play the lead in "Rebecca of Sunnybrook Farm."

SHOWS OPENING.

Gus Hill will soon begin casting for next season's opening and expects to have 14 shows out. The Gus Hill Minstrels will open the season Aug. 5 on the Coast, "Hitchy Koo" opens in Norfolk Labor Day. The "Anna Held Jr. Revue" in Harrisburg, Pa., and "Odds and Ends" at Easton, Pa., same date. Three "Mutt and Jeff" and three "Bringing Up Father" companies will open shortly after.

Ace Berry and Hal Oliver will start rehearsal on a new musical show called "Have A Smile" on Aug. 1. The show will have eight principals and 12 choristers and contains two acts, a prologue and epilogue. The piece will be routed over the one nights (K & E) opening Aug. 25 in the west.

SHOWS CLOSING.

Gus Hill announces the following shows closing and the dates. No. 1 "Mutt and Jeff Co." May 10, at Chicago, No. 2 "Mutt and Jeff" May 10, at Utica, N. Y. No. 3 "Mutt and Jeff" May 17, at Oswego, N. Y. Gus Hill's Minstrels close May 10, Manchester, N. H. and Gus Hill's "Bringing Up Father," May 17, at Coatesville, Pa.

"Tiger, Tiger" will close at the Bronx Opera House June 1.

DEATHS.

Joseph W. Jefferson.
Joseph W. Jefferson died at his home, 173 W. 72d street, May 1. Last December the deceased was operated upon for cancer, at the New York Hospital and has been in a critical condition ever since. Joseph Jefferson was the son of the prominent actor of the same name and inherited some of his father's talent as a player. He was 49 years of age and first appeared on the stage in his father's company in "Rip Van Winkle" 24 years ago. For the last five years and up to the time of his illness Mr. Jefferson had been in vaudeville.

Homer Curran, of Curran's theatre, is reported negotiating for a Los Angeles presentation of "Let's Go," and may produce the piece there at the Majestic or Mason theatres.

ATLANTIC CITY MAY 7.

Atlantic City, May 7.
To date the Globe has far from fulfilled expectations, and Boardwalk wisecracks are wondering how long the Stanley Co. of Philadelphia, which reopened the house last month, will be willing to pocket the huge losses incurred thus far.

The opening week with Al. Jolson and a stiff \$230 scale hardly paid the house enough to cover operating expenses. McIntyre and Heath, the second attraction, drew less than \$250 gross up to the Friday night that they closed because of a fire that destroyed the production. Last week Jane Cowie in "The Crowded Hour," which broke the house record at the Majestic, Brooklyn, the week before, played to very disappointing business at the Globe, getting less than \$6,000 on the week. The present attraction, William Hodge, in "A Cure for Incurables," is doing very little.

How much of this failure to attract paying audiences is due to the fact that the Globe has always been a jinx house, and how much to the fact that the season in Atlantic City has been generally very bad to date, is a matter of speculation.

Even the much-advertised aviation meet has not drawn one-half the number of people expected.

Receipts at Keith's, Atlantic City, since the opening April 14, have not been any too encouraging, as far as the booking of good attractions are concerned. Since the opening all star bills have been booked, but failed to arouse much interest. Unless something brighter occurs, the house may close, to a considerable loss.

SHOWS FOR THE COAST.

Big names are due for the coast this summer. Already started there is Otis Skinner in "The Honor of the Family," "Cappy Ricks," now on the Subway Circuit with Tom Wise and William Courtney, starts coastward late this month, stopping at Detroit, then leaping to Los Angeles. Henry Miller has three plays going, "Moliere" with himself and star cast, opening in Los Angeles in July. That play closes at the Liberty May 31 according to present indications, and will lay off in New York for a month, jumping directly to the coast from here. Ruth Chatterton in "Moonshine and Honeyuckle" is due to leave Chicago at the end of June, going to the coast direct also. The Miller-Chatterton Company, "A Marriage of Convenience," hops off from Omaha, where it plays June 2 and jumps to Salt Lake City.

"CLAUDIA" WILL OPEN.

"Claudia" the new comedy by Edith Ellis, first designed for Josephine Victor, but now to have Mimi Aguggia in the lead, opens May 19, in Pittsburgh. During rehearsals, Miss Victor stated she did not believe the play was in proper shape and in that, B. Iden Payne agreed. Miss Ellis insisted that her product was right and John Cort gave her permission to stage it for him. Mr. Payne withdrawing with Miss Victor. Of the original cast only Byron Beasley, Mrs. Jacques Marlyn and Jeffries Lewis remain.

Marie Horne Breaks Some Ribs.
With her marriage to Ernest Glendinning set for May 11, in New York, Marie Horne carelessly broke three of her ribs the other day.

The wedding will take place according to schedule, Miss Horne having made a swift recovery. The couple will become man and wife before relatives only about 11 o'clock Sunday and leave the same afternoon on the Century for Chicago.

BUY BONDS

17

CABARET

Something like the fellow in the condemned cell told by his lawyers and friends that he is sure of reprieve, even if at the last moment, is the plight of every added day toward the first of July of the hotel men with cabaret annexes and stimulating assets. Something like ten million dollars are invested in New York and Brooklyn cabaret restaurants and hotels, according to conservative estimate, and the greater part of this, it is said, will be jeopardized beyond redemption if the dry law goes into effect. The New York World Wednesday carried a story of a Gompers' labor chat with President Wilson when the two conferred across the water, with a report that the President had advised Gompers he might assure his followers that if the country didn't want the dry edict and would demonstrate it to the President, the executive would see that upon his return the law would be rescinded. The World report generally cheered the New York restaurateurs, but a canvass by VARIETY of the bankroll executives of the Grand Central Palace principal hostilities, instituted on the same day, elicited the conclusion that while the hotel men hope, something will be done to help them, and decisively, they yet feel somewhat in the position of the Ossining inmate with every tick of the clock bringing him to the moment when the reprieve must appear or he perish. And the hotel men point out that pardons have been known not to arrive at all and often to arrive so late they might just as well never have been issued. A great deal of secrecy is being maintained by the principal big bonifaces with the liquid annexes as to their proposed substitute for intoxicants and dance trimmings for profit in case the hoped for reprieve doesn't show up. That Reisenweber's, both Healy's and the other representative landmarks have substitute plans cooking they admit, with the expressed reservation that to communicate the particular directions of their substitute plans would be to invite unnecessary competition at a critical stage of their transition, when, being the first one over with a new big idea spells success for the originator despite the bone dry bann.

One of Baltimore's oldest hostleries, the Hotel Nachman, known by the theatrical profession not only of this country but also abroad, changed hands Monday. In the little office at the end of the bar Tuesday morning sat Gus Lewis, who for decades has conducted hotels and saloons in this city. "Hon." Nickel, erstwhile proprietor, was across the street in the Folly Cafe, which he conducts in conjunction with the Folly theatre, arranging pictures and other things which had just been transferred from his former establishment. The bar of the Nachman cafe resembled an immense picture gallery rather than a mere oasis for the bibuli. On its walls were hundreds of pictures of actresses and actors, pugilists and others famed in historic and sporting fields, who had at one time or other stayed at the old hostelry through the more than three score years and ten. Decades ago this collection was started by Mr. Nachman, at that time proprietor of the hotel, and intimate friend of "Joe" Jefferson, Maggie Mitchell, Forrest, Booth and other celebrities of that age, all of whose photos are among those in positions of honor.

Edward Beck's new revue opened at the Marigold Gardens, Chicago, this week, and showed up to the standard set in previous extra productions made by Beck for the most beautiful cabaret in Chicago. It is entitled "Star-

Light," and the principals are Muriel DeForrest, Dorothy Bostwick, Marie Wells, Loretta Conklin, Billy Robinson and Ralph Bart. There is a specially featured number put over by Robinson which proved to be a riot on the opening night of the revue. It is Benny Davis' new song, "Highbrowed Babies' Ball." Robinson got so many encores and plaudits that he was almost humped back after the number.

The annual Ziegfeld ball will occur on the Amsterdam Roof Sunday night (May 18). It marks the homecoming of "The Follies," with the celebration a joint one between the members of the company and those of the "Follies," for the benefit of Flo Ziegfeld, who will allow the box office to work on the special occasion. Leon Friedman sent out the notification including enough names of those who will appear (and they will) to make it read like a directory of the show business.

The Dixie Land Jazz Band, now at the Alamo Cafe on 125th street, will open at the College Inn, Coney Island, May 10. They will be replaced by another aggregation under the direction of Oscar Hermann. The following entertainers will move to the Island from the Alamo also, Julia Geraty, Irving Glick, Taylor and Jackson, Shane and Calvert. They will be replaced by Betty Lewis and Dorothy Brown. Al Davis booked the new talent for the Harlem place.

Annette Bade, in the Century Roof show, is now called "The Motie King Girl," doing all of the numbers formerly done by Miss King in the performance. With the promotion of Miss Bade to a principal's dignity, her salary soared from \$25 to \$100 weekly. Miss King received, while on the roof, \$300 a week. Previous to the elevation Miss Bade had done an imitation of Miss King in the "Broadway" number. The resemblance between the two girls is striking.

Between Harry Landau, proprietor of the Victory Theatre, Camp Alexander, Newport News, Va., and Joe Mann; local cabaret agent, plans are being completed to establish a young Coney Island at Newport News this summer. Concessions have been rented for the erection of various amusements, while the theatre itself will be converted into a dance hall. It will open May 17, with a revue of 30 people.

The group interested in the management of Montmartre, and known as the Salvain bunch, have taken over The Little Club in West 44th street from the Shuberts. Mr. Salvain is still at a sanitarium at Battle Creek, Mich., without any encouraging reports received from there concerning his physical condition.

With the exception of the principals, the All Girl Revue, formerly at the Parisian, Eighth avenue, New York, moved to the Arcadia, Brooklyn, succeeded by straight cabaret, and also causing the current revue at the Arcadia to fall out entirely. The new principals are Billy Turner, Sara Marie (soprano), May Larimer (soubrette), Emma Kerr and George Ely.

Ellsworth, Rogers and Golden, former cabaret entertainers, have been signed by Bluch Cooper and will be placed in one of his shows immediately.

The Memphis Five, recently at the Blackstone, Atlantic City, have been placed by J. B. Franklin at the Harvard Inn, Coney Island, N. Y.

ARTISTS' FORUM

Confine letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed.

New York, May 3.

Editor VARIETY: In a recent issue of VARIETY your reviewer referred to our act as a somewhat flippant, yet misleading, manner, concluding with the sentence that Stan Stanley would shortly open on the Loew time. Just why that was added is problematical, but it apparently had the desired effect, for later Mr. Stanley and Mr. Allen discussed the matter personally, and the former accused us of lifting his material, claiming priority for all audience acts in a general way. In the same issue of VARIETY we published a page advertisement carrying press opinions of our act and in none of those press opinions was Mr. Stanley referred to. However, we are not objecting to your reviewer's opinions, but more so to Mr. Stanley's claims.

Why does Mr. Stanley place himself on the altar of originality? Who heard of him prior to the time he began advertising in VARIETY? Does he hold a mortgage on all audience acts or is vaudeville an open market? I should imagine Mr. Stanley would be content, knowing that his own material was not being "lifted," but when he assumes the position of sole claimant to the idea of an audience act he makes himself appear ridiculous.

I believe the audience style of working was first done in a show called "1492," with which Harry Weber was connected. He may verify this. Numerous other audience acts have come and gone, long before Stan Stanley was known to vaudeville even as an acrobat or trampoline performer.

My partner, Mr. Allen, has been doing an audience act for the past 16 years, formerly working with a trio, Allen, Maher and Barton. In this act was a money "bit," but nothing like that money "bit" done by Stanley. We are not including this "bit" in our routine, but should we decide to (and we have a perfect right to do so) Mr. Stanley would probably rise up and shout "Stop thief!" But we are not accusing Mr. Stanley of lifting our "car gag," copyrighted over five years ago. This line has been practically "released" and we merely keep it in because it is a big laugh, yet it belongs solely to us, for we originated it. And we are the originators of every other line in our present vehicle, because ours is an act that comes naturally for such dialog, and we do not have to resort to burlesque bits and aged gags.

We are not taking Stanley serious. Nor do we care to advertise him at length. But his position is unique since he foolishly is pointing the finger of accusation at every one who is doing an audience act, something probably done before he left school.

Our act is copyrighted and we stand prepared to prove our right to all our material. Mr. Stanley may probably answer with the usual wail that he has never heard of me. To offset that in advance I'll refer him to Harvey Watkins, of the Keith Agency, and suggest he ask Mr. Watkins how long he knows Belle Watson, of the original Watson Sisters.

But Mr. Stanley, don't tip my age off and meanwhile roll your little hoop along, for you are doing nicely, having graduated from the acrobatic class. Don't spoil it by trying to convince intelligent people that you are the author of vaudeville.

Belle Montrose.
(Montrose and Allen.)

Chicago, May 3, 1919.

Editor VARIETY: In this week's issue of VARIETY, under heading of Palace Theatre, Chicago, Jack Lait "wrote up" or criticized the current show in a manner which is not only displeasing, but also disgusting to a great many people connected with the above mentioned theatre, also various members playing there this week.

As this writing I have played eleven performances, and if you will pardon me for the expression, I am pleased to state that I have stopped the whole eleven after each audience had laughed for 20 solid minutes. At one performance I did 29 minutes after several encores, and then the audience would not let me retire before I had thanked them and made a little curtain speech.

Mr. Lait states that I forced some laughs and that I laugh at my own jokes. Everyone who has ever seen my act knows that I do not laugh at my own jokes, but I do use a "mile," which is a big asset in putting over my points, and which has made millions of people laugh. But that same smile seems to get Jack Lait's goat, for he finished up by stating that I hardly made an impression.

I called your attention to the same thing last year when I played the Majestic in Chicago, at which time the galleries credited me with one of the big hits of the bill, and at which time Mr. Lait said in his review that I perished.

I call your attention to these facts because on the same bill with me this week is a lady doing an act written by Jack Lait and which he lauds to the very skies. Whether the lady deserves the lauding or not is not for me to say, but I do maintain that it is hardly fair to allow any person to act in the capacity of critic on a trade paper when that person is selling goods to the trade. For in my opinion "that person" can scarcely be trusted to give an unbiased statement concerning the other fellow's goods.

Joseph L. Browning.

New York, May 3.

Editor VARIETY: Note comment in VARIETY on my new act in which you advise I give Frank Bush credit for my doing a semi-tipsy girl character. I have always respected VARIETY's criticisms, and felt that actors who are not over egotistical can profit by them. But I must ask you if it is in order to give the creator of a character credit if the character is not one purely of mannerism?

If it's consistent that we do so, to comply with the desire to be honest, then every rural character should credit the first rube impersonator—every few comedian should credit Frank Bush and Joe Welch, and every wise man should credit King Solomon, and of course the whole world would have to give Solomon that credit as a result of that.

Frank Jarron.

Colia Canter, proprietress of the American Hotel, Panama City, Panama, arrived in New York last week and is now temporarily headquartering in Joe Mann's office. Joe Schrab, Maxon Snyder and Dolly Austin are completing five months' engagement in Panama and will return to New York shortly.

Nadji, oriental dancer, after 20 weeks at Healy's, New York, goes in the new revue at Rector's.

TO BE OR NOT TO BE.

Chicago, May 7. Showmen have always explained why Shakespeare is not suitable these days. "The Bard never used enough humor," they say.

This was demonstrated strikingly at last Thursday night's performance of "Hamlet" at the Princess Theatre here. The second act of the piece was drawing to a close, and Walter Hampden, in the title role, strode to stage center for the famous soliloquy of the Danish prince:

"Now I am alone," began Hampden. But he wasn't. A big black cat, with green eyes blinking in the glare of the footlights, stalked on and began a measured promenade about the stage. A high pitched giggle came from the gallery. Hampden began to perspire.

"To be, or not to be, that is the question," he said, desperately. The cat answered the question:

"Meow!" was the come-back, and the audience, knew it was not to be. When the cat began to rub an arched back against the noble calves of Hamlet, it was all off. Hampden, shaking with laughter (even Hamlet has a sense of humor), quit cold. The action was resumed only when the cat was removed.

It's owner—one of the stage hands—rewarded that feline as art, alas, is frequently rewarded. The kick was well-aimed, and was about to be repeated, when Manager Will Singer rescued the cat.

"You're a stage hand, not a critic," Singer exclaimed indignantly.

It is reliably reported he is arguing with Hampden to keep the cat in the act for the rest of the run.

CROWL-FORKINS PLIT.

Chicago, May 7. Charles Crowl and Marty Forkins, who have been conducting the Crowl-Forkins Agency, have severed partnership. The dissolution was most friendly, due to the impending trip to Europe of Ray Samuels, who is Mrs. Marty Forkins. Marty will accompany her as her manager.

Forkins left for New York this week. He will procure acts for the agency while in New York. Marty and Ray will depart for Europe the early part of June, their first stop being London, where Miss Samuels will join a revue.

Crowl, former booking manager of the Butterfield Circuit, will continue the agency.

MORE POWER TO POWERS.

Chicago, May 7. Harry J. Powers, Jr., who was bidding fair to make as big a name in local show business as his dad, has quit to enter the auto tire manufacturing business in Wheeling, W. Va.

"You'll Like It" Rehearsing.

Chicago, May 7. The Will Morrissey-Berg revue "You'll Like It," which is to succeed "The Overseas Revue" at the Playhouse, May 11, is now fully cast and rehearsing daily. The company will include Morton & Moore, Lydia Barry, Florence Gest, Valerie Walker, Madeline Schwabacher, Bobby Folsom, Paul Rahn and Millian de Forrest.

The piece will break in at South Bend.

Nicholas & Cook Road Show.

Chicago, May 7. Nicholas & Cook have produced a musical comedy for the night stands in the Middle West. The show, written by Addison M. Evans, is called "Oh! Pretty Lady!" It opened at the Clinton Theatre, Clinton, Ia., May 4.

PERCY WANTS GEORGE.

Chicago, May 7. Percy Hammond, caustic critic of the Tribune, didn't like it when he heard that Grant Mitchell would take George M. Cohan's part in "A Prince There Was" when that show follows "Going Up" into the Grand next week.

His comment: "The news of Mr. Cohan's desertion from the cast on the eve of its Chicago season inspires again the hurt outcry of the disappointed provincial. Letters of complaint are always at hand, lamenting the New York managers' habit of lightening their packs ere they hit the long trail, but the moaning is especially audible when the defection is that of so illustrious a celebrity as Mr. Cohan. Outside playgoers seem to think he belongs not only to New York but to the outside colonies as well, and they feel cheated when he betrays them of his presence."

McCloon Running Wheat Show.

Chicago, May 7. Louis McCloon has signed a contract to manage the forthcoming Annual Wheat Show at Wichita, Kan. He has agreed to Wichita with his family to become acquainted for the event.

AT THEATRES IN CHICAGO.

Opening Dates.

May 11.—Willie Collier in "Nothing But Lies," at the Cort.

May 11.—Morrissey-Berg revue "You'll Like It," at the Playhouse.

May 12.—Grant Mitchell in "A Prince There Was," at Cohan's.

May 13.—"Passing Show of 1914," at the Palace.

June 15.—Woolfolk's "Honeymoon Town," with Bernard Granville at the La Salle.

Current Attractions.

ILLINOIS.—John E. Kellard in Shakespearean repertoire.

BLACKSTONE.—"Tillie" exceeding all expectations; even its best friends hadn't expected a run of over six weeks (11th week).

COLONIAL.—Fritzi Scheff in "Gloriana"; sound hit (8th week).

CORT.—Last week of Frank McIntyre in "Thirty Days," which covered around the \$2,000 mark during the past month of its stay (9th week).

GARRICK.—"Scandal" playing almost perfectly each performance (10th week).

GRAND.—Last week of "Going Up," most successful musical comedy of the season (20th week).

HAYMARKET.—Stock Burlesque.

ILLINOIS.—"The Betrayal" (14th week).

LA SALLE.—"The End of the Road" (14th week).

NATIONAL.—"Way Down East."

OLYMPIC.—Willie Kershaw in "Peggy Behave," picked up a little on its second week.

PRINCESS.—Walter Hampden doing very well with "Hamlet" at the Princess. Gross shows don't have to pay any royalties to the author (3d week).

POWERS.—Ruth Chatterton in "Moonshine and Honeyuckle," getting by moderately (6th week).

PLAYHOUSE.—Last week of "The Overseas Revue," which, rechristened "Too Stars," goes to the Princess, New York.

STAR & GARTER.—"Oh, Girl!"

STUDEBAKER.—Guy Bates Post in "The Masquerader," the biggest hit this house has had in years (10th week).

VICTORIA.—"Stolen Sweet."

WILSON AVENUE.—North Shore Players in stock.

WOODS.—Bertha Kalich in "The Riddle: Woman." (2d week).

Shows Closing.

May 10.—Frank McIntyre in "Thirty Days," at the Cort.

May 10.—"Overseas Revue," at the Playhouse.

May 10.—"Going Up," at Cohan's.

SHOWS IN CHICAGO.

Chicago, May 7. "Scandal" maintaining top notch figures, playing between \$15,000 and \$16,000 at the Garrick; "Tillie" at the Blackstone, a surprising winner, did close to \$10,000, with \$12,000 for "Gloriana" with Fritzi Scheff at the Colonial, and holding up. At the Powers and Ruth Chatterton in "Moonshine and Honeyuckle" is hitting a steady pace.

Kalich, with a brilliant opening at the Woods in "The Riddle: Woman," it'll ever since the opening, and the show suffered reaction accordingly, but there was a pick-up the second week, close to \$14,000. Willette Kershaw weak on opening at Olympic with "Peggy Behave," made about \$7,000, with slightly above that figure this week. "The Dangerous Age" slunk out of the Illinois after a miserable two weeks, with a gross that the management was ashamed to even hint at, but couldn't have gone over \$2,500.

"Thirty Days" with Frank McIntyre at the Cort made a low figure exit on its final week, getting under \$5,000. At Cohan's, "Going Up," although the gross wasn't anywhere near the brilliant figures of past weeks, went out with a barrel of money and a record run of 20 weeks to its credit. Guy Bates Post, at the Studebaker in "The Masquerader," making over \$7,000 average weekly, ticketed to close several times, refuses to quit; last closing date announced for May 30, with no attraction yet announced to follow.

"Overseas Revue" left the Playhouse with very mild takings, house dark a week until the new Morrissey-Berg revue "You'll Like It" opens, with all local talent except Morton and Moore. La Salle dark a week, and opened with "End of the Road," U. S. film, which may be a sensation, there being very little censoring done. Film will run four weeks, with "Honeymoon Town," Boyle Woolfolk's show, featuring Bernard Granville, opening June 15.

The two Shakespearean thespians did surprisingly well; Walter Hampden at the Princess a hit, and Kellard at the Auditorium opening warm and promising a good gross for the week. "Passing Show" opens at Palace May 13.

Willie Collier Ill.

Chicago, May 7. It is reported locally that Willie Collier's illness will prevent "Nothing But Lies" from following "Thirty Days" at the Cort. No arrangements have been made as yet to offset the disappointment.

Tom Bourke, Manager.

Chicago, May 7. Tom Bourke has been appointed business manager of the new Morrissey-Berg Revue to open at the Playhouse some time during the month of June.

Chicago By Day

By SWING

On the day last week when all the bomb excitement broke, when dozens of prominent government officials and captains of industry got packages containing infernal machine, John Nash of the Association received a package. It looked suspicious. There are (Bolshaviki in show business as well as in any other business. Who knows? The package was sent to the detective bureau. When they opened it, it was shown to contain a box of cigars. In gratitude, John made the dicks a present of the cigars. The next day they called on him and told him the box might better have contained a bomb. "Four of the front office guys couldn't come down to work," Nash was told. "Then cigars was certainly bullsh—"

Comes now the season when the legitimate houses, which for the past few months have been haughtily turning down dozens of productions, are not so particular any more. Chicago's real opy house, the Auditorium, has sunk to Shakespeare, as has the Princess. The La Salle is playing a war picture and the Illinois a film called "The Betrayal."

VARIETY last week was installed in its new offices in the State-Lake building. Painters painted. Carpenters carpentered. Plumbers plumbed. Glaziers glazed. Everything was confusion. No running water. No lights. Smell of varnish. And on such an occasion. Jack Lait runs off to French Lick Springs to play roulette and go horseback riding. There is something to this Bolshevism thing.

Louis Marmaduke Houseman (as Doc Hall always puts it) has his right arm still in a sling (the busted clavicle has not yet fully mended) and yet he's the most harried individual on Randolph street. In Bertha Kalich's show (of which Lou is publicity impresario) Mr. Houseman has to explain 138 times an hour what the color means in "The Riddle: Woman." In Willette Kershaw's piece (of which Lou is manager) Lou is quizzed several times a day as to who Owen Davis is. And in between automobile salesmen are trying to interest Lou in a new electric.

Nat Phillips' wife, who has been in the east, came on to Chicago, arrived, late Saturday night. She was to have arrived Sunday morning, but planned to surprise her husband. She made her way to the Bradley Hotel, where Nat had been holding forth, and when she got to his suite she heard loud declamations within, and paused. A loud voice was saying: "You're dead, I tell you, dead!" And back came the response, in the voice of her dear husband: "As I live and breathe, I'm not dead. That's Bill's bullet, not mine." Horrified, she opened the door, and found her husband arguing with Benny Davis, who was trying to insinuate that Nat's hand was dead because he has been dealt an ace which should rightfully have gone to Bill Coogan.

An Olympian Diary.

Sunday, May 4.—Bus still in garage. Garage chief advises bad news, for repairs will be \$50. Says must have at least two new tires. That's \$50 more—a century in all. Wheel tax, license fee and insurance still to come. Johnnie Conrad, where are you? Have something private to write to you. Note: First class touring car for sale; owner has never ridden in it; bargain for cash.—Adv.

CUT TO FOLLOW

This space reserved for ERNIE YOUNG, OF CHICAGO.

San Francisco

ORPHEUM, SAN FRANCISCO.

San Francisco, May 7. The local program is headlined this week by "An Intimate Revue," the program by Annika Kellerman and her Co. In what is also announcing this as Miss Kellerman's initial lap of her forthcoming world tour. She is assisted by Keri and Weston and Jack Coogan, both specialties gathering a well earned hit. Coogan's eccentric dancing, especially well. Miss Kellerman's versatility somewhat surprised the Orpheum audience, as her efforts including dancing, wire walking, a male impersonation, and her famous diving stunts, the latter of course getting the bulk of honors. Her English Chapple impersonation was also nicely accepted and the wire work called for some spontaneous applause. Miss Kellerman was forced to a speech before retiring, and while a rather expensive attraction for the Orpheum, considering preceding headliners, she lived up to expectations.

The supporting bill was well balanced, the hits of the opening day going to one Greene, the added feature, and the Three Hickey Brothers with their comedy acrobatic specialty. Greene has a routine of well selected popular numbers with several corking good character stories, well told, original and productive of big laughs. He might have told more and remained longer, but, like a good showman, left them anxious for an encore. The Hickey Brothers, who are somewhat closely for the top prize. The comedian's style of work, the excellent brand of comedy and the superb acrobatic finish clinched their success. It's easily the best three-act of its kind in this section during the past several seasons.

Margaret Young, has shown good judgment in her repertoire of songs. Three special numbers getting the best returns. These include the "Western Union." The simultaneous number, all properly delivered and productive of the desired results.

Later has some new dialogue with his dummy as well as retaining some of the talk from his former specialty. The simultaneous number and drinking bit earned the biggest portion of applause.

Eddie and Eddie Adair pulled some laughs with a smart talking skit which carries a light finish. This could and should be improved. Alice and Dot Lamb opened with a dandling balancing specialty that stood out for its original construction, the pedestal work being particularly good. Crawford and Broderick (brothers) were on second and repeated last weeks success, the spot failing to handicap them in any visible manner. Jack Joseph.

PANTAGES.

San Francisco, May 7. The bill this week, while not strong on applause winners, contained sufficient variety to make a pleasing entertainment. There were no startling novelties, but the program was well-balanced and there was no lack of appreciation for those numbers which went over big. The principal honors went to The Million Dollar Doll. This is a miniature musical comedy, featuring Dave Reed and a splendid beauty chorus. The costumes and scenery used in the act are beautiful, the singing was good and the comedy went over with a snap. The chorus is above the average and handles their parts well. Mr. Reed took care of the talking and looms up as a contender for bigger things, with excellent comic timing, winning many laughs.

The Amor Four, a mixed quartet of dancers, went through an ordinary routine, but worked well together and executed their dances nicely. Connie Scott, a member of the quartet, who had been seen here previously in a girl turn, made a creditable showing. Like Marie Dool, supported by John Mehan, appeared in a novelty sketch which contained many laughs and a few flashes of passion. The amusing situations were excellently handled. The Aeroplane Girl received a lot of legitimate applause, outside of what they secured with the unfurling of the Stars and Stripes at the end of their act. They have a neat turn and work fast on a revolving apparatus, resembling aeroplanes. There was a certain amount of novelty about their work which was pleasing.

Jack Gray and Marie present a routine of piano playing, dancing and finger dancing. The other numbers included Helen Miller in the latest song hits, the Heart News and a screen comedy.

HIPPODROME.

San Francisco, May 7. Sunday marked the fourth anniversary of the Hippodrome. Four years ago Ackerman & Harris installed vaudeville at the Hipp. While there was no special program prepared for the occasion, the first half a dozen acts made a splendid showing.

The "Eyes of Mirth," which headlined the bill, surpasses all previous girl turns seen at this house. Miss Grey was indeed first. Prince Karmi and Co., with her male partner, who has a prepossessing personality, gave a wonderfully pleasing 15-minute turn. The act is helped along by an unusually attractive chorus. Morrison and Carter in the fifth spot, presented a big improvement over their previous visits here. Miss Morrison displayed rare ability in handling several comedy numbers. The double numbers stood out prominently despite the fact that they were rendered first. Prince Karmi and Co., at No. 2, were seen here for the first time, their exhibition of magic illusions were cleverly presented and well received. At Abbott's corner, next to closing, with his rural character songs and harmonica playing, Covna and Helene, and the Aerial Balletists were the other numbers on the program.

NOTES.

This week marks the fourth anniversary of the Hippodrome. Four years ago Ackerman & Harris took it over, at that time known as the Daisy, and a losing proposition for G. M. Anderson. Under the A. & H. management, with top vaudeville and pictures and occasional musical comedy stock replacing the picture, the Hipp has been a consistent money maker.

"Fit to Win," the public health picture, at the Savoy is drawing surprisingly big for that house, long considered an established draw through its location. Harold Reid, assistant treasurer at the Curran, under whose management the feature is being presented, will clean up a large chunk on the venture.

Eugene H. Roth, managing director of the California and Pacific theatres, has returned from Los Angeles where he was called by the death of his sister.

Herbert Riley, recently returned from service, is now playing first fiddle with the California Theatre Orchestra.

John P. Marshall, of Washington, commissioned to teach the army how to sing, has completed organization of all permanent posts along the Pacific Coast, whereby the regular army men will have efficient song leaders.

"Sensy" Maude Fulton's latest effort, presented by the Fulton Stock, the Fulton Oakland, for the first time on any stage, with the actor in a principal role, was held over for a second week.

The La Compe and Fleisher show, "My Soldier Boy" (25 pieces), is playing to profitable business, the one night stands out this way at one dollar top.

Constance Oliver, a recent arrival from the East, is the new leading woman with the Robert Lawrence Stock at the Majestic.

The newly organized recruiting band of the Western Division, made its initial appearance at the Strand last week. With the completion of the week at the Strand the band will leave for Fresno.

Baby Sylvia, who has appeared in a single at the various theatres heretofore, is now at the Palace.

SAN FRANCISCO
SAN VARIETY'S
SAN FRANCISCO OFFICE
PANTAGES THEATRE BLDG.
Phone, Douglas 3213

being featured in a series of hit pictures produced by the Charles Bartlett Film Co. at San Mateo.

Phil Rock, Jew comic, left for Seattle last week to join the Frank Kelly Musical Comedy Co., scheduled for a summer engagement at Great Falls, Montana.

Helen Miller has been held over at the Pantages indefinitely to sing film-songs for the different musical publishers.

George Primrose passed through here last week on his way to Los Angeles to consult a medical specialist.

The Shapiro-Bernstein offices have been moved to the seventh floor of the Pantages Theatre Building.

Kolb and Dill closing a four-week engagement at the Curran last week in "As You Were," moved over to the Ya Liberty, Oakland. The week will be followed by a tour of the Southern towns into Los Angeles.

Bertha Mann, in "The Question," with her brother Sam Mann on the Orpheum Circuit, will leave the act to return East.

The Pearson Musical Comedy Co. has taken a lease on a house in Eureka.

Verna Mercereau, conducting a dancing and physical culture school here for the past several months, is returning to her native land, a new act with six girls entitled "Reincarnation."

Sam Harris last week offered a reward of \$100 for information leading to the arrest of the Trolly, who had been advanced to the management of the house. He will be assisted by Herbert Phelps.

George White, producer and principal comedian with the musical show at the Columbia, has again announced his intention of retiring from the show to organize his own company.

Frank J. Costello, assistant manager at the Trolly, has been advanced to the management of the house. He will be assisted by Herbert Phelps.

Dave Jacobs, regarded as one of the big theatrical men of Australia, has been recently to tour the principal cities of this country and Europe. Jacobs is visiting with

his family who moved here from Australia 20 years ago. Dave remained in Australia and passed his money in the theatre, in enterprises and race tracks, amassing a fortune. Although only just past forty, he declares he will take no active part in business and intends to live at ease and enjoy himself.

Elizabeth Flavel, with the first Fairmont revue in Rainbow Lane until that show closed, has been engaged for Talit's new beach resort.

Mort Harris, Waterman, Berlin & Snyder's Pacific Coast manager, has been dubbed the Doug Fairbanks of the music business.

Nana Bryant made her debut as leading lady of the Fulton Players at the Fulton, Golden State week in the "Eyes of Youth." Paul Harvey and Cliff Thompson are prominent in her support.

Walter Richardson, leading man at the Alcazar, is appearing in blackface for the first time as a Pullman porter in "Excuse Me," current at the Alcazar.

The Auditorium at Ogden will play two acts on the split week policy, the Ackerman & Harris offices, the acts making the jump from Reno.

ALCAZAR—"Daddy Longlegs" (stock), with Walter Richardson & Belle Bennett.
CASINO—"That's It" with Kitty Gordon, Jack Wilson & Fanchon & Marco (34 weeks).
COLUMBIA—"The House of Mystery" with James K. Hackett (24 weeks).
MAJESTIC—Robert Lawrence Stock Co.
PRINCETON—Bert Lawrence Vandellville.
SANTO—The House of Mystery (picture).
WIGWAM—A. H. & W. V. A. Vandellville.

"THAT'S IT" GOING BETTER.

San Francisco, May 7. "That's It," at the Casino has been enormously revamped and the numbers and specialties, rearranged in such a manner that indications are the show will settle down for a short run despite the increase in the admission price. The transport scene, used for the finale the opening week, has been moved up to the first section. The production is running along without vaudeville. The acts withdrawn have not been replaced.

The principals, now up in their parts are working with a dispatch and ease that is giving the performances the smoothness necessary.

As a production the present show is superior to its predecessor, "Let's Go," but is minus the big flash that the vaudeville gave the other show, and which was worth as much as the box office as the present attraction, despite the presence of Kitty Gordon with this show.

While no definite announcement has been made as to what will follow "That's It" at the Casino, no arrangements are being made to continue the present policy of the house through the summer, and an announcement that the Will King Company, at about 50 cents top opening here, following the run of "That's It," would not be entirely unexpected.

CHINESE BOOKINGS.

San Francisco, May 7. A report from Shanghai states that the Edgar W. "Vanity Fair" company touring the Orient, on arriving in Shanghai, found that the Lyceum Theatre in that city, housing traveling shows, was occupied, made arrangements to show at the Olympic Theatre, an out-of-the-way house. Advertisements by the "Vanity Fair" show reading that owing to the Lyceum being engaged they were compelled to take the Olympic, caused the management of the Olympic to prohibit the performances of "Vanity Fair" at their house, and having doggers printed announcing the engagement was cancelled because of the theatrical troupe's advertisement stating they were forced to engage the Olympic. The theatre management also refunded the advance sale money.

"Vanity Fair" finally opened in the ball room of the Astor Hotel. Court proceedings are expected to result from the tangle.

MONDAY MORNING MONOLOGS.

By Billie Shaw.

The Guy Who Never Sends in a Plot or Prop List.

"Here's my checks. . . I know I didn't, 'cause you don't need a plot. I can tell it all to you in three minutes. I use six lines, the first starting here—how's that? Well, why can't you give 'em to me? Just because I'm not here before breakfast is no reason. Move that other guy's drop back. Sure, you've plenty of time to hang my stuff, even if it don't get here for another hour. Don't get so excited!"

"Electrician? I want you to dip 12 10 watts in amber. Huh? Of course I didn't write in about it. It only takes a few minutes to dip globes, man! Get me three 20 foot cables. Well, you ought to have 'em. What kind of a house is this?"

"Are you proper? I only need one or two things, but I'll tell you now because you guys around here want so much time for everything. I want something that will represent a zebra. If you've got any old kind of a prop horse about four feet high, paint a few stripes on it. I ain't particular."

"Well, get it, man, get it! Then I use one of those wooden Indians they put in front of cigar stores—what? Of course you can get one, y'see 'em everywhere! And get me a baby's crib, and some kind of a full length portrait of an old man with white whiskers and a kind looking face. I guess that's all, except a parrot and 14 or 15 cocoanuts that I use in the jungle scene with the zebra. Of course if you've got anything that would look like a few palm trees, give 'em to me. . . What's that meant to be, sarcasm? Say, what's the matter with this bunch? None of you act as if you're gettin' paid."

"You're no better'n I am, y'know, and if I wasn't always on the job, where would my act be?"

CLARICE VANCE BACK.

San Francisco, May 7. Clarice Vance has an added attraction at the Tivoli last week. It was her first public appearance since her retirement about two years ago. Miss Vance scored a distinct success with material supplied by Harry Williams, and some old songs with which she was identified with years ago.

Lay Off Breaking Up Act.

San Francisco, May 7. James Buckley's "Reckless Eve," headlining the Orpheum Circuit, the cast including Esther Jarrett, Cecil Summers, Earl Dewey, Mable Rogers and a chorus of ten girls, is scheduled for a four weeks' lay off following the Oakland engagement this week. The lay off may result in disorganizing the present cast, as some of the principals and several of the girls are seeking other engagements.

Stock at Orpheum, Oakland.

San Francisco, May 7. The Orpheum, Oakland, may remain open through the summer with a musical comedy stock policy. "Harry Cornell, resident manager, made a trip north last week to give the shows in that section the "once over."

Herk Looking for Coast Talent.

San Francisco, May 7. Izzy Herk, Chicago burlesque manager, is endeavoring to secure talent from this neck of the woods suitable for his burlesque shows for next season.

The Blake & Amber Agency has been delegated to submit the eligibles.

BUY BONDS

21

27th Division Boys (16):
"Putting It Over" (Musical Comedy).
32 Mins.; Full Stage (Special Set).
Palace.

Staged by Harry Gribble.
Dances and Musical Numbers Arranged by
Wm. C. Pauly and Buck Dances by
Edwin Tierney.
Granville Greenleaf.....John Roche
Kitty Coulter, Secretary of "The Dough-
boys Welfare League".....A. Albert Brown
I. M. Gassed, Reporter for "The Social
Dag".....Conny O'Donnell
Arlene-Marjorie, Bygone-Mad, President
of the "D. W. L.".....Walter Roberts
Mr. Wood.....Jack Mahoney
"A Whistler of the Moon".....Wm. C. Pauly
The Four Planets.....James Donnelly, Joseph
O'Connor, Stephen Sommers, John
Six Pictary.....Robert Hifton.
Robt. Hoff, Reginald Buttene, Wm. Bram-
man, Jack Layton, and Maxine Burns
The Three Somme Stoppers.....Robt. Nelson,
Harold Dunham and Joseph McCall.
Scene: Lounging of the "Doughboys Social
Welfare League."
Place and Time: By the Sea, Summer of
1918.

Musical Direction—Arthur A. Hauser.
*Wounded in Action.
Note—Nearly every member of this com-
pany was cited for bravery or mentioned in
dispatches.

"Putting It Over" was over at the Palace Monday night within three minutes after the skit had opened. And it remained over for the remainder of the 32 minutes, although some serious attempts occurred afterward to lose the good opinion created at the commencement. No one could be credited for a skillful arrangement in staging this turn. The reason for that is vaudeville inexperience no doubt. The numbers are all staged tough, and it is the numbers that carry the turn into the hit column, without a military uniform in sight. But it's not a hit and run act, it's a hit and walk turn. As the turn speeds along there are two slow stops, necessary for changes by the chorus, but a rearrangement of numbers could obviate this somewhat serious defect. The last two and best numbers are very early. An unnecessary number is the "Moon" song with four dancing boys, good enough for a 22 show, but a dreary bit for vaudeville, where it is staged from the waltz by a couple of the principals is another speed stopper. Reshaping could cut the turn down to 25 minutes, for the bunch is too anxious to give encores, a habit acquired from the productions they were with when encores padded out a two-hour or more performance. This collection of soldier boys came from "You Know Me All" and "Let's Beat It," both soldier shows that played in New York. Everything in the act is probably from one or another of them. Above everything else is the chorus, six boys as straight chorists and another as "girls." The "girls" make up so well they are almost deceptive. Without a doubt the prettiest "chorus girls" of any soldier show, and a novelty in vaudeville since this is the first soldier act to hold chorus girls. It must be E. Albert Crawford, who is Kitty Coulter, on the style of Bert Savoy with a Suratt carriage. He is excellent in a hesitating way that benefits his performance somehow, and his "My Gods" are turned into laughs. Walter Roberts is another "woman" principal who makes up so well it is becoming that "she" go into the audience during one number although the propriety of this was a matter of argument in the rear of the theatre. Conny O'Donnell gave a series of facial and walking (strides) impersonations that, while they could have been a strong hit in a show as they were at the Palace, still have been so often done that they are now small time, even if Mr. O'Donnell has a few ideas of his own in connection with them. If time must be saved, something could be gained by that elimination, for this boy can also dance, and does. Regardless, however, of any fault finding, the fact remains the members of this company were cited for bravery, and, before the curtain went up, told the audience (and he also could go out of the turn),

Irene Bordoni and Lieut. Gitz-Rice.
Songs.
21 Mins.; Four (Piano and Curtain).
Palace.

The combination of Irene Bordoni and Lieut. Gitz-Rice as a vaudeville attraction carries no special significance. It does add though a \$1500 weekly salary to the variety lists and perhaps that amount will move quickly tell the estimated value by the managers than anything else could, in or outside of the act. It is rather a sight turn with curiosity directed to watching Bordoni. She has been out with the Raymond Hitchcock show. In her advancement in American theatricals Miss Bordoni has caught the popular favor, and appears deserving of it, though as a singer she must essentially be fitted, twice, in fact, when in a production and when in vaudeville. Lieut. Gitz-Rice without his uniform is at the piano, excepting for a moment when he stands up to tell a humorous story, which, while having its point, is just literally dragged in. Its abrupt intrusion does not add to the class of the turn, which is all class otherwise. Miss Bordoni sings several of the lieutenant's numbers. He sings a couple of his own, besides a medley of others, also composed by him. One is about taking off the uniform and wiring the Peace Conference to start another war, as the girls have no use for a man in this, or something nearly like that, vivid enough in the idea to impress upon those who have seen Lieut. Gitz-Rice in uniform and heard his songs that he and the songs seem much different with the lieutenant in evening clothes. This is not disparaging comment, only an after the war observation. His music is strikingly reminiscent and with the war flavor of the numbers, besides Miss Bordoni closing the turn singing the French National Anthem, there is a suspicion of a red fire play in the act, particularly for its finish that can not be mistaken. When Bordoni sang the "Marseillaise," the entire house stood up, for Lieut. Gitz-Rice at the piano stood as he played. It was reported at one time that making the audience stand by vaudeville act was barred. Even if they stood they did not applaud as rapturously as might have been expected. Miss Bordoni's best was a French chanteuse, singing in the old style and modern, making it modern through "Madelon." This was her best in looks for in a black flashing costume, including hat, as the chanteuse Miss Bordoni appeared to be more in the vaudeville style than in anything else she did. In the modern part of the same number she reappeared in white, a color dressing scheme she essayed at the opening, with the same effect, for looks, neither to compare with the black. The chic French soubrette or chanteuse for vaudeville is for Bordoni, in vaudeville. The ballads and the anthems-out. A comic number was mostly carried by the lieutenant in broken French, with a "Tres Beens" finishing line that got a laugh. The "Chateau Thierry" duet was the most meritorious. Bordoni and Gitz-Rice are of the once around kind, in the present turn, to those houses that are agreeable to paying the price for a heading turn that is entirely devoid of sensationalism, leaving it mild on the stage and at the box office.

Time.

and disregarding their work in the field, it may be said and likewise predicted that "Putting It Over" as a vaudeville act, purely on its entertaining side, is big enough and good enough to remain at the Palace for four weeks if not longer. It is an act you can see twice and it's an act that will draw business.

Time.

Lady Tsen Mei.
Songs.
12 Mins., One (Special Drop).
Columbia (May 4).

Lady Tsen Mei is not new to vaudeville, this being a reappearance, following a short season with pictures. Undoubtedly one of the prettiest Japanese women who ever appeared in vaudeville, and not only that, but a talented singer, an excellent lyric reader and a graceful and finished artiste from every standpoint. Lady Mei works before a green plush drop monogrammed with her initials. She enters after singing a short verse off-stage, opening with a ballad delivered from a kneeling position on a cushion. Her perfect enunciation constitutes the first favorite surprise and her general poise, carriage and graceful gesturing the next with her cultured voice insuring her success. The ballad could be replaced with something up to date, although it is appropriate enough in this spot. The "Frenchy" number is a bit away from the ordinary, but barely strong enough for her ability and might be taken out for a special number. This section of the specialty is done in an Oriental costume. A silver gown of domestic pattern shows Lady Mei up for her genuine beauty. She concludes the turn in time. The closing number is given in two voices, soprano and baritone, and brought sufficient applause before a small audience to warrant several bows. Lady Tsen Mei is sure thing for any grade of vaudeville. Here is a novelty because of her nationality and line of work and her ability, beauty and voice guarantees her success. She should land the big circuits without an effort.

Wynn.

La Pearl and Blondell.
Songs and Talk.
One.

For the first few moments of this turn last Friday night it looked as though the management was paying salary to La Pearl and Blondell to kiss one another. They seemed to like it, and the man paid the girl one dollar per kiss. It grew very tiresome and altogether away from vaudeville or talent, but they gave it a Stan Stanley twist by inviting anyone in the audience who had the dollar price to also kiss the girl. A sailor plant responded and got a kiss for nothing. That was quite cute, but just as tiresome and as far away, etc. After the kissing episodes La Pearl and Blondell went into the ordinary and conventional two act of its kind, as might have been expected from its start. The kissing makes them small time, both ways.

Time.

Private Earl Rickert.
Talk and Songs.
12 Mins.; One.
American Roof.

Private Rickert, preceding his second song, makes an announcement introducing an impression of Al Johnson, next attempt. He should have preceded the opening ditty with the announcement and make it include the entire specialty for Rickert is an unmistakable copy of Al Johnson in style, delivery and tone. Rickert works in uniform, wearing the red discharge chevrons. He tells several stories, one of which would sound better if rearranged. This is the gas story about an Englishman. It could be reconstructed to make a German or German-American the subject, thus eliminating any question of an ally. Rickert is a fair singer, a good talker and has oodles of confidence. He cleverly blocked a few side remarks from the front without getting a bit rattled. Because of his likeness to Johnson, it seems he is destined for small time and along that route should score easily. He did at the American.

Wynn.

Fallon and Brown.
Talk and Songs.
16 Mins.; One.
23d Street.

Both boys were recently mustered out of service, and both were overseas. Jimmie Fallon was formerly known on the stage as Harvey Brooks, but is using his own name, as many other returned professionals are doing. Russ Brown drew attention as a lead in the soldier show, "You Know Me, Al." The boys seem possessed of the spirit of fun that distinguished the American soldier in France, and their routine holds considerable good natured kidding relative to their service. Fallon declares that the war was over a woman inquiring "who is this Alice Lorraine they are talking about." That was one of their first laughs, but they scored often enough afterwards. Brown displayed a rather good voice when he sang "Cry, Frenchy," Fallon kidding him on the chorus, saying he'd exchange two little cooties for one big one. He also said that if he shine on Brown's hair was on his shoes he'd look better in the one-night-up outfit. The house was tickled with the talk, especially those service men present, and there is bound to be an increasing percentage of ex-service men in theatres who will enjoy fun poked at their experience. Fallon, in a sort of nut-nance character, is a good comic. One of his laughs came when he explained he had bought a pair of shoes in a "Hygrade" (liquor) store which was rehearsing for after the first of July. Then he gave a clever imitation of Bert Fitzgibbon, announcing it as such. Brown had another number at the close. It was "Mammy o' Mine," and was cordially received. The boys essayed a dance, which wasn't so good. But they sent over a parting laugh from the entrance, while the boy was changing the cards. A voice back stage remarked, "You have a very good act, Fallon and Brown." Answer, "Thank you, Mr. Proctor." It's a likable turn and ought to make good on the better bills.

Time.

"Wanted a Cook" (4).
Comedy Playlet.
13 Mins., Full Stage.
23d Street.

The scene is a living room, Sunday morning. Father and his two daughters are disconsolate because they have no cook. The girls never mastered the culinary art. They are working girls holding down office jobs. They had inserted an advertisement, but nothing in the way of an applicant happens along until the bell rings and in stalks a young man of very neat appearance, cane, white-edged vest, in everything. The little family is surprised and asked to explain the caller bluntly states he has applied for the job of cook. The girls are dubious and become more so when the young man hands over his card which states he is a lawyer. He then announces that he discovered his calling was the most non-essential game in the world, and therefore took it upon himself to learn cooking. James, the new cook, further explains that the average lawyer earns but \$900 per year, and confesses he earned a good deal less than that last year. The girls state that they paid their last cook \$50 per month (she had left to become a conductorette), and James accepts on the spot. He figures that room and board would be \$20 per week and \$50 wages per month really will net him \$1,600 a year. Not bad he thinks. Before his entrance one of the girls utters a prayer asking the Deity to send them a cook. That is in questionable taste. The act will probably get over in the smaller houses, but has not the heft for the better bills.

Time.

BUY BONDS

Remington and Remington.
Comedy Skit.
12 Mins.; Two.
125th St. (May 2).

Earle Remington and Mayme Remington compose this team of comedienne and straight woman. Miss Earle became known in vaudeville as of Hines and Remington; Miss Mayme as equally known through "Mayme Remington and Ficks." It's quite a smooth billing scheme, Remington and Remington, for two of that name, unrelated. Either may claim to be the first in the billing, or perhaps neither cares. The only kind of billing that could stand up alongside of it would be The Remingtons. Miss Earle has always been vaudeville writing, among other writings. She likely evolved this comedy skit, with herself as the eccentric comedienne and Miss Mayme doing the straight. It's just a comedy talking act, with Miss Earle working very hard in it. The talk is mostly cross fire. There is a conversational opening for the introduction and another written portion in for an exit. Among the gag, are several recognizable, but they drew the most laughs before the small time audience at 125th Street. The turn needs some working in and wiles then as well as of the better small time. Let's hope the girls make the big time with it. *Sime.*

Harry Oakes and Co. (2).
Semi-Travesty Skit.
18 Mins.; Four (Special Egyptian Set).
Jefferson.

The Oriental tom-tomming overture sort of gave away the kind of turn to be expected before the curtain rose. The scene discloses a female crystal gazing fortune teller, with a male assistant. Enter Oakes in "lick" get up. The f. c. g. f. t.'s hopes rise. Here's an easy mark. And then the rest of it is cross-fire between her and the supposed victim, with side remarks to the assistant such as "He speaks but one word of English, and that is 'No, Dost thou.' Answer: 'Yes.' Or she addresses him as 'jazbo' and the answer is 'hoke'." "Jazboite" and the answer is "fish." All the while entertaining, at least, it fell down at the end with the ancient "frame-up" of the woman falling into the "lick's" arms, feigning faintness, and her assistant enters, explains she's his wife and will arrest him unless settled out of court. Oakes' purse changes hands. After spilling some yarn about being done out of the mortgage (the orchestra aiding with the "Spring Song" music) the crooks are touched—so much so, in fact, that he "touches" them for an additional \$100. The punch that he had no farm with the hell tag, lets it off weak. Not cold, however, for it got returns to the extent of a half dozen curtains. Small time.

Maggie Le Clair and Co. (2).
Comedy Sketch.
14 Mins.; Parlor.
Harlem Opera House.

"Housekeeper and recently divorced mistress enter and dialogue follows disclosing wife is heart broken. Housekeeper is a comely yuh singing Irish girl and bawls her out for splitting with hubby. Hubby makes a burglar entrance and wife orders him to leave, after discovering his presence. The housekeeper finally brings them together by knocking them to each other and whereupon they defend each other and finally clinch. The act gets over through the excellent characterizing of Miss Le Clair. She gets results at all times. The sketch plays smoothly but the husband's entrance to burglarize his own home is inconsistent and should be remedied. It is a good comedy sketch and will make them laugh anywhere.

Macy and Arch.
Songs and Talk.
11 Mins.; One and Two.
125th Street (May 2).

Macy and Arch, two boys who may have been in service. They do little of everything in talking, singing and comedy, even to a hotel office drop with funny signs that are not funny. One young man announces this set scene as a Bowery hotel of some years ago, probably before he was born, so if he did it, he must have guessed at it. It seems a good enough guess for small time. The other young man enters the hotel as a "nancy," and while the fun is not tumultuous, there are good snickers in it for a small time crowd. They did well at the finish when the "nancy" returned dressed as a dame, without any special reason for that, and he did nothing in the character. But the way the boys took bows seemed to say that they had practiced that, or liked bows. They grabbed about two too many. Opening, an acrobatic dance was about the best, and the songs were about the worst. The songs may have been good, but then it just looked as though acrobatic dancers were singing them. No one suspected the versatility that did or had to follow. Anyhow these boys are set for small time. When they grow more accustomed to vaudeville and understand it isn't necessary to give four acts altogether to secure a good engagement, they may aim for the big time—and make it, for each has some personality, the smaller boy a lot of it. *Sime.*

Corr and Lattell.
Comedy.
15 Mins.; One (Special Drop).
23d Street.

The drop is of a rural scene and the characters, man and woman, are "rubes" of eccentric type. After a bit of introductory talk the girl does "Heaven Will Protect a Girl" with the accompanying nonsense, the man trying to abstract music from a funnel with a nasal attachment, without result. The man then essayed a young cello with emphasis on one string. His second number was a ballad which allowed the girl to violin. He also performed on a viola, playing it cellowise and giving imitations of persons talking, also an impression of an organ. There was a strange finish, the man suddenly producing silks and laces, and in the guise of a male dressmaker, although without change of character, he fashioned a sort of bridal costume on the girl. It seemed all out of order with such rural surroundings. The girl may be Blanche Lattell who appeared in a girl act several seasons ago, in which the gown-fashioning stunt was a feature. Only small time. *Iber.*

Raymond Whyte (2).
Songs and Gags.
13 Mins.; Two (Special).
Jefferson.

Whyte does not even afford his blackface partner the billing of the customary "company." Equal billing would not be amiss, at all. The special hanging shows a "futuristic jail," with the prisoner in it enjoying a sit down. A phone, which he employs to instruct the warden to have his motor ready at four. Also to determine which brand of perfume he had in his bath yesterday. He prefers "Mary Garden" today. That should go out. If the turn stood up after that on the same standard as the introduction, it would be gracing the big time. As it is, it makes only small time—not even a feature act. The blackface assistant, in the role of a prison turn, handles most of the alleged comedy lines. The other prisoner (Whyte) takes care of the singing, end, throwing in a couple of numbers in falsetto voice for good measure. The blackfaced chap should get himself a good wig.

Jerome and Newell.
9 Mins.; Full Stage.

Opening as Chinese and playing one-string musical instruments, there is singing to follow, then horizontal bar work. At one time horizontal bar work was an act in itself, but vaudeville has advanced, until there is no more horizontal bar work. Instead we find singing, talking, musical dancing acrobats, not all at once, but many doing either or both. It's the bar work in this act that will keep the turn in an early small time position. Mr. Newell formerly appeared with Gerard and Newell, according to the report. He has a new and youthful partner. This boy does most of the bar work, and got the most during that flying over and under the bars while blindfolded. The blindfold thing here got so much it must stay in. Horizontal bars and the catchy style of the swings on them are new to present day vaudeville, big or little. It's pretty work when well done, and pretty enough here to pass the turn along. For small time the Chink and song stuff may be added attractions. *Sime.*

"Oh, Billy" (12).
Musical Comedy Tabloid.
35 Mins.; Four (Special Set).
Jefferson.

This turn is a little above the standard of the usual run of small flash acts of this type. A chorus of eight, two female and two male principals, are in the cast. The chorus is a good singing bunch with a number of "lookers" in it. The opening ensemble is somewhat ragged, the girl in the Valeska Suratt get-up being continuously out of alignment. Incidentally, she is one of the lookers. They make five changes of costume. The piece seems specially written, "book," whatever there is of it, lyrics and score. The latter is especially catchy. "You're the Only One" number is the hit tune. The plot revolves about Jack having incriminated himself by carrying on two amours with a couple of sisters. He has finally decided to marry one. A packet of letters written to the other sister must be recovered somehow. Enter Billy, who turns the trick to everyone's satisfaction. The routine is about ten minutes too long as it stands right now. A little speeding up would hold it together much better. The "Only One" number is used as a theme song and is repeated about four or five times in the piece—at appropriate moments. One chorus girl jazes the ballad and uncorks a mean shimmy. The leading girl looks familiar and might have been with "The Earl and the Girls," the condensed version of "Flo Flo." The chap essaying "Billy" might patronize a presser to good advantage as far as his trousers are concerned.

Alfred Jackson.
Artist.
10 Mins.; One.
Harlem Opera House (May 5).

Man garbed as artist. Opens with charcoal sketch of a baby and imitates infant's crying, finally appeased by a milk bottle stuck in its mouth. Next a school girl (unannounced) and apparently for no reason. Then a couple on a bench using a sign play on words as Noon, Afternoon and Moon and winds up with Red Cross nurse. In different artist. Some of the objects are all out of perspective.

Daly and Binlew.
Dancing.
8 Mins.; Full Stage.
Harlem Opera House (May 5).
Man and woman in conventional team and single dancing. Woman a shapely blond in knickers and blouse, man in tux. They make a nice appearance and ought to make good openers for the three daily.

Rose and Hendricks.
Tall.
12 Mins.; One.
125th Street (May 2).
Rose and Hendricks are two colored men. Opening and starting to talk their appearance is somewhat in comparison like that of Conroy and LeMaire, or as Conroy and LeMaire were. There is the tall, severe straight and the shorter comedian, but while they do not, of course, compare with the members of the better known act in any way, they seemed to get the idea from them. Besides the idea they got material from a good many other teams that have a blackface comedian or two in them. If Rose and Hendricks have anything in their act that belongs to them they should stop long enough during the routine when reaching it to inform the audience. Rose and Hendricks also play harmonicas, just for comedy, the straight man playing the same tune for everything. Their principal talking gag and the act may be named after it is "Tooken out." The gag is of one saying to the other, "You will be 'tooken out' of here," and the other, rebuking him for ignorance, claiming the correct way should be "broughten out." Rose and Hendricks have so much matter that has been tested it always cannot be exactly placed, but almost any blackface act of reputation in the business can hear how their best gags sound if they want to take the trouble to look for this team. They will find it on the small time. *Sime.*

Four Laurels.
Dancing.
10 Mins.; One.
American Roof.

A mixed quartet of dancers, the specialty carrying the usual doubles and ensemble dances with a light story in pantomimic form running through the time. Some comedy is injected by a rather heavy man who does a bellboy character. The girls make a good appearance, and a semi-stunt in the vari-colored costumes. The finale done in kilts insures the act's success with the walkoff showing the character man carrying the other three to the exit. It's a good turn for an early spot on small time. It carries speed and some good individual work. The quartet landed nicely. *Wynn.*

"The Fighting Fifteenth Jazz Band" (12).

Jazz Singing and Dancing.
20 Mins.; Full Stage.
Harlem Opera House.
Twelve musicians, with the usual jazz repertoire and some quartet harmonizing interpolated. The opening finds them seated in a semi-circle, minstrel fashion. The four men on the extreme right are faking it on stringed instruments. They are the quartet, and also inject single dancing specialties. The leader is the only one in uniform. He does a specialty on a trick violin and later plays some stunt overhead, behind back, etc., on a regular fiddle. The men are fair musicians and the vocal and dancing efforts got over. This with their war records ought to assure them of small time booking. They can't expect more.

Allen and Jones.
Songs and Chatter.
12 Mins.; One.
Jefferson.
Two colored men, one straight, the other semi-comedy. After some weak comedy, which revolves around the comic's twisting of verb tenses, they each take flings at vocal solos. The straight has a powerful voice used to only only advantage. A couple of three "pomes" on the limerick order, got them nothing. The straight announces he will step out of his character to give an impersonation of a colored man singing a "coon" song. Went cool. At that they took an encore—albeit somewhat forced. Should do for No. 2 spot on present time.

The Viviana closed with their remarkable exhibition of marksmanship. The pair execute rarely difficult shots with such ease that the work is not only appreciated but little startling. The target is made to look more convincing. The couple ought to stick their rifles, however, and refrain from talking. It doesn't belong anyway and only serves to put a damper on their shooting exploits.

Edward Marshall did very well under the circumstances. Maurice Burkhardt on second was excellent voice Monday night and his song long passed nicely. Inasmuch as Maury's a good singer, it is a pity that he is not singing in the turn, another ballad, or say a comedy aria in place of one of the so-called cumber numbers, would seem to be the answer.

Margaret Young, on the Orpheum program, was notified this week of the death of her father, Bernard Youngblood, at Detroit, May 1.

BUY BONDS

BILLS NEXT WEEK (MAY 12)

In Vaudeville Theatres

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

The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.
* Before name indicate act, now 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

Marguerite Sylvia

Alan Brooks Co

Georgie Price

Pinck Myles

(Others to fill)

Keith's Alhambra

Raymond Wilbert

Harvey Hensy & G

Light & DeWitt

Blanche Ring

Wm Gaxton Co

Lightner & Alex

Gingras

Keith's Colonial

McConnell & Austin

Reed & Tucker

Ruth Rye

Emma Dunn Co

Dickinson & Deag

Clark & Bertram

Dooley & Sales

Marie Lo

Keith's Riverside

The Vilians

McMahon Dia & R

Emmett De Voy Co

Leo Holtz

Mevers & Noon

Sylvia Clark

Borden & Rice

Doyle & Dixon

Jimmy Runsey Co

Keith's Royal

Robbie Gordone

Fred Harvey

Low Welch Co

Marie Hodgson

Naval Jazz 5

Orin & Cady

"Petticoats"

Bernard Granville

Gruber's Animal

Keith's H. O. H.

Doyle & Dixon

The Seabrooks

41 Clifords

"Infection Gang"

Marie Russell

Wadsworth & Winch

Emmett Welch's M

1st half (12-14)

Aldine & Wright

Melville Courtine C

"Very Good Eddie"

(Two to fill)

Proctor's 12th St.

2d half (12-11)

Whitfield Hazans

Dietrich & Vincent

Robby Heath Rev

Woolsey & Byrne

Kartell

1st half (12-14)

Elsie Wheeler

"Swift & Dalley"

Emmett Welch Min

Marguerite Farrell

3 Edgess

2d half (12-15)

Proctor's 12th St.

2d half (12-11)

Les Keillors

Reader & Armstrong

Tomlin & A

Gos Edwards Co

Moore & Frye

Samsted & Marlon

1st half (12-14)

Will Oakland

Loney Hank

Jason & Halls

"B With Pershing"

4 Polans

2d half (12-15)

The Seabrooks

Brooklyn

Keith's Bushwick

Rose & Moon

Maridith & Snoser

Santos & Hays

Mile Dault Co

Joe Watts Co

El Cito

"Honeymoon"

Wellington Cross

Stone & Gansbaum

Van Callos

Maurice Burkhardt

Lee & Cranston

Julius Fannen

Ree & Baker

Sybil Vane

Mr & Mrs J Barry

Rooney & Bent

Geo N Brown Co

Clark & Bertram

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The Seabrooks

S. JAY KAUFMAN

N. Y. Globe

"Liked FRED HILLEBRAND"

ATLANTIC CITY

R. F. Keith's

Roy Harrah Co

Tracy & McElroy

"White Coupons"

Chris Richards

Stone & Gansbaum

Van Callos

Maurice Burkhardt

Lee & Cranston

Julius Fannen

Ree & Baker

Sybil Vane

Mr & Mrs J Barry

Rooney & Bent

Geo N Brown Co

Clark & Bertram

Dooley & Sales

Marie Lo

Keith's Riverside

The Vilians

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Emmett De Voy Co

Leo Holtz

Mevers & Noon

Sylvia Clark

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BUY BONDS

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Sandy Shaw
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This Week May 21—Keith's, Cincinnati
Next Week May 22—Keith's, Louisville

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Lewis & Leona
Burt & Rosedale
Chas Judels
Rosa Wise Co
Pearl J. Plana
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O Richmond Co
Ruth Budd
U S Hartway Co
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Renn & Cunn Sis
Walker & Texas
HARTFORD
McKinley Kids
Shaw & Campbell
McCormick & Wine
7 Bracks
Le Pollu
Millard & Marlin
Hilbert & Mally
"Concert Revue"
Temple
4 Roaders
NEW HAVEN
Bijou
Benn & Cunn Sis
Chas Judels
4 Roaders
Ruth Budd
Masters & Kraft
Bully Revue
Amer Comedy S
"That's My Wife"
Leone S
Nora Norrine
"Pretty Baby"
SCRANTON
Poll's
(Wilkes-S split)
1st half
Brent & Aubrey
Ben Smith
Kotina & Barretti
Sun Kiss & S
"Could Be Sweeter"

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H & B Conley
BAY CITY, MICH.
Bijou
Hlp Raymond
Folle Sis & LeRoy
Cramer Barton & S
3d half
Hamlin & Mack
Earl & Edwards
Bally Roo Trio
BRANFORD, CAN.
Brant
J Levy & Girls
Grace Nelson
Vine & Temple
3d half
Ella Lavall
Bissett & Scott
Sig Franz Tr
CHILLICOTHE
Colonial
Mac Martin
Smith & Tracy
Winona Winters
(Three to all)
The Leoras
Rich & Lenore
The Adrols
Shooting Star
(One to all)
FLINT, MICH.
Palace
Wolgate & Grille
Mort Bros
Markey & Montroy
Jim McWilliams
2d half
Lohe & Sterling
Van Bron
"Shirley Dodge"
Joe Whitehead
Cabaret DeLuxe
FT. WAYNE, IND.
Palace
The Leoras
Rickey & Hart
Rich & Lenore
Rosen & Gilmore
Jack Lavar
"Mike a Minute"
2d half
Wolgate & Grille
Ed & Lillian
Buddy Bug
Barry & Layton
Ethel Mae Barker
JACKSON, MICH.
Orpheum
Eskimo & Seal
Loran Dunn
Chief Little Elk
Folly
J Mori Bros
Mitchell & Mutch
LeRoy & Mab Hart
Bob Minkin
"Mike a Minute"
KALAMAZOO
Academy
Folle Sis & LeRoy
Jim McWilliams
Polly Prim
Sylvia Loyel
KOKOMO, IND.
Sipe
The Kuehns
Juliette Dika
"Baby Bugs"
MORTON, ILL.
Palace
Dolly & Keller
Dolly & Keller
Edna Goodrich Co
J. Edwin Leasing Co
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BETH ME.
Opera House
John F. Hart
& Melba
Horton & Thos
Kola
Dolly & Keller
"Puppets"
CAMBRIDGE
Central Square
H & A Soranton
Grindell & Esther
De Vos & Dayton
Finley & Hill
Ferrari Girls
Waldorf
Kennedy & Nelson
Conroy Sis
Harry Shorras Co
Corcoran & Mack

BOSTON B. F. KEITH

Vaudeville Exchange
Boston

AMHERST, N. S.
Les Morphants
3d half
Alaretas
Johnson & Crane
Howard Harris
Scanlon Danno & S
Honey Boys
BROOKFIELD, MASS.
Strand
Scanlon Danno & S
Honey Boys
(One to all)
Les Morphants
Jerome & Herbert
Alex Bros & B
CAMBRIDGE
Central Square
H & A Soranton
Grindell & Esther
De Vos & Dayton
Finley & Hill
Ferrari Girls
Waldorf
Kennedy & Nelson
Conroy Sis
Harry Shorras Co
Corcoran & Mack

CLAY CROUCH

"SINGLE NEXT SEASON"

CAMP DEVENS
Liberty
(12-14)
Piquet & Fallowers
Nat Burns
Erford's Sensation
Otto & Sheridan
Bostock's School
Rubio Tr
DORCHESTER
Codman Sq.
(11-15)
Jerome & Herbert
Patty Rest & Bro
(Two to all)
3d half
Conroy Sis
(Three to all)
Franklin Park
S Alaretas
Arthur Stone
Banning & Leo
Stara from Toy'd
(One to all)
Helen Harrington
Grindell & Esther
H & A Soranton
HALIFAX, N. S.
(Week May 17)
Chas Ladgar
Sidney & Sidney
Brown & Fields
Shannon Banks Co
(Week May 17)
Nickelson
Sloan & Moore
Brown & Fields
Bernard & Harris
McNutt & Evelyn
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Sigs Ery Tr
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LYNN
Gordon's Olympia
Annette & Marcell
Vine Day Co
Muller & Stanley
Imhoff Conn & C
3d half
Riche & St Onge
Arthur Deagon
H & A Seymour
Smith & Austin
Waldorf
Caron & Parum
Mona Gray & Sis
Hally & Noble
"Love Race"
Otto & Sheridan
Edwin Leasing Co
John J. Clarke
Erford's Sensation
MANCHESTER, N. H.
Libby & Nelson
Dutiel & Covey
Palace Theatre Building, New York City
HERBERT CLIFTON
Bob Hall
Dora Kent Co
Bailey & Cowan
Daisy Nellie
Harmon & O'Connor
CHICAGO
U S Jazz Band
Harcourt & B
Bert Baker Co
Jan Rubini Co
Trivette & Brown
A & M Clark
The Lovelace
State Lake
Emma Carus Co
DENVER
Orpheum
(Sunday opening)
The Kout Co
Adams & Griffith
Hobbs & Peatty
Chas Wilson
Kirkman Sisters
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DES MOINES

Orpheum
(Sunday opening)
Everett's Circus
F Roberts Co
Prisco
S Terry Co
Brenan's Models
KANSAS CITY, MO.
Orpheum
Nolan & Holt
Dennis & Collette
Conlin & Glass
Mickey & Arline
Valletta Leopards
Sad Townes
C Emm's Pets
LaFrance Bros
ST. PAUL
Orpheum
(Sunday opening)
Murner & Grace
Largy & Snee
Joe Jackson
Marmains & School
Claudia & Scarlet
"Begin of World"
SALT LAKE
Orpheum
(Sunday opening)
Eddie Roy Co
Conceiro Bros
Berry & Jonano
Helen Holder
Polly Moran
Irvin
Fandio Tr
SAN FRANCISCO
Orpheum
(Sunday opening)
A Kellerman Co
Mace & Morse
Bessie Browning
Lark & Vard
Lark & Dupree
H & E Larned
Clifford & Wils
SEATTLE
Orpheum
(Sunday opening)
Blossom Seely Co
Patriotic & Morse
Whitledge & Beck
Mollie McIntrye
Casting Ward
VANCOUVER, B. C.
Orpheum
(Sunday opening)
"Royal Court"
Nora Kelly
Harold Houlars
Joe B. Bernard Co
Delro
Aerial Shava
WINNIPEG
Orpheum
(Sunday opening)
The Grans
Grant & Jones
Harry Hines
Ann Gray
Alfred Farrell Co
Harry Holman Co
WESTERN VAUDEVILLE
Majestic Theatre Building, Chicago
BELLEVILLE, ILL.
1st half
Washington
The Newmans
Jack Golder
The Rials
2d half
McGregory & Doyle
Hill & Fontaine
Fayl Levan & D
CHAMPAIGN, ILL.
Edwin & Lillian
Al White Co
Maker & Rodford
(Two to all)
DAVENPORT, IA.
1st half
Columbia
Owens Duo
B & S Fawley
Kappe Family
Silver & Duval
Wheelock Tr
ATCO & Virginia Sis
Davey Jamison
Shelton Brooks & G
Fotter & Hartwell
(One to all)
DES MOINES
Empress
Barlow & Deorio
Robbins Family
Dolan & Orma
"On Mania Bay"
(Two to all)
2d half
Morrise Toy Shop
Sullivan & Myers
Frank Hall Co
Jack Goldie
Hobby & Clegg
Logan & Geneva
"Valentine"
Hippodrome
McLain Gates
John Geiger
Rendite
Jordan Girls
Hohn
Nicholson Duo
John Tr Ray
Sun & Vernon
Walters & Walters
Holland & Dock Tr
Kedle
Eary & Eary
Rosen & Annette
Musical Nooses
Grant Gardner
Ramsdell & Deyo

PORTLAND, ORE.

Orpheum
Trixie Fligana
Maude Barie Co
Benase & Baird
Mike Bernard
Mural World Co
Wilson Aubrey Co
KANSAS CITY, MO.
Orpheum
(Final Week)
Frank & Green
"Only Girl"
Grace Dahl
Kennedy & Rooney
Sad Townes
C Emm's Pets
LaFrance Bros
ST. PAUL
Orpheum
(Sunday opening)
Murner & Grace
Largy & Snee
Joe Jackson
Marmains & School
Claudia & Scarlet
"Begin of World"
SALT LAKE
Orpheum
(Sunday opening)
Eddie Roy Co
Conceiro Bros
Berry & Jonano
Helen Holder
Polly Moran
Irvin
Fandio Tr
SAN FRANCISCO
Orpheum
(Sunday opening)
A Kellerman Co
Mace & Morse
Bessie Browning
Lark & Vard
Lark & Dupree
H & E Larned
Clifford & Wils
SEATTLE
Orpheum
(Sunday opening)
Blossom Seely Co
Patriotic & Morse
Whitledge & Beck
Mollie McIntrye
Casting Ward
VANCOUVER, B. C.
Orpheum
(Sunday opening)
"Royal Court"
Nora Kelly
Harold Houlars
Joe B. Bernard Co
Delro
Aerial Shava
WINNIPEG
Orpheum
(Sunday opening)
The Grans
Grant & Jones
Harry Hines
Ann Gray
Alfred Farrell Co
Harry Holman Co
WESTERN VAUDEVILLE
Majestic Theatre Building, Chicago
BELLEVILLE, ILL.
1st half
Washington
The Newmans
Jack Golder
The Rials
2d half
McGregory & Doyle
Hill & Fontaine
Fayl Levan & D
CHAMPAIGN, ILL.
Edwin & Lillian
Al White Co
Maker & Rodford
(Two to all)
DAVENPORT, IA.
1st half
Columbia
Owens Duo
B & S Fawley
Kappe Family
Silver & Duval
Wheelock Tr
ATCO & Virginia Sis
Davey Jamison
Shelton Brooks & G
Fotter & Hartwell
(One to all)
DES MOINES
Empress
Barlow & Deorio
Robbins Family
Dolan & Orma
"On Mania Bay"
(Two to all)
2d half
Morrise Toy Shop
Sullivan & Myers
Frank Hall Co
Jack Goldie
Hobby & Clegg
Logan & Geneva
"Valentine"
Hippodrome
McLain Gates
John Geiger
Rendite
Jordan Girls
Hohn
Nicholson Duo
John Tr Ray
Sun & Vernon
Walters & Walters
Holland & Dock Tr
Kedle
Eary & Eary
Rosen & Annette
Musical Nooses
Grant Gardner
Ramsdell & Deyo

THE GATES

ON THE ROAD TO SUNSHINE LAND

by J. Keirn Brennan, Pa.

The Gates Of Gladness (On The Road To Sunshine Land)

By J. KEIRN BRENNAN
PAUL CUNNINGHAM
& BERT RULE

Brightly (Not too fast)

When you're lone-ly and the on-ly friends you thought were
Days were down-y 'til your close-y eyes looked in - to

True, All have turned a-way from you, And you don't know what to do, Then you find one,
mine, With a smile that seemed di-vine, Like a ray of glad sun-shine, How I bless you,

some sweet kind one, Who be-lieves in you, Then the clouds will fade a-way, And that
and ex-cess you, Since you came to stay, You have light-ed up the way, To

REFRAIN *Brightly, but not fast*

some one came to-day, You have o-pened up the gates of glad-ness
bet-ter brighter day.

7014
M. & SONS 18878-3

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THE WIT
IN
S
HINE
OAG

EVERY
RE
FOR

PROFESSIONAL
AND ORCHESTRA

In SE

G (b to d)
Bb (d to f)
D (f to a)

QUARTET
FOR AL

BAND

ALL OF WHICH CAN
FROM ANY OF THE

COAST TO COAST

A NATURAL
FOR TWO GIRLS

M. WITMAR

AL COOK, 1562 Broadway.

MINE MCARDHY
Minneapolis, Minn.
212 Pantano Bldg.

H. ROSS M. CLINE
El Paso, Tex.
Empire

THOMAS J. QUIGLEY
Chicago, Ill.
Columbia Theatre Bldg.

HAY M. KING
New York City, N.Y.
Lobby Theatre Bldg.

ED. EDWARDS
Philadelphia, Pa.
25 N. Ninth St.

AL WORTH
Cincinnati, O.
Fourth and Prospect Bldg.

AL. BOWNE
San Francisco, Cal.
300 Pantano Bldg.

FRED HARRISON
Pittsburgh, Pa.
212 Fourth Ave.

F GLADNESS

J. Cunningham & Bert Rule

ANOTHER BIG SONG HIT
BY THE WRITERS OF
HAVE A SMILE



MARK
E
S

HING
Y
OU
COPIES
ATIONS
EYS
(c to eb)
(c to g)
(c to bb)
ES
ANCES

RE OBTAINED
ICES IN OUR

ST SERVICE

DOUBLE

BOY AND GIRL

K & SONS

Next to Palace Theatre

On the road to Sun - shine Land; For you brought me from such
thought of and - ness, When you took me by the hand.
You - ter - day was so grey, 'Til you showed me the way, And to - day I am - der
- stand, You have o - pened up the gates of glad - ness. On the
road to Sun - shine Land! You have Land!

MUSKONS 12072-B

JOHN L. LADD
New York, N.Y.
212 West 41 St.

C. GILFINGER, JR.
Baltimore, Md.
282 West 41 St.

EDIE KATHAN
New York, N.Y.
135 Avenue C

EDIE HOWARD
New York, N.Y.
135 Avenue C

JAN CROWLEY
Washington, D.C.
1400 14th St. N.W.

BEN BURE
Baltimore, Md.
New York, N.Y.

JOHN L. MANN
New York, N.Y.
400 West 41 St.

EDIE HOWARD
New York, N.Y.
135 Avenue C

(Continued from page 10)

Q. Notwithstanding that now, is the number of those who

the same value that I was prior to playing Pantages, and that I will make a bet that I can do it, simply because I feel

A. According to what the act may be. It is according to what it is given.

BUY BONDS

Q. Take for instance, the establishment of a splendid and well-kept clubhouse for artists. Is not that one of the things coming within that?

A. Yes, sir; but are you speaking of a club house or a certain club house?

A. That comes within it.

Q. And if there is a chain of club houses established at least the large cities for large jumps like San Francisco, Chicago and New York, would not that redound to the considerable comfort of the artist and furthermore an uplift in educating him and helping him to advance?

A. Given over in the proper way and run in the proper way; yes.

Q. All things have their weaknesses. There are very few things perfect and all of these organizations require time to work out, do they not?

A. Yes, sir.

Q. Some testimony has been taken in this case or has been introduced into this case touching upon the National Vaudeville Artists' Association. That association has a committee on complaints that confers with the Vaudeville Managers' Protective Association. The Vaudeville Managers' Protective Association, I take it, you are familiar with?

A. Yes, sir.

Q. It has not been discussed in your testimony and I do not bring it up now except for this purpose: They have a board there and let us say it is self constituted or otherwise, at least it exists—whereby that board has laid before it for arbitration, claims and disputes between actors and managers and also disputes in connection with protecting the artist in his copyrights, patent rights, his material, etc. Do you consider, Mr. Fogarty, that that board is a committee of the White Rate Union for several years—and do you consider there is a big field of opportunity to do something as a board of arbitration between the actors and managers?

A. A wonderful field, if properly done.

Q. Do you consider, Mr. Casey, who has been chiefly in charge of that, is a suitable person to act in that capacity?

A. In what capacity?

Q. In the capacity of being a considering and passing upon complaints that arise between the actor and the individual theatrical owner or operator?

A. I do not think any one man should be a board. You see, one man might have a bias. He might have some jealousy for the actor and he might dislike the actor.

Q. Oh, I know that. But you seem very positive in your belief that there is a great field for good to be done.

A. Yes, sir.

Q. The only question is the employment of those means and the number of men to carry them into operation?

A. Right.

Q. Now, from your observation of vaudeville in the past, do you recall these magazine articles and publications—most of them advertisements, I believe—in which in some instances the managers' or representatives' names appeared, and then in other instances the names of Harry Mountford and others appeared? Do you recall that large volume of so-called advertising and propaganda that has taken place, particularly in the years 1910, 1912 and 1917?

A. Yes, I do.

Q. Do you consider that sort of propaganda is beneficial to the uplift of the profession of vaudeville?

A. Some parts of it were, Mr. Kelley; other parts were not, because, as I said before, I did not think certain parts were diplomatic, and I thought they were antagonistic. Other parts were absolutely true.

Q. In connection with that campaign of propaganda, you are familiar with the part that Harry Mountford played as International Executive of the White Rate Actors' Union, are you?

A. Yes, sir. I was out of town, but I am familiar with the propaganda.

Q. Yes, now, what would you say, as a man who has had large experience and observation, that the influence was, for good or otherwise, in the profession of vaudeville?

A. Well, that would be a hard question for me to answer. I should like to think that the man wanted to do the real big thing surely it must have been for good. Now, whether it was or not, I do not think it would be asked to answer that, because that is up to Mr. Mountford's feeling in the matter. I personally think Mountford meant all right, but I think of the Mountford just got the handle and became, as we might say, a so-called anarchist every now and then; and I also believe that Mountford makes mistakes once in a while.

Q. Now, these are the things that I did not like in the propaganda; but as to whether Mountford should break up the actors' organization, and whether he wanted to ruin the actor, I do not really believe that was in his heart.

Q. Mr. Fogarty, I do not like to ask personal questions, and it may be a little bit embarrassing to you, with Mr. Mountford sitting here in the room.

A. Not at all.

Q. But it is not by choice that I ask them. We are threatening to put a matter here upon which there has been as late as 1917.

A. Right, about that.

Q. You are a man of wide experience and you were president of the White Rate, and I like to get your point of view. Now, I would like to know whether that sort of propaganda, in your opinion, has resulted to the benefit or harm of the vaudeville actor?

A. Well, the propaganda brought on a strike. You know the result of the strike?

Q. Was that a strike or a bad thing?

A. I think it was a very bad thing, but I do not say that a strike is not a bad thing.

Q. But that one is particular.

A. That one was ill-timed.

Q. And your statement is that the propaganda carried on by Harry Mountford brought on that strike?

A. I believe so.

Q. Now, at that time, Mr. Fogarty, what was the following exerted by Harry Mountford, whether it was large at that time or small, compared with now? He is still International Executive now, as I understand it from his statement?

A. Well, I am not a member of the White Rate, but I do not know when they had their last meeting. I have not been at a meeting since 1915.

Q. Do you know of any following that Harry Mountford has now?

A. No, I would not know. My presence in the business now would not really allow me to know. That is, I do not get around the circuits.

Q. Has he any say that you know of?

A. That I do not know. I could not give an honest answer to that at all.

Examiner Moore: I do not see that that is a point at issue here, Mr. Kelley.

The Witness: I may say that I rarely get on Broadway any more at all, unless it is on official business.

By Mr. Kelley:

Q. Now, Mr. Fogarty, take the vaudeville situation as it is today with a great many well-known and competent people in the profession of vaudeville artists and a great

many experienced men with investments and equipment in vaudeville theatres, and we have this situation before us: These people have this vast amount of interests at stake and thousands of people have their living to make on the vaudeville stage. The only policy to pursue, Mr. Fogarty, as I see it, would be a policy that would best conserve the interests of both manager and the artist; is not that so?

A. Yes, sir, it is so.

Q. You cannot wreck the artist and you cannot wreck the manager or his business, and have a successful outcome?

A. Yes, you need both.

Q. And you used a booking office, do you not?

A. Yes, sir.

Q. I was very much interested in your statement on the stand to the effect that away back before the strike, you were looking forward to three distinct things: first, a more equitable contract for the actor; second, to stop abusive practices in commissions; and third, that the manager should have an unrestricted choice of getting an actor, regardless of his affiliation with this or any other organization; in other words, to employ him standing upon his own merits.

A. Yes, but that alluded to a certain thing, you will realize?

Q. Yes, at that time.

A. It alluded to the formation of the N. V. A. You see, they said they would not work any White Rate and I said to Mr. Mountford, "You should take in all White Rate and play them—those that you wish to play." In other words, I said to him—play White Rate. That is what I meant by that statement.

Q. And if the managers today, in good faith, made the announcement that every actor in the business, whether he belonged to any organization, that objection would be overcome, would that be correct?

A. Provided the manager would live up to that announcement.

Q. Yes, I say, in good faith?

A. Yes.

Q. Yes, that objection would be overcome?

A. Yes.

Q. Now, then, the next one is the question of commissions and their amount. I assume, Mr. Fogarty, that one cannot get something for nothing. Every organization has some expenses.

A. Right.

Q. It would be your opinion, would it not, that some fee or commission is necessary in any business, and in this business?

A. Yes.

Q. Now, the other question was promoting a more equitable contract?

A. Yes, sir.

Q. Contract might be made too much unilateral or one-sided either for the manager or for the actor?

A. Yes.

Q. But what you think would be the right thing—and I believe all of us think so—is a reciprocal contract?

A. One that would be passed on by a court of law. One that would hold one and hold the other also.

Q. One that would hold water?

A. Absolutely.

Q. Most of these clauses in these contracts, Mr. Fogarty, without arguing whether they are just or fair or not, have arisen on account of experience between managers and actors?

A. I believe so, yes.

Q. Now, the field of the profession is enlarging all the time, as well as the number of theatres. Take as an illustrative case an actor coming to play in a house of a manager; he may have a pretty big bill, but business may be falling off, and he might be very willing to take that contract. Well, that is manifestly unfair, is it not?

A. It is unfair to cancel a contract that is made.

Q. Yes. Now, there are two ways of overcoming that. One is to have a reciprocal contract further restricting the rights of the manager to do that, or with that clause in, say, a clause in a contract of arbitration, to give the manager the rights of the contracting parties; am I not right in that?

A. In the case of that contract when the man makes it, he should live up to it.

Q. And the artist also?

A. Right; both sides.

Q. An artist makes a contract here in New York and is enabled to enjoy a booking of, let us say, 25 or 30 weeks, bringing that artist to Minneapolis, let us say. When he arrives at Minneapolis there is a competitive house there that will offer that artist more money. Now, it would be unfair for that artist to jump his contract and go and play that other house, would it not?

A. Absolutely.

Q. Do you not think that for those who seek to build up and not to tear down, there is an opportunity through co-operation of our counsel in his wisdom, Mr. Walsh, to enlist the earnest attention of both the actor and the manager, looking toward the formation of a more equitable contract right now?

A. Oh, good lord; the actor has been trying to do that for years.

Q. And so has the manager?

A. Well, but he did not show the way. I laid my cards on the table, as I told you, and said to Mr. Albee: "There is my lot of membership. Pick out the dearest man in that organization whom you would like to be fair with the actors, and we will meet with you weekly." You know what his answer was. It was in the tensing.

Q. In the tensing, the whole bit of strategy set down to that would be all points that you have outlined?

A. Yes, I think that covers them all.

Q. While you were president of the White Rate, did you negotiate a contract with VARIETY in connection with purchasing its stock?

A. Not that I recall. I may have signed some order, but I do not remember now.

Q. Was there a contract existing with VARIETY?

A. No, I believe, yes.

Q. You do not know who made it?

A. No, I do not.

Q. So to your knowledge, at that time, did the managers dominate or control VARIETY?

A. Did they dominate or control VARIETY?

A. Well, VARIETY was.

Q. Yes, or was VARIETY a free agent in the publication field?

A. Well, VARIETY was.

Q. (Interposing) I say, if you know?

A. VARIETY was in bad there for quite a time. You see, if

you want the information, Mr. Kelley—

Q. (Interposing) In bad, how?

A. From one to the other. VARIETY at one time was with the artist and then left the artist and went to the manager, and then went back to the artist.

Q. In order to further explain this, will you state the time, as nearly as you can?

A. This will be guess work, now, mind you, and I do not want to be held down to it.

Q. No, but as nearly as you can?

A. I should imagine about 1911 or 1912, in that neighborhood, that VARIETY was with the artist.

Q. In a year or so later it was with the manager, and then about possible two years or so later it was back with the artist again; and then things were breaking fairly bad for VARIETY at that time, because, you see, the artist lost faith and the manager, I suppose, lost faith, and now VARIETY is back again.

By Mr. Walsh:

Q. Back again where?

A. Back again now or at least was during the period of the strike, with the managers.

By Mr. Goodman:

Q. Was there not a time when, as you put it, VARIETY was in bad with the managers, that either at your own voluntary suggestion or at the solicitation of VARIETY, either you or a committee appointed by you of the White Rate, interceded with Mr. Albee to—

A. (Interposing) I was one of three, sir.

Q. And as a result of that intercession of you and the other two gentlemen, pleasant relations were established between VARIETY and Mr. Albee of the United Booking Office?

A. Yes, that is right. Now, if you wish me to explain it—

Q. (Interposing) Yes, go ahead, sir.

A. Mr. Sims Silverman, through Mr. O'Connor, who is associated with Mr. Silverman, spoke to me about saying a kind word to Mr. Albee.

By Mr. Kelley:

Q. What was that?

A. That was about 1915. Aside from that, our organization had VARIETY, I believe, under contract, and VARIETY was our official organ, and we were duty bound to do anything that we could to help VARIETY; so I brought the matter up about it about a moment ago before our board of directors, and they told me to go ahead and go to Mr. Albee and intercede to get Mr. Sims back in good standing; so Mr. Levy and Mr. James Morton and myself took the matter up with Mr. Albee, and Mr. Sims Silverman was brought back into more pleasant relations. That is the explanation of that.

Q. And during all this time that you speak of, the one man, Sims Silverman, has been the owner and in control of VARIETY, has he not?

A. As far as I know, sir.

By Mr. Kelley:

Q. (Interposing) That is all.

By Mr. Walsh:

Q. What happened at that time if an actor put an ad in the White Rate? That is before the pleasant relations were established with the booking office?

A. Oh, rumors went around that he would not get any time, about as usual publishers?

A. The same way.

Q. Goodman: About music publishers, you say, the same way?

The Witness: Yes, sir, the rumors, I say.

By Mr. Kelley:

Q. What do you mean by that statement?

A. I mean that the source came in the theatre would be stopped if the music publishers advertised in VARIETY the source of their public was there stopped.

Q. Goodman: You say that was rumored?

The Witness: Yes, and in some cases it was brought to my attention where they were stopped.

By Mr. Kelley:

Q. Now, you mention some of these?

A. No, I do not mention that I could recall any off-hand.

Q. Could you mention a song right now?

A. I could not go back and get some correspondence and show you a number.

Q. Mr. Kelley, I do not think that is necessary, but there was considerable feeling on both sides at that time.

The Witness: Oh, yes, great feeling.

By Mr. Kelley:

Q. What has been the extent of the influence of VARIETY that it has brought to the vaudeville profession?

A. It has been a great influence, sir, all through the United States.

Q. In what way?

A. As an official theatrical paper.

Q. What would be that character of theatrical?

A. Vaudeville.

Q. How does it influence vaudeville actors?

A. Well, managers out of town, especially smaller managers, read VARIETY and go a great deal on the criticisms in VARIETY of certain acts. As not may be a very good act; yet the criticism might be adverse, the critic might criticize the act severely. That would have a good time getting some actors looking in small towns; and in New York, possibly, if for, say, two or three weeks around New York here, VARIETY should criticize an act severely, it might lead toward a reduction of that act's salary, because the manager might use you or good enough for me, and he would say, "Look at that announcement in VARIETY." The fellow would be conscious of that criticism and he would make him as was really slipping a little, and naturally it might influence his salary, you see, if the manager was not to play that way.

Q. But what would be the influence or effect of an article or statement in VARIETY that a certain actor was blacklisted?

A. Yes, or what would be the effect of it?

A. Well, I do not think he would get very much time.

Q. Why?

A. It was stated that he was blacklisted in the first-class vaudeville theatre, there are only the two circuits, and surely he would be making there, would he?

By Mr. Kelley:

Q. Of course, that would depend upon the truth or falsity of the statement?

A. Yes, of course, I am assuming it is true.

By Mr. Walsh:

Q. Whether it be true or false?

A. Who is it published by?

Q. As a news item, I mean?

A. Oh, yes, it would have a bad effect.

Q. What effect would a statement in VARIETY have that a certain theatre was blacklisted?

A. It would have a bad effect.

Q. And that theatre be able to get out?

A. If the statement just appeared in VARIETY and was not a true statement, you see, then, you are able to get out, because they would apply to the booking office and the booking office would not know whether they were on the black list or not.

BUY BOND

Q. What I mean is would actors want to go to such a theatre?

A. Oh, no, the actors would not want to go.
Q. I am referring to first-class theatres.
A. Well, I am speaking now this way. If it appeared in Variety, a statement that a house, we say, in Cleveland—Keith's Cleveland house—is on the blacklist, you know that actors would not want to go there.

By Mr. Goodman:
Q. Would the same rule hold good with a small time theatre?
A. Surely.
Q. That theatre could not get acts?
A. I do not mean to say that it could not, but I mean that the acts would not want to go there, if they thought the theatre was on the blacklist, because they would be afraid of losing their time. Do you see my point, Mr. Goodman? It might not be true—the statement—but the actor would not know that. He would take it for granted that it was true.

By Mr. Walsh:
Q. Mr. Fogarty, I want to clear up the record upon something on direct examination. I think you testified this morning that Mr. Murdoch was desirous of having you become president of the N. V. A.?

A. Yes, sir, he was.
Q. When was that conversation?
A. That was in 1915.
Q. Where did that conversation take place?
A. Over the telephone from New York to Shandaken.

Q. And was there anything said at that time about offering you a salary?

A. Not exactly the word "salary," but the same meaning. If you would like the conversation, I will give it to you.

Q. Yes, if you please.
A. Now, of course, Fogarty, if you accept the presidency, we want you in New York; if you could not travel any more. Therefore, we will have to take care of you in that respect.
I said, "Oh, no, you could not do that, sir." He said, "Why not?" He says, "I am not traveling on the New York, if the actors want you. You can not hand me any money for doing this."

He said, "Then, if you will, I will give you the money, we will get you a New York production." I said, "No, you must not do that, at all."
Q. What do you mean by a "New York production"?

A. A New York production is a production playing in New York. Have all the theatres, like one of the musical comedies, I said to him, "If you will give an equitable contract, and stop the commission abuses, and play the White Rats, as I suggest, then I will gladly take the work and I do not want any salary from you."
He said, "Well, you have to live." I said, "Leave that to me, Mr. Murdoch." He said, "I can not understand it."

I said, "Well, I will tell you; if you force me to do so. If I should accept any money from you, or should accept any engagement from you, and become president of this organization, you would have virtually become the New York, if the actors were paying me a salary, and if the actors came and said, 'I want to pay you so much,' that would be a different proposition, but you, as a manager, making the offer, I could not accept it, because it would surely look, on the face of it, as if you were buying me, and that must not be so, but I will go on and take the position for nothing, if you will do what you say." He said, "That is right, Fogarty. I never looked at it in that way."

By Mr. Kelley:
Q. Was the purpose of that conversation, as you gathered it, for the uplift or betterment of conditions, or otherwise, on the part of Mr. Murdoch, or was it for the purpose of entertainment?

A. Oh, I think it was for the uplift, but yet I think they wanted to have Fogarty where they could dictate to him. In other words, there was a chance, if they wanted to. They could have had me, without costing them a dollar.
Q. Would it, in your judgment, be possible for an artists' association, the policy of which was directed by the managers, to lead to the benefit of the vaudeville profession?

A. I do not believe any policy such as an organization—do you refer to that?

Q. Yes.
A. Should be handled by the managers. If it is an actors' organization, it should be purely and simply an actors' organization. The managers might co-operate, or help, but they should have no part or say in it.

Q. The question of the union has been referred to by counsel on the other side, and the question of the idea or the proposition of building clubhouses in important cities was set up as a hypothetical case, to which you answered and said that might be beneficial to the profession and to the vaudeville industry, but would the building of such clubhouses, in your judgment, in any way have a tendency to eliminate the blacklist, and create competition in the vaudeville industry or assist in procuring a more equitable contract?

A. No.
Q. Or to eliminate the commission abuses?

A. No. You cannot mix pleasure with business. A clubhouse is a pleasure.

Q. You have, in your professional career, traveled from town to town, and in most of the important cities of the United States?

A. Yes, sir.
Q. Is there, in your judgment, a sufficient number of big time theatres to supply the wants and desires of the public for that class of entertainment?

A. Yes, sir. That is, now, mind you, not all cities. You are speaking generally?

A. No, I am speaking generally of the large cities.
Q. In the general line, yes. Not in New York. Boston could stand more; Philadelphia could stand more; Chicago could stand more; Pittsburgh could stand more.

Q. Washington?
A. I doubt it as to Washington. It might.
Q. How about San Francisco?

A. San Francisco. San Francisco is just a case that it might stand another, and might not. The Orpheum does a wonderful business there.

Q. Do you know how many big time vaudeville theatres are in New York at the present time?

A. Well, what I would call "big time vaudeville theatres"—in the greater city, sir, or just in Manhattan?

A. In the greater city.
Q. I would call big time theatres the Riverside, the Palace and the Orpheum in Brooklyn.

Q. Is that a greater or a lesser number than there has been in times past?

A. Oh, so that is a lesser number. There are other theatres of a first class order, but I would not call them first class, because I know the actor works for a cut salary. That is why I do not call them "big time vaudeville theatres."

Q. What, in your judgment, has led to the lessening of the number of these first class vaudeville theatres?

A. No competition.
Q. These minutes of the White Rats Actors' Union that were introduced here, they are dated some time in October, 1915, I think?

A. I believe so. I just looked at the date. I never saw them before.

Q. At the time those minutes were made, was Mr. Mountford an officer in the White Rats?

A. No.
Q. Was he a member of the White Rats at that time?

A. No.
Q. Was he in the following March unanimously elected International Executive and Secretary-Treasurer of the organization?

A. I believe he was elected as the organizer, if I have it right. You see, I left town and went West, and I do not recall him being elected, but he was elected, but he was brought back, not to be the treasurer, but to be an organizer.

Q. That something that happened while I was away.
A. Not necessarily, he was elected the following March to some office.

Q. And unanimously elected?

A. Yes, I thought you meant was I there.
Mr. Walsh: That is all.

RE-CROSS EXAMINATION.

Q. Mr. Fogarty, you referred to the Palace, the Orpheum and the Riverside theatres in New York, as being, in your opinion, the only first class vaudeville theatres in the Greater City?

A. Yes, sir.
Q. Did you use the words "first class" synonymous with "big time"?

A. Yes, as synonymous with big time; that pay big time salaries.

Q. Up to now in this proceeding it seems to be in the record that it is the opinion of witnesses that the difference between big time and small time is the fact that the big time is two shows a day, and a certain scale of prices for admission, and that the small time gives three or more shows a day, with less scale of admission?

A. That is right.
Q. Is it not a fact that the Colonial Theatre and the Alhambra Theatre in New York and the Bushwick Theatre in Brooklyn, and the Royal Theatre in the Bronx give two shows a day?

A. They do.
Q. And do not the same class of acts play in these theatres that put in the Palace, the Orpheum and the Riverside theatres?

A. No, not all, but as a rule—as a class?

A. As a class, yes.
Q. For instance, Fred Williams played the Colonial Theatre a week or two ago and is now playing the Palace Theatre. Fred Williams is a big time act?

A. Well, Rock & White is another big time act?

A. Yes.
Q. And would you not say that if acts of that calibre played the other Keith theatres in New York, other than the Palace, the Orpheum and the Riverside, two shows a day, that those theatres would be considered in the vaudeville business and profession as big time theatres?

A. Not in my opinion, sir. A city with over six millions of people.

Q. Do you not mean in your opinion.
A. That is what I was asked.

Q. I know you are in the city and now I am asking you if they were not considered in the vaudeville business as big time or first class theatres?

A. The vaudeville artist does not consider them so when he does not get the salary. He does not say much about it, but if he is cut in his salary, he does not figure that it is much of a theatre.

Q. So you would differentiate and say that any theatre where an artist would get a smaller salary or a cut salary, was not a first class theatre?

A. Yes.
Q. In the artist's opinion?

A. Yes.
Q. In the opinion of the public?

A. Oh, the public does not know. The public knows nothing about the show business.

Q. As far as the public is concerned, the Colonial is just as first class as the Orpheum in Brooklyn?

A. Yes.
Q. Do you know that the public ought to know more about the show business than they do know?

A. You bet I do.
Q. By Mr. Kelly:

Q. At the time you referred to "Variety" there existed other publications, such as the "Billboard" and "The Clipper," and some others?

A. Yes.
Q. Will you mention them?

A. The "Star," I believe, was one, and that was all at the time. Then "The Player" for a time, but at other times, "The Player" was not published.

Q. Mr. Fogarty, these theatrical publications circulate widely among actors, distributed over the United States?

A. Yes.
Q. And the contents of them are taken rather earnestly by actors?

A. Oh, yes, they live in a world all their own in that respect.

Q. When you were president of the White Rats did you have a policy for that organization of advertising and soliciting money to be sent in under anonymous names or by numbers?

A. No, sir.
Q. Have you had occasion to observe ads over the signature of Harry Mountford as International Executive Manager or words to that effect soliciting money from actors through these publications that so interested you the other day?

A. I would like to see one or have you read me something to refresh my memory. You see this is a question of money in the show business, and I do not want to accuse a man.

Q. If we have a recess now, I will hand you that.
All right.
Examiner Moore: Very well, we will take a recess now for five minutes.

(Whereupon, at 4:15 o'clock p. m. a recess of five minutes was taken.)

(The bang was resumed at the conclusion of the recess.)
By Mr. Kelley:

Q. Have you observed certain advertising bearing the name of William Fitzpatrick or Harry Mountford, in an issue of Variety of February 22, 1915?

A. Wherein this language is used:

"We faithfully promise you that no one shall ever know who subscribes and we ask you, as a log of you, for your own interests, more so than in ours, Actors, Agents and Managers, send us a subscription immediately for the purpose of carrying on this fight for you."

A. I do not mean it is a subscription immediately for the purpose of carrying on this fight for you.
Q. A receipt, say so, and it will be forwarded by return mail. Did you observe that?

A. Yes, sir.
Q. When you were president of the White Rats, did you employ such methods to obtain funds?

A. No, sir; I did not have to.
Q. No, you approve of such methods?

A. No, sir.
Q. Is the actor out on the road sort of gullible? What I mean by that is this: The readers of these publications, the Clipper, Variety, and Billboard, are made up of those who play parties, time and big time and small time and everything in connection with the theatrical field?

A. Yes, sir.
Q. And to a certain extent many of them never get into New York?

A. That is very true.
Q. And many of them get their information from these papers?

A. Yes, sir.
Q. Would they be gullible and respond to that class of advertising?

A. No, sir; I would not.
Q. Would you approve of that form of getting funds?

A. No, sir; I would not.

REDIRECT EXAMINATION.

By Mr. Walsh:
Q. You were president of the White Rats and some one published an advertisement that they knew—or if the Vaudeville Managers' Protective Association published a notice in the paper that they knew who was subscribing to the White Rats Union, would you not then think it was justifiable to warn all actors that their subscriptions would be kept a secret?

Mr. Kelley: Are you referring to any particular advertisement? I referred to a particular advertisement.

Mr. Walsh: Oh, we have any number of them. One in particular, which I know of, the Vaudeville Managers' Protective Association put out saying that they were subscribing to the White Rats and who pays their dues.

Mr. Kelley: I will take your word for it that that appears to be true.

Q. What would you say about that?

A. I would have to adopt a form somewhat in that order.

Q. And it would be justifiable in those circumstances?

A. I believe so, yes, sir.
Q. You said this morning, in response to a question by a gentleman on the other side, that you believed Mr. Mountford was dishonest?

A. Yes, sir.
Q. Will you explain just what that statement was based upon?

A. Well, for one reason, our by-laws said that in order to become a member a man had to pay \$25 initiation fee and \$10 a year dues. When Mr. Mountford came in, he immediately sent out a notification—I see immediately, but I cannot remember the exact date—that the actor that he could become a member for five dollars and for a certain number of years.

He also stated that anyone who owed dues could pay five dollars and be reinstated. That was absolutely against the by-laws and naturally it was illegal, and Mr. Mountford gave the five dollars and was not a member of the White Rats, and therefore I think the money was gotten illegally. I do not think it was a conscious violation.

Mr. Goodman: Name others, since we have opened up the subject.

The Witness: Another reason: Mr. Mountford was brought into the organization as an organizer, not to handle any money and not to sign any checks. I told the board of directors to keep an eye on Mountford and on everything he did. I left New York to go on the Orpheum Circuit, but I played a few weeks prior to that—once, I remember in Chicago—then I came to Cleveland and then to New York, and played at the Palace prior to going on the Orpheum Circuit, and Mountford had been to Chicago where I had met him, when he played in Chicago, and had been to Boston and Philadelphia. I asked the board of directors, through the secretary, who was Mr. Cooke at the time, if he had any report on Mr. Mountford's expenses. The board of directors did not even know how much Mr. Mountford took. I found out through the cashier, that it was two hundred and some odd dollars—I think in the neighborhood of \$250. I asked the board of directors if they had any report on that.

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RE-CROSS EXAMINATION.

By Mr. Goodman: On these trips that you mentioned out of town, was Mountford collecting any money from actors in those towns?

A. Not to my knowledge, sir.

Q. Are you acquainted, or do you remember the time when there were lists printed in the *Player*?

A. Yes, sir.

Q. There was published in the *Player* a list of names of anonymous and fictitious names of persons who had sent money to Mr. Mountford. Do you recall that?

A. I recall a number of names and lists.

Q. Do you recall that those names were handled exclusively by Mr. Mountford or Mr. Mountford?

A. Not that I do not know. I do not know who handled them.

Q. Is there any other reason that led you to your opinion of Mr. Mountford?

A. Yes, sir; Mountford to me was always an egotist.

Examiner Moore: It seems to me there should be some limit to this.

Mr. Kelley: Well, they opened this up.

Examiner Moore: But you will be going all over creation along this line. Mr. Mountford's character is not at issue here, that I can see, at this time, at least, and it strikes me that there ought to be a limit to which this testimony can go.

Mr. Goodman: As long as we did not bring it up, it seems to me we should not be stopped with half of the story.

By Mr. Goodman: Q. Did you look upon Mr. Mountford, in various transactions, as working more for himself or for his own compensation, than for the benefit of the White Rats organization?

A. I always felt so, but that was a personal opinion.

Mr. Walsh: You mean his own financial benefit?

The Witness: No; I judged that Mountford feared if he could win out with the actors, he was putting Mountford in a good position; that he was thinking of Mountford, as much as the actors.

Examiner Moore: You are speaking now of the time you were president of the White Rats?

The Witness: Yes, sir.

Examiner Moore: And therefore your opinion is formed on facts you learned at that time?

The Witness: Yes, sir.

Mr. Walsh: Do you mean to convey the impression he was collecting money as an officer of the White Rats organization and converting it to his own use?

The Witness: No, sir; I did not mean to convey any such impression.

Mr. Goodman: What I was driving at was that Mountford was for Mountford and not for the White Rats organization.

Examiner Moore: My point is whether this is one of the reasons the White Rats were put out of existence—whether or not the funds were being taken for other purposes.

By Mr. Goodman: Q. Give us other reasons.

A. It has been so long I have really forgotten. I would have to refresh my memory.

Mr. Kelley: You started to give another reason.

The Witness: Oh, yes; Mountford always impressed me as an egotist. I do not know—I did not put any faith in the man. I do not know just how to explain it to you, but I suppose you have seen men in your time that have impressed you the same way, and you say, "I do not think their man is honest."

Mr. Kelley: A sort of firebrand?

The Witness: Oh, yes; no question about that.

Examiner Moore: Now, is not that enough?

Mr. Goodman: That is all.

The Witness: Thank you, Mr. Examiner.

JACK CURTIS

called as a witness on behalf of the Commission, being first duly sworn by the Examiner, testified as follows:

DIRECT EXAMINATION.

By Mr. Walsh: Q. Please state your full name?

A. Jack Curtis.

Q. Where do you live?

A. 254 West 62d street, New York City.

Q. What is your business?

A. Theatrical manager—personal representative of actors.

Q. Are you connected with a firm or doing business alone?

A. With the firm of Rose & Curtis.

Q. How long have you been engaged in that business?

A. With Mr. Rose five years and three years previous to that I was alone.

Q. Did you ever book a woman by the name of Miss Gusselle Dunden in vaudeville?

A. I did.

Q. Did you book her in the fall of 1916?

A. I guess I did, because I was the only one that ever booked her.

Q. Where did you book her?

A. All around in the Keith theatres.

Q. I show you a letter dated November 2, 1916, purporting to be from Rose & Curtis to Miss Gusselle Dunden at Detroit, Michigan, and ask if you sent her that letter?

A. I did.

Q. Mr. Curtis, you say in this letter to this lady, Miss Dunden, "Sorry to inform you that beginning November 20, at Fordham, rest of your time is cancelled. I suppose you understand the cause of this. You know the Vaudeville Managers' Protective Association will not play any acts that belong to the White Rats."

Where did you get this information that you conveyed to this woman who was your principal and for whom you were the agent?

A. Just my general information.

Mr. Kelley: We object to that on the ground that it is stating a conclusion and is not the best evidence. The witness should be confined to stating facts and not conclusions.

Mr. Walsh: I was asking for the facts.

By Mr. Walsh: Q. Let me ask you first, when was she booked and for what number of weeks was she booked?

A. I have no recollection of how many weeks, but she was kept working pretty nearly all the time, with a few weeks layoff.

Q. Was this letter sent before her time had expired?

A. I do not remember whether her time had expired. She may have had a few weeks booked and may not have had a few weeks booked. I could look it up.

Q. You say in this letter her time is all cancelled?

A. Yes, sir.

Q. How did you find that out?

A. How did I find that out?

Q. Yes.

A. I really do not know.

Q. Why did you write her the letter?

A. I could not tell offhand. I would have to go into the matter of how it happened. I would have to consult my partner about it.

Q. What did your partner have to do with this?

A. He knows more about it than I do. I just booked the act.

Q. Who was this letter dictated by?

A. It was dictated by me, of course.

Q. And signed by you?

A. Yes, sir; that is right, but as I say, I do not understand what circumstances my partner may have told me to write that kind of letter that I could not, could tell you offhand what the circumstances were at the time.

Q. Was it a matter of common knowledge that the Vaudeville Managers' Protective Association would not play any acts that belonged to the White Rats at that time?

A. The only way I would know that or my own way of thinking would be this, that the White Rats actors used to walk out of theatres and they were not responsible, and I thought Dunden was a White Rat and not responsible, I wanted to know it right then.

Q. There was no strike on in November, 1916; just break up your memory.

Mr. Kelley: Now, was there or was there not? Was this strike on at this time?

The Witness: I do not remember. I do not remember the date.

By Mr. Walsh: Q. How long have you been in the show business?

A. A number of years.

Q. When are you booking with?

A. Keith.

Q. For how long?

A. Five years.

Q. Do you know whether or not there was a strike within the last five years?

A. Not about three years ago.

Q. When?

A. About three years ago—two or three years ago.

Q. In what months and what years?

A. About 1916. I believe it was.

Q. Was it not 1917?

A. It might have been; I am not sure, I tell you. I am only telling you what I know.

Q. You understand you are under oath?

A. Yes, sir.

Q. Do you know what the penalty is for false testimony?

A. Yes, sir; positively.

Mr. Walsh: Please mark this for identification. (The paper referred to was thereupon marked by the stenographer "Commission's Exhibit L.")

Mr. Walsh: Also mark this. (The paper referred to was thereupon marked by the stenographer "Commission's Exhibit M.")

By Mr. Walsh: Q. I show you a telegram marked "Commission's Exhibit N," purporting to be from Rose & Curtis to Miss Gusselle Dunden, and ask you if you sent that telegram to that woman?

A. I believe I did send that. Her name is signed to it.

Mr. Walsh: Please mark this. (The paper referred to was thereupon marked by the stenographer "Commission's Exhibit N.")

The verbatim report of the investigation will be continued in next week's issue of VARIETY.

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The N. V. A. will shortly issue a 36-page booklet containing a description of the new club rooms of the organization, that will be sent to every vaudeville performer in the country, whether he holds membership or not. The booklet will be illustrated with twenty-five intimate views of different parts of the club rooms, such as the grill, foyer, ball room, etc. The booklet will also be sent to the different dramatic editors, with the idea of having the new club thoroughly publicized.

Following the dissolution of Sol Unger and Nat Nazario, the latter has taken on Earl Lindsay and Saul Leslie, and with these additions contemplates entering the cabaret booking line. Incidentally, Edna Hirsh, formerly secretary to the firm before the split, has decided to remain with Nazario.

The Greeley Restaurant, Newark, has changed its entertainment personnel and added Kitty Flynn, Billy Walsh, Florence Reed, Buster Kraft and Annette Lovings. Al Davis placed the above turns and has a revue in preparation to follow.

Eleanor St. John, cafe entertainer, died at the French Hospital, San Francisco, last week from injuries received when she leaped from a rapidly driven taxicab while returning with a party from a beach resort.

LETTERS

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 POSTLANDS, ADVERTISING OR CIRCULAR LETTERS WILL NOT BE ADVERTISED.
 LETTERS ADVERTISED IN ONE ISSUE ONLY.

A
 Allen Frank
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 Anderson Arthur
 Anderson & Spencer
 Anderson Pauline
 Armitage Marion
 Armitage & Hines
 Arnaud Grace

B
 Barker Ambrose
 Barnett Pat
 Blagoo Jose
 Brilliant May B
 Brittan Frank
 Bronner J Cleveland
 Brownest Frances B
 Brown Hank
 Brit John
 Bruns Mona
 Burkhardt Howard

C
 Cameron Estelle
 Cantion Helen
 Carson Billie
 Clark Bobbie
 Clark Charley
 Clifton & Dale
 Cole A H
 Cole Joseph
 Cozeman Katharine
 Connolly Mr
 Conroy Joe
 Copeland Nick
 Cosler Nicholas
 Crawford Jack
 Creedon Danny
 Creighton Blanche
 Crozier Grace
 Cummings Billie

D
 Dale Sid
 Darrell Hilda
 Dayton Vic
 DeCook Bros
 Denison Patricia
 Dinkins Sonnie
 Doane Phyllis
 Dotter Ralph
 Dixon O W
 Douglas Mildred
 Dudley Earl
 Durkin Dogs
 Du Toll & Corey

E
 Earl Phyllis
 Earl Earl
 Earl Ruby
 Earl Blaines
 Eddy
 Edwards Muriel
 Elford Frank
 Eldridge Art
 Elise Grace
 Emmett Hugh
 Eshima Gilda
 Evelyn Margaret

F
 Fern Miss F
 Fitzsimmons W A
 Fletcher Carl
 Foreman Jode
 Foster Grace
 Francis Helen
 Francetti Orma
 Francis Paul
 Frauke Jessie
 Freeman Louise
 Fritchie Paul
 Freehill Mrs H
 Fuller Gloria

G
 Garden Ray
 Gaudet Nannan
 Germaine
 Glenn Myrtle
 Glyn Harry
 Golden Grace
 Grey Justine
 Grey Charles
 Grey Joe
 Gresson Alfred
 Griffin Mary
 Griffin Peter

H
 Habbach Winfred
 Hall Jefferson
 Hamilton Geo
 Hanley Mack
 Hanson Wm
 Harpo Helen
 Harris Ethel
 Harrison Minnie
 Hart Hal
 Hawley Helen
 Helmer E O
 Heister Helen
 Hines Cecil
 Hodges Harry
 Holt Dan
 Hope Ruth
 Houseman A
 Hurley Hotty

I
 Ibmack Tina
 Iversen Fritzie
 Ives Otis
 J
 Janesley & Brocher
 Jackson Alice
 Jordan Betty
 Jagerman Mr

K
 Kelso Joe
 Kennedy Jim
 Kenny Jack
 King Mahoney
 Kitchner Hattie
 Kitchner Miss
 Kruger Paul
 Kruger Paul

L
 La Grange Yvonne
 Lamy Loretta
 Lambert Nathalie
 Lapping Loretta
 Lechart Josephine

L
 Lant James
 Leonard Mrs F
 LePeder Anna
 Leonard Jean
 Leach Charlotte
 Lewis Pat
 Leach Tom
 Lorena Bert
 Lorena W J
 Lorry & Prince
 Lyle Jack

M
 Mack Ed
 Mack & Williams
 Mack Dolly
 Mack Drama
 McCormick Guy
 McCallen Peter
 McNamara & Clinton
 Marshall H J
 Marshall Virginia
 Marx Bros
 Mason Pauline
 Mathews Martha
 Meyer Walter
 Miranda Victor
 Montrose Geo
 Moore Alfred
 Moore Sylvia
 Morecraft A B
 Moran Billy
 Morok Anna
 Morok Fernand
 Morrell Maude
 Morzosa Agostino

N
 Nase Louisa
 Newman Gertrude
 Newman Roy
 Norris & Lynn
 Norton Hattie
 Noyes Elsie

O
 O'Brien D H
 O'Donnell Jessy
 Orel Millie
 Olympia Derrall Co
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P
 Pick Frank
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R
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 Rotter Irene
 Rucker John
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 Ryan Paul

S
 Sahaya Miss
 St Clair Ida
 St Claire Frances
 Saunders Sarah
 Schaller Jack
 Seymour Beanie
 Seymour Grace
 Shipyard Miss Saba
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 Stair Kathryn
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 Swift Fred

T
 Temper June
 Todd Gills
 Toy Ben
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V
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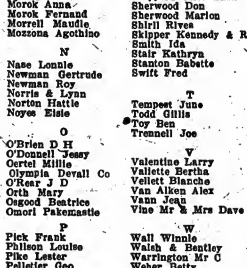
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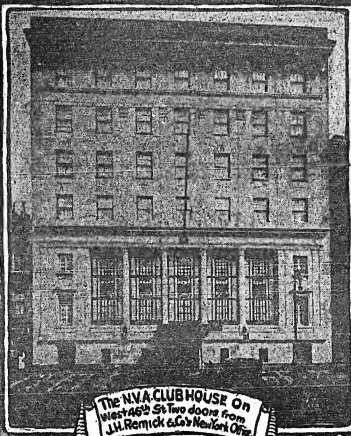
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Truly yours, the Sheriff of Hicksville,
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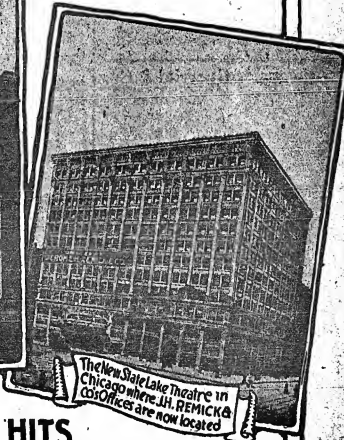
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BY KELLETTE & KENBROVIN

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OF MINE**

BY WHITING & EGAN

TILL WE MEET AGAIN

BY WHITING & EGAN

MADELON

BY ROBERT, BONSQUET & BRYAN

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BY JOLSON, KAHN & DE SYLVA

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by JAAN KENBROVIN
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Catching melody and words that cling
to the memory. It will stay with you
audience and linger long after
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and far between

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SWEETHEART
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White Pat 12 Columbia Chicago 15-19 Grand Terre Haute 20-24 Majestic Indianapolis.
Williams Mollie 12 Empire Newark 16 Casino Philadelphia.

LOS ANGELES.

Paula Dohman, the dramatic soprano, has been engaged by Harry Leebhardt, manager of the California, for a singing specialty.

Francis X. Bushman has been engaged by Oliver Morosco to play the lead at the Morosco Theatre here.

H. H. Van Loan, the author, is vacationing at Coronado with his wife.

Jack Cellitout has resigned as manager of Gramma's.

Francis Woodward, a local press agent, underwent a serious operation this week.

Eddie Hayward is out of the Burbank cast.

Edward Fertica, Fantasque architect, has left for Kansas City where he will superintend the construction of a new Fantasque vaudeville house.

BALTIMORE.

By F. D. O'TOOLE.
ACADEMY.—"Port of Happiness," the most recent play of Laurence Erre, opened a week's stay here to an appreciative audience. The author has provided rather good entertainment, though he has brought nothing novel to

the stage either in subject matter or dramatic treatment of old ideas. But the play has wit, humor and the story is cumulatively interesting. The theme is the love of a Jew for a Gentile and the attendant clash of religion and customs. The play is in five acts and the only weakness lies in the last act, when Clayton, the millionaire, declares his love for the little Jewess and her grandfather is horrified, and declares such a thing is unholy according to the law of Moses, and then this deep-rooted religious objection is lightly brushed aside with no explanation, and grandfather gives over his little girl smilingly to the Gentile. As it stands now the last acts are not constructed with dramatic smoothness, being too hurried and jerky.

FORB.—Julian Ellings brings with him one of the best variety shows that has played here for some time. The real attraction is Julian himself, and he comes up to expectations, even though he is getting rather plump, so to speak, but, nevertheless, thanks to some tight pulling, he appears to good advantage in his female impersonations. He first sings a song in trousers, a thing most unusual for him, and then he gives his fashion review. Last of all he has a fair sketch, part picture and part talking. Some of the vaudeville acts touring with this show are Marie Meeker (Dainty Marie), whose act appealed to some of the lower element present. Leo Boers was the real bit of the show with his talking, singing and whistling act. Sidney Grant tells some amusing stories. The Eddy Duo have a

witty act and the Radium Girls do some attractive dance numbers in the course of the show.

AUDITORIUM.—"Leave It to Jane" is presented here for the second time this season, and presumably has not yet worn out its welcome, as the old songs and dances get over big. What the play still needs is several good voices more than anything else.

MARYLAND.—Vaudeville.
HIPPODROME.—A dramatic sketch showing the inner workings of an American submarine, and which is said to be a remarkably accurate portrayal of the controls and maneuvers of underwater craft in action, headlines this week. Not many in the audience had ever seen a submarine much less the inside of one, so the act got away big with everything. By means of a large periscope the audience is enabled to see the approach of the enemy fleet and the destruction of the vessels as the torpedoes are launched. The sighting of the enemy, the battle and the rescue of the crew of the sub are shown. In addition to the sketch, Francis and Connelly in a song and dance act. Gaynell and Mack in a novelty dance number. Jack Martin in sleight of hand tricks, and Oliver Daniels are on the bill. "The Song Bird of Brittany," featuring Theda Bara, is the picture attraction.

COLONIAL.—This week is the last this season for the Stock Players, but the same outfit will open again in the latter part of August. The play, "Her Two Weeks Honeymoon," is

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supposedly written by the leading lady, Miss Florence, and made a good impression on the Monday night audience. It was its premiere. Miss Florence, as Claire Andrews, lives with her mother in a small New England town; her sister, Anne, makes a success on the New York stage and is engaged to the inevitable millionaire, played by Douglas Dumbrille. The time for the marriage comes, and Anne telegraphs from New York that she has married another man. To save the family from the talk of the town gossips (a vague part), Claire agrees to marry Livingston and to become divorced in two weeks. These two fall in love and the planned divorce never occurs. GARDEN.—The film version of the story, "Vicky Van," which has been running serially in the local papers, is the main feature here this week, with Ethel Clayton in a dual role. The remainder of the bill are five well-balanced acts of vaudeville. "Billie 13," a skit, depicts trench life. The Warner Amosco Trio offer clever impersonations. "Babe" Latour and Gold bring back their well-known burlesque skit. Corinne Tilton scores with her characterizations, and Fisher, Hawley and Co. present a comedy act.

FRANK STANLEY

Adapted by
BEA WILSON
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stamp on their music
are satisfied. R. U. F.
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New York City



VICTORIA.—"The Experimental Marriage,"
with Constance Talmadge, is the best thing of
the bill. Also appearing are Bonnie Oak, a
Chinese singer; Winchester and Green in a
song and dance number; Lucky and Burns,
and Selbini and Gravit.

FOLLY.—Burlesque.
GAYETY.—For a change this house has a
fairly good burlesque offering in "Girls from
Joyland." Billie Davis is the prima donna,
and her singing and dancing show merit.

PALACE.—This was the coolest house in
town when the sudden heat wave hit. This
locality Monday night due to some up-to-date
cooling apparatus that has been recently in-
stalled. The Columbia Amusement Co. is keep-
ing up with their first-class attractions and
cutting the trade noticeably from the other
burlesque houses. This week's attraction is
Jack Singer's Bohemian show.

NEW.—Shirley Mason in "The Rescuing
Angel."

PARKWAY.—Mary Pickford in "Captain
Kidd, Jr."

STRAND.—"The Better 'Ole," going big in
its second week.

BOSTON

By LEN LIBBEY.

ORPHEUM.—Pictures and vaudeville, using
for a feature film this week "Rustling a Bride."

BOSTON.—Pictures and vaudeville.

BIJOU.—Pictures.

BOVDOWN.—Pictures and vaudeville.

SCOLLAY OLYMPIA.—Pictures and vaude-
ville, with William Farnum in "The Jungle
Trail" for a serious film, and also using a
Chaplin.

GORDON OLYMPIA.—Pictures and vaude-
ville. Using "Help, Help, Police!" for film,
and a Chaplin.

GORDON CAMBRIDGE.—Vaudeville. Mur-
phy-Nichols & Co., Guerro and Carmen, Wilson
Brothers, Stars from Toyland, the Legrons.

"Eyes of the Soul," film.

WALDORF.—"1919 Capers," featuring Harry
and Ann Sheridan, Charles Martin, the "Hokey
Tonky Town," with Sampson and Dean, Grindell
and Esther and Bonick's Comedy Novelty,
vaudeville. "An Amazing Wife," film.

ST. JAMES.—Vaudeville—Dolan and West,
Guy Bartlett, Harry Irwin and Co., Nixon and
Sands, Veronica and Hulsale. "The Roaring
Road," film.

GLOBE COLUMBIA, STRAND, LANCAST-
ER, MODERN, BEACON, FENWAY, EXETER
STREET.—Pictures.

PARK.—Pictures and songs.

SHUBERT.—Closing week of "Oh, Look!",
here for several weeks to good business. Next,
a film.

WILMOUTH.—Seventh and the last week of
"She Walked in Her Sleep," which made good
though starting under handicaps because of the
absence of a star. "A Sleepless Night" will
move into this house to run as long as there is
a demand.

TREMONT.—Third week of "Fie-Flo"; con-
tinues to draw a certain class of theatergoers
rather foreign to the house.

PARK SQUARE.—Announced "Why Marry?"
is now on last two weeks. It has done good
business, but arriving here at such a late hour,
as shown so, and with a cast that is not as
good as the original, it would not stand a long
run. "Among the Girls," a new musical show,
due to come into the house at the close of this
engagement and it may run during the summer
months.

MAJESTIC.—The only new attraction in town
Monday was at this house, which has been es-
pecially favored by the Shuberts this season.
Under ordinary conditions this house would be
showing some big popular film at this, the last
act of the season, but "The Bird of Paradise"
is booked in there and is supposed to remain
the month out.

HOLLIS.—The best people in town are go-
ing to see Laurette Taylor in "Happiness," now
on the third week. No mention made yet as to
when she will finish, and will probably remain
out the month unless weather conditions make
it impracticable.

WILBUR.—Flash a "A Sleepless Night," as
far as this house is concerned. Next week,
Norm Barnes in "The Fire."

COLONIAL.—"The Follies" finishing up the
return trip here to big business. Box office
receipts have shown it was good gone to bring
them back, as Bostonians did not have enough



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the last visit. When this attraction goes a new show, a musical piece, "La, La, Lucille" will be booked.

COPYRIGHT.—Using for the third week "The Thunderbolt," the Henry Jewett Players couldn't possibly pay for the advertising they get in the Boston "Transfer" weekly, the company and their plays being just what the class of readers this "high brow" paper like. The schedule of plays as announced by the management will carry the company well into the summer months.

ARLINGTON.—The house using "The Shaggy" for a vehicle this week and using the old stock game of giving out souvenirs at some of the matinees.

BOSTON OPERA HOUSE.—Third week for Al Jolson in "Sinbad," with this boy drawing these up on every evening in large numbers. He has put it over in the Opera House.

CASINO.—"Burlesque Wonder Show."

GAYETY.—Dave Marion company.

HOWARD.—"High Flyers."

The warm weather Monday night did not out in the business of the show houses to any appreciable extent. They have been cleaning up big so far this season and it looks as though they will have an even break on the weather the next two weeks.

It appears as though Bostonians will have enough musical offerings for the next few weeks. There will be at least four and possibly five musical shows showing within the next two weeks.

Lieut. Jim Europe's "Jazz" band will appear

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at Mechanic's Hall, the biggest hall in Boston, for six performances Friday, Saturday and Sunday. They appeared here a short time ago at the Boston Opera House and did so well that they are booked into the city again.

What is probably an innovation in the burlesque field is the use of a film at the Howard. It is not a regular thing, but some weeks one is booked in. A Fox production, "Some Boy," is being shown this week. It is put on first and draws them in early.

A benefit performance at Waldron's Casino, burlesque, will be held Sunday night, and Treasurer Lawrence De Cate will be the recipient of the receipts of that evening.

Harry Fox will not be with the Dolly Sisters next season. He will be seen in a musical version of "Brewster's Millionaire."

Marc Dale is the newest addition to the Henry Jewett Players at the Copier. He is an English actor and will also help out in the work of stage manager.

Earl Derr Biggers, author of the book and lyrics of "The Love Boat," a new musical show, and identified with many successes, was at one time dramatic critic on one of the Boston papers.

C. Wesley Fraser, manager of the Boston branch of the E. P. Keith-Yasdeville Exchange brought back from his southern trip a beautiful coat of tan.

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BUFFALO.

JULIA SANDERSON AND JOSEPH CANTOR

"The Canary" were alluring enough as an attraction to the majestic to charge \$2.00 top.

Monday night had the house more than well filled.

Warner Bates, Buffalo newspaperman, has become secretary of the Motion Picture Exchange Men's division of the Chamber of Commerce.

Film business was a bit of last week, but is picking up now with business good. Managers are all working hard for the Liberty Loan. Buffalo theatre managers have erected a magnificent bond sale booth at Station Square for women workers.

Sam Head, press man for the Star, has resigned and gone to New York with a paper pulp concern at publicity manager.

Buffalo film men here give the unanimous expression that the war film is dead and that the light comedy is at its prime.

DETROIT.

BY JACOB SMITH.

The "Pansy Show of 1919" gave an extra Sunday evening performance May 4, making a total of 15 night performances—the record of any production ever playing the legitimate houses.

Ross Hubbard, manager of the New Detroit, says the company could easily have stayed a third week to capacity. The result is that next season the Winter Garden shows may remain three weeks instead of two.

Theatre Seats FOR SALE

A new million dollar theatre is about to be erected on the present site of Polis Theatre in Hartford, Conn.

That means 1,500 seats, opera style orchestra, **MUST** be sold at once and at a bargain price. The present theatre closes May 19th and the buyer of the seats **MUST** move them out by May 20th.

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APPLY AT ONCE TO
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Polis Theatre, Hartford,
Conn.**

DETROIT OPERA HOUSE—Willie Collier in "Nothing But Lies." Next "Through the Ages."

NEW DETROIT OPERA HOUSE—May Robson in "Fish."

GARRICK—Opening tenth season Jesse Bonstelle Stock. Brand new comedy, "Ann's Adventure," by Frances Nordstrom. This year's company includes Paul Gordon, as leading man; Winifred Lamban, Cicely Barclay, Elizabeth Parker, Marie Curtis, Claude Kimball, William Crisman, Robert Sully, Katherine Correll, J. Harry Irvine, Adams Rice and Henry George.

Regent Theatre did enormous business last week with "The Mimic World," a feature attraction. Under management of W. D. Aschough, Regent is meeting with best success in its history. He has inaugurated ten-cent matinees, and he is building the afternoon up where heretofore they did nothing. Night business almost capacity.

Vaughan Glaser Stock starts season at New Detroit, May 15. Ray Courtney again leading woman. Opening attraction "Alma."

Arthur S. Hyman buys "Virtuous Men" for Michigan, Illinois and Indiana.

AT THE PICTURE HOUSES—"The Camille Mark" (Vivagraph), at Adams; "Greatest Lightning" (Paramount), at Broadway-Strand; "A Perfect 36" (Goldwyn), at Majestic; "When Men Deserve" (Fox), at Washington; "Byes of Soul" (Artcraft), at Madison.

INDIANAPOLIS.

By WILL B. SMITH.
MURAT—"Good Gracious Annabelle" (Stuart Walker Co.).
ENGLISH'S—"Hearts of Humanity."
PARK—"The Duxiana Prells."
MAJESTIC—"Barleque."
RIALTO—"Rebelling."
LYRIC—"Rebelling."
GAYETY—"Vandeville."
CIRCLE—"Picture."

The Stuart Walker Co. opened at the Murat with Edward Child Carpenter's "The Cinderella Man." Monday, May 5. The company will remain in repertoire at the Murat through the summer season. This is the third consecutive summer appearance in this city. The cast includes Margaret Mower, George Gail, Aldrich Bowker, Elizabeth Patterson, Edgar Reid, Walter Foster, Morgan Parley, Leal Davis, James Cushman, George Soules, William McGroarty and others.

The last show put on at the Empire three years ago was a bad one. May 15 will see the Empire reopened for a week for a series of revival meetings. The House O. H. Co. of

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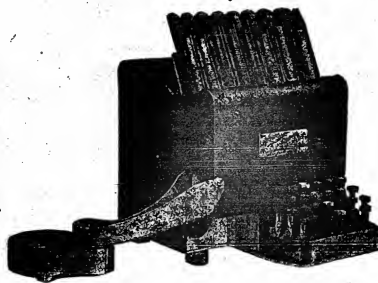


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Cincinnati gave permission for the use of the Empire.

The Rialto and Lyric, both vaudeville houses, are closed. Both theatres have been wrecked and will be practically rebuilt within the next few weeks.

The Park is specializing in problem plays. "The Unmarried Mother," "Shall There Be Children?" "Whom Shall I Marry?" and "The Virgin Widow" are some of the recent bookings. These plays draw well here.

Charles Welsh, assistant manager of the Sino, at Kokomo, Ind., will be the heir to \$10,000,000 he inherited recently.

H. F. Cook, manager of the Manhattan picture theatre, was fined \$10 and costs in Indianapolis city court for storing films in the basement of his show without a permit.

The Circle scored a hit April 28 with pictures of the landing of the 150th Field Artillery in New York less than three days after the troops arrived. The 150th is made up almost entirely of Indianapolis men, and relatives flocked the theatre.

The Columbian Amusement Co. of Frankfort, Ind., has filed a preliminary certificate of dissolution with the Secretary of State.

NEW ORLEANS.

By O. M. SAMUEL.
PALACE—With an air of profound gravity and somewhat inquisitorial hauteur, Clayton testified the de laix position at the Palace last night. The electric flash outside impaled that he sees all, knows all and tells. Of course the initiated, after "Gambler" Clayton, will glean that he sees and knows what

the others have seen and known, and, gazing at the in-surgers crowd, will feel that he "tells"—at the box office, which is nothing if not managerial proclamation. However, this be-turched, incense-fumed "mind" fellow said the old rass rather well. Martin and Frabin began proceedings lavishly with an opening turn that suggests much, but is never suggestive. Maria (says so right on her record) was liked particularly, her enervating manner proving infectious. It looked dark for the De Glyans with the beginning of their act, which is untoward, but a dramatic finish carried them to genuine favor. The reading is as earnest as it is impetuous. Johnson Bros. and Johnson pleased.

CONSCIENT—A man faints at the Crescent Friday evening. It was just after Burke Brothers and Kendall told the two opening jokes of their closing act. One was about a girl who should marry a preacher because

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she could then be good for nothing, and the other about the same girl, admitting to J. asking a dollar for a kiss, demanding the dollar first, and only informed she was more than 18. Previously to that, Dinkins, McCarthy and Everett had one fellow begging pardon for calling the other two gentlemen, that antique about the diaphragm, with the "trying pan" part of it omitted, not to mention disfigurements from the Humor Magazine. Out in the office of the theatre when the man revived he mentioned that his grandfather, whom he had loved dearly, made him very happy in his youth by telling the same whosoe. It joins bring memories of the dear departed of long ago, they could also be elided along with reference to the war. Grace Leonard, a nutty little male impersonator, stood head and shoulders above her conferees. A most snappy dapper turn, it brought bou-tous reward. Nick Versa did excellently for a time, but the Mark Twain's preacher remained too long. Kimball and Kenneth found generous approbation for their banjo playing.

LYRIC—Clarence Bennett's Colored Carnival.

STRAND—First half: "Oh, You Women!"

Last half: Ethel Clay in "The Price of Innocence." Last half: Tom Moore in "One of the Finest."

Baroness Norka Rousskaya is at the Athenaeum this week. She is billed as the "Daringly Different Dancer," which ought to help the box office some.

The staffs of the Tulane and Crescent theatres presented Col. Tom Campbell with a beautiful silver service Sunday evening in order to help commemorate his 25 years of happy married life. Campbell has represented K. & E. in this city for almost that period, and is one of the best known, best liked resident managers in the country.

Mr. and Mrs. Lew Ross left this city for a cross-country tour in their more-or-less cylindered car Sunday morning, the umbrella covering serving in good stead, as the day was damp and mistful. They are due to arrive in New York some time in August, if the upholstery holds and the body does not become too anemic.

Eddie Mather, stage manager of the Orpheum, was re-elected president of Local No. 39, I. A. T. S. E., after a very spirited contest, getting the office by just two votes. The insurgents put forth John King, head of the organization in days ago, and it looked for a time as they were going to "pack" the meeting, but the regulars just managed to thwart them. Mather has been at the local Orpheum since its inception, and is considered one of

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the most competent vaudeville stage managers in America.

Archie Lloyd was given an old song plug here. Lloyd is an Elk. One night last week 180 candidates were being inducted into the order and the lodge room was packed. The Exalted Ruler asked Lloyd to favor the members with songs during the wait. He complied all right!

Sidney Staez, a N. O. singer, has been engaged to sing at the Metropolitan next year. Staez is a tenor.

Harry Quinn, the advance agent, who has

cleaned up considerable money in racing, left for Kentucky Sunday morning. He has a large commission which he is to wager on "Bully Kelly" in the Derby for some of the local following.

Frank Mostyn Kelly is doing commercial cartooning in this city, and has retired from the stage. His caricatures and pencil sketches of artists have been of such quality as to bring him more orders than he can fill.

PHILADELPHIA

ALLEGHENY.—Manager Cohen is offering a combination bill this week with Lady Two

Mei, the Chinese vocalist and actress, the double-star. The Oriental star is headlining the vaudeville bill, which also includes Felt Adler and Frances Ross, Texas Comedy Four and Williams and Wolke, and is also strongly featured on the screen in "For the Freedom of the East."

The principal picture houses are featuring their attractions extra strong this week, the supposition being that many visitors to the city, attracted by the Victory Loan stunts, will divide their time doing the screen houses. The Stanley has Cecil B. DeMille's "For Better, for Worse," and has held over Kathryn McKinley, vocalist, for a special concert feature. Next week, Geraldine Farrar in "The Stronger Vow."

PALACE—Louis Benson in "The Road Called Straight." Mrs. Evelyn Grey in "Harold, the Last of the Saxons." Last half, Marguerite Clark in "Let's Elope."

ARCADIA—Ernest Truex and Louis Huff in "Oh, You Women."

VICTORIA—Harold Lockwood in "Shadows of Suspicion." William Farum in "The Jungle Trail" is announced as a coming attraction.

STRAND—John Barrymore in "Test of Honor." Last half, Wallace Reid in "Roaring Road."

LOCUST—Ethel Clayton in "Pettigrew's Girl" and "The Little Widow." Last half, Wallace Reid in "Roaring Road."

RIVOLI—"The Test of Honor" and "Experimental Marriage."

PORTLAND, ORE.

By JOSEPH GRANT KELLEY, JR.
ORPHEUM—Vaudeville.

PANTAGES—Vaudeville.

HIPPODROME—Vaudeville and films.

STRAND—Vaudeville and films.

BAKER—A Baker Players in "The Great Divide," with Albert McGovern and Olive Tompkins in the lead.

ALCAZAR—Alcazar Players in "The Woman He Married," with Edward Horton and Alice Fleming in the lead.

LYRIC—Musical Comedy stock.

PEOPLES, STAR, LIBERTY, COLUMBIA, MAJESTIC—Motion pictures.

With the opening of the baseball season, theatres had a slight decrease in attendance.

Six weeks of bad weather has prevented local picture companies from making much headway with their productions.

Following her San Francisco engagement, Annette Kellerman will go to Honolulu.

King and Thornton Co. are filling a two

3 STEWART SISTERS

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WATCH FOR
OUR ANNOUNCEMENT
OF OTHER NOVELTIES

weeks' engagement at the Hippodrome, changing twice a week.

Smikh Davies, character man, leaves the Alcazar Stock to join the McArthur Stock company at Oakland.

PROVIDENCE.

By KARL K. KLARK.
SHUBERT MAJESTIC—"Folly With a Past" opened Monday afternoon with a special matinee before a capacity house, and went exceedingly good. The occasion for the extra matinee was Rhode Island's welcome home to its soldier and sailor heroes, and 400,000 persons witnessed a monster parade and celebration here, filling every playhouse in the city to capacity both afternoon and evening.

OPERA HOUSE—"The Fortune Teller," going fair. Received good criticism on part of local critics.

E. F. ALBEE—"The Albee Stock, second week, is presenting 'Information, Please,' for the second time in this city and before big houses in the handsome new playhouse. The offering this week is apparently appealing more to Keith patrons than that of last week when 'Kismet' was given.

KEITH'S—"Dark. Still undergoing repairs prior to its opening as the Victory Theatre, showing films.

FAYE—Six vaudeville acts are headed by "The Country Store," Rogers Sisters, Green and Burrows, Bassett and Bailey, Arthur Rigby, The Russells. An extra attraction that drew in a big showing of the brilliant scenes at the Cathedral here when the hierarchy recently announced Rt. Rev. William A. Hickey, coadjutor Bishop of the Providence diocese.

COLONIAL—"Dark.



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Box, and \$1.00 at all drug and department stores or we will mail direct on receipt of price, in U. S. A. 75c. and \$1.50 elsewhere.

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Two former Providence boys, Ralph Ash and Sam Hyams, received a royal welcome from their old-time friends when they appeared here at the Emory this week. This was their first appearance in several years.

Max Nathanson and Saul Brannig, of the Modern films, are observing their first anniversary in the management of the house this week.

Martin R. Toebey, manager of the Emory; Charles Lovenberg, manager of the E. F. Albee and Keith's, and Col. Felix R. Wendel-schafer, manager of the Shubert Majestic and Providence Opera House, were members of the committee in charge of the big welcome home ball for Rhode Island's returned soldiers and sailors at the State Armory Monday evening. Several thousand returned fighters and their guests enjoyed the ball and a cabaret show. Acts from the Emory Theatre and local talent participated in the cabaret show.

Announcement was made this week that the Fred Andie Opera Co. has been booked for the summer at the Providence Opera House. Summer musical stock went big at that house season before last, but had an unsuccessful run at the Shubert Majestic last summer.

ROCHESTER.

By L. B. SHEFFINGTON.
LYCEUM—Manhattan Players in "Common Clay."

GAYETY—"Butterflies of Broadway."

FAYE—Harcourt's Minstrels, Arthur Albright and Co., Forbes and Knodel, Stanley and Hurd, Taber and Brown, Martel.

FAMILY—"Eddie Niner's 'Humming Birds'."

VICTORIA—"Madeline Travers in 'The Love that Dares,' first half; Tom Mix in 'Pickup on Gold,' second half."

REGENT—"Mary Pickford in 'Captain Kidd, Jr.' all week."

FICCADILLY—"William S. Hart in 'The Money Crawl,' first half; Mae Marsh in 'The Bondage of Barbara,' second half."

A Rochesterian, Claudia Beers, is featured at the Victoria the last half of this week in "The Fashion Girl" act. Miss Beers was formerly known in local amateur circles.

Mildred Cecil, singer, has been booked at the Family for the last half. For several years she was at the Hobart here.

The Calais, dancing teachers, who conducted the dancing last summer at the Windsor Hotel, Windsor Beach, will this year have a new "dance tavern." The tavern is to be of Chinese design, fifty by one hundred feet, with a large porch on which the tables will be placed.

The 108th Regiment Players will hold forth at the Temple next week. The show is being advertised here with the slogan: "Ask Major Couchman; he knows." Couchman was a major of the 108th and has recently returned home. He is a popular officer and has been mentioned for the mayoralty.

Nikita Dipson, proprietor of the Family and Grand, Batavia, has been made defendant in an action brought by Joseph F. Kannelly, a barber, of LeRoy. The latter wants \$5,000 for alleged libel, which was when Mr. Dipson's auto ran into him in Batavia last October, since when, he alleges, he has been unable to do his work. He is now asking for \$50 for damage to his clothes.

Two ordinances have been introduced in the Geneva City Council permitting Sunday films and baseball, respectively. The two ordinances were introduced upon petition of the Geneva Federation of Labor. The city officials are opposed to Sunday movies, but favor Sunday base ball. The ordinance is expected to go through the council without opposition and in the meantime the theatre men will conduct a campaign to gain support for Sunday theatre opening.

SALT LAKE.

Mand Feeley and Crane Wilbur opened as co-stars at the Wilkes in "Yes or No." Both made a favorable impression.

The Camp Kersey Players closed here last week. Several joined the Wilkes Players.

Anthony Smyth, Nana Bryant and Clint Thompson, former stock players at the Wilkes, left for Oakland, where they are booked at the Fulton Theatre.

The "Little Burglar" act with Jimmy Rosen

featured, closed on the Pantages time in San Diego last week, Ted MacLean and company taking their place as headline attraction at the Pantages here.

Jack Boyle and Kitty Bryan leave the "Four Husbands" this week in Denver.

Arthur S. Winston, the press agent of the Local Orphan, while out with Violetta Buratt making a picture near here was so intent on looking at the Vamp Queen he fell over a fence and broke his arm. The Orphan is now getting second hand press cut.

Broken bones were epidemic at the Orphan, Wiley, of Wiley and Kate cracked one. He was practicing on a loop, fell to the stage and fractured his collar-bone. Rockwell, of Rockwell and Fox, worked with Kate the last part of the week. While not too strong on the acrobatic stunt, was a picture in tight.

The Orphan will close June 2, when the film "Mickey" will close in for a two weeks' run.

Salt Lake is all set up over the prospective appearance of Marjorie Rambeau here in three weeks for a short stock run. Marjorie, who was here for two years with Willard Mack, is the idol of the Salt Lake theatrical public. All of which goes to show that even this town knows a good actress when it sees one, which is seldom.

SEATTLE.

LEVY'S ORPHEUM—"Rabbit's Minstrel," PANTAGES—"College Girls Frollic" and vaudeville.

PALACE—HIPP—W. F. M. A. Vaudeville. LEVY'S—"Burlesque and vaudeville." OAK—Monte Carter Musical Comedy Co., in "Let's Go," with Monte Carter, Oscar Gerard, Lou Davis, Garrett Frier, Bob Sandberg, Blanch Gilmore, Majak Gardner and Benjie Hill in the principal roles.

WILKES—Wilkes Players in "The Gypsy Trail," with Sam Miller in the role of the reporter. Next week a new play from pen of Ernest Wilkes, "The Way Out."

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MOORE—Lucille Cavanagh and Orpheum

vaudeville.

MYTHOPOLITAN—27 and week, "The Man Who Came Back," with a Portland (Ore.) star and from the pen of a Portland writer.

May 4 and week, "Maytime"; underlined: "Going Up."

REX—"Mickey." Fourth week.

MISSION—Win Russell in "Bess Buttons."

CLERMONT—Els Hopkins with Mabel Normand.

LITTLE—Geraldine Farrar in "The Hell Cat."

LIBERTY—"Greatest Lightning" with Charles Ray.

STRAND—Constance Talmadge in "Experimental Marriage."

COLONIAL—"The Wicked Darling."

COLLEGE—Bryant Washburn in "Something to Do."

Tacoma will have a ten-week music festival this year.

A film ball will be given in the Armory here next month by the Northwest Film Board of Trade, composed of distributors and exhibitors of the four Northwestern states.

SYRACUSE, N. Y.

By CHESTER E. BAERN.
EMPIRE—Third week of Knickerbocker Players: "Lilac Time," current. After two weeks of solid comedy, the Knicks on Monday turned to the more dramatic type of play, giving a highly commendable performance. It was based, night for the Hippodrome House, and capacity business was the result. Miss Gombel scored in the Jane Cowl role and Hal Seltzer made an excellent Philip Byrd. If there is any criticism it is to be directed at the failure to regard military etiquette.

WIELING—All week, "Chu Chin Chew." Opened to excellent business on Monday night, with a heavy advance reported for the remainder of the week. This brilliant musical ex-

critises Wilson were dubbed curs and traitors. Florence Darley is the only bright light. Babe De Palmer is a gingery soubrette, but lacks a voice. There's a chorus of 16 (the press agent claimed 30), but the girls will never influence Syracuse boys to seek to become knights of the "Star and Garter." Last half, dark. Next week, first half, "Butterflies of Broadway."

TEMPLE—Vaudeville.

CRESCENT—Vaudeville.

The announcement of the return to the stage of E. H. Sothern and Julia Marlowe has a peculiar interest to Syracuse. Charles Frohman was in Syracuse when he made the arrangement to bring together these two great stage stars. Frohman was here staging William Gillette's play by Barrie, "The Admirable Crichton," when the Sothern-Marlowe contracts were signed. Lee Shubert, who has persuaded the two to return to the stage, is also a Syracusean.

the Road" for the last of the week. The comments made by Dr. Frederick W. Betts, of this city, chairman of the Moral Survey Committee, when the film was given its first public showing here, are now forming advance notices for the film. Next week, the Armory will have the Charles K. Champin Stock Company.

The Elk Music Company, of Binghamton, has been incorporated to carry on a general music publication, printing and theatrical business. The directors are Leon F. Rundel, Bingham, song writer; Clarence H. Kline and John J. Fresson, all of the Parlor City.

The Wieting will close its regular season with "Oh, Lady, Lady," next week, Saturday, and the house will be dark through the summer months. For a time, it was understood that the Wieting might have musical stock, offering opposition to the Knickerbocker Players at the Empire. The Wieting was dark

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Frank Cooper, supt. of city schools, has filed an objection with the city council, against the opening of a picture theatre in the Wallingford district, near the Interstate school.

"Dot" Bernard, former stock actress here and with the Baker Stock Company in Portland (Ore.), starts at the Metropolitan current week in "The Man Who Came Back." The author, John Fleming Wilson, also hails from Portland.

The Arena opened Saturday as a roller skating rink.

Jack Well, of St. Louis, arrived here this week to take charge of the local office of the World Film.

As a feature of the Northwest Peace Jubilee, to be held in Tacoma, July 3-5, the Battle of the Argonne will be staged in miniature, with hundreds of Camp Lewis soldiers participating.

travaganza is the biggest thing to hit Syracuse this season, but as regards cast and production. In a nutshell, "Chu Chin Chew" is so good that it exceeds the expectations of even those who have read the highly flattering advance notices. Next week, "Oh, Lady, Lady."

BASTABLE—First half, "Star and Garter Show," which, by the way, is ill-named, for it is minus any real stars of the burlesque firmament and offers an audience a glimpse of just one lone stock supporter. The worn by Ray Read during the hackneyed Highland number, without which no old-time burlesque show was considered complete. There are times when a wee bit o' Scotch goes well; but to stand the bit in the "Star and Garter" one needs quite a few drops of Scotch oneself. As far as comedians go, there's no real cause for complaint. Faden, Burns and Read do well with the material allotted them. Which may not be saying much. Hall and Berle, as straight men, are acceptable, but Hall inflicted a sore on a good Republican audience Monday night in which those who dared to

Dramatic reviewing in Elmira these days is fraught with danger, witness a story that's going the rounds. One morning last week, following a particularly "silly" production, the telephone of one Elmira dramatic writer rang at 7:30 and an enthusiastic feminine voice said: "Hello, Cuth, I'm just leaving town and thought I would say bye-bye. You do not know me, but I am the blonde who stood on the left end of the front row of the chorus last night."

Oswego will have its first Sunday films May 25. Mayor Fitzhugh supporting the ordinance passed by the aldermen. The delay is caused by the rules making necessary the publication of the ordinance ten times.

The Syracuse Liederkreis, to which many Syracuseans interested in their folk songs, will hold its annual May Walk on Sunday, May 26, with the "Syracuse Club" on Onondaga Lake, at the mecca of the hikers.

The Armory, Binghamton, has "The End of

last summer when similar plans were shelved. Whether the Bastable here will have a season of burlesque stock is still uncertain. The Bastable has its last Columbia Wheel show next week in the shape of Sam Howe's Burlesquers, who come the first half for a return booking. It is possible that "The Lid Lifters," a No. 2 Wheel outfit, will come in for a run, with stock following. Manager Stephen Bastable is now angling for a summer company.

If the stock materializes, Emil "Jazz" Casper, who claims Syracuse as his home when he isn't in St. Louis, will probably be the leading comic for a few weeks. Casper made a promise to Bastable while here with the Mollie Williams Show.

Treasurer Sam Rosenberg, of the Bastable, is week-ending in New York.

The Hippodrome, at Carthage, was sold this week by the Duke of Orleans. Purchased by Edward Colligan, who has conducted the house for eight years. Doolan takes possession on the 15th. The price was \$20,000.

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Syracuse will have its first circus of the season May 14, when Belle-Fleur will hold forth on the South Salina street grounds.

Funeral services for Thomas A. Gilmore, 86, father of Charles F. Gilmore, Oswego theatrical magnate, were held Friday from the Gilmore residence in the Glenwood City. Interment was in Riverside Cemetery. Mr. Gilmore was a native of Ireland but had lived in Oswego for 75 years. Besides his son, the deceased leaves two sisters, Ellen Gilmore, of Oswego, and Marion Gilmore of Chicago. All Oswego theatres closed Friday afternoon until after the services.

D. J. Bondy, of New York, who will operate the new Majestic, Binghamton, late last week purchased the Ruy property, in Henry street, near Chenango, as the site for the playhouse, which will be erected at a cost of \$250,000. Of this amount \$75,000 was invested by Bondy, the rest coming from local investors. The stock in the corporation was disposed of just 30 days from the date it was offered. The new house will seat 3,000. The program will comprise pictures and seven acts of vaudeville, the bill changing Monday and Thursday. The top price for the evening will be 35 cents. Matinee prices, 15-30. Two performances a day are planned.

The Walter L. Main Fashion Plate Shows exhibit at Ithaca, May 6.

Once more Syracuse theatrogoers had a gold brick handed them—this time in the guise of "Must and In in the Woolly West," which held forth for a return engagement of one day at the Bantala. According to the genial press agent, Syracuse was assured of an entirely different production from that indicated on the first visit. "Nothing old but the name" was the by or lie-word; new scenery, new book, new songs, etc. If the show was dissipated on the first trip here, it was worse than that on the second. The entire production was the same from once-white pedestal used in act two to time-worn gags which passed for comedy. And the chorus! The "girls" were ten in number and, if appearances count, probably were inherited from "The Yellow Kids" of some decades ago.

Binghamton will have a third new theatre, according to plans announced by C. S. Hathaway, who has operated the Stone Opera House in that city for the past nine years and the

Armory there for the past five. Hathaway's determination to build results from the recent sale of the Armory to the Korallite-Cohen-Gillen combination. His lease on that house expired Aug. 1. Hathaway has purchased the old Robinson property in Washington and State streets from J. Sloat Fassett, and will erect a theatre with a seating capacity of 1,800. The cost is estimated at between \$100,000 and \$200,000. It will be called the Binghamton, and will have a main entrance on State street. Work on the house will start at an early date, the contract being awarded to A. E. Hagedale, of Binghamton. The new house will have a vaudeville and picture policy, and the Stone Opera House will be used for legitimate attractions.

The Massena Community Chorus will produce "The Chimes of Normandy" at the Massena Opera House, May 15-16.

Entirely recovered from the effects of the operation which for a time threatened to cut short his early career, Franklin H. Chase, dean of Syracuse dramatic critics, returned to the Journal Monday. Heretofore, Mr. Chase served as managing editor as well as dramatic editor. In the future, however, he will combine theatricals with the labors of columnist, contributing "All in the Day's Work," a new feature, to the Journal's editorial page. Sidney B. Whipple continues as managing editor. During the absence of Mr. Chase, who spent several months recuperating on the West Coast, the Journal's dramatic pages were in charge of the writer of this column.

"Mickey" is hitting the second and third run houses here and is filling them to capacity. "Mickey" has set a record as attraction in the last decade.

The new B. F. Keith theatre in S. Salina street will not open before Labor Day. Just at present, Syracuse is in the throes of a building trades strike that has halted operations on the theatre temporarily. The contractors in the city, affiliated with the Master Builders' Exchange, declare that hereafter Syracuse will be an "open shop" city so far as they are concerned. Approximately 4,000 are now out on strike. The strikers, judging from the increase in business in many film houses and at the vaudeville theatres, are putting in their time seeking entertainment.

Any attempt to give Utica Sunday films will be vigorously fought by the church folks

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of that city. At a meeting of the Presbyterian Union of Utica, composed of the men of the nine Presbyterian Churches in the city, a resolution was adopted calling upon the Common Council to grant a legislating ordinance. Plans were set afoot at the meeting to have a large delegation present at the anticipated hearing to uphold the present Utica "blue Sunday" laws.

Thorald Lake of this city made his first professional stage appearance in his home town with "Chu Chin Chow" Sunday evening. Mr. Lake and associates in the "Chu Chin Chow" company were guests at a dinner given by his parents, Mr. and Mrs. H. J. Lake, of No. 217 Gertrude street.

The Richardson, Ottaways, had its last burlesque of the season last week and will pursue the usual film policy during the summer when there are no legitimate bookings.

Like a voice from the grave was a letter received last week by Theodore W. Wharton, Utah's film impresario, from Bill Leonard, once of Dallas, and 25 years ago known from coast to coast as "Broadway's Best Spender." Once a "Goon" and then an actor, after his fortune took wings, Leonard finally dropped out of sight ten years ago. According to the letter received by Wharton, Leonard has just been discharged from the army after a long term of service and now wants to return to the stage, via the movies. Wharton may use him in some of his productions this summer.

Frank Wilcox will join the Knickerbocker players, holding forth at the Empire here, in three weeks, assuming his old role of leading man.

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Did the two Sunday local papers fall for a beautiful press agent yarn? It rather looks so. Both the Herald and the Post Standard carried illustrated articles about Minna Gombel, leading woman for the Knicks, and her fight over the city in one of the army battle planes, here Saturday, to boom the Loan. The dramatic editors and city editors forgot, however, that the Knicks gave a Saturday matinee and that it wasn't exactly possible for Minna to be decorating the Empire stage in "Seven Chances" and the atmosphere above Syracuse at the same time.

VANCOUVER, B. C.

By H. P. NEWBERRY.
EMPRESS—"His Hopkins," excellently produced and played. Margaret Marrott, exquisite plays Rose Malville's former role. Edythe Elliott, leading woman and Ray Collins, leading man do good work and a specialty together. Robert Athol also had a song number. 5, "The Life," 12, "Pale Fire," AVENUE—28-1, "Maytime" with cast advertised as original. Business good. 5-6, "Going Up," 7-10, "Man Who Came Back," ROYAL—first half, Douglas Fairbanks in "The Half-Breed." Second half, Emily Stevens in "Outwitted."

IMPERIAL—Dark. House being redecorated and will reopen shortly. This theatre has been practically closed for the past two seasons with the exception of an occasional attraction.

ORPHEUM—Vaudeville. PANTAGES—Vaudeville. COLUMBIA—Poly On and Chick, headline bill of Hippodrome vaudeville. Show, Sigsworth & Sharp; Wolf & Wilton; McGrath & Yeoman and Fred & Peggy Pryor. Also "Woman in the Web" (film serial) and feature film for first half. Vaudeville and films, second half.

REX—Anita Stewart in "Virtuous Wives." Reopens engagement.
DOMINION—D. W. Griffith's "A Romance of Happy Valley."

GLOBE—Enid Bennett in "Happy Thought Married."

COLONIAL—1st half, Emmy Wehlen in "His Bonded Wife." 2d half, Madge Kennedy in "The Danger Game."

MAYBE LEAN—Max Marsh in "The Bondage of Barbara," also Headlin.

BROADWAY—1st half, "The Callous Case" (film).

The death occurred at Edmonton of Ronald Bryan, who was appearing in pictures as leading man for Neil Shipman. The company was engaged in taking winter scenes at the time.

An open air carnival under the auspices of the returned soldiers will be held May 20-24.

"The Fighting Song of Gung Band." An organization of local soldiers which appeared here at the Avenue some months ago and then left for a tour is apparently meeting with success in the States. A circular received at the mayor's office gives the information that the band is booked solid for 110 concerts in the western states.

WASHINGTON, D. C.

By HARDIE MEAKIN.
NATION—"Win Bede" in "Win Bede" making about the "stealth" visit for this attraction, and still doing business.

SHUBERT-BELASCO—"Another one back for the 'stealth' visit, 'Oh! Boy!' Still getting the money. First plays this house and then the other Shubert house, Pol's. Cast is an excellent one.

POLY—"The Lady in Red" featuring Adele Rowland, is making another bid for favor, after its failure of some few seasons ago. The advertising matter is startling, and causing considerable comment especially in this true of a full length photograph of Miss Rowland in full length fleshings, with a cloak draped in

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a most becoming fashion. Show seemingly went over well at the Sunday night opening. SHUBERT-BELASCO—Irene Fenwick in "Those Who Walk in Darkness," a three-act drama by Owen Davis. The supporting cast includes Mary Shaw, William Harrison, George W. Walsh and George Brunner. Show well liked, and this little drawing-room theatre is fast catching on.

COSMOS—"The Suffragette Revue." Brady and Mahoney, Dora Hilton and Company. Vim, Beauty and Health (Acrobats). The Madia.

GAIETY—"The Beauty Trust."

LUXEM—"The Trail Hunters."

POLLY—Stock Exchange.

LOEW'S PALACE—Cecil B. DeMille's "For Better, for Worse."

LOEW'S COLUMBIA—"Three Green Eyes," film.

MOORE'S RIALTO.—George Beban in "Hearts of Men."

GRANDALL'S METROPOLITAN—Constant Talmadge in "The Veiled Adventure."

HOWARD—Colored stock.

George Beban is appearing in person at the Rialto this week in the character in which he appears in the picture. This was arranged by Robert Long, the local manager under whose direction this house is doing an enormous business.

Klaw & Erlanger are taking over "La La Lucille," which went over big here on its first metropolitan showing, and are making a number of changes in the cast. Johnny Hines, in pictures, is being replaced, it is stated, by Jack Hazard. Mr. Hines gave an excellent performance. The leading lady also goes, and one or two of the lesser roles.

"Leave It to Jane" closes this week in Baltimore. Oscar Shaw is to be featured next season by Elliott, Comstock and Gert in a musical version of "The Lottery Man."

John Robb, for many years a house manager for Grandall in this city, and who opened a large number of houses for him, has severed his connections with the firm, and is now in New York City.

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NEWS OF THE FILM WORLD

Pauline Frederick's next Goldwyn release, "The Fear Woman," is scheduled for May 15.

T. C. Braun has been assigned as manager of the American Film, Pittsburgh.

W. E. Atkinson, business manager of Metro, returned to New York this week.

Sydney S. Cohen has leased the Bronx Strand, Union and Prospect avenues, Westchester, for a long term of years.

The title of the next feature in which Mary Miles Minter will appear has been changed from "Mary O'Rourke" to "A Bachelor's Wife."

Howard Turill has joined the staff of Famous Players, and will be associated with Whitman Bennett, production manager.

Hugo Ballin has been asked to make designs for the new Art Theatre, which is to become an institution in Los Angeles.

"The Road Called Straight," with Louis Bessillon starred, will be released May 11. It is a Betwotw production.

Due to the action of the American Federation of Musicians, the St. Louis picture houses in St. Louis are without music.

The Univers-Chama Corp., of Paris, has taken larger offices, the new address is 6 Rue de L'Entrepot, where the studio is also located.

The Mayflower Picture Corp. is negotiating with Cohen and Harris for the screen rights to George Randolph Chester's "Get Rich Quick Wallingford."

"The Griffith Players" is the name chosen for the organization that will be seen during the D. W. Griffith repertory season at the George M. Cohan which opens in May.

William H. Cook, formerly with Lissner and the old Vitaphone, has been declared as a lieutenant in the army and has joined the Metro staff.

Jacob Wilk will in future handle all Maurice Tourneur productions. Other picture artists formerly looked after by Hillier & Wilk, will be attended to by Hillier in future.

Geraldine Farrar leaves New York, May 10 for Goldwyn studios, California, where she will start work on a new picture under the direction of Frank Lloyd.

D. W. Griffith has leased the George M. Cohan, following the close of "A Prince Takes a Warrior." Mr. Griffith will establish the first film repertory theatre in America.

Charles Ray has started work on a new picture, as yet untitled, under the direction of Jerome Storm. Colleen Moore is his leading woman.

Jacob Fabian broke ground for a new 4,000-seat house in Newark on Monday. Fabian will also erect a new 3,500-seat theatre in Paterson this summer.

Charles S. Harvey will become auditor for the Famous Players upon his retirement as Public Service Commissioner. Mr. Harvey was formerly deputy City Controller.

Sherman S. Webster, Select's branch manager at Buffalo, has been placed in charge of the Cleveland office, and David J. Seimick has been given the position of New England manager with headquarters at Boston.

J. Stuart Blackton has signed Mme. Marguerite Barry, a Russian actress, for a supporting role in the feature in which Sylvia Sommer and Robert Gordon are to be featured.

Prominent in the cast supporting Florence Reed in her forthcoming United Picture Theatre feature "Florence in Billings," Maillie Brundage, Conway Tearle, Joe Frumpy, Frank H. Crane is directing.

"The Lady of Red Butte" is the title of the next Dorothy Doolan Paramount release, the date being May 11. C. Gardner Sullivan wrote the story. Thomas Holding is the leading man.

The first of the series of 18 Gerald F. Bacon productions will be started at the Bacon-Baker studio next week. Oliver D. Bailey will have the direction of the productions.

Famous Players has obtained the screen rights to "Peg o' My Heart." Work on the picture will start at once. Wanda Hawley will play "Peg," and William C. Daxill is the director.

Allan Dwan left last week for the Coast to screen Richard Harding Davis' "Soldiers of Fortune" for the Fox Film Corp. The first of a series of six productions he will make

for that concern. The second will be Thomas Dixon's "Sins of the Children."

Roy Stewart, Mildred Manning, Wilfred Lucas, Robert McKim, Graham Pettie, Mary Carr, Irvin, Frankie Lee, are included in the cast of "The Westerners," a Hampton production, to be distributed at an early date by the Hodkinson Co.

The first of the Charles Miller productions for release by Frank J. Hall is nearing completion. The production will be in six reels and will have Herbert Rawlinson, Florence Billings, Stuart Holmes, Charles Stevenson, Maud Hill, Regina Quinn, Herbert Webster, Vernon Friday and Basil Webb in the cast.

Select announces the release of three productions for distribution as May attractions, including "Break the News to Mother," Norma Talmadge in "The New Moon," and Mitchell Leary in "Jacobs of the Silver North," which was previously announced as "The Gulf Between."

In the action instituted by Rose Klein against Joseph Klein, one of the managers of the Metro Corporation, wherein the plaintiff prayed for alimony and a separation, the court last week awarded her \$50 weekly alimony. H. J. and F. E. Goldstein appeared for the defense.

Sam Klingston, casting director for Fox, came through a taxicab accident last week without suffering his notorious beauty. He was in one of two taxicabs headed out Broadway and 70th street, but he was too late to notice who was in the other. A very charming girl says this oversight annoyed her. She was in the other.

The Harry Ray feature, "Wanted for Murder," being released by the Independent Sales Company, wherein the picture film release has had a renewed lease of life in the last two weeks. The announcement that the Allies were to try the Kaiser for his crimes in the war coming from Paris was seized upon by the promoters of the picture, and they went to it with a smash.

"A Woman Under Oath," is the title of the forthcoming United release in which Florence Reed is to be starred. The story is a particularly timely one because of the present agitation regarding the eligibility of women to jury service. Miss Reed will play the role of a woman juror in company of 11 men. Yes, the jury is locked up over night, but thought that this might be the way that you thought it would!

Upon William A. Brady's appeal from a judgment for \$1,000 last week entered against him by the K. & R. Film Co., the court reversed the judgment, two of the justices writing opinions in favor of the reversal and one justice upholding the decision. The case, through its attorneys, O'Brien, Malinsky & Co., was given an opportunity to appear from the reversed decision. The Appellate Term, however, sustaining the decision that the judgment should be reversed on the ground that no damages can be awarded on estimated profits of a play. The litigation, which was begun last year, is a case of Brady's abrupt cancellation of the exhibition of the film, "The Marriage of Figaro," owned and controlled by the K. & R. Film Co.

Moulton Out of "Angel Face." Frank Moulton last week withdrew from rehearsals of George W. Lederer's forthcoming summer production, "Angel Face," by an amicable arrangement, feeling that he would not be able to do full justice to the part. Early this week several comedians were being considered for the role.

Wise and Courtenay Buy New Play. Tom Wise and William Courtenay have bought an option on a new play titled "The Pirate," which will be their next co-starring vehicle.

After a trip to the Coast and a summer season in Chicago in "Cappy Ricks," they will return to New York and put on the new piece, said to be a fantastic comedy with its scenes laid in Spain.

Daniel Giffether Buried in Boston. Los Angeles, May 7. The body of Daniel Giffether has been shipped to Boston for interment. Giffether formerly played with Booth, Barrett, Keane, McCullough, Sothorn and Marlowe. Of late he has appeared in pictures.

TAXI.

Robert Harvey Randolph.....Taylor Holmes
Walter Van Tilburg.....Lillian Hall
Vivien Vitti.....Lillian Hall
Duke Beamer.....Henry Sedley
Mrs. Borden Millman.....Jane Jennings
Eileen Millman.....Oliver Trevor

This is an amusing five-reel comedy in which Taylor Holmes is starred by Triangulo. The story by Angus Chamberlain is well written, and lends itself readily to the screen. Lawrence Lewis is an Irish domestic who photography helped the picture along. George W. Peters was the cameraman.

"Taxi" could have been made even funnier had all the situations been made the most of. The material is there, but it was not played up to the best advantage. Holmes has a fine supporting cast, including Maudie Eburne and Henry Sedley, both clever comedians in their particular line, but they do not have enough work. The former as an Irish domestic was extremely funny, and did much to carry the feature, which otherwise would have frequently sagged.

As the title implies, the plot is built around getting a taxi. The story is a farce, becoming vice-president and general manager of the company. Robert Harvey Randolph (Taylor Holmes) is a most unusual taxi driver, inasmuch as he is most considerate of the welfare of his passengers. There is nothing to the story, but the comedy is well presented. The settings and general production have been carefully worked out, and everything is in a dramatic, farce comedy somewhat out of the ordinary in interest.

SOMETHING TO DO.

Jack Merrill.....Bryant Washburn
Jane Remick.....Anna Little
Lillian Remick.....Robert Brewer
Thompson.....Charles Gerrard
Prof. Blight.....Adele Farrington
Joe.....Charles Oglio
Mason.....Charles Mason

In reality this is a melodramatic farce, but it is played along comedy drama lines. Bryant Washburn is the heroic character who is about dead from too much money and too little worry. Of course there is the inevitable girl who furnishes the incentive for him to live. The events leading up to his meeting her turned the ground work for the story.

The picture is a Paramount production based on a Maximilian Foster story that was adapted by W. M. Richey and was directed by Donald Crisp.

The story isn't weighty at any time, but it furnishes the star with ample opportunity for heroics and the result is a fairly pleasant screen entertainment.

There is a mixture of fate members of nobility, a plot to keep a millionaire in the booby hatch and an effort to ensnare his daughter. All of this is exposed and circumvented by the hero. What more could any one ask for. Washburn plays the role of an idle rich young man, and he takes advantage of him to the extent of using his name, wearing his clothes and posing as a nobleman. The master finally discovers the fraud and so he becomes interested in the young girl in the case, he decides to also join the "phony crown wearers," who are specially furnished for the newly rich. Here he becomes involved in the affairs of the girl and for the next few hours things move with all the speed necessary to put the imposters and schemers behind the bar and bring about the happy ending.

It is a good light-weight offering to run with a strong comedy bill around it or to present it as part of a double feature bill, under which condition it was shown at Loew's New York in conjunction with the Universal feature "Bare Fists."

Producers in the picture industry on May 1 formally took issue with a charge made by J. H. Trapp, secretary of the National Association of Credit Men, that many picture plots "tend to stir up bitterness between capital and labor."

FOOLS' GOLD.

Marshall Strong.....Mitchell Lewis
John Moore.....John Wellington
Constance Harvey.....Florence Turner
Lillian Niles.....Sarah Truett
Old Niles.....Franka Joyner
David Moore.....Kempson Green
Nancy Smith.....Evelyn Brent
Miss Hatch.....Mlle. Marguerite Serre
Sir Horace Sashin.....Harry Davis
Chris Kuhn.....William DuBarry
Mother.....Elizabeth DuBarry

This picture, with Mitchell Lewis as the star, was given a trade showing this week by the Arrow Film Corporation. It gets by strong. Starting amid the woods and mountains, beside still waters and rushing rivers, it ends dramatically. Its closing scene showing men in conventional evening dress hurrying down a burning mine shaft to rescue men entrapped.

Three test scenes alone should get the money. They are realistic, perfectly pictured and dramatic to a degree. The closing scenes, too, serve as background for human interest scenes in which an enraged crowd changes to a part of a degree. The closing scenes, too, serve as background for human interest scenes in which an enraged crowd changes to a part of a degree. The closing scenes, too, serve as background for human interest scenes in which an enraged crowd changes to a part of a degree.

To receive savior and saved are the wealthy mine owner's lost sweetheart and her son's love, the mine owner's daughter, a part charmingly visualized by Evelyn Brent.

The story starts with Lewis as a partner digging for gold. Come, then, the new school teachers and pretty girl, whom the partner gets away from Lewis by one of those dirty tricks common to real life and the movies. Later, that partner is killed in a dramatically pictured saloon fight. Lewis gets the blame, and, through gratitude, is caught as a husband by the daughter of the local miser.

Years later their daughter falls in love with the school teacher's son despite her mother's effort to arrange a match with an English baron. Whoever supervises this match making part of the picture did a good job. It is in true life, modified to accord with fact, not exaggerated to conform to some stupid melodramatic purpose.

The acting is competent throughout. Florence Turner is co-starred with Lewis—just why isn't apparent.

BARE FISTS.

Cheopene Harry.....Harry Carey
Conditia.....Betty Schade
Boone Travis.....Joe Harris
Lopes.....Vester Fegg
Conditia's Mother.....Molly McConnell
Baby.....Anna May Walcott
Baby.....Howard Blackford

Harry Carey in "Bare Fists" is a corking Universal special attraction that contains all of the punchlines that are necessary to send over a screen production. There is a quantity of sentimental interest attached to the hero's mother and brother, a love interest, supplied by the heroine, and a couple of corking fights and gun play to lend action.

The story was adapted by Eugene B. Lewis from the original of Bernard McConville and directed by Jack Ford. The locale is southwestern Kansas in the days when the cattle ranged up and down the prairies and when there was many a battle over the changing lines of "brand."

The hero promises his mother never to carry a gun again and in those days it took some courage to do that little thing. As a result of the promise he is framed and the fact that the victim was shot and all the evidence points to the fact that Carey must have had a gun concealed about him brings about his ready conviction. At the last minute a confession from the plot of a witness to the crime clears him. The suspense holds to the very end of the picture.

Harry Carey as the hero gives a great performance, and Betty Schade, his leading woman, is decidedly pretty and capable as a Spanish senorita. Howard Blackford as "kid" actor plays the role of Carey's brother and after play it over in great shape, the kid is mighty clever. Joe Harris and Vester Fegg handle the heavy roles and make them convincing.

"Bare Fists" is a mighty good Western that is brimful of real action. Fred.

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Bolshevism held up to the world a mask of idealism. The brotherhood of man—love of humanity—uplift—progress—these were the things for which the new creed stood—so the world was told!

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For the answer the public, alive with interest, will crowd the theatres showing this timeliest of photoplays.

From the novel "COMRADES"

By Thomas Dixon

Produced by Mayflower Photoplay Corporation
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BUY BONDS

AMONG THE WOMEN

By PATSY SMITH

"Something to Do" has by Bryant Washburn in the role of a much-bored young man of wealth. A Symphony of Idleness" in the hands of a perfect valet. After a bracing encounter with his physician, he returns home to find his valet dressed in his clothes and with the two things in his mind, he surprises himself by becoming mildly interested in the masquerading escapade. Finding the picture of a pretty girl whom his valet claims is fond of him, and a letter that seems to contradict it, he determines to investigate the "Servants' Social Club," and they send him out to pose as an earl, at an affair. Anna Little, the niece of the title-hunting old dame (graduate from a mining cook camp), is practically a prisoner while posing as private secretary. Adele Farrington is fine as an affair. Anna Little, the niece of the title-hunting old dame (graduate from a mining cook camp), is practically a prisoner while posing as private secretary. Adele Farrington is fine as an affair. Anna Little, the niece of the title-hunting old dame (graduate from a mining cook camp), is practically a prisoner while posing as private secretary. Adele Farrington is fine as an affair.

Betty Schrade as Carmen Carillo in "Bare-Fists" plays the Spanish sweetheart of "Cheyenne Harry." Harry Carey's familiar character. A leather box coat and skirt edged with narrow fringe is good looking for a Western girl, but does not stamp the character. Later on, in white lace mantilla and full long skirted silk frock she looks the part better, but really not suited to it—nor does it call for any of the emotion or expression Miss Schrade is capable of. Mrs. Whiting and Mrs. McConnell play the evening gown of mothers, and Ruby La Rue makes a good flash for a minute as a dance hall girl. No one, however, stands out in a Harry Carey picture.

Despite the sudden heat Monday, they were fairly enthusiastic at the Palace—particularly considering the quality of the show given. About half of the acts were of the familiar big time calibre, the others, to say the least, did not belong on a Palace program. It was showmanship versus zealous inexperienced youth—and talent versus drawing power. The Gascoignes started things nicely. This act can hardly fail making good anywhere with the man's lively personality. Mrs. Gascoigne in her pretty metallic frock with its iridescent drapery is vivacious.

Ruby Norton's floral turban and orange velvet eon bring out every quality of her blonde prettiness. It would surely be a pity not to see her dance, but it would be a greater pity were she to lose her beautiful natural voice and the surely will if she don't ease up on the singing in the act. Her numbers follow each other with hardly time for her costume changes. Irene Bordoni (now with Lieut. Gitz-Rice) is doing character impersonations. First she is the Broadway theatrical type—in fact, just herself, in the story of summertime attire, an exquisite lace and lingerie gown, a broad white ribbon sash encircles the drop skirt just below hips and pulls through the gown in back tying in a flat bow trail down on the skirt. The drop is flesh and there are tiny sleeves. A chabonnette is sung in the French boulevard type of dress made popular here by Fougere and Anna Held 20 years ago. A black velvet brocade

encrusted with brilliants and lined with pink ruffles are the materials employed and a great black hat has two long quills stuck across the front of its turned-up brim. A French chanteuse of today reflecting the spirit of the past, was depicted in a white bead embroidered net, with silver cloth heavy with pearls, swathed around hips and falling in a train effect at back. Two long sprays of black parade trimmed a large velvet hat and she carried an orange ostrich fan. As a peasant girl of Chateau Thierry in gingham apron, blue and white polka dot kerchief and scarlet skirt, she was quaintly attractive and she sang the "Marseillaise" in a spirited manner in a battered and torn French army coat, a la vivandier, bringing the entire audience to their feet. That the boys in "Baying It Over" who don female garb fail to carry much illusion along with their makeups is in a way a compliment to the boys. As clever amateurs they are most entertaining. Emma Shaw's wampas "Zaza" as full of laughs and personality as ever and Lillian Shaw on next to closing, did wonders with that tired overheated audience.

"The Girl in the Bubble" continues to be a novelty in the Strand. Ann Rutledge, the "girl" attired in a white ruffled frock; looks very tiny suspended in mid-air between the hands of the great Strand "program lady."

Splendid estates and wonderful interiors of private homes, apartments and cabaret restaurants were a feature of the latest Anita Stewart release, "Mary Regan." The story deals with the question of heredity—the daughter of a thief and a woman of the most questionable antecedents. Whose character will she inherit, her father's or her mother's? It hands a fine wallop to city life and its heartlessness—the kind of which may be—"the simple life, and boosting real estate in the suburbs."

Miss Stewart registers a thoughtful studied character—perhaps a trifle too studied. With satin box suit and mink neck scarf she wore a becoming rolled brim hat trimmed with white ostrich plume. A riding habit was bulky below the waist line as was the beaver or plush hat accompanying it. An attempt at something original in the way of a velvet and satin combination was commendable, but the result was anything but smart. A plain velvet bodice and tunic had thirteenth century elbow puffs of the velvet and satin strip material which also composed the drop or lower skirt. There was a wide leather belt. A plain velvet gown, its round neck trimmed with opossum, as were the bell sleeves and draped skirt, was her best looking outfit. Katherine Lewis, not programed, wore a good looking cloth costume, the skirt and odd shaped sleeves heavily embroidered in light colored soutache or heavy wool. A long ermine cape with death yoke was shown in a restaurant scene by Miss Stewart. Hedda Nova was a vamp, but did not have much to do. A small turban with outlandish feather plumes was her most conspicuous adornment.

The first thing that seems to require mention along with the long late bill at the Colonial is the work of Mr. Egan, the Colonial energetic and tireless manager. During the bond drive he was all over the house, selling cash bonds and calling bids, helping in a manner that held up the dignity of the issue. He sold a helmet for \$2,500 and more bonds personally Monday night than all the female and men helpers

in the house put together. That Craig Campbell (opening intermission) did not go on the stage until 10:35, did Hyams and McIntyre, Ruth Royce and Catherine Powell to follow, will give some idea of the time the show ended.

The Asahi Troupe made an opening flash with their spectacular kimonos and the Ten Ichi fountain finish. Howard and Sadler followed in elaborate iridescent spangled wraps and wedding gowns and then the costume display dropped, for Regina Connelli shows about as little regard for appearance as any woman who has walked on the Colonial stage this season. Insufficient makeup, particularly on a red, dark neck, untidy hair, white kid slippers and hose with a tailored traveling suit, vamps red hat on a young boy and a nervous that not be all right "hind side before," did it not show an undervest at the back or something that looked like it, were all wrong. Continually hiding the nose in a handkerchief instead of the eyes while crying, may have been handed down by some great actress, but altogether Miss Connelli only registers over-ambition and careless indifference. She and Mr. Gibson are still using the late Melville Ellis and Irene Bordoni's encore speech.

Then came Louise Dresser, in her dainty green house gown, toying with a silver clothed father, culminating in the sapphire blue chiffon, and fortunately may you forget all that came before. A new flash pink net has been added to her wardrobe, since last reviewed. It has a low girle of silver cloth and a soutache embroidered net drop enhanced with rose, white and blue tiny frilly ribbons put on in scallops and roman borders.

Leila McIntyre, delightfully refreshing as a summer breeze, and Ruth Royce, buoyant, vital and becomingly attired in a burnt orange transparent cloth, piped with ocean blue to match girle of white opal bodice came after intermission with Catherine Powell's dance offering, suffering the blunt of the blow the Victory Loan dealt the program here, closing. Miss Powell performed several dancing numbers, the best of which is the "Dying Swan." A little less talk between her numbers would at least credit the audience with the intelligence of guessing what she was doing. A weird looking costume of blue and gold brocade, lined with scarlet, and a gray tunic trimmed with red roses and deep orange fringe was worn for a Spanish tango and eccentric French subre number followed. For her closing number she was attired in the national colors, the girle bodice being a flag worked out in sequins. Miss Powell seems particularly awkward with her arms.

From a photographic standpoint, realistic locales, well drawn characters and even to the featured underlines fight of the famous Drury Lane melodrama, Maurice Tourneur's film version of "The White Heather" is a masterpiece. The clipping appears to be a little sharp in spots, which, of course, may have been necessary with such a stupendous production. The under-world search for the captain of the "White Heather" brought out details of directorship that were a worthy tribute to "advanced flimdom"—plainly showing superior appreciation of "heart throbs" rather than brain flashes. Instead of the bald degenerate, dissipated wrecks standing out boldly in the limelight, they are shown in shadows. Two female crushers of the night are outlined against a bank of fog and a group of mixed wrecks are shown huddled against a doorway sleeping in the pouring rain storm. Other half human creatures are flashed in an underground "pub"—who jump like frightened animals at the glare of a streak of light. The big hunting scenes, the wide stretch

of Scotch heather and the rocky northern coast are all wonderfully done, so if they truly might have been photographed in the Highland Country.

Mabel Ballin, simply dressed throughout with white lace or linen collars about her neck, emphasizing the pretty roundness of her face and head, was all that could be desired of Marion Hume, the heroine of the story and little Ben Alexander, as Donald Cameron, again demonstrated what a great little actor he is.

JOSELYN'S WIFE.

The Exhibitors Mutual release starring Beate Barricade is a film dramatization of the story by Kathleen Norris. It is in five reels and was directed by Howard Hickman.

The story contains many of the elements that make for an interesting showpiece in adapting it for the screen, the scenario writer and producer have succeeded in retaining the continuity and action of the novel. The star is supported by a well balanced cast and apparently no expense has been spared in making the production.

While the drama unfolds slowly at the start it speeds up before it is half through and the elements of mystery which enter into the plot hold the interest until the final development. The conditions surrounding the death of Thomas Joselyn are cleverly contrived and when the real cause of the old man's sudden and is revealed they are rather astonishing, even if far-fetched in order to get a dramatic climax.

There are no end of thrills, what with love intrigues, heart-breaking experiences of a faithful wife, the mysterious death of her husband, culminating in the conviction of Gibbe as the criminal, ending with the reunion of husband and wife.

As Ellen Joselyn, the wife, Miss Barricade puts a whole lot of feeling to her part, which is naturally sympathetic. Her husband (Gibbe Joselyn) could have made a great deal more out of the role which had great dramatic possibilities.

LOVE THAT DARES.

Olive Riden.....Madeline Traverso
Ferry Riden.....Thomas Santochi
Joe Berwick.....Frank Elliott
Marta Boland.....Mae Ganss
Rutherford.....Thomas Giese
Harvey.....George Williams

This five-reel picture was one of the features at Loe's Circle this week. Harry Millard did the directing and Denison Clift the scenario. Neither distinguished their work by any particular originality, though the offering was, on the whole, of the average grade.

When it came to the acting, the villain walked away with the show. Frank Elliott did a number of not only acted as if he was used to drawing rooms, but he dressed like a millionaire. Which is a relief. Most stage millionaires have the unfortunate habit of dressing like—well, like stage millionaires. Elliott put his opposite, Thomas Santochi, who played Ferry Riden, quite in the shade. Santochi looks like one of those fellows whom everybody ought to like, but nobody does. And Miss Traverso wasn't beautiful nor particularly appealing, though when it came to her heavy work she got away with it. Mae Ganss played the wrecked and ruined girl and looked the part, which is to say that she didn't look very good on the screen.

The story is the old triangle story served up with a few minor variations. Olive, left much to herself by a husband whose business is going to pieces, begins flirting with an old flame. To save her husband, she finally consents to go to Berwick's house, but the wronged girl saves her and incidentally brings on a duels of a pretty fight between the two men.

INCORPORATIONS.

And All the King's Horses Corp., Manhattan, theatricals and pictures, \$10,000; N. Clark, F. Calvin, W. K. Hall, 7 Pine street, New York.

Film Investing Corp., Manhattan, \$100,000; F. Kaiser, Jr., J. B. Hopkins, M. H. Brown, New York.

Victory Theatre Corp., Herkimer, \$10,000; T. P. Griswold, W. T. Manion, F. M. Pinker, Herkimer, New York.

Hong Supertheatre Co., Manhattan, \$100,000; Nathan, S. Tontis, E. R. Rochinsky, 659 Fifth avenue, New York.

Lematre & Hyman Co., Manhattan, \$25,000; E. S. Lematre, H. Hyman, 104 Broadway, New York.

Severa Sales & Promotions Corp., Manhattan; M. Kaskier, H. J. Conn, 1279 Broadway, New York.

Modern Comedies, Manhattan, \$25,000; H. Brock, Jr., C. Lang, N. Hickey, 303 Broadway, New York.

Jaybee Amusement Co., Brooklyn, \$5,000; J. Dubinsky, H. Altman, J. Bellinsky, 213 Grandview Ave., New York City.

CAPITAL INCREASES.

Allied Theatres, Inc., Manhattan, \$5,000 to \$25,000.

DELAWARE CHARTERS.

Burris-Kling Pictures Corp., New York; S. E. Howard, Donald Hudson, Robert K. Thistle, New York.

Re-Re-life Corp., to manufacture picture films, \$4,000,000; M. L. Herty, M. C. Kelly, S. L. Mackey, of Wilmington, Del.

BUY BONDS

"FIRES OF FAITH."

Elizabeth Blake, a Salvationist.
 Harry Hammond, a Broker, Eugene O'Brien
 Agnes Travers, his fiancée, Robert de Ramer
 Mrs. Travers, his mother, Helen Dunbar
 Salvationist
 William Booth, Founder of the Salvation Army
 Charles Cole
 Clarendon Goldart
 Booth's Secretary
 Mrs. Booth
 Julia, Peter's daughter
 Joe Lee
 Mrs. Lee
 Mark Southard, Manager of the Travers Estate
 Mowbray Berkeley
 Luke Barlow, Elizabeth's sweetheart
 Robert Anderson

A special feature made by Famous Players-Lasky as propaganda for the Salvation Army, opened at the Harris Theatre for a run May 6. It was produced in California and New York, utilizing the services of hundreds of people as a number of scenes, designed to show the work of the Salvationists in war and peace times. Charles S. Walthall wrote a little melodramatic story around the idea and Edward Jones directed the picture.

Evidently the order went forth to spare no expense for there was assembled a notable group of picture players, recruited from the different Famous-Lasky organizations, augmented by the personal appearance of several scenes by no less a personage than Evan- gelist Booth, commander of the American branch of the Salvationists, together with his relatives. Catherine Calvert, Eugene O'Brien and Ruby de Ramer are starred, while Theodore Roberts has but a couple of minor scenes.

The picture begins with the start of the Salvationists in London some 60 years ago and shows their work in the watermelon fields of war scenes were most realistically reproduced, not only with cut-ins, but a number were actually staged in order to interpolate the members of the cast.

Striped of its propaganda scenes and titles the picture would make an excellent melodramatic feature of the sort that vapid and the production in its entirety will serve the purposes for which it was so carefully designed to illustrate the Salvation Army and its members in its appeals for monetary contributions to aid in the carrying on of its charities. Jolo.

SHADOWS OF SUSPICION.

Cyril Hammett.....Harold Lockwood
 Doris Mathers.....Naomi Childers
 Lady Betty Heathcote.....Edith Cummings
 Geoffrey Mathers.....Kenneth Keating
 Capt. Walter Byfield.....William Blake
 Sir John Kettle.....Blenheim Cooper
 Chief of Scotland Yard, Capt. Leslie Peacock

The fault of this picture, shown at Loew's New York last Monday, is that it is too long. Fox gets the whip for this. He wrote the picture, and actually managed to leave Harold Lockwood cooped up in a dunce during most of the last reel. One says to see Harold, and miss the rest of the picture. One of George Gibbs' "masterpieces," a fair enough thing of its kind. It is directed competently—and, except at one point, the photography emphasizes K. J. Bergquist's first rate sense of values. But Bergquist had pleasant scenes, high leaping fountains, and the roads that made one of England, to base his pictures on.

Where he fell down and almost dislocated his nose from its naturally beautiful setting was in several of the close-ups. He tried to catch racing motor cars near to. They were flashing by thick foliage and the effect was singularly confusing. Furthermore, it was very trying on the eyes.

Carew—maybe Karger, who has a finger in most of the Metro plan—was responsible for the fact that the apprehension of Byfield, and the preliminaries to his execution, were excluded from the picture. This would not have been good stuff. Furthermore, he missed up the general effect by failing to give Lockwood sufficiently extended opportunity to characterize his part by those brief, deft touches this talented star knew as well as how best to manage. But Carew is forgiven for the way he managed the girl-and-villain fight. Audience is allowed to see that Naomi Childers has the herculean strength to handle the cigarette papers which Sir John is after—in her stocking. The papers slip down and show on her slim ankle. Sir John spots them. The fight begins. Just before it ends, she gets away, dips down behind the papers, and Sir John gets them out of her hand.

A dett touth! You keep wondering how it would be managed, and the outcome gives a pleasant thrill. The story itself is an English and German spy drama at the war's beginning, and is marred by a scene showing the German drinking to the Kaiser's picture. They wouldn't have done that, not in England—not in this life.

Lincoln Turns Down Open Sunday.

Lincoln, Neb., May 7.
 The plan to present Sunday shows here was buried yesterday by an overwhelming majority.

The usual cortege of reformers opposed the measure and the members of the City Council were apparently afraid of incurring their displeasure, many voting against the ordinance when it came up who were understood to have personally favored the bill.

THE UNPARDONABLE SIN.

Albee Parrot.....Blanche Sweet
 Jimmy Parrot.....Edwin Stevens
 Mrs. Parrot.....Mary Allen
 Ted Henderson.....Wesley Barry
 Geo. Washington Sticker.....Wesley Barry
 Colonel Kimm.....Bull Montana
 The Brute.....Bull Montana
 Boy Scout.....Bobby Connolly
 So much has been written about "The Unpardonable Sin" from its out of town presentations that a review of the picture at this time seems somewhat belated.

Quite reversing the usual order of things, New York has endorsed a theatrical success elsewhere. From all indications the picture will prove as big a sensation here as it has in Detroit, Los Angeles, and elsewhere.

The photoplay is adapted from the novel of the same name by Rupert Hughes; is a Harry Garrison production, directed by Marshall Neilan, and featuring Blanche Sweet. The two outstanding bits are registered by Wallace Berry as the desperate benny and Western actor, Bobby Connolly, young Barry, making all allowance for the fact that he has the better part of the picture to look like an amateur by comparison.

For a movie known by now "The Unpardonable Sin" is a vivid picture of the unspeakable brutality and bestiality of the Hun during the invasion of Belgium. There is to be some question whether the censors would allow the picture to be shown in its entirety, but the delicate subject is so artistically handled by the director as to give no possible cause for legal interference. It is interesting to note when the picture was submitted to the censors that the picture was not shown in its entirety, but the delicate subject is so artistically handled by the director as to give no possible cause for legal interference.

Miss Sweet, but all that can be imagined for the role of the ravished sister and one other who comes to her rescue. Mary Allen, as the mother of the girl who suffers a similar fate, suggested the situation in a manner more in keeping with the grimaces. Matt Moore, as the high-minded young American, contributed a fine, manly performance, and the director is to be commended for not selecting a "pretty boy" for the role of Eddie Burras, who is "hit" which he carried through with his usual artistry. As before stated, Wallace Berry as the German colonel looked every inch the brute, and little Wesley Barry as a little American who is stranded in the midst of the war.

All the criticism, pro and con, will not alter the one important fact—that "The Unpardonable Sin" is a certain sensation, but office attraction everywhere.

The photoplay marked the inauguration of the S. Mowbray of the picture on the Friday night. The interior is being redecorated in green and gold. Jolo.

THE SOCIAL PIRATE.

Dolores.....June Elvidge
 Mrs. McBride.....Laura Burt
 Mrs. Ridgeway.....Winifred Leighton
 Bruce Ridgeway.....Allan Edwards
 Allen Hobington.....George McQuinn
 Harry Harrow.....Ned Sparks
 Ann Muller.....May Hopkins
 Senator Valdez.....Philip Van Loan
 Bill Hoffman.....Alex Shannon
 Detective Mills.....Bertram Marburg

This picture, a World Film offering, was directed by Dell Henderson. Blame it on him. Full of careless institutions, showing at critical moments a disregard of detail that detracts from the general effect, it passes principally because the story is there, because June Elvidge's personality is pleasant and because she is a competent actress, and lastly because of Ned Sparks and May Hopkins. What a picture!

The story by E. Ford is ingenious, but it is founded on an incident that tests the credulity of the sophisticated, but the sophisticated are an unhappy minority. They may fuss themselves into a blue funk over the fact that the reformatory for failing to return a trinket, but the chances are they will merely shrug and smile. And the happy majority will take the picture on faith for the simple reason that it works out like a picture puzzle and holds the interest.

A young Chinese girl, coming to New York with her victim, is finally forced to play in cheap cabaret to make a living. Caught in a raid, she is exposed, but told to expose a witness. On her way home she picks up a diamond bracelet. The next morning she reads an advertisement for the Lost column. She writes a letter, and faints from illness. On the back of the same sheet the doctor writes his prescription.

In court she drops the bracelet. It is picked up and when she tries to establish her innocence by the letter, the letter cannot be found. But it is found later after Dolores has been taken to the reformatory, came out, because famous, and engaged to a nice young assistant district attorney. Thus everything is happily wrapped up, but the sophisticated.

There are some interesting director's touches, but Henderson has taken his night scenes as if they were taken in the daytime which they were, but he should have depicted them a bit.

THE MASTER MAN.

Emanuel Blake.....Frank Keenan
 James Ritter.....Kathleen Kirkham
 Geo. B. Venter.....Jos. J. Downing
 Mitchell Murray.....Joe McManus
 William C. Sullivan.....Harry Power
 Sebastian Ritter.....Harold Kirkland
 Governor Wheeler.....Harry Power
 Lieutenant Governor.....Joseph Rao
 Purdy Cavanaugh.....Joseph Rao

This picture, given a trade showing this week by Faiba, is all story. There are no long shots. No wonderful outdoor scenes, no amazing interiors. There are few outdoor scenes at all, but the rich interior scenes serve Charles Kastman well. His photography is excellent, but the story holds you as in a close hand. F. X. James wrote it, and Jack Cunningham adapted it to the screen. It starts at the beginning, ends at the end, and in between there are no missing links, no lapse of interest anywhere, due in large part to the effective acting.

Frank Keenan, at his best, sufficient praise to bear with, and his support does its part. Miss Kirkham impresses at first as lacking in good looks and screen personality, but gradually she remedies this. Downing, Brummell and Mong get sharp outlines into their impersonations, but even more effective, but a certain richness of tones throughout, and to eliminate all "cold screens," help give the picture distinction.

Keenan is Blake, the state's attorney-general. In the course of the picture, he controls it. The picture gets started in a hurry when he sends a lobbyist of his to a conference in the Governor's desk. This weakling dogma across the corner in a driving rain, and the movement of his curtain is observed by the Governor. Losing his head, the thief shoots. Blake tries to shoot, but even more effective, just after the woman he loves, ward of a crooked manufacturer, falsely accused of poisoning his father, is shown in the hands just married, Blake is caught in the coils.

His disappearance, and his disappearance is covered by a fake funeral. Coming back, he sits on the jury trying to save him. The jury, refusing to vote for conviction. Suddenly, shaving off his disguising beard, he leads the jury back into the courtroom, and—but why tell everything. The picture is worth seeing. The Keenan type of actor likes to make things theatrical, effective, and let art go, so called, so long. It's not a bad scheme. More effective and less artistic hits the public as well as the box office, boys say.

Vivian Martin returns to Paramount schedule May 11 in "The Home Town Girl," an adaptation by Edith Kennedy of a story by Oscar Greener which appeared in Collier's.

SOME LIAR.

Robt. Winchester McTabb.....William Russ
 Celia Sterling.....Ellen Fran
 Sheldon Lewis Kallard.....Hedwood Ma
 High Spade McQueen.....Gordon Russ
 Starring William Russell in this adaptation of a novel by James M. Cavanaugh. Pathé has given the scenario writer, Stepho Fox, a chance to prove how much better it is at delivering the goods than Corwood. E makes good, slipping in humor, where Corwood would tell fire-works. Where, ordinarily we would have as the heroine of such a dot as this, some Jacques Galsbad who went out-Fairbanks Douglas, in this picture we have a regular human being and the man is interesting.

Harry King's directing is up to the mark and the photography is excellent. It had to be. There is some pretty swift movement in this offering, but if these manufacturers don't get out of the habit of running still scenes as if they took place in daylight, there going to be a kick coming from some real people who like to believe what they see. Little laboratory work would remedy this defect.

And the story? Well, the story is ordinary enough. Russell's acting, and the inner keep it above the low water mark, for your McTabb, who mixes into all this melodrama, the most accomplished liar since the fellows who wrote Driscoll's fairy tales quit work a few centuries. McTabb comes to New York and Westcott, who is a real and ready place—and begins right off with a pump chit, but attractive, is there to see if he is trying to recover some composition letters of her stepmother's and Kallard, it man who has them, develops delirious notions about Celia.

She appeals to McTabb, who has convinced her he's honest, and McTabb has to make good. Scared to death, he starts out, and gets in the place. These folks, and they keep rid up all through the picture, are all good. He is far than that, there's no more to be chased, too, and good suspense, and Bill Russell is a new star, in which he proves he is or his director has, a sense of humor.

JACK CUNNINGHAM

Staff Writer Robert Brunton Studios,
 Los Angeles

Recent Releases for
 Barriscale, Keenan, Glavin and Kerrigan

American Film Company Inc., Presents

"Charge It To Me"

Directed by
 BOY W. KELLY

L. V. HENDERSON

Here's a picture that every lady, whether she has a charge account or not, will want to see. If she has one she will doubly enjoy it. If she hasn't one it will please her just the same. Men will chuckle over the funny incidents as much as the ladies. You can spread yourself on the advertising, book it for a week and feel confident of its satisfying your patrons. "Charge It To Me" has action—pop—speed. It is another Margaret Fisher success.

Fisher subjects now obtainable at your nearest Pathe Exchange:

"Money Lost Everything" "Molly of the Follier" "The Mantle of Cheer" "Put Up Your Hands"

Produced by
 AMERICAN FILM COMPANY, Inc.
 Samuel S. Hirschman, President

Distributed by
 PATHE

STRAND

In the supporting cast, Carl Miller as the weak youngster of the millionaire, gave a working performance, as did Hedda Nova as a chorus-dame vamp. The heavy of Brinsley

RIALTO.

"The White Healer" is a picture that is big from a great many angles, and it is a feature that can be made with advertising. The undersize fight is the big punch and should be played up. The length is about six reels and the running time almost an hour and ten minutes.

Fred.

Throughout the week, the Frisco Jazz Band kept things humming, with the Academy Symphony Orchestra, of which Harry W. Meyer is the conductor, helping out effectively. Even the hot weather failed to prevent a good attendance.

In addition there was a very snappy new weekly and a scenic. A short subject announcing the advent of the \$10 a seat picture "Auction of Souls," which was reviewed in the issue of Variety of Feb. 28 last, under the title of "Ravieled Armenia," contained sufficient pep to draw business for the real showing. This picture is now released by the First National.

Miss Wenbin walks away with all of the boys. When the opening scene also is the demure little student is perfection and later she trots out in clothes that make her look like a million dollars. The secondary heroine must go to Victor Potel as the "hoob" son, who is crushed on the fat daughter of the school shopkeeper. The boy makes a riot and is a great possibility for comedy. He is built on natural lines for screen comedy and looks as though he has a future. Allen Sears plays the hero in a convincing manner, and although he is in the background in the first half of the picture, he comes. Gene Palletta as George Goodie, the young spendrift, gives a corking character impersonation, as does William V. Monge as the head of the Girl's Aid Society.

How the daughter got the picture actor to marry her is the story. First he wanted to kiss her and she wouldn't, and so he decided to marry her. Often this happens, but it might be told better than in this film.

BUY BONDS

COAST PICTURE NEWS

Los Angeles, May 8.
Maxwell Karger has taken up aviation.
E. Richard Scherer is now head of the scenario department for Brenwood.

The world is not big enough now for Danny "Kid" Hogan. He's the father of a girl.

"The Screeners" are to have a May party at the Dome Cafe in Ocean Park May 30.

Here's something that you don't know. Dustin Farnum is a grandson of Daniel Webster.

Florence Vidor is to return to the screen under the direction of her husband, King Vidor.

George D. Baker has gone to New York and he left this sign on his desk. "Gone—will return this summer."

To protect himself from loss in the event of the death of one of his stars, Tom Ince has insured them all for \$100,000 apiece.

John J. Conley has been promoted from the reading department of Metro to an assistant directorship under Charles Swickard.

Word has been received here that Naomi Childers has won a popularity contest conducted by a newspaper in Tokyo, Japan.

Chester Conklin, long with Mack Sennett in comedy, has gone over to the Fox plant where he will take part in Sunshine comedies.

Ted Browning is finishing the last scenes of "Prairie Gold" with Mary MacLaren. It is an adaptation of the novel by Sinclair Lewis.

H. O. Stechan, for many years a publicity man around here, is now "programing director" for Linwood's Belvedere in Santa Barbara.

Julius Stern has secured the rights for Capt. Leslie T. Pencock's book, "The Birth of Venus." It is said that he paid four figures for it.

Jimmie O'Shea has come back from the front and says that he hopes to keep right out in front of the film procession. He probably will.

Wallace MacDonald found out last week that he had sustained three fractured ribs when he fought a battle with a lumberjack several weeks ago.

Bryant Washburn has just finished another entitled "A Very Good Young Man." He says that he has been so for the past three weeks that he fears that his morals have been undermined.

Ward Campbell has borrowed Bill Beaudine's puttees and Jay Belasco's horn-rimmed "specs" to add the accepted touches to his conception of the movie director for a Christie comedy.

Elmer Clode claims the hand-lettering championship of the West. He recently lettered 100 subtitles in two weeks. He also says that he has lettered the title for 14 productions in as many weeks.

When William Lord Wright was in his office reading a scenario entitled "Clothes Don't Make the Man," some one entered his home and stole three pairs of shoes, two hats and his Sunday pants.

Wedgwood Nowell has just finished an engagement with Dustin Farnum, and says that he has been especially engaged to play a B flat cornet solo between the third and fourth reels of "Fanchon, the Cricketer."

Another returned hero has come back to Vitagraph. He is Reggie Lyons, who heard the call for photographers last April, answered it and after participating in the last battles of the war, is again turning the crank on their list.

Wydlife A. Hill, the originator of "Ten Million Photoplay Ficta" claims to have turned the seven original jokes. They will be embodied in the first of a series of one-reel comedies which he started to produce last week.

Herbert Standing, the English actor, and the father of the late Jack Standing and of Wyndham Standing, is playing a leading part in Tom Moore's new picture now being made at Goldwyn under the direction of Harry Beaumont.

The Katherine MacDonald studios have been rather busy for some time past, as work has been started on her new picture, "The Blood-raz." Most of the scenes are laid in the home of the upper crust of society, thus necessitating elaborate sets.

A certain vampire is seen frequently at the beach cafes.

"I am so bad woman of the fill-ums. I take 'em husbands away." All of the Hollywood wives have stated that their husbands will stay away from the beach till further notice.

Mabel Normand's new picture, "When Doctors Disagree," was given advance screening at the Strand, in Pasadena, the other night. There was an average audience of 1,500 people, with no invited guests. All of the producer's doubts were dispelled when the picture went over very well.

Irene Rich has come back from her third trip to Palm Springs with William Farnum's company. On her previous trips she was so busy that she did not have time to see the town, but she says that the last time she had two whole days of which she spent in riding Mr. Farnum's favorite saddle horse.

Frank Clark has left the American Film Co., where he has been in charge of the scenario department for the past year. He will join the firm of Willis & Inglis in Los Angeles and will be head of the book and play department. His wife is with him, and they are to live in their Glendale bungalow.

Bert Lytell suffered an injury that will cost him two wisdom teeth and a scar on his jaw. He and his wife were bidding good night to Mr. and Mrs. Maxwell Karger at the Hollywood Hotel the other night when Lytell slipped on the marble stairs and fell to the bottom. He landed on his head and was unconscious for several hours, and is now under the care of a surgeon.

Emory Johnson and his wife, Ella Hall, were the plaintiffs in a civil suit the other day. While the trial was in progress the actor whispered in the judge's ear. The judge re-

plied rather sharply. Mr. Johnson protested that it was important and they were finally allowed to leave the courtroom. Somebody listened while they phoned, and here's what they heard.

"Oh, tell us, how is the baby?"

COST OF "FIRES OF FAITH."

The Salvation Army propaganda feature, "Fires of Faith," which opened Monday night at the Harris Theatre for a run, is doing a good business.

It was made by Famous Players-Lasky at a cost of \$103,000, of which the organization advanced \$25,000, under a guarantee from Famous-Lasky that it would be repaid within 18 months from the rental proceeds.

PARAMOUNT-ARBUCKLE COMEDIES



COME ON IN!
It's **PARAMOUNT-ARBUCKLE** day

and

The laughing is fine!

When you put Fatty's name up in your lobby and

"HERE TODAY"

after it, your financial worries disappear like buttered crumpets.

Folks want to laugh! Well—

LET 'EM LAUGH!



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, Pres. J. HSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General

NEW YORK



BUY BONDS

85

D. W. GRIFFITH REPERTORY SEASON

Out from the far places he comes once each year, bringing with him the matchless treasure of his long labor.

Up from the South with "THE BIRTH OF A NATION," the most popular dramatic entertainment ever created.

Then from Babylon and glorified Palestine with "INTOLERANCE," the mightiest spectacle man has ever conceived.

Last, from the Fields of Flanders with "HEARTS OF THE WORLD," the epic of the war made for the French and British Governments.

And now, from London and China, DAVID WARK GRIFFITH brings for its first showing to the world:

"BROKEN BLOSSOMS"

As startling an advancement in the cinema art as were the other triumphs of this world genius.

A drama of profound emotion; of exquisite delicacy; of terrific strength.

It is a worthy expression of Mr. Griffith's great talents in their rich maturity.

The offering will be introduced by an impressionistic prologue of original conception.

D. W. GRIFFITH'S Repertory Season denotes a world-epoch in the history of the theatre.

Following the premiere of "BROKEN BLOSSOMS," other offerings are to include "THE FALL OF BABYLON," an expansion and amplification of the thrilling Babylonian episode in "Intolerance," and a modern American story, "THE MOTHER AND THE LAW," based on the original story as first related in "Intolerance," with additions and changes.

GEO. M.
COHAN'S THEATRE
NEW YORK CITY

BEGINNING
TUESDAY EVENING
AT 8:45 O'CLOCK

MAY 13TH

QUEEN MARY BANS PICTURE PLAYING BY THE NOBILITY

**Attempt to Secure Services of Lady Diana Manners Rouses
Wrath of H. R. H. William Keefe, Former Griffith
Representative, Wanted Her For
Propaganda Film.**

London, May 7. H. R. H. Queen Mary has placed the ban on professional picture appearances by members of the nobility. The cause of her decision is Lady Diana Manners, who was about to sign a contract with an American film corporation.

William Keefe, former special representative for D. W. Griffith, was here for several weeks trying to persuade Lady Diana to affix her signature to a contract. She was willing, but her father, who is the Duke of Rutland, flatly refused to permit her to make the appearances. However, the young noblewoman persisted and the parent finally obtained the intervention of the H. R. H. Queen Mary, who is reported to have informed the young woman that if she made the picture appearances she would never be received at Court again.

Lady Diana is perhaps the best known of the younger set of the nobility. She is a decided beauty and is the most photographed member of the younger set. She was born in 1892, is 26 years of age and the youngest of three sisters. Her brother is the Marquis Grandy.

The estate of the Duke of Rutland is supposed to be of about 52,000 acres, but other than that the family possess no great wealth. The picture appearances of the youngest sister would have brought a large monetary return to the family.

William Keefe, who was Griffith's representative, returned to New York on the Aquitania two weeks ago. He remained at the Hotel Astor for a few days before going to the coast, but refused to discuss his reported attempt to engage Lady Diana. He stated, however, that he had seen her while abroad.

THEN AND NOW.

The taking over of the New York offices of the General Film Co., by the United Artists' Association has revived a story in film alley of the treatment accorded Adolph Zukor by G. F. seven years ago when he visited their offices to request a franchise for what was then the greatest feature picture ever made—"Queen Elizabeth."

Zukor was kept waiting in an outer office for four hours—from one till five p. m., and then told the directors were too busy to see him. The present head of Famous Players-Lasky there registered a vow that these same officials would one day rue the day he was so shabbily treated.

A. L. Erlanger was once "turned down" for a pair of seats at the Academy of Music by the treasurer, Cliff Reeve, when E. G. Gilmore was the manager. Business was light and the "turn-down" was a surly one. Reeve, who is now dead, often told the story on Broadway and attributed his inability to secure a local treasurership at any of the "Syndicate" houses in later years, to that faux pas.

NEW RIALTO-RIVOLI P. A.

Ralph Edmunds, formerly general business manager for the Savage English Grand Opera Co., and more lately attached to the executive staff of the

Metropolitan Opera House, has been appointed press representative for the Rialto and Rivoli theatres.

The advent of Mr. Edmunds into the publicity promotion picture theatres brings an added dignity to the representative film field.

GIRLS OR THE FILM?

The Mack Sennett feature "Yankee Doodle in Berlin," in conjunction with the Sennett bathing girls, is "cleaning up" wherever it plays throughout the country. It opened at the Rivoli, Denver, April 30 to \$1,621, and Tuesday gave every indication of doing \$12,000 on the week.

In Cincinnati, where it is booked for a two weeks' engagement, the girls had to be shipped back to Los Angeles at the end of the first week, but their drawing power was so strong it was deemed worth while to ship on a new bunch to replace the departing beauties.

Bear Injures Bartine Burkett.

Los Angeles, May 7. Bartine Burkett was attacked by a bear at the Fox studio and seriously injured.

STARRING ELLIOTT DEXTER.

Elliott Dexter has signed a new contract with Famous Players-Lasky by the terms of which he is to be promoted to stardom at once. His first picture as a star will be "Don't Change Your Wife," directed and written by William C. DeMille.

KLINE AT U. CITY.

Harry D. Kline, for about eight years manager of C. B. Dillingham's Globe Theatre, and one of the most popular of theatre managers along Broadway has been won over by the films and appointed General Manager for Universal City. Mr. Kline has resigned from the Globe and will leave for the Coast Monday.

He has a contract with Universal for three years with a salary on a sliding scale, reaching \$25,000 during his second year there.



Sure! We'll Finish Our Job.

W. W. Hodkinson Corporation's "job" is to pioneer for a wholesomer and friendlier relation with the nation's exhibitors. It is our "job" to show you that we can work on a clean basis with you.

It is our "job" to prove that exhibitors should not be saddled with program and star series selling systems under which producers insist upon tying in their weak product in your theatre to the damage and injury of your house and its reputation.

Our "job" is to prove to you that any producer who has to grind out pictures, with clock-like regularity, to keep his own distributing machine going will continue to make a low average of good pictures.

In contrast with other producers' systems of grinding out pictures in strings—like sausages—W. W. Hodkinson Corporation has determined to keep weak pictures off the market and distribute only pictures of provable drawing power.

We do not have to release any given number of pictures to keep our distributing machine going. The better productions we can obtain and offer you the fewer we will need.

There is no mystery about our Hodkinson determination, to sell pictures singly on their individual merits. Every time we offer you a good big production singly we are making it possible for you to throw out somebody else's weaker picture that is hurting your box-office. An exhibitor who adopts this policy builds patronage for his house.

We are pleased to call your attention to "As A Man Thinks," the first of thirty productions offered you singly on individual merit, as being the type of production that will improve patronage conditions in theatres everywhere.

HODKINSON

means Harry Raver-Four
Star Productions.

Zane Grey Productions.

Benjamin B. Hampton—
Great Authors' Productions.

J. Warren Kerrigan Produc-
tions.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City
Distributing through M.P.R.E. Exchange, Incorporated

BRITAIN TRYING TO-HOLD FILM MAKING WITHIN ITS COUNTRY

Gossip Says Native Authors Are Requested to Restrict Picture Making Rights to England Only. Movement Affects American Picture Producers. Keen Competition in England For Film Rights.

London, May 7. According to circumstantial gossip here, the British Government is unofficially "requesting" native authors not to dispose of the film rights to their plays, books or stories to alien picture concerns, without a clause in the contract providing that the motion pictures shall be made in England.

While this will more directly affect the American picture producers than those of any other nation, there is no personal feeling in the matter, but is one of a series of protective measures designed to provide employment for English artists and build up the native industry here.

The "request" will be asked for on the basis of native patriotism and it is felt that such a measure is necessary owing to the strong demand for literary material for feature films in America. So keen, indeed, is the competition that English picture producers desirous of securing film rights to important plays and books are being constantly outbid by representatives here of the American concerns.

Famous Players-Lasky has for some time been making plans to make pictures in Europe and will shortly send over a number of their stars, recruiting the supporting casts on the other side. Such action would circumvent the alleged contemplated movement and the "invasion" would be welcomed by the British Government as providing employment for native players.

THEDA BARA REMAINS WITH FOX.

Differences of opinion between Theda Bara and Fox have been adjusted for the present. Miss Bara's managers have agreed to spend an extra amount of money on her next picture. She will be made the center of another big production, many scenes of which have been taken. Unusual secrecy surrounds this filming. It is being taken in different parts of the country and many of the players and sub-directors are unaware that Bara is to appear in it.

Miss Bara herself has objected to the lessening of expense in putting out her productions. She has blamed Fox for this, saying it was hurting her popularity. Fox officials looked at it otherwise, but the matter is closed for the present.

PA. BILL MAY NOT BE SIGNED.

Harrisburg, May 7. Both branches of the Pennsylvania legislature have approved the Daix bill which provides for a deputy to the State Board of Censors of Motion Pictures, and places him in charge of a branch office of the board to be opened in Pittsburgh. The bill is now in the hands of Governor Sproul, who is expected to veto it. One reason for his probable opposition to the bill is that he believes all State departments, boards and bureaus should be located at the Capitol, and he may soon direct that the censors make Harrisburg instead of Philadelphia their headquarters. Another reason for possible opposition is that William A. Brady recently told the Governor at a hearing here that Pittsburgh was not an important center for distributors. He was then making a plea for the retention of the board at Phila-

delphia. Joseph A. Berrier, this city, deposed as chief clerk of the board by former Governor Brumbaugh during a political upheaval of the last state administration, has been reinstated by Harry L. Knapp, the new chief censor. He succeeds Charles E. Bell, of Philadelphia, resigned.

The House has passed the Golder bill providing heavy penalties for ticket scalpers and the measure now goes to the Senate.

SAT. EVE. POST STYLE IN FILMS.

Of interest to picture people, inasmuch as it forecasts an unusual growth on the part of the W. W. Hodkinson Corporation, is the talk going on among popular authors of the standing of Rupert Hughes, Robert W. Chambers, Arthur Somers Roche, Harold McGrath and others who have been long or belong at present to the Saturday Evening Post school. Hughes and Chambers are tied up to Hearst.

Others declare that they have every reason to believe that Hodkinson intends to establish a clearing house for pictures of just the same type which in story form have made the Post such a paying medium. It is their understanding that Hodkinson is reaching out to corner the market in high class fiction. Whether they have been offered contracts to write exclusively for Hodkinson is not known, but a big movement with this in view is apparently being directed from Hodkinson's Fifth avenue offices.

-MANAGING TALMADGE GIRLS.

Jos. M. Schenck is the business director for both Talmadge girls, in pictures. Norma is Mrs. Schenck. Constance, who signed a First National contract last week under the instruction of her brother-in-law, will make six features for that organization. The first will be "Information Please," with John Emerson and Anita Loos directing.

Norma's next feature will be "By Right of Conquest." Her recently finished film, "The New Moon," is to be released Sunday.

REAL FILM FANS.

Boston, May 7. Orderly exits of the audience at a theatre in case of fire is so usual that it is an old story. But a new one was sprung at the Olympic, a small picture house in this city, last week, when some of the audience refused to leave, even after an announcement by the manager that there was a fire in the basement.

It was necessary for a couple of police officers to step in and actually drive them out.

The fire caused a damage of about \$4,000, and the theatre filled with smoke.

Flannagan and Edwards in Pictures.

Los Angeles, May 7. Ed. Flannagan and Neely Edwards, the vaudeville team, have been signed to appear in the National Pictures.

Mary Miles Minter at Liberty.

Mary Miles Minter has completed her contract with American Films and is in the cast with her mother.

OSWEGO VOTES FOR SUNDAY FILM

Syracuse, N. Y. May 7. By a vote of six to one, the Oswego Common Council adopted an ordinance permitting Sunday films and Sunday baseball, but not until there had been a red hot public battle. Opponents of the bombshells was fired by Frank E. Passmore, representing Trinity M. E. Church. Passmore attempted to tell the aldermen that at least two of the Oswego theatre owners were opposed to Sunday shows and mentioned Charles P. Gilmore and John E. Cordingley. Passmore claimed to speak for 1,500 Oswegoians.

Gilmore was not present, but Cordingley was, and denied making any such statement. Gilmore later published a denial. Cordingley is a member of Trinity Church and told the council that if he waited for sufficient patronage from his fellow church members, he wouldn't have money enough to buy salt. All of which created some fun.

Other churches were represented in force and their delegations made strenuous protests. The only speaker in favor of the ordinance was Attorney Joseph McCaffrey, who styled himself the representative of Oswego brawn and muscle. He became real personal in his remarks until the Rev. A. G. Judd, of the First M. E. Church protested to the Mayor. Then McCaffrey apologized and the ordinance was put to a vote. Alderman Whitney cast the only vote against Sunday films, but did vote in favor of Sunday baseball.

PLANS TO SUCCEED DREWS.

Chicago, May 7. Cissy Fitzgerald, English comedienne, is planning a series of two-reel comedies to be produced under her own management, along the lines of those made famous by the Sidney Drews. The series will be known as "Cissy and Bertie" and will be produced by Fitzgerald Pictures, Inc. The first of the new release, "Cissy's Funnymoon," is now being filmed in Chicago. Mildred Conline is writing the scenarios and the supporting cast includes J. Gunnis Davis as "Bertie," Beverly Byrd, Leonard Melin, Gertrude McKenna, Joseph Kerr, Ralph Johnson and Victor Beechcraft. Edward Middleton is director.

WORRYING OVER INCE.

Thomas H. Ince is reported causing Paramount officials anxiety. They feel there is ground for the rumor that within the next six months Ince will break away and hook up with First National.

The contract Ince had with Charlie Ray gave him the option of a renewal. He could have held Ray to his contract but for a peculiarity of the California law. However, Ince did not even try to do this. By mutual agreement he is to share Ray's services with First National during the next six months, and Paramount people have inquired what is behind this very amicable understanding.

PICTURES MOVE FAST.

The rapid development of the film industry is probably best exemplified by the contract made by Charlie Chaplin with the First National Exhibitors' Circuit about a year ago.

According to report, a Mr. Vogel, acting as a sort of broker for First National in the sale of the foreign rights to the Chaplin pictures released through that concern, will gross a larger amount on his commissions than is being paid the film comedian for his negatives.

At the time he made the contract Chaplin's payment for his pictures was generally believed to be a pretty stiff sum, but today it is considered inadequate.

"FIT TO WIN" ALLOWED.

In the matter of the "Fit to Win" litigation, whereby License Commissioner Gilchrist seeks to revoke the license of the Grand Opera House, which is exhibiting the picture, on the ground that the film is immoral, Justice Hand handed down a decision, after viewing the film, stating that, in his opinion, it was a proper subject to present to the masses, provided two scenes be eliminated, to wit: the bawdy house "flashes" and those wherein police protection is alleged to shelter such dens in this country. When these scenes are removed, Justice Hand stated to the plaintiff's counsel, Henry J. & Frederick E. Goldsmith, he would grant a permanent injunction against the license commissioner interfering with the exhibition of the film within Greater New York.

Two plaintiffs brought legal action against Mr. Gilchrist, one Mr. Isaac Silverman, who owns and controls the world rights to the picture.

Weber & Shea are said to have the New York State rights.

BRENON SHOWS NEW PICTURE.

London, May 7. "Twelve-Ten" Herbert Brenon's latest special feature film had its trade showing here last week. The reviews were very flattering, especially the in the "Daily Express." Marie Doro, the film's star, received particularly gracious mention in the notice.

The picture was made by Brenon for the British and Colonial Kinematograph Co. It is the first outside feature the director has produced over here for a year and a half. Brenon was staging a national film for the English Government when the armistice was signed.

The second feature with Miss Doro, to take four or five weeks, is now in the making under Brenon's direction.

SCREEN IN ILL. POLITICS.

Chicago, May 7. The picture industry has mobilized to defeat the State Senate Bill No. 77, entitled "An act to regulate the Exhibition of Motion Pictures."

For the first time in this state, the full power of the screen has gone into politics to defeat politics. From now on every state representative will be bombarded with demands to vote against the bill. The fight is for automatic approval of pictures by the public.

The Motion Pictures Association of Illinois with a membership of practically every exhibitor in Illinois, is in full swing against the measure. The association, in convention last week elected W. W. Watts, of Springfield, president; Peter J. Schaefer, vice-president; W. D. Burford, treasurer, and Sam Atkinson, field secretary.

FILM AT SHUBERT, BOSTON.

Boston, May 7. At the conclusion of the present engagement of "Oh, Look!" at the Shubert, which terminates Saturday, a film, "The Eyes of the World," will come in and stay for an indefinite period.

RAY'S FIRST VISIT TO NEW YORK.

Los Angeles, May 7. Charles Ray, the picture star, has never seen New York. He is hastening to finish his present picture in the hope of making Broadway before the Lane dies away from the press of prohibition.

Victor Moore Comedies Rights.

The foreign rights to the Victor Moore Kieffer Comedies have been purchased by Robertson-Cole Co., with the exception of Scandinavia and South Africa, previously disposed of.

VARIETY

ANOTHER BIG PICTURE PALACE PLANNED FOR TIMES SQUARE

House with 5,000 Seats Near 46th Street. Rothapfel Will Have Theatre Seating 3,000. Other Rumors Without Foundation. Rialto and Rivoli Not on Market.

Stories about the proposed construction of large picture theatres in Times square are daily becoming more plentiful. Upon seeking verification most have little or no foundation.

It is stated, however, that a syndicate of downtown business people have secured from the Eno Estate a plot of ground with a 50-foot frontage on Broadway, between 46th and 47th streets, just south of the Palace, running back 100 feet, with 80 feet on 46th street, together with adjoining property from other owners, and will at once begin the erection of a 5,000 seat house, to be ready in the late fall.

Samuel Rothapfel says he will have a 3,000 seat picture house on Broadway, ready for opening within 18 months, with some unique ideas in construction.

Rumors concerning the present picture houses in that vicinity crop up in various forms almost daily. One is that the Duponts want to corral the new Capitol, the Strand, the Rivoli and Rialto, but friends of Otto Kahn state the Rivoli and Rialto are not for sale. Messmore Kendall, who is building the Capitol, says he has entered into no negotiations for the sale or lease of his house and does not contemplate any. The Strand people have had numerous offers and their theatre is not in the market. It is possible they would sell if a buyer came forward with enough cash to make it worth their while, but no such individual has yet put in an appearance. They are business people, and will sell anything if they got their price, which would have to be a stiff one.

ELKS' PROPAGANDA FILM.

The B. P. O. Elks has through its War Relief Commission, headed by ex-Governor Tener, of Pennsylvania, donated \$50,000 for the making of a series of pictures to be used for publicity by the Federal Board of Vocational Education, created by the Government to aid disabled soldiers and sailors.

There will be a program of pictures made. It will consist of a five-reel production entitled "The Greater Victory," a three-reel subject and a two-reel educational. Herbert E. Hancock of the H. & H. Productions, Inc., of New York was selected by the Elks

to direct the productions, the first of which has been completed and approved by the organization.

When Congress founded the Federal Board no provision was made for publicity expense and the donation of the Elks toward this end has proved a most worthy charity.

ANNIVERSARY FOR ROTHACKER.

Chicago, May 7. This month marks the ninth anniversary of the Rothacker Film Manufacturing Co. The firm was organized and launched in 1910 by Watterson R. Rothacker, and was the first organization in the world to specialize in pictures adapted for industrial exploitation, commercial education and general publicity.

Rothacker was one of the first vice-presidents of the original Motion Picture Board of Trade, and is at present chairman of the Membership Committee of the National Association of the Motion Picture Industry and member of numerous other organizations devoted to the film industry.

PICKFORD APPEAL ARGUED.

Mrs. Gladys Mary Moore's (Mary Pickford's) appeal from a judgment amounting to \$108,839.07 secured against her by Cora C. Wilkenning came up for argument in the Appellate Term of the Supreme Court, late last week; the Court reserving decision for two weeks.

PROVIDENCE BARRING.

Providence, R. I., May 7. "At the End of the Road," companion film to "Fit to Win," formerly (when under Government supervision) "Fit to Fight," has been barred from showing in this city for charge. The police commission, given a private showing of the film, made this decision last week. The film had been booked for a ten-day showing at the Colonial beginning last Thursday.

FOX RETURNING.

The William Fox office believes its chief is now on the water returning to this side.

Winnie Sheehan, who went abroad with Mr. Fox, is remaining there to attend to matters in the Fox interests.

ROTHAPFEL PROGRAM SHOWING.

The initial showing of the Rothapfel Unit Program takes place this morning before an invited audience at the Rialto Theatre. The program includes the overture "The Rothapfel Unit of 1919," a special arrangement by S. L. himself; this will be followed by a picturization of Massenet's "Elegie" entitled "The Last Hour." The Magazine comes next in order, it will contain exclusive material made especially for the Unit. The feature offering is a screen version of an original story by E. Lloyd Sheldon entitled "False Gods" with Grace Darling, Hugh Thompson, Harry Mayestayer, Florence Billings, Alfred Hickman and Ida Darling in the cast. The comedy offering was conceived by Rothapfel and written by George V. Hobart with the title of "Wild Flowers."

At the Astor tonight (Friday) at 7 o'clock Mr. Rothapfel will give a banquet to the 300 exhibitors, newspapermen and others of the industry who attended the showing.

ARLISS JUDGMENT UPHELD.

Appealing from a judgment for \$23,641.45, which was awarded George Arliss, the plaintiff in an action against the Herbert Brenon Film Corporation, the latter was unsuccessful in securing a favorable verdict last week, and another judgment of \$98, representing the costs of the appeal, was chalked up against the appellant corporation.

The suit, begun by Mr. Arliss, through Max D. Steuer, in April, 1917, culminated Dec. 22 of the same year by Justice Joseph E. Newburger's decision awarding the plaintiff the \$23,641. The action is based on an agreement between the plaintiff and the defendant whereby Mr. Arliss was to act and pose for a feature to be produced by the Brenon company, services to begin February, 1917, for a five week period, for a gross consideration of \$22,500. Although ready and willing to fulfill his end of the contract, the plaintiff alleged that his employers did not avail themselves of his services or contract. The defendant entered a general denial.

Brenon is now abroad.

Arthur Levey Sailing.

Arthur Levey, the film exporter, sails for Europe within the next two weeks on the Mauretania.

Paramount for Orchestra Hall.

Chicago, May 7. Orchestra Hall opened its film season this week, with a policy of continuous performances from noon till midnight, featuring the Paramount-Artcraft productions.

Flora Finch Is Coming Back.

Albert Capellani's "Film Musical Comedy," "Oh Boy," starring Creighton Hale and June Caprice, will mark the reappearance on the screen of Flora Finch, after an absence of more than a year.

BROADWAY'S FEATURE BATTLE.

The current week witnessed a battle on Broadway of a quintet of big film features. The first day of the week there was a combination of spring buds and Sunday baseball that reacted against the drawing possibilities of the pictures as far as the afternoon performances were concerned.

The three regular film houses had features of extraordinary advertising strength. The Strand had the Anita Stewart feature "Mary Regan" while Nazimova in the Metro's "The Red Lantern" was at the Rivoli. At the Rialto Maurice Tourneur's "White Heather," a state right feature, was shown.

As against these the Broadway taken over last week by B. S. Moss started with "The Unpardonable Sin" for a run, and the Famous Players-Lasky company opened Monday night at the Harris with "Fires of Faith."

Following the slump Sunday afternoon the regular Broadway houses picked up somewhat Sunday night, but nowhere was the business normal. This had the effect of giving the entire week a wallop. The try for records at all three of the houses was more or less out of the question, because all of the features were of more than the usual length and therefore the running time of the shows was somewhat greater than under ordinary conditions. The warm wave of Monday also retarded business somewhat and the night performances at practically all of the houses was off. Tuesday being earlier, there was a leap in attendance and the rain of Wednesday also sent the crowds indoors for the matinee performances.

SATURDAY MIDNIGHT SHOW.

In several of the Loew Circuit theatres around New York tomorrow (Saturday) night, there will be a midnight show of "The Auction of Souls," the renamed "Ravished Armenia." The picture is slated to regularly appear at the Loew houses next Tuesday and Wednesday. The Saturday extra performance is being given for the advertisement it will bring, although the Loew houses have already experienced a heavy advance sale.

"Auction of Souls" is in eight reels. It was first shown at a special \$10 admission performance at the Hotel Plaza, New York. It will be exhibited complete in the Loew houses, and Loew is reported to have secured it at a very fair rental.

DUSTY'S FIRST DRESS SUIT.

Dustin Farnum is to wear his first dress suit in a picture production in the next release made by the United in which he will star. It is entitled "A Man's Fight" and is a combination of society and western. Heretofore all of his picture appearances have been in productions of a straight western character.

VARIETY

How This Baby Does Grow
BOBBY "UKE" HENSHAW
 THE MERRY MIMIC
 1—St. Louis Princess Maids.
 2—Bert Lament's Cowboys.
 3—Bobby Henshaw's Ball Singers.
 4—"Rebelle".
 5—Al G. Field's Minstrels.
 6—Henshaw forced me to do a single.
 7 (Lucky Seven)—Now doing the same single and always working.
 Why? Ask BEHRLER & JACOBS
 Orpheum time to follow.

JACK
ORBEN
 AND
 MELLIE
DIXIE
 Booked for Ben Welch's Summer Show
 Direction, L. WEBER
 "The Jack of Hearts and the Queen of Spades"

FOUR LAURELS
 An oddity in terpsichore
 BOOKED SOLID
 Direction:
 HORWITZ-KRAUS, Inc.

THE
HORDES DUO
 (MARIA and IVAN)
 PRESENTING
A EUROPEAN NOVELTY
 SINGING, MUSIC and DANCING
 With Original Costumes and Scenery
 DIRECTION
 LEW GOLDBERG

THE SURVIVAL OF THE FITTEST
KALALUHI'S HAWAIIANS
 STILL GOING STRONG
 BOOKED SOLID BY GEO. SOFRANSKI

Frank BARRETT CARMAN
 PLAYING FOR OUR SAMMIES
 GREATEST AUDIENCES IN THE WORLD
 Now Booking My Passage Home It Is Great Work, Boys and Girls, Come Over

CHICK OVERFIELD
 That Sensational Chap on the Wire. An American With Advanced Ideas.
 Address VARIETY, New York

PAUL and MAE
NOLAN
 This Week (May 5), Orpheum, Lincoln.
 Next Week (May 12), Orpheum, Kansas City, Mo.

FRED DUPREZ
 Arrives in New York May 10 for a three-weeks' stay.
 Letters care St. James Hotel.

STAN STANLEY
 THE BROADWAY FLOWER
 Please, brethren of the Profession, remember I am the originator of my style of work—every line every eye, in my act is original—my property—and fully covered by copyright.
 I love Vaudeville and Vaudeville Players; don't compel me to get angry at you; don't touch any of my material. I will have the law on you, or even take the law into my own hands.
 Folks, take this last warning—BEWARE!
STAN STANLEY
 (The best of good fellows but a demon when the victim of theft.)

Week of MAY 11—
 Majestic, Fort Worth, Texas
 Week of MAY 18—
 Majestic, Dallas, Texas
 Week of MAY 25—
 Majestic, Houston, Texas
 Week of June 1—
 Majestic, San Antonio, Texas
 JIM and MARIAN
HARKINS
 Direction, NORMAN JEFFERIES

KNAPP
 AND
CORNALLA
 CHAS. POTSDAM

Overheard During
INTERMISSION
 "Daddies" Belasco Theatre
 HE—"You Poor Fish—why didn't you tell me you saw this show before?"
 SHE—"I didn't think it necessary—you saw it with me." Kurtain!
 "KURTAID KURMAID!"
 COOK and OATMAN
 "A Vaudeville Asset"
 Moss Time Direction, MARK LEVY

THE STEINWAY L. I.
 (Astoria—America)
 IS SOME ENGAGEMENT
 THEY PAY YOU OFF IN
S-U-N-F-I-S-H
 And as "Tubby" Garcon said to Willie Solar—"You can't do that to the Old Times."
 4 Perticklers seen
 Moe Schneck or Paul Barron
 FISHER and GILMORE
 "Her Ruben Ramon"
 Loew Circuit Direction, MARK LEVY

MISS CLEORA MILLER
 Dainty Musical Genius
 And COMPANY
STAR OF ALL STARS
 Introducing World's Most Great
 At Millie Phenomenal Soloist

"A Mile of Nirth"
Little Jerry
 The Wiggest Little Fugger
 In Vaudeville Direction, O'Neal & Huggs

 **OSWALD**
 Home Again
 Auburn-dale, L. I.

THE "3"
ARLEY'S
 WILLY FERNAND CHARLEY
 LOAN-BORROWERY.

Headlining on Pantages Circuit
KYRA
 Sensation On
 The Pacific Coast

THELMA CARLTON
 Booked Solid—July 1, 1919

 **Pauline Saxon**
 SAYS
 We're put on this earth just for a while, it seems. Of what use we like it or not? So we ought to be nice to each other, I think. 'Cause we're all that each other has got.

AL
BRENDEL and BERT
 IN THEIR OWN ACT
 "Waiting for Her"

FRED LEWIS
 (HIMSELF)
 VARIETY—San Francisco—says: "Fred Lewis closed the vaudeville season. Lewis was the strongest hit of the bill with some talk and songs. He has a fine personality and puts over his talk in great style."

TROMBONE—BANJO—EUPHONIUM
FRANK CAGGAN
 IN "MY OWN IDEA"
 MILITARY NOVELTY

Warning

THE GLORIAS



P. S.:
A trio now playing
in "Take It From
Me" thought my
dance a hit so they
took it from me.

VARIETY, Sept. 3, 1915
(Ziegfeld's "Midnight Frolics")
"The Glorias, modern dancers,
have a corking skate dance, the same
Maurice is said to have copied from
this team."

Now the Hit in

"THE LADY IN RED" CO.

BOOKED BY LEA HERRICK

**Sole Originators
of the
World's Famous**

SKATING IMITATION DANCE

(Now in Its 15th Year)

**is Poorly Duplicated by Several Acts
of Inferior Ability**

We propose to protect our creation from
pilferers, and hereby warn all managers and
agents, we will institute injunction proceed-
ings against any individual or team who at-
tempt to produce same.

GORGEOUS GOWNS BY ANDRE & SHERRI

**MANAGERS and AGENTS are invited to look us over
Open at Lyric Theatre Monday**

15 CENTS

VARIETY

VOL. LIV, No. 12

NEW YORK CITY, FRIDAY, MAY 16, 1919

PRICE 15 CENTS

A vintage movie poster for Enid Bennett. The central focus is a circular portrait of her face, looking slightly to the right. Above the portrait is a small Paramount Pictures logo with the word "Pictures" written in a curved banner. The entire scene is framed by a decorative border featuring stylized trees and foliage. On the left side, a sign reads "Drama", and on the right side, a sign reads "Variety". At the bottom, a checkered floor leads up to a small platform where the text "ENID BENNETT" is displayed, with "THOS. H. INCE STAR IN PARAMOUNT PICTURES" written below it. The overall design is typical of early 20th-century cinema advertising.

Pictures

Drama

Variety

ENID BENNETT

THOS. H. INCE STAR IN PARAMOUNT PICTURES

VARIETY

LEW CANTOR

Formerly of

HAYMAN and CANTOR

IS NOW IN NEW YORK looking for acts for consecutive routing in the middle west. Write, wire or 'phone me where you are playing and let me see your act. No place too far for me to go to see new material.

NEW YORK ADDRESS:

MAX HAYES

Palace Theatre Building

Chicago Office: 220 So. State Str., Consumers Bldg., Suite 720

**I have just Bought Mr. Edward Hayman's interest in the
Hayman and Cantor Agency**

**BOOKING EXCLUSIVELY with W. V. M. A., INTERSTATE, ORPHEUM, KEITH'S VAUDEVILLE
EXCHANGE (WESTERN) and their AFFILIATED CIRCUITS**

For Results Get in Touch With Me

VARIETY

Vol. LIV, No. 12

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NEW YORK CITY, MAY 16, 1919

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N. Y., under the Act of March 3, 1879.

SISTINE CHAPEL CHOIR SINGERS COMING TO AMERICA NEXT FALL

**First Time Vatican Soloists Will Have Appeared Outside
Rome. Engaged at \$2,000 Nightly Over Here. Fore-
most Male Soprano in World Amongst Them.
Opens at Carnegie, New York, Sept. 14.**

The Wolfsohn Musical Bureau, by arrangement with the Lyric Concert Co., is booking a concert tour for a quartet of soloists from the Sistine Chapel Choir of the Vatican in Rome. The tour will consume four months' time in America, opening at Carnegie Hall, New York, September 14. This will be the first time the church vocalists have appeared outside of Rome. The quality of these singers may be gleaned from the fact that they will be booked for \$2,000 a night in the large auditoriums throughout the country.

Alexander Gabrielli, the principal soloist, is recognized as the foremost male soprano of the world and is the pre-eminent figure. He is 33 years old and has been singing in the Vatican since nine years old. He is said to be the only natural male soprano grown to manhood and retaining the perfect feminine tonal quality.

Luigi Gentili is the contralto. He possesses a pure, rich voice, whose counterpart is unknown in concert auditorium.

Ezio Cecchini, the tenor, is the third member and has declined flattering offers to appear in opera.

Mariano Dado, the bass, is an artist of superb powers.

Accompanying the singers on the tour is Albert Cammetti, a pianist and organist of high attainments, as well as a conductor and composer of wide repute.

Considerable interest should centre about the coming to America of the four principals of the Sistine Chapel Choir. For sixteen centuries this holy body of chorists has been in existence, but never until now have any members been allowed to exhibit their art outside of Italy.

Founded during the Pontificate of Pope Sylvester, 314-337 A. D., as a choir to assist at the solemn services over which His Holiness officiated in the Vatican, the Schola Cantorum was the first body of Chorists in the Christian era, and the Sistine Chapel Choir of to-day represents the cul-

mination of an art made perfect by an uninterrupted line of choirs engaged in performing the highest and noblest in music through all these centuries. The choir's history abounds with interest, and a few of the salient points are worth notice. Pope Gregory the First, originator of the Gregorian chant, endowed the choir in the sixth century, and during the Pontificate of Pope John XIX, the monk d'Arezzo, who laid the foundations of harmony, was summoned to Rome to direct the Schola Cantorum. In the fifteenth century, Pope Sixtus built the wonderful Sistine Chapel, in which the choir has sung since that time, and from which it derives its name.

WILKIE BARD RE-BOOKED.

Wilkie Bard, the English singing comedian, is a strong possibility for America, with an opening tentatively arranged for the Palace, New York, in November.

The final details of Bard's American reappearance will more than likely be arranged before the end of the week. Bard appeared over here at Hammerstein's Victoria about five years ago.

END OF "ENEMIES" RUN.

Although the closing date of "Friendly Enemies," at the Hudson, is being carefully concealed for the present, it will probably leave that house May 31, after a run of 46 weeks.

A route has been laid out for the New York company, whereby it will play two and three weeks in the usual one week stands. It will play four weeks in San Francisco and three in Los Angeles. From the Coast the show will jump back to Chicago for a return engagement.

DeMILLE'S AIRPLANE TAXI.

Los Angeles, May 14.
Cecil DeMille has bought four airplanes from the Canadian Government to start an airplane taxi service this week between this city and Fresno. He will also build a huge hangar for privately owned airplanes.

CUT-RATE PREMIUM COMBINE.

There is a possibility of a new cut rate premium combine in the theatre ticket business being made before next season. Dave Marks, head of the United Theatre Ticket Offices, intimated as much last week. Mr. Marks stated he and a number of other advance rate brokers were considering combining both ends of the ticket business. Their cut rate establishment would deal only in the cheaper seats in advance, but the night sale would give them a dumping ground for seats they were caught long on in outright buys.

At present there are about eight or nine agencies that do business through the United with Marks empowered to act in their behalf on all of the buys. The combination is as big as the biggest of the individual big brokers and they feel that they are in an excellent position to embark in the cut rate business and that the latter would act as a protective outlet for them.

Whether or not the managers would listen to another cut rate agency entering the field is more or less of a question. Joseph Leblang has the entire cut rate held to himself as far as operations of any magnitude are concerned and he has handled buys for a single as high as \$50,000. His dealings with the managers in the past have built up a confidence in his establishment and methods, and practically all managers are doing business with him at this time.

The United faction would have the advantage of making a proposition of buying two ways at the same time and this might in a certain measure be in their favor. The United, in common with the other large premium agencies, have made it a practice in the past to do business with Leblang when they did not dispose of all of their wares on outright buys, the Leblang sales being made for them on a commission basis, and thereby they often salvaged what looked like a certain loss on seats.

WODEHOUSE AND BOLTON SPLIT.

F. G. Wodehouse and Guy Bolton have split as writing partners. They have made fortunes together with their librettos and musical comedies.

Of the two, Wodehouse is better known in the magazine world. He has written several novels for the Saturday Evening Post and constantly contributes criticism to Vanity Fair.

DILLINGHAM ALL-STAR REVUE.

Charles Dillingham is planning an all-star revue for fall production. The piece is set for rehearsals some time in August. Fritz Kreisler and Josephine Jacoby are reported as the composers of the music.

JULIAN MITCHELL SIGNED.

Comstock, Elliott and Gest have signed Julian Mitchell for a term of years to be their principal musical producer. Mitchell will produce one show for Oliver Morosco with their consent.

He will sail for Europe immediately after this to produce a revue for Albert deCourville at the Champs Elyees, Paris and incidentally look over the productions now running abroad, the American rights for which have been secured by his new firm.

HOTEL REVUE AS AN ACT.

Gus Edwards' Martinique Revue, featuring Mercedes Lorenze and Dan Healy, with the same supporting cast and chorus, will play vaudeville following its closing at the hotel.

Harry Weber has booked the aggregation for a tour of the Orpheum circuit with some eastern time to follow.

COLLIER CHANGES MANAGERS.

The contract of Willie Collier as a star for Weber & Anderson ended with the closing of the star's season in Detroit Saturday. The company was booked into Chicago for eight weeks to finish off but the star was reluctant to continue. Next season, according to an intimation that the star has personally made, he will be under contract to John L. Golden and Winchell Smith.

JOHN DREW REFUSES FILM OFFER.

John Drew was recently sought out by an enterprising film man to star in pictures, but declines to consider any such proposition, on the ground he might be accused of trading upon the reputation of his late brother, Sydney.

He will probably try out a new play this spring and, if it is successful, will use it as his starring vehicle for next season.

NELMS FIGHT TREASURER.

Harry Nelms has been appointed treasurer for the Willard-Dempsey championship battle at Toledo. Tex Rickard, who is promoting and managing the fist exhibition, could not have made a better choice, for Nelms is a top notcher handling tickets. Nelms left for Toledo this week and carried with him assistants, Fred Hahn of the Metropolitan Opera House and Willie Connor, who has been at the Hippodrome.

Lieut. Lawrence Schwab in Agency.
Lawrence Schwab is now associated with the Floyd Stoker agency.

Mr. Schwab was connected with the Air Wilton agency before the war.

CABLES

FOLIES BERGERE SHOW TO BE PRESENTED ON B'WAY THIS FALL

Big Parisian Production to Be Brought Over Intact by Lieut. Vlober, American Army Officer. Show Will Be Given Here in French. Beretta and Marchand, Producers, Due in New York Shortly.

The "Folies En Tete," at the Folies-Bergere, Paris, is to be brought to Broadway in the fall in entirety, both as to cast and production by Lieut. Georges Raoul Vlober, a staff officer in the 2nd Division of the A. E. F., who is a resident of Paris and New York. Lieut. Vlober is to present the show here through arrangement with R. Beretta and Louis Le Marchand, the latter having produced the "Folies." There are two acts and thirty-five scenes or tableaux and there will be no changes in the production, save in the matter of costumes, which will be made anew for America.

Of equal interest is the visit here of M. Beretta and M. Le Marchand, who are due in New York before the end of the month. Their trip here reverses all precedent regarding continental theatricals, since they are coming expressly to obtain ideas for productions, buy material, plays and pictures.

Lieut. Vlober, in commenting on the "Folies En Tete," described some of the tableaux or scenes which will be brought here. One, the cherries tableaux, is said to be the most remarkable of the effects, holding a myriad of tiny electric lights. "Le Chase," a hunting scene, is also a special effect, while the spectacle of the show comes at the finale, it being "Les Armes de Paris," picturing the escutcheons of Paris. The "Seven Capital Sins," too, has drawn considerable attention.

"Folies En Tete" will be given here in French. It is claimed to be a classy show and one minus any objectionable features. It is playing at a \$3 top and is averaging over 25,000 francs daily. In the present cast, which is to be brought over, are Mada Minty, Germain Webb, Bianca De Bilbao, Terpolchore, Cornilla, Delvidier, Gaby Hedra, Sarel, Darny, Guerita, Marbel and Rolette.

One of M. Beretta's principal objectives is the study of American theatre construction, with the idea of building a huge amusement enterprise upon the site of the Moulin Rouge, which was destroyed by fire in 1914 and he may possibly secure American financial backing for the project. The site of the Moulin Rouge is still controlled by M. Ollier. It takes in approximately two city blocks. The present idea is to erect a new music hall, build a cinema theatre of 2,000 capacity, a large dance hall and a skating rink with the gardens as they were before the fire. It is figured that the total building investment will be about \$1,500,000.

The coming of the Paris "Folies" show is in no way connected with the "theatre Parisien," which is to occupy an intimate Times Square house next season (the Belmont), as recounted in VARIETY last week.

VOLTERRA'S REVUE JUST SO-SO.

Paris, May 14. Volterra's revue, signed Arnaud and Lucien Boyer, producer F. L. Fiers, was presented at the Casino May 10 and did diddly, but with nothing particularly striking. It is splendidly mounted, the costumes are good, and there is a no-

ticeable lack of tights among the dancers.

The humor is also lacking, but the revue contains some comic scenes. The cast comprises mostly local artists, Dranem, Dorville, Spinelli, Boganny troupe in "Fun in a Bakery," Four Ascents, formerly announced for the Olympia.

WANT TO BUY OUT COCHRAN.

London, May 14. Lorillard & Grossmith have made an offer of tremendous proportions to Charles B. Cochran for all of his theatrical interests. He has an offer from a combination of oil interests to manage their business, but there is little likelihood that he will accept either. Cochran has a number of contracts covering a period of time to produce and manage plays for Seymour Hicks, Alice DeLysia and Alfred Lester, and also for production at the Pavilion and Oxford, which are not transferable.

HICKS HAS GENTINGS' PLAY.

London, May 14. Seymour Hicks is arranging a production of an English version of a play by Sacho Gentings. Charles Cochran will be interested in the production with him. The initial production will be made in Birmingham in the fall and then it will be presented at St. Martin's here. David Belasco has secured the American rights to the piece.

MILLER'S MUSICAL PRODUCTIONS.

London, May 14. The success achieved by the production of "Monsieur Beaucaire" at the Prince's, with Maggie Teyte and Marion Green featured, has decided him to continue the production of musical pieces at the house. He has secured several light operas with this end in view.

BEN NATHAN DIES.

London, May 14. Ben Nathan died May 9, after a long illness. He was 61. The deceased had been an actor and variety agent, very successful at both. He was one of the best known theatrical men of England. It was Nathan who persuaded Cyril Maude to produce "Bunty Pulls the Strings."

"Tea for Three" in London.

London, May 14. "Tea for Three" is scheduled to follow "Uncle Sam" at the Haymarket. Cyril Maude, now in America will play the lead.

Doris Keane Wants Theatre.

London, May 14. Doris Keane is trying to secure a theatre here for the presentation of Edward Knoblauch's "Tiger Tiger."

"Shocking" Opening Ambassador's.

Paris, May 14. The Ambassador's opens May 17 by Director DuFrayne, with a revue entitled "Shocking," by LeLievre and Varna.

SACK'S DOMINO THEATRE.

London, May 14. J. L. Sacks has an option here for a site for a new theatre. Building operations are to begin as soon as the material can be obtained. The house is to be named the Domino Theatre, because of the success of the initial J. L. Sacks production here, "The Lilac Domino," now at the Empire, which has been running for more than a year. Sacks is now riding about in a new \$6,000 automobile painted lilac, which was paid for by A. H. Woods. On the night before the opening of "Uncle Sam" here, Woods despaired of the piece being a success and offered to sell his interest for \$5,000. When Sacks offered to take him up Woods backed down, but said that he would buy Sacks the finest automobile in London if Sacks put the show over. "Uncle Sam" is now going along at the Haymarket with a salary list of \$1,100 a week and making a profit of \$3,000 weekly for the producers. Sacks had the machine built and sent him to Woods after it was completed. "Business Before Pleasure," at the Savoy, has a salary list of \$2,500 weekly and the rental of the house is \$2,250, and the house playing to capacity, which it isn't doing, would only get a gross of \$8,500.

MORE ENTERTAINERS SAIL.

Wednesday, aboard the Nieuw Amsterdam, sixteen more entertainers sailed for service in France. Among the group are four entertainers who returned from volunteer service for the league and whose good work led the "Y" to request them to again go overseas. They are Louise Carlyle, Helen Goff, Hal Pierson and Alfred Armand. Others in the party are Mildred Dilling, Lucile Collette, Leo and Viola Doherty, Betty Donn, William and Annie Avoz, Russell Rhodes, Helen Aubrey, Anthony Burger, James Teed and Mollie Lazell. There will be entertainers sent across by the league next week. The league will then cease its labors in sending artists across, but will remain as an organization for a month or more.

Cessation of recruitment by the "Y" overseas bureau also stops. This week, however, three artists went across, they being Mary Louise Smith, Jessie R. Taylor and Walter A. King. Returned "Y" artists during the past week double those who sailed. Those who arrived are Charles E. Burnham, Beatrice MacCue, Samuel Quincy, Ellen Townsend, Elizabeth Townsend and Mrs. Rae Nuance Victor.

"JEST" ENGLISH RIGHTS SOLD.

London, May 14. The rights to the English presentation of "The Jest," now running and produced in New York by Arthur Hopkins, have been secured by Grossmith & Laurillard. They hope to secure the Barrymore brothers for the English engagement, after the New York run of the play.

"TIGER ROSE" AT LYRIC.

London, May 14. J. L. Sacks has secured the Lyric for the London presentation of "Tiger Rose," with Godfrey Tearle.

Martin Harvey Coming Back.

London, May 14. Martin Harvey will again visit Canada and the U. S. next season. In his repertory will be "Breed of Treshams" and "Oedipus Rex."

Scotch Quartet Busy in Paris.

Paris, May 14. The Scotch Bagpipe Quartet are now playing the Palace in a new scene and during the interval.

IF YOU DON'T ADVERTISE IN VARIETY—DON'T ADVERTISE

IN LONDON.

London, May 14. Matheson Lang starts a seven weeks' tour with a new play entitled "Carnival," at the Theatre Royal, Birmingham, on May 5. The play has been adapted by H. C. M. Harding and Matheson Lang from an Italian drama entitled "Sirocco." Lang will be supported by Dennis Neilson-Terry, Walter Menpes, Horton Cooper, Hilda Bayley, Margaret Damer and little Ivy Pike.

The O. P. Club on Sunday, May 4, will entertain at dinner at the Royal Adelaide rooms, the executive officers of the Actors Association. The club's president, Lord Leverhulme, will take the chair.

Sir Alfred Butt has given a three-year engagement to Stephanie Stephens, who successfully understudied the lead in "Going Up," at the Gaiety. She is the daughter of the late "Pop" Stephens, who wrote so many successful librettos for musical comedies. Stephanie will play the lead in the "Going Up" touring company.

The Kennington Theatre has, for a time at least, escaped the fate of a cinema, as threatened. Ernest C. Rolis has secured it for fifteen weeks to present the new musical play, "Laughing Eyes," which has been touring in consequence of no West End theatre being available.

Olga Nethersole, who has been engaged in important work at home and abroad, will shortly return to the stage.

Bernard Hiskin, unable to secure a West End theatre, commences a tour of the American play, "This Little Widow." The English version of the book is by F. Firth Shepard and the music by William Schroeder. The strong cast includes Ambrose Thorne, Eric Blore, Laddie Clive, Jack Morrison, Beatrice Hunt, Mabel Green, Kitty Barlow and Marie Blanche.

Ibsen Redivivus—Shakespeare is not the only serious dramatist in for the present intellectual boom. Ibsen is well in the running. James Bernard Fagan proposes to revive "Rosmersholm" at the Court; Doris Keane talks of playing Hedda Gabler, Iris Hoey has an eye on Hilda Wangel, Constance Collier talks of Ibsen, while Henry Ainley is definitely going to give us "Peer Gynt."

Sir Alfred Butt has approved of the plans for the new Empire in Leicester square, and the early autumn will see the present building in the hands of housebreakers. Sir Alfred proposes to combine in the new building a theatre, cinema, a restaurant, and a roof restaurant or winter garden. To this Sir Alfred has secured the Queens Hotel and adjoining property. The new Empire will have the largest seating capacity in London.

Barnum and Bailey and the Ringling Brothers will open at Olympia December 21. It will be the greatest "big top" show ever seen in London. The London season will last six weeks after which the circus goes to the Palais Royal, Paris.

The Actors Association has placed before the principal theatrical managers a standard contract for actors and actresses, which, it is expected, will meet with general approval and acceptance. The agreement guarantees the salary of the artist for at least four weeks and after an option of two weeks on either side. It is proposed that persons earning salaries of under \$30 a week should receive \$250 for each rehearsal, with a minimum payment of \$15 a week.

VAUDEVILLE

KEITH'S EXTENSIVE BUILDING OF 3,000-CAPACITY THEATRES

Three New Keith Houses for Cleveland. Keith Houses at Indianapolis and Columbus May Have Hotels in Conjunction. Cincinnati, All New. Richmond and Atlanta Included.

The B. F. Keith interests have a campaign of active theatre building over the country mapped out, with virtually all the plans made for it. The new houses are to hold 3,000 people, seldom less. It is said the Keith people some time ago decided to build no new theatres unless a plot could be secured to accommodate around that number.

The city where the Keith theatre building will treble is Cleveland. The three Keith houses there are to be erected with Cleveland capitalists interested. Two will play big time vaudeville, the other possibly pictures. All will be of the 3,000 or more capacity type. For vaudeville Keith will try an innovation in Cleveland, placing one of the big time houses at Euclid avenue and 105th street, a location relatively the same in the grade of the neighborhood as Riverside drive and 110th street, New York. The other two houses will be erected on carefully chosen sites downtown.

The Keith possession of the Hippodrome, Cleveland, does not terminate until 1922. Long before that time, it is said, the new Keith theatres there will have been completed.

In Columbus, O., across the street from the present Keith's will be shortly started another Keith's, with the possibility of the tall structure having the remainder of itself devoted to a hotel, that will be rented to practical hotel men. It has not been determined whether the Columbus edifice shall be a joint hotel property or office building. At present, however, the hotel plan is favored. When finished, the new house will play the big time and the present Keith's likely take up a picture policy. The Keith people hold a lease with nine years unexpired on Keith's Columbus. While it is said Columbus has a first class hotel, the prosperity of the city with its transients leave the field open for another.

A hotel in the new Keith theatre to be built in Indianapolis is almost assured. The Indianapolis site is on Pennsylvania avenue, near the old Keith's.

In Cincinnati the old Keith's will be entirely razed. It was first set that the Keith's theatre there should have an office building built around it. This plan has been altered, to a whole new office building and theatre on the site. It will involve about \$3,000,000. While the building operations are proceeding, big time in Cincinnati will be played in the new Keith's there, lately finished. The latter has a capacity of 3,500, with the new house designed for same number.

Last Saturday in New York the Keith coterie, with Jake Wells, who was then in the city, closed the final arrangements for a new Keith house at Richmond, Va. The Richmond plot, on which the Colonial now stands, may not permit of over 2,500.

Atlanta is another southern city that is going to have a new Keith theatre, with the location not disclosed.

Besides the new Cincinnati house this season, the Keith interests have also erected the E. F. Albee Theatre at Providence and the Keith Theatre at Syracuse, N. Y. The Syracuse proposition will be held back for its initial opening until early next season,

through the late date of its completion.

CHIR'S DIVORCE FLOCK.

Chicago, May 14. The following divorces were granted here this week:

May Mitchell (Dorothy Kane) from Thomas Mitchell.

Aline Durano from James J. Mulray. Florence May Ross (Manning Sisters) from Manuel T. Ross.

Verna Randolph (Earle Sisters) from Arthur S. Randolph, alimony and custody of child.

Harriet May Walker from Roy Walker, \$8 a week alimony.

RUTH ST. DENIS RETIRING.

Seattle, May 14. Ruth St. Denis quits vaudeville at the conclusion of her appearance here Saturday at Fantages. She will devote her future to building up a Greater Denishawn in the foothills near Los Angeles, where she and Ted Shawn have purchased a 25-acre tract for their dancing university.

LEON ERROL IS RETURNING.

Leon Errol has been booked to open at the Palace, New York, July 7. Errol is now playing in "Joy Bells" in London. He closes with that production May 26 and sails for America two days later.

M. S. Bentham arranged the Palace booking.

EUROPE'S BAND'S FUTURE.

It was to have been decided yesterday whether Pat Casey and B. S. Moss will continue the tour of Europe's Band, the leader of which, Jimmy Europe, was murdered in Boston last week by one of his drummers.

The Casey-Moss contract is with Europe's, Inc., a corporation holding the Jimmy Europe enterprises. Several engagements are in view for the Band. One is for phonograph records. Another was for Reisenweber's Shelburne Hotel at Brighton Beach. That engagement was to have commenced Monday of this week. The decision yesterday, if looking toward the perpetuation of the band will probably include the seaside date.

A press agenting paragrapher ran a story there had been \$100,000 life insurance placed on Europe by Moss, before the tour started. The story contained no truth.

This week the Reisenweber people signed the Tim Brynna Band, of the 350th Artillery, which was before Metz. This band has also been touring under the direction of Carl Helm, who will remain with the organization at the seashore. On Sunday the band will play a date, matinee and night, at the Casino. Their opening date at the Shelburne is Thursday of next week.

Reviving Manhattan Comedy 4.

The old comedy singing act of the Manhattan Comedy Four, a headlined favorite with vaudeville audiences 25 years ago, has been revived by Sam Curtis, one of the original members of the quartette, and will be introduced as a specialty in "Oh, Uncle," when the show opens in Philadelphia, May 19.

The quartette will consist of Curtis, Larry Francis, Billy Zinnell and Jack Marshall.

Cross Case Discontinued.

The action for a separation which Lois Josephine instituted against her husband, Wellington Cross, has been discontinued. The differences between the husband and wife were adjusted out of court.

EDGAR ALLEN'S DEFENSE.

Filing his answer in the action of his wife, Elizabeth G. Allen, for a separation, Edgar Allen, through his attorney, Julius Kandler, alleges he has sufficient grounds for an annulment of the marriage or for an absolute divorce under the laws of New York.

The nature of Mr. Allen's grounds for an annulment will not be disclosed until necessary. The Allens married about three years ago. Shortly after Mr. Allen admits he left his wife. He did not again hear from her until recently when served with the complaint in the separation action. Mr. Allen believes that suit against him was brought through an erroneous report from Chicago some weeks ago that he had married in that city.

BERLIN'S "NEW MOON" SONG.

One of Irving Berlin's latest songs is entitled "The New Moon," a title corresponding to the picture starring Norma Talmadge.

The song was written and titled and will accompany the picture, with the permission of the Talmadge management.

The Berlin-Winslow music firm will publish the number as it will all of Mr. Berlin's recent compositions. Included among these are the production songs he has written for the new "Follies." The firm is now organizing, expecting to open for business between June 20 and July 1.

VAN HOVEN DIDN'T WAIT.

Van Hoven, contrary to former reports, will not be a feature with Ziegfeld's "Follies." Van Hoven opened negotiations with Ziegfeld, but before a cable confirmation of his terms had reached him, he closed for foreign contracts which will require his presence in England until November.

Meanwhile, through his brother, he arranged with Harry Weber to go out in a production to be financed and produced by himself, in conjunction with Weber. His brother, Harry Van Hoven, will sail for Europe in the fall to settle that matter and return with the comic.

HARRY FOX AT \$1,250.

Harry Fox returns to vaudeville the first week in June, immediately following the closing of "Oh, Look." He will offer his single with a piano player, the salary having been settled at \$1,000 and \$1,250 weekly.

TARDY AGENTS.

Some time ago an order was issued to agents doing business on the fifth floor of the Keith Exchange calling for their presence on the floor at 10 a. m.

It became known this week that tabs were quietly being kept on the late arrivals and that when the time comes to cut down the present list of representatives the daily arrival record sheet may cut quite a figure.

Reviving Hedges Bros. and Jacobson.

The former Hedges Brothers and Jacobson act is to be revived, according to a cable advice from Alvin Hedges to his brother Fred. The cable said the trio had been booked on the Stoll time (England) and requesting Fred to cable his sailing date.

The Hedges-Jacobson act was dissolved in England some years ago, Alvin and Fred Hedges electing to work with their wives. Recently Lizette Hedges, Fred's wife, died of influenza. Fred Hedges signed with the "V" entertainment bureau, but did not sail.

Lights Club Opening Soon.

While no positive date has been made for the reopening of the Lights at Freeport, L. I., for the annual summer season of that theatrical club, the opening will probably occur May 25.

IF YOU DON'T ADVERTISE IN VARIETY—DON'T ADVERTISE



DOLLY CONNOLLY

Registering the most emphatic hit of her successful career of successive hits at the Palace, New York, this week (May 12), justifying her feature billing and important program position. Miss Connolly's collection of songs is the most brilliant and satisfying repertoire ever offered at the Palace, in particular "By the Camp Fire" proving a sensation.

Melodious, sweet and catchy, "By the Camp Fire" is fast becoming so popular it may become Percy Wenrich's biggest success, which is going some. At the Alhambra, New York, next week (May 19) Miss Connolly will offer this same act, but it is problematical whether she will continue in vaudeville, as several important producers have tendered her most attractive offers.

VAUDEVILLE

MUSICIANS REAFFIRM ALLIANCE! WITH STAGE HANDS AT DAYTON

Early Canvass of Delegates Foreshadows President Weber's Re-election Without Opposition. Charles Shay, President of I. A. T. S. E., and Weber Both Feature Denunciation of "Reds" in Convention Addresses.

Dayton, O., May 14. The American Federation of Musicians opened its annual convention here this week with Jos. Weber, president of the organization, in the chair.

One of the early important moves was the reaffirmation of the agreement between the stage hands, musicians and operators by a standing vote, following the appearance on the floor of the convention of Charles Shay, president of the International Alliance of Theatrical Stage Employees. Shay's address, as well as that of President Weber, tore into the "Reds" in this country and Canada for their un-American attitude and every reference to the subject met with wild applause of approval by the delegates.

The re-election of President Weber and the majority of his official family, seems assured without opposition. There is some opposition for the office of secretary, recently made vacant by the death of Owen Miller, for whom a standing vote on a resolution commending his activities and regretting his loss was taken.

William Korngood, for many years president of the New York musicians, is now the acting secretary. Frank Gecks, of St. Louis, has developed the greatest strength in this fight, but it looks as though Korngood will get the office. Frank Bogal, for years an executive member of the National Board, has opposition from the delegates representing his own local, San Francisco.

H. E. Brenton, of New York, declared that the life of the tricky jazz was short. The real jazz, with muted instruments, he said, would live. A. H. Hayden, of Washington, D. C., maintained that pictures had done much for orchestras and for public education.

UNION RELATIONS AGREEABLE.

A report recently printed picturing I. A. T. S. E. officials dissatisfied with conditions in the Keith office houses is denied by Keith officials and the local I. A. T. S. E. representatives.

L. G. Dolliver, of the I. A. T. S. E., denied all rumors of any friction between his organization and the Keith interests and stated that their relations were most amicable. Mr. Dolliver further stated that nobody in the local office or any official of the local organization was authorized to make a statement of the nature printed.

Chas. C. Shay, president of the I. A. T. S. E., was out of town attending the convention of the A. F. of M. and will not be in New York until after the I. A. T. S. E. convention, which opens in Ottawa (Canada), May 26.

The report also stated that the Moss houses were a particular thorn in the side of the local unions because B. S. Moss would not unionize along lines satisfactory. The I. A. T. S. E. officials entered no denial of this statement and said: "The Moss houses are unfair."

TIMELY TOPICS REGULARLY.

Starting Monday the Literary Digest Timely Topics and the Chas. Leonard Fletchergrams will be played alternately each week in the Keith and Orpheum houses. Heretofore the Timely Topics film and the Fletchergrams

slides have only been used to fill in waits in a few of the Keith small time houses and one or two of the local big timers.

Joe Daly arranged the booking details.

HAYMAN-CANTOR SPLIT.

Chicago, May 14. The firm of Hayman & Cantor, agents, this week announced a dissolution partnership. Cantor announced he has purchased Hayman's interest in the agency and will conduct the business, maintaining the present quarters in the Consumers' building.

Cantor left Saturday for New York to get new acts.

DROWN BACK TO WORK.

Los Angeles, May 14. C. E. Bray, who has been in charge of the local Orpheum, leaves today for New York, preparatory to going on a world tour in the interests of the Orpheum Circuit.

Clarence Drown, whom Bray succeeded when Drown's health gave way, will return and stay as long as his health will permit.

BOOKING AS ROAD SHOWS.

Jeff Davis is working on a plan to route acts over the New England time as road shows next season.

Davis' houses play three, four and five acts. The plan calls for each of the shows to open at a certain point and go over the route intact.

Fred Mack's Nova Scotian and Canadian time have the only houses booked at present through the Keith Family Department on the road show plan.

Legit Cast for English Playlet.

A cast of legitimate players has been selected for Lewis and Gordon's forthcoming English type playlet, "Enry Comes to the Wedding," by Le Roy Clemens.

Clifford Brooke, who staged "East Is West" and "Peter Ibbetson," is directing the playlet and will appear in it, the others being Harold De Becker, Alice Belmont, Ruby Hallier and George Parke.

Haig and Lockett Split.

The vaudeville team of Emma Haig and Lew Lockett dissolved partnership May 13, at the same time withdrawing from the Alhambra, New York.

No reason for the split aside from a little personal trouble could be ascertained. Norton and Lee filled the vacancy for the remainder of the current week.



HOUSES CLOSING.

This is the last week of big time vaudeville for Cincinnati and Indianapolis, Keith "family" vaudeville going for the summer. Dayton will also close this week with June 9 set for the closing of the Keith Youngstown house. Toledo also goes into the small time class next week.

The Opera House, York, Pa. (Wilmer & Vincent), closes for the season May 19. No closing dates have been set as yet for the other Wilmer & Vincent houses.

Orpheum, St. Louis, May 18. Majestic, Milwaukee, June 1. Opera House, York, Pa., will close May 17.

Keith's, Grand Rapids, will go dark next week, with the Ramona Park shows opening May 25.

The Lyceum, New Britain, closes vaudeville next week and the summer stock company opens May 26. The G. A. R. Opera House, Shamokin, Pa., closes May 20.

"The Canary" closed its season Saturday at Buffalo.

The Garrick, Wilmington and Temple, Rochester, will close May 17 and May 24, respectively.

The O. H. York, Pa., on the Wilmer and Vincent Circuit, and the O. H. Shamokin, Pa., will close for the summer May 17 and May 25, respectively.

AGENTS MUST PLAY SQUARE.

Supplementing other orders of similar tenor, E. F. Albee issued this week to the agents doing business through the Keith offices the following:

Managers and Artists'

Representatives must make clear to artists, before they (the artists) sign a contract, under what conditions they are playing, and how many shows are expected of them; and if extra shows are given Saturday and Sunday, see that they thoroughly understand it while negotiations are going on, and before the contract is signed.

Before a contract is signed, I desire that both sides—artist and manager—have full knowledge of what is expected of them.

E. F. Albee.

SPANISH TROUPE IN VAUDEVILLE

Fifteen members of the Spanish musical comedy troupe, which came to a sudden halt at the Park a couple of weeks ago, have framed up a vaudeville act.

It will be a singing and dancing turn and will include the Berdialles Sisters, three male dancers and ten choristers.

Proctor Building in Albany.

Albany, May 14. F. F. Proctor was here Saturday, accompanied by E. F. Albee. Mr. Proctor has the property next to the Leifland Hotel and intends to build a theatre upon it.

Mr. Albee came along as adviser, it was said.

Denton Owes Club Agency.

Harry Denton through the purchase last week of the interest formerly held by Mrs. Alguente in the club booking agency of Gottsoun & Alguente, becomes the sole owner of the business. He will conduct the agency under the name of Brooks & Denton.

Act Claimed By Two Agents.

Max Hart says he has booked the Avon Comedy Four with the Shuberts for two years, the engagement to start almost immediately. Last week Harry Weber said the Avons would be with a vaudeville production Weber will stage next season.

IF YOU DON'T ADVERTISE IN VARIETY—DON'T ADVERTISE

OPEN SUNDAY IN NEW HAVEN.

New Haven, May 14.

The Sunday show bill comes up for a hearing before the Board of Aldermen here this week. Its passage seems a strong probability. A quiet tip has been passed among the theatrical men that the city fathers are unanimously in favor of an open Sunday.

One or two of the local houses have made tentative bookings for next Sunday, in anticipation of favorable action.

The Sunday local option bill was passed by the Conn. State Legislature four months ago.

NEW TIME FOR SINGERS.

A circuit of picture houses appears to be gathering, as far as singers are required. Lyrical singers are mostly in demand now.

Some of the picture theatres of the better type throughout the U. S. and Canada engage the singers, direct, for from one to six weeks. Just now there are about 10 of these theatres.

Franklyn Wallace, from vaudeville, who has been touring the picture houses as a soloist believes this number will be considerably added to next season. Mr. Wallace says an engagement of this kind is most pleasant and he shall continue in that new field.

PAN OPTIC'S LAPSE.

San Francisco, May 14. The options in the 11-week or more contracts held by the Pantages Circuit has not been exercised in a great many instances of late.

An unusual number of turns leaving the time at this point at the expiration of the eleven weeks.

FOX HOUSES OPEN ALL SUMMER.

The entire string of William Fox houses will remain open throughout the summer, this taking in the eight vaudeville theatres in Greater New York and the picture group scattered in a number of cities.

Mr. Fox returned from overseas last week, his trip on the continent including Italy.

MORRIS' CORPORATION.

William Morris has formed a new corporation, capitalized at the nominal sum of \$5,000, in which William Morris, senior and junior, and Abraham Last-fogel are the incorporators.

Pantages Building in Memphis.

Memphis, Tenn., May 14. Alexander Pantages was in this city last week and signed a 50 years' lease on the Halst Building on Main street.

As soon as the building can be torn down, work will start on the erection of a new theatre, which will be completed by January 1. The erection of the house will be the start of Pantages new circuit in the South, east of the Mississippi.

The house will cost \$500,000 and will have a seating capacity of 1,800 to 2,000. It will cover an entire city lot. Mr. Pantages is now planning to erect theatres in Birmingham, Atlanta and New Orleans.

Seabury and Shaw's Dancing Act.

Seabury and Shaw are going to London in July, opening in the halls there. Elaborate settings are to be taken across. The routine calls for two accompanying pianists, both working on either side of the stage and both soloists. There are to be four assisting dancing girls in the turn.

New York Agency's Chicago Branch.

Arthur Horowitz and Lee Owens are opening a Chicago office, the branch to start activities in August.

Otto Shafter, now with O'Neill & Dusey, will be in charge.

VAUDEVILLE

EDWARDS DAVIS ELECTED PRES. OF NAT'L VAUDEVILLE ARTISTS

Succeeds Willard Mack as Head of Organization at Open Meeting Held on Tuesday. Will Hold Office Until July, When General Election Will Be Held. Chesterfield Remains Secretary.

Edwards Davis is now president of the National Vaudeville Artists. He was elected Tuesday morning in the clubhouse at an open meeting, attended by about 150 members.

Mr. Davis succeeds Willard Mack, the first president, who resigned. Davis' possession of the office will be until July next, when the general election of the artists' society is to take place.

Mr. Davis has been in vaudeville for some years. Following an address made by him at the opening of the new N. V. A. clubhouse, attention was directed to him for the earnestness of his remarks in connection with the N. V. A. its aims and possibilities. It is understood Mr. Davis, upon accepting the presidency, determined to give much of his time when around New York (where most of his future engagements lie, either vaudeville or pictures) to overlooking the welfare of the organization he now heads. Mr. Davis has been Prompter of the Greenroom Club.

CARROLL AND WHEATON RE-FORM.

Harry Carroll and Anna Wheaton have renewed their former vaudeville partnership and are rehearsing a new act, in which they will open at the Palace, New York, shortly after June 1. M. S. Bentham has the bookings.

ANSWERS MISS MARBURY.

Editor VARIETY, New York, May 12.

If Elizabeth Marbury, a prominent and active worker in the American Theatre has been quoted correctly, in the New York Times of May 12, in which she is made to say: "I think anybody who has control over a young woman is doing very wrong to let her go to France to entertain the soldiers." Miss Marbury is casting but one more serious and uncalled for reflection upon the women of the American stage. Miss Marbury is further quoted. "A girl over there develops an attitude that isn't the thing one wants in young girls. Seventy-five per cent. of the girls who went over smoked cigarettes."

I challenge Miss Marbury to prove her accusations through the medium of any American Army Officer overseas or of any official of an allied social organization either here or in France. After the great sacrifices made and privations endured by the women artists who braved elements of real danger to maintain the morale of our Army in France, would it not be a bit more loyal for Miss Marbury to allow such criticism to come from others not associated with the theatre?

In her interview there is an implied indictment of the decency and character of the doughboy which may well be resented by his officers and his family. My personal experience in the Argonne forest where the soldier is isolated and removed from the immediate influences of civilization found him a clean, wholesome, moral fellow. Over there I met many girls who had been in entertainment units and all of them had letters and citations from commanding officers, commending their

work and testifying to the splendid and lasting effect their efforts had on the morale of the men.

It is a matter of conjecture if Miss Marbury, who is popular in London society, could be induced to make the same accusation of Lena Ashwell and other English artists who entertained the British soldiers in France and Belgium. And as to cigarettes—My word—Elizabeth!

Tom Barry.

Grand Opera for Pella.

George DeFeo has organized an Italian grand opera company to play S. Z. Poli for the summer, opening next Monday at the Grand Worcester, after which it goes for four weeks to the Amphion, New Haven. The repertoire of operas includes "Fagiolacci," "Cavalleria Rusticana," "Rigoletto," "Trovatore," "Carmen," "Il Barbiere," "Traviata," "Lucia," "Faust," "Aida."

The maestros are Leggott Rossi, Emilio Volpi; stage manager, Alex. Pugha; tenors, Schiaretto, Erolli, Inzerilli, Cesare Nesi, L. Casigho, Codina; baritones and basses, Delle Molle, A. Volenti, Quinlini, Fornes; sopranos, Grace Hoffman, Helena Yorke, Henrietta Wakefield, Dorothy Francis, Bianca Randall, Nellie Volpi.

L. D. Garvey, of New Haven, is press representative.

Gordon-Wilson Act Doesn't Go.

San Francisco, May 14. The Kitty Gordon-Jack Wilson act declined to open at the Majestic, Chicago, June 1, on account of salary differences.

Wilson expects to leave next Tuesday for New York.



CHAMBERLAIN BROWN STARS

No. 8—DONALD MACDONALD. Who, with Adele Rowland, Franklin Ardell, Ruth MacFannam and Tom Richards, scored the individual results of J. J. Slocum's "The Lady in Red." Mr. MacDonald was formerly with Helen Lowell in "The Red Petticoat," with Zoe Barnett in "Henry Savage's," "Foot Toot," with Philip Bartholomae's "When Dreams Come True," in "The Winter Garden in 'The Honeymoon Express,' " "Miss Daisy," "Have a Heart," "The Amber Express," and Shaw, Alfred Gerrard, Richard Pyle, Walter Morrison, Tyler Brooke and Jack Squire in "Song Broadway's favorite juveniles."

Next week, No. 9—ZOE BARNETT.

JACOB CONN CLEARS HIMSELF.

Providence, R. I., May 14. Jacob Conn, proprietor of the Gaiety, one of the best known showmen in the city and a former vice-president of the People's Forum which meets Sunday nights in his theatre, engaged in a debate with Major Patrick H. Dana, one of the officials of the newly formed patriotic assembly, which meets each Sunday night now in opposition to the People's Forum at the Emery Theatre.

During the past year or more because of unpatriotic remarks made by speakers at the forum where radical views were often voiced, it was charged that Mr. Conn was unpatriotic and un-American. When the patriotic assembly was organized in opposition to the forum a challenge was issued to the forum. Mr. Conn accepted the challenge and that he gave a good account of himself will be vouched for by all who heard him at the Emery Sunday night.

Mr. Conn's explanation as to why he had allowed radical speeches in his theatre smothering his telling that he was in favor of free speech at all times, and through the telling of the story of his life, and his various personal patriotic endeavors.

He denied adherence to Bolshevism or Socialism and told of service in the New Hampshire State Guard during the Mexican trouble during which he rose from a private to a captain, of his efforts to enlist in the present war and finally exhibited ten \$500 Liberty Bonds which he declared he had bought with money hired at eight per cent.

Mr. Conn was born in German Poland. His explanation and proof of his patriotism rather surprised those who had challenged him to debate and before the same was over, his opponent was forced to announce that Mr. Conn's patriotism could not be doubted. It is believed that the debate has settled once and for all the personal attacks on Mr. Conn because of his connection with the People's forum.

CAMP'S CARNIVAL CATCHES ON.

Camp Upton, L. I., May 14.

The regulation tent carnival show that opened here Thursday, has caught on. The plan now is to extend it to 16 days instead of 10 days, as first intended. The show opened to heavy attendance, but the weather "break," together with wholesale discharging of soldiers, brought the takings down to a minimum. The camp, however, is due to fill up again during the week.

There are ten shows in the carnival. The circus is under the direct control of Freeman Bernstein, with a new feature added several times during the week. Some of the other shows and the concessions were sold outright, the others working on percentage.

The "cook tent" privilege was sold for \$500, the concessionaire "cleaning up" right off the reel. The run on ice cream was so heavy courtesy were sent to New York to hustle a fresh concession.

WELCOMING UNION DELEGATES.

Montreal, May 14.

The Theatrical Stage Employees and Moving Picture Machine Operators' Local 66 and 82 of Montreal, have appointed a joint committee to be in attendance at the several depots on the arrival of all the trains May 23, 24, and 25, to welcome and direct all delegates who may pass through Montreal on their way to the Ottawa convention, which opens in the Chateau Laurier, May 26, at 10 a. m.

Nellie Nichols Looking After Mother.

Los Angeles, May 14. Nellie Nichols, who canceled her Orpheum tour in the Middle West, arrived here with her mother, who is seriously ill.

MONDAY MORNING MONOLOGS.

By Billie Shaw.

Stalling the Ad Man.
"Listen, Lester, I'm not ready to advertise yet. I feel it would hurt us more—yes, I know I said when we got to the big houses I'd make an announcement, but y'see we haven't the spot this week."

"Now, I don't want one of those \$35 things. When I advertise, I'm going to do it big. How about your outside back page for next week? Taken? Too bad! Of course that's got to happen the very week when I wanted—oh, it's not taken! Well, er—I'll have to let you know definitely the last of the week. Tell you what, I'll call you up! No, don't bother to come to see me. It'll all depend upon our position on the bill."

"Now, I can't see a \$25 one. 'S'just as I told you, I want to do the thing right. Now if you'd dropped around to the Alhambra last week, maybe, oh, you saw the wife? Funny! She said nothing to me, and yet she knew I wanted to see you. * * * What'd you mean, to infer I sneaked past you? I don't do those things. It matters what else I am, I'm not small."

"As I was saying, I expect to run a full page ad soon, quiet but nifty. 'Y'know, what'd you think of three or four photos and four inch lettering? Might say something like this: 'We knocked 'em dead last week and were still knocking 'em.' Huh! Well, I'll let you know before Thursday. No, no, don't put yourself out to come around, I'll phone."

"What a ten dollar ad? Of course I won't run one of those things, man! Do I look cheap, or what? So that's the big idea, is it—you'd rather have a \$10 ad now than prospects of a full page? Well, suppose I do give it to you, will you gimme some peace for awhile? Maybe it wouldn't be such a bad idea, it'd look more modest than a whole page, more refined and less conceited, y'might say. It's not the price I'm thinking of, understand!"

"Do I get anything with it, a photo or little story? Try to crowd in something about what a riot we are in this new act, and then you might run a paragraph about the wife's song she wrote for me. 'Scalled 'I Stayed At Home to Do My Bit.' Say, I've got a ukelele worth \$40, if you'd rather have it than the ten—oh, all right, then."

WITMARK'S CONVENTION.

Under the guidance of Al Cook, general professional manager of the Witmark Music Co., branch managers of the firm from all sections of the country are "doing" Broadway this week, in addition to conferring with the Witmark executives on the coming season's activities.

The visitors include Tommy Quigley, of Chicago; Gabe Nathan, of Los Angeles; Doc Howard, Cincinnati; Billy Hallett, St. Louis; Joe Mann, Denver; G. Carpenter, Detroit; Jack Lahey, Boston; Jack Crowley, Providence; Mike McCarthy, Minneapolis; H. Ross McClure, St. Paul, Minn.; Hal King, Kansas City; Ed Edwards, Philadelphia; Al Worth, Cleveland; Al Brown, San Francisco.

State-Lake Crowds Problem.

Chicago, May 14. The State-Lake Theatre has scarcely abated from its capacity start. The crowds outside the doors are a problem to the police, as they line out, seven or eight deep, to each corner, along the block which a year ago was a desert, but is now the most populous in Chicago. Serious consideration is being given to a suggestion for a double-deck sidewalk, as the pavement is now impassable to general traffic for hours every day. Receipts average beyond \$20,000 weekly.

IF YOU DON'T ADVERTISE IN VARIETY—
DON'T ADVERTISE

NEW YORK THEATRES MORE THAN DOUBLE 5th LOAN DRIVE QUOTA

Bond Subscriptions in Greater New York Houses Reach Remarkable Total of \$52,721,850. Hip Leads Country's Theatres with \$13,000,000, and Palace Is Second with Nearly \$11,000,000. Keith Boys' Band Aid a Great Factor.

New York theatres more than doubled their quota for the final Victory Loan Bond drive and that goes for the country's theatre quota. The Greater City piled up subscriptions amounting to \$52,721,850, the total assigned to them being \$25,000,000. The Hippodrome led the country's theatres with \$13,000,000 with the Palace running second with nearly \$11,000,000. The country's total, although not fully tabulated up Wednesday approximated \$150,000,000.

In the five drives the theatres throughout the country easily totaled more than \$400,000,000 in bond subscriptions. The total of \$150,000,000 for the Victory drive went fifty percent over the Fourth loan total, which was around \$100,000,000. It was not until the final week that the theatres "went to it" and in many cities there were requests to "lay off" for the first two weeks.

In New York the progression of totals for the drives shows almost an equal jump. The first drive netted \$12,000,000; the second \$16,000,000; the third \$34,000,000; the fourth \$45,000,000, with the final drive going close to \$53,000,000.

Conspicuous work during the drive in New York was done by the B. F. Keith's Boys' Band, which participated in many loan rallies, they being in action during the sale of \$196,000,000 in bonds. During the final drive they claim a record for one session, on the steps of the sub-treasury when \$14,000,000 in subscriptions were received.

Washington, May 14.—The Victory Loan drive at Keith's ended Saturday with a real patriotic demonstration. Roland S. Robbins, the local manager, through his own personal efforts made the drive the success, with a grand total of \$3,918,800 in subscriptions, received congratulations from all sides. Saturday night's final effort resulted with pledges for \$1,002,330 with William Howard Taft, ex-president of the United States, addressing the audience and receiving a rousing welcome.

Fershing's Own Band of 105 pieces also appeared and were repeatedly encouraged.

District Commissioner Louis N. Brownlow made a brief address and a corp of Yeomen (F) gave a military drill, the ladies making a fine impression.

The District's Liberty Loan Committee, made up of Washington's prominent bankers and business men, were introduced and individually received vigorous welcomes.

IN AND OUT OF SERVICE.

Carlton Griffin has returned home and was discharged last week.

Tommy Overholt, 28th Division, A. E. F., discharged May 9, after one year in France.

Reg. Merville, A. E. F., 77th Division, returned to New York. Will join one of Maddock's acts as soon as discharged.

"Novelty Clinton," the jumper, was discharged this week from the First Anti-Aircraft Machine Gun Battalion. He will re-enter vaudeville.

Herman Ruby, discharged. He was

with the 41st Aero Squadron. He will enter the office of Waterson, Berlin & Snyder.

Thomas MacDonald ("Eugene Nelson," pictures), stationed at the Base Hospital, Camp Jackson, S. C., has re-enlisted in the Photo Division, Signal Corps.

Frank Naldie, of Naldie and Naldie, discharged from Base Hospital No. 1, last week. He was gassed with the A. E. F. and expects to re-enter vaudeville as a "single."

Billy Wiene (Wayne and The Warren Sisters) was discharged from the army this week. He has been on duty at Kelly Field with the Motor Division.

Mort Harris, A. E. F., recently discharged and now in charge of Waterson and Berlin and Snyder "Frisco" office. Arthur Behm, former incumbent, switched to New York headquarters.

Louis E. Marks, son of the head of the United Theatre Ticket Company, who was with the construction division of the 77th Division, was mustered out of service this week and will return to his practice shortly.

Charles W. Biehler, 114th Inf., 29th Div., A. E. F., recently returned from France, expects to be discharged next week. Mr. Biehler, who was formerly a member of the Burlington Four, was in "Hello Buddy" Co., the piece produced by the 29th Division players.

Jack Fitzgerald, A. E. F. (Fitzgerald and Lorenz), reported dead some months ago, has entirely recovered from wounds received while on the British Front. Since the signing of the armistice Mr. Fitzgerald has been entertaining the American soldiers still in France as a member of a Y unit.

BOOSTS SALVATION ARMY.

The Keith booking office took occasion this week to direct favorable attention to the Salvation Army. It concerned the National drive for the Army to secure \$15,000,000. An announcement was sent out, advocating it.

The vaudeville interests have always been friendly disposed toward the Salvation Army. At one time while the war was on, it was reported the Keith people had decided to turn their theatres over for a day to the Salvation Army for a benefit, but later this was deemed inadvisable at that moment.

E. F. Albee has been appointed chairman of the theatrical division in charge of the Salvation Army drive which starts next week.

Rossiter Has \$50,000 Fire.

Chicago, May 14.—Will Rossiter suffered a \$50,000 loss through fire which destroyed records and scores of valuable papers in his office.

It is believed burglars set fire to the place after a futile effort to blow the safe.

If you don't advertise in Variety don't advertise

ARTISTS' FORUM

Confine letters to 150 words and write on one side of paper only.

Anonymous communications will not be printed. Name of writer must be signed and will be held in confidence, if desired.

Letters to be published in this column must be written exclusively to **VARIETY**. Duplicated letters will not be printed.

Chicago, May 14.

Editor **VARIETY**—

Sir or Madam:

Why does everybody pick on me in your paper?

A party by the name of Ball on **VARIETY**, whom I don't know and who rings all out of pitch, pans one of my headline acts that I wrote and am drawing heavy wages from, and says the act does the actors an injustice. I never did an injustice to an actor in my life—ask anybody. Ask anybody except Joseph L. Browning, who has already answered—in last week's paper. Browning says I am disgusting. What's the use of being a critic if actors can answer you back? Say—if I thought artists were going to get space free for their side of the argument I wouldn't write half the things I do write.

Browning says I shouldn't review acts on the same bill with acts that I write. That's how I get acts to write. I pan their material, which is a gentle hint that I could write it better. I'd like to write a good monolog for Browning. Emma Carus can put 'em across. She recites my stuff so that even I like it, and that's going plenty.

Also, in your editorial column—or what would be an editorial column on any other paper—you say I am picking losers in Kentucky. This is an unwarranted and dirty slam. I never picked a loser in my life. I pick winners. I can't help it if another horse runs faster than the horse I pick, can I?

Please lay off me, will you?

Jack Lait.

P. S. Rae Samuels' blonde pianiste, please send me your name. I want to give you a good notice. It would be a shame to say all the nice things I think about you without mentioning your name, after all the names I've mentioned without saying nice things.

J. L.

Editor **VARIETY**:

We have a six-people entertainment unit, consisting of Tommie Flood, a female impersonator; Joe Fink, a Hebrew comic known to burlesquers; Will Gillick, in character songs and stories; Tom Willshaw, late of the Tango 4; Stanley Williams, violinist, and Al McDonough, who has been identified with the minstrel men.

We have lots of comedy material and our need is popular song numbers. We play return dates at many of the huts and new song numbers add greatly to the value of our show.

If some of the professional managers will take pity on us and send a few copies along it will help wonderfully and they can be sure their efforts will be appreciated.

Put Wm. F. Gillick, Co. K, 2d Pioneer Inf., A. P. O. 716, A. E. F.

New York, May 9.

Editor of **VARIETY**:

In reviews of acts in **VARIETY** some one reviewed our act, Daly and Berlew (although we were billed as Daly and Binlew at the Harlem Opera house, through a misprint), May 5, but did not sign his name, intentionally or otherwise.

From his description of the act it is evident he did not see it and only reviewed it from hearsay.

May we inform him that we do not

single numbers, they are all doubles; also that the feminine portion of the act makes three beautiful changes of wardrobe and in none of them does she wear "blouse and bloomers."

As for the rest of the criticism as to the act being a conventional one and a good opener on the three-a-day, that is a critic's privilege, irrespective of the fact that he may be right or wrong.

Daly and Berlew.

(The Whizzing Whirlwind Wizards.)

Harrisburgh, Pa., April 20.

Editor **VARIETY**—

I would like to report an incident, hoping it will be published, to show some of our narrow minded people, what professional women are. Sunday, April 27, a lady was waiting at Reading for the 12:20 train to Harrisburgh, and on the platform at the same time was an old lady, Mrs. Geo. McCleary, who was waiting for her arrival. Her son from France. While she was waiting one of the numerous trucks on the platform started rolling toward her. She did not hear it and it struck her, knocking her toward the tracks as the 12:20 was just pulling in.

Miss Earla Elverson, the actress, whom I referred to, jumped over suit cases and caught the old lady in her arms and for several seconds struggled to hold her and herself on the platform. The engineer seeing them sway so close to the edge of the platform and about to fall, put on all brakes. But it would not have helped if the unheard of courage of Miss Elverson had not kept them both up.

The engine and two cars passed them swiftly before the train stopped and so closely that the newspaper in Miss Elverson's hand was torn from it. Several soldiers and also Lt. McCleary ran in from the train. All the people came trooping towards them, but Lt. McCleary was first. His delicate little mother was unconscious from the shock, but Miss Elverson held her until safely placed in the care of her son. Lt. McCleary and I took both ladies to a taxi cab. But Miss Elverson refused to get in, saying she was all right, and begged Lt. McCleary to get his mother home quickly.

We left this brave little woman on the platform and took the poor little old mother home. Lt. McCleary could only clasp Miss Elverson's hand and said, with tears running down his face, "I thank you." Miss Elverson refused to talk and went into the station to avoid the crowd and they all returned to the train. Shortly after she got on the train still standing at the depot.

I did not see a word of it in any of the Reading papers. So no doubt she avoided all notoriety.

But I believe in giving credit where credit is due. I was at Reading on a visit and had seen Miss Elverson in a sketch at the vaudeville theatre, George Drury Hart and Co. in "I Beg Your Pardon." Miss Elverson plays the landlady. They are somewhere in the western part of Pennsylvania now. Miss Elverson had worked with the Liberty Loan rally on Saturday night at Reading, selling bonds, but refused to give her name. You may use my name if you like.

Dr. Gregory Leland.

DR. A. H. A. N. WEISS, THEATRICAL DENTIST, 1422 Broadway, New York City.

VAUDEVILLE

WHO'S WHO—AND WHY IN VAUDEVILLE

(To be continued as a series, with one Who's Who article weekly. Name of writer supplied upon request—this one by Johnny O'Connor (Wynn).)

MOSE GUMBLE.

Once upon a time, back in the early eighties, a small town about 20 miles out of Indianapolis suffered a severe shock when the village bell tolled the arrival of Mose Gumble. It was either Seymour, Ind., or No. Vernon. North Vernon blames it on Seymour and vice versa. Mose was ushered in with a sprinkling of blonde fuzz on his dome, a mild semi-tenor voice and a yen for music, but beyond the ordinary method of birth registration his entrance didn't start any fires. His home burg was musicianically inclined and every youngster was either dubbed a musician or a disappointment. Mose was the first to grab both titles from the town. About the time Mose's train pulled in there was a shouting for a cellist. When they took a flash at Mose they threw the cello in the lake and bought a pair of symbols. The village churchmaster gave Mose's block the up and down and called for "Hearts and Flowers."

Mose's early life was a cluster of sharps and flats. Later he gave up the sharps and stuck to the flats exclusively. They fattened him up on hot meat and warm milk and when he climbed into his first pair of long breeches he could tickle the ivories strong enough to get by in a crowd. He knew the difference between the black and white keys, having practiced up on a one-long piano in the local cigar store. The natives used to pass Mose on the main stem and chuck their lips with a sigh. Too bad that such a good looking kid would never amount to anything. Mose used to chuckle at the local peasants and they passed him up for a bug. They suggested hiring him out to some kind-hearted farmer or putting him in a reform school, but the folks at home couldn't see it. They thought the kid was worth a chance.

They kept Mose at the piano day and night. Probably figured he would materialize into something. They finally gave him up after 15 years' study at music and headed him east with the advice to keep hoofing in that direction until his hat floated. The natives all stood on the station platform and watched the train pull out. Probably figured Mose would hop off down the road and come back. But he didn't. And they applauded as the train faded in the distance.

Mose was Cincinnati bound. Uncle Louie was there, successful, rich and fond of Mose. Uncle Louie had a future mapped out for Mose. Mose had qualified as a first class ivory slugger and had played every church and school at home and gone big at all two of them. Here was Cincy with trolley cars and everything.

Uncle Louie had a brief stay in Mose's life. It lasted one day. He sized up Mose and after loading him down with some merchandise, placed him on a bridge over a nice clean canal, buckled up his props, told him the usual routine of gab and left him. The tray wasn't heavy, but the straps hurt Mose's neck. A fine racket for a musician with a 15-year education. Mose lammed with the collar buttons, shoe laces, suspenders and everything else.

He landed a job peddling cigars. It didn't pay much, but he saw a lot of back rooms. And he had an opportunity to play the music box now and then. One day he lit in one and stayed there. The kale came in sections according to the sucker market. When a chump got sufficiently soused on the \$5 brand

of vinegar the joint sold Mose would tout him into trying to hit a tin cup with quarters to the tune of a rag song. Every time he scored Mose would manœuvre the keys. He could smear a nasty blues on the piano so they called him Ragtime Mose. He was one of the gang now. He went in for silk shirts and always wore a Guttenberg after sundown.

Mose was fairly well fixed when he tore out of Cincy for Chi. He was also ambitious, healthy and pretty popular. He didn't fall for the mixed ale, was a poor companion for molls (then) and knew how to back into a table d'hôte dinner without spreading soup all over his vest. He met Dick Bernard Vaudeville. Two nights at Hopkins' Theatre. Zowie! Then came Shapiro-Bernstein and Von Tilzer. Mose connected that brought him to New York. And Broadway! The lights didn't faze Mose a bit.

He began as a plugger, working days for the music house and played piano at nights down in Kid McCoy's rathskeller. Some grind, but he was coming with both feet headed right. He was to be Uncle Louie every week. He does yet. Uncle Louie wanted Mose to try and handle some stuff on the side in the rathskeller. But Mose was too busy.

Finally Old Man Opportunity smacked him in the kisser and Mose took the rap with a smile. He was made professional manager of the J. H. Remick Music Co. He wrote to No. Vernon and Seymour, having forgotten which was the home joint, and told the folks to come. They came. Al and Walter coming with them. Al tied up with Mose and Walter, who looks like a pocket edition of the one-day merchant, went out on a commercial line. He's an advertising solicitor, a job that calls for guts, gall, nerve, good looks and the ability to carry a champagne front on a beer income. He's got it all.

Today Mose Gumble stands second to none in his line. Like few others he has the uncanny ability to adapt himself to any situation. He can grease over the rough neck yodler with his own line of gab and step right into the next room and put on the silk glove gab. He has a perpetual smile that's not only pleasant but contagious and a laugh that has got him a big salary. He probably acquired it thinking of Indians and Uncle Louie. He's a good two-handed whist player, makes the town in his own Packard, shaves at the Astor, eats at Moore's, hangs out at the Friars, bets on the ball games and every now and then sneaks up 7th avenue, to hear some long haired egg beat a rhapsody out of some instrument at Carnegie Hall. Incidentally Mose, at one time the recognized champ ragtime pianist of the country, is the only surviving member of an almost extinct band of musician, the short haired tribe.

Just a good man, that's all!

PRODUCTION ENGAGEMENTS.

Four Haley Sisters, Shuberts. The Gaudschmidts for the Julian Ellinger show. Bennett and Richards, with "Scandals of 1919."

Bert Hanlon has been signed by Murray Anderson for the Village Follies, the next attraction at the Greenwich Village Theatre. Chas. Althoff, known to vaudeville as "The Sheriff of Hicksville," has been engaged by Winifred Smith and John L. Golding for their new production, "Sunrise." It opens at Atlantic City, May 19.

ILL AND INJURED.

Al Cohan, a drummer in the orchestra of the Royal, was operated on last week at the Presbyterian Hospital.

Walter Winchell (Winchell and Green) confined to his hotel in Baltimore with laryngitis.

Viola Payton, wife of Lou Payton, convalescing from a serious illness, is resting at her home in St. Louis.

May Ernie (Ernie and Ernie) confined to St. Luke's Hospital, Jacksonville, Fla., with typhoid fever.

Arthur Esberg, treasurer of the Blackstone, Chicago, has recovered from an operation, and is back at his job.

Max Halperin has been discharged from the American Theatrical Hospital in Chicago, and is back at his duties with the Billy Jackson agency.

Stewart Jackson (Jackson and Wahl) has gone to Macao, Canada, to recover from a serious illness. Fred Fisher is back at his office after an illness of the grip.

William A. Johnston, editor of the Motion Picture News, has been taken to the hospital. He will be kept there, his doctors announce, for four weeks on a strictly milk diet.

Knapp and Cornalla were forced to cancel two weeks' booking due to the illness of Bob Knapp. They will continue their route next week at the Globe, Philadelphia.

Lora Rogers (Baker Stock, Portland, Ore.) was called East this week because of the illness of her sister, Mrs. Condon.

IN AND OUT.

Ross Wyse and Co., out of Poli's Bridgeport and Worcester this week.

Illness of Ross caused cancellation. Dunbar and Turner were off the bill at the Greenpoint after the Thursday matinee.

Martell fell out of the bill at the Majestic, Pittsfield, Mass., Monday, his withdrawal forced by a severe cold.

Gertrude Rose succeeded, Regal and Mack at Loew's Warwick, Brooklyn, N. Y., first half, current week. Illness caused the change.

The "Rainbow Revue," out of Proctor, Schenectady and Albany, N. Y., this week. According to the report several of the girls were injured in an automobile accident in Chicago. Clark's Hawaiians substituted.

MARRIAGES.

Suzanne Rocamora to George F. Pfeiffer, in New York, April 19.

George R. Holmes to Marge Eleanor Dollard (non-professional) in New York, May 9.

Philip Morris (vaudeville producer) will be married to Dorothy Cohen (non-professional), June 15.

BIRTHS.

Mr. and Mrs. David Schooler, May 6, son.

Mr. and Mrs. Carl Byal (Carl Byal and Dora Early) at their home in Detroit, May 6, son.

Mr. and Mrs. Fred Curtia, at their home in Brooklyn, May 11, son. Mr. Curtia is booking manager for the Frank A. Kennedy house.

Mr. and Mrs. Howard Valentine (Valentine and Bell), at Lying-In-Hospital, Chicago, May 9, daughter, Patricia.

Mr. and Mrs. Joe Bennett, May 4, daughter. Joe Bennett is Chicago representative of the Broadway Music Corporation.

Montreal Getting a Circus.

Montreal, May 14. The Sells-Floto show plays here May 23-24. It will be the first circus to appear in Montreal in four years.

IF YOU DON'T ADVERTISE IN VARIETY—DON'T ADVERTISE

NEW ACTS.

Nat Renard and Betty Jordan (Bernard Burke).

"Somewhere in Vermont" (4 people) (Lee Muckenfuss).

William Le Roy and Jack Dredner. Singing and dancing (Chas. Allen).

"The Two Voices" singing act (2 women) (Harry Burton).

Earl Kavanagh and Ruth Tompkins, two-act.

Amiel Subers and Johnny O'Connor (W. L. Lykens).

Sully and Houghton, singing and talking.

Ben Bernard and Mona Dixon in "The Chicken Inspector."

Billy Bernard and Charlott Meyers reunited (Rose & Curtis).

Campbell Kids (two), violin, songs, dances (Herman Timberg).

Edna May Spooner and Co., 5 people (Gordon Davis).

Willie Fields, Moe Ashton and Ethel Wilson, 6 people (Harry Weber).

McCann and Robles, singing and talking (Chas. Fitzpatrick).

James, Anderson and King, late of the Stanley Revue, singing act (2 men and 1 woman).

Chalmer, Melba and Madeline. Dancing. (2 women and 1 man.) (Harry Burton).

Tommy Overholt (formerly Overholt and Young Sisters) and Sergt. George Bradley.

Nat Renard (Regan and Renard) and Betty Jordan in "The New Hotel Clerk" (Bernard Burke).

Fred Nevins (Mayo and Nevins) and Mickey Curran (Ahearn and Curran) two-act.

Harry Hart, formerly (Signa Patterson and Co.), and Edith Capes (Capes and Snow), Dancing.

Bert Bernard ("Social Mads") and Nona Dixon ("The Chicken Inspector").

"Melody Five" (Wink Briggs, Jack Jones, Scott Humbert, Boyd Bithen, Billy Jackie).

Irving Fisher and Ted Shapiro will enter vaudeville for five weeks. They are now with the Nora Bayes show.

Billie Taylor was inducted by Harry Weber to join Joe Whitehead in a double act this week. Whitehead, formerly teamed with Frank Moore, has been working single.

"The Flattering Word" comedy. George Kelly wrote the sketch and will play the leading role. The piece calls for a cast of five. Rosalie Stewart is producing it.

L. Wolfe Gilbert, "single" (Edw. Kellar). Joe Browning is writing a new act for Anthony and Rogers for next season (Max Hart), Eddie Lambert and Carl Currier (McCarthy-Fisher staff), piano act.

"My Butterfly," produced by Jack McClellan with a chorus of six girls, and featuring Don Lanning and Joe Howard (M. Thor). Ted Healy, blackface (Mark Levy). Tom Brown's Six Constables, rearranged (Chas. Pottsdam).

Murray Welch, formerly Welch and Mayo; and Bert Samuels. Eddie Miller and May Boland from "The Overseas Revue" (Harry Weber). Bert Wilcox and Josephine LeCroix, assisted by Caroline Harrison in "Why Marry," by Willard Mack.

Louis Modena is to produce a new revue, to be called "The Futuristic Revue of 1920." It will have 15 persons with C. Leonards, violinist, featured. Operatic specialties will be prominent in the routine, the producer seeking the offering of operatic melodies in popular style.

Vincent Moore has leased "The Thief" singing act done last season by Maurice Burkhardt. Moore will break in at Proctor's, Elizabeth, next Monday.

Lee Muckenfuss is handling the act for Blanche Merrill, who wrote it.

BURLESQUE

CABARET

ALL-STAR AMERICAN SHOW

A phantom "all-star" burlesque show, selected from the various attractions on the American Wheel this season, has been compiled by Edward Plottie, treasurer of the Popkin Tobacco Company, of Cranston, Pa., where Mr. Plottie appears to attend the Majestic Theatre with undue regularity. The "all-star" selection is a popular one in football and baseball at the end of each season. It is purely honorary, but carries some prestige when selected by an expert. While there is no assurance Mr. Plottie is an expert, his idea is entitled to passing notice anyway, though it's a novelty.

Comedians.		SHOW.
Billy Gilbert, 1st.....	"Girls from Joyland"	
Harry Steppe, 2d.....	"Razzle Dazzle"	
Joe Freed, 3d.....	"Mischiefs Makers"	
Straight Men.		
Harry Peterson, 1st.....	"Beauty Review"	
Joe Wilton, 2d.....	"Mischiefs Makers"	
Soubrette.		
Ethel Shutter.....	"Aviators"	
Ingenu.		
Toots Kemp.....	"Record Breakers"	
Prima Donna.		
Della Clark.....	"Pacemakers"	
Chorus.		
Martha White.....	"Hello, Parcel"	
Miss Burt.....	"Military Maids"	
Olive Bligh.....	"Tempters"	
Nellie Clark.....	"Follies of the Day"	
Teddy Warden.....	"Beauty Review"	
Dollie White.....	"Aviators"	
Gertie Crawford.....	"Orientals"	
Alice Gerard.....	"Razzle Dazzle"	
Dorothy Adams.....	"Mischiefs Makers"	
Miss Owens.....	"Trail Hitters"	
Fluffie DeVoe.....	"Follies of Pleasure"	
Mac Mack.....	"Follies of the Nite"	
Irene Gardner.....	"Record Breakers"	
Bobby Boles.....	"French Follies"	
Miss Sherman.....	"Grown-Up Babies"	
Edith Blair.....	"America"	
Orchestra Leader.		
L. Burt.....	"Military Maids"	

BURLESQUE OUTING JUST IN TIME.

The annual outing of the Burlesque Club will be staged Sunday, June 29, at Witzel's Grove, College Point, L. I., the day before the country goes "dry." If the plans of the various committees are materialized, it will surpass any of the previous affairs, sporting events of all kinds having been arranged with prizes going to the winners consisting of cash, loving cups, medals, etc. The outing will take in the entire day and the club has taken over the baseball diamond, dance hall, banquet hall, dining room and bar. The tickets will be held at \$5.50 each including transportation to the Grove and return, all drinks and two meals, as well as entry to the games.

The affair is being supervised by Secretary Will Roehm, who is issuing three tickets to each member. While the charge is \$5.50, the actual average cost to the club is \$6 per person, the difference to be paid from the treasury, it being estimated the program advertisements will make up for the deficiency.

BURLESQUE ENGAGEMENTS.

Low Welch has been engaged as principal comedian for Sam Rowe's "Sport Girls" next season. Orber and Dixie were signed up by Ike Webber for the Ben Welch summer show at Hurting and Seamon's Music Hall. They open June 2.

Star, Cleveland, Remains.

The rumor the Columbia wheel shows would switch next season from the Star to the Colonial, Cleveland, was disproved this week.

The syndicate contemplating the purchase of the star for the erection of an office building could not come to terms with the present owners and have since acquired the property, adjoining.

NEWS OF THE MUSIC MEN.

Bert Love (McCarthy-Fisher) has been appointed pianist at the Rose Gardens, Brooklyn.

Bob Russek, professional manager for Gilbert and Friedland, will begin a cross-country tour of his firm's branch offices next week.

Leon Levin (Waterson, Berlin & Snyder) represented the firm at the convention of authors held at Dayton, O., first part of this week. He will be back Monday.

Alex Gerber and Abner Silver have just returned from Atlantic City with a number of new songs, which will be published by Witmark & Sons.

Leon Flatow, George McConnell and Jack Nall have joined the New York professional staff of Gilbert & Friedland. Billy Moran has been appointed manager of the firm's Boston office.

Harry Pease and Ed. G. Nelson, the song writers, have refused several offers to sign up with the local publishing houses, in favor of a production contract, for which they are writing the score and lyrics.

"Wags," of the McCarthy-Fisher firm, got across the biggest "plugs" of the year at the 17th parade, when, in charge of the only official car allowed on the course, he was able to instruct the various bands to render the numbers published by his firm.

Bernest A. Lambert, of the McKinley Music Co., who is also in charge of the W. G. S. entertainments, would like to hear from entertainers who want to volunteer their services for the edification of the wounded soldiers in the various base hospitals. All communications should be addressed to Mr. Lambert, Room 1, Pershing Club, 343 Madison avenue, New York City.

Justice Lehman, of the Supreme Court, reversed decision in the suit of Thomas J. G. S. against a vaudeville, against Leo Feist and the authors who seek to vindicate their services for the edification of the wounded soldiers in the various base hospitals. All communications should be addressed to Mr. Lambert, Room 1, Pershing Club, 343 Madison avenue, New York City.

IF YOU DON'T ADVERTISE IN VARIETY—DON'T ADVERTISE

"The Blossom Festival," as Thomas Healy has named his new show, in his "Golden Glades," at Broadway and 66th street, has the customary ice skating attachment. The numbers on the ice and carpet appear to favor more the carpet this time, though Paulsen and Elsie and Cathleen Pope remain the star skaters. Another star in the show, but on the carpet, is Swan Wood, that dandy little dancing girl, who somehow never seems to become placed just right on Broadway. She can outdance and outkick a large majority of the girls of top with \$2 shows. In the Healy entertainment, Swan Wood has two numbers, both dances. She looks and dresses well and is easily one of the show's favorites. The hockey match on the ice between the Healy girl skaters remains as always a likeable feature on the congealed area. In the carpet numbers the one given the most type is (Bolshevik) McCome On Reck piece orchestra. Francis leading, made up as a Russian spy. The idea isn't bad at all, with rather a catchy melody for the song Mr. Francis gets over. He is a desirable number leader, with a clear strong voice. Helen Hardick is still there, leading the chorus. The chorus has the usual complement, youthful girls selected for their work rather than looks. Rubey Cowan wrote the show. It runs through very well on the carpet or the ice. Whoever is stage managing the performance should watch the carpet when it is stretched over the ice. The other evening the carpet was not held taut and the girls were continually slipping when dancing on it, especially with the ice beneath. Other principals are George Davis (not our George), Yvonne Darle, Judels and Peterson (on the ice) and Rodriguez, on the tight and slack wire. The wire is across the floor space (stage), running east and west. Rodriguez does all of his work upon it and does very well. Some people like Healy's ice "palace" better than any other restaurant show in town. The only surprising thing in that connection is that all New Yorker's don't.

Will Morrissey and Elizabeth Rice are to be added attractions at the Little Club, which reopened last night in the basement of the 44th Street Theatre, under the management of Jimmy Thompson and Ed Boag. The entire place has been redecorated and is now known as the "Moon Room." Morrissey and Miss Brice are now appearing in the Bayes Theatre atop of the 44th Street, in the overseas revue, "Toot Sweet," having moved over from the Princess Monday night. A report to the effect that the theatre ticket brokers had bought seats for four weeks for the attraction in its new home was greeted with a laugh by the ticket men. The arrangement with the artists and the management of the Little Club is on a percentage basis, with an understanding that there is something in the nature of a guarantee that will keep them around \$500 weekly for their share.

Bookings this week by Billy Curtis included: In New York, George and Ray Perry and James Teddy (Shanley's), Ethel Powell (Lange's Restaurant), Jim and Helen McDonald (Boulevard Cafe), O'Brien Brothers (Alamo, Coney Island), Frankie Fay (Harvard Inn), Gladys Bijou, Antonio Simone and Selig and Lee (Somer's, Coney Island), Peggy Van (Parkway Palace), Alice Trusdale and Stella May (Parisian) and the Golden Brothers (Piccadilly, Brooklyn). Sadie Bidwell, Stella May, Betty Collins and Louise Foxall (Keller's, Albany, N. Y.), Betty Sands, Margie Harding and Mable Clifford (Nanistave Beach, Boston, N. Y.).

Emile de Rocat has established himself beyond a doubt as the largest producer of cabaret revues in Chicago. Right now De Rocat, working in conjunction with Al Loughlin, has "The Garden Follies" at White City; "League of Nations" at Riverview Park; "Miles of Smiles," at Edelweiss Gardens and "Snapshots of 1919" at the Winter Garden. The revue at White City is the latest produced by De Rocat. In the cast are Connie Campbell, Marie Davis, Ferol Fairman, Celeste, Tommy Dayton, Earl Leslie and La Barbe & Fleurette.

It's the vogue among the five and ten-cent shoppers to sip tea in several of the bigger Woolworth stores in New York from three to five in the afternoon. The idea was first tried in the Fifth avenue "shop" and now is the "fad" in the Flatbush avenue store in Brooklyn, where also there is a "tea" piece orchestra. David McLaughlin, violinist at Maison Chevalier, is doubling—with the Brooklyn store.

Bookings this week by Al Meyer includes: Agnes Worth, (Bond's, Hartford, Conn.), Evelyn Paul and Harriet Snow (Stroll's Tavern, Troy, N. Y.), Frank Tribuzi and George J. Reilly (Campus, 104th street and Columbus avenue, N. Y.), Max Fately, Jerry Schwartz, Jack Brown and Jack Grow (Arras Inn, 207th street and Broadway.)

A new revue goes into Orange Grove Cafe in the Bronx. The review was produced by Hal Lane and the principals are Jack White, Frank Marvin, Margie Dorian, Bonnie Winters, Johnny Muldoon, and Pearl Franklin, the dancers, and six choristers, with Ralph Markee's Jazz Band, with the Rube Marquard act recently.

A new revue produced by Walter Windsor and under the direction of Fred W. Taylor, opened this week at Perry's Coney Island, Teddy Tappan, Helen Armstrong, Jimmy O'Brien, Jeanette and Kerwin, are the principals while the chorus will consist of 8.

Ella Tavalato and Emmy Kerrer will be the initial attractions at the opening of the Palace Hotel, Far Rockaway. Summer attractions will be under the direction of Mme. Cronin, who contemplates inaugurating a revue within the next few weeks.

Billy Arnold's Jazz Band, 6 pieces, late of Maxim's, 38th street and Broadway, left on the Baltic, yesterday (May 15), for London, Eng., where they will open at Rector's. Lew Gold's band immediately filled the vacancy at Maxim's.

Kelly's College Arms on the Bowery open May 17. The following entertain: Harry Delson, Billy Sharkey, Edith La Monte, Harry Wheeler, Texas Smiling Boy's Jazz Band (from the Coast).

The Banjo Harmony Boys (5) after several months at the Charlotte Hotel, Milwaukee, opened this week for a summer's engagement at Pemberton Mass.

Jack Small's Jazz's Boys have been booked for the summer at the Bronx Exposition Grounds, 177th street, West Farms, N. Y.

The Southern Ragadours, direct from Chicago, opened this week at Tony Kelly's, Coney Island, N. Y.

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Harry Mundorf has returned to his routing books in the Keith office.

Felix Adler will sail for London about June 15 to play eight weeks in vaudeville.

Herbert Fields will appear in "The Lonely Romeo" (Shuberts). He is a son of Lew Fields.

Adelle Rowland will continue with "The Lady in Red" although she had arranged to return to vaudeville.

Harry Weber is sending a set of gold balls of the Spalding "50" brand to his friends.

Barnes and Crawford open on the Orpheum Circuit, at Winnipeg, May 18.

Henderson's, Coney Island, opens May 26. The Brighton Theatre opens next week. Both play vaudeville.

Ziegler Twins and Co. open for Pantages at Minneapolis, June 8. Sam Fallow placed the act.

Bert Levy will play a few weeks summer vaudeville after the Hipp closes (Jim McKown).

Jack Carter, of the 44th Street and Bayes theatres, was elected to the Friars last week.

Walter C. Kelly sailed for London yesterday (Thursday) on the Baltic. He will play on the other side until next fall.

When "American Ace" played Canadian territory on the Orpheum Circuit recently it was renamed "The Royal Ace" for the three-week run.

Harry Carson Clarke left for Los Angeles Wednesday, where he will assemble an outfit for their proposed world tour.

Anna Spencer, for years in charge of the costume department of Klaw & Erlanger, is to open an establishment of her own.

Alexandra Carlisle closes with "The Country Cousin" in Brooklyn Saturday night and opens a school of vocal culture in Boston for the summer.

Frances Kennedy, rehearsing with a John Cort show, to be produced shortly, retired from the cast of principals and will return to vaudeville.

Ziegfeld's new "Follies" may be played in two acts as customary, instead of three for this season as at first contemplated.

The Putnam Building or its tenants appear to hold out promise for lawyers. Three attorneys have moved in the building within the past two weeks.

Mercedes Clarke, who has been Arthur Sullivan's leading woman in all

his recent sketches, has left the show business and gone west.

Willie Edelstein has booked Bennett and Richards and Bonita and Lew Hearn for the Moss and Stoll time in England.

Tom Shannon is out of the cast of Harry Tate's Motoring. He played the part of Eton College boy since 1912.

Oliver D. Bailey has accepted for production next season a comedy by Julian F. Thompson, a Chicago broker, called "Three Blind Mice."

The team of Woolsey and Boyne has split. Bobby Woolsey has gone to Providence for stock, while Hazel Boyne is entering a production.

Fred Latham is to succeed Harry King who is shortly leaving the management of the Globe to take charge of Universal City.

Scarborough Beach, Toronto, Canada, opens for the season May 18. The park will play three outdoor acts booked by Billy Delaney of the Keith office.

Willard Mack could not prepare a sketch in time to accept the booking for next week offered him by the Palace, New York. The engagement is indefinitely suspended.

Lee's New York Theatre roof for the first time in its history was opened on a week-day afternoon on Tuesday. "The Auction of Souls" pulling the overflow business.

E. A. Bachellor is back on Broadway with Mrs. Bachellor. They teamed in advance of "Head Over Heels" and were dual agents with other attractions having been on tour for 100 weeks.

Reddington and Grant have been booked for Europe by Chas. Bornhaupt to open in England Sept. 1, 1919. They will be the first American act to play the Palais de Ethia, Brussels.

A new Budget is being introduced in England. It leaves the matter of the income tax over there somewhat unsettled, meanwhile, with the present scale in effect but subject to change.

Victor Moore has returned the monologue on prohibition to Aaron Hoffman. He recently tried it out for vaudeville. Mr. Moore will present his former act, "Change Your Act," in the variety houses next season.

The stage of the Fulton Theatre may be deepened 15 feet to make room for a musical comedy scheduled to come in next season. Other improvements are also being made in the house.

James William Fitz Patrick, president of the White Rats Actors' Union, returned to New York this week, having spent several months in France as a Secretary of the Knights of Columbus organization.

Gus Hill will put out a new show next season to be cast from ex-service men and titled, "Uncle Sam's Overseas Revue." The cast will number fifty and a jazz band and orchestra will be included.

Dr. Max Thorek, president of the American Theatrical Hospital, the only theatrical institution of its kind in the country, has been officially appointed as Chicago physician and surgeon of the National Vaudeville Artists.

Sam Mayer, of the United Theatre Ticket Co., has purchased several lots at Beechurst in the exclusive collection

patronized by the New York theatre treasurers. The sale was made through St. Newman, vice president of the Douglas Robinson Co.

The annual election of officers of the Catholic Actors' Guild of America will be held June 3, the time and place to be announced later. A post-election luncheon will be given in addition to the usual entertainment attending the monthly meetings.

William Morris with his family will shortly go to Saranac Lake, N. Y., remaining there over the summer at his country home. During the up-state visit Mr. Morris will repeat the street carnival he gave that section last summer.

The Adjutant General of the Canadian Militia is anxious to locate Mazie King, who appeared at the Orpheum, St. Louis, sometime ago, in order to officially notify her of the death of a brother. In replying Miss King is requested to refer to No. 649-K-7667.

Doc Cook, the boy who runs the elevator back stage at the Palace, will try and top Westons' laurels this week. He will walk from Jersey City to New Brunswick, a distance of thirty-three miles. Doc is ambitious to become an actor and will begin training immediately.

Percy Wenrich will leave Dolly Connolly's act at the conclusion of this week's engagement at the Palace. Mr. Wenrich will devote his time to the musical score of the Morocco show, which he is writing. Ernest Golden will replace Mr. Wenrich and will do Miss Connolly's accompanying beginning Monday at the Alhambra.

After playing four more weeks of eastern vaudeville, Singer's Midgets start over the Pantages time next month, traveling as a road show on a percentage arrangement. About four more acts will make up the show. Walter Latendorf, who left the office of Chamberlain Brown last week, will be in advance of the Singer show.

Elizabeth Marbury, whose civic activities are winning her much attention, established a unique Victory Bond selling record on the steps of the sub-treasury last week. She followed Hazel Dawn who had "sold" \$1,500,000. Miss Marbury asked lightweight "Big Bill" Edwards to hold a watch and in ten minutes had secured subscriptions for \$7,000,000.

Joe Flynn, representative for Arthur Hammerstein, appears to be putting it over on the other Broadway press-agents, judging from the amount of "stuff" regularly planted. Last week he delivered a "pipe" about a show girl in one of the Hammerstein pieces, having written a drama called "Without Baggage." The dailies printed the yarn, but wise Broadway, lamping the title and the alleged authoress, laughed.

Harry Cooper's mother is raising a fund to build a synagogue at 157th Street and Broadway, New York, and Harry, Lew and Irving are selling tickets and taking advertisements for a benefit affair for the fund. Harry was most successful among those who never will see the edifice as signified by the names John O'Connor, Eddie Leonard and Billy Halligan. All took "adv." in the programme.

The Eastern show of Neil O'Brien's minstrel will start at Pantages on Aug. 11. The Western show has been called off. All the old principals have been re-engaged and Mr. O'Brien is writing a number of new acts at his home at Mt. Vernon. Several of these productions are already completed. The troupe will cover the same route

as has been followed for the last seven years.

Arthur Shaw, late of the "Be Calm Camilla," had a judgment for \$556 entered against him by Joseph Meyers, as guardian of his son, who was run over by the defendant last year, while the latter was driving his car in an intoxicated condition. Shaw's attorneys, O'Brien, Malevinsky & Driscoll, effected a settlement for \$750, of which amount Shaw paid \$250 and forgot about the rest. The second suit was for the purpose of securing an order directing him to make good the balance.

Promoters of oil stocks and alleged well bearing properties are perhaps the most numerous these days. One promoter armed with a letter managed to get an interview with George M. Cohan recently. The glib salesman went into detail over a property which adjoined an oil "vein," proving it by maps. Finally Mr. Cohan advised the caller that it was useless to waste his and Mr. Cohan's time. The man immediately folded up the maps and asked: "Well, can I interest you in a St. Louis theatre?" He was faded in both barrels and missed twice.

Davie Altman is back from the trail. Davie was out with the A. H. Woods "Friendly Enemies" that went into the wilds of the oil territory, and, incidentally, Davie says he is going to be an oil millionaire and not an oil can in the future. Davie is telling how, in Ponca City, Okla., he couldn't get sleeping accommodations at the hotel or any of the boarding houses, so got in touch with the house manager. The result was the manager came down to the theatre, although it was late at night, and after hearing Davie's story he stepped to the phone and Davie landed as a free guest at the county jail for that night only.

An inside buzz along Broadway concerns a scheduled boxing bout between Douglas Fairbanks and Frank Fay, and it is tipped off that the mix-up will be a de luxe affair held in the gymnasium of the Friars Club with but a few friends let in on the exact time and date. The planned event followed a Lambs Club discussion and since then Fay has been telling what he'd do to Doug. When Jim Corbett heard of the idea he offered to bet \$500 on Fay. Corbett was never known to pick a winner. Fairbank's ability with the gloves is acknowledged and it appears Fay is able to handle himself. Several years ago when stranded at the coast, Fay claims to have gone on as a preliminary boxer and scored several knockouts. Therefore if he loses to Fairbanks he may qualify for the championship of Wolpin's.

Hugh Stanislaus Stange and Benjamin Stannard Mears, as plaintiffs in an action against Stuart Walker and Maximilian Elser, Jr., were successful in recovering judgment for \$4,884 in the Supreme Court last week. The action is based on the questioned authorship of the dramatic version of N. Booth Tarkington's "Seventeen." The plaintiffs, acting through Attorney McCready Sykes, of Rhinelander, Stuart & Barnes, alleged that they had secured written permission from the author of the book for an authorized dramatization of it. Accordingly they submitted it to Walker and Elser, then associated with the producer, now a captain in the U. S. A., stationed in Siberia. Walker, they allege, accepted it for production. Walker, on the other hand, in his answer, and in a counter-suit, contended he was the author of the dramatic version, having simply given the plaintiffs program credit. He secured Gregory Kelly's affidavit affirming his contention. Kelly acted the title role in the piece. When Walker stopped crediting the plaintiffs as the dramatizers, simultaneously cutting off royalty payments, the action was begun.

LEGITIMATE

BROADWAY'S BIGGEST SEASON SLOWLY DRAWING TO A CLOSE

No Wholesale Closings, But Gradual Let-Downs Apparent. Falling Off in Demand at Brokers an Early Indication. Summer Season Gets Under Way.

As far as the ticket agencies are concerned big business for this remarkable Broadway season has definitely eased. Signs point to a gradual let-down and not the wholesale closing of attractions that ordinarily marks the close of the theatrical year. With the several closings this week and those due to stop next week, Broadway will have a larger dark list than at any time since the recovery from the influenza epidemic of last fall.

The going is still strong, considering the time of the year. The corresponding week in May, 1918, found 29 legitimate attractions on the Times square boards, as against some 45 now current.

It has been decided to halt "The Jest" during the two hot months (July and August). Arthur Hopkins' dramatic sensation will shut down late in June to allow John and Lionel Barrymore a rest. It is assured that they will continue the run in the fall, which means that "Redemption" will be held off from the road for one and possibly two seasons. Also "The Copperhead" will be without the services of Lionel Barrymore if he goes out in the fall.

Summer musical shows have started coming in, about a month in advance of the usual entry. That is one reason why the percentage of dark houses will not rise as high as usual. "She's a Good Fellow" is current at the Globe and it is only fairly regarded. "The Lady in Red" started at the Lyric Monday and should catch on with strengthening. "La La Lucille" is due into the Miller May 26. Early June will find the advance guard of another flock with "The Follies," "Lonely Romeo" and "Scandals of 1919" arriving. Shows leaving at the end of the week are "3 for Diana" out of the Bijou with no successor announced; "Our Pleasant Sins" out of the Belmont with "Who Did It" opening next Thursday; "Everything" out of the Hippodrome with a new season record; the marionettes out of the Punch and Judy and "Shakuntala" out of the Greenwich. Notice is up for "Come Along" at the 39th St. Several more are quite likely to slide out. "It Happens to Everybody" opened at the Park Friday last week and hardly stands a chance. Walter Winter's stock may move there from the Lexington, the latter being due to house the Argonne Players (service offering). "Foot Stomp," the Gerswits Revue, jumped out of the Little Princess into the larger Bayes and an increase in takings was gained, with the show having an excellent chance of remaining until the new roof revue is ready. Increased business at the Republic for "The Woman in Room 13" still attains, though the takings last week eased off to \$2,100. That is approximately \$2,000 better than the Booth pace. In the latter house "I Love You" fails to gain in favor, though pulling fair business.

"John Ferguson," a drama succeeding "Bonds of Interest" at the Garrick and offered by the Actors' Guild, made an auspicious start Monday, with the reviewers spreading themselves on its merits. The other new offering for the week is "Pretty Soft," starting Thursday at the Morosco, which has been dark for several weeks.

Houses dark this week are the Liberty, Princess, Little, Manhattan and

Century. Two houses are in pictures, they being the Cohan with "Broken Blossoms" and the Harris with "Fires of Faith."

Right now the agencies are beginning to look to the tax timber for an out on the current attractions in New York. One stated this week it was a mighty lucky thing for New York theatres that the strangers were still piling into town, otherwise the houses would not be getting anything like the play that they are.

At that the list of "buys" still remains at the total of 17 for the town, with at least seven of these slated to stop during the next three weeks. The seven are "Three For Diana," which is supposed to close on Saturday night, although there is still another two weeks of a buy on the hands of the brokers; "I Love You," at the Booth, which still has two weeks to run; "Up in Mabel's Room" and "Listen Lester," both of which cease after another two weeks, and the same is true of "Good Morning Judge," at the Shubert. "The Velvet Lady" carries a buy for another three weeks, which will bring that show up to the time of the advent of the "Follies." This is the final week of "Take It From Me," with the brokers.

The falling off in agency demand is more especially for "Three For Diana," "I Love You," "The Better Ole" and "Up in Mabel's Room," while "Three Wise Fools" is also decidedly off as far as the hotels and agencies are concerned. This report was made after a stretch of five days of weather decidedly favorable to the theatre.

For "She's a Jolly Good Fellow" there is a report from one group of agencies that there is only a demand for the first five rows, while from another source it is stated that they are selling clear back to the 15th row and could handle more if they had them.

However, the only new buy of the week is that for "The Lady in Red," which opened at the Lyric Monday night. Prior to the opening the brokers had arranged for 300 seats a night to the show with a one-third return. The scale is to be \$2.50 for week nights with a boost of \$3 for Saturday. The coming of "Pretty Soft" to the Morosco, Thursday night, did not seem to hold any particular interest for the agency men, who stated that the advance reports that they had on the attraction led them to believe that there was a possibility of police intervention after the initial performance.

The complete list of attractions now operating with buys are: "East Is West" (Astor); "Three For Diana" (Bijou); "I Love You" (Booth); "39 East" (Broadhurst); "Royal Vagabond" (Cohan and Harris); "Three Wise Fools" (Hieron); "Up in Mabel's Room" (Edinboro); "Take It From Me" (44th Street); "Lightnin'" (Gaiety); "She's a Good Fellow" (Globe); "Listen Lester" (Knickerbocker); "The Lady in Red" (Lyric); "The Velvet Lady" (Amsterdam); "The Jest" (Plymouth); "Tumble In" (Selwyn); "Good Morning Judge" (Shubert); and "Monte Cristo" (Winter Garden).

The real draws of the town as far as the musical shows were concerned, ending last week, are "The Royal Vagabond" with "Tumble In" as a runner up. The same situation exists regarding "The Jest" and "East Is West."

SHUBERTS AFTER CAPITAL.

There is an insistent report that the Shuberts are after the new Capital Theatre. During the past few weeks they have been trying to bring about negotiations for the house and Edward Margolies, the builder has been looking over the interior.

The reports that Arthur Voegtlin was to be connected with the house, although they are denied by both Voegtlin and the management of the big theatre, seem to have stirred up the Shuberts because of a fear that with Voegtlin at the Capital the house would be direct opposition to their Winter Garden.

The mystery regarding the future policy of the Capital is no clearer today than several weeks ago. There does not seem to be any definite policy outlined. The Shuberts have been reported to the effect that Marc Klaw in the event of his breaking away from the K. & E. firm would be at the house and another report is to the effect that it will be made a house of "runs" for the films of the Big Four.

There was a deal on for the site at 46th street and Broadway for a large theatre in which the Shuberts were factors. It is the site on which is the building containing the professional department of Jos. W. Stern and the one adjoining. These are to be used for the Broadway entrance to the playhouses and the property on 46th street controlled by the same estate for the auditorium. The estate is in litigation at present and the deal fell through principally because the ground could not be leased. The litigants in the matter of the estate stood ready to sell the property outright, but there was not sufficient money forthcoming to swing that deal.

BIMBERG GETS THE STANDARD.

The Appellate Division has confirmed the order of injunction issued in the case of the M. R. Amusement Co. against the Corner Amusement Co., regarding the Standard Theatre. The former company is operated by B. K. Bimberg and has been presenting Sunday picture performances at the Standard. The Corner Amusement Co. is now controlled by John Cort and Walter Rosenberg, who are to inaugurate a picture policy of their own at the house and wanted to oust Bimberg from the building.

The confirmation of the injunction gives Bimberg the house for Sunday performances for next season.

ROOFS OPEN AFTER JULY 1.

Florenz Zeigfeld, Jr., and Morris Gest are certain their roof entertainments will be just as potent attractions to the spenders in New York after July 1, when the country may go dry, as they are at present with the added attractions of booze sold during the shows.

Both managers admit their revenue is going to be cut into by the elimination of liquor, but they likewise state that the girls will look just as good with lemonade and soda pop in front of them as they do at present when they appear to the accompaniment of the fizzing grape and the festive highball.

TWO ACTS TO "FOLLIES."

The plan to give the new "Follies" in three acts was abandoned this week by Flo Zeigfeld. The customary two acts were deemed enough. Up to Wednesday none of the principals had been called for rehearsal. The show is expected to open around July 1.

Divorce Given Louise Tomblin.

Los Angeles, May 14. Mary Louise Tomblin, known professionally as Louise Granville, has secured a divorce.

IF YOU DON'T ADVERTISE IN VARIETY—DON'T ADVERTISE

MUSICAL SHOWS ON 42d STREET.

The scale for the "Follies" in New York will be \$3 top, the same as it was last season. At the Zeigfeld offices it was stated this week no business would be done with the theatre ticket agencies. The latter report, however, according to outside sources, it was stated, that this plan might be changed at a later date. The principal reason for this is that there may be a battle of musical shows on 42nd street during the summer months, with "Scandals of 1919" figured on as the strong contender for honors with the "Follies."

The principal drawback the "Follies" have at present is the advent of a "name woman" in the company. There have been several suggestions, including Elsie Janis, Ethel Levy and Edith Day. Early this week Zeigfeld had not come to any decision regarding who would be principal woman with the show.

The "Scandals" show was placed under the direction of Edgar MacGregor Monday morning for the staging of the situations and dialogue of the piece. This was accomplished through request from A. L. Erlanger. George White will continue with the show and have the staging of the numbers entirely under his supervision.

HIP'S BIGGEST SEASON.

Tomorrow (Saturday) night the Hip closes the biggest season that the house has had. It will have run one week longer than it has in previous years.

From a money standpoint the house will have topped all previous receipts. The current season opened on August 22, 1918, and closes to-morrow night, making a total of 38½ weeks, which is one week more than "Cheer Up" last season. The total number of performances this year is 461, while last year because of the theatreless days, there were only 441 performances. "Hip, Hip, Hooray" and "The Big Show" each played to 425 performances. This season, since November, has been the biggest that the house has ever had, and at no time has the Government tax fallen below \$20,000 from the Hip. Prior to October the season was slightly off through the epidemic.

CORT'S THREE MUSICAL PLAYS.

John Cort is preparing three musical plays for next season. The first will be "Just A Minute," written by George Stoddard and Harry Cort, with music by Harold Orlob. It will be put on in August. "Boola Boola Eyes," with Eddie Leonard is due around the same time. The piece is by Edgar Allen Woolf, with music by Eddy Brown, the concert violinist. "The Moon Maiden," also by Stoddard, is the third now selected.

In addition there will also be three companies of "Listen Lester" on tour next season.

"HITCHY" BACK TO DILLINGHAM.

Raymond Hitchcock, who is at present in London, is to return to this country the latter part of July.

The difference between the comedian and Charles Dillingham has been adjusted and Hitchy will again be under the Dillingham banner next season, with a production of "Hitchy Koo 1919," which is to open in New York early in the fall.

TWO NEW MUSICAL SHOWS.

Ballard McDaniel and Nat Osborne have been selected to supply the musical score for a new version of G. M. Anderson's "I Love You," originally written by Wm. Le Baron. It will be produced in the fall.

The same couple will produce a musical version of "Just Around the Corner" to open in July, with Louise Dresser in the stellar role.

WOODS-FOX PRODUCING DEAL CLOSED DURING LONDON TRIP

**Fox Corporation Assumes All Losses for Percentage of Profits.
Woods to Receive Share of Earnings from His Plays
Picturized. Are Joint Owners in Foreign Plays.**

London, May 14.—While over here recently, A. H. Woods and William Fox entered into a business partnership, the basis of which is similar to the one which came close to being consummated between Woods and Famous Players-Lasky last winter.

By the terms of the agreement the Fox Film Corporation assumes all the losses on the Woods legitimate productions for a period of several years, for which he receives a per cent. of the profits. But, unlike the Famous Players-Woods negotiations, instead of the film concern having first call on the picture rights to all the Woods plays, to be paid for at market prices, the pictures to be made from these plays are to be produced under an even division of the profits.

The story leaked out here through the joint purchase of Woods and Fox of a number of English and French plays for America.

The Woods-Fox alliance does not include the theatre leases held by Woods, nor the plays already produced and now running. A conservative estimate of these properties places their valuation at more than a million dollars. The new alliance goes into effect immediately, commencing with the presentation in Atlantic City next week of "Look and Listen."

In the past Fox has been engaged in the production principally of non-royalty photoplays and scenarios that were purchased at a minimum price. The new arrangement indicates a radical departure of this policy and a large expansion in the direction of feature-making based on adaptations from current stage successes.

Woods has notified several legitimate stars who are under contract to him and farmed out to other managements, to report to him at once, indicating he intends making a large number of productions in the immediate future. This will seriously interfere with the plans of some of these players, who had not calculated on such a contingency. Tom Wise is scheduled to leave town Sunday with "Cappy Ricks" in which he is co-starred with William Courtenay, and Lewis S. Stone, who came to town to engage players for a stock company on the Coast.

The Woods-Fox alliance will probably be more far-reaching than would appear at first glance.

SATURDAY NIGHTS AND SUNDAYS.

Managers during the last few weeks, since the advent of the Sunday baseball measure and its ratification locally, have been giving the deepest thought to the question of whether or not Sunday theatricals would be profitable. No longer does it seem necessary for them to discuss the probability of Sunday shows in the legitimate houses in another season or so. What they are trying to decide at this time is whether or not they want them and if it would be advisable to give them from a purely business standpoint.

At present there are but two real Sunday show towns in this country, towns where shows are booked for a run greater than one week in length. They are Chicago and San Francisco.

A number of managers point to these cities as essentially \$150 top towns in the larger sense of the scale, and to a certain extent they believe Saturday night business would be greater in each if there were no Sunday performances.

How would the Sunday night shows effect New York on Saturday nights? That is their question right now. Saturday nights bring about an advance sale in almost all of the Broadway theatres. Usually the houses where \$2 top is charged during the week hop to \$2.50 on the last day and by the same token the \$2.50 top houses charge \$3. Whether Sunday night shows will cut into the Saturday night business to such an extent that the boost on that evening would have to be passed up or whether business earlier in the week could be affected to such an extent Sunday shows would only mean the scattering of the gross that could be obtained in eight performances over a period of nine performances are other things worrying the managers. If the managers are the eventual losers they will also have to pay extra salaries to stage hands, musicians, and actors for the extra performance.

Another phase of the question is whether there is sufficient of an element in New York that really want Sunday performances. The current Sunday concerts are for the greater part patronized to capacity, but when the same number of people are scattered over all of the available theatres the patronage for Sunday, if they now compose all of it, may look sparse in each of all theatres.

BINGHAM PROPERTY SAVED.

Amelia Bingham was called to Ohio last week to attend the funeral of her mother. The star's financial entanglements with regard to her home on Riverside drive, caused by inability to extend the first and second mortgages on the property during the war, have been adjusted through the gallantry of John D. Rockefeller, Jr., whom she has never met.

At the height of the financial depression last year Miss Bingham's mortgages fell due. While the property was valued at considerably more than the liens on it, she was unable to negotiate a loan. A woman friend to whom she confided her predicament, mentioned it to young Mr. Rockefeller one evening, declaring it a pity the actress would have to lose her life's things for no other reason than the condition of the money market. The next day the Rockefeller financial department took up the mortgages and is now carrying them. With the resumption of more normal conditions the property is said to have materially increased in value.

Yiddish Drama in Seattle.

Seattle, May 14.—The first Yiddish drama sent here from Norfolk in years will be presented at the Metropolitan Sunday, headed by Samuel B. Grossman, artist and playwright. The company will be seen in a one-act comedy, "Sweet Dreams," and a two-act drama, "A Mother's Love," with specialties introduced between acts.

WILL FIGHT FOR "FOLLIES" TITLE.

The "Greenwich Village Follies," a summer revue aimed for the village house the week of June 12, is being produced by the Bohemian Corporation, which has Arthur Pearson as general manager and includes Mrs. Hawksworth, Philip Bartholomae, John Murray Anderson, Maurice Greene and Bernard Gallant. Bartholomae and Anderson wrote the show together with A. Baldwin Sloane.

The corporation was served with a warning by Flo Ziegfeld, Jr., for the Ziegfeld Follies, Inc., setting forth the decision by the Appellate Court in the matter of the "Harlem Strand" in which the term "Follies" was restricted. The downtown producers maintain that the village is a community by itself, that anything offered there cannot affect attractions uptown and that "The Greenwich Village Follies" used as a full title cannot be confused with "Ziegfeld's Follies."

The villagers are going ahead advertising their own show and will fight any legal action which may be started by Mr. Ziegfeld.

James Watts has been engaged as the comic lead; also cast are Rex Story, Suzanne Morgan, Irene Olson, Ada Foreman, with Williams and Wolfus and Alfred Gerard also mentioned.

"LOVE LAUGHS" ATTRACTS.

"Love Laughs," a comedy which was quietly opened in Stamford last week, and is now playing upper Pennsylvania dates, has attracted attention of several managers.

Its author is George D. Parker, it being staged by John Harwood, an English actor and producer, with the backing of Edwin E. Kohn, new to the producing field.

The piece was originally known as "Propinquity," which somewhat indicates the basis of the plot which is that close association may easily develop into love. In "Love Laughs," however, the marital unions do not turn out the way planned.

Martin Harvey Coming Back.

Martin Harvey, the English actor-manager, who created the role of Sydney Carton in "The Only Way," a dramatization of Dickens' "Tale of Two Cities," is due to appear here next fall, opening his season at the Greenwich Village Theatre.



ELISIE BARTLETT

Elsie Bartlett is the young actress whose success in "Elsie Get Married" at the Fulton comes after two years in stock, a season on the road, and after being Lou Tellegen's leading woman in "Blind Youth." She is now being starred in the latest James Montgomery Flagg picture, "The Con in Economy." It was Miss Bartlett's suggestion that every actress in New York should give a professional matinee, and already "The Usual Suspects" and "Handy Enemies" have agreed to the idea.

GEORGE NASH, "CREATIVE ACTOR."

The criticism of a Chicago theatrical specialist recently, when he wrote a lament that places away from Broadway were denied the pleasure of seeing original casts, has resulted in several managers declaring that it was almost impossible to hold New York companies intact for the road.

A case in point is that of George Nash, who in retiring from "East Is West," refused contracts for next season's tour. William Harris was especially set upon presenting the show in its original form, with Miss Bainter, in the principal cities after the Astor run and was willing to allow Mr. Nash the usual road increase. He stated, however, that he was a "creative actor" and that he had no desire to leave New York, and since he had originated the role, it was a simple trick of replacing him.

The claims of players that they are "creative actors" has been noted several times of late and the refusal to tour by players even where "run of the play" contracts are given, one of the matters being considered by the A. E. A. and a committee of the new Producing Managers Association.

AIRPLANE TOURING.

Lew Fields' new musical show, "A Lonely Romeo," is being speeded in production with the opening date now set for May 19 in Atlantic City, although the Broadway berth is not finally settled on. The show has 26 musical numbers, approximating the score of the average Winter Garden show. Melville Franklin and Robert Hood Bowers wrote the music, Harry B. Smith wrote the book and Robert Smith the lyrics. In support of Mr. Fields are Allen Hale, Frank Doane, Octavia Brodsky, Frances Cameron, Allen Coogan, Eleanor Henry Violette Wilson, Willie Soler, Helen Fox and Marion Dorr. Jack Mason is staging the show with Will H. Post.

Several of the "Romeo" company are listed to journey to Atlantic City by airplane. Already arranged for is the flight of Helen Fox, who will be carried in the plane of Dr. S. Herbert Mapes, formerly a major in the army and at present assigned to establishing New York's aerial police, the first force of its kind attempted.

THE KENT MIX-UP.

Just who is going to have William Kent in the future is more or less of a question. Billy Kent scored a tremendous hit in "Somebody's Sweetheart" at the Central for Arthur Hammerstein.

Since that time Kent tried to break his contract so as to accept an offer made to him by Flo Zeigfeld, but when Hammerstein refused to let him get away with that, he looked about elsewhere.

Now Kent is reported rehearsing with a Shubert attraction. Hammerstein is an ally of the Shuberts.

FRENCH CO. AT THE BELMONT.

The Belmont next season is to be the home of a company of French Players, operating as the Theatre Parisien. The lease was closed last week between Lyle Andrews, acting for the owner of the Belmont, and Richard Hearndon and Robert Casadesus for the new organization.

The lease is for two years. The company, it is understood, has the financial backing of certain Wall street interests, also the sponsors for the French company at the Garrick for the past two seasons.

IF YOU DON'T ADVERTISE IN VARIETY—
DON'T ADVERTISE

OBITUARY

Memorials in this department, in display type, are charged \$5 per inch (14 lines) and \$10, two inches (28 lines). No space smaller than 1/4 inch (7 lines) accepted; 1/4 inch, \$3.50. All memorial copy must be accompanied by remittance.

Lieut. James Reese Europe.
Boston, May 14.

Lieutenant James Reese Europe, leader of the 369th Infantry Band, booked as the "Hell Fighters" jazz band, was slashed in the neck by Herbert Wright, a member of the band, during the performance at the Mechanic's Building here, last Friday night (May 9), and died within a couple of hours at the City Hospital.

Wright was held without bail by a judge in the Municipal Criminal Court Saturday for the Grand Jury. A special session of the jury was called to consider the case.

The body of Lieutenant Europe was shipped to New York Saturday night, after an undertaker, a representative of Mrs. Europe, had claimed it at the Southern mortuary. His mother and sister are in Washington.

A rebuke by Europe to Wright because the latter was going on and off the stage during the performance is said to have led up to the trouble, which resulted in Europe's death. Wright, and Stephen Wright, held as a witness in the case, were billed as the "Percussion Twins." Wright is alleged to have advanced toward the leader, who had been resting in his dressing room because he did not feel well, and despite Europe's attempt to avoid the man was slashed across the neck by a pen-knife in Wright's hand. The prisoner says he acted in self-defense.

The tragedy did not interfere with the completion of the program, Felix Weir announcing from the stage that Lieutenant Europe would not appear again, and directing the band for the rest of the performance. He also directed the band at the Saturday and Sunday performances.

The murdered musician was born in Mobile, Ala., in 1878. His home is at 67 West 137th street, New York City. He is credited with having established jazz on the Great White Way. He first gained fame as musical director for Cole and Johnson, and afterwards served in the same capacity for Williams and Walker.

Europe gained his greatest reputation with Mr. and Mrs. Vernon Castle. He composed the "Castle Waltz" and the "Castle House Waltz." When the United States entered the war Europe enlisted as a private in the 15th New York Infantry and was soon the leader of the regiment band. He gave up his rank of musician and after serving as a private was sent to an officer's school and obtained a commission.

The band was sent to Paris for a single engagement, with Europe leading, and stayed there eight weeks. Earlier in the season the band was at the Boston Opera House under the direction of the Shuberts, where it was a hit, and returned here under the direction of the Addison Amusement Co. (Pat Casey and B. S. Moss.)

Washington, May 14.

The remains of Lieut. James Reese Europe, killed at Boston last week, arrived here yesterday, this city being his home where he lived before going to New York, with his mother and three sisters and brothers at 1008 S street, northwest. A full military funeral was held in the afternoon from that address. Although application has been made by the mother for burial to take place in the national cemetery, Arlington, the War Department has as yet made no decision.

Eddie Bailey.

Eddie Bailey, one of the many youths who enlisted in the Army from the U. S. O. forces, died at a Cantonment

Hospital, in Baltimore, Md., May 9. It is said that he was injured severely with the 77th Division and upon his return to this country recently, was operated upon and failed to survive the effects of ether. The deceased was 23 years old and is survived by his parents, residing in New York City.

IN LOVING MEMORY OF

of

MY DEAR HUSBAND

CYRIL DU FOR

A precious one from me has gone;
A voice I loved is stilled.
A place is vacant in my heart
That never can be filled.

ZELLETTA DU FOR

Alexander Moore.

Alexander Moore, age 59, died in Boston, May 12. He was for a number of years an associate of Thos. A. Edison and was the first man to install an electric lighting system into a theatre. This occurred at the Bijou, Boston, in 1886. He was also interested in the early Edison motion pictures. As a member of the Volney Club he was known to the sporting and turf fraternity in New York.

IN LOVING MEMORY OF

of

MY DEAR LITTLE WIFE

MARtha Chapin Lewis

Who passed away May 15th, 1918.

FRED LEWIS

The wife of George Giddens, died suddenly May 7, at her home at the Hotel St. Paul, New York. The deceased was formerly an actress under the stage name of Catherine Drew and her husband toured South Africa and Australia in "Are You a Mason?"

IN LOVING MEMORY OF

OUR BROTHER

One of God's Own
He Wanted Him

Harry, Babs, Denis DuFor

"Until we come to you, dear."

The mother of Jack Corcoran, died May 3, at her home in Brooklyn of Bright's disease. The deceased was 56 years of age. Three children survive, Jack, Tom and Sadie.

IN MEMORY OF

OUR PAL

JACK CRISP

GRACE DUNHAM

BILLY O'MALLEY

Corporal Edson A. Bailey, who died of heart failure at the Ft. McHenry (Md.) Hospital last week, was with the Keith office before entering the Service.

The grandfather of Eli and Nat Sobel died at the home of his grandchildren in New York, May 10. He succumbed to old age—82.

The mother of Sam Gold (Gold, Reese and Edwards) died at her home

in New York, May 5, of pneumonia, aged 55 years.

IN MEMORY OF

of my

PAL AND PARTNER

Edwin N. Winchester

who passed away May 10th, 1918

JOSEPHINE LAIRIE

(In France)

Albert Hogg. Albert Hogg died May 12, at the Manhattan Sanitarium, 36 W. 77th street, New York. The deceased was a theatrical manager.

IN LOVING MEMORY OF

of our dear

MOTHER

Mrs. Essie Corcoran

who passed away May 3rd, 1918

JACK, TOM and SADIE

The father of Walter Weens died May 8, at his home in Portsmouth, Va., after a long illness.

A. Stuart Pigott.

A. Stuart Pigott died May 7, in his dressing room while making ready for a matinee, at the Empire, London, where "The Lilac Domino" is playing. He was an English actor, but spent most of his time in America. He leaves a wife and daughter in Los Angeles.

George P. Goodale.

George Pomeroy Goodale died at his home, Royal Oak, near Detroit, May 7. The deceased had been dramatic editor of the Detroit Free Press for over 50 years and was the acknowledged dean of the fraternity in this country.

Daniel Giffethor.

Daniel Giffethor died May 3, at Long Beach, Cal., of kidney disease. The deceased, prior to going into pictures the last six years, was a veteran Shakespearean actor and had been on the stage for 40 years. The body was shipped to Boston for interment.

Samuel A. Powell.

Samuel A. Powell died May 7, following an operation for appendicitis performed on board ship from Bordeaux, bound for Newport News. The deceased for many years had been a theatrical producer on the West Coast and lived in San Francisco.

Murry Woods.

Murry Woods died at the National Elk Home, Bedford City, Va., May 4, of arterio sclerosis. The deceased created the role of the innkeeper in "Erminie" and was the stage manager for E. H. Sothern for several years. He was 65 years of age.

Albert Ellery Berg.

Albert Ellery Berg died May 7, at his home in New York. For 11 years the deceased has been on the editorial staff of the New York Dramatic Mirror and for five years secretary of the New York Press Club.

L. Frank Baum.

L. Frank Baum died May 7, at his home in Los Angeles. The deceased was the author of the "Wizard of Oz" and many other plays and books.

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

TOMMY'S TATTLES.

By Thomas J. Gray.

Germans think the Peace Terms read like the old time contracts the managers gave the actors.

The Huns finally got to Paris, but they never thought they would go there to check themselves out as a Small Time nation.

They are going to have a nice little navy. Six ships. There will be just enough sailors around for the people to remember what their uniforms look like.

The Kaiser's trial should be interesting. Hardly think there will be any trouble getting a jury. The trouble will be getting a place large enough to hold all the picture cameras.

It will be the first time "Dutch Justice" will be played with a real All-Star Cast.

Many a link has flopped, but never ever like the Hindenburg line.

This week's crop of Atlantic City Authors:

Eugene Walter and his secretary, Max Marcin and his secretary, Irving Berlin and his piano. Hangovers from last week. Earl Carroll and Mrs. Gray's son, Thomas, and two secretaries. (That sounds real funny, Thomas.)

New styles in ladies' bathing suits show that Hoover has done a lot of good work for America.

It is rumored that there are several soldiers coming back from France that do not intend to go in vaudeville.

The Salvation Army lassie now takes the place of a Red Cross nurse for the sure fire single woman finish.

Encouraged by the latest "It may not go dry news" several bartenders were seen tending their white coats to the laundry.

Vote for your favorite piano player for President.

A. H. Woods Sings "Fortune Teller."

A. H. Woods "gumshod" up to the Riviera Monday evening to get his first peep at "The Fortune Teller," which was produced after he left for Europe. He seated himself in the rear of a box, but Miss Rambau spied him there and promptly went up in her lines. For the remainder of the evening, the prompter's voice could be distinctly heard.

R. I. Paines Up Sunday Bill.

Providence, R. I., May 14. The Rhode Island Legislature has adjourned without passing the Sunday picture bill, which died in the hands of the judiciary committee.

Roy Atwell Gets In "Angel Face."

Roy Atwell has replaced Frank Moulan at rehearsals of George W. Lederer's production of "Angel Face," the new show which opens shortly in Chicago. Edwin J. Cohen will travel with the show and "count up."

Sophie Tucker is going to celebrate her 15th performance at the Sophie Tucker Room of Reisenweber's May 21.

Walter Windsor is staging a new revue at Perry's, Coney Island.

Leah M. Hers is dancing with Paul de Lardo at the Stratford, Chicago.

BUBBLE VS. BUBBLE.

Chicago, May 14.
A battle of bubbles raged for three days preceding the opening of the summer run of the Passing Show at the Palace, during which competing music houses matched forces to land the star number in a local cabaret. Elsie Mose Gamble came on from New York to set Remick's "I'm Always Blowing Bubbles," which had been interpolated for Chicago with a marvelous Hanton effect, climaxing a bizarre runway finale, when a mechanical bubble, six feet high, whirling at tremendous pace with myriad lights dancing on its iridescent surface, spins about a model in white tights. J. Shubert came on here with him and all was peace until J. J. discovered that the number had been released and was being sung in a local cabaret. He at once commissioned Frank Clark, local manager for Waterson, Berlin and Snyder, to have a bubble song written and orchestrated instantly, which was done in jig time. It was called "Meet Me in Bubble-land."

Gumble began to exercise pressure, personal, professional and artistic. Shubert began to weaken. Meanwhile the Waterson number had gone into rehearsal. Shubert was reluctant to slough it, still he wanted to befriend Gumble, who had already advertised heavily in Sunday papers that his new song was to be the hit of seasons. Clark laid to his oars and harangued and bellowed every one who could be of influence. For almost twenty-four hours he did not leave the theatre where rehearsals were going on, neither sleeping nor eating meanwhile. Adherents of both offices were scouting about as detectives, watching the movements of the opposition.

After midnight, on Monday, Shubert put it up to the assembled company, like a stage popularity contest, asking for applause to reveal which song was better liked. Clark's song won easily. But Gumble led a reserve ace from up his sleeve, a choir boy with an angel voice whom he offered to sing the repeat chorus from a box. Shubert fell. The Remick song went in. Another Remick number, "Baby," was lined up with plenty of extra show maneuvers, designed as the encore hit of the show.

MACK IN PRINTING BUSINESS.

Chicago, May 14.
Irving Mack, press agent and newspaper man, has organized a publicity and printing service under the name of the Mid City Printing Co., with offices and a plant at 40 No. Wells street. The firm will not only handle publicity, but execute it on printing presses. Mack was formerly associated with Ralph T. Kettering in the offices of Jones, Linick & Schaefer. He was appointed this week publicity director for the Select Pictures Corporation. Mack has a dozen good picture house accounts and is developing as one of the live publicity men in show business in Chicago.

MARX BROS. TO LONDON.

Chicago, May 14.
Julius Marx, of the Four Marx Brothers, at the State-Lake this week, announced the act will go to Europe after the termination of eastern contracts. Marx says the act will work one season in a London revue.

SIGN OF THE TIMES.

Chicago, May 14.
During the engagement of John Kellard at the Auditorium, the electric sign in front of the house read as follows:
Shake
Spear
Plays
Numberless people took the tip and shook them.

TRIPLE THEATRE SCHEME.

Chicago, May 14.
Chicago may have three new legitimate theatres next season within the loop, all three to be built upon a single site, but to be operated by different interests. Chicago architects have drawn plans calling for the triple structure, one unit in a building sense since there would be one heating plant and one lighting system for the trio. The theatrical firms mentioned interested are Elliott, Comstock & Gest, Cohen & Harris and the Solwyns, but the building plan is said to have Chicago backing incident to acceptance by the three firms mentioned. It appears the success attained by the loop's three new theatres, the State-Lake, Woods' and Rialto, lead to the planning of the triple theatre scheme.

To date there is nothing definite. At the office of Comstock & Gest it was stated the idea had been suggested, but nothing further had developed and the proposed site had not been divulged to the New Yorkers.

"HONEYMOON TOWN" CAST.

Chicago, May 14.
The cast of Boyle Woolfolk's show, "Honeymoon Town," which comes into the La Salle, has been practically completed, and as announced will include the following: Bernard Granville, John Price Jones, Edith Day, Fred Frear, J. Bernard Dyllin. The tentative date set for the opening is June 8, but it is feared the show may be delayed a week or so.

"I LOVE YOU" AT COURT.

Chicago, May 14.
The illness of Willie Collier, preventing him from following Frank McIntyre in "Thirty Days" with "Nothing But Lies" at the Court, the engagement of McIntyre, despite unsatisfactory business, was extended a week and a rush booking was made to take the place of the Collier show. The substitute will be a second company of William Le Baron's farce, "I Love You." The Chicago cast will be headed by Otto Kruger and Ruth Towle.

LEDERER'S NEW SHOW.

Chicago, May 14.
It is announced that when "Gloriana" ends its run at the Colonial, George M. Lederer will bring in a new music play called "Angel Face." The book is by Harry B. Smith and the music by Victor Herbert. The cast includes Frank Moulan, Ada Meade and John Young.

ASHTON STEVENS ARRESTED.

Chicago, May 14.
Ashton Stevens, dramatic critic of the Herald and Examiner, was arrested last week.

Here's how:
In Chicago there is a group of youngsters who may be seen in the early morning hours wandering about the loop with baskets under their arms. They go from beaniery to beaniery, asking for stale bread and buns. When he was battling a thousand with his daily novelettes in the old Herald, Jack Lait immortalized these little persons in a story called "Imps of the Night."

On the Herald and Examiner is a bright young girl who has been doing features under the name "Our Little Girl Reporter." The kid's name is Carl Frink. She's about 17, but looks younger.

The city editor assigned her to do an "Imps of the Night" feature—go out dressed a la imps, and get bread in the all night joints. The little reporter made up with rigorous fidelity for the part, came into the loop at an early hour of the morning, and ran into Ashton Stevens.

Ashton knew her. They went into a restaurant, where Ashton started to tell her why her makeup was incorrect for the part. After he talked to her for an hour, the poor little scribe got a headache, naturally.

Ashton dug into his vest pocket and tendered her an Aspirin tablet.

All this while the girl looked the counter in the beaniery had been watching. She saw a well dressed man with interesting-grizzled hair, talking to a wan little girl in pigtail, shabby and pinched. She saw him take a tablet out of his pocket and give it to her. She saw the little girl swallow the tablet.

The beaniery girl grabbed a phone. Just as Stevens and Miss Frink were about to leave the restaurant together, a big copper appeared in the doorway and blocked their departure.

All their joint arguments couldn't move him. Over to Central Detail they went.

It was an hour later that credentials arrived which were sufficient to induce the desk sergeant to permit the two to leave.

The story was printed the next morning, but the name of the man in the case was kept dark. It became the matter of keenest gossip in newspaper and theatrical circles of Chicago.

Miss Frink kept her secret inviolate. Ashton never tipped the yarn. This is a scoop. We sneer at the dallies.

Back to the Boards.

Chicago, May 14.
George Perry, former vaudeville performer, has left Chicago and his erstwhile business partner, Al Fields, the veteran comedian. Perry and Fields had both announced their professional retirement after purchasing rights in a territory for a walking doll, which sold at \$10. They established salesrooms in Hotel Sherman and a demonstration store in the Woods Theatre Building, and made the loop hum with their commercial activities, selling dolls to many theatrical people and a few strangers. Perry got discouraged last week and quit. Fields signed with "You'll Like It."

Cohan's Alternate Liked.

Chicago, May 14.
"A Prince There Was," with Grant Mitchell playing the Cohan part, opened encouragingly at Cohan's Grand. Mitchell was generously received, though everyone in the house knew he was not the original "prince." The comedy was favorably reviewed, the featured lead faring better than the book, whereas the dramatic writers in advance had promised a wonderful vehicle with the fate of the principal part in doubt.

Chicago By Day

By SWING

Last week's advertisement of Ernie Young created widespread comment on the local Rialto. Every loophound in Chicago, in and out of show business, took a shot at the probable enterprise which Mr. Young is mysteriously advertising. "Chicago by Day" has secured a symposium:

HARRY RIDINGS: "I have no doubt that Mr. Young wants to go into the chorus of a Shubert show. I am afraid no amount of advertising will get him in. He wears a 15½ collar."

LOU HOUSEMAN: "I think Ernie wants to be chosen arbitrator in the K & E row."

FRANK CLARK: "3/5 I've got it right. Young is about to open up a hotel for chorus girls."

ASHTON STEVENS: "Success." FLORENCE COUTHOU: "I believe Mr. Young contemplates going into the ticket-printing business."

BILLY DE BECK: "I'm on the inside on this matter. Ernie will shortly announce his appointment as Grand Pastmaster of the Bulla Bulla Lodge."

WILLIAM PINKERTON: "I have assigned four of my best operatives to find out what it's all about."

TOM JOHNSON: "I am his lawyer. Whatever it is, I'll guarantee to keep him out of jail."

JOHN SIMONS: "Don't know what it's all about, but I have a strange presentiment of evil."

HARRY WEBER: "I decline to be cross-examined, but it'll startle Chicago when it breaks."

HALPERIN, VARIETY: "I'm just as much in the dark as anybody, but whatever it is, I hope Mr. Young will see fit to tell about it in the world's Greatest Show Paper."

Now for our own theory: We predict that Mr. Young's advertisement in next week's issue of VARIETY will read: "Not responsible for any debts other than those contracted by myself."

Theatrical history records many an instance of a corymbie shimmying herself into an engagement; here's one about a chorus girl who shimmyed her way out of one. The tragedy of it is that she stopped the show. She will probably get numerous offers, despite her sad experience. Blanche Ball is the end pony with Fat White's "Gaiety Girls," which played the Englewood this week. Miss Ball, during one of the numbers at the Monday matinee, started a shimmy of her own. From that moment on the audience, applauding her to the rafters, refused to permit Miss Ball to leave the stage. She shimmyed until she dislocated both shoulders, and even then they were not satisfied. It presented a perplexing problem to the house manager, E. M. Semon. The first show was three-quarters of an hour over schedule on account of Blanche's shimmy. At the next show, in the evening, she was taken out at Semon's request. She stayed out all week, and didn't get back into action until she joined the show at the Crown Sunday.

An Olympian Diary.

Sunday, May 11.—Took the bus out of the hospital where it has been convalescing for two weeks. The garage quacks mended dislocated fender, fractured switch, broken clutch and other interior injuries and bruises about the body. Took her out for a trial spin, determined to get arrested for speeding. Got arrested, but not for speeding. Charged with holding up traffic. Know nothing about automobiles, but am hep to judges, so got by without fine. Johnnie Conrad, where ARE you?

ERNIE YOUNG
(Of Chicago)

Having a terrible time getting a picture but will have one next week.

NEW ACTS THIS WEEK

Eva Shirley and Jazz Band.
Songs, Music and Dances.
18 Minutes; Full (Special).
Palace.

Eva Shirley and her Jazz Band compare more favorably with the best of jazz combinations that have played in and around New York since the craze for eccentric syncope started. The five-piece band opens the act with an overture that is full of ginger, using piano, muted cornet, violin, sax and drums, and getting the real article in jazz out of them without any unnecessary blaring. Eva gets into the proceedings with a song "Falling in Love With Someone," sung off stage. This builds up a nice entrance for her. A song of more recent vintage should be substituted for "Someone." A pretty waltz number with three of the band playing the miramba was put over exceptionally well by Miss Shirley, who possesses a singing voice much above the average. "Mammy of Mine," with one of the jazz boys playing a counter melody on a single string fiddle, and the rest of the band grinding out close harmony, scored for a ten strike. Al Roth, a shimmy dancer, who has the shivery thing beaten to a whisper, made the Palace regulars sit up and take notice, which means a lot when it is remembered that the Palace has seen Frisco and dozens of other top notch shimmy wrigglers. The violinist also pulls a neat bit of eccentric stepping. The finish with the band jazzing away at a mile a minute gait and Miss Shirley singing makes a corking closing number for an act that should find the going easy anywhere. Monday matinee and night the Shirley turn closed the show and naturally suffered from the position. On Tuesday afternoon the act was moved up to third spot where it grabbed off its full share of the applause honors. It's a big timer without question.

Bel.

Will Oakland and Co. (1).
"When the Clock Strikes One" (Songs).
16 Minutes; Special Settings.
Fifth Ave.

Will Oakland billed as having a "contra-tenor" voice, is offering his songs with a surrounding of talk and playlet in which he is assisted by Marie Brennan. Andy Rice wrote the turn and while the monologic section is bright enough, it isn't consistent with the later portion. A drop showing the exterior of the Greenroom Club has a scrim window, disclosing Oakland, who is singing presumably to club fellows, but who looks out of the window and faces the audience. He delivers two numbers in that practically motionless position; the first, "A Breath of Old Ireland," and the other, "Boy of Mine." Exiting through the club doorway with lights up, Oakland chatters of liquor and wives and how curious it is that a husband must ship a lot of the former to tell his pals how good the latter is. He ends that section by saying that he has to be home when the clock strikes one or stand the consequences from his better fraction. So he invites the audience along with him. Into full stage a plush hung interior discloses a gray haired woman, mother and not his wife, wherein is the inconsistency of the talk. Oakland asks mother to meet his friends, this again meaning the audience. Mother says they should be at home and in bed. He says they are there with their wives, which brings about the query as to whose wives. Oakland finishes with two mother songs, with talk to separate them. The turn won several curtains. The hangings and stage dress furnish a rich interior and because of the mother appeal it will hit to pop audiences, but it is decidedly doubtful whether it can deliver in big company.

Bel.

Emmet DeVoy and Co. (3).
"Mother's Diary" (Comedy Drama).
25 Minutes; Full (Stage Set Special).
Riverside.

Emmet DeVoy, assisted by a company of three players, two women and a man, is offering a new sketch vehicle in which he again has an opportunity to play the hard-hearted father, who is finally restored to the good graces of his family through seeing the error of his conduct and mannerisms by having the scenes of years before recalled to him. In a great measure the vehicle will prove sure fire for DeVoy, principally because of the manner in which it is presented. He is pictured as a successful millionaire, who has been hardened through his constant pursuit for dollars, and who has thereby permitted any real association with his family to slip into the discard. The time is the twenty-first anniversary of his wedding. The wife and a grown son and daughter are present. Father has forgotten all about the date and all attempts to offer him a hint as to the nature of the occasion fall on barren soil. Then as the wife and children leave the room he jumps to the phone and seemingly gets his mistress, promising her a diamond necklace if she will let him call the next afternoon. The return of the children and the discovery by the girl of the mother's diary leads to the reading of the record of happenings of the year before. They are visualized by DeVoy and the woman playing the wife, through a scenic trick. The intent is they are supposedly pictured in the husband's mind as he is seated before the fire place. Two scenes have the effect of bringing the husband back into the arms of the family and the wife is presented with the diamond necklace. There is comedy, handled by the son and daughter, but at times there seems to be a forced quality to their work. This is especially true of the girl. Mr. DeVoy and the elder woman gave splendid performances.

Prek.

Rolland and Ray.
Talk and Songs.
12 Minutes; One.
125th St.

Girl enters in "one" and asks leader for protection. She leans down and he puts arms around her. Her partner enters and they have a clever routine of crossfire, in which they rehash their courtship and marriage. The boy wins all the arguments. He has a wise, cracking style of delivery and handles this kind very cleverly. Both have solo songs and a double used at the finish winds up in an argument over the date. They exit on separate sides of the stage. The talk is mostly new and gets laughs. They use good judgment in confining their vocal efforts to comedy songs. It is a good act and could fit in on the better bills.

Elsie Wheeler.
Songs and Color Posing.
10 Minutes; One and Full Stage.
125th St.

A good looking shapely blonde girl opens in one in a pretty blue spangled dress and sings a ballad. Ole raises disclosing a picture frame backed in black velvet. Rhymed announcements are projected on the velvet. Miss Wheeler then does a series of color poses depicting a dress evolution from Boudoir to Opera. For a finish she makes a quick change while curtain is lowered briefly and closes in one in an opera gown and cloak with another ballad. It makes a classy opening number and the girl is a bear on appearance.

Jason and Haig.
Songs and Dances.
15 Minutes; Two (Special Hangings).
Fifth Ave.

Sylvia Jason, formerly with Harry Tighe, is now with William Haig, a neat chap of about Miss Jason's miniature stature. Their offering is billed as "The Book of Vaudeville," written and staged by Gordon Bostock, who has turned from agenting to producing. Miss Jason in brief and neat dress and Haig in evening clothes enter from a parted silken tableau curtain, with a lyric saying they are looking for a vaudeville routine. A large book in evidence on a settee is looked to for inspiration for each of the various numbers offered by them singly and in duet. First there is "Ragtime Chopsticks" for which they bring forth tiny baby grand pianos and which they toy with while singing the number. While Miss Jason changes to a violent green full length frock, Haig does nicely with a number, "The House at the End of the Lane." They join for a song and dance burlesque and also a burlesque operatic bit. Sylvia then has her chance alone with "I Wouldn't Do It Now," descriptive of things she did when a child. At that she doesn't look very grown up, in fact with the green outfit she could pass off as a genuine baby vamp. "Old Fashioned Days," with Miss Jason making a charming picture in hoop skirts and Haig in silk brocade nickers was the finish, a minute dance with a dash of jazz to lend humor. The turn offers what is apparently all exclusive material. With just a bit more smoothening it will fit the better bills.

Bell and Gray.
Tight Wire.
9 Minutes; Full Stage.
Fifth Ave.

Boy and girl who have shaped a routine that gets away from the regulation tight wire offering. The girl appears in "one" with a song number and bit of stepping at the conclusion of which the act goes into full stage, the girl mounting the wire and continuing, in a fashion, her dance. Her partner the while carefully watches her moving across the stage as she progresses. That appears unnecessary for the work doesn't look unusually difficult. The girl makes two costume changes, a song number coming with each and the dance effected aloft on the wire. The boy is aloft during the changes. He might freshen his costume. White flannels with a tuxedo coat look out of place. Bell and Gray offer a fairly good opening act.

Bel.

"The Home Breaker"
Sketch.
12 Minutes; Full.
23rd Street.

This sketch is not the same that was produced under the title of "The Home Breaker" some seven or eight years ago by Edwin Barry. It is just a small time surprise affair with an idea that is neither new or startling. A detained lady and her lover frame a job on the John who is footing the bills. They shake him down for \$15.00 and then he turns the tables, for he is really a copper who has been on the trail of the blackmailers. A small small time act.

Prek.

Whirlwind Hagans (2).
Dances.
9 Minutes; Four (Plush Hangings).
23rd Street.

No matter of setting, costumes and song trimmings, can camouflage an ordinary ballroom dance turn. It can't in this instance. Even the conventional, one-step and fox-trot, in an attempt to embellish them with a few acrobatic interpolations, fall flat. Small time dance turn opener.

The Reynolds (3).
Dances and Songs.
14 Minutes; Full Stage (Special Hangings).
Fifth Ave.

A boy and two girls, although only one of the latter is in evidence until the turn is part way through. That because of an announced "illusion," not as cleverly worked out as should be. Starting as a duo they (boy and girl) offer "Wedding Bells," the girl's voice standing out nicely, topped with a sprightly dance. There follows a single by one of the girls, probably the second, but the arrangement is such that it is made to look as though the first girl made a quick change. The boy then announces his illusion, making reference to Kellar and other mystic notables. One of the girls goes behind a screen on one side of the stage and quickly appears from a similar screen on the other side. While the house wondered where the trick came in, it was repeated but this time one girl appeared from the aisle while her sister stepped forth from the screen, frocked similarly. The regular routine then proceeded but had the "expose" been done with the first "try" equal results would have attained to all intents. After a double number by the sisters the boy offered an excellent eccentric acrobatic dance routine. For a finish the sisters came on in colorful short dresses and were joined by the boy in the exit stepping. The turn is richly dressed, the plush hangings aiding in the general class of the offering. It should easily work into big time form, if not already in that shape. Closing the show the trio held the house in without trouble.

Bel.

Bobby Heath Revue.
Songs and Comedy.
20 Minutes; Full Stage.
Prospect, Brooklyn.

Bobby Heath's Revue is moving much faster than it did at the Fifth Avenue a week or so ago. There is still room for improvement in the comedy department, however. Another bit like the school-room business which Bobby handles so well in the present formation would help considerably. The act opens with an introductory song, which is followed by a series of single and ensemble numbers. Bobby is a clever light comedian, but the Revue's lack of material is holding him back. There are four girls in the act now, all of them willing workers and good lookers. The girls sing very well and help out nicely in the comedy end when called upon. A "sailor" plant in a box pulled down the biggest applause in the act Tuesday night at the Prospect. While the song plugging thing secured the desired applause results, it doesn't really belong and if the Heath act expects to go after the larger houses, another, and more legitimate finish should be secured. For the smaller houses the present routine and general formation will do very nicely. It's a good flash.

Bel.

Daley Bros.
Acrobats.
10 Minutes; One.
Harlem Opera House (May 12).
Two men with ordinary routine of spring board gymnastic stunts. Head to head off the boards. Two high with the top momentum on one leg, etc. They gab throughout and do the standing on the head endurance cheating bit, on a table. Good act of its kind.

**If you don't
advertise in Variety
don't advertise**

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Philadelphia, May 14.

With the Victory Loan drive and the circus out of the way, the theatres settled down to their regular stride this week. The capacity house Monday afternoon might be taken as proof, that the Loan drive hurt business which it probably did to some extent, but this war was coated on the product of almost new owing to the hundreds of visitors turned out to greet the returning boys of the 28th Division.

This week's bill was another musical feast almost every act on the bill taking a whiff at the melody thing in some way or another. Considering it from the audience's point of view the entire show was all that could be desired and it made it very soft for the Land

[illegible]

They did their usual, guaranteed before opening, although the excellent English top characterization of the turn was denied somewhat through following the light headed role in the sketch. Franchini Brothers in a hand balancing act closed the show but couldn't hold nor draw applause. They are an ordinary

ing of early fall and is probably without the services of R. K. Hawley, originally featured in the 1930s. The author is not sure how to know that people are trying to give the war the "gate," might be deemed passe. Just the same, the Pershing turn is made enjoyable, and the author is not sure how to know that the French Red Cross nurse and the man now doing the American top sergeant. There is a reference to cooties which got a laugh. That was when the top tried to tell a girl he was not a cootie. The girl said, "You are a cootie." The top pretended to put something off the doughboy's neck and lost it gingerly to the ground. There is a reference to the constant unavailability of the cooties. The author is not sure how nice. Yes some people giggled. The act cannot be brought up to date, but unless there

personality, it pleases the voice and quite naturally, the lyrics. Her humming, like the southern melody long released and is followed by "I'm Just a Little Naughty, But I'm Nice." This is a Frenchy number and sounds restrained. The western gown represented the French colors. The next song was making a change and her flimsiness was in old-fashioned blues in hoop skirts and pantalettes. "The Dress My Mother Wore" is a beautiful lyric that wraps up the evening. The Irish song "My Ireland Comes Into Her Own," and a recitation advocating Irish freedom is used. The dress worn here is decorated, embellished with white lace underneath, and the party ends appropriately with the corking numbers for men and she made the most of it. Miss Farrell closed one of the applause hits of the bill.

Belle Baker is popular in South Brooklyn and her friends are taking the best method of proving it by marching up to the box office of the Prospect this week and laying down their coin to hear her warble. Belle was the big hit of the show Tuesday night, closing a first rate bill and doing eight numbers. She

Diele Wheeler bnd the lead-off position and proved rather clumsy to draw the first up assignment (New Aote).

Swift and Daley had the hit and run spot and entertained with a snappy musical number. They have a special drop of the exterior of an auto accessories shop flanked by a music store. He is the proprietor of the music store and she is the boss of the music store. The act is framed along this idea. The man poses a solo using auto horns, and they double hit instruments taken from her store. He gets laughs playing instruments concealed

Just a fair small-time show with no wonder-bits outstanding. However, it was an entertainment that pleased a typical small-time audience. Eight acts in the show with screen monolog by Charles Leonard Fletcher, faced by C. L. F. himself, and then into a number of snappy sayings. As a comedy gh-producer it overshadows his former eldies and it was one of the real laughing hits at the 23d Street's bill. There was also a ture film, Beebe Barricade in "Jocelyn's

Miss Thompson was formerly one of the leads in "You're In Love." She will have one or two added numbers in "A Tumble In," and will also be ready to step into one of the lead roles.

ORPHEUM, SAN FRANCISCO.

San Francisco, May 14.
The Orpheum show this week didn't look very promising in the early section, but with the appearance of the new act, the fourth spot, the performance picked up the essential spots of the week. The act was the set standard in quality and entertainment. Miss Kellerman's production is a repeating headliner, this being the second week here for the turn which has been somewhat rearranged to advantage. The routine varied slightly from the preceding week and Kerr and Weston were not forced to follow any conflicting dancing specialty at last week when the Three Hickey Brothers were on the program. Miss Kellerman scored the customary individual honors and her aggregation aided in carrying off the bill's lot, justifying the booker's selection and the biller as topliner.

The show carried an abundance of comedy, an ingredient always welcome here. Jack Clifford and Miriam Willis were credited with the best returns from a general standpoint, Clifford's character impressions doing particularly well. His "dope" routine scored exceptionally big and his dainty appearance and excellent voice of Miss Willis helped immensely. At Monday's matinee the team showed the show in all the phrase implies and practically tied anything in their line that has been shown here during the current type of act.

Clark and Verdi with their Italian routine were a treat to the audience and they took out the house with their comedy cross fire patter. They proved extremely popular, were accorded a generous reception on their entrance, provided continuous laughs throughout and concluded to a capital finish.

Bessie Browning, a character comedienne with a somewhat original style of work, didn't quite catch on here, her eccentric type of making apparently deterring attention from her act. When she changed to a more conventional one she looked decidedly pretty and on appearance alone earned a good reception. Her impression of Eddie Foy was fitted, Foy having appeared here but recently. Miss Browning is a regularly clever girl, but would do well to collect some better material. Edythe and Edna Adams (holders) were on second with a quiet talking skit which managed to gather a few hearty laughs. It was productive of light titters throughout, but the position litigated against the couple's success. The finish took some moderate applause.

La Rine and DeFree opened the show with a series of hand catches. It's away from the conventional opening act and because of its novel proportions was a success. Harry and Emma Larned did well, closing with a "bake" cycle turn, the man exhibiting some original vehicle ideas from a point of construction, while the girl made a natty appearance.

Mason and Keeler went nicely, scoring many laughs with their witty skit and gathering an appreciative hand at the finish. Jack Joseph.

PANTAGES.

San Francisco, May 14.
While there was nothing particularly startling about the bill this week, it was entertaining and the lack of novelties was hardly missed. There was one act more than usual, which, with the picture comedy and Edward News Weekly, made a lengthy program.

The principal novelty was to Miss Blaine, many years the premiere dancer of the Metropolitan O. R. She was assisted by Walter Manbury in a series of artistic and spectacular dances. A classical ballet with elaborate scenery and particularly smart costumes was the feature of the act and went over big.

"Valentine Vox," a well presented ventriloquist act, with a lot of new business, made a hit. The dummies were so cleverly used that the audience was frequently deceived. Julia Clifford in "Melodine from Scotland" was a success. Miss Clifford had many changes of costume. She first rendered a couple of ballads and finished with lighter popular numbers. Mel Klee, "Just a Laugh," scored with his imitation of Al Herman. It was hard to tell Klee from the original Herman, as he assumed all the latter's mannerisms, even to the way in which that artist usually holds his cigar.

Raymond Whitaker and Co. offered a sketch in which there was both laughter and pathos. Some of the situations were extremely funny, and the dialogue was smart and up to date. The three Nesses presented an act skating and singing. The act was ordinary. It is the first time anything as good along these lines has been seen here. The trio are wonderfully graceful and exhibited many new figures on the ice. Tuscano Bros. gave a pleasing and entertaining performance, considerable skill in wedding Roman area with apparent ease. They went over big. The program closed with pictures. Jack Joseph.

HIPPOTRONE.

San Francisco, May 14.
There was a first rate bill at the Hipp this week with plenty of diversity. Frankie Hill and Billy O'Brien made the program in a singing and talking skit. The two were well received and had to answer a number of curtain calls. O'Brien has a fine tenor voice and his songs made a big hit. Their duets also were heartily received. The Hamilton Bros. gave a clever exhibition of high barrel jumping, winning big applause. The class of the bill was furnished by the "Three Andor Girls" with a pleasing

dancing act. Their costume changing on the stage lent a novelty to the turn and was good for many laughs. The act is above the average small time and should have had a better spot on the bill.

The Three Wallflowers is a straight stinging turn opening with ballads and then following with popular numbers which went over to a fair amount of applause. Tom Mahoney made the hit of the show with his timely songs and funny bad carrier monologue. His make-up and slow way of talking is suggestive of Will Rogers.

The Alno Trio, in a hand balancing turn, closed well. They have quite a little new stuff and they go through their trick with dispatch, and another thing in their favor they do not wait for the applause. Francis and Hume, a mixed team, injected a lot of "pop" into the talking, singing and dancing offering and were thoroughly liked.

NOTES.

Burglars broke open two safes in the offices of the Musicians' Union last week and escaped with several hundred dollars in cash and jewelry bonds.

The United States Public Health film "Fit to Win" completed three weeks at the Savoy this week, where the picture proved a good draw despite the location of the house. The frankness of the subtitles and captions, and the lack of the disorderly houses were the drawing factors.

Nick Turner is now in advance of Adkins "Jolly Bachelors," touring the smaller California cities at a "roll" top.

Paul Ash has been retained as musical director at the Casino for the Will King Co. engagement.

Harry Bide has returned to vaudeville with O'wain Bassett.

Mary Elise, from the Casino show, has been engaged by Sam Mason for "The Casanova" for the balance of the Orpheum tour. Miss Elise replaced Bertha Mann, who returned East.

Vincent McDonnell, a recent arrival from Australia, is rehearsing a sketch for vaudeville.

Walter Johnson sailed on the Sonoma for Australia last week.

Cunningham has abandoned his contemplated tour of Australia and the Far East with a magic show.

Jack Hayden has been added to the McCarthy-Fisher star.

Manrice Chick announces that he will shortly be married to Jeanette Donahue, soprano with Ned Webster's girl act.

Bob Cole, road man for A. J. Stoney Music Co., arrived last week for a Coast trip. Cole, married recently, is accompanied by his wife.

Dee Loreta, formerly prima donna with Sam Rogers' Columbia show, is due to arrive here next week to join the Roy Clair Co.

The Orpheum in Europa, formerly playing acts full week, has adopted a split week policy.

Francis Young succeeds George White as producer at the Columbia. George White has been the principal comedian and producer since the past several months. He will organize his own company.

Gerald Griffin is getting a company together for a musical stock at Tonopah.

The Garret and Garden Players have closed for the summer. The present plans are to open the next season in a new theatre to be erected in a central location.

This week witnessed the semi-annual switch in the 50-50 hotel proprietors. "Benedit" Shanley leaves to guide the destinies of the Continental at Los Angeles, while "Diamond" Furness takes charge of the local Continental.

The Romic Song Shop is closed for three weeks to make extensive alterations.

"Rockies Eve," at the Orpheum here recently, has accepted four weeks of Hippodrome time.

Billy White, former assistant manager at the Hipp and lately at the San Jose house, is scheduled for a Casino executive position.

Sherman Clay & Co. have accepted for publication the new song "Calico," by Harold West and Arthur Fred, writers of "Hindustan."

Edwin Morris, Hipp manager, has lately annexed a new Briscoe car.

The Fred Atkins Musical Comedy Co. has been engaged for brief stock engagement for the Hippodrome, Los Angeles, in conjunction with the vaudeville policy. The cast includes, Dick Cole, Fred Jamison, Fanny De Lacour, Just Rodriguez, Adrian Johnson, Florence Elson, Orval Spurrier, George W. Stanley, Bud Pelen.

Beatrice Bittner left the "Firestone Reverte" at the conclusion of the Panatges, Oakland, engagement. Miss Bittner will remain on the Coast to frame a "sister" turn with Helen Miller.

Gino Severi, leader of the Imperial Theatre Orchestra, stopped with Josephine Wall (non-professional) to San Anselmo, where they were married last week.

Paul Moher, recently released from the service, was on the Panama hill in Oakland last week, in the vacancy caused by Lillian Watson who retired from the road show in completing eleven weeks of the circuit.

Walter and Dyer resumed their Panatges tour last week after several weeks' absence on account of Miss Walter being ill with influenza.

FRISCO ATTRACTIONS.

ALCAZAR—"Excuse Me," with Walter P. Richardson & Belle Bennett (stock).

CASINO—"That's It," with Kitty Gordon, Jack Wilson, Fanchon & Marco (4th and final week).

COLUMBIA—"The Better Ole," with Leonard and Booker (84 week).

MAJESTIC—"Robert Lawrence Stock Co. PRINCESS—Bertha Long, vaudeville.

WIGWAM—A. E. & W. V. vaudeville.

IF YOU DON'T ADVERTISE IN VARIETY DON'T ADVERTISE

WINS LOTTERY PRIZE.

San Francisco, May 14.
Louis Mosconi, of Mosconi Brothers, drew the lucky number in the Chinese lottery during the Oakland Orpheum engagement, netting him \$2,800.

Fanchon and Marco May Hold Over.

San Francisco, May 14.
Fanchon and Marco may remain at the Casino, an offer having been made them by Ackerman & Harris to appear with the Will King Company which opens here May 24, giving three shows daily. If the dancing team accepts the Casino offer, it will not interfere with the producing of revues for Tal's and other cafes for which they have also been engaged.

Roy Clair Following King Company.

San Francisco, May 14.
The Roy Clair Musical Comedy Company is being considered to follow the King Company at Clune's Auditorium in Los Angeles.

Wedding Rings for Patrons.

San Francisco, May 14.
Through an arrangement made by Mort Harris in charge of the Watson, Berlin & Snyder office here, with the Winter Garden, the largest dance hall in this city, the latter will give a wedding ring to every girl attending the ball on the night of April 17.

Setting With Lambs.

San Francisco, May 14.
Alec and Dot Lamb resumed their Orpheum tour here last week following a forced lay off of four weeks through an injury received by Miss Lamb when a center weight fell on her during the Calgary engagement. A settlement for the time lost, according to the Lambs, will be made by the Orpheum Circuit. The Lambs will sail for Australia June 20, on the Moana.

SHOWS IN FRISCO.

San Francisco, May 14.
"The Better Ole" at the Columbia is not holding up, yielding only fair returns the second week, and the third started poorly. The picture version at the Curran is getting bigger attendance, but inadequate for substantial profit here, where pictures draw only meagre attendance.

The Casino ("That's It"), while continuing to the best business in town, dropped off slightly this fourth week and final production. The house will be dark next week, the Will King company and vaudeville opening there May 24 at popular prices.

The Alcazar is giving an excellent stock presentation of "Excuse Me," drawing satisfactorily.

Playing Hip and Pan Billa.

San Francisco, May 14.
The new Hoyt, Long Beach, expected to be completed next month, will, according to a report from that city, play the Panatges bills the first four days and the Hippodrome shows the last half.

Casino Dark for a Week.

San Francisco, May 14.
The Casino will be dark for one week following the final performance of "That's It," May 17. The King Company and the vaudeville policy open May 24.

Salary Injunction Bill Passed.

San Francisco, May 14.
The bill passed by the Legislature to permit the issuance of injunctions to prevent breach of contracts by persons receiving \$6,000 or more annually for services was signed by the Governor of this state.

PREFERS TO BE MATINEE IDOL.

Lionel Atwill is under contract to David Belasco to go on tour with "Tiger, Tiger" next season, but wishes he wasn't.

Mr. Atwill is perfectly satisfied with the management and the salary is an attractive one, but he fears he is sacrificing his reputation as a popular matinee idol by playing what some women consider a "boulder"—one who seduces an innocent girl.

To friends he has stated that he has been in receipt of most astounding letters protesting against his portraying the leading male part and for this reason he would rather not undertake the tour.

HALL ON TITLES.

Chicago, May 14.
Doc Hall, whose uncanny penchant for statistics frequently discloses strange things, has discovered that titles of plays have shown a marked tendency this season to run in series. First there were those that had "little" in them. "A Little Journey," "The Little Brother" and "Little Simplicity." Then the "East" series, which included "Three Faces East," "East is West" and "39 East." There was a series of "3" plays too—"Tea for Three," "Three Wise Fools" and "Three for Dians." Latest is the "dark" series: "Dark Rosaleen," "Dark Horses" and "Those Who Walk in Darkness."

INVITATIONS TO OPERATIONS.

Frederick Thompson, founder of Luna Park, and the many other Thompson-Dundany amusement devices, is about to undergo another operation for a series of complicated ills which has steadfastly stuck to him.

Despite the seriousness of the situation, he is sending engraved invitations to his friends to attend the affair which he terms a "Gut String Party."

FEDERAL INVESTIGATION

Continuation from last week of the verbatim testimony in the proceedings of the Federal Trade Commission in the matter of the vaudeville investigation.

The report below is of the proceedings
FRIDAY, MARCH 23.
JACK CURTIS.

on the witness stand.

By Mr. Walsh:
I show you Commission's Exhibit N, purporting to be a telegram from the Canadian United Theatres, Ltd., to Rose & Curtis, reading as follows:
"Rose & Curtis.
"Gentlemen:
"Kindly confirm your understanding to Mr. S. K. Hodgson that Quebec Dundas is off at Montreal the week November 27, 1917."

"Yours truly,
"Canadian United Theatres, Ltd."

Did you receive such a telegram?
A. I do not believe this is a telegram. That is not a telegram.

Mr. Goodman: Did you receive a notice like that?
The Witness: Yes, sir.

Q. From whom did you receive it?
A. I could not tell. They sent it up.

A. Just explain the communication, Commission's Exhibit N (handing paper to witness).
A. That comes from the Canadian United Theatres, Ltd.

Q. What does it mean?
A. It means that the act is cancelled for the week of November 27.

Mr. Goodman: What is the date of that paper (paper placed before the witness).
The Witness: November 27.

Mr. Goodman: It cancels the week of November 27.
The Witness: Yes.

Q. How did you get this information that her act was cancelled for that week?
A. When a week is cancelled for any reason, I do not know. It may be a million other reasons, or it may be just that reason that is mentioned. There is generally a slip sent up to notify them that the act is cancelled.

Q. Why was it cancelled?
A. I do not know why it was cancelled.

Q. Does this letter state, Commission's Exhibit L (handing paper to witness)? Does not that state correctly why it was cancelled?
A. If that has anything to do with this, it does mean that, yes.

Q. Well, is not that the same theatre?
A. No. This is Portland, and that is Canada, somewhere.

Q. It was part of the same route, was it not?
A. Possibly it was.

Mr. Walsh: Please mark this letter of March 8, 1917. (The said paper was thereupon marked "Commission's Exhibit Q" of this date).

By Mr. Walsh:
I show you Commission's Exhibit M, which is a telegram from Rose & Curtis to Miss Queenie Dundas, a telegram to Rochester, New York, in which it says: "When you arrive in New York, will talk matter over." (Handing paper to witness). Did she arrive in New York and did you talk the matter over?

A. I suppose she did, and we talked the matter over. I have no recollection of what it was, from this telegram that you show me.

Q. But by looking at this letter of November 2, 1917, does that refresh your recollection as to what you desired to talk over with this woman?

A. I suppose that is what we wanted to talk over with her.

A. And did you talk with her?
A. I believe we did.

Q. What did you talk her?
A. I don't remember. I have no knowledge or remembrance. If I did, I would say so.

I show you Commission's Exhibit O, which purports to be a letter from Rose & Curtis to Adams & Guhl, New Haven, Connecticut, in which you say: "We have just been informed that you have not joined the National Vaudeville Artists. It is absolutely imperative that you join this association immediately, as it will have a serious effect upon your present and future bookings. We are herewith enclosing applications with a request that you mail same to the association at once. Also advise by return mail if you have done so." (Handing paper to witness). Did these people, Adams & Guhl, had not joined the National Vaudeville Artists?

A. Nobody advised me.

Mr. Kelley: I object to this on the ground that it makes no difference. The conditions which existed at that time followed or were incident to a strike. They are all over with now, and do not obtain at present in the vaudeville business. It is absolutely immaterial for the present or future what took place then.

Examiner Moore: The objection is overruled.
The Witness: Who advised me, did you say?

By Mr. Walsh:
Q. Yes, who advised you that these people whom you were representing had not joined the National Vaudeville Artists?
A. Nobody.

Q. Then, why did you lie to them?
A. Lie to who?

Q. You say in this letter that you have just been informed that they have not joined the National Vaudeville Artists. You were either lying about it or you are lying now.

A. I guess I am a bad witness.

Q. You are a bad witness.

Q. I am. I never was a witness in my life, so I am all befuddled. I do not know where I am.

Q. It is easy to be the truth.

A. I love to tell the truth, you bet.

Q. In this letter that Rose & Curtis sent to Adams & Guhl, New Haven, Connecticut, you wrote this: "We have just been informed that you have not joined the National Vaudeville Artists." Who informed you of that?

A. I could not tell you now for all the money in the world. Not that I want to keep anything from you, but I just don't remember. If I would talk with my partner, I could get all that stuff and refresh my memory on anything you want to know. I will consult myself in anything, whether I am innocent or not.

Q. All right. We will excuse you until tomorrow morning, and you consult with your partner, and then come back here.

A. All right.

CROSS-EXAMINATION.

By Mr. Goodman:
Q. Were the contracts which this lady had the usual form of contract used in booking office—the usual artist form of contract?
A. Yes, we never had any different contract.

Q. Did this contract contain the two weeks' cancellation clause?

A. I never looked over the contract, but I guess that they all did.
Q. Now, tell us how, when a manager wants to cancel an act, under a contract, which contains that two weeks' cancellation clause—how he proceeds about it?
A. He just puts in one of those slips that Mr. Walsh just showed me.

Mr. Walsh: Come back in the morning, Mr. Curtis.
The Witness: All right. I want to get some sleep on this.

Mr. Walsh: Very well. Come around here and look at them. Now, Mr. Quigley.

JOHN J. QUIGLEY

called as a witness on behalf of the Commission, being duly sworn by the Examiner, testified as follows:

DIRECT EXAMINATION.

By Mr. Walsh:
Q. Mr. Quigley, what is your residence?
A. Boston, Massachusetts.

Q. And what is your business?
Q. How long have you been in that business, Mr. Quigley?
A. Well, as an agent?

Q. Yes.
A. About fourteen years.

Q. Where do you go booking for your acts?
A. Through the New England States.
Q. At what office?
A. At the Boston office.

Q. That is, you have an office in Boston yourself?
A. Yes.
Q. Are you associated with anyone in business.

A. Well, I am the president of the corporation. It is a corporation.
Q. And who are the other officers?

Mr. Quigley:
Q. What is his name?
A. Harry F. Quigley and my brother-in-law.

Q. What is your brother's name?
A. Thomas McGinn.
Q. Are they other officers in that corporation?

A. No, sir; not by me.
Q. I show you a letter addressed to you, dated February 8, 1917, which is as follows:

"Mr. J. Quigley,
Boston.
My Dear Mr. Quigley:
Enclosed herewith you will find list as per my conversation with you this afternoon."

Yours very truly,

Pat Casey.
Did you receive such a letter from Mr. Casey? (Handing paper to witness).

A. No, I do not think I did.
Q. Did you have a conversation with him previous to the receipt of that letter?

A. Yes, sir.
Q. Where was that conversation had, Mr. Quigley?
A. In Boston.

Q. At Boston?
A. Yes.
Q. When, with reference to the date of that letter?

A. It was the day before. Let me see—it was the day before I received that letter.

Q. What was that conversation?
A. Mr. Casey called me on the phone from the Parker House in Boston. The White Rate strike was on, I believe, at that time, and he asked me if I was playing any White Rate act.

I said "Yes." He says, "How many of them are you playing?" I said, "I don't know really who are White Rate and who are not."

He said, "Well, you want to stop playing them." I said, "Why?" He said, "Well, you will get in a jam." I said, "How am I to know whether they are White Rate or not, or on the blacklist?"

He mentioned the blacklist, and I said, "How am I to know?" He said, "I will send you a list," and I said, "All right, do so," and the next day I received that list with that letter.

Mr. Walsh: Mark this letter, Mr. Stenographer.
(The letter was thereupon marked by the stenographer "Commission's Exhibit P.")

Mr. Walsh: And mark this also.
(The paper was thereupon marked by the stenographer "Commission's Exhibit Q.")

Q. This letter which I show you, dated February 8, 1917, and now marked "Commission's Exhibit P," is the letter which you received from Mr. Casey at that time?

A. Yes, sir.
Q. And this list of paper which I now show you, and which is marked "Commission's Exhibit Q," is that the list that was enclosed with the letter from Mr. Casey (handing paper to witness), and I ask you if this other sheet of paper, which I now hand you, is also a part of it.

A. Yes—so this is not the list. That is the list there, that I received from Mr. Casey (indicating).

Mr. Walsh: Then I ask the reporter to mark this other list, which I hold in my hand.

(The paper was thereupon marked by the stenographer "Commission's Exhibit R.")

By Mr. Walsh:
Q. Now, you said previously that Commission's Exhibit Q is the list that you received from Mr. Casey; is that correct or not?

A. No, that is not correct.

Q. Did you ever have this list, which is now marked Commission's Exhibit Q, in your possession?

A. No, sir.

Q. I show you Commission's Exhibit R, and ask you if this is the list that you received in the letter from Mr. Casey?

A. Yes, sir.

Q. How did you come to have in your possession the list which is now marked Commission's Exhibit Q?

A. That was given to me by a party that obtained it through the Boston United Booking Office.

Q. What was the name of that party?

A. A performer.

Q. A name performer?

A. Yes.

Q. You do not care to state who the party was that gave it to you?

A. I had rather not, unless I have to.

Mr. Walsh: I will offer in evidence Commission's Exhibits P and R.

Examiner Moore: Is there any objection to these two papers?

Mr. Goodman: No, not to Exhibits P and R, but there is objection to Exhibit Q.

Examiner Moore: You have not offered Exhibit Q, have you, Mr. Walsh?

Mr. Walsh: No. That is all.

CROSS-EXAMINATION.

By Mr. Goodman:
Q. Mr. Quigley, what theatres were you booking in Boston at the time of this strike?

A. What theatres in Boston?

Q. Yes.

A. At the time of the strike?

Q. Yes.
A. Why, I booked the Howard and the Bowdoin.

Q. Who manages those houses?
A. Dr. Lothrop. I think we had booked the Gordon houses, too, on 8th days.

Q. The Howard and the Bowdoin theatres, or, rather, the manager of those two theatres, Dr. Lothrop was a member of the Vaudeville Managers' Protective Association, was he not?

A. Was he that?
Q. Yes.

Q. Is not that how it came about that Mr. Casey discussed or talked with you about this strike?

A. I cannot swear to that. He did not mention anything about those theatres, if I remember.

Q. Where was the strike in Boston? At what theatres?

A. I do not know.

Q. Well, you said there was a strike in Boston.

A. There was a strike at that time, yes, or about that time. That is what I am talking about.

Q. All over the city of Boston.

Q. What theatres? Mention some of them.

A. I do not know all of them, or even any special theatre. It hit them all, except Kelly's, I think. The Boston Theatre, and Gordon's. I will give you them as far as I can remember.

A. I do not think so.

Q. And you were booking the Gordon houses Sunday night?

A. I saw some acts during the week, but I put in the Boston Theatre. That is, in the city proper.

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Garrett Harrison
Geary Arthur
Gibson Scott
Golden Grace
Graham Frank
Gray Jack
Gray Clarice
Guy Arthur

Hack William
Hackaday Mrs E
Halbrach Winfred
Hollie Wm
Halls Frank
Harris Donie
Harrie Bobby
Harvey Zella
Hayward Ella
Helsa Harry
Henry Peggy
Henderson Norma
Herbert Sid
Hodge Mr
Hoffman Mr & Mrs
Holmes Dorothy
Hosie Nan
Hopper Buckley

Inman Billy
Irwan Jack
Isbell Jimmie
Ives Otis
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Jerome Frank

Kaufman Al
Keane Chas
Kennedy Ray
Keppeler Otto Geo
Kennedy & Kramer
Knight Harlan
Knoffor Joe
Knox & Rella
Koppe Sol
Kramer Mae

LaBelle & Lillian
LaCosta Harold

La Rue Evelyn
Laurells Four
Lanling Paul
Leighton Bert
Levy Chas
Lewis & Hart
Lewis H B
Lewis Richard
Littlejohn L P
Lorella W J
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Lovett Irene
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Powell Mrs
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Raleton Ed
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Sully Estelle
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Summerville Ada
Swanenton Arthur
Sweet Mr. C B

Taylor Emma
Tempest June
Terrill Ohas
Thelma Norman
Tucker Jack
Turner Beatrice

Van Arthur
Van Aiken
Van Goldie Rinehart
Vann Helen
Vaughn Mike

Vedder Fanny
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 Williams Tina
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 Wilson Maude

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IF YOU DON'T AD
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Wolfe Daisy
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Young Myrtle

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& Garter Chicago
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L O 28 Gayety Bal
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O 26 Gayety Brooklyn
 Cadillac Detroit.
 Empire Albany 26 Cast
 19 Gayety Buffalo
 Pittsburgh.
 ad Terre Hante 20-
 26 Geyety Louisville

Williams Mollie 19 Casino Philadelphia 28
Miner's Bronx New York

LOS ANGELES.
Alan Dwan arrived last week from New York.

Ed Barnes (Barnes and Roberts) has been engaged as musical director for the Will King Co., playing at the Auditorium.

Ralph Pollock and King Zany have written a song, "Isle of Content," which they have dedicated to Sophye Barnard.

of the Maas, that DeWolf Hopper is to play the lead in the Western "Better 'Ole" Co., following James K. Hackett's collapse in San Francisco.

Bert St. John, manager of Clune's Audi-

wood, **BAITMORE**

By F. D. O'TOOLE.
AUDITORIUM.—"The Crimson Alibi" had its premiere Monday. (Reviewed elsewhere in this issue.)

of George Arliss turned out the opening night to see him present "The Mollusc," a three-act comedy, and a new one-act sketch, "A Well Remembered Voice." But it was not the old Arliss that these people saw; instead, there was a comedian who, notwithstanding the doubts he expressed in the curtain speech, has made a delightful study out of the role of Tom Kemp, an Englishman.

MARYLAND.—Keith's vaudeville.
FORD'S.—Starting what might be called a spring repertoire season of Griffith productions, "The Fall of Babylon," an adaptation of the Babylonian episode in "Intolerance," into which several innovations have been introduced, opened a run at this theatre. The

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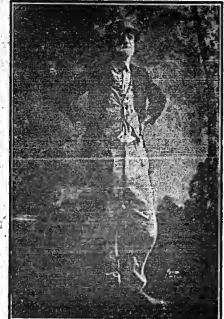
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SYNCPATED WALTZ

DREAMY AMAZON

A BETTER CLASS
SINGING WALTZ

HIT

HIT

WILD HONEY

HIT

HIT

MR. COMIC SINGER
HOP ON THIS ONE

PIG LATIN LOVE

THE NEW SONG
LANGUAGE

A CALIFORNIA
PRODUCT

HINDOO LADY

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A NUMBER!

SINGLE — DOUBLE
TRIO-QUARTETTE

ON THE RAINBOW TRAIL

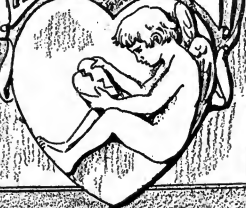
A TUNEFUL BEAUTY

A JAZZ
BABY

IM SATISFIED TO STEP ASIDE

EXCELLENT
DOUBLE NUMBER

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Vernon Country Club, Vernon, Calif.

production is introduced in a prologue in which Mr. Stevens, as a Babylonian priest, calls the attention of the audience to the similarity between the people of that period and of today except in the manners of dress. In this prolog and between the acts a group of dancers present a ballet and two solo numbers.

HIPPODROME—The Montana Five, Alanson, Sterling and Marguerite, Roth and Roberts, Billy Lawitt and Mabel Gardner.

COLONIAL—Dark.
GARDEN—William S. Hart is easily the best thing on the bill in "The Money Corn" a film production written and directed by Hart. Larry Davis and Co., "Cochranettes," Marr and Evans, Harrison and Burr.

PALACE—"Million Dollar Dolls" opened up a week's stay, and it has been many moons since two such clever funmakers as Charles Mack and Cliff Bragdon have appeared on the same bill as the Palace.

GATYET—"Follies of Pleasure."
POLLY—"The Dance of Death," clever burlesques interpretation of the features of "The American Winners" this week. Millie Lowridge in place of a share honors with Michaela Penzetti, the courtesan. The offering consists of two burlesques and the comedy roles and poorly handled by Harry Stratton, Billy Kelly and Chick Brickmont.

VICTORIA—Mae Marsh in "Spotlight Eddie," Vanderbilt, Pearl Abbott and Co., Taber and Green, "The Mists," Blane and Hart, Sam Duncan.

NEW—Fanny Ward in "Common Clay," portrays her character exceptionally well, and she is well supported by a strong cast. Last night, Gladys Leslie in "A Stitch in Time."

PARKWAY—Marguerite Clark is starring all week in "Let's Sings," the film version of the farce, "The Naughty Wife."

The circus season is at hand. The first to arrive is that of Pollock Brothers, whose "20 Big Shows" have unfolded their tents at the circus grounds at Edmondson avenue and Benton street. There are here under the auspices of the United Beneficial Club of Baltimore, and the "La Rose Electrical Fountain," part of the "20 Big Shows," in their particular pride and joy. The fountain is a small display, compact and pretty women, to say nothing of a band. Besides this there are freaks, acrobats, a congress of fat people and scenes from the "wild and woolly" West, thrills from the underground Chinatown, the Arabian Nights, scenes from the East Side, the Darktown Muzarella, the whip, ferris-wheel and a merry-go-round, a real circus band and plunk lommade. This circus will remain here a week.

The Ringling Brothers and Barnum & Bailey Circus opened a two-day stand here 14. This is the only circus that Baltimore really closes up shop for.

"Welcome, Stranger," the newest output of the all-star Cohen & Harris variety man, will come to Baltimore next week at the Academy, it is by Aaron Hoffman. In the cast are George Sidney, George Sydneyman, Harry New Clark, Mabel Juliette Scott, Jane Kavanaugh, Florence Harvey, Mimi Miles, Laura Olcott, Harry Herbert.

BOSTON.

By LEN LIBBEY.

ORPHEUS—Lowry, picture and vaudeville, using for a feature film, Vivian Martin in "The Home Town Girl."

BOSTON—Picture and vaudeville.

BIJOU—Picture.

BOWDOIN—Picture and vaudeville.

SCOLLAY OLYMPIA—A fight for a feature film Harry Carey in "A Fight for Love," with

the vaudeville topped by Alexander, O'Neill and Saxton in "From Virginia," and the balance of the bill including George and Anna Glocker, Charlie Babbly, Hal Stephens & Co., and the Blue Acoustic.

GORDON'S OLYMPIA—Vaudeville, John Mangies and Co., Eckoff and Gordon, Shirley Blum, Hayes and England, "Gloria" Stars.

GORDON'S CAMBRIDGE—Film, De Mille's "For Better or Worse," and "The Girl and the Boy," Harry and Anna Seranton, Grindell and Baker, El Cid, Richards and St. Ogeil.

WALDORF—For the first half, vaudeville, Kennedy and Nelson, Cooney Sisters, Harry Walcott, and Mack, Lee Merchants. "Vanity Pool" film.

ST. JAMES—Film, "The Bull Alarm," Vaudeville, Kincaid Klittes. Also four other acts.

GLOBE—COLUMBIA, STRAND, LANCASTER, MODERN, BRADON, PERWAY, EXETER STREET, CORDMAN SQUARE—Picture.

PARK—Picture and songs.

SHUBERT—First week of feature, "The Eyes of the World," established in the house for an ideal engagement.

PLYMOUTH—"A Sleepless Night," another of the bedroom style of the kind shown after several weeks at the Wilbur.

TREMONT—Fourth week of "Fie-Fo," reminiscent of the older style of the kind show, which seems to be doing a very fair business at the present time.

PARK SQUARE—Closing week of "Why Harry?" which got plenty of advertising in the local dailies and is reported drawing good houses. "Among the Girls," new musical show, booked next.

MAJESTIC—Second week of "The Bird of Paradise," which will have several seasons ago and which has shown remarkable drawing power so far in this engagement.

HOLLIS—Laurette Taylor still cleaning up with "Happiness," that hits the clientele of the Hollis just about right and which is undoubtedly the last attraction this house will have during the present season.

WILBUR—Nora Bayes opened Monday with "Ladies First," to a good house.

COLONIAL—"La La," Leslie, new musical show tried out on the road and which comes here for its metropolitan premiere. Jack Hazard is starred. Booked in for two weeks only.

COFFEY—Double bill this week, a new departure in a way. "The Critic" in the big place, but as an opener, company is playing "The Monkey's Paw."

ARLINGTON—"The Silent Witness" for week only, in pursuance of the policy of this house.

BOSTON OPERA HOUSE—Fourth week of Al Johnson in "Sinbad." Bill packing them in.

CABINET—"Burlesque Review of 1919 Models."

GATYET—"Liberty Girls."

HOWARD—"Jolly Girls Burlesque."

About every real artist in town will be at the Actors' Fund benefit, Friday afternoon at the Colonial theatre. Several of the legitimate stars in town have offered their services and the Keith house has also sent up several acts.

Surely the season of benefit performances. Joe Di Pass, the "top" vaudeville man of the Park square and "Nick" Penfield, are to give a Sunday night show, and last Monday night, James R. Keen and John D. O'Leary, in the box office of the Park square, were given the benefit performance.

Ernest Glendinning, here with "A Sleepless Night," was visited one evening recently by six Marines. He was their drill master at Paris Island, during the war. Mr. Glendinning was married in New York, May 10, to Marie Hogue, formerly leading woman in "Experiences."

The Arlington, one of the two stock houses here, has dropped its summer prices, as a 60-cent top at the night shows. It is expected the company will play well into next month.

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Note These Remarkable Values:

\$10 Hotel Steel	\$9.75	\$50 XX Fibre	\$29.50
\$25 Glad Trunk...		Combination	
\$35 Fibre Trunk...	\$14.50	\$90 Guaranteed	\$38.50
\$35 Taxi Ward-		Indestructo	
\$40 Trunk...	\$19.50	\$65 Deluxe In-	\$48.75
\$40 Theatre		destructo	
Wardrobe	\$26.75	\$65 Wardrobe	\$56.50
Trunk		Wardrobe	

EDWARD GROPPER
PHONE: BRYANT 5678 208 W. 42d St., New York City

After an absence of about 12 years, when he appeared with the company when it was known as the Castle Square stock company, with John Craig at its head, Edward Wade has returned to the company, now known as the Arlington.

One of the first signs of the coming summer park season is the opening of the Pemberton Inn, Saturday. A cabaret is used. It is reported Paragon Park will open again this season with first signs of the coming summer season. He is now in New York booking acts for the season.

Charlie Hartman, who has been here several weeks with "Oh, Look!" has returned to New York and taken up his new duties as manager of the Princess theatre.

Henry Taylor, treasurer of the Hollis street theatre, will leave Boston, May 17, to handle the business affairs of Fred Stone's Film Production Co., which is to make three new pictures at Los Angeles.

BUFFALO.

By G. A. BALLOU.
A concern for the manufacture of a new type of picture screen has just been incorporated here, at a capital of \$100,000. It is known as the Steel Vellum Screen Corporation. The office and plant of the concern will be located at 228 Pearl street.

By a large majority, the voters at Gowanda, a town near here, have decided in favor of Sunday pictures. They also favor Sunday baseball. An ordinance will soon be drawn up.

If the first night's attendance is to be taken as a criterion, the week's engagement of Walter Whitfield in "The Little Brother" at the Teck this week, will be a successful one.

Frieco performed to the tunes of one of the latest of jazz bands that has come to Buffalo. He heads the bill at Shea's this week. Another headliner this week is George MacFarlane, baritone of real ability.

"The Natural Law," a morality picture, in which Marguerite Courtot is starred, is the headliner at the Lyric this week. There are several other fine acts.

DeVoghe heads a vaudeville bill at the Olympia.

Monday was Circus Day in Buffalo. The Buffalo Circus was in town and gave two performances at the Hamlin Park grounds.

Keen advertising competition marked the presentations of Buffalo's downtown film houses this week. Last week, when advance notices for "The Red Lanterns," in which Nudie was starred, were given, the scene on the screen at Shea's Hippodrome, the stage was set to represent a Chinese garden, lit with lanterns of scarlet.

where "Oh, You Women," began an engagement. Sunday, when the Hippodrome People on Main street were somewhat startled the latter part of last week, to see a woman leaning against a lamp post in regular "morning after" style. Then, she moved, picking

up the lamp post against which she had been leaning. It was morning, and the woman, who the principal ingredient was paper mache. The wondering crowds found that she was an "advertisement" for the bill at the Palace.

Baseball is the latest entry in the 1919 amusement field here, the Buffalo International League club opening its season this week. The wondrous crowds found that she was an "advertisement" for the bill at the Palace. Buffalo has never before seen an exceptionally enthusiastic baseball town.

May Robson in "Fish," the stage production adapted from the stories by Mary Roberts Rinehart, scored a hit at the Majestic Theatre this week. It is a typical May Robson play and is a two-way success.

BUTTE, MONT.

By DAVE TREPP.
The Allie War Veterans band, which played in Butte to small business on the last night of the local Victory Loan drive, was on the rocks at Helena. There were 18 in the organization, and all were veterans from overseas service. They put on a varied and enjoyable entertainment, but did not attract persons. Local citizens in Helena came to their aid as many of the men had families who were in want. They stated they had received no salaries for four weeks.

C. Seranton, of Wolf Point, has let a contract for the erection of a \$30,000 theatre there.

B. W. Keeler, former manager of the Elks, has gone to Sheridan, Wyo., where he is reported to have purchased a house. He was accompanied by his wife, Frankie Keeler, who has been in theatre circles and little child.

Billy Sullivan has closed the doors of the Legat cabaret. He has plans for re-engaging in the same business in Butte before returning on a larger establishment of that kind.

DETROIT.

By JACOB SMITH.
"Through the Ages," a spectacular production, at the Detroit Opera House, produced by Constable & Gest. Three acts. Adapted from the French by George M. Cohan, Minton, Munio by W. F. Peters. Staged by Robert Milton.

Little Mayer and Her Driving Girls have opened at the Elks-Union square and gave two performances at the Hamlin Park grounds.

"Gypsy Rich" at Detroit Opera House now with "The Nat." by Constable & Gest, at Garlick.

Vaughan Glaser opens at New Detroit May 10.

So Lasser will be here May 25 for opening of "Yankee Doodle" at Adams Theatre.

"Daddy Long Legs" broke all Sunday records at the Elks-Union square. H. E. Cornell booked it for a second week at the Washington Theatre.

Harry J. Garson is in town arranging in premier of "The Hunchback" his own production. He is planning another monster advertising campaign.

At the picture houses this week: "Paul Louis Legs," Adams; "The Money Corn," Broadway-Strand; "For Better or Worse," at Madison; "Broken Orders," at Washington.

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Wire or write for your orchestration in any key. Lots of extra comedy choruses.

GREAT FEMALE VERSION

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HIT

**CAN YOU
TAME
WILD
WIMMIN'?**

ANOTHER
HIT

**PUT HIM
TO SLEEP
WITH THE
MARSEIL-
LAISE**

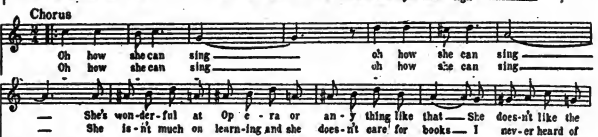
ANOTHER
HIT

**I
WANT
A
DOLL**

Oh How She Can Sing

Words by
JACK YELLEN

Music by
GUS VAN and
JOE SCHENCK



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WAITING
FOR
SOMEONE**

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BIG HIT

**THE
PICKA-
NINNY'S
PARADISE**

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**STEVEN
GOT
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LAYMAN AND KLING

Whirlwind Dancers

JOHN CORT'S "FIDDLERS THREE"

This Week (May 12), Cleveland

Beginning May 19, Forrest Theatre, Philadelphia, Indefinitely

DENVER

By EDWARD C. DAY.
ORPHEUM, TAVOR GRAND—Vasdeville.
DENHAM—Wine Stock Players in "Evaluating a Husband."
RIVOLI—First half pictures.
RIALTO, PRINCESS—Picture.

Mack Bennett's diving girls, appearing at the Rivoli in person last week in connection with the showing of "Yankee Doodle in Berlin," astonished the natives of Denver by taking plunges in the public bathing lake in Washington Park.

Under the auspices of the Denver Press Club, Maud Powell, the famous violinist, will appear at the Auditorium June 3. This will be a return engagement for the accomplished woman.

Bert Hall, the Lafayette Escadrille hero, appeared here last week during the showing of the picture, "A Romance of the Air," in which he co-starred with Edith Day.

The Broadway is again in darkness. The season has been none too good with the exception of three or four weeks, during which

BACK FOR GOOD! GOOD. HOPE VERNON

A SONGSTRESS AND A VIOLIN

This Week (May 12), Great Northern Hipp., Chicago
Next Week (May 19), Grand Theatre, Chicago

Eastern Representative:
FRANK EVANS

Western Representative:
HARRY SPINGOLD

Blythe, Ariz., six months before her decree of divorce from Dr. D. S. Mitchell, of Los Angeles, became final.

Members of the Christian Science Church have rented the Thompson for every Wednesday evening. Performances will be conducted the other six nights as usual.

"Colorado's Own," is also another drawing card.

Joe Koshleg, manager of the Orpheum, Sheridan, Wyo., for three years, has taken over the Princess, at Colorado Springs, Colo., succeeding H. E. Gardner, who goes to Great Falls, Mont.

his partner, Harry G. Griffin, full interest in the Orpheum, Steamboat Springs, Colo.

R. P. Penny, of Pueblo, is taking the "Super-Minded Operating Company," a mystery outfit, to Honolulu, New South Wales, New Zealand, Australia, China and Japan.

The Pathe exchange is being moved this week into new and larger quarters. The future home is located at 1426 Welton street.

The Denver Theatre Supply Co., owned by Charles & Webster, will open a first class store for the handling of equipment for picture and legitimate theatre, at 1426 Welton street.

Whittemore & Pool, of Luck, Wyo., are in Denver this week purchasing complete equipment and engaging services for a new picture theatre to be located in the Lance Creek Oil Fields at Luck, Wyo. A two story building, to be occupied jointly by a theatre and dance hall, has been built in the centre of the fields between two of the producing wells. The new projects will afford the only amusement available for the thousands of men recently attracted to the district by oil strikes of

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time good houses were the rule. Otis Skinner is coming in a three days' engagement opening May 22 in "The Honor of the Family."

With a capitalization of \$20,000, the Denver Theatre and Amusement Co. has been incorporated here. The incorporators are, W. L. Kerr, C. H. Osborne and J. D. Wardell.

On a complaint, issued by authorities of Denton, N. M., Florence Mitchell, a cabaret singer from Los Angeles, was arrested here in a charge of bigamy. It is said, Miss Mitchell eloped with Harry Lee Barron, from

Chief Silver Tongue, the real Indian tenor, has completed his engagement at the Dutch Mill, Denver's famous "dry" cabaret. He is now singing in Pueblo, Colo.

Signor Casella's popular orchestra concerts continue to be the attraction at the Rivoli on Sunday afternoons.

A weekly film attracting attention in Denver is the one showing Little Zeb, a tiny battle tank, climbing Pike's Peak in interest of the Victoria Loan drive. Pictures showing the arrival in Denver of the 107th Infantry.

A. Lee Hampton, of Grand Junction, Colo., has the honor of choosing the films that were shown on the George Washington during President Wilson's second trip across the Atlantic.

Glade Diller, of Huger, Colo., has accepted a position with a coast picture co. and has departed for Siberia, to take a series of traveltips.

E. R. Gallatin, well known in Denver, has opened the Oryx at Nunn, Colo.

Alden V. E. Wessels has purchased from

great wealth. The theatre will be opened May 20.

INDIANAPOLIS.

By WILL B. SMITH.
MURAT—"Good Gracious! Annabelle!" Second week of Stuart Walker Players. Last week to big houses in the "Cinderella Man."

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WARNING TO THE PROFESSION

An alleged wounded soldier is masquerading as one of the

SIX BROWN BROTHERS

And is obtaining money under false pretenses.

Any information as to his whereabouts will be greatly appreciated. He is an impostor and was never connected with the Six Brown Brothers or any of Tom Brown's Acts.

TOM BROWN, Globe Theatre, New York City

The Real Star of the Act is TOM SHANNON. Philadelphia Press, Dec. 5th, 1916.

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TOM SHANNON

is no longer with

HARRY TATE'S "MOTORING"

I was personally engaged and rehearsed by Mr. HARRY TATE in LONDON, England, July, 1912, and the recipient of Two Weeks' Notice from A. Rockhill in NEW YORK, MAY 5th, 1919, who deems it necessary for the Interest (?) of the Firm.

(I don't think.)



Prior to this on FIVE distinct and separate occasions I had myself voluntarily filed my two weeks' notice, but somehow it never seemed to be "To the interest of the Firm" to accept.

"Isn't It Annoying, Papa?"

Tom Shannon is making the hit of the BILL this week. He is the Schoolboy Son in HARRY TATE'S extremely funny Motor Party.—Seattle Daily Times, April 23rd, 1915.

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FOR NEXT SEASON

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CHICAGO

CENTRAL 1801

ENGLISH'S—"Heart of Humanity"; shadow play, second week.

PARK—"Darktown Frolics"; next, "Which One Shall I Marry."

MAJESTIC—Burlesque.

COLONIAL—Picture.

CIRCLE—Picture, "Yankee Doodle in Berlin," and Mack Bennett's six bathing beauties in person.

RIALTO—Closed for repairs.

LYRIC—Being rebuilt.

KEITH'S—Summer vaudeville.

GAYETY—Vaudeville.

"The End of the Road," the Government film, in Indianapolis, at English's, so impressed the Indiana Board of Health, because of its message for the welfare of mankind, that Dr. J. N. Hart, state health commissioner, made overtures to the War Department to purchase the exclusive rights for Indiana.

The summer vaudeville season will open in Indianapolis May 10. Henry K. Burton will manage English's and has Ivan D. Martin's New York Models for his headline attraction on the opening bill. B. F. Keith's will run five acts, three times daily through the summer months.

The rebuilt Rialto will re-open Saturday May 17. The theatre is being enlarged and redecorated throughout.

Henry K. Burton, of the Burton Theatrical Looking Offices has contracted with the Elks Lodge at Martinsville, Ind., to supply attractions for an eight-day carnival to be held Aug. 22 to 31. The musical feature will be John C. Weber's prize band of America. Mr. Burton also is to obtain attractions for an indoor carnival to be put on by the Eagle's Lodge in Kokomo, Ind.

Good mammas and papas in Indianapolis for more than a generation always advised their young sons it was fine to go to Sunday school, but they should never think of going to the Empire Theatre, or even look at the lithographs on the billboards displaying the lithesome proportions of burlesque belles. Considering this, imagine the startling announcement made this week. The old Empire is to be converted into a gospel meeting house. Next Sunday there is to be a "house warming" in the old burlesque house. Possibly some of the amen brethren will recall other days when the minister stands in the center of the stage where—well, then was some days.

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THREE ON BASES!

(AND NO OUTS)

First Hit Was a Smash to Right Field Made by

"SOME DAY IN ARABY"

The Greatest of All Oriental Songs.
The Vocal Version of the Wonderful Instrumental Success,
"ORIENTAL," by VINCENT ROSE.

Second Hit Was Another Liner to Right Made by

"ROSE OF ROMANY"

The Beautiful Gypsy Song by NEIL MORET and LOUIS WESLYN
A Song that is as Refreshing as a Morning in June.

And the Third Hit? To the Right Like the Others.
All Hits to the Right This Season. Made by

"HINDU ROSE"

The Real Novelty Song of the Day, by MORET and WESLYN
With Its Breezy Comedy Lyric and Its Irresistible Melody

Bring Them Home With a Liner to the Publishers. Watch Them Fox-Trot Around the Bases and Score!

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JEAN B

NEW

"PEEK"

AT THE COLUMBIA THEATRE, NEW YORK

Staged by LARRY CEBALLOS

CLARK AND McCULLOUGH	Miss FRANKIE JAAMES	JOE COOK
JIM DE FOREST	Miss EMMY BARBIER	HARLAN KNIGHT
UNIVERSITY TRIO	Miss LILLIAN McNEIL	VITTORIO AND GEORGETTO

EDINI'S

REVUE
A-BOO"

NEXT WEEK (May 19th), TO REMAIN ALL SUMMER

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CAN GIVE PERSONAL ATTENTION TO A FEW MORE GOOD ACTS

The Stuart Walker Players were the guests at a reception given by the Indianapolis Athletic and Canoe Club, May 10. The Players gave special performance for returned service men at the Murat on Indiana's Welcome Home Day, May 7.

B. W. Barton, recently retired from the firm of Barton and Olson, veteran Indianapolis theatrical company, is on an automobile tour through the South.

Local theatres are taking on members of their staff who recently have been discharged from the service. The Lenwood Amusement Co. has made Edwin Booth manager of the Rialto. Harry Hice, another discharged soldier, is managing the Belmont picture house. The World Film Corp. has put Nat Barrish, overseas soldier, back in charge of its Indiana branch.

Bert Earing, former manager of the Belmont picture theatre, has gone to Pittsburgh to become a member of the sales force at Pathe Exchange, Inc.

The Circle runs its own movie magazine feature reel each week. E. Barrett McCormick, manager, edits the reel, which includes press-squib and local news pictures.

MONTREAL

By ARTHUR SCHALEN.

HIS MAJESTY'S Cyril Maude in "The Saving Grace." Next, Boston English Opera Co.

PRINCESS—Vaudville.
 ORPHEUS—Orpheum. Players opened season Monday in "The Strat." Next, "Nothing But the Truth."
 FRANCAIS—Chicago Grand Opera for one week.

LOUVE'S—Vaudville.
 ST. DENIS—Constance Talmadge in "Sauce for the Goose" (film), and Vaudville.
 GAYETY—Star and Gaiety Show, last week.

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PHILADELPHIA, PA.

IMPERIAL—First half, Wallace Reid in "The Roaring Road." Second half, Shirley Mason in "The Recruiting Angel." John Crawford (tenor).

STRAND—First half, Nastimova "In Out of the Fog." Harold Lloyd Comedy and Willie Eckstein.
 NEW GRAND—Bryant Washburn in "Something To Do." Billie Rhodes in "The Love Call" and Eugene Maynard. Next week, "Mickey."

HOLMAN—"Heart of Humanity" and Holman's Symphony Five.

Loew's Theatre baseball team, with Ben Mills, manager of the theatre, at first base, has again started its season, winning the first game, 7-4.

The Tiroll is now under the management of Sam Lewis and Harry Paneroy. The latter is also manager of the Holman.

It is not likely Schermer Park will be ready for some time.

When the Gayety closes Saturday work will

be started on a new entrance to run from St. Catherine street instead of the St. Urban street.

NEW ORLEANS.

By O. M. SAMUEL.

CRESCENT—Easily the best half in several "halves" was the last half at Monsieur Loew's local art emporium. From screen, to screen it was brimful of entertainment. Initially, La Most and Wright, a blonde and brunette duo of girls, centered about to voluptuous returns with their harmonious harmonica playing, a nifty Rube adding bit and a finish that could advertise Madame Anybody with the scintillating game displayed. Routinely could place these girls in the more pretentious places. Willie Smith received the applause trophy, wringing the last faint echo to his run before ultimately exiting. Lots better to leave them applauding soully than faintly, however. Herbert Brooks, the same Herbert, with his dexterous digits in card maneuvering, and the steel trunk to conclude, kept them agape and amused. His work with the pasteboards seems to have improved, so much so, the thought impends if he packed away his trunk the cards would make him a better card and should induce Father Big Time to welcome him back to the fold. Right up to the end, Shaw and Bernard held them enthralled and exuberant and then lost them in saying good-by. Their last piece of business just dampens everything, and could be ditched instantly. The "dope" paddles the imaginative stuff like a master, bearing the stamp of a regular leech salesman. Perforatively, Winston Brothers attributed in a picturesque frame, unquestionably lifting themselves in an artistic as well as a material way.

PALACE—Some bills do and some bills don't. The last half collection did. Started well and never relinquished to pleasant appeal. The Pickfords began. Well-arranged turn, which, with the versatile evolutions, brought enjoyment in good measure. Then the "Girl from Milwaukee" acted and re-acted as a total sedative, her vocal qualities and diverse repertoire providing a stimulating and invigorating moment. This artist recognizes the differentiation between song value and sound value. Travers and Douglas, with their fragrant style, "Morning Glory," brought to view a real histrionic "find" in the person of Irene Douglas. The piece couldn't miss with Miss Douglas looking and acting like one of Belasco's Thespian daughters, tightly riveting the intellect with her simple, natural, unaffected deportment and carrying the act over to a happy success. There are many turns and money turns. Most are just obnoxious and unattractive. A few, though, are very pleasing in a broad, humorous way. The late Willard Simps, with "Finder's Purloined," was over a scorch, even to the most esthetic. James "Fat" Thompson, in his "Camoufflage," appears to be Simps' successor. The laughs accorded are as real as they are ribald, because there is a semblance of veracity in point of presentation. George Ward closed with a showy routine that held several facts that brought animated and undivided interest.

LYRIC—Clarence Bennett's Colored Carnival.
 STRAND—First half, Anita Stewart in "Merry Began." Last half, Madge Kennedy in "Leave It to Susan."
 LIBERTY—First half, W. B. Hart in "The Money Crawl." Last half, Olive Thomas in "The Follies Girl."

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WEEK
MAY 19th

FAVORITES OF MUSICAL COMEDY

Late of "Katinka," Weber and Fields and "The Velvet Lady"

HOWARD LANGFORD AND ANNA FREDRICKS

in "SHOPPING"

A COMEDY INCIDENT WITH SONG
BY HOWARD LANGFORD

Direction CHARLES ALLEN, M. S. BENTHAM OFFICE

Paul English has taken over the management of the Royal and has installed his own stock company with himself as leading man. English and M. J. Giesl, who wrote "I'm Sorry I Made You Cry," are to start in the music business here shortly.

"Veronica's Vail" is to be presented at the French Opera House next week. Its story is from the "Passion Play."

The mother of Sam Gold (Gold, Reese and Edwards) died while he was appearing at the Palace here, and he left immediately in order to be present at the funeral. Reese and Edwards worked minus their partner for the three days. Gold rejoined the act later.

Don Campbell leaves soon for his summer home in Massachusetts. Campbell will spend several weeks in New York before returning, arranging for the management and maintenance of the Palace.

Ed Schiller has entirely recovered from his recent indisposition.

There is a Southern theatrical hotel which charges for rooms by the number thereof. For instance, Room 125 is \$1.25 and Room 400 is \$4.00.

OMAHA, NEB.

Four packed houses saw Ethel Barrymore in "The Or Chance" at the Brandeis May 8, 9 and 10. Miss Barrymore is a favorite in Omaha and always does capacity business here.

Joy Sutphen, manager of the Brandeis, declares Omaha is a big time show town now. Joy has booked Fred Stone in "Jack of Ladders" for the latter week of Jan. 6 next season. This, he says, proves it.

Willard E. Chambers, for more than 30 years Omaha's leading dancing master, who

has groomed a number of acts for professional appearances, has retired and gone to San Diego, Cal., to live.

Captain Eddie Rickenbacker, American ace of aces and a former automobile salesman in Omaha, is slated to lecture at the Auditorium on May 10.

The Gayety, Columbia burlesque, closed for the season last Friday, and on Saturday, E. L. Johnson, manager of the house, left for Michigan.

Omaha cabarets, dance halls and summer amusement parks have suffered a hard blow. Sunday dancing comes under the ban under a recent enactment of the State Legislature. The new blue law takes effect in July.

A new municipal beach with a \$50,000 bath house is to be installed this summer at Carter Lake by the city.

Harry Walker, Jr., son of Harry Walker, veteran dockworker at the Orpheum, returned from France last week with the Omaha Ambulance Co.

Mrs. Catherine Broshkosky, the little grandmother of the Russian revolution, will lecture at the Brandeis Thursday.

The Tuesday Musical Club, a local organization formed to bring musical talent to Omaha, has contracted to use the Brandeis for its afternoon musical next season.

Prof. Joseph Bonnet, French organist, is to give a concert at St. Cecilia's Cathedral on May 18.

The soft drink cabaret is not profitable during the hot months. As evidence of this, the Orpheum Gardens will close June 1 and not reopen until Nov. 1. Manager James Ford has announced.

Jan Rubin, playing at the Orpheum, gave a recital at the theatre following the afternoon performance on May 9 for the benefit of local musical teachers and students.

PHILADELPHIA.

STANLEY—Geraldine Farrer in "The Stronger Vow" strongly featured and heavily

patronized this week. Next week Douglas Fairbanks in "The Knickerbocker Buckaroo."

PALACE—Norma Talmadge in "The Prohibition Wife."

ARCADE—W. S. Hart in "Money Corral."

VICTORIA—"For Better, for Worse." Next, William Farnum in "The Jungle Trail."

STRAND—Marguerite Clark in "Let's Slope." Last half, Shirley Mason in "Rescuing Angel."

LOCUST—Elsie Ferguson in "The Eyes of the Soul." Last half, Marguerite Clark in "Let's Slope."

RIVOLI—"The Turn in the Road."

A new dance craze which is sweeping all sections of the city is held responsible for the falling off of business experienced at many of the pop and vaudeville and picture houses during the past two weeks.

Al White, who has appeared in vaudeville in dancing acts, has recently opened a big dance floor with a jazz orchestra on Market street, in the heart of the shopping district.

"Roundup" is the name of a mammoth ball at Twelfth and Chestnut streets, just above Keith's, in the building vacated by the Third Naval District Board. The various dance halls are getting a heavy play and it looks as if there might be a big summer season on one-stepping and fox-trotting.

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TOMMY HAYDEN

wishes to state that his own original idea of the Englishman's impression of the "American Baseball Game" is not public property but copyrighted years ago in Washington, D. C.

I am the writer of this material, which can be proven, not only by copyright, but by numerous witnesses who were present at the initial presentation of same.

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Direction, J. C. PEEBLES

P. S.—There are two teams using this material now and there is going to be some trouble if they don't wake up and TAKE NOTICE.



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The vaudeville and picture houses made preparations for a big rush of business during the last half of the week as the result of thousands of visitors in town to witness the big parade of the 28th Division on Thursday. Several of the principal motion picture houses are on streets over which the boys will parade.

PORTLAND, ORE.

By JOSEPH GRANT KELLEY, Jr. ORPHEUM, PANTAGES—Vaudeville, HIPPODROME, STRAND—Vaudeville, and pictures.

AUDITORIUM—Dark. HEILIG—4 to 11, "Myrtine." BAKER—11, Baker Players in "Fair and Warner."

ALCAZAR—11, Alcazar Players in "Bought and Paid For."

LYRIC—Musical comedy stock.

The Baker Stock will close its season about June 1.

Oaks opening in Oct. for May 17.

The T. M. A.'s annual benefit dance is to be given at Christensen's hall May 15.

Monte Austin is singing at Council Crest.

Theodore Johnson, film salesman and exhibitor, succeeds L. Wingham as manager of the Portland office of Exhibitors' Mutual. Wingham takes charge of the Seattle office.

Los Angeles gossip has it that Gertrude Astor will be leaving woman for Herbert Hayes in the picture he is to make here.

PROVIDENCE.

By KARL K. KLARK. SHUBERT MAJESTIC—"Tiger." Tiger opened before a good house Monday night in spite of bad weather. While the play is given by an excellent company, one of the best seen here this season, the play itself did not particularly impress.

OPERA HOUSE—"Parlor, Bedroom and Bath." Here before, playing to fairly good houses this week with Flavia Arcaio in the lead.

E. F. ALDER—"The E. F. Albee Stock, third week, in "The Little Teacher," first

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time in this city. Miss Lyle, this season's leading lady, in the role of teacher, was seen at her best, while Anne Hamilton as the oldest pupil had a chance to show her true worth. Helen Reimer returned to the company this week, receiving a hearty welcome. The new playhouse continues to draw heavily.

KEITH'S—Dark. Entries front of the old Keith Theatre which saw its last vaudeville or stock with the opening of the E. F. Albee Theatre, is being changed over, workmen tearing down the popular ornaments of this famous playhouse this week preparatory to its opening with Albee under the name of the Victory Theatre.

FAYE—"The Juvenile Follies." The Art-Cons. Four Musical, Howard, Houston and Hertel, France and Pearl, Jean Lorraine. Theda Bara in film.

COLONIAL—Dark. All midway attractions at Rocky Point were scheduled to open last Sunday, but a steady rain all day prevented.

With Harry Pitt in "Good for Nothing" at the Emery the last half of the week is Fierces Hadley, a former Providence girl well known as a vocal soloist.

The 11 o'clock theatre train from this city to Pawtucket and the Attleborough has been placed after having been off for some time. This train in years past has carried home hundreds of theatregoers, and when it was taken off managers here found that business from this place decreased. Many business men and civic organizations protested against

its removal and were finally successful in having it put back.

Mme. Simone Roberval and Paul Casanova, French players, appeared at the Star Theatre in Pawtucket Wednesday night in the "Code of Honor." There are a large number of French-speaking people in Pawtucket and the surrounding towns, and the French players were seen by a crowded house.

John R. Haas, Jr., press representative of the Modern here, was in New York on business during the latter part of last week.

The Providence Knights of Columbus will give a minstrel show next Monday and Tuesday evenings at Infantry Hall. Happy Jim Walsh, formerly with Lew Bookstader's minstrels, will be one of the features of the show.

ROCHESTER.

By L. B. SKEPPINGTON. LYCEUM—"The Manhattan Players in "Johnny Get Your Gun."

GAYETY—"Follies of the Day."

FAYE—Vaudeville.

FAMILY—Vaudeville.

VICTORIA—Vaudeville and Pictures.

ROBERT—Pictures.

PICCADILLY—Pictures.

The 106th Regiment Players in "The Nut

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Factory," are heading the bill at the Temple this week, proving a drawing card, owing to the fact that Rochester was the headquarters for the 106th when it was the old Third in the National Guard, and hundreds of Rochester men served with the 106th.

The Family has started a contest which will run for fifteen weeks during the summer months, awarding prizes weekly to song writers.

The Sells-Flote Circus showed in Rochester on Tuesday. It being the first circus of the season and the only one booked here so far.

Sergeant Leo J. Cromer, of this city and formerly with the Manhattan Players, is making a bit overseas as a singer. Cromer was attached to Base Hospital No. 19 and was recently presented with a medal by Queen Marie of Roumania.

Jeann Roberts, of 57 Panay street, Rochester, champion woman diver of Rochester and well known in professional circles, has agreed to perform at the Board Walk, Detroit, during the summer.

Rochester orphans were guests at the Piccadilly on Saturday morning, where a special program was offered for their approval.

The Crosby Players have been booked to present "Kick in," at the Dellinger in Batavia for two nights, under the auspices of and for the benefit of Glen S. Loomis Post, World War Veterans.

A new dance pavilion is being erected at McPherson's point, a popular summering place on Conesus Lake. Francis Dolan, of Danville, has been engaged to conduct the orchestra.

SALT LAKE CITY.

The Rialto, one of the oldest playhouses in Utah, has been closed and razed, to make way for the new Gift Memorial building.



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They put us on early, it made us sore
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First show; act went over in the front we were posing.
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The theatre will be rebuilt in the new structure. The new playhouse will be open for business about Nov. 1, probably before other sections of the big building are completed.

Under the auspices of the Home and School League a special boys' and girls' matinee was presented last Saturday at the Paramount-Emprise. A suitable program was arranged.

Word comes from New York that John T. Hand, the Salt Lake City tenor, is making quite a hit in operatic circles.

Professor F. W. Reynolds, director of the U. of Utah extension department, and associate director of the pictorial education de-

partment of the national inferior educational committee, with headquarters in Washington, D. C., has made arrangements to circulate through Utah several thousand feet of educational films taken by the Government.

The Salt Lake theatre was the scene of a real melting pot pageant last Friday night when 300 persons, representing fifteen nations, took part in exercises conducted under the auspices of the Salt Lake Americanization Society. Vaudeville acts also featured the occasion.

Neen Farrell is making a hit at the American staging popular songs between shows. Miss Farrell possesses a rich soprano voice and has been offered a lucrative position in vaudeville.

Jazz songs and music are going big at the Newhouse Hotel, where a weekly revue is staged. Bob Bobson and his Hawaiian girls are showing this week.

Maudie Fealy has joined the Wilkes Players here and will play leading roles throughout the summer months. Her first appearance was last Sunday night in "Tee and No."

Members of the Sixteenth Ward dramatic

club made quite a hit here in their presentation of "For Old Glory," a patriotic comedy drama.

Students at the U. of Utah went across big in "Mary Jane's Pa," which was played in the Social under the direction of Fred Maud May Babcock.

Prof. Charles J. Thomas, a pioneer musician of Utah, and first musical director of the Salt Lake Theatre orchestra, is dead at the age of 88 years.

SEATTLE

By WALTER E. BURTON.

METROPOLITAN—11, "Going Up."

OAK—4, Monte Carter Musical Comedy Company in "Iszy in Wrong," with Monte Carter.

WILKES—4, Wilkes Players in "The Way Out," a new drama in four acts (reviewed in Variety by wire last week).

LEVY'S ORPHEUM—"Married by Wireless" is one of the best offerings of the musical comedy organization here.

LYRIC—Burlesque and Vaudeville.

MOORE, PANTAGES, PALACE HIP.—Vaudeville.

ARENA—Roller skating.

Huber S. Hixon ("Hicks") is back on the job as doorman at the Olemmer again after long service in France.

Thos. Karle (Johnson), tenor, who claims Seattle as home, has been released only recently from Camp Lewis and appeared here 8th as soloist with the Seattle Symphony Orchestra concert at the Masonic Temple.

Dean Worley, general manager of the Wilkes Brothers chain of stock houses on the coast, returned Wednesday from Los Angeles, where he went to arrange for the transfer of the Maltese theatre there to the control of the Wilkes. A stock company will be placed

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To the Profession:

Contrary to all reports, we have not raised rates at this hotel. Still catering to artists at same old rates.
Seymour Hotel, Rochester, N. Y.

there just as soon as it can be organized.
Crane Wilbur will be the leading man.

Whitaker Farm, across Lake Washington from this city, the former country home of John Cort, was sold this week to William W. Kierck, a Stockton, Cal., capitalist, for \$10,000.

L. Lukon was elected president of the Northwest Film Board of Trade, yesterday, succeeding Dick Rosenbaum, recently retired. Lukon is an old newspaper scribe and has been with Page Exchange here for the past year.

Three Seattle artists left here Thursday for New York, from which point they will sail to Lima, Peru, to appear in the principal South American cities this season. They were: Alma Simpson, operatic singer; Earl W. Moran, violinist, and Bethune Greiger, accompanist.

Jonnie Middleton, Seattle, now in New York, has purchased property adjoining Madison park, on Lake Washington, and has secured a permit to build five houses on the lake shore property.

Herman J. Brown has sold his show holdings in Boise, Idaho, to the Majestic Amusement Co., headed by Robert A. Davis, Jr.

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ANNOUNCES

A HIT ON TWO CONTINENTS Chas. Wither

IN

"FOR PITY'S SAKE"

(NOW PLAYING MOSS EMPIRES, ENGLAND)

MAX HART, Rep.

C. B. MADDOCK, 1482 Broadway, New York City

of Boise, and B. W. Eckert, of Nampa. Brown may act as New York booker for the new theatrical circuit. The theatres in the chain, so far announced are: Majestic and Strand, Boise; Majestic and Orpheum, Nampa; Emma, Payette.

Charles R. ("Dad") Warren died in Eugene, Oregon, April 22. He was with the Del Lawrence stock for a couple of years.

SYRACUSE, N. Y.

WITTING.—All the week, "Oh, Lady, Lady." This musical comedy came to Syracuse with but one change in the cast that held sway in New York. Vivian Martin has given way to Doris Arden and gives a pleasing interpretation of Mollie. The first night audience Monday waxed enthusiastic, and the critics did the same thing Tuesday. Business is satisfactory. This attraction will bring the Vistina's regular season to a close, unless there is a change in plans. "Tambourine and Bones," the Syracuse University Club, will give their annual production at the Vistina next Monday and Tuesday.

EMPIRE.—All week, "The Brat," by the Knickerbocker Players as their fourth vehicle. Lacking some degree of the pretentiousness of settings and costumes which marked Maud Feltus's production, but showing that the book has profited by revision, the Knickerbocker's version is very acceptable. Minna Gombel gives a delightful character study of the argot of the streets. Hal Satter as Forrester and Philip Sheffield as the writer's brother both add not a little to the success of the piece.

BASTABLE.—First half, Sam Howe's "Burlesquers." Archaeologists assure us that the queens in the days of primitive man were picked for their avoirdupois. Such interesting disclosure probably explains Howe's success.

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REVUE DES FOLIES BERGERES IN NEW YORK

"FOLIES EN TETE," the latest and greatest success of the French stage, now at the FOLIES BERGERES, Paris, will be presented in the United States in the early Fall by **GEORGES R. VLOBER**. The original cast will be brought over, including **GERMAINE WEBB, RENÉE DE WILDER, TERPSICHORE, VITRY**, etc. The costumes, the most elaborate seen on the stage since 1914, have created a sensation and were widely copied. Scenic art is at its best in such tableaux as "Les Cerises de Montmorency," les "Sept Peches Capitaux," "la Chasse." **MM. RAPHAEL BERETTA** et **LOUIS LEMARCHAND**, the well-known managers, authors and producers, are on their way over to make final arrangements with Mr. Vlober, who has acquired all rights to this production. Warning is hereby given to all persons that any infringement on these rights will result in a lawsuit and damages asked.

Mr. Beretta, who is going to build a Music Hall, a Cinema and a Dance Hall on the old site of the Moulin Rouge, also a Roof Garden, will be thankful for all suggestions offered. Address all communications to

GEORGES RAOUL VLOBER
607 FIFTH AVENUE, NEW YORK CITY

lection of Helen Tarr as prima donna and Jennett Covert as lugones. Judged by the cave man standard, these two girls are queens among queens. "The Butterflies of Broadway," as the vehicle is named, is an excellent burlesque. It has clever comics in Jim Conklin and Sam Howard. Is free from hackneyed business, boasts of pleasing melodies, has some fetching ballet numbers, and offers the best chorus since Mollie Williams' Show. But why Sam carries chorus men only Sam alone knows. Basil Buck is the straight man, with little to do. Hattie Hall, the soprano, sings Eva Tanguer. Hattie should remember there is but one Eva. Last half, dark.

TEMPLE.—Vaudeville.
CRESCENT.—Vaudeville.
GRAND OPERA HOUSE.—Thursday, David Kessler's company in "Lost Hope."

STAND.—All next week, Nazimova in "The Red Lantern."

The Sells-Floto Circus showed here 14.

While the Syracuse Common Council Monday was adopting a resolution protesting against the enforcement of the war-time prohibition act on July 1, the Syracuse Ministry Association was lining up its members for a fight on Sunday films and sports, threatening to enter politics, if the city fathers don't change their present attitude. A committee of seven was named by the ministers' association to lay the war plans.

According to the gossip on the local Bialto this week, Max Spiegel will further invade the local amusement field. The story has it Spiegel and William F. Baerly will soon close a deal either for the erection of a new house here or for the lease and remodeling of the old Grand. Spiegel already is financially interested in the Strand here, and for some time has had his eye on the local field. Plans for a new house are said to have been drawn some time ago, but the high cost of building forced a postponement of the deal.

The New York State Poster Advertising Association, or as it is commonly termed the Bill Posters' Association, held its annual convention at the Onondaga here 22. George Oster was in charge of the local arrangements. The following officers were elected: President, William J. Ferris of Buffalo; vice-president, John C. Graul, Saratoga Springs.

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AND CHARLOTTE MEYERS


Agent—What did you say?
Booker—I have a new act.
B.—Do you know these people?
A.—I refuse to answer.
B.—I insist.
A.—I think I do.
B.—How long do you know them?
A.—Long as your arm.
B.—Is that a jest?
A.—No.
B.—What?
A.—Yes, I mean I don't know.
B.—Well, then, please answer direct.
A.—But they don't book direct.
B.—Why, I ask you, why?
A.—Because, put them both together they work for mother.
Judge—I'll ask the gentlemen to refrain from laughing.
A.—You'd laugh if you ever saw Billy Bernard.
B.—What's so funny about him, does he stop shows?
A.—No, he keeps them going.
Pinkie Knitroveskey on the stand.
Q.—Mr. Knitroveskey, why don't Bernard and Meyers book direct?
A.—Because, I can't remember.
Q.—Do you ever send telegrams collect?
A.—Correct, correct, maybe not, I can't write good.
Q.—I said collect.
A.—Yes (smiling) one to Bernard and Meyers.
Q.—What happened, tell us in your own way.
A.—Well, brodder, it was around Pass-over and they had been laying off so seldom they wanted to know where they were going the first half of January.
Q.—Yes, go on.
A.—Well, I got even, I book them to play Pittsfield.
Q.—Thanks, Pinkie. By the way, do you know the two Georges, Price and Jessel?
A.—Yes, after Bernard and Meyers they are my two stars.
Court recess. Lunch at Harry Bookman's.
To be continued.

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secretary, James L. McIlroy, Flushing;
treasurer, Fred L. Hamm, Jamaica.

Prof. H. A. Parsons, of Ithaca, has been engaged to leading the orchestra at Lakeside Park, Auburn's summer resort. The resort opens May 24.

Two of Ithaca's film houses, Crescent and the Star, failed to avail themselves of the privilege of running shows last Sunday.



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Major and Mrs. Robert E. Treman, (the latter, now Irene) are expected at their new home on Cornell Heights at Ithaca, late this week. They have been honeymooning at the Lake Placid Club. According to the nuptial confessions of Treman, the marriage is the outcome of a childhood romance, brought about through the friendship of the fathers of the couple. The late Dr. Herbert Fook, father of the bride, played on the Cornell football team captained by R. H. Treman, father of the groom. As Treman summed it up, "I've always been crazy about Irene."

The Loomis Opera House, Waverly, has been leased by Rollin G. Perry, who will reopen it on June 1. Perry is a Waverly man, and formerly conducted a picture house there. The Loomis will offer movies during the summer and road attractions during the winter. The Liverpool Theatre has opened in that local suburb. It will be devoted to pictures.

The Lyceum, Ithaca, will close, May 15, with the Frieda Hemple concert.

Little Falls will have Sunday films, the Common Council adopting the legalizing ordinance at its last session. While adopting an ordinance permitting Sunday pictures between the hours of 2 and 10:30 P. M., the Auburn Common Council ruled that theatre managers must secure a special license for Sunday shows. The legalizing ordinance was amended several times before it passed. The ordinance declares that the pictures must be of a clean type, and there must be no increase in price and that there must be no vaudeville, minstrel or stilt offered on the Sabbath.

The girls of the Senior Class at Cornell are on a rampage against the "cheek to cheek" and shimmy dances now prevalent in Ithaca's cabarets and public dance halls. The girls have adopted a resolution asserting that the dances are not representative of the standards which University women strive to maintain.

Mayor Leroy S. Barnes, of Binghamton, signed the ordinance adopted by the Common Council legalizing Sunday films, and the first Sabbath performances were given Sunday. The adoption of the ordinance followed two hours of spirited debate, the vote standing at eight to five.

The Chenango Theatre Corporation, which owns the Colonial at Norwich, elected the following officers at its annual meeting: president, J. O. H. Reed; vice-president, Adam Tamm; secretary-treasurer, Caroline V. Hall. The directors, besides the officers are, Lynn H. Babcock, R. S. Fovell and R. S. Bates.

With no opposition voiced, the Board of Trustees of Dodgeville has adopted a resolution providing for Sunday films between 2 and 6 P. M. and after 8:30 P. M.

Protests against the permitting the Sunday films were referred to the Committee on Police and License of the Ulster Common Council at the council's last session. The

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As the Special N. V. A. Number of VARIETY will be issued May 30th, with the date of the forms closing for that week, May 27 (Tuesday), there is not a great deal of time left.

Any announcement contemplated for the special N. V. A. Number should be forwarded as quickly as possible.

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To select the N. V. A. Special Number of VARIETY for a special announcement will prove good judgment as it will a good investment. Theatrical interest especially in vaudeville will be centered upon the annual benefit performance of the National Vaudeville Artists at the New York Hippodrome June 1. With VARIETY'S Special Number out the Friday before the value of an advertisement in it is obvious. The VARIETY advertisement goes all over, is not confined to any particular section or crowd and there is no doubt it is worth while, at any time.

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WITH

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LEON FLATOW,**

**"The Song Maid"
At the Piano**

Direction, EDW. S. KELLER

council will probably call up the legalizing ordinance at its next meeting.

The next session of the City Ministerial Union of Watertown, called for May 18, will be devoted to mapping out a campaign for fighting Sunday pictures. Watertown ministers individually and as a body are strongly opposed to what they call "the commercialization of the Sabbath." A counter petition to that circulated by the fans will be started by the union.

Sunday films and Sunday baseball will be given a trial at Ithaca, as the result of action taken by the Common Council. Baseball may be played after 2 o'clock Sunday, while pictures may be shown from 2 to 5:30 P. M. If the plan is successful, the Common Council will amend the ordinance and provide for movies on Sunday evenings.

The Board of Fire Commissioners of Ocasnoto has ordered changes made in the lobby of the Sherwood Theatre there, owned by Ralph Baldoni and leased by H. Rakor, of this city. As the lobby stands at present, it constitutes a fire hazard, the board contends.

A committee of 50 members of the Syracuse B. P. O. E. will have charge of the Salvation Army drive in this city next week.

Charlotte La Clair, usher in a local theatre, was the victim of a gang attack near Putnam School Saturday night. For more than a week the same gang had been annoying women in that vicinity, but they have succeeded in eluding the police.

Binghamton is to have a pleasure resort, Ross Park, once a popular playground, is slated as the site. According to the present plan, all the buildings and privileges are to be leased to Earl Knickerbocker, free of charge. In return, Knickerbocker is to furnish the funds for the improvements, the improved buildings to become the property of the city at the expiration of the lease. The attractions will include vaudeville, a dancing pavilion and a managerie.

The Richardson, Oswego, had "The Better Ole" 13, Frida Hempel 14 and "Faa for Three" 17. The picture offered the film version of "The Better Ole" in opposition to the stage play.

The Charlie K. Champion Stock at the Armour, Binghamton, this week.

In this column last week the question was raised as to whether Minna Gombel, leading lady of the Knickerbocker Players at the Empire here, really made a Saturday afternoon sight over the city in an army battle plane, here to boost the Victory Loan. In justice to Miss Gombel, let it be said that she really made the flight. The leading woman made

the ascension at 1:15 p. m. and was in the air until ten minutes of two. After posting for newspaper photos, she dashed to the Empire, where the curtain was held a few minutes for her. It may be further explained that the battle planes did not start their maneuvers over the city until about 3 o'clock. This served to raise the question whether or not the flight was a prize agent story.

The Lumberj, Utica, had the 25th Field Artillery Band (colored) 13. "The Better Ole" 14 and Sam Howe's Show the last half, the latter closing the burlesque season at the Lumberj. Whether the house will have summer stock, as in the past, is not as yet announced.

The Irving James Players opened a summer stock season at the Curtis Grand, Auburn, Monday, presenting "Kick In" as the initial attraction. The players include Marion Buckler, Jack King, Louis Alter, Earl Lee, Ruby Craven, Marjorie Dean, James Mary, George Wallington, Marietta Hollis, Mabel Wright and James Terrell.

The Park Players are offering "The Rainbow" at the Park, Utica, this week. Frank Wilcox, leading man and half owner of the Knickerbocker Players, will arrive at San Francisco May 17—coming on the steamship Chinat. He will make his debut here on May 26 in "The Oxy Trail." Wilcox has been on a world tour with Daniel T. Frawley Players.

Maelyn Arbuckle was at Ogdensburg this week and during his visit announced the sale of his farm on the St. Lawrence to J. K. Kullow, of Washington. Arbuckle, however, retains his summer home, "Dundee," at Wadswick. Arbuckle's action in disposing of his farm was occasioned by the fact that he will make his permanent home in the future at San Antonio.

One of the four elephants owned by the Walter L. Main Circus, which exhibited in Ithaca 5, had a pitched battle with one of its mates, supposedly on the train en route to that city from Towanda, Pa. The animal sustained an injury to its leg to such an extent that it could not stand upon it. When the train arrived at Ithaca, the circus manager, moved with the intention of removing the elephant to the Cornell Veterinary College for treatment. The plan fell through, for the pachyderm, unable to stand, careened to one side and damaged the train. In fact, the animal was put back on the train and remained there during the circus's stay in Ithaca.

TORONTO.

By R. G. LYB.

ROYAL ALEXANDRA—Current, Robin's Players in "Some One in the Moon" 12.

"Rebecca of Sunnybrook Farm."

Robin's Players commence their summer stock this week with Robin Caruthers; Robert B. Hornum; Margaret Armstrong; Mary Emmerson; June Walker, etc.

PRINCESS—Current, dark; 19, May Robson in "Faa."

GRAND—Current, "Twin Beds" 19, Fiska O'Hara in "Marry in haste."

GAYETY—"Step Lively Girls."

STAB—"The Stars of Burlesque."

LOBBY'S, SHAW'S, SHAW'S HIPPODROME

—Vaudeville.

ALLEN, REGENT, STRAND, ETC.—Pict.

Kettle Carry is back at the Regent for another extended engagement.

The Ontario Motion Picture Exhibitors' Protective Association has succeeded in getting Cinematograph Act amended so as to allow children under fifteen years of age admission into theatres without being with their parents.

The Royal Films Co., Ltd., of Toronto are exclusive agents for the First National Exhibitors Association.

Mr. W. H. Edwards, just recently returned from active service with the Canadian Dental Corps, is now house manager at the Allen.

VANCOUVER, B. C.

By H. P. NEWBERRY.

EMPEROR—"The Lie," featuring Editha Elliot, leading. Gave excellent performance. 12, "Fai O'Mine." Crowded houses.

AVENUE—10-17, "The Gaiety," staged by the Vancouver Amateur Patriotic Society.

28-31, Tamaki Muri Grand Opera Co.

ROYAL—Wallace Reid in "Less Than Kin" and Charles Chaplin in "The Cure," first half.

Mildred Harris in "For Husband's Only," last half.

IMPERIAL—Dark for some time. Last week used as meeting place by the Shriners.

ORPHEUM, PANTAGES—Vaudeville.

COLUMBIA—Hippodrome Circuit vaudeville. First half, E. J. George Lovett, Delta

Bothwell & Co., Indiana & Noble, Waiden

& Daly, Gertrude Graves (film serial) and

Neil Shipman, photoplay.

REX—"Once to Every Man" (film).

DOMINION—Naimova in "Out of the Fog."

GLOBE—Marguerite Clark in "Mrs. Wiggs of the Cabbage Patch."

COLONIAL—Fennie Ward in "The Narrow Path."

MAPLE LEAF—Pauline Frederick in "The Women on the Index."

BROADWAY—First half, return, "Hearts of the World," accompanied by a symphony orchestra.

Pearl White in "The Lightning Raider" is the new serial at the Globe, one episode being shown the first half of each week.

"The Gaiety" will be presented at the Avenue twice during this month. It will first be given by local talent on the 15-17, and also the latter part of the month when it will be presented by the Tamaki Muri Grand Opera Company.

The Carlton cabaret opened May 5. First ones Lelland, Hawaiian dancer, special attraction. The Lodge, another new cabaret, opened May 8. It is under the management of M. B. Fleming and F. A. Busch, owners of several places in Seattle. The entertainment will be furnished by Shirley White, Neva Leitham, Harry Betting and Bob Manning.

The Great War Veterans' Association of Vancouver is asking the provincial government to remove Walter Hepburn, the picture censor, from office, as it is alleged that he has made remarks derogatory to the returned soldiers. The attorney-general has said that the remarks made by Mr. Hepburn are not as serious as they have been made out. It is not known yet what action, if any, will be taken.

The Actors' Club under the auspices of the Spotlight Ball will be held in the Arena May 16.

WASHINGTON, D. C.

By HARDIE MRAKIN.

KEITH'S—Vaudeville.

SHUBERT-BELASCO—San Carlo Grand

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Sydney Grant, Daisy Maury, Leo Beers, Celo Gascoigne, Edgar Dug, Gerville and Gebel, Marionne, Radium Dancers, Marjorie Bennett, William H. Brown, and others, as was to be expected, doing capacity.

POLICE—"Among the Grip's" opened with "The Grip," featuring Maury and Sydney Grant. The book and lyrics are by Robert M. Green and Maury.

SHUBERT-GARRICK—"Love Laughs," with a local favorite, Jessie Glendinning, heading the bill. The production was a success at the Columbia Theatre Stock Company for a number of seasons.

and Hollis, Nancy Boyer

and Co. in Edgar Alan Wolf's sketch, "The Lost of the Quaker," Mary Ross, "The Bell and her band in "Jartsonland," the "Belle of Phil." All three new plays.

LAYTON—"Broadway Show LUCEYNE—"Broadway Revue."

THE PALACE—"The Palace."

OWEN'S PALACE—Marguerite Clark in "Come Out of the Kitchen."

GOMBA—Olive Thomas in "To Pollie."

MOORE'S RIATLO—Mary Plunkford in "Long Legs."

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CRANDALL'S METROPOLITAN.—Florence Reed in "Her Code of Honor."

Fred Klein, manager of Loew's Columbia, has inaugurated a departure for his theatre with the introduction of Joseph R. Dorney, a soloist, whose first appearance brought him a large reception.

The Scotti Grand Opere Co., with Scotti and Florence Easton, are at Poli's this afternoon (Friday, May 16) for one performance only in a double bill.

The colored Choral Society of the Howard University, with Roland W. Hayes, whose recent appearance in New York City was most successful, will sing "Hiwatha" 21 at the First Congregational Church.

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MOVING PICTURES

NEWS OF THE FILM WORLD

Nastimova in "The Red Lantern" has been booked for a return showing at the Rivoli.

Wanda Hawley has been placed under contract for three years by Famous Players.

Bernard Miller has quit as assistant of the president of the Anita Stewart Co.

"Full of Pop," with Hala Hamilton, as the star, will be released by Metro May 20.

Charles Ray's latest Paramount from the Thomas H. Ince studio, "The Busher," a baseball story, will be released May 18.

An editorial department has been added to the organization of the Pioneer Film Corp. William A. Rodkin is in charge.

"The Kuckelbuck Buckaroo," with Douglas Fairbanks, will be released on the Artcraft schedule, May 18.

Louise Huff has been signed up by America Cinema Co. and her first release will be ready in June.

Conway Tearle has been engaged as leading man for Marie Darrin in her next picture, entitled "April Folly."

"The Man Who Turned White," starring H. B. Warner, will be released by Robertson-Cole next month.

Lois Tellegen is to appear in pictures with his wife, Geraldine Farrar, according to a Goldwyn report.

Jack Mulhall has been selected by Metro as leading man for Emmy Wehlen in her next release, "Fools and Their Money."

"Almost Married," "The Family Tree," "Patricia," "One-Thing-A-Time O' Day," are the titles for the four Metro June releases.

Bert Lytell's next Metro release, "The Lion's Den," will be released May 18. The story is by Frederick Orin Bartlett.

"A Bachelor's Wife," with Mary Miles Minter in the stellar role, will be released by American Film, June 1.

L. B. Davis has been appointed Goldwyn resident manager in Minneapolis, succeeding J. W. Hicks, Jr.

Goldwyn's new Tom Moore picture "The City of Comrades" will be released in June. It is a picturization of Basil King's novel of the same title.

W. W. Hodgkinson Corp. has obtained the distribution rights for America for J. Parker Read, Jr.'s "Zahara," in which Louise Glaum is starred. Allan Dwan was the director.

Mr. and Mrs. Carter de Haven, who have just been signed to play in Goldwyn Capitol comedies, will appear in the following titles, "In a Pinch," "Some Homebodies."

Frank X. Flanagan has been placed under a year's contract to work in the scenario department of Famous Players West Coast studio.

It is stated on what is considered good authority that Louis Buxton has signed King Baggot for a new serial, work on which will be begun in a fortnight.

The Greater Victoria, of Harrisburg, has been sold by the George Bros. to the Stanley Co. of Philadelphia. The transaction involves almost a \$1,000,000.

"In Search of Arcady," featuring Billie Rhodes, will be released by Robertson-Cole through Exhibitors Mutual this month. The production was directed by Bertram Bracken.

Fritzi Brunette plays opposite William Russell in a new picture which was filmed under the working title of "The Sign of the Shadow." It is an American Film production.

Acting under the suggestion of District Attorney Swann, Asst. Prosecutor Tolley, May 11, arrested the late Guy D'Arcy, 105 East 123rd street, Manhattan, at the end of an exhibition of the film "Fit to Win."

Wesley Nesbitt Thaw finished her work for Fox Films returned from Europe May 10 after spending ten weeks in France, Italy and Belgium. Mr. Thaw stated that American films would be seen in the film theatres of all neutral countries with the exception of Holland.

Federal Judge Julius M. Mayer, May 7, upheld the action of License Commissioner John P. Glicker in threatening to revoke the licenses of picture houses which shall show the film, "Fit to Win," a picture shown in training camps, to check the social evil.

Taking advantage of local opinion in picture, the common council of Cohoes voted to allow picture exhibitions on Sundays. Troy has last Sunday pictures for many months in spite of the efforts of certain elements in the city to stop them.

Marguerite Fisher's next release will be "Trills" from Broadway. It is from the story by Agnes C. Johnston. Emory Johnson is the leading man. Others in the cast include Olga Grey, George Ferriol, Frank Clark, J. Farrell McDonald, Parry Banks.

H. B. Lutz, branch manager of Select's Denver Exchange, has been appointed Pacific representative. Oren F. Woody, a salesman in the Denver office, will succeed Mr. Lutz. Archie W. Moses, salesman at Select's Buffalo office, has been appointed manager of the branch.

The appeal of the Corner Amusement Co. from an order restraining it from ousting the Einar Anderson Co. from the Standard Theatre, Broadway, has been overruled by the court. It is in conducting Sunday picture exhibitions for the balance of this and next season, was argued in the Appellate Division. The Appellate's contention that Sunday exhibitions are a direct violation of the Penal Law, was set forth by Frederick H. Gray, of House, Grossman & Vorhaus. The Appellate's contention that Sunday exhibitions have been, and still are, in force throughout the State of New York.

Cyril V. Nichols, as assignee of the late Edwin Arden, acting through Paul N. Turner, recovered judgment from J. P. Wharton, Inc., representing the costs of the suit. The suit was brought on a contract awarding the plaintiff damages aggregating in the neighborhood of \$4,000. This sum was recovered by Mr. Arden on a contract with the film concern, executed 1916, whereby he was to create the leading role in the picture "Hazel Kirks." After the plaintiff had expressed his desire to arbitrate for the sum of \$1,000, the action was begun with the resulting judgment awarding even. Upon defendant's appeal, last week, the Appellate Division upheld the judgment.

Appealing from a judgment dismissing the complaint of the Export & Import Film Company, Inc., against Harry C. (Bud) Fisher, the plaintiff, through his attorneys, Sarafay & Griffith, contended they were entitled to an injunction against Fisher, by virtue of the fact that Harry Grossman, then (1917) the co-partner of Fisher, had entered into an agreement with the plaintiff corporation, acting through its attorney, Benjamin Blum, whereby they were granted the rights in release rights, except U. S., Canada and Australia, to all of Fisher's animated cartoons ("Mut and Jett" series). This contract, entered into by both parties in 1918, was suddenly terminated by Fisher the following year, although it still had six years to run, excluding certain renewal options. The theory by which the plaintiff seeks to hold the defendant Fisher to the articles of the contract, which were signed by Grossman only, lies in their allegation that Grossman, as Fisher's partner, had authority to bind Fisher to any contract signed by him. This, Fisher denies, including any knowledge of having ever been in partnership with Grossman. Decision in two weeks.

THE LAW OF MEN.

Laura Dayne.....Eld Bennett
Doris Conners.....Niles Wolan
Wade.....Andrew Robson
Mildred Wade.....Sorena Mathews
Jimmie Kane.....MacDermott

A drama of New York City life in which Eld Bennett has starred Paramount with Niles Wolan in the leading male role. Fred Niblo directed and the story is by John Lynch with scenery by John Carson. George Barnes did the photographic work. The star at 14 is Guy D'Arcy, an actress in the Washington Square district, termed the Bohemian Queen. She lives with a little coterie of artists and her only contact with the outer world is through her devoted friendship of her boy, Tom Wade (Andrew Robson), supposed to be one of the greatest criminal lawyers of the day. Niles Wolan as D'Arcy, an artist, makes a good looking boy and shows an improvement in his work as an actor. Mr. Wolan has developed wonderfully in the last two years and is apparently taking his work more seriously.

The story has a number of unusual twists which hold the interest through and while it ends in a climax it is not until the hero and heroine have suffered much and are finally united. The stars have a small but able supporting cast and the technical quality of the picture leaves little to be desired. "The Law of Men" is a high class program feature.

BROKEN BLOSSOMS.

The Girl.....Lillian Gish
"Bettling" Harrow.....Donald Crisp
The Chinaman.....Richard Barthelmess
Evil Eve.....Lillian Gish

When the audience filed out of the Cohan Theatre Tuesday evening, after witnessing the premiere of D. W. Griffith's latest photoplay, "Broken Blossoms," none could be found other than the usual assemblage of spectators, who were prepared to give it as his opinion that the picture would prove a money-getter. The majority connected with the selling and the industry shook their heads dubiously. Yet, without a single exception, it was conceded to be an artistic masterpiece, from the standpoint of direction, acting and photography.

Although the picture consumed only 90 minutes, it somehow seemed longer, for the reason that everything other than the scenes with the three principals seemed extraneous and tended apparently to clog the progression of the tale.

"Broken Blossoms" is adapted from a story by Thomas Burke about "The Child and the Child," and was produced by D. W. Griffith under that name, scheduled for release next month by Artcraft. It was considered so good that it was removed from the regular releasing schedule and given the special feature, "True Hearted Susan," substituted.

The photoplay might possibly be construed as Chinese propaganda, but there is probably no foundation for such an assertion other than the fact that the story is a simple Mongolian and the initial scenes show that the teachings of Buddha preach the "golden rule" as much for ever as do the so-called "civilized" religions.

The footage allotted the titles is a point to be commended, ample time being allowed to read them slowly and digest their meaning. There are a series of scenes, particularly the titling, which is carried out in the titling, which is already made up of scenes.

The story is a drama of pathos, culminating in tragedy. A pure-minded young Chinaman, named in the beautiful teachings of Buddha, journeys to London to spread the gospel of his faith, with the hope of converting the white race. His youthful dreams come to grief against the cold, hard, materialistic life of the white race.

In London there resides in his vicinity a brutish, prize-fighting Chinaman, who has a cabman for his father, leaving him a daughter, who had reared herself to almost womanhood and had become a respectable housewife with a tear-stained face. The child often sees the young man and his observation of her is the one joy in his otherwise bleak existence.

The "Bill Sykes" type of parent beats the child into helplessness and she crawls away, half dead, finding herself in the top of the Mongolian. With perhaps a whiff of the East, the child is taken to the top of the floor, carries her to his living room above and there keeps her for a couple of days, showering her with such conceivable luxury, gorgeous raiment, etc., and watching over her with a mother's care.

One of her father's cronies informs her that she has been taken to a "China" and the brute rushes to the place, while the lovely Mongolian is out having flowers for the girl. He wrecks the establishment, drags the girl to his home and beats her to death. The young Chinaman follows, too late to save her, and with a magazine revolver ridges his brute. He then carries the body back to his place, places it reverently upon his divan and commits suicide.

The atmospheric detail of the picture would occupy pages and then would fail to adequately describe them. Lillian Gish as the girl, shrinking, self-effacing, timid, fearful and wistful, has never before done anything so fine in the long history of her artistic photographic achievements.

Donald Crisp as the brutal father, characterized so vividly as to be almost repulsive. He is as great a trinity of horrible anti-hero as that rendered by any of the great actors. Yet not one word behind these two masterful parts is by Richard Barthelmess as the young Chinaman, idealized, necessarily, in the matter of facial attractiveness, yet convincing to the full the scenic delicacy of the lovely Oriental youth who, when he faces the terrible fate of his one, is transformed into a vegetable field.

"Broken Blossoms" is well worth seeing.

INCORPORATIONS.

Anna Spencer, Inc., Manhattan, costumes for theatrical purposes, \$10,000. S. Katz, W. M. & A. R. R. 21st St., 65th street, New York.

F. O. Co., Manhattan, pictures, \$10,000. H. Richter, J. C. Bradford, J. L. Miller, 729 Seventh avenue, New York.

United Seaside Studios, Manhattan, theatre properties, \$10,000. H. B. Diamond, M. & E. M. Klein, 817 West End avenue, New York.

Charles W. Manhattan, theatricals, \$20,000. H. White, M. Klein, H. B. Diamond, 1166 Longfellow avenue, New York.

Emancipation Film Corp., Manhattan, \$1,000,000. H. N. Hoyt, W. G. Smart, E. W.

MINT OF HELL.

This picture, with William Desmond featured and Vivian Rich, as Chaudhary's daughter in his support, was run off again at the Stanley Sunday. It shows up well. Desmond is well cast here. He is the tough but honorable champion of struggling young man, and gets away with the heroine to everyone's satisfaction.

Taken aside Northern money, the figure stand out, clear out, against the blanket white. The photography suffers from the fault, but the director is to blame for it. Long dog teams are shown all through the story. Whenever they are pictured, they should be shown stretching into the background—in perspective that is. Occasionally the hind part of a dog is seen wagging its tail at one corner of the picture, and like imbecilities over the scene. It would be a good rule to show everything or nothing. Such cut-offs only remind the spectator that he is looking at a picture, and so lessen the illusion.

The story shows the hunt for the hidden mine known only to Chaudhary, and how young O'Brien finally won to that knowledge and success. As well, the hand of Chaudhary's daughter. There is plenty of action and contrast between the Northwest police agent in the story. A good deal of confusion results from the run the men wear. They look too much alike in their different uniforms.

CASTLES IN THE AIR.

The latest Metro, starring May Allison, is a story of the theatre laid in front of the home instead of back stage. In this alone it is a novelty. The picture is based on a "Saturday Evening Post" story by Kate Jordan. It was adapted for the screen by George D. Brown, who also directed the production. William J. Ziegler is the camera.

The story of the adventures of a useful girl who, despite the house manager wants to marry her, falls in love with a young man because of his "class." When discovering he is already married, she turns to the manager again. It is simple enough as a plot, but the screen telling makes it interesting.

There are two big scenes in which the greater part of the action is carried. One is the interior of the theatre and the other the home of the Baglioni, which has been leased. The latter scene is particularly well handled, showing a musical comedy company in the picture with the chorus, principal actors, and all the others on the job.

Supporting May Allison, the trio of the most important principals are Ben Wilson, Walter I. Perival and Clarence Burton.

The story holds the attention from the beginning, but it wavers a little in suspense after the first act, when the heroine knew that he is already married.

But as a feature it will stand up with the regular run of program productions and get over with the public.

THE MAYOR OF FILBERT.

Mayor Johann Schmidt.....Jack Richardson
Charles Smith.....Jack Richardson
Dr. Loring.....Charles Richardson
Royal Darnan.....George Pearce
Roger Kerr.....George Pearce
Mike McCarthy.....William Dyer
Jim Greaser.....George Pearce
Belle Glover.....Louise Lester
Caroly Hazard.....Grace Farber
Miss Gretta Schwartz.....Olga Gray
Don Mulligan.....E. Perkins
Oscar Burns.....Louise Lester
Carroll.....Master Ben Alexander

This is a Triangle in six reels in which Jack Richardson is starred. The scenario was written by Daniel Carson Goodman, William Christy Cabanne did the directing. There is enough realism crowded into the picture to make every feature. The picture apparently has tried to see just how much realism it is possible to crowd into six reels and he has succeeded in producing almost everything that has been associated with these melodramas for the last half century. All the old props have been brought into play. The ancient situations have only been re-dressed. There are "the papers," the brothers, the illegitimate child, bar-room politicians and the whole cast of characters culled in "Nellie the Clock Model," "Why Olivia Loves Home" and other mollars of this style.

Mr. Richardson plays a dual part, that of Mayor Johann Schmidt, a German who is a pro-German, and Charles Smith, a good American. They are twin brothers, the latter being the illegitimate child of the former. The story is a good one, and the picture is a good one. The part is not a particularly agreeable one for Mr. Richardson, who does not like to play a villain. He is the leading woman and is weeping most of the time. The stars are supported by a large cast.

DEATHS.

Samuel A. Powell, manager in San Francisco for D. W. Griffith films before going overseas, where he was director of the Y picture department, died May 4, on the Santa Cecilia after he had been operated on for appendicitis, according to a radiogram forwarded to Frisco, from New York. Powell's wife and two children live in this city. His mother and sister live in Seattle.

MOVING PICTURES

AMONG THE WOMEN

By PATSY SMITH

"Spotlight Sadie" is a nice little story well told and furnishes fine play for the changing expressions of May Marsh. As Sadie Sullivan, a whimsical Irish girl, in the atmosphere of dingy little huts, and hogs playing with a mangy donkey, she is first in a homespun frock and wrapped in a big plaid shawl. Later, she drifts, by way of immigration to America and is behind the counter of a ten-cent store on Eighth avenue. But Sadie is a dreamer with ambitions and a close-up of the horrible poverty in her sister's home is sufficient reason for her aspirations to go in a chorus and get a millionaire. A press agent's story is woven around her prudery, sets her up in the spotlight where she remains until her ambitions are realized. Lou Salter puts realism in the poor sister, shouldering the burden of a large family and a drunken husband, and Hazel Harris was a chorus girl true to life in the matter of coiffures, costumes and manners, without over acting. Betty Shrade, as Dolly Del Mar, the star at the Gaiety, in extreme apparel, made a good showing. A velvet gown with rows of deep opal and jet fringe around her body and a black outfit, apparently meant for a bathing suit, were her best displays. The latter had a fringe of white tassels around the knee-length skirt—the same, trimming the good looking odd shaped tam. A white pony cape with deep skunk collar covered the epidemic of her neck, shoulders and arms for a few seconds; at all other times this charming versatile actress was clothed in an open invitation to pneumonia germs.

Maie Marsh in her nun-like chiffon drapery looked inches taller than ever before, but in simple little suits and skirts, which emphasized her earnest personality, "Sadie Sullivan" was just Maie Marsh.

Flashes of scenes from the coming attraction, "Auction of Souls," depicted atrocities practiced on Armenian Christian girls that I personally see no reasonable excuse for showing. Why should the suffering public, just recovering from such an intimate shock, be forced to gaze on such harrowing brutalities? There was enough in the bit flashed to send any super-sensitive woman into hysterics—particularly when the inference is made that they are realities you are witnessing. Pictures are to amuse and instruct, not to horrify. There are those who like to see blood curdling dramas to be sure, but at present the public as a whole should be considered—and it's an indisputable fact the great majority want to be soothed, want to laugh or want to sit through a dramatic episode with a moral ending.

The "Eva Pendleton" of "Help, Help," featuring George Walsh, looks particularly pretty in a wool tam and sleeveless sweater over a white summer frock. A becoming dinner dress, but a bit antiquated as to style, had a double bustle back. The bodice was built up high, with georgette, to a straight shoulder to shoulder line, and there were tight georgette sleeves. A dark suit with triple flare shaped flounces finishing the sleeves and lower waist, was piped with lighter material. "Marion Trevor" was in an attractive bathing suit of two shades of satin, of the two materials. In a close-up, when she was being kidnapped in an automobile by a presumably bold bad man, it was seen she did not have a nightgown, but a tiny lace undergarment and skirt.

There seemed to be a bad arrangement of the program at the Palace Monday, since two of the fairest of the women suffered the annoyance of having the audience walk out on them. Madame Marguerite Sylva, closing in termination, had only herself to blame, as she dragged her act out too long with "talk" which is becoming a bit stereotyped. Eva Shirley closed the show, too late for a new act, even with a Jazz Band. Madame Sylva was delightfully attired in a turquoise and silver formal evening gown on the same lines as her gold cloth worn at this theatre recently. She was resplendent in diamond and pearl ear pendants, pearl necklace and handsome diamond havalier replacing the turquoise—set so becoming with the gold gown. She carried an attractive turquoise fan.

In front of a sapphire blue silk drop, bordered with a stenciled garland design and a wide band of velvet, and backed up by her band, Miss Shirley first appeared in a dainty frock of lace pendants, pearl necklace and handsome diamond havalier replacing the turquoise—set so becoming with the gold gown. She carried an attractive turquoise fan. In front of a sapphire blue silk drop, bordered with a stenciled garland design and a wide band of velvet, and backed up by her band, Miss Shirley first appeared in a dainty frock of lace pendants, pearl necklace and handsome diamond havalier replacing the turquoise—set so becoming with the gold gown. She carried an attractive turquoise fan.

Flo Lewis (Joce and Lewis) and Dolly Connolly wore the same charming wardrobes, recently described, but the boys in "Putting it Over"—have added several new costumes since last week. E. Albert Crawford flashed a most vampish looking affair in blue georgette, lengthened with an irregular banding of silver and dark blue brocade. It was a sort of elaborate negligee, sleeveless, and fell in a train, front and back, splitting at one side. Mr. Crawford said it was a Y. M. C. A. tent on the other side, and he fancied it and had it sent over to be made into a gown. There were two new sets for the "girls" and the dancer (Walter Roberts), appeared in a wired, barrel sort of soubret dress of pink and green. Pink ribbons in big bows, fell below the skirt in lieu of bloomers and partially covered the fleshing-in-cased nether extremities. The closing outfits of the chorus, evidently new, were far from attractive—perhaps the effort to make them show up the curves of the allies was the cause—the colors clashed fearfully.

The young woman with Alan Brooks brood "Dollars and Sense" looked particularly well in a black net flounced

dinner dress—the bodice was of black sequins and the flounces edged with same.

One might have thought it a holiday by the looks of the crowd clamoring for admittance at the Riverside Monday night. The majority of the acts had specially fine stage sets of their own. The Vivians, in the blue gold braided uniforms and brown boots, opened the show interestingly. The ladies of the McMahon, Diamond and Rosevere act dressed their first number, "Eyes of Youth" in fluffy pink georgette banded with pink ribbons, which stood out by reason of the electric blue underthings. Blue feathers on wide brimmed hats and bodices brought out the color contrast more strongly. A soubret costume worn by Ethel Rosevere had a "Follies" dash to it. The skirt of metallic cloth, full and circular, was trimmed with pink ribbon ruching that looked like a garland of pink roses. It splitted in V shape on side, displaying white frilly pants, each frill edged with gold braid. A skulldugging blue chin strap hit the fan effect high at back and two pink rosettes nestled well over either ear. Helen McMahon's rag doll grows better as the seasons change but she always keeps it up to date. Closing outfits had full fluted, white satin knee-length skirts faced with blue. Long shirred or plaited pantallettes were held in here and there with blue bands and blue and white wristlets, neck ruffs, head bandeaus and girdles completed the attractive combination.

Emmet DeVoy has two charming women supporting him, an ingenue with long blond locks, tied with a big pink ribbon, was in opal tangled net, showing a flesh foundation, and Maude Richmond, in a stunning black velvet evening gown, added dignity and class to the entire offering. The bodice front of Miss Richmond's gown was almost covered with a handsome, brilliant and cut shining ornament, which ran into two deep points on the skirt. The decollete was outlined in the brilliants and she wore a single deep red flower. Ernestine Myers and Paisley Noon were as attractive a set as seen this season anywhere. The front drop filled uris and a neat border in same tones. A draped set behind that, in blue, has splashes of yellow in the way of piano scarf, drapery against white stairway, and great Chinese lantern and lamp shade, spectacular in red background design. A hip-length georgette box coat had a deep border of roses and violets, which also finished bottom of long sleeves, and was worn over a white satin ankle length slip that split for dancing purposes. There was a wide floppy hat that was literally covered with great loops of pink satin ribbon. For a "Hell Cat" dance, Miss Myers was attired in flame satin bib bodice and long circular skirt bordered with a design in green, red and gold. A black velvet Spanish sailor, with rose under brim, black lace bloomers and a cigarette were important accessories. An Egyptian incense burner featured much bare anatomy. A transparent gold lace split skirt had a long sensuous train of green blue georgette. She wore sandals and a high mahogany tipped headdress, and that was about all. A slight shiver upset the equilibrium of the

spectators for an instant, but Miss Myers did not benefit by the threatened sensational hit she might have made. An eccentric number called "Jazzing the Java Knees," was a version of the Egyptian number Miss Myers did with Carl Randall. It's a great pity this little dancer does not know how to sell her material. There is a wealth of costumes and scenery display in this act, and plenty of novelty in the numbers, but an absolute lack of finesse and showmanship.

After intermission came Sylvia Clark—a clever little comedienne who held out promise for a splendid single even when she came in here as a little girl from the woolly west. She has not disappointed her followers and looms in the horizon as a most important star in the theatrical firmament, provided success does not spoil her before she reaches the top. In copper metal cloth, slip tunic costume, with deep cherry satin collar, hat and jester doll under her arm she sings an introduction song, which starts her out right with her audience. A lemon tulle drapery, held up on sides with thin ribbon, had a gold foundation, and Miss Clark varies each of her numbers with changing headgear—which really seems to stamp character into them. This may, however, be due entirely to the characterizations themselves—a conductorette bit could be built up.

Irene Bordoni has about the busiest part she has ever had in vaudeville and it might be a tip in passing to advise her to cut down on her songs, if she intends to stay in vaudeville any length of time.

A BACHELOR'S WIFE.

Mary O'Rourke..... Mary Miles Minter
Nora Caravagh..... Myrtle Reeves
Mother of J. Stuyvesant..... Lydia Knott
Doctor Hurt..... Frederick Forrest
Jury Stuyvesant..... Ash Forrester
Fred Stuyvesant..... Fred Stuyvesant
Genevieve Hamilton..... Margaret Shelby
The pandemonium this seems to be the stage in feature films these days. One can't deny a good paradox piques the mind and arouses the interest, which in turn, translates itself into a box office attraction. This story, a rather release, produced by the American, under Emmett J. Flynn's direction, from Joseph Franklin Poland's scenario, has that native something in it that sustains the interest, which, coupled with the corking title, makes for an attractive set.

Mary O'Rourke (Miss Minter) comes to America at her cousin's invitation and discovers her cousin, Nora, has been married and deserted by a wealthy young man, leaving her to struggle for support for herself and baby. Mary, incensed at this outrage, spurred on by some society gossip in the dailies that the young man in question, one John Stuyvesant, is about to marry one of his set, enters the young man's home to straighten things out, fortified by the baby and marriage license. She is mistaken by her parents for their son's wife, who accept her into their fold, thinking this to be but a prank of their own. Incidentally, during her sojourn in the Stuyvesant household, Mary is instrumental in saving back John's mother to health. John returns from Africa with his cousin, J. Frederick Stuyvesant, whose first name is also John, but whom everybody addresses as Fred to prevent confusion between the cousins' identities. It is J. Fred, who is really the father of the wife, having temporarily deserted Nora because of a codicil in some will or other, whereby he would not inherit a fortune. Everything is straightened out in the finish for a double triumph—the marriage to everybody—and the audience's satisfaction.

The excellent photograph merits the titling of the cameraman. The entire supporting cast keeps within the bounds of realism in acting, insuring a well-finished product. At the trade showing of the film the audience commented favorably on the opening exterior purporting to be Ireland.

Thomas Ricketts has been engaged to play a leading role in the third A. Z. Christie special production, which has been started. Included in the cast are Fay Tincher, Harry Ham, Katherine Lewis, Eddie Barry, Patricia Palmer.

JACK CUNNINGHAM

Staff Writer Robert Brunton Studios,
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ROTHAPFEL UNIT.

At the Rialto Theatre on Friday morning of last week, S. L. Rothapfel presented his initial effort as a producer of motion pictures, on the occasion of the first showing of the "First Unit Program of 1916." There was present an audience which packed the house. In presenting the first Rothapfel Unit Program, "Rory" goes back to the idea of the complete program of the old days, but he has elaborated on it and turned it into a finished product that will for the greater part please. It isn't that the initial program is anything wonderful, but it is a real idea of a real idea behind it, and judging this as his initial effort, one can easily predict that he will come through with a wallop later.

The program has an underlying thought throughout, that of the pursuit of happiness. It opens with an overture especially arranged by Rothapfel and Heinemann, entitled "First Unit Program 1916." This is followed by "The Wood of Follies," a series of scenes of the famous Billie Wood where the U. S. Marines turned the tide of battle for the Allies. This is arranged to be the climax of the exhibitor selected news reel, it is a rather slow affair early, but it does culminate in a grand, hurrah finish.

Then comes "The Last Hour," based on Maeterlinck's "Blue Bird," rather old fashioned from a production standpoint, but still effective. The feature is "Paine Gods," a screen version of E. Lloyd Sheldon's drama. It was a little long and could stand cutting. The story, however, is a strong one and it will please film fans.

"A Thought of Equity" follows and then comes the comedy. It is entitled "Wild Flowers" and written by George V. Hobart. The animated titles and the musical accompaniment to their wording lend much to the reel. The story has three sets of two people each. Two chorus girls, two old and two young "Johns." The women are the wild women and the action tells a story of their life from their rising hour until their retirement at night. There is a corking "chickadee" dance in a Greenwich Village Ball scene, and if this gets by it will sure get the comedy over.

As a whole, the first release of the Unit Program holds promise that Rory is going to do some real things in the future. Fred.

FALSE GODS.

Lila Andrews.....Grace Darling
Ocell Andrews.....Hugh Thompson
Mrs. Van Ordon.....Florence Billings
Stephen Whitney.....Harry Metayer
Mrs. Sewell.....Ida Darling
Randolph Hastings.....Alfred Hickman
Mrs. Burden.....Hattie Delano
Gambler, the Jeweler.....Macy Harlan
Detective Gillian.....Leo Delaney

This is the feature that forms part of the initial release of the Rothapfel Unit Program. In the form that it was first shown it is rather lengthy and could stand cutting to the extent of almost a reel. The story is founded on the drama by E. Lloyd Sheldon, and recites a theme regarding the pursuit of dollars. In many ways it bears a resemblance to the salient points of the plot of "Virtuous Sinners."

A young architect achieves his initial success by completing a wonderful country mansion for one of the wealthy set. He and his wife are invited to the house-warming, and they play their cards rightly they are assured of success. He plays the women and the wife takes care of the men, with the result that she becomes entangled with two of them. The two have had a fond of years' standing in regard to women, and in this case the wife turns to one to assist her in a moment of need, with the result that a murder is committed and her husband is suspected of having done the deed through jealousy. The villain is brought to justice in the end, and the young pair return to their original home and acknowledge that the chase after dollars is not to be compared with real happiness.

S. L. Rothapfel directed the production personally, and his work in this picture suggests that he may develop into a real director in the future. However, there are times in this picture where his action is stilted, and it needs the titles to carry the story. The print that was shown at the Rialto has been badly assembled and the picture needs cutting and reassembling to hold the continuity of the story.

Grace Darling and Hugh Thompson played the leads and handled them cleverly. The surprise of the picture, however, was the female heavy, played by Florence Billings. Here is a new "vamp" type who will go a long way in pictures. Harry Metayer and Alfred Hickman played the two men who were willing to see that hubby obtained commissions providing they could be friendly with the wife, and both scored. Metayer was particularly effective.

The production is an adequate one, and the photography holds some splendid shots.

"False Gods" holds to the happiness theme that is expressed in the entire Rothapfel program, and as such, with recutting, will suffice nicely. Fred.

VIRTUOUS SINNERS.

Hamilton Jones.....Norman Kerry
Dawn Emerson.....Wanda Hawley
Bill Barker.....Harry Holden
Sisal Pigeon.....Harry Kirby
McGregor.....Bert Woodruff

About the only thing commendable about the picture is the paradoxical title, which might draw at the picklemata. Miss Hawley, formerly "opposite" Douglas Fairbanks, does nothing but look pretty. Ernest J. Fraw, who is titled as the director, probably is also responsible for the scenario, as no author is given. At the press exhibition, at the Pioneer Film Corporation's projection rooms, the reviewers periodically omitted snorts at the amazingly trash set forth during the course of five reels.

Dawn Emerson (Wanda Hawley), exhausted in the rainstorm, falls into a mission, where Bill Barker (Harry Holden) cares for her. The ensuing two and a half reels is a continuous string of "religious" stuff. Enter the crook (Norman Kerry), after doing a night's "job," attracted by Miss Emerson's sweet singler. The next reel he is in the ex-crook class. The reel is some more of the same stuff with only the actor's work to commend it.

The yarn concludes when the ex-crook is "nabbed" in trying to pull another Raffles stunt, in order to raise funds with which to pay a surgical specialist for an operation on one of the missionaries, McGregor. Entering no defense, he is adjudged "guilty," with the judge paroling him after having him remanded for sentence. The last reel is actually padded out by a meaningless "dream" scene.

Why Jones should be compelled to resort

to burglary, after the newspaper yarns, the following morning, headline him as a "wealthy chump," is irrelevant. Kerry looks the typical film "villain" with his close little mustache, and does not look "the goods." The thankless job of the scowling stool pigeon done by Kirby is commendable.

THE VEILED ADVENTURE.

Select's trade showing this week revealed a story devised by Julia Crawford Ivers, and directed by Walter Edwards in such a wise, that Miss Talmadge, in her own peculiar way, could charlie-chaplain all over the place to her heart's content. Obviously, the story was devised for no other purpose. Certainly, no one could be expected to take such ridiculous motives seriously. The working out is not so bad, though the spectator finds himself obliged to sit through two reels before the least feeling of suspense begins to make itself felt.

Great care has been taken by someone to keep pretty girls out of the cast, and Miss Talmadge, who, in this picture, has a monopoly of that feminine quality, leaves some-

thing to be desired so far as her make-up is concerned. Her nose, rather piquant in real life, on the film shows up too broad at the base. Attention to make-up would remedy this defect, which is pretty noticeable in the close-ups, of which there are many. Otherwise the photography is commonplace, except for a few shots, one cleverly devised background for an insert, and an ending that is unique and captures the fancy.

The story loses something of its force from the fact that Stanhope Wheatcroft plays the villain. In the same picture, with this fellow should be carefully pruned before entering. Wheatcroft has an enviable distinction of manner, knows how to dress and generally keeps other actors looking alive to their laurels. Perhaps that is why he is kept out of this picture most of the time. Most of the time in it, he is away with a wicked lady, though he's supposed to be engaged to Geraldine. Geraldine finds out, falls in love with another man, rather a girl, and resolves to cure him. This she does by practical jokes, always this particular Talmadge's strong point, but, while a joke is a joke, it isn't always a play.

Samuel Goldwyn presents

Madge Kennedy

in

Leave It To Susan

By Rex Taylor
Directed by
Clarence G. Badger

Goldwyn
Pictures Corporation
Samuel Goldwyn, President



She knew he was a bandit by the handkerchief he wore. But that was when she was lost in the middle of the Mojave desert with a pet dog for chaperon. A new kind of Madge Kennedy picture—laughter, romance and thrills.

MOVING PICTURES

RIVOLI.

A fairly good show Sunday with the feature hardly standing up to the Rivoli standard. It was entirely too melodramatic and it was noticeable that a heroic attempt had been made to save the story through the titling. Otherwise the bill stood up and the comedy at the finish was a rip-scorer of the Mack Sennett brand that went over with a wallop. Incidentally the weather break was great for the film houses Sunday, due to overhanging clouds and a rawness in the air that made outdoor amusement uncomfortable, and therefore the crowds flocked to the pictures. The musical program was one of the real distinct features. The "Thirteenth Shaggy"

by Frank Liest. The orchestration was made by Erno Rapee, conductor of the Rivoli orchestra, and Ben Nyara performed a delightful cimbalele solo in it. It was a mighty busy afternoon for the drummer, for in the rhapsody he worked overtime and later when the selection, "A Forge in the Forest," was played he was on his toes all the time. The avill effect was very well handled and the wood set used for the number lent a perfect atmosphere. The trio from "La Gioconda" was given by Ann Roemer, soprano, Miss Pascoe, contralto, and Martin Brafel, tenor. The sum-bor was highly applauded and practically ended the show. The marines reviewed by Secretary of the Navy Daniels in the Rivoli Magazine was the

big punch of the news, and closed an interesting selection of views culled from the International and Gaumont weeklies and a few excerpts from an outside weekly. There was also a "Mutt and Jeff" cartoon that got many a laugh.

"The New Moon" with Norma Talmadge as the star was the feature offering. "When Love is Young" was the comedy offering, and scored.

S. S. Suckno, owner of the Regent, Albany, has bought the building in which the Annex, the oldest picture house in the city is situated. The new owner plans to remodel the house and maintain a policy of first run releases.

THE NEW MOON.

Princess Marie Pavlovna, later known as Senia Stasovna..... Norma Talmadge Prince Michael Kolyeray..... Pedro de Cordoba..... Charles Gerard..... Stuart Holmes..... Marie McDermott..... Ethel Kaye..... Leo Fashin..... Harry Southern..... Nadia Kamenoff..... Marguerite Clayton

A real old-fashioned melior, of the up-lifting of the Bolshevik and the reign of terror inaugurated by the Reds in Russia form the basis of "The New Moon" in which Norma Talmadge is presented by Joseph M. Schenck. The story was written by H. H. Van Loan. Although Miss Talmadge looks wonderful as a Russian Princess and does some very remarkable work in the role of the story, it is hardly the type one would expect to see her in. It is so cheaply melodramatic that it smacks rather of the Eighth Avenue type than Broadway.

The scenario and direction were intrusted to Chester Withey, who it is easily observed tried hard to put the picture over with the aid of several very well staged mob scenes and some excellent snow scenes. In the titling there is much noticeable evidently intended to uplift the production. But as the "class" was not present in the original it was a difficult task to help it out with the aid of titles.

The big punch is the edict issued by the Soviet nationalizing all the women of Russia between 17 and 22. Around this are built situations at once thrilling and full of melodramatic action.

The story opens, after a few preliminary shots to plant the character of the Princess, at the hall given in honor of her engagement to Prince Michael Kolyeray. In the midst of the gaiety the Reds break in to ruthlessly kill and plunder. The Prince battles off several and arranges the escape of his betrothed. The action following is the adventure battling both he with the Reds through whom he hopes to find trace of her, and she, in a small Russian village, where she is the shopkeeper. Finally the two make their escape across the border, after a couple of villains in the piece have been successfully slain.

The mob scenes are very well staged, the lighter touches well handled and the lightning and photography exquisite. Mr. Withey has employed a busy fade out that is most effective. The cast supporting Miss Talmadge is headed by Pedro de Cordoba as leading man who, while he does not exactly measure up to the popular ideal of what the picture leading man should be, does give a corking performance. Charles Gerard and Stuart Holmes play heavy roles, putting them over most satisfactorily. Marie McDermott, Ethel Kaye and Harry Southern as peasant ladies while Marguerite Clayton as the sister of the head of the Reds gave an adequate interpretation of a minor part.

From a story standpoint "The New Moon" is lacking in class, but the subject does hold an idea that is timely and has advertising possibilities for the exhibitor.

BEATING THE ODDS.

David Power Harry T. Morey
Hobe Nourse Betty Blythe
Roselle Rogers Jean Paige
Milton Shapiro George McMoran
Lynn Hardy Robert Gaffard
Eva Lake Rosalie Jensen
Cress Robert McElroy
O'Brien Frank Norcross

This is a pictorialization of "The Money Maker" written by Irving B. Allen and screened under the above title, with Harry T. Morey in the leading role. Betty Blythe plays opposite the star. It is a five-reel Viagraph feature. Paul Scarden is responsible for the direction.

The theme, which is not particularly new, tells of a strong man who is reclaimed from underworld influences and associated by the love of the first good woman he ever knew, who amasses a fortune by going straight against his odds and who finally wins the respect and love of the woman.

The role of David Power, graft collector, and cabaret hanger-on, but withal very much of a man, presents Mr. Morey at advantage, his dramatic style being under contest test, first against his neighborhood associates, and later against equally unprincipled men of millions. It is a fight against odds from start to finish, the odds being his underworld record—and the women, who are always pursuing him and almost succeed in breaking up the happy ending.

There is a number of really big dramatic scenes, such as where David wins the admiration of Hobe (Miss Blythe), where he discovers her duplicity, and where she returns to him as the wife of the father of the young girl he is about to marry, and make his life with a snare. The roles cast to Mr. Morey and Miss Blythe suits them to a nicety. The latter, as the vampish mistress of the graft collector, is particularly good and she puts a whole lot of life into the part. While she is far from being a lovable character, one cannot help but admire her—and her colors all serve.

The action is continuous and the continuity has been well preserved so that at no time is it difficult to follow the thread of the story. The star has a well-balanced company, and technically the picture has been well handled.

"Beating the Odds" should make a good program feature.

IF YOU DON'T ADVERTISE IN VARIETY—
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Paramount Drew Comedies.

Announcement

MR. and Mrs. Sidney Drew together made five Paramount-Drew Comedies, in this order: "Romance and Rings," "Once a Mason," "The Amateur Liar," "Harold the Last of the Saxons," and "Squared."

The first four of these have been released. The fifth is on schedule.

In addition there will be released this year two comedies in which Mrs. Drew will star alone—"Bunkered," a golf story, and "The Night of the Dub." Mr. Sidney Drew had a hand in writing both of these stories.

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MOVING PICTURES

STRAND.

As the feature, "Daddy Long Legs," takes up 50 minutes, the remainder of the show is necessarily curtailed this week at the Strand. Manager Flunkett was in a quandary Sunday afternoon, tearing at his few remaining locks in an endeavor to figure out how to get the people out to make room for the crowds waiting outside. Mr. Flunkett decided the first house was sitting through the feature a second time and that it was costing him a lot of money. So he began chopping out his singers and trying to move things along so he could get through the supper performance in time to corral two big evening crowds.

The program as arranged includes an overture made up of selections from Victor Herbert's "The Red Mill," with "Moonbeams," sung by Ana Stulodera, soprano. The Strand Review contained comparatively little new pictorial stuff and but a medium of "stop cinema" footage, which, in previous weeks proved most novel and amusing. This vaudeville performer manipulating clear beams, it failed to secure the usual laughs.

The feature is a riot of comedy in itself—that is the first part—and winds up as a high class drawing room love affair. It is narrated by the Senett farce by Regenera H. Linehead, an exceptionally sweet-voiced tenor whose every syllable is distinct. The Senett comedy is "When Love Is Blind," directed by Edward Clive, with Ben Turpin and Charles Lyran as cronies working together. They put over a number of unique stunts. The organ solo "chaser" is a "Rialto" selection. Jolo.

DADDY LONG LEGS.

"Judy" Abbott.....Mary Pickford
Mrs. Lipsett.....Milla Davenport
Miss Frichard.....Miss Percy Harwell
Angelina Wyckoff.....Fay Lamont
Jarris Pendleton.....Mahlon Hamilton
Mrs. Pendleton.....Lillian Langdon
Julia Pendleton.....Betty Banton
Sally McBride.....Andy Chapman
Jimmie McBride.....Marshall A. Neilan
Mrs. Semple.....Carrle Clarke Wardle

"Daddy Long Legs" has been made into a great film feature. Of this there can be no two opinions, merely differences of judgment as to the degree of greatness. There would be based on the amount of technical knowledge one might have on the subject of the mechanical and of picture making. One might even criticize the length of the feature (85 minutes) and suggest that it be cut in the last two reels because of the certainty of the denouement and "classy" as is the drawing room stuff, it isn't strong enough to follow with that amount of footage, the inimitable comedy.

The first five reels or so are taken up with depicting the life of "Judy" (Miss Pickford) at the age of 12 as one of the inmates of an orphan asylum, where children are reared by charity minus kindness—where "life is just one darn prune after another." There is an unpropitious, free-faced boy, who plays opposite Miss Pickford in a scene wherein they go on strike against the prunes, are thrust out without any supper, consume a jug of older and get "stewed," who is a little wonder. He appears to be about ten years old, and with the star doing a little girl in rompers, they team up splendidly. While all sorts of comedy was exceedingly funny at the time, upon reflection, it was "padded" by the introduction of such extraneous scenes as a dog lapping up the remains of the older jug and doing a drunk, some changes up and down stairs, in and out of rooms with almost as much exaggeration as the Senett comedies, and so on. Yes, a full reel might be deleted without injuring the feature one iota, and 15 minutes of a successful Pickford feature might mean an extra performance in many houses.

The punch of the picture is set in the love story of Judy grown up falling in love with her guardian and eventually marrying him, but in the pathos of the wistful little Judy, with her heart full of love, being constantly misunderstood—extracting joy through the instinctive "mothering" of the other little orphans. Only once in this note reverted to in the later reels, when she graduates from college and has no kith or kin present to share it with.

"Daddy Long Legs" is the initial release of the Pickford pictures by First National. It was directed by Marshall Neilan. He has done well with Miss Pickford, but on the other hand, he was given suitable material, with which to work. The cast, photography, locations and atmospheric details, all adequate, but the letter inserts and a few of the titles are very indelict. Jolo.

RIALTO.

A comedy week is the title of the bill at the Rialto, which opened May 11. The principal feature is Marguerite Clark in "Come Out of the Kitchen" (reviewed in this issue), Charles Chaplin in a revival of "The Cure" and a Mr. and Mrs. Sydney Drew comedy.

The musical program included "The Merry Wives of Windsor" and a basso profundo solo by Emanuel List. An innovation was the announcement of the numbers on the program, from the side of the stage by a house official, who had a few remarks to make about the various features on the bill. In introducing "Harold, the Last of the Saxons," he spoke feelingly of the late Sydney Drew. While speaking about Mr. Drew he removed his hat, but kept it on at other times while addressing the audience. He also wore evening clothes in the afternoon.

A bright little ballet by Adolf Bohm, entitled "The Jester," with a special musical arrangement, was enthusiastically received.

The Rialto Magazine included a number of interesting scenes on topical subjects. An organ solo, "Alum Leaves," by George Morrell, played by Arthur Depew, brought the program to a close.

COME OUT OF THE KITCHEN.

Claudia Daingerfield.....Marguerite Clark
Elizabeth Daingerfield.....Frances Kaye
Paul Daingerfield.....Brendley Barker
Charles Daingerfield.....Albert M. Hockett
Mrs. Daingerfield.....May Kline
Mr. Daingerfield.....George Stevens
Burt Crane.....Eugene O'Brien
Solon Tucker.....Frederick Emerson
Randolf Week.....Crawford Kent
Mrs. Faulkner.....Augusta Anderson
Cora Faulkner.....Frances Grant
Mammy Jackson.....Rita Spear
Skillful direction, good photography and clever acting by a strong cast are the distinguishing qualities of this program feature, seen at the Rialto, in which Marguerite Clark is starred by Paramount. It is a picturization

of Alice Duer Miller's story, dramatised by A. E. Thomas in which Ruth Chatterton appeared two seasons ago on Broadway. The scenario was written by Clara Beranger. J. B. Robertson was the director.

"Come Out of the Kitchen" is a light comedy, the kind in which Miss Clark particularly shines. It could not have suited her better had it been written expressly for her. This young star breezes through the five reels as if she was really enjoying herself, and her work in the kitchen and correspondence school style of cooking are very amusing and afford many laughs.

Claudia Daingerfield (Marguerite Clark) belongs to an aristocratic but impoverished Virginia family, whose father become ill and he has to go to New York to be treated by a specialist. Assisted by her sister and brothers she manages to obtain the funds necessary for the journey, but there is not enough left to maintain her father and mother while they are in the city, so they lease their old Southern home to Burton Crane (Eugene O'Brien) for the shooting season for \$3,000, the only condition being that the negro servants be re-

placed by white servants. Claudia agrees to this, but when she learns that the white servants refuse to go to the country, she arranges with her sister and brothers to assume the roles of servants.

The real comedy starts with the arrival of the new ladies, his family and friends and the violent efforts of the Daingerfields to appear as servants. Claudia is introduced to Crane as his cook, and he instantly falls in love with her. This situation produces numerous complications which are made funnier by the heroine's lack of culinary knowledge, but she overcomes the latter partially by engaging an old negro mammy into the house to do the cooking, and Crane suspects she is concealing a lover. All these situations are cleverly brought out.

Clear accurate photography characterizes the production. There are many excellent long shots and a number of interesting old Colonial effects. Rich interiors and timely closeups add to the attraction artistic lure. While "Come Out of the Kitchen" is not an unusual picture, it is a pleasing production and a program feature of more than ordinary merit.



HAYAKAWA SUCCESSES—

"His Birthright"—The story of a Japanese boy who sought to ease the pain of his birth.

"The Temple of Dusk"—Portraying the faithful love of a Japanese poet for an American girl.

"Bonds of Honor"—In which Hayakawa portrays a Japanese army officer and his dramatic brother as dual role.

"A Heart in Pawn"—The sacrifice of a Japanese sweetheart for the honor of her lover's cause.

"The Courageous Coward"—In which a young Japanese lawyer accepts the stigma of "coward" to shield a man who loves the same girl.

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VARIETY

STOCK OF FAMOUS-LASKY HAS HAD MANY UPS AND DOWNS

Predicted Will Now Go Above Par. Fell to 22½ After Reaching 85, Following Passing of Dividends. Many Speculators Caught by Drop. Expected to Be Listed on Stock Exchange. "Melon" to Be Cut?

In the application made by Famous Players-Lasky Corporation to be listed on the New York Stock Exchange, it is reported it showed earnings of 30 per cent. on its book value of \$80 per share and it is freely predicted that shortly after the stock is officially listed on "the big board," the stock will go above par. There was some trading in the shares last week at 93, with none of the insiders willing to sell at that figure.

There has never been any published explanation for the reason for the stock dropping last year to one-fourth its present quotation, but the insiders could readily have explained it had they chosen to do so.

In the spring of 1917 everybody thought the Famous Players-Lasky stock would be worth \$200 a share by 1918. Business was tremendous, the Paramount program taking in about \$175,000 a week, with Artcraft's takings about \$50,000 a week, with a gross expense for the two of \$175,000, yielding a net profit of \$50,000.

Anticipating far greater earnings through the contracts entered into about that time with D. W. Griffith, and also Thomas H. Ince (who brought with him William S. Hart, Charles Ray and Dorothy Dalton), the purchase of the Morosco and Follis corporations so they would no longer share in the profits of Paramount, there was every reasonable certainty the stock would be worth \$200 a share by the end of the year. The concern was then paying 10 per cent. in annual dividends and with the increased business could readily have paid a dividend of from 20 to 25 per cent.

On the strength of this healthy condition the insiders began buying more stock, but they could only buy from each other, which prevented much activity in stock sales. So insistent was the demand on the part of all the members of the organization for more holdings that the Board of Directors decided to issue more of the treasury stock, permitting the insiders to buy seven per cent. of their existing holdings in the new stock release, at \$80 per share. This was snapped up so avidly that some of the stockholders bought some of the new stock at from 82 to 85 from those willing to take a profit. Hiram Abrams, vice-president, having the distinction of buying at the top figure, i. e., \$85, the book value of which was set at \$80.

Arthur S. Friend, treasurer of the corporation, was so eager to secure more stock that he negotiated a loan of \$80,000 from the Broadway Trust Co., with which to purchase the loan, being advised by President Lee, of the trust company, who is also one of the board of directors and chairman of the finance committee of Famous Players-Lasky. The trust company accepted as security for the loan, Friend's stock in the big film concern, the borrower fully counting on repaying the loan out of the dividends of the company. Almost without exception all the Famous Players-Lasky stockholders did the same, in many cases selling listed securities and bonds at a loss in the rush to the film stock at from 80 to 82, came the war. Mr. Lee, upon

whose opinion everybody depended as a criterion of the value of the stock, went before the board of directors, predicting the most dismal outlook imaginable. Among other things, he gave it as his opinion the "first seven years of the war would be the worst"—that the picture business would be taxed very heavily, and might even be entirely suppressed as non-essential. He strongly advised the passing of dividends and the creation of a sinking fund to weather the storm.

It was voted to pass dividends and the men who had borrowed to buy, had to sell to pay their loans. But they could get no price for their stock as it was a private corporation, unlisted, and outsiders were chary of film stocks. They were therefore at the mercy of wise outsiders, who knew there was no market for the certificates. The price of the stock began to drop from 80 to 70 and in 10-point jumps, dropped down to as low as 22½.

This is perhaps the first time in the history of a large American industrial organization where the stockholders were engaged in intensive stock-selling, offering their holdings at prices they knew were from one-fourth to one-fifth the actual value. They knew it was the psychological time to buy, but had to sell through force of circumstances. It is possible one or two members sold short and bought back, but it is a safe guess there was not many who had sufficient funds for such manipulation.

During this exciting period the concern was making more money than ever before, all its business prospects being more than fulfilled, but the funds were being laid aside for a sinking fund in accordance with Mr. Lee's suggestion. Here was the anomaly of a concern fulfilling all its expectations, yet compelling its insiders to sell their holdings for ridiculously low prices.

With the termination of the war the accumulated funds began to be once more divided in the shape of dividends. The corporation does not owe one dollar, having paid all its indebtedness throughout the troublous times and the end of the war found Lee's prediction justified.

It is rumored the concern, to compensate those who suffered by the temporary drop in price, contemplates paying a stock dividend from its treasury reserve stock, in addition to the regular cash dividends.

Thanhouser Laboratories Reopen.

The Thanhouser Laboratories at New Rochelle reopened on Wednesday of this week with an initial for 500,000 feet of positive. The new operating company is the Thanhouser Laboratories, Ltd., the head of which is Dr. W. E. Shallenbarger. Several other big film producers are interested.

Unity Manager Switches.

Chicago, May 14. M. J. Mintz, for five years general manager of the Unity Photoplay Co., one of the larger independent film exchanges, resigned and will become a division manager for Pathé.

AN AMATEUR WIDOW.

Rhoda Canby.....Zena Keefe
Irling Mason.....Hugh Dillman
James Potter.....Jack Drummer
Stanley Potter.....William Black
Samuel Black.....Samuel Black
Aunt Elizabeth.....Mary B. Davis
Eugene Siegelbach.....Eugenia Woodward
Mrs. Green.....Florence Ashbrook
Uncle Elias.....Charles Hartley
Uncle Elias.....Charles Hartley
Uncle Elias.....Charles Hartley

This is a fair picture, thanks chiefly to Zena Keefe's adroit and charming methods. It was given a trade showing this week by World Film, but, despite a flivver that comes with a great and real showing which money scene, it is not an offering upon which money has been spent. The photography by Max Schneider is good and Oscar Apfel's direction adequate. The story by Joseph Franklin Poland is one of these made-to-order epics that serves its chief purpose in that it permits the star to dash around, kick up her heels and behave in a generally pleasing manner.

As the heroes, surrounded by a host of "comedy" relatives who are living on her until she shall come of age, she finds life a trial.

Later on, when she runs away with her colored mammy, a good character sketch by Pauline Dempsey, she lands up in a Virginia village where she is taken in by the relatives of the young widow, whom she resembles herself to be. More alive than dead, he turns up and rescues her from the situation.

His uncle, who is not on the list, complicates matters considerably. This part is attractively directed and the star makes the most of her negligence and the piquant epigrammatic direction in which she finds herself. This is handled just as it should be from the market standpoint, and should sell as a picture. The scenes where the young widow Rhoda from the burning store is well done, most amusing. Rather it is thrown in for good measure.

ALL WRONG.

Warren Kent.....Bryant Washburn
Betty Thompson.....Mildred Davis
Donald Thompson.....Charles Bennett
Mrs. Joseph Thompson.....Helen Dunbar
Randolph Carson.....Fred Montague

Bryant Washburn seems to be blessed with good story vehicles which with equally meritorious direction and brainy cameramen, all result in winning pictures. Washburn's feature that is a first-class attraction in the Pathé projection room, contains a corking yarn by Mildred Connelley, Jack Cunningham's scenario, and the excellent sprightliness of the tale.

Produced by the Anderson-Bruntton Co., under the direction of William Worthington and Raymond West, who did themselves proud, not to mention the story by Clyde Coe and Clyde Cook, this feature ranks among one of Washburn's best. The final supporting cast does much towards turning out a good job. Helen Dunbar's conception of a woman's real-life, which she does not all together realize, strikes the audience as a corking impersonation of mother-in-law of this type, having been led to picture them thus through the various newspapers caricatures. Mildred Davis' female lead leaves nothing to be desired.

Warren Kent, a salesman, played by the star, has one bad in life—namely, courtship stuff, which has for its basis the belief that courtship and idealistic idealism, such as is practiced by all young swains, should not come with the knocking of the marital bond. To further insure that end, upon marriage, he decides to live apart from his wife, calling upon her each Wednesday night as of yore. Practicing what he preaches he gets into a pack of trouble and concludes that he's "all wrong"—hence the title. Wherever such platonic friendship yarns are handled, there is bound to creep in a little snarl and "dirt." This picture is not entirely devoid of that brand. In this instance, however, adding the needed "spice" to the escapade. There is one scene which would make an excellent third act climax to some bedroom farce, hereabouts. Living apart in two distinct apartments, the girl invites a girl chum of hers to share her bed and board for a time. Kent, running across Ralph Conway, also a friend and associate of the girl, decides a similar invitation. But when wifery decides to surprise him and sleep in his apartment and hubby hunting for wifery, enters her apartment, when both their guests of the night are there, have donated their robes do nupt, with m-in-lav happening in when she is most undressed at the moment, things took bad. The ending symbolizes that all is serene, after explanation.

The characterizations of Ralph Conway and Joan Hatching, a particularly hard buyer, from whom Kent finally wrests a large order, which reinstates him in the good graces of his boss, deserve screen credit which is not accorded them.

Truex in Comedy Series.

Ernest Truex has been signed for a series of screen comedies by Amedeo J. Van Buren, president of the V. B. K. Film Corp., who are now producing the Paramount-Drew Comedies and the "Topics of the Day" for Pathé. The comedies will be in two reels and will follow the same refined class as the Drew comedies.

COAST PICTURE NEWS.

Los Angeles, May 11.
Harvey Gates has joined the scenario staff at Goldwyn.

Jack Quinn has returned from a short stay in New York.

Beatrice Joy is now appearing on the speaking stage at San Diego.

George Webb has returned to the films after a year in vaudeville.

Antonio Moreno signed a two year contract with Vitagraph the other day.

Mr. and Mrs. Carter DeHaven are taking a much-needed rest at Arrowhead Springs.

Fred Granville has been assigned as special photographer for Tom Mix on the Fox lot.

Reggie Morris has been engaged by Universal to make one-reel comedies starring George Ovey.

Bessie Love has started production on a new five-reel feature under the direction of Davis Moore.

Tom Moore's brother, Joseph, the younger of the Moore quartet, has returned from service overseas.

Mitchell Lewis has issued a statement saying he is still with Select, contrary to a report that has been circulated.

William Desmond is making the final scenes in his new picture, "Bare-knuckled Gallagher," an original story by William Parker.

Eugene Pallette has returned from the war and is working with Albert Ray and Elmer Fair at the Fox studio in Hollywood.

Elmer Fair has moved into a new bungalow and says that after living in apartments she really don't know what to do with so much room.

Tom Forman plays his first part since his return from war in "G. B. Dubois, Better, For Worse," the new offering at the Klineham.

E. M. Asher is now the personal representative of Mack Bennett. He was formerly manager of the First National Exhibitors of San Francisco.

Archie McMillan will direct Flanagan and Edwards who have been on the Orpheum circuit for the last few years. They will be starred in a series of comedies, entitled, "The Hall-room Boys."

The scenario staff at Goldwyn are working hard on several adaptations and new stories that will be produced in the near future. They may not stay there at the New York office is negotiating for some famous works of fiction.

Tow Browning thought that he had reached the limit in the line of animal stars when he filmed a dialogue between Thurston Hall and a trained donk. At Santeli has gone him one better though in that line. He's got a trained clam to take a part in a parlour comedy.

Lieut. Glennon, of the cutting and technical department at the National, was recently discharged from the Signal Corps. He was an airplane pilot for over a year at the front and was never injured in any way during that time. The other day he was maniplating an airplane fan out at the studio and was painfully injured by it.

Fritzi Brunette has had about as consistent a run of bad luck as any of the screen stars. She was nearly killed when a heavy door fell on her head. Now she says that when she was going out on location for her last picture, the machine, in which she was riding, came to close to going off the edge of an embankment that she mentally preparing her speech to St. Peter.

Klein Leaves for Coast.

Harry D. Klein, new general manager for Universal City, left for the Coast on Wednesday accompanied by his wife. Last Saturday night the working crew of the Globe Theatre, where he was manager for eight years, gave him a farewell party and presented him with a loving cup that stood three feet in height.

James H. Finn, formerly at the Hippodrome, who is to be Mr. Klein's assistant, left on Tuesday for the Coast.

To Direct "Little Teacher."

Emil Chiatard has been engaged by the Mayflower to direct the screen production of "The Little Teacher." He will begin casting in about a week.

IF YOU DON'T ADVERTISE IN VARIETY—DON'T ADVERTISE

BIG FOUR TO HEAD OFF WITH FAIRBANKS FEATURE IN SEPT.

Unlimited Broadway Runs for All Releases. Capital a Possibility. Open Booking Plan as Originally Announced to Be Followed.

Hiram Abrams, general manager of the United Artists Corporation, moved into the offices of the concern in the Godfrey building Monday morning and began sorting out the applications from exhibitors for service. Official announcement and advertisements will be inserted in the trade publications this week, prepared by P. N. Lazarus, who retires from the post of publicity representative for Vitagraph, Saturday, to occupy a similar position with the new company.

Exhibitors applying for service have found that the "Big Four" is in earnest regarding its plan for selling each picture individually. On the open booking plan—no star series, no contract for the four stars, but each picture separately, and exhibitors given an opportunity to see the features in advance, with permission to cancel if it fails to come up to expectations, the latter to be the sole arbiter in this respect.

The first release will be a Fairbanks feature, Sept. 1, the name of which is being carefully concealed to prevent it being anticipated by other producers.

The policy of indefinite runs will be based on a minimum averaging approximately twice the present number of days that exhibitors are employing at present.

There is no more than a possibility—in fact a probability—that the new Capitol at Broadway and 51st street, will have the initial showings of the "Big Four" features.

Regarding the various rumors of a possible withdrawal of any one of the "Big Four"—Chaplin, Pickford, Fairbanks, Griffith—it can be stated with authority that they are tied up for three years with the strongest kind of a contract that could be figured out by no less than a dozen legal luminaries. There are two concerns. The first is the United Artists Association, not a corporation, but an association of four producers banded together with clauses providing for federal injunction in event any one of them seeks to withdraw. This accomplished there was organized the United Artists Corporation, in which the producers are the principal stockholders, which holds a contract to distribute the pictures, with the agreement calling for each of the four to produce a minimum number of pictures per year.

WHARTON MORTGAGE SALE.

Ithaca, N. Y., May 14. The personal property of Wharton, Inc., picture producers, of Ithaca, was sold at a chattel mortgage sale Monday.

Acting in behalf of the mortgage trustee, Jacob Rothschild and a number of local creditors, Attorney A. W. Feinberg was the purchaser, paying \$12,000. The property sold was the scenery, lighting equipment, furniture and other interior effects, and general picture paraphernalia. The mortgage, which was foreclosed, was for \$10,000 and consisted of money which had been advanced to the Whartons by Ithaca business men.

In 1917, financial difficulties beset Wharton, Inc., and the industry apparently was to be lost to the city. The co-operation of the Ithaca Board of Commerce was obtained and a meet-

ing of business men called. The advancement of \$10,000 enabled the concern to satisfy its creditors and to obtain a fresh start. However, other conditions arose and in the end, the mortgages were forced to exercise their option of foreclosure to protect themselves.

Theodore Wharton is president of Wharton, Inc., and his brother, Leo D. Wharton, formerly was associated with him. Leo Wharton is now understood to be in New York.

While Rothschild states that he has nothing definite to announce, the opinion is expressed that a plan of reorganization will be worked out shortly and the Wharton, Inc., continued actively.

The real studio property at Renwick, as the Wharton property is called, is owned by the Renwick Park Association, from whom the Whartons took a lease.

OPEN SEASON FOR DINNERS.

Last week was evidently the "open season" for the feeding of the trade press. During the six nights five were filled with dinner dates for the newspapermen, attached to picture publications.

Universal started with a dinner at the Astor Monday night to talk about the Seventh birthday of the company. Tarkington Baker and Joe Brandt were the particular hosts. Wednesday night Hugo Reisenfeld and Ralph Edmunds, of the Rialto-Rivoli, held forth food and spirits at the Commodore at which there were about 50 members of the trade and daily press as well as a number of celebrities of the music and film world.

The Strand Employees stepped into the breach Thursday night and held their annual beefsteak feast at Beefsteak Charlie's and again the trade press had a chance to fill their innards. Friday night S. L. Rothapfel, Frank Hall et al, who are interested in the Rothapfel Unit, held a banquet at the Astor at which there were about 300 present. This followed the showing of the first release of the Unit Program at the Rialto Friday morning.

For the Saturday night dinner the trade press members were invited to the home of Gerald F. Bacon, who is about to enter the picture producing field as the head of one of the producing units for the Frank Hall Independent Sales Corporation.

As there weren't any bids for Sunday night some of the boys were looking for either a poker game or to rest up.

THEATRE FOR PORTLAND.

Portland, Me., May 14. Construction of a new theatre which will be located at the corner of High and Congress streets this city, has started. The house will seat 2,300 persons. The policy will probably be pictures and vaudeville.

The theatre will be operated by Alfred S. Black, president of the Maine Theatres, Inc., a corporation which controls a large number of houses in New England. It will be completed by Jan. 1.

IF YOU DON'T ADVERTISE IN VARIETY—DON'T ADVERTISE

FINEMAN RESIGNS.

B. P. Fineman this week resigned from Famous Players-Lasky and will enter the field as a distributor of pictures through state rights exchanges. He has opened offices in the Fitzgerald building and an organization is being formed to market features that are of sufficient merit to warrant being exploited as special productions. He said:

"I am in the market for big pictures. The throwing open of the industry by an almost unanimous adoption of the open booking policy by big distributing concerns, due to the demand of the exhibitors, has created an entirely new field for the independent producer and distributor. The big theatres will no longer be compelled to tie up all of their time, and will be able to avail themselves of the exceptional picture that is produced every once in a while by the independent producer. That is the type of production that I am going to distribute, and I am in a position financially to handle the most elaborate productions. As a matter of fact, that is the only type of picture I am interested in—the big special production."

VOGEL'S "FILM MONEY."

William Vogel denies he acted as a broker in the sale of the foreign rights for the Chaplin pictures released through First National and also that he will gross a larger amount on his commissions than is being paid the film comedian for his negatives.

Mr. Vogel says:

"I purchased the foreign rights to the Chaplin pictures outright for a period of years and under contract of sale. As to the profits on this contract, if the reporter speaks in terms of 'film money,' as that term is generally used, his comparison is correct. As to the actual profits, however, I expect them to be quite satisfactory."

PATHE'S THREE SERIALS.

Pathe has placed an order with the Wharton Brothers for three serials. Each one is to be in ten episodes of two reels each. The serials will be made at the Ithaca, N. Y., plant.

They are now completing a new plant in San Antonio for the making of features there and have a contract with Macklyn Arbuckle to star for them. The pictures are all to be based on American life and are to be above all, "clean."

Conway Tearle with Marion Davies.

Conway Tearle has been engaged as leading man for Marion Davies in her next picture, now in process of making, entitled "April Folly." Robert Leonard is the director.

Wont Appear in "Montmartre."

Gwen Sears, in charge of publicity for Elsie Ferguson, announces there is no truth to the rumor that she will appear in "Montmartre" to be produced by A. H. Woods, but will appear in the legitimate in another play next season.

This does not mean that Miss Ferguson will give up her film activities as she is under contract to make eight photoplays a year for Famous Players-Lasky.

S. A. Moorhouse Injured.

Los Angeles, May 14. S. A. Moorhouse, of the Bulls Eye Motion Picture Co. is suffering from a fractured skull and internal injuries received while acting a "drunk" scene before the camera on a tub-shaped car at one of the concessions Venice.

Clara Horton's Escape.

Los Angeles, May 14. Clara Horton, pictures, was rescued from the ocean when she came near drowning while staging a scene for the camera.

N. B. OF REVIEWS' POLICY.

Owing to the number of pictures dealing with subjects arousing discussions and presenting ideas on the present social life, the National Board of Reviews has declared its policy for handling them.

The Board announces that it is concerned not only with the morals of the plot of such motion pictures, the treatment of the plot, the care used in its development, the wealth or paucity of detail and illustration, and the quantity of given themes, but also with the methods used to attract audiences in all parts of the country.

Often these latter have become an integral part in the effects produced on those witnessing the pictures. Most of the elements entering into these effects are part and parcel of the work of the National Board in voicing the moral convictions of the American people.

STAR SHUT OUT.

Norma Talmadge could not get into the Rivoli Theatre last Sunday night to see herself in the picturization of "The New Moon," and as a result Hugo Reisenfeld has spent three days trying to placate her injured feelings. He also sent several peace offerings in the shape of flowers.

Miss Talmadge, accompanied by her sisters, Constance and Natalie, arrived at the theatre shortly after the police had notified the management to cease selling tickets because of the crowds and they were refused admittance. An appeal to the house manager was without avail and the three ladies were turned away.

Reisenfeld's greatest squaring argument was, "Well, if you make pictures so good that the public crowds the house you cannot have any complaint to make regarding not getting in."

EVERETT, WASH., SEWED UP.

Seattle, May 14.

Carl McKee and C. A. Swanson, owners of three picture houses in Everett, Wash., this week incorporated at the Star Amusement Co. and took over the remaining four theatres in that city. This includes every theatre in Everett excepting the Rose, controlled by Joe St. Peter and the Edward Fisher Vaudeville Agency.

The Everett is booked by Klaw & Erlanger and John Carr and the other houses are all devoted to films. McKee was formerly manager of the Tacoma Theatre, Tacoma, and had two houses at Camp Lewis, with a partner named Cassidy.

Three of the houses will be closed, as the remaining theatres can well care for the patronage and maintain the desired standard.

TOM MIX BEATS UP DOUBLE.

Los Angeles, May 14.

Tom Mix sent Bert Rogers to the hospital with a broken jaw, charging Rogers posed as his double.

HOCHBERG FREED.

Los Angeles, May 14.

Charles Hochberg, director, was freed of the charge of embezzling \$3,000 worth of film from the Sunshine Comedy Co.

Tellegen Leading for Miss Farrar.

Los Angeles, May 14.

Geraldine Farrar, accompanied by Lou Tellegen, has arrived here. Tellegen is to appear as Miss Farrar's leading man.

McAdoo Buys Homestead.

Los Angeles, May 14.

William G. McAdoo has purchased a 30-acre homestead in Santa for \$50,000.

VARIETY

STANDARD OIL BANKERS ARE BEHIND \$500,000,000 FILM DEAL

To Acquire 300 Theatres. A Hundred Each For First, Second and Third Runs. Features to Cost \$75,000. Figure Nine Per Cent. on Investment.

News due to break within a few weeks regarding the establishment of theatricals upon a commercial basis, really concerns the organizing of a large picture producing plant and the purchase of 300 picture houses, or the securing of them on long term leases.

The plan calls for making of high class features and programs, with enough theatres under the same control, furnishing the films' own market, that method alone being figured to guarantee the sponsors a safe percentage return. The sum involved is \$100,000,000, that amount to be put up by Wall Street bankers, reported to be identified with Standard Oil. No stock will be offered to the public.

On paper the scheme appears to be a "cinch." The features are to be high class, with picture "names" appearing, each picture to cost \$75,000. The new syndicate will have a No. 1 list of 100 houses, which will pay each \$750 weekly for the first run, the cost of the feature, therefore, being regained the first week. The second string of 100 theatres will be charged \$600 for the second run while the third string of 100 houses will be charged \$150 for the third week's showing. The second and third strings would net \$45,000, and it is expected that at least \$35,000 will be made from outside releases, so that the syndicate would be netting \$80,000 weekly.

The profits to be made from the operation of the theatres, it is figured, will double the earnings of the pictures and net the Wall Street group something around nine per cent. on the investment, considerably over the percentage to be gained from so-called "gold bond" investments.

This idea is said to have been worked out in considerable detail at this time with commercial methods enlisted to effect economies. There is to be one plant for the making of signs and advertising novelties for all the theatres; central scenic plant to supply the theatres; and one purchasing for the entire organization.

It is stated this week that the

plan did not include the absorbing of any large picture organization now flourishing, but to have everything under the control of the proposed syndicate.

\$3,500 FOR MARY MILES MINTER.

Adolph Zukor has offered Mary Miles Minter a year's contract at \$3,500 a week, if she will appear exclusively under his management. She is still hesitating as there is another offer whereby she would share in the profits of her productions and receive an \$1,800 weekly guarantee from Myron Selznick. The question in her mind is whether to gamble on herself or let Zukor do the gambling.

Miss Minter, who has just had her 18th birthday, is with her mother, Mrs. Shelby, her grandmother, and her sister at the Hotel Marie Antoinette, where they are having a family reunion. Miss Minter isn't worrying about contracts, she is looking for an apartment. She intends to remain in the East.

Sawyer & Lubin are looking after the interests of Mary Miles Minter to a great extent and she is making no move except on their advice. They also handled Mme. Olga Petrova so far as pictures were concerned. They have recently conferred with both Zukor and Selznick regarding Miss Minter. Mrs. Shelby, Miss Minter's mother, however, denies that any contract has been signed by Miss Minter and Sawyer & Lubin.

M. SELZNICK RENTS BIO. STUDIO.

Myron Selznick has rented the old Biograph studio at 807 E. 175th street, and his three companies will start work there on May 19. The first company will be headed by Eugene O'Brien, the second by Elaine Hammerstein, and the third by Olive Thomas.

Miss Hammerstein will appear in a picture called "Love or Fame," by S. Jay Kaufmann. O'Brien will probably be starred in a series founded on E. Phillips Oppenheim's celebrated "Peter Ruff" series.

Stories by Holworthy Hall and others are being considered for Miss Thomas.

F. P. I. HAS INTEREST.

The statement published in *Variety* several weeks ago that Famous Players-Lasky was acquiring a financial interest in picture houses in various parts of the country will shortly be officially verified with considerable augmentation.

It can now be stated that the scheme of acquiring picture palaces by the producing and releasing organization has been developed to the extent of embracing practically the entire country.

Before many weeks have elapsed the "news" will leak out that Famous Players-Lasky is financially interested in one of the big pre-release establishments in the heart of New York City and from time to time it will become known it has secured a permanent foothold in most of the important cities of the United States.

5 BILLS AFFECTING THEATRES.

Harrisburg, Pa., May 14.

During the past week five bills have been introduced in the Legislature here that affect the theatrical and picture business—some seriously. One by placing a heavy tax on bill boards would wipe these advertising mediums off all main highways in the state. Two of the measures give equal rights to persons of all creeds, colors or races and under these bills negroes could not be refused admission to orchestra seats or turned from hotels or other places of public accommodation.

Another bill carries a heavy penalty for the management of a theatre that permits any person holding a ticket of admission to stand in an aisle during a performance and a fifth bill doubles the fees charged by the State Board of Censors for examining films.

CANNEFAX AND CAMERA.

Bob Cannefax, the new billiard champion, is arranging a series of exhibitions to be given before the camera and to be shown on a weekly program. For each installment Cannefax will execute a number of trick shots, the entire string consuming about 15 sections and showing his entire routine of difficult plays.

Cannefax opens at Keith's, Jersey City, the last half of this week, working with Albert Cutler, the ex-carom billiard champ.

Blackwood Critically Ill.

Reports from Los Angeles in New York are that John H. Blackwood is critically ill. While in New York recently he was stricken and rushed back West for treatment. Blackwood has been a sufferer for a long time from rheumatism and gout and it is said his heart is now affected.

IF YOU DON'T ADVERTISE IN VARIETY—
DON'T ADVERTISE

PARAMOUNT'S OPEN BOOKING.

The convention of the district managers and the special representatives of the Famous Players-Lasky Company is taking place at the home office of the organization this week. The call was issued by Walter E. Greene, vice-president and general director of distribution. The purpose of the meeting is the discussion of the plan of campaign to be inaugurated this fall when the Paramount product will be booked in the open field.

Frederic Gage, former sales manager of the organization, has been promoted to the position of secretary to Walter E. Greene, and Sidney R. Kent, former special representative of the company, has assumed the position of Sales Manager.

SHOW GIRL'S SUIT ON PICTURE.

Glady's Loftus, a former "Follies" beauty, is suing the Duplex Film Corp. and the Greenwich Litho. Co. for having used a copy of her photograph for a poster advertising the feature film production "Shame."

The action was heard before Judge Samuel Greenbaum in Special Term Part III, Tuesday. The decision was reserved for the attorneys to submit briefs. There was no defense offered to the case.

Miss Loftus was represented by Nathan Burkan.

Selznicks Sailing.

Mrs. Lewis J. Selznick, Myron Selznick and Edith Koch, private secretary to "L. J." are making arrangements to sail for London June 2, on the Aquitania.

Their trip was decided upon rather suddenly and is more or less surrounded with mystery.

Ralph Ince With Selznicks.

Ralph Ince is an early possibility as a director under the Selznick banner. Negotiations with that end in view were in order last week and Mr. Ince personally intimated that he felt certain that their clone would find him directing Select pictures.

Hart Decides On Another Year.

Los Angeles, May 14.

William S. Hart has decided to remain in pictures another year.

Jack Pickford Producing.

Jack Pickford has completed the organization of his own company and started to produce his first picture. It is based on "The Little Shepherd of Kingdom Come," by John Fox, Jr., and will be given the same title. Pickford will release all his productions through First National.

VARIETY

How This Baby Does Grow
BOBBY "UKE" HENSHAW
 TEN MERRY MIMIC
 1—St. Louis Princess Maids.
 2—Bert Lassar's Cowboys.
 3—Ralph Denbar's Bell Ringers.
 4—"Taberville."
 5—Al G. Field's Minstrels.
 6—Banger forced me to do a single.
 7 (Lucky Seven)—Now doing the same single and always working.
 Why? Ask BEEHLE & JACOBS
 Orphan time to follow.

FRED DUPREZ
 Arrives in New York May 10 for a three-weeks' stay. Letters care St. James Hotel.



Week of MAY 11—
 Majestic, Fort Worth, Texas
 Week of MAY 18—
 Majestic, Dallas, Texas
 Week of MAY 25—
 Majestic, Houston, Texas
 Week of June 1—
 Majestic, San Antonio, Texas
JIM and MARIAN HARKINS
 Direction, NORMAN JEFFERIES

1st
"SPRINGTIME"
 In the Springtime, a young man's thoughts lightly turns to "love."
 OSWALD
 care of
 RAWSON and CLARE
 Annapolis, L. I.



JACK ORBEN AND NELLIE DIXIE

Booked for Ben Welch's Summer Show
 Direction, I. WEBER
 "The Jack of Hearts and the Queen of Spades"

Barrow had the right idea, and Stan Stanley is the genius of this age. Every one in show business is talking about me. It means all the mothers in show business try to copy my stuff. That is the reason they are sure. They think it is only my material, they don't credit my personality, individuality or delivery. People continually say, "Why, say, 'I don't want you do, it's how it's done. Nobody can do that's material but was so good to me, and if I attempt to take it just put your case in my hands and I'll send them to jail, as I fully believe stealing a man's brain is larceny just as if you stole his pocketbook." You can't lift material with impunity to-day as you could before the advent of the V. M. A., so matter who is in back of you or their ability to write letters and so.

STAN STANLEY
 My new billing, "A Theatre Patron"
 "Amusing Joe Kane, a tragedian, with Mable Mary, Seniors but sometimes a little rough."
 At American, New York, Monday night (May 13), a woman in the audience became hysterical from laughter at my comedy.

It is Very Hard to Sing With a
SORE FINGER
 But Harder Still to Sing
WITHOUT A VOICE!

Ask Any Acrobat
USS CAROLA TRIO
 "The 'Jazzmup Jackies'"
 Low Circuit Direction, MARK LEVY

THREE ARLEYS
 Sailing to Colon, Panama
 STARTING OUR CENTRAL and SO. AMERICAN TOUR
 Repr. CHAS. BORNHAUPT

FOUR LAURELS
 An oddity in terpsichore
 BOOKED SOLID
 Direction:
HORWITZ-KRAUS, Inc.

Discharged by Uncle Sam
NEWPORT AND STIRK
 "Back in Civvie"

"Nothing like Good Coffee" said the Husband as he
STEERED THE SAUCER
 to his Mouth
 (After first Sip)
 "That's Nothing Like It"
 Ground Floor—All Out!
FORREST and CHURCH
 "2 Essentials to Rhythm and Melody"
 Moss Time Direction, MARK LEVY

Headlining Pantages Circuit
KYRA
 THE
BOX OFFICE ATTRACTION

THE
HORDES DUO
 (MARIA and IVAN)
 PRESENTING
A EUROPEAN NOVELTY
 SINGING, MUSIC and DANCING
 With Original Costumes and Scenery
 DIRECTION
LEW GOLDBERG



MISS GEORGE MILLER
 Famous Musical Comedy
 And
STAR OF ALL STARS
 Introducing World's Most Corny
 At Billie Phenomenal Soloist

THELMA CARLTON
 Booked Solid—July 1, 1930

THE SURVIVAL OF THE FITTEST
KALALUHI'S HAWAIIANS
 STILL GOING STRONG
 BOOKED SOLID BY GEO. SOFRANSKI

Frank BARRETT CARMAN
 PLAYING FOR OUR SAMMIES
 GREATEST AUDIENCES IN THE WORLD
 Now Booking My Passage Home It Is Great Work, Boys and Girls, Come Over

CHICK OVERFIELD
 That Sensational Chap on the Wire. An American With Advanced Ideas.
 Address VARIETY, New York

WORKING FOR MR. GOLDIE
CLYDE NELSON & CO.
 P. B.—If you see a
NUT
 on the Roof of a Downtown Hotel, with a Red and Red, Casting.
THAT'S ME

FRANK STANLEY
 Assisted by
BEE WILSON
 In a Vaudeville Surprise
 Working Everywhere
 W. V. M. A. E. F. Keith Vaudeville Exchange

Pauline Saxon
 SAYS
 Spring is the fashionable time to make love. But now I prefer the late fall. It really doesn't matter so much. I like to be different, that's all.

BRENDEL and BERT
 IN THEIR OWN ACT
 "Waiting for Her"

FRED LEWIS
 (Himself)
I THOUGHT I'D PASSAWAY
 The Above Line is Mine

THE FAYNES
 Fuller Circuit, Australia



Do You Remember The Old Corn Doctor?

He stood on the street in the olden days and offered a "magic corn cure."

It was harsh and it caused soreness, but it did not end the corn. Nearly everybody had corns in those days.

That same method, harsh and inefficient, is offered you in countless forms today.

Grandmother's Way

Another method, older still, was to pare and pad a corn. That was grandmother's way.

Folks did not know the danger, for they did not know of germs.

But they knew its uselessness. The corns remained. Paring brought but brief relief. Pads made the foot unsightly.

Ten-year-old corns by the millions existed in those days.

Then Came Blue-jay

Then scientific men in the Bauer & Black laboratories invented the Blue-jay plaster. It was based on research, on knowledge, on many a clinical test.

People began to use it. They found that a jiffy applied it. They found it snug and comfortable.

They found that the pain stopped instantly, and it never came back. They found that the corn completely disappeared, and usually in 48 hours. Only one corn in ten needed a second application.

These users told others, and now millions use Blue-jay. They apply it as soon as a corn appears. Now at least one-half the people never suffer corns.

You can, like them, keep free from corns forever in this easy, simple way. One test will prove this, and to-night. In these scientific days it is folly to have corns.



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.

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VARIETY

VOL. LIV, No. 13

NEW YORK CITY, FRIDAY, MAY 23, 1919

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REFEREE FINDS DIVERSION OF MONEYS BY WHITE RATS

**Goldie Pemberton's Investigation Into Affairs of White Rats
Continued Over Two Years. Referee Also Declares
White Rats' Union Is Insolvent. Report
Goes to Supreme Court For
Final Action.**

Lewis Schuldenfrei, referee in the matter of the inquiry of the White Rats Actors' Union, filed his report of the investigation Tuesday afternoon with the clerk of the Supreme Court. It was just two years from the time when Goldie Pemberton petitioned Justice Erlanger for the proceedings. The sessions covered a period of around 17 months, ceasing about four months ago.

The report is brief compared with the voluminous testimony, taking less than nine typewritten pages. In text it is mild, but couched in plain legal terms it is held that there was a diversion of Rat funds, as alleged by the petitioner, and not only on the part of Harry Mountford but James William Fitzpatrick and others as well. This particularly concerns the manipulation of the Club house and the dual bank account held in the names of Mountford and Fitzpatrick in the Greenwich bank. Deposits amounted to \$10,478.

The referee states: "In respect to those moneys, it must be held they were diverted. No entries of how they were spent were made in the regular books of account, but are said to have been kept on loose memorandum slips of paper, which were submitted to and approved by the board of directors. Neither the slips of paper nor the check vouchers were produced. The failure to produce them was attempted to be excused by the story that an alleged burglary occurred at the office of the respondent (after these proceedings were commenced), and these papers together with other records and archives were stolen.

"The police were not notified of the alleged burglary, but Mountford volunteered that at the proper time he would prove that the so-called hostile interests had perpetrated this wrong. The explanation of the lost cards, list, papers and vouchers cannot be accepted, and are believed to be a will-

ful attempt to frustrate all endeavors to unearth the moneys received and how expended in connection with the strike.

"Said funds have not been regularly accounted for, and said Mountford and Fitzpatrick must be charged with the duty of proving that such moneys were expended for the benefit of the Union."

The referee concludes with the following findings: "(1) The sum of \$146,000 belonging to the respondent (White Rats) was diverted by McCree, Cook and Waters, and such other directors that approved of the club house transaction. (2) The sum of \$10,478 belonging to the respondent was diverted by Mountford and Fitzpatrick in that the same was deposited in their joint account and not accounted for. (3) The respondent union is insolvent."

Upon the decision made by the Supreme Court after deliberations upon the referee's report, which almost invariably is accepted as submitted, depends proceedings for recovery of the diverted funds. There are two methods. Either the Rats can sue persons held to have diverted the money, or individual members of the organization may begin such actions. It is hardly possible that the organization itself will act, since Mountford is in control, but the number of inquiries made of Mr. Sapinsky by members leads to the assumption of individual suits. They may sue both for the club-house diversion and the \$10,000 dual bank account which action would be for recovery from Mountford and Fitzpatrick.

The referee finds the club venture, which was an illegal project, resulted in a net loss of \$146,000, the additional diverted money being specified as the sum in the dual bank account. Relating to the latter fund he states: "All efforts to trace such moneys were blocked by Mountford and Fitzpatrick, who resorted to various incredible stories to account for the disappearance of neces-

(Continued on page 25)

ARMOUR MILLIONS FOR ERLANGER

Deflating the conjecture tanks of the Park Row theatrical paragraphers and reducing to duds all the Broadway star shells designed to throw light upon the future fortunes of the firm of Klaw & Erlanger is the authoritative statement here given that the theatrical combination named will absolutely dissolve; that A. L. Erlanger will continue at the head of the institution founded by himself and Marc Klaw; that Klaw will go it alone, and that Erlanger will have as his future associates exclusively J. Oorden Armour, Levi Mayer and Julius Rosenwald, a trio of Chicagoans, who will turn over to Klaw a cash exchange near the three-million mark, but whose exact numerals will only be finally determined after a conference this week of all the interests involved.

Levi Mayer, legal representative of Erlanger, arrived in New York last Tuesday, and will remain the greater part of the week, heating through the legal barages that will bring himself, Armour and Rosenwald into the syndicate pool that is legally still the business asset known as Klaw and Erlanger.

Equally authoritative is the assertion that Erlanger will not enter into any affiliation with George M. Cohan, indicated by the news in the dailies of the week, to be a corollary of the manager's unhyphenating himself from Klaw. A ten year contract existent with Cohan & Harris that gives Erlanger all the advantages he could get by any possible new arrangement he might make with Cohan, makes the conjecture of the manager's partnering with George M. idle.

Marc Klaw's plans for adventuring singly theatrically after his severance from his former partner will resolve in the independent promotion next year of about seven productions, some of which he will promote himself solely, and some of which he will produce with other managers. But there is no truth in the rumor that at present Klaw has any deal pending to align himself with the Messrs. Shubert.

Erlanger's direction of the properties assembled by himself and Klaw and the future of which he will direct himself without Klaw, but with the Mayer-Armour-Rosenwald support, anticipate expansions of plans greater than any the firm of Klaw & Erlanger have fathered, as a team, in years.

The dissolution of the K-E partnership dissipates a theatrical combination that snells the history of the business side of the native theatre dating back a quarter of a century, and spanning in its activities pretty much all of the growth of the theatre of America during that period.

SHOW BY PRISONERS.

Auburn, N. Y., May 21.

Many who were long famous on the professional stage before they became guests of the State at Auburn, featured the cast of the entertainment given by Auburn Prison inmates this week.

The director of the production was George Andrews. Under another name he played as a headliner, was known in the burlesque world as a producer and director and played the principal comedy roles with the old Carole Peyton Stock in Brooklyn. Jack Mahoney, once end man with several big minstrel organizations and an old burlesque actor; George W. Davis, once leading baritone with Gilmore's minstrels; George Ryan, former cabaret singer at Rieg's in Brooklyn and once baritone with the Richard Vardell Stock Company; Ray Sampson, former church singer and later stock actor; Edmund Pastor, Italian comedian, formerly of vaudeville; Marino Delany, former vaudeville singer and dancer; Ben Wilson, once of the Josephine Sparks; Burton Page, known in musical comedy; Edward Valentine, former cabaret singer and minstrel man, and Walter Severns, once of the New York Hip—all appeared in the entertainment.

WERBA-LUESCHER TO REJOIN.

Louis F. Werba and Mark A. Luescher are to rejoin as a producing firm in the legitimate next season. The two former partners decided to rejoin last week, although they will not start active production until late in the fall, their idea really being to have ready a number of offerings for the season of 1920-21. They dissolved partnership about three years ago.

Since they withdrew as producers Mr. Luescher was first press representative and for the past two seasons manager of the Hippodrome. Mr. Werba has been managing the Montauk theatre, Brooklyn. He is related to A. L. Erlanger through marriage. The reunited firm will book through the K. & E. office.

BUYING SONG RIGHTS.

The Herman Darewski Music Publishing Co. of London, is making efforts to secure the English rights to the catalogs of American publishers. They have tied up Harry Von Tilzer for five years on an initial payment of \$10,000; Gilbert & Friedland for a similar advance and Al. Piantadosi for \$7,000. Darewski is understood to be backed by Solly Joel, the multi-millionaire, who is interested in a number of English theatrical enterprises.

Harry Day, of Francis, Day & Hunter, is in New York on a similar mission.

CABLES

SUCCESS OF ENTERTAINING UNITS PROVEN BY ATTENDANCE FIGURES

Statistics Show 2,044,915 Attended 3,223 Entertainments Given in the Men's Area During April. K. of C. Have Organized a Circus in France. Certain Areas Now Closed to Shows. Roster of Companies.

Paris, May 8.
Second Div. of 12th Field Artillery has a group of entertainers calling themselves the "Gloom Dispellers" under the management of Harley S. Edwards. The boys give a tip-top minstrel show in the 3rd division area, for which Harry Wrotmore has written some material.

Jonas J. Brotman, of New York, has produced some stuff for the Comrade Kids Company entertaining at Metz. The troupe is drawn from the 3rd Battalion, 55th Inf., 7th Division, directed by Lieut. R. E. Hubert, and comprises Will Benner, Fred Billings, Earl Calam, Roy Drum, Francis Fahey, Hanson, Tom Hogan, Eddie Resch, Sexton, Del Santo, Charles Steiner.

The "Ordnance Revue" has now toured France and arrived in Coblenz. It carries six American girls and a jazz band of eleven instrumentalists. The show is commanded by Lieut. J. Bertram Burns, of California.

D. G. Eldredge, chairman of the subcommittee on entertainments of the Student Council, American Students' Association, at the Sorbonne, University of Paris, is taking up the subject of theatricals and hopes to form a dramatic society to present Franco-American pieces to the public in Paris. The Six Harps, attached to the Overseas Theatre League, are in Paris, having arrived from St. Aignan, where they have done extensive entertaining. The troupe is composed of Haley and McIntosh, Denney and Morrison (harmony singing and violin), Nat Good, from Boston (pianist) Carl Guder, from Pittsburgh, in his magical act. These boys are also proficient jazzers.

The Knights of Columbus have organized a circus at Genicourt, the acts listed including Silvers Wallpole, Sam Patton, Frank Toofoot, A. Palisse.

Transfers to the S. O. S. entertainment department are now almost suppressed, owing to the closing of rest centres in France. There will be no more soldier shows at Nice and neighbourhood after May 14, and Aix-les-Bains after May 20, so that the companies now on the circuit are sufficient to meet all needs. The gradual breaking up of the Advance Section will leave the actors' units free for filling in their time in other districts.

The attendance at the shows in the Le Mans area during April is calculated as being 2,044,915 for the 3,223 entertainments presented.

PARIS BEST, \$2,000 A SHOW.

Paris, May 21.
Business on the whole is only fair at the majority of resorts. The new Theatre de Paris is comparatively speaking perhaps making the best money, averaging \$2,000 per show; \$1,600 at the Apollo.

HITCHCOCK APPEARING.

London, May 21.
The second edition of "Hullo America," was presented at the Palace May 17, introducing Raymond Hitchcock, William Rock and Francis White, with five new comedy scenes and six new musical numbers.

It is practically a new show, far be-

hind the original, Hitchcock, White and Rock scoring individually with their specialties and being under no obligations to the author. These clever artists will probably develop their roles.

Elsie Janis finished her engagement there May 14 and is visiting the American camps in France before sailing for America on the Rotterdam today (May 21).

Captain Harry Humphreys, nephew of Joe Humphreys, formerly booking agent, recently a Red Cross worker and organizer of American camp entertainments, also sails on the Rotterdam.

BETTY BARCLAY MARRYING.

London, May 21.
Betty Barclay and a Baritone made a welcome reappearance at the Victoria Palace, after the demobilization of George Glover (Baritone). Miss Barclay appeared as a single during Glover's absence at the front and they will shortly be married. Miss Barclay's husband was killed in action.

NEIGHBOUR AT ALHAMBRA ONLY.

Paris, May 21.
Neighbour is devoting his entire time to the Alhambra, leaving the management of the Mogador Palace shortly, Rottenbourg replacing him, Jacques Charles apparently remaining as producing manager for the present. The Apollo, which Rottenbourg, the former London agent, is now managing for Volterra, will probably close for the season shortly.

ANNIVERSARY BALL.

London, May 21.
Sir Alfred Butt and J. L. Sacks celebrated the 22nd anniversary of the Gaiety by presenting the audience with copies de luxe of the score of "Going Up."

After the performance they gave a ball in aid of the Actors' Orphanage at the Savoy hotel.

BLANCHE DUFRENE SUICIDES.

Paris, May 21.
Blanche Dufrene, who committed suicide last week by hanging herself in the dressing room at the Theatre Sarah Bernhardt, was buried May 16.

TIVOLI SITE SOLD.

London, May 31.
The Tivoli site on the Strand, has been purchased. It is proposed to build there a large cinema and restaurant.

WILLIE BENN DEAD.

London, May 21.
Willie Benn, agent and founder of Parkes' Eton Boys, died May 13.

3rd Return for Cyclists.

London, May 21.
The Cycling Ormondes are playing their third engagement at the Palladium since their demobilization in February.

Lycium Reopens.

London, May 21.
The Lycium, recaptured and redecorated, opened May 17, with a revival of "The Belle of New York."

THEATRES ON MOTOR-LORRIES.

London, May 5.
"The Merchant of Venice" has been produced with great success at the Grand Theatre, Havre, by Miss Lena Ashwell's Havre Repertory Company, the first performances being given on Shakespeare's birthday—which is also St. George's Day.

Mr. H. A. Sainsbury played the part of Shylock and Mrs. Penelope Wheeler that of Portia. The scenery and dresses were designed and stencilled by Mr. Charles Ricketts, and the production was acclaimed by enthusiastic audiences of British and allied soldiers.

This same company is going to Cologne to entertain the Army of Occupation in Germany on May 19th for a week at the Deutsches Theatre. Their repertoire includes "The Title," by Arnold Bennett; "Joy," by John Galsworthy; "General Post," by Harold Terry; and "Fanny's First Play," by Bernard Shaw; all plays have proved very popular at Havre.

Miss Cicely Hamilton, who is in charge of another of the repertory companies, is touring the devastated districts of France in a motor-lorry, playing to isolated Labour Battalions, who are in great need of entertainment, scattered as they are in remote districts far from the amenities of the base camp.

COCHRAN REVERSES HIMSELF.

London, May 21.
Charles B. Cochran has decided not to retire as he threatened, but is arranging to produce two new musical plays.

Cochran's recent ebullitions were apparently for publicity purposes. He was always a clever advertiser and although gaining a large amount of publicity by his recent utterances, his words may prejudice him with the public.

EMPIRE'S 15 PER CENT. DIVIDEND.

London, May 21.
The Empire, where "The Lilac Domino" is enjoying a successful run, has declared a dividend of 15 per cent.

CAINE IN FILMS.

London, May 21.
Derwent Hall Caine is the star of the picture, "Darby and Joan," now making. The scenario was written by his father, Hall Caine, expressly for the camera. Mr. Caine is reported receiving the largest picture salary in the country.

Following the completion of the films, Mr. Caine will appear here in the halls, with "The Lincoln Highwayman," a play he brought back from the States.

JOSEPH CHEETHAM DEBUTS.

London, May 21.
Joseph Cheetham, a famous tenor, made a highly successful variety debut at the Holborn Empire last week.

"Luck of the Navy" at Manhattan.

London, May 21.
Percy Hutchinson, who in conjunction with Sir Alfred Butt resumed the run of Clifford Mills' play, "The Luck of the Navy," at the Garrick May 5, in which he is starred, will present the piece in New York next October at the Manhattan opera house, possibly.

"National Law," American Play.

London, May 21.
Charles Harrington presented "The Natural Law," an American play by Charles Sumner, at Rochdale.

Charles Kean's New Skit.

London, May 21.
At the Imperial, Caningtown, a new skit by Charles Kean, late manager of the Borough, Stratford, entitled "Taking Things Quietly," was produced.

SAILINGS.

May 15, Cissie Hayden (Baltic).
May 17, Gordon and Rica, Frank Gordon (Mauretania).
May 24, El Rey Sisters, Frank Marckley (Celtic).

May 28, Julian Mitchell, Doyle and Dixon, Mary and Kathleen Miller (Noorham).

June 7, Claude McGowan, Fred Duprez, Universal Film Co., as follows: Ella Aarup, Eddie Polo, Hope Loring, Director John P. McGowan, Irving P. Wilkerson, Ernest Smith, Earl Miller, Virgil Miller, Jean Perkins, Business Manager Earl Kramer (Lapland).
June 14, Arnaut Bros. (Rotterdam).

SON DEPUTIZES FOR FATHER.

London, May 21.
Ronald Tate, aged 17, son of Harry Tate, is successfully deputizing for his father at the Palace, Manchester. Harry has been ordered to the south of France for a rest.
Ronald appeared in New York five years ago in "Fishing."

RECORD SUBURBAN RUN.

London, May 21.
At the Lyric Opera House, Hammersmith, the Birmingham Repertory Co., celebrated its hundredth performance of "Abraham Lincoln," a record run for a suburban theatre.

LONDON VERY BRIGHT.

London, May 21.
Brilliant sunshine and warm weather are affecting the theatrical business any may possibly curtail the run of some of the weaker shows.

POLISH DANCE SCENA.

London, May 21.
At the Hippodrome, Golden's Green, a novel Polish dance scena was presented for the first time in London, consisting of peasant songs and dances, by 12 artists, featuring Anna Bromova and Alfreddo.

ALICE LLOYD SAILING.

London, May 21.
Alice Lloyd, her husband, Tom McNaughten and their two children, will leave Liverpool June 12 on the Aquitania for New York.

FRENCHMEN COMING OVER.

Paris, May 21.
Leon Gaumont will visit New York at the end of the month. Jules DeMaria, president of the French Kinematograph manufacturing syndicate, has sailed to study officially the American picture industry.

Albert Egbert Breaks Down.

London, May 21.
The Brothers Egbert, who opened at the Coliseum May 12, have been compelled to cancel owing to Albert Egbert having a nervous breakdown. The doctor has ordered a complete rest for several weeks.

Odette Myrtil in "Tails Up."

London, May 21.
Odette Myrtil has taken Teddie Gerard's role in "Tails Up," at the Comedy and is appearing at Cuvillier's third concert as a solo violinist. She was a pupil of Ysaye.

"Intolerance" Doing Well in Paris.

Paris, May 21.
"Intolerance," presented at the Sale Marivaux, May 11, by George Bowles, is doing splendidly.

Thomas Warren Dies While Asleep.

London, May 21.
Thomas Gideon Warren, aged 60, a clever comedian and playwright, died while asleep at the College Hospital.

Opera by Carl Rosa Co.

London, May 21.
The Carl Rosa company started a month of English opera at the King's, Hammersmith.

VAUDEVILLE

WHITE RAT OFFICIALS HEARD IN FEDERAL INVESTIGATION

**Big Chief Fitz Patrick and Deputy Organizer Carr Testify.
Goodman Springs Surprise With Secret Strike
Orders. Quigley Evidence Riddled. Cross-
Examination Following.**

The investigation of vaudeville, being conducted under the supervision of the Federal Trade Commission, was adjourned Saturday after a three day session in the Commission's uptown offices at 20 West 38th St., and was scheduled to reopen again Thursday (yesterday) of this week. James William Fitz Patrick was on the stand and had just completed his direct testimony when the adjournment was taken by Examiner Moore.

During the three day run, several witnesses were questioned about their activities in the profession, the most important information being gleaned from John J. Quigley, the Boston agent, who testified to the alleged blacklisting of his office by the Boston branch of the United Booking Offices. Mr. Quigley came to New York, following instructions given at a previous hearing, to show a list of actors whom he had caused to be arrested for attempted cancellations of contracts which Quigley alleged to have been canceled through the acts being intimidated by the alleged executives.

Quigley did not make the expected impression, for his story was shattered under the cross-examination of Maurice Goodman, who brought out the fact that Quigley's corporation had only a \$30 capital which practically insured him against any financial loss for contracts broken by him, whereas under the Means act of Massachusetts, he could lodge an actor in jail for every contract abuses practiced by the act.

Goodman brought Quigley to a semi-sensational halt when he asked him how he could make a contract with an act as the employer and then charge the act a commission as an agent. Denouncing him as a barnacle and the rag and bob-tail of the profession Goodman left Quigley's story rather weakened when he concluded. C. Wesley Fraser, Boston manager of the Keith Vaudeville Exchange, was a Commission's witness and his testimony was contradictory on every point to that offered by Quigley. Fraser disclaiming any knowledge of an alleged conversation wherein Quigley claimed Fraser advised him to get in line with the Vaudeville Managers' Protective Association or they would run him out of business. Fraser admitted to his activity in the formation of the National Vaudeville Artists, also to his aid in collecting advertising bills for the publishers of the N. V. A. Benefit program.

Walter Plimmer was the Commission's opening witness, his testimony bringing out little of value for the investigators. On the opening day, after Plimmer had concluded Harry De Veaux managed to get into the records the admission from the respondents' attorneys that he had nothing whatever to do with the delivery of the minutes which caused quite a stir in the preceding sessions.

General Pisano was the second witness, testifying to his experiences as a Chicago agent and later as an actor. Pisano's principal complaint seemed to be that during some disagreement between himself and the Keith booking agents, he had been classified as unreliable, although the joint arbitration board of the N. V. A. and V. M.

P. A. had found a verdict in his favor. Pisano is now working for the Keith circuit.

Ernest Carr testified to his connections with the White Rats as a deputy organizer and aide of Mountford's, it apparently being the Commission's intention through Carr to show that the late James Armstrong had maintained the Armstrong Amusement Bureau, opposite the Rats, and was merely to check up the visitors to the building. On cross-examination Attorney Goodman sprung a surprise when he introduced two or three letters from Mountford to Carr wherein Mountford ordered Carr to call a strike at the Globe theatre, Kansas City, instructing him to see that the curtain did not rise. The letters were claimed to have been stolen, but Goodman did not intimate how they came into his hands, exhibiting a large portfolio which apparently contained other confidential correspondence that passed between the White Rats executives.

Fitz Patrick was called finally, late Friday afternoon and Attorney Walsh, chief counsel for the Commission, completed his direct questioning with the Saturday session, merely showing through the Big Chief of the Rats how he had endeavored to procure a conference with the vaudeville heads in order to adjust the existing differences at that time. Mr. Walsh took an advertisement from VARLEY which contained an open letter to the vaudeville managers and questioned Fitz Patrick on each paragraph, getting in detail his views on the alleged abuses which led eventually to the strike.

Fitz Patrick claimed the strike was a success in every detail, claiming the present board of arbitration, the present contract and the present conditions in every particular were brought about by the strike. He told of the Chicago trip when the managers were carrying double bills for protection and said neither he nor Mountford intended calling a strike at that time, but led the managers to believe they would, figuring the smaller managers would not shoulder the expense and through their withdrawal would force the bigger managers to agree to a conference. He caused some laughter when explaining about some code telegrams "planted" for the managers' benefit with a private detective named Gardiner and also introduced in evidence some correspondence which passed between himself and Messrs. Albee and Murdoch.

At the current session counsel for the respondents, except VARNEY, will cross examine Mr. Fitz Patrick after which it is believed M. S. Sheedy and Harry Mountford will take the stand and conclude the Commission's case.

Whether the respondents will offer any defense is problematical, but to date they have not intimidated they would.

CIRCUS DOING THREE SHOWS.

Anticipating heavy business through the absence of a circus here for four years, the Sells-Floto show, due in town Saturday, will give three performances during the day.

The first will be at 10.30 in the morning, with the other two at the customary times.

BAYES SETTLES AT A DISCOUNT.

Norah Bayes has paid Jenie Jacobs \$3,200 in settlement of Miss Jacobs' claim of \$4,500 against the star of "Ladies First." Miss Bayes presented some offsets on the Jacobs' account and they were allowed. The offsets were the value of presents made to Miss Jacobs by Miss Bayes. After allowing the credits taken by Miss Bayes, Miss Jacobs returned the presents to her. They consisted mostly of house furnishings.

Miss Jacobs is the agent and acted as Miss Bayes' representative in several of her engagements, in and out of vaudeville, the account going as far back as the Cohan Revue in which Miss Bayes appeared. As time wore on and the Bayes-Jacobs friendship became so marked it looked as though someone was bound to get the worst of it before the usual finish, Miss Bayes is said to have made several promises to settle. When pressed she mentioned the presents made Miss Jacobs when the latter furnished a new apartment. It somewhat stunned Miss Jacobs who had believed in the friendship, but when the matter reached the show down stage, Miss Jacobs allowed everything, leaving Miss Bayes in her debt \$3,200 without any further counter-claim.

No charge was made by either side for the friendship.

NEW SHOW WITH VAUDEVILLIANS.

Edw. S. Keller and Elwood Bestwick are producing a new show entitled "While You Wait," by Lewis Allen Browne and Adelaide French (authors of "Please Get Married"). The new show is scheduled to open in New Haven, June 2. It is of the intimate musical comedy type. The cast includes Pelham Lynton, English comedian, engaged to play the leading comedy role, James and Betty Morgan, Ward Sisters, Bob Albright, Leightner Sisters and Alexander, Jack Kennedy, James Morrison, Lydia Dixon, Marion Rogers, Harry Irving, Booth Howard, plus a chorus of 16.

STARRING AT 16.

Helen Hayes, the 16-year old Washington girl who attracted attention as the artist's daughter in "Dear Brutus," is leaving the cast when the show stops in two weeks. Next season she will be starred by George Tyler.

A controversy over Miss Hayes' successor for the road, places in the field three youthful actresses. The berth may be given to a young French girl who came here with Mme. Bernhardt's company several seasons ago and has now mastered English.

HUSSEY'S "KEYSTONE REVIEW."

"A Keystone Review" is the title of a new act which Jimmy Hussey is to place in rehearsal within the next two weeks. Hussey and Harry Weber are the joint producers of the offering.

In addition to Hussey there will be 12 people in the act including a jazz band. Hussey will have the role of a policeman who is fired from the force and opens an opposition police station. The act will break in at Brighton during July.

NO N. Y. CLOSING DATES SET.

No closing dates for the B. F. Keith theatres in Greater New York have been set. Present indications are that all of them, excepting the Alhambra in Harlem, and not excepting the Colonial, will make the all-summer opening try.

The booking men, however, admit that the weather is a factor.

Eddie Darling, sailing. Edward Darling is planning a trip to London during June and July with the sailing tentatively set for June 26.

AMELIA ARMAND STONE and KALIZ

Playing week of May 26 in Baltimore; following week at Brighton Beach. Have accepted a new song by Lee David, published by B. D. Nies & Co., entitled "Romance." In conjunction with Harry Weber we are producing our former vehicles; also new plays. Artists feeling themselves competent to replace us in these acts kindly communicate by mail care Hotel Claridge, New York.

JOLSON'S FIRST CONCERT.

Boston, May 21. Al Jolson gave his first concert Sunday at the Boston opera house. During the week days "Simbad," Jolson's show, is running there.

Mr. Jolson sang 17 songs between 8.30 and 10.40, with an intermission of 15 minutes. No one appeared upon the stage but Jolson, with the exception of Cliff Hess, who accompanied the singer in a few of his numbers. Fifty pieces were in the orchestra for the others.

The house held \$4,100 at an admission of \$2 top. It was estimated over 1,800 people could not gain admission.

In the first part of the concert Mr. Jolson sang six songs, in sets of three. In the second half, running 70 minutes, he sang the other 11 numbers without leaving the stage. For several of the songs he repeated the choruses.

Following the concert Jolson remarked to friends he felt better than after a show. He may do one more concert this season, at Cleveland, but has no other concert plans in view.

The Jolson concert here was something in the matter of an experiment. He has held the concert idea for a long while. Showmen have often claimed that as a single male entertainer Jolson has no peer, without forgetting Harry Lauder. Jolson is now under contract to the Shuberts.

WILL ROGERS' FILM CONTRACT.

Will Rogers will start for the Coast before June 1, to commence his Goldwyn two-year contract to appear on the screen.

The first year Mr. Rogers will receive \$22,500 weekly for the full 52 weeks and the second year is to bring him a salary of \$3,000 a week.

Through an arrangement with Harper & Bro., Mr. Rogers has become an author. He is to publish a series of six booklets, containing his topical comment. The first is now in press, called "The Peace Conference." It contains 300 paragraphs. To follow will be "Prohibition."

Upon his return from the "Follies" Mr. Rogers returned for a brief stay at Ziegfeld's "Midnight Frolic." There this week he is delivering what is his most acutely humorous timely talk, all new and especially prepared by the cowboy novelty for the roof engagement.

WOMAN TRAINER INJURED.

Seattle, May 21. Mrs. Charles Barry, animal trainer with the Al G. Barnes circus, was seriously injured in Portland yesterday afternoon, when her spirited horse threw her under a moving wagon, which passed over her.

Her hands so badly mangled amputation will be necessary. She suffered a compound fracture leg and a broken arm.

Savoy and Brennan Going on Roof. Savoy and Brennan may go on the Century Roof. A new show is reported being prepared for up there. Savoy and Brennan recently closed with "The Follies" and this week broke in a new talking act for vaudeville.

VAUDEVILLE

QUIGLEY DENIED NEW TRIAL IN SUIT OVER CANCELLATIONS

Boston Court Refuses to Reopen Case. Decision Rests in Favor of Jack Potsdam. Supposed to Have Received Double Fees. Testified He Is Worth Only \$30.

A motion for a new trial to set aside the decision in favor of Jack Potsdam against the St. James Theatre, was denied by Justice William C. Wait in Boston this week.

Edward M. Dangle represented Potsdam and argued successfully against the action. The original suit came as a result of the sudden cancellation of an act known as the "Jazbo Eight" which John J. Quigley had booked through Potsdam for a week at Springfield early in September at \$300. Contracts for the following week (a split) were also signed by Quigley for Newport and the St. James, Boston.

Saturday, the last day of the Springfield engagement, Quigley or one of his representatives was alleged to have talked with the act and succeeded in having it sign a contract for that week for \$375, which Quigley collected, paying the turn \$285 and giving a receipt for that sum, unknown to Potsdam.

Wednesday evening following (at Newport) Quigley wired the act saying it was canceled for the last half because photos had not been sent on. Potsdam instructed the act to report in Boston and wired Quigley that such a last minute cancellation was not accepted.

The act failed to work for the four days (Sept. 12-15). Potsdam thereupon started suit against the theatre and was awarded \$187.50 and costs. Quigley sought to show that he bought acts personally and sold them afterwards to the St. James and that the contracts were between himself personally and Potsdam. It was shown, however, that at least 125 contracts had been signed by Quigley as in the Jazbo Eight matter and evidence showed that Quigley in acting as their agent and also for the St. James Theatre was performing in a dual capacity which is not permissible. As agent he collected five per cent, and it is assumed he also received a fee from the theatre.

Quigley testified under oath before the Federal Trade Commission recently that his firm's assets amounted to \$30 capital. In response to inquiries as to where they banked, Quigley testified that they had no bank account. He further testified that he had signed several acts for breach of contract and in several instances was awarded judgments.

VAN AND SCHENCK MINSTRELS.

Next season is apt to see Gus Van and Joe Schenck heading a minstrel organization known as "The Van and Schenck Minstrels" if the present plans carried out. Harry Von Tilzer is to be one of the backers of the act.

Reason for the minstrel organization is because of the tremendous success that the amateur show that they stage annually in Brooklyn.

LAST OVERSEAS SAILINGS.

The Overseas Theatre League and the Y. M. C. A. wound up their recruiting labors for overseas entertainers on Tuesday when a party of thirteen art-

ists sailed for the A. E. F. zones in France aboard the "Espagne."

The final party was made up of Jane Aubrey, Hazel Haslam, Arthur Chaplin, Dorothy William, Tracey Elbert, Blanche Huntington, Dave Gardner, Rosina Henley, Scotty Jack, Joe Waldron, Tommy White, Bertha Wyatt and Gertrude Carpenter. The latter was a "Y" artist, the others going under league sponsorship.

Recently returned league members are Helen Cooley, Wilma Wilkerson, Harry Israel and Paula Temple. Returned "Y" artists are Lloyd A. Loar, and Mrs. Ivy Nobel McAdams.

PAN SUES ON NOTES.

Seattle, Wash., May 21. Alexander Pantages filed suit here yesterday in the Superior Court against Pantages Edmonton Theatre Co., of Edmonton, Canada. The suit is for \$23,599.

The theatre in question is owned and operated by George and Gus Brown. Pantages claims that he holds promissory notes for \$20,000, dated Aug. 30, 1913, and payable Sept. 1, 1918. Partial payments have been made in stock. Pantages himself is now in Cincinnati.

AVONS AT GARDEN.

The Avon Comedy Four has been signed with the Shuberts for Winter Garden show appearances for two years by Max Hart. There are but the two principal members of the original quartet now with the Avons, Joe Smith and Charles Dale, both comics.

Goodwin lately withdrew from the act over a matter of salary division. Until then the salary was always split four ways, but it was decided Smith and Dale were both entitled to a bigger slice. The act has averaged no less than 45 weeks a season in vaudeville for the last 12 years.

Planning Entertainers Reunion.

An Overseas Entertainers reunion is being planned for next fall, the affair having been conceived by Thomas E. McLane, head of the Y. M. C. A. Overseas Entertainment Bureau and Margaret Mayo, one of the first entertainers to be sent across last year. The celebration is to take place in a Broadway theatre, and many of the stunts will be the same as those given by the artists before doughboy audiences.

Lillian Shaw Recovering.

Atlantic City, May 21. Lillian Shaw is at the Hotel Breakers here, slowly recovering from an attack of double pneumonia.

Miss Shaw was at Keith's last week but had to retire from the bill through influenza, which developed into the more serious illness. At one time her condition was quite grave.

Maslova Booked for Col. London. Maslova, the dancer, will open at the Coliseum (Oswald Stoll), London, July 7.

The booking was made through Charles Bernhaupt. Maslova is in Mexico, and will proceed from there direct to London.

SOLDIER-IMPOSTER ARRESTED.

Philadelphia, May 21. A kiss planted by Lillian Russell on the scarred face of a supposed American doughboy started the alleged soldier on his way to jail. The doughboy turned out to be the rankiest kind of an imposter. The generous-hearted Miss Russell is out \$50, wasted a well meant kiss and the swindler is now in the hands of the Federal authorities awaiting trial.

The case created quite a stir in this city this week because of the prominence given in the papers when Miss Russell, who was playing an engagement here at Keith's several weeks ago, kissed the soldier and told him not to be afraid to face the world. The imposter's name is Bernard Cummings and he first appeared in this city several weeks ago. His face and hands were terribly disfigured. He wore the uniform of a U. S. soldier and told vivid stories of how he had been blown up by the explosion of a machine gun in France.

Miss Russell discovered him behind the scenes one day. He told her he was formerly one of the Six Brown Brothers, but that he could never resume stage life again owing to his wounds and said he might just as well die. Miss Russell comforted him, told him the world would not dare to turn away from him after his heroic deeds. She gave him \$50 and then kissed him to show that she did not mind the appearance of his terribly scarred face.

Shortly after she left town, rumors reached here the man was an imposter. He is reported to have shown up at the Bowditch, Brooklyn, where he had a lieutenant as his announcer and used an old couple to pose in a box as his father and mother. Finally, Tom Brown of the Brown Brothers got on his trail. Just before Vassar appeared in this city, carrying Tom Brown's advertisement of warning against the imposter, Cummings turned up at Keith's Theatre and was taken in charge by detectives.

It is not known how much money the fellow has obtained for he has been working several weeks. He has been living at one of the best hotels in town and has been the recipient of sympathy and funds wherever he has appeared. When arrested discharge papers were found on him showing that he was a patient at the Walter Reed Hospital, where the surgeons did wonderful work in replacing his shattered features, but it is rumored that he received his injuries in the big powder explosion in Jersey City some months ago and has never even been in the service.

Cummings has not yet had a hearing by the Federal authorities, who are investigating his case to find out just how many persons have been victimized and how much money he has secured.

Europe Band Off Until Fall.

It was virtually decided by Pat Casey this week that the interrupted tour of the Immortal Europe Band, through the murder of its leader, would be temporarily disbanded. Mr. Casey will probably start the organization out again in the fall.

UNION MAKES DEMANDS ON MOSS.

Members of Theatrical Protective Union No. 1, New York Local of the I. A. T. S. E., will refuse to work on the same stage with any act playing the B. S. Moss houses after a given date to be set within the next two weeks, unless Moss agrees to unionize his stage crews before the specified time limit expires.

"This drastic plan of action will not only be taken against the New York vaudeville theatres that bear Moss' name but will also be directed against every theatre that Moss is interested in, no matter where located. In this relation the New York stage hands will have the support of every local in the national organization."

In the event that an act plays for Moss and later goes into a Loew or Fox house, the stage hands will not set his stuff or in the case of a monologist will even go so far as to refuse to lower a drop. Should the stand of the stage hands result in friction with the managements of any of the "fair" or unionized theatres, such as those of the Keith, Orpheum, and Fox, the union is prepared to back their men up to the limit.

O'NEILL IN PAN OFFICE.

Chicago, May 21. James O'Neill, former manager of the People's Theatre, has been appointed permanent manager of the Chicago Pantages office, from which Coney Holmes recently resigned.

Mr. O'Neill will have Ann Elliott as his assistant. Miss Elliott is one of the best dressed vaudeville women in the country.

LOEW'S "NOTICE" CONTEST.

Montreal, May 21. Loew's Theatre here has announced a contest to run four weeks with loving cups for the winner.

The contest is to be a series of articles or "notices" from the public on each headliner at the house during the contest's run.

PHOTOS AND BILLING.

The following order with respect to photos and billing matter was issued this week by Dan Hennessy, manager of the Family Department of the Keith office.

NOTICE.

Theatres booked through the Family Department, and receiving photographs and service from the Photograph and Press Bureau, are comprised as follows:

Gordon's Central Square, Cambridge, Mass.; Gordon's Olympia, New Bedford, Mass.; Gordon's Olympia, Lynn, Mass.; Poli's Palace, New Haven, Conn.; Keith's Palace, Manchester, N. H.; Keith's Boston, Mass., and Proctor's Grand, Albany, Schenectady, Troy and Syracuse.

Upon booking an act in any of the above houses the agents will deliver promptly to the Press Department a sufficient quantity of photos and billing.

Agents are also requested to comply with this request in connection with the booking of any acts for the smaller houses on the big time floor.

Cutting Prices to Draw in Bittie.

Ruthe, Mont., May 21. The People's Hip (Ackerman & Harris) has announced a 40 per cent cut in its admissions. Prices are now 10 cents to matinees and 20 in the evening.

With the cut comes an increased program. The house has added a five-reel feature to the customary five acts of vaudeville.

IF YOU BONT
ADVERTISE IN VARIETY—
BONT ADVERTISE

THE STAFF OF LIFE



AND... THE STAFF OF VAUDEVILLE PARISH OF PERU. Direction FRANK EVANS.

VAUDEVILLE

ENGLISH INCOME TAX HEAVY; BY SHORT STAY MANY ESCAPE

**Non-Citizens Pay British Twenty-Five Per Cent. Based on Net Earnings, But Allowance Is Made for Expenses.
Acts Going Abroad Should Ask More Money Than They Receive Here.**

An American actor who has appeared in England for the past several years returned to New York last week with rather exact information regarding the workings of the English income tax.

The tax is five shillings "in the pound," which is approximately \$1.25 out of every \$5 earned, the percentage being 25 per cent. This applies to non-citizens, British subjects being taxable only to the amount of three shillings on each pound earned.

The tax is collectible on the net and in the matter of expenses the actors are disposed to be lenient. For instance, the actor making \$150 weekly might be allowed to stipulate as expenses a sum approximately \$50 weekly. Even then the tax is heavy, the government receiving in that case around \$100 per week.

It is figured therefore that an American turn getting \$300 here should obtain \$500 for England, for in addition to the "patriotic tax" extracted over there, the American income tax is also to be reckoned with. In England the income tax is payable twice yearly, on July 1 and January 1. American acts appearing in England between those times therefore may escape the tax there.

If an act appeared there for only two or three months and the appearance came between the two paying dates, it could return without being called upon to pay. That would apply to acts which did not "make good" and which would not return to England. However, if an act evaded the tax on a first visit, it would be required to settle in full upon any subsequent trip.

"MENDING" CAUSES TROUBLE.

The question of partial infringement by Waterson, Berlin & Snyder on Gilbert & Friedland's latest ballad "Mending A Heart" is now under discussion. Unless the Music Publishers' Protective Association arranges some amicable settlement, it is possible the latter firm will resort to injunction proceedings to prohibit the W., B. & S. from continuing the publication of their composition "Mending a Mamma's Heart."

The question at issue is the use of the word Mending. Gilbert & Friedland allege they played the song for Maurice Abrahams, before its release, suggesting he recommend it to Belle Baker. Soon thereafter Joe Young and Sam Lewis introduced the Waterson song.

The Gilbert people assert they will be content if the competing publisher eliminates the word in dispute, but since the entire play of the song lies in that word this may not be agreeable to the authors. The firms are endeavoring to reach some amicable conclusion to the argument.

GEORGE CHOOS, HORSEMAN.

"I gave \$50 for that filly and yesterday I refused \$2,000 from Miller," said George Choos, as he read the writing on an owners' badge at the track, the same kind of a badge that has sent so much good money wild after bad horses.

It was all inside info to Choos' com-

panions around, who knew he had become a horseman but thought it had cost more than fifty. The horse that started Choos on a stable career is "Eastern Glow." Nobody knew or cared what the name was until "Eastern Glow," first time out last Saturday, ran second in a good field at 7-1 to win. That put Choos further into horse-racing. A pair of field glasses had cost the horseman \$18 over on Third avenue, but Choos won himself out in the first race his horse ever ran, through putting up \$20 to win \$20 that "Eastern Glow" would show. George says he didn't give the horse credit for enough sense to do any better than that in a four-horse race. When George saw that filly second he asked the judges for a No. 2 race right away because he thought in a second race "Eastern Glow" could win out.

Choos claims to have a scheme to start a big stable on a shoe string. His idea is to sell "Eastern Glow" for \$250, then buy 50 young horses at \$50 apiece (his limit) and after running them once, sell each at nothing under \$1,250. George says that maybe a small time way of building up a big time stable, but it's just like producing acts, he avers. At that he states that "Eastern Glow" ran better than many of his acts have done.

Mr. Choos became popular as a producer through telling Irish stories with the original brogue.

FRIEDLAND SELLS TO SILVER.

Anatol Friedland, co-partner in the music publishing firm of Gilbert & Friedland, sold his interest in the corporation this week for a flat sum of \$25,000, accepting half in cash and the balance in notes.

Previous to the Friedland sale the

THE TORAH CLUB, NOT INC.

Chicago, May 21.

Notice: The National Torah Club, Not Inc.

Which Bob Hall started it, and nobody is got a better right, on account Bob is one of these here, now, regular frummen yiddin. On his watch chain, honest, he carries a mizziza, and under his shirt, he wears, now, one of them twillin. The rother never smokes on Shabbas, trafe he wouldn't eat if you kill him, and even money he wouldn't handle on Shabbas, only currency.

So Bob gets the inspiration he should start an out and out secret society for Yahudim, and Yahudim only, and to have chapters in every stop on the Orpheum and Western vaudeville and Loew circuits, and only good guys allowed in, see?

So he goes and gets up a thousand little badges (guaranteed sterling silver) where on one side is got a copy of the Jewish ten commandments and on the other side a picture of the Temple in Jerusalem. Anyall, it looks like Grant's tomb, but Bob says it's a Temple, and y'understand nobody should pick a fight against a gift horse, ain't it?

So he starts the Order in Chicago, on account that's the best town in America to start anything—good or bad—and the charter members of the Chicago Chapter is Jake Rosenthal, Jack Lait, Lou Houseman, Abe Jacobs, Julius Marx, Jo Swerling and Johnnie Nash.

Nash sneaks in on a technicality, y'understand, on account he claims the Jewish race and the Irish race is related, otherwise Pat Casey and Martin Beck would never get along so nice together, and what would have become of Johnnie O'Connor and Sime Silverman?

One good, first class Goy is allowed in each chapter, y'understand.

So anybody who wants to become a member of the National Torah Club should communicate with Bob Hall, and if he thinks enough of his old club he'll anyall probably advertise his address week to week in *VARIETY*.

MRS. ALLEN TRIES ANOTHER WAY.

Following the filing of her husband's answer to her action for a separation, Mrs. Elizabeth Green Allen withdrew the separation suit, and, through her attorneys, Henry J. & Frederick E. Goldsmith, immediately commenced a suit for absolute divorce against Edgar Allen.

In the separation action Mrs. Allen alleged her husband had deserted her. He recounted his income as she alleged to know it, stating Mr. Allen received \$250 weekly, and made as much more in side ventures. Her withdrawal of the complaint would appear cancel the statement of how much money her husband, who is booking manager for the Fox Vaudeville circuit, receives. In his answer Mr. Allen admitted the desertion charge and explained the reason why it had occurred. Allen also alleged he had sufficient grounds to ask for an annulment of his marriage or start an action against his wife for absolute divorce. Julius Kendler represents Mrs. Allen.

HOUSES CLOSING.

The Alhambra, Stamford, Conn., closes May 31.

To Show People Become Masons. Five show people took their first step in masonry last Friday afternoon in Munn Lodge No. 190, the initiation taking place at the Masonic temple, New York. They were Max Selow, Joe Young, Jack Curtis, Sam Reis and Stan Stanley.

MONDAY MORNING MONOLOGS.

By Billie Shaw.

The Agitator.

"Say, ain't it awful what the actor of today has to stand for! And you know the reason? Because most of 'em won't stick together. A lot of white livered guys queer every organization ever formed. No sir! The average actor won't stick to his principles! He won't stand up for his rights! He talks a lot of hokum, but he won't do nothin'."

"I tell you, it's tough what we have to stand for. Take the 'fu' for instance—huh? Oh, of course the managers didn't start the 'fu,' but they could have done something. What? Well, er—I don't know exactly what, offhand. That's another subject. Then the big railroad fares, in the excess, on account of the war! Gee, the war has hit us guys hard! Do the vodelville artists all club together, and say 'Here, give us more money for these jumps, or we quit!' They do not! An' the guys that do four or five shows a day! Why ain't they got sense enough to all walk out in a bunch? But no, just as I told you, the average actor won't stick when the time comes."

"It's a crime! Take the little things, for example—the damp dressing-rooms, right in this theater! And no decent place nearby to eat! An' have you noticed how rough this stage floor is? N'say, no stopper for the basin in my room. Yet they expect us to do a good show, and if one of us took sick an' couldn't finish the week, would they pay us? I guess not! Say, and the impudence of this stage crew, too! Every one of us should sign a complaint and send it to the office."

"But worst of all, no heat on a rainy day, like this—what's that? Why, no, why should I register a kick? Are any the rest of you cripples? I'm just one act. . . . Will I sign what paper? What'll it say? You're all gonna refuse to play the four shows. Yom Kippur? You're crazy! Don't you know they'll can the whole bill? Naw, I won't sign a fool thing like that! I can't afford to get in wrong. I got others besides myself to consider, y'know. You're joking, huh? Darned kind of joke! If you think you could show me up as a quitter, you're wrong! I'd stick any old time for a just cause, y'know!"

ARGUE OVER DOOLEY.

Harry Carroll and Rufus Lemaire had an affair in two or three scenes early Monday morning about the present and future theatrical activities of Johnny Dooley, now playing in the "Midnight Frolic" and who is also rehearsing with the new "Follies."

It seems that Dooley was to be a feature in the forthcoming production of "What Could Be Sweeter," a new musical show by Carroll and Harold Atteridge, to be produced in September. Lemaire is said to be interested in the corporation to produce this piece, but placed Dooley with the "Frolic."

Lemaire and Carroll met at the "Follies" ball Sunday night and after a few minutes the roof attendants interfered. Later they met at the Friars Club and continued the argument.

Meanwhile an attorney claims to hold a contract with Dooley for pictures which takes precedence over any agreement Lemaire or Flo Ziegfeld may hold with him for stage productions.

Delmar Discovers La Grange.

Julie Delmar is ready to affirm that there is a town in the south named La Grange. He doesn't know what state it is in, but it's about the same as other southern cities. Mr. Delmar doesn't know, though, that La Grange splits with Montgomery, on his book, and will play the usual Delmar program at the Renter theatre. La Grange busted into vaudeville last Monday.

VAUDEVILLE

Y. M. C. A. PRAISING ARTISTS BRANDS ARMY "A SEWING CIRCLE"

Reply to Complaint from a Lieutenant Stationed at Coblenz.
Army Admits Professionals Were 98 Per Cent.
Efficient. Major-General Haan Issues Letter
of Praise to "Songs and Skits" Unit.
Many Rumors Nullified.

VARIETY received a complaint dated April 29 at Coblenz, Germany, the headquarters of the American Army of Occupation, anent the conduct of volunteer entertainers. The specific misdoing stated on the part of the writer, a lieutenant (non-professional) attached to the First Army Corps, is that he had seen "two intoxicated women wearing the uniform of the Y. M. C. A. on the streets." The writer mentioned reports of spicy tales going about, but that while he knew them to be untrue, the average soldier did not. His complaint was practically nullified in the letter which said "rumors start and spread from nothing and nowhere in the army."

The letter was shown to one of the "Y" officials in charge of overseas entertainment in New York, and it brought forth a statement in praise of the American entertainers. The official said:

"The truth of the matter is that within the past few months the A. E. F. has developed into the greatest sewing circle the world has ever known. In an entertainer in the exuberance of spirits happens to chuckle an officer under the chin, its 50-1 it is entirely harmless. But it gives the army a lot to talk about."

Through our bureau and the Overseas Theatre League, we have sent over many entertainers and a great many are women artists. It's quite visible some got officeritis. They get here in New York; they get it like mo and so it is quite likely they got it in Coblenz.

"Just the same, I think they are all 100 per cent. Why even the army said they were 98 per cent. efficient, and when the army goes that far it means something. Anyone who takes the time to throw pebbles now is small potatoes in my opinion. They have done a lot more than we in the 'Y' were able to do. This is my war job, recruiting artists for over there. It has taken me away from my regular job for 20 months, but I feel that my part is negligible. My hat is off to the entertainers who went across. What they put up with and the conditions under which they lived make a remarkable niche in the history of the A. E. F. They 'went through' no matter what the conditions. To me they were the best soldiers of all."

"And yet not a single entertainer who has returned would give up that period of their lives which was their service over there. Those who went over gave to our boys that touch of home and that spirit of backing them up that is as fine as any support any of us could have lent. Just wait until the army speaks. It will tell of the work of our women entertainers over there, and I predict that it will be the greatest endorsement of our stage women ever issued. Here is a line in advance, in the form of a letter from headquarters, the same town from which your complaint was issued."

HEADQUARTERS OF THE FIRST ARMY CORPS
AMERICAN EXPEDITIONARY FORCES
GERMANY.

April 22, 1919.
From: Major General W. G. Haan, Commanding Seventh Corps.

To: Miss Grace Fisher and the members of her Unit, the "Songs and Skits Company."

SUBJECT: COMMENDATION.

1. From reports and personal observations

that have come to the Corps Commander, it gives me great pleasure to commend most heartily the excellent work that has been done by the "Songs and Skits Company" in entertaining the American Soldiers of the Seventh Corps and others.

2. Everyone has recognized the excellent work that has been done by the professional people constituting this unit. The cleanliness of their performances and the high sense of duty that is always manifest in the Unit wherever it appears, has been an inspiration to our men and has gone a long way in making them satisfied with their rather difficult lot at the present time.

3. Permit me, on behalf of the Seventh Corps, to thank you all for the excellent work that you have done for the soldiers of my command.

(Signed) W. G. HAAN,
Major General, U. S. A.

DOG WITH WAR RECORD.

At Miner's Bronx last Sunday, Freeman Bernstein presented before the audience a Belgian dog with a war record. The dog was a letter carrier at the front. Its sweater has two wound and two service stripes.

The animal's name is Jack. Besides his wounds, both eyes show the effect of being gassed. The dog, in a state of collapse, was picked up on the road near Vitry La Vine by Private Joseph Bent, of Co. B, 117th Supply Train. His record with that company runs from July 15 to Nov. 25, 1918. Mr. Bernstein paid \$125 for the dog at Camp Upton, where Bernstein is presenting a carnival show.

CAMP UPTON PERMANENT.

Camp Upton, L. I., May 21. From the present plans of Secretary of War Baker, Camp Upton will be the nearest army base to New York. The camp will be permanent. It will hold between 15,000 and 20,000 men as a garrison throughout the year. This means that the Liberty theatre will be operated the year around.

It is understood that Camp Dix, N. J., will also hold a permanent garrison of approximately the same size.

ILL AND INJURED.

Edward Temple, stage director, was removed to St. Luke's Hospital last week to undergo an operation.

Jimmy Miller of the Harry Burton office is confined to his home with an attack of "flu."

Edward Reilly, manager of the Flatbush, Brooklyn, stricken with appendicitis last week. Now convalescent at his home in Brooklyn.

Ray Dean and Emma Dean went off the bill at the Empress, Des Moines, due to an attack of pneumonia which hit Ray.

The races had to get along last Saturday without Jake Lubin, the Low booker. Mr. Lubin was battling with rheumatism. Monday the rheu had it on him, but Tuesday Jake returned to the office.

Mrs. William Sully, the mother of the Sully Family, is at the Longacre Hotel, New York, recovering from the auto accident near Camp Merritt, N. J., in which she was quite severely injured.

Mario Hart slipped from the slack wire just before her act was due to close the show at the Fifth Ave. last Thursday afternoon, and sustained a broken arm. Miss Hart was to show with her Revue and was testing the wire in the dark.

"FOLLIES" BY SOLDIERS.

"The Zig Zag Follies" is the title of the soldier show of the 78th Division, better known as the "Lightnin' Division," composed of troops from New Jersey, northern New York and Delaware. The entertainment section of this division returned to New York last week and are at present rehearsing at the Morosco Theatre, preparatory to a tour of the towns from which the men of the division hail from.

C. O. Tennis is laying out a route for the show which is to open some time next week. The men in the attraction are picked entertainers from the shows of 303d Engineers, 311th Infantry, and from several of the battalion shows with the outfit. The show is to be in revue which was conceived by Lieut. McNamara and later developed by Major Hoyt and Lieut. Curtis. Among those in the cast, which includes a number of former professionals, are Jack Scannell, Fred J. Adams, George Baird, Harry Rapp, Badolotti and DePalma and Hy Kost.

SOPHIE TUCKER'S SHOW.

William Morris and Sophie Tucker have decided to produce a show for Miss Tucker, as per their original plan. The book, music and lyrics will probably be written by Tommy Gray and Earl Carroll.

The intention at present is to present the piece about July 1, perhaps in New York, for a run, or in Chicago. Among tentative engagements for the cast are Felix Adler and Williams and Wolfus.

Miss Tucker will remain at Reisenweber's meanwhile. She goes into the Paradise Room there June 15. The Sunday night concerts at the Central (Shuberts) have been assumed by Miss Tucker on the percentage playing arrangement she formerly had for the Bayes theatre, also belonging to the Shuberts.

ANOTHER CAMP BILL.

Another camp vaudeville road show has been organized by George Sammis and booked by Pauline Cooke. Mist Cooke is generally attending to the gathering of the camp shows Mr. Sammis has been sending out.

The latest combination opened at Camp Dix, N. J., May 15, and is splitting this week. It will travel four and one-half weeks in the East.

The show has Gruett, Kramer and Gruett, Murphy and Lang, Wells, Virginia and West, Gilbert Sisters, Williams and Bernie, Daly Brothers, Alice Manning, and Walter James, who acts as special announcer.

IN AND OUT OF SERVICE.

William Gahagan, U. S. Navy, discharged this week and joins the Johnny Ford, Signe Patterson act as pianist.

Dick Gerard, author of "Sweet Adeline," returned from France this week. Gerard was a Red Cross lieutenant.

Lew Brice, Army of Occupation, A. E. F., 51st Div., returned from Germany this week and was discharged. He will rest for the summer.

Bill Voderly, the composer, is reported in France, in command of the Bandmasters' School over there.

Lew Preston, 306th Inf., 77th Div., A. E. F., was discharged this week and will rejoin Mark Linders' protean playlet, "The Wager."

Corp. Lew Jacobson (Lew Preston), 77th Div. A. E. F., expects to be discharged this month. After the signing of the armistice Mr. Preston joined the "Liberty Players," the Division's theatrical troupe.

Jack Scannell, formerly with Blanche Ring in musical comedy, returned from France with the 78th Division last week. He was with the ambulance section of the outfit. Since the armistice, he was assistant director of entertainment for the division and routed the 24 battalion shows that they had. He was mustered out of service Monday.

Lieut. Bruce Weyman, Aviation Corps, A. E. F., discharged from the service this week, after being in the hospital for six months. Lieut. Weyman, who was a baritone soloist at the Strand for two seasons, enlisted at the beginning of the war and went through several aerial combats unharmed until Nov. 11, the day the armistice was signed. An engagement with a German aeroplane that morning, in which he incidentally downed his opponent, resulted in Weyman falling a distance of 6,000 feet and suffering two broken arms, two broken legs, three fractured ribs and a broken jaw. Weyman will join one of Charlie Maddock's vaudeville productions in a week or so.

NEW ACTS.

La Paiva, dancing single.

"Canberries," three people.

Dennis Chabot, piano, violin and singing (Frank Evans).

Janet Moore, pianologue (Frank Evans).

Rolland and Ray, two-act (Tom Fitzpatrick).

Earl Cavanaugh and Ruth Tompkins, two-act (Lew Golder).

"The Peacemaker," four people (Mandor & Rose).

"The Girl in the Frame" with Vera Calhoun (Lew Golder).

Emma Haig (Haig and Lockett) and Joe Niemeyer, dancing.

La Paiva, formerly of the Four Anchors, dancing, single.

Hart Sisters, Aerial Act (Chas. Fitzpatrick).

Adonis and Co, dog act (Harry Finck).

O'Connor and Dixon, reunited (Bob Baker).

Minerva Courtney and Harry Irwin in comedy skit (Hughes & Smith).

Kirke Brown and Margaret Fields, comedy sketch.

O'Brien and Buckley, comedy sketch (Frank Evans).

Frank Belmont (Hirschfeld) and Mary Stockwell, comedy sketch (Frank Evans).

Al Hawthorne (formerly Hawthorne and Englis) and Johnny Cook, chief rooster at the Polo grounds.

"Here Comes the Bride" with Nelson Snow, Peggy Fears and Ann Sands, principals (Jack Morris).

Keegan and O'Rourke, Cook and Vernon (formerly Cook and Savo).

Harry Adler and Dunbar (formerly Adler and Arline), Henry J. Kelly "single" (formerly Kelly and Mayo) (Joe Michaels).

IF YOU DON'T ADVERTISE IN VARIETY—
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VAUDEVILLE

WHO'S WHO—AND WHY

IN VAUDEVILLE

(To be continued as a series, with one Who's Who article weekly. Name of writer supplied upon request—this one by Johnny O'Connor (Wynn).)

DR. MAX THOREK.

Thorek! Thorek! Sounds like a mouth wash or the national gurgle of some new tribe of Bolshevik or it might even pass for the billing of some new long haired fiddler or the name of a throat pastille, a new kind of roof paint or an acrobatic troupe. But it isn't. It's the monicker of a little Hunyak born on the borderline between Poland and Hungary about 40 years ago, a little egg who has done more real good for show people, for less credit or thanks, than all the individuals or organizations of the trade combined. And funny enough, he's still doing it daily, doing it well and doing it gladly, vainly trying to interest someone big enough to help him do it better and on a bigger scale.

Thorek blew into the theatrical limelight several years ago. He had a humpy-dumpy little hospital on the west side of Chicago. It was a gloomy looking hole with squeaky stairs, chilly rooms and an exterior appearance that gave one the jumps. Up on the top floor, one of the rooms under the gabled roof had been converted into an operating chamber. It was small, but scrupulously clean and many an ailing chorus girl and many an actor, broke and friendless (but nevertheless an actor), was carried in, cut up, sewed together and restored to health—for nothing.

Thorek, a little sympathetic, soft toned chap, has been doing something that makes one feel sure they are safe in his hands. And he likes show people, for Thorek is an artist himself and has that unexplained something in his make-up that attracts one artist to another. And along with that he has ability. He undertakes the serious jobs and makes the average operation appear to the subject as a mere matter of cut and sew.

For several years he underwent two distinct thrills, once daily. He would enjoy that wonderful thrill of sending a cured individual out into the world showering appreciative thanks on the little benefactor and he would suffer that horrible thrill of chasing a bill collector out the same door without the coin, for Thorek was working on a shoe string and to run a hospital, even of the humpy dumpy brand, one must pay for foodstuffs, medicines and the props that go along with surgery. But Thorek couldn't toss an actor because he was broke. And it seemed as though the bank roll birds always picked another slab to inhale their ether.

One day a little woman was told in New York she must undergo an operation immediately or die. It would cost lots of money in New York and she was broke. She wired Thorek. He wired her back to come on. She answered that she didn't have fare and this little Hunyak dug down and wired her transportation to Chicago on the 20th Century, met her at the train in an ambulance, operated, cured her and paid her fare back home. And no one ever heard of it.

But this is only one of thousands of similar instances. The books show many thousands of dollars' worth of surgery work done that will never be paid for or heard of.

Finally Thorek interested some local celebrities. Hon. Chas. Goodnow of the Chicago courts took the initiative. They established an association. This little group met weekly to devise means to raise a sufficient bank roll to build a new hospital. They finally did it. Now the American Theatrical Hospital is out on the sunny north side,

equipped with everything modern medical or surgical science can think of and any actor broke and ill can find a room there. And any actor with the necessary coin can procure the best in the country there besides the most wonderful thing in the world to a convalescing actor, mingling with your own tribe and gabbing about your own trade.

Sunday at the Auditorium, Chicago, the American Theatrical Hospital Association is staging a benefit performance. They need lots of sugar to lift the mortgage, to pay the laundry bill, the meat bill, the medicine bill and the nurses' wages. The National Vaudeville Artists has officially recognized the hospital and its chief surgeon and it has the moral support and the endorsement of every prominent man and woman in the profession.

The actor has been credited with establishing a habit for benefits. It's to be hoped they will let the habit work overtime in this instance, for it's their own benefit. And it's one of those benefits, the importance of which doesn't crowd itself on one until the old back begins to ache or the family croaker sticks his thumb in your gadget and tells you your gophomopoeia has gone democratic and it will cost a thousand bucks to get the wrinkles out.

And when the old cup in the cupboard that used to carry the change has nothing in it but a lot of cracks it's good to know of a place where they will take you with a smile. But to keep the place going along they need the necessary and since the big fellows have overlooked it, it's up to you. Send along a case note, a deuce, a fineer or a saw-buck, but get your monicker on the list.

MARRIAGES.

William J. Gane to Edith Jane Fowler-Wittner, at Merchantville, N. J., May 17.

Frank Alvah Stone, son of Florence Stone, to Sarah Ethel Osborne, in Los Angeles, May 19.

George Jessel was married to Florence Courtney (Courtney Sisters) in New York last week, according to report.

Charles Clary (pictures) to Margaret Bechtel, of Pittsburgh, in Los Angeles. The wedding took place four months ago, but only recently came out.

James G. Sarrett, formerly with Gus Edwards, to Gladys M. McGuire (non-professional), at City Hall, N. Y., May 13th.

Tavie Belge (Octavie Belley) to Marechal des Logis E. P. Hendricks, secretary to the Belgium War Mission, May 23, at the Belgian Church, New York. Mlle. Belge appeared earlier in the season in "Fiddlers Three." The couple will leave for Belgium early next month.

MACGREGOR'S "DREAM GIRL."

Edgar MacGregor as soon as he finishes the staging of the George White "Scandals of 1919" will immediately start work on a new musical production based on "The Road to Yesterday."

Florence Mills has been placed under contract for it.

BIRTHS.

Mr. and Mrs. Lew M. Goldberg, son. Mr. Goldberg is the Chicago agent.

Mr. and Mrs. Slauson (Slauson and Tyson), at San Diego, May 12, daughter.

ARTISTS' FORUM

Confine letters to 150 words and write on one side of paper only.

Anonymous communications will not be printed. Name of writer must be signed and will be held in confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed.

Trenton, N. J., May 14.

Editor VARIETY:
We, the undersigned, have been with Capt. Frank Tinney in his show called "Atta Boy."

We hereby give Frank Tinney the name and he shall be known to all men in uniform as Y. M. C. A. Tinney. We, who are wounded men, and saw service in France and served our country faithfully, came back and joined Frank Tinney's company. Here is his promise: 40 weeks at \$30 a week. We got \$30 for eight weeks. Then he cut our salary to \$25, then to \$15 (for Holy Week only), then back to \$25.

He closed us on a one-week notice which was verbal and undecided, and he knew himself a month ahead that he was to close here.

This closing here without a two week's notice put a lot of us on the bum. As some of the soldiers and sailors live in California, Seattle, Wash., and Oklahoma, he told the boys to stick to him and he would see and help the boys home.

As he promised us 25 per cent. of the profits which was published in the first week of January in VARIETY, we believe that by writing to you, you may help us in some way to get this money due us, as we are broke and don't know which way to turn.

(Signed)
Burt Cohn,
Girard Hotel, City,
(128 East 123d St.)

John M. Simmons, Jr.
H. M. Bunker
L. C. Weil
Amos D. Jordan
T. Harris
W. Smith
D. Stewart Spencer
Dan D. Weiss

New York, May 21.

Dearest Editor:—What's this stuff about Jack Lait reviewing shows so he can get acts to write? Is that why you never let me review any shows, or do you think I cause enough trouble to actors with my material?

Does Lait think he is funny because Emma Carus laughs with his stuff? Emma can make anybody's stuff sound funny—I know because I have written for her.

Do you think a man can get that way from living in Chicago? I had a show there once. When I read the first notice the morning after I opened, I packed my grip. When I read the second notice I checked out of the hotel. After the third notice I was on the train, and "Judge, that's all I remember."

I will admit that Lait and myself are about the cleverest people writing for your paper, but I demand a recount on Lait's contract, if he reviews so he may write. It is against all provisions of Section 42 of the League of Nations.

If Mr. Lait wants to go further into the matter I demand the right to censor anything he may write.

You know me,
Tommy Gray.

[Sole author of Tommy's Tattles and the man who increased VARIETY's circulation by leaving his column out.]

Portland, Ore., May 10.

Editor VARIETY:
In VARIETY, May 22, in the review of Jack Kennedy and Co., is mentioned

business of calling "Fore" off stage, followed by golf balls bounding on stage, etc.

For three years we have been using an opening in which "Fore" is called off stage and golf balls fly on stage. One strikes man on his head, followed by entrance of lady. Carry special setting showing golf course.

If you will look at VARIETY dated February 1, 1918, under "New Act," you will find review of Wolf and Wilton at Proctor's 58th Street Theatre, and this piece of business particularly mentioned.

While the business is not identical there is a similarity of ideas.

Wolf and Wilton.

New York, May 19.

Editor VARIETY:
I shall appreciate it very much if you will publish the enclosed in your next issue.

Regarding sending young women overseas at present, I said:

That questioned the advisability of sending young women abroad now merely to entertain the soldiers.

That it was an entirely different matter when their services were needed as nurses, canteen workers and ambulance drivers during the period of war activity.

That I wholly admired and respected the noble work performed by our women overseas.

Regarding women smoking:
That I regretted this habit was on the increase. I never stated that 70 per cent. of women doing war work smoked.

Elizabeth Marbury.

(In last week's VARIETY was a letter written by Tom Barry, who took exception to the remarks about the work of women workers abroad during the war. Mr. Barry wrote his letter in reply to an article which appeared in "the New York Times," dated May 12.)

W. B. & S. Drop Out of Society.
Waterson, Berlin & Snyder, through it's representative, Leo Lewin, who attended the meeting of the Convention of Musicians, last week, in Dayton, withdrew as members of the American Authors and Composers' Society.

The resignation became necessary on account of the fact that the firm's orchestra department was seriously handicapped under the membership regulations.

According to the regulations the society could restrain any place from playing certain pieces, unless the proprietor and publishers of the piece were both honorary members.

IN AND OUT.

Aerial DeGroff replaced Marie Hart at 5th Ave. Thursday. Miss Hart fractured an arm during her act.

Lane Harper left the bill at Loew's New Rochelle, N. Y., the first half through illness. Jane Taylor replaced him.

Emma Bunting and Carlton Jerome, of the Emma Bunting Stock, at the 14th Street Theatre, are taking two weeks' vacation prior to their opening of summer stock.

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BURLESQUE

BOSTON'S MAYOR HAS HUNCH TO TALK ABOUT BURLESQUE

**Calls Conference for May 29 at City Hall in Beantown. Invites
Mayors of Other Cities to Attend, Also Burlesque
People. Advocates Standardization of
All Shows and Theatres.**

Boston, May 21. Many Bostonians have secured the impression that our nifty little mayor, Andrew J. Peters, is seeking the crown of the late Mark Twain, as a writer. It is a letter the mayor wrote that started the snort on the Rialto here. The letter the mayor wrote went to mayors of other cities and to burlesque managers. It invited all of them to attend a conference in the City Council Chamber, City Hall, Boston, Monday, May 29. The object of the conference, according to Mayor Peters' letter, is to adopt certain standards for burlesque shows that they "may be followed by the managers of the companies playing the theatres."

Someone has tipped the mayor off to much inside stuff about burlesque, evidenced by the letter which states that rehearsals are to commence in the near future.

No information has been obtained as to any replies received by Mr. Peters from mayors of other cities. It is understood a reply sent the mayor's letter inviting the officials of the Columbia Amusement Co. to attend the conference was received and carried a polite negative.

Standardization of burlesque appears to be a new thought, by a layman. No one in Boston will even make the positive statement Mr. Peters has ever witnessed a burlesque show. Boston has two first-class burlesque houses with two first-class managers in charge of them. One is the Gayety, presided over by Tom Henry, and the other the Casino, in charge of Charles H. Waldron.

Boston has always been looked upon as snickety, but it has stood for bare legs, runways, bedroom farces and lurid theatrical advertising. Just why the mayor at this time with the season closing wishes to divert attention to burlesque no one knows and the reason is not very apparent since the theatrical season is closing. Mr. Peters was not a press agent before assuming official charge of Boston, with or without suburbs, but show people in their analysis of the mayor's reason for his Mark Twain letter seem to settle that Mr. Peters perhaps concluded this would be as good a way as any to attract national notice to him, if the mayors of all the cities playing burlesque would accept his invite. When a mayor leaves his home town, it's always important to the town. Some times he says he's going to New York and does; sometimes he says he's going somewhere else but goes to New York anyway, so it may be Mayor Peters, in a spirit of brotherly love for other self sacrificing city hall bosses, thought he saw an opportunity here to give other mayors another chance to see New York. Boston would be certain to receive the worst of it in a matter of this kind, for if the other mayors even could pass up the pleasures of Broadway again, they would select Philadelphia.

The mayor does not seem to have any statistics about burlesque and there is no mob hanging around the city hall wanting to give him any. They don't think it would do any good and they want to be at the conference. The mayor may speak and they want to hear him. The theatrical folk are curious about that conference.

After the burlesque conference is over the show people are trusting that Mayor Peters will be thoughtful enough to call a conference between all mayors about the high cost of living, transportation, hotel charges and even the bad booze Boston has grown notorious for.

The Mayor Peters letter received by Mayor Hyman in New York was referred by the Mr. Hyman to the Commissioner of Licenses.

FINAL BURLESQUE CLOSING DATES

The following burlesque closings have been officially announced, effective May 24: "Burlesque Review" (Foughkeepsie), "Follies of the Day" (Boston), "Hello America" (Toledo), "Million Dollar Dolls" (Washington), "Mistake Maters," "Parisian Flirts" (Brooklyn), "Record Breakers" (Louisville), "Speedway Girls" (Detroit), and "Ben Welch" (Pittsburgh). The majority of the remaining shows on the Columbia and American Wheels, totaling 20 and 9, respectively, are scheduled to break up June 2, while the extreme late date for a few will be June 14.

NEW YORK EXEMPT ON SMOKING.

The New York theatres playing the Columbia burlesque attractions will be relieved next season from the order of the Columbia Circuit prohibiting smoking in the theatres, also stopping the sale of candy or the use of advertising curtains.

It seems settled that the Columbia, New York will continue to permit smoking. Whether Hurtig & Seamon's 125th street house stops is up to the management of that theatre.

HALF SALARY FOR REHEARSALS.

Barney Gerard will put "Follies of the Day," "Girls De Looks," and "Some Show" into rehearsal soon and announces that he will pay half salaries during all rehearsal periods and that he will pay full salary all next season.

BURLESQUE ENGAGEMENTS.

Burlesque engagements for next season include Richard Anderson and Albert Du Pont with Sliding Billy Watson. Harry Lander, tramp comic (Lander Bros.), Ned Dandy and Marie Sparrow with Jack Singer's "Behman Show."

BURLESQUE ENGAGEMENTS

Frank "Bud" Williamson has signed with Hurtig & Seamon for a two-year period.

Pam Lawrence Leaves "Bowerys."

Portland, Me., May 21. Following a disagreement with some other principal in the show, Pam Lawrence, sobriety of "The Bowerly Burlesquers" abruptly left the company last Friday, after the matinee. The show was at the Jefferson.

Pearson Out of Village Follies.

Arthur Pearson who had an interest and a position with the Greenwich Village "Follies" organization, withdrew from it this week. The Greenwich Village crowd expect to produce his "Follies" in about three weeks.

WHEN THE BEADS FELL OFF!

Philadelphia, May 21. Dolly Evans, billed as "The Egyptian Princess" and said to be known in burlesque circles, fell into the net of the Vice Squad of this city last Saturday.

For several days Dolly has been appearing as the star of a small circus playing in the Frankford District. Reports of the show finally reached the police.

The squad visited the circus Saturday and when they saw the dancer appear on the stage clothed in a limited number of strings of beads, they gasped, but when the beads fell to the stage and Dolly appeared almost nude, the police rushed the stage and the crowd rushed the exits.

The dancer was held in \$500 bail by Magistrate Pennock. Her husband, David Evans, and Edward Penn, manager of the circus, were held in \$400 bail.

PRODUCTION ENGAGEMENTS.

Jack Waldron (Argonne Players) for "Passing Show."

Flo Lewis (Lewis and Joyce) for production at the Prince of Wales, London.

Miss Looly Clark in July ("Three White Kahunas" have been engaged by Marty Sampter for one of his productions for next season.

When J. J. Shubert was in Chicago last week he signed up Henshaw to go with a Shubert production in the fall.

Johnny Dooley is reported having agreed to appear in the new musical production Harry Carroll and Harold Atteridge are writing.

Dainty Marie (Mabelle Meeker) for Century Roof, opening May 26. Miss Marie has been with the Eltinge road show and came East with it.

Sylvia Clark is to play the title role in "Gyp For Short," a comedy drama by Charles Bradley. It is being produced by David Weiss, of Texas, and will open in a Shubert theatre in New York after Labor Day.

NEWS OF THE MUSIC MEN.

Belle Breen, who is now Gilbert & Friedland's hand and orchestra department.

George Plantadon is the new professional manager of Al. Plantadon & Co.

Jerome M. Rose is now connected with the Howard & Lavar Musio Co.

Mildred Luber, formerly with F. J. A. Fortier, is now connected with M. Witmark & Sons.

Lucie Jordan, professional manager for Shapiro-Bernstein, has left for a trip to Philly for his firm.

Fred Bernard, formerly of Bernard and Shepard, has joined the professional staff of Joe W. Stern & Co.

Ben Deohan, Sam Shepard and Henry Dunn are now at the Kenmore Hotel, Yantucket, Mass., for the summer.

The corporate name of the Irving Berlin-Max Winslow firm will be Irving Berlin, Inc. O'Brien, Malvinichy & Driscoll are attending to the corporation's legal affairs.

Carl Carrier and Eddie Lambert, recently out of service, are now with McCarthy & Fisher. The boys have rigged up a two-act for the Loew Circuit.

Mal Morris has returned to the New York office of the J. H. Renick Musio Co., and will be connected with the professional department.

Mildred Seigel (Waterson, Berlin & Snyder) has purchased a new Ford Sedan, and rides to work. Heretofore Miss Seigel walked to the office from Washington Heights in an endeavor to reduce in weight.

Sam Levy (Waterson, Berlin & Snyder) was presented with a unique solid gold cigar lighter by the Bronx Liberty Loan Association for services rendered during the campaign. Sam says to use the present will cost a lot of cigar money.

Abner Greenberg, the theatrical attorney and erstwhile songwriter and music publisher, has been retained by the J. H. Renick Co., so legal advisor and counselor, an office made vacant by the death of Mr. D. J. Joseph. About years ago Greenberg was founding the Iroves as a pianist for his present clients. Meantime he studied law and also became well known as a composer. Greenberg, just now, is starting "Yonkers Back" just to prove that he is still there as a tune manipulator. Vincent Bryan is his collaborator.

PEEK-A-BOO.

"Peek-a-Boo" opened its summer run at the Columbia, New York, May 10. It will be a regular summer run, but business all the time, for there is small chance of this show not pulling.

It would be an injustice to other ambitious and aspiring burlesque producers to classify the Jean Bedini production at the Columbia as a burlesque show. There are no stars going over the wheels that could stand the production expense and salary list Mr. Bedini has provided for this special engagement. "Peek-a-Boo" will go over the Columbia Circuit as an attraction next season, with the same production, but not all of the current principals.

It cost Bedini \$25,000 to stage this show before the curtain went up. It is costing him \$2,400 at least, and probably somewhat more, in salaries weekly, unheard of previously in burlesque. And Mr. Bedini has value for every cent.

"Peek-a-Boo" is a laughing, pretty performance. Bedini knows that unless he is given a shade in the sharing percentage he can hardly break at the Columbia, even giving 50 weeks for a pro rata share on the production item. So Bedini must have an object. It may be to put on a show in burlesque at the Columbia, call it burlesque, and make Broadway talk about it. It is the object. Bedini has accomplished it, in two ways, in producing "Peek-a-Boo" and staging it.

There hasn't been better blended performance along Broadway than this Bedini show. It combines vaudeville, musical comedy and burlesque, the latter best exemplified by the principal comics of the cast, Miss Looly Clark in July (Clark and McCullough). Monday night the show ran without a blench, after two days of the week and before the first act, only one new law was the finale of the first act, slightly over the top. The show is a production of the Musical Spiders on the brasses had worked up a noisy ending that suited much better for the first act. This was probably changed about Tuesday.

There are musical shows in and out during the season that cannot touch "Peek-a-Boo" for entertainment. And the Bedini production does not run much behind them in anything else, not counting popularity. The production is tasteful all the time. There are 20 girls in the chorus and 19 principals, figuring the vaudeville units.

Larry Caballero staged the numbers, and he certainly has that chorus working. They start with ginger and end with Bedini put the performance together. He will receive a lot of credit for it.

Michael Zelensko, who is first violin in the Columbia Theatre orchestra as a rule, wrote the lyrics and music. Mike and his wife as a composer. There is a strain of originality in his compositions, and often they are unusual. Perhaps "Pin a Fervid Garden" is the best number composed by Mr. Zelensko to detect this. It is very musical.

Among the vaudevillians is Joe Cook. Mr. Cook takes a role or part in the plot, and he is funny, from the start when he has "A. K." uttered upon one of his table cliches. A bit with a shirt is one of the best pieces of low comedy Broadway has witnessed in years. It looks English. For a laugh as used, it was a howl on sight. Other vaudevillians were the Bolivar Sisters, University Trio, Vittoria and George and Lella Selbini. Miss Selbini hopped in a couple of times, with her lights, riding a wheel. Miss Selbini can still ride a wheel and wear tightie.

The women principals were Lillian McNeill, Frankie James, Emmy Barber and May Meyers. If Miss Meyers is the girl who does the kicking dance she attracted a great deal of attention to herself. The other girls looked well and did well, also the male principals. Among the latter are Ben Harney, Jim DeForest, Harry Kelso, Joe Kelso and Ben Griesman. Mr. Griesman did a Frenchman in the second act that he can boast about as much as he likes. One of the Kelsoes put over some very good comedy. Everyone seemed fitted.

The show runs in two acts and nine scenes. It's set properly and appropriately. Bedini didn't cheat on anything, other than his own performance. He appeared only once as the "worst acrobats" disguised by a worried look and a mistake. Some of the scenery is most attractive in its painting.

There are many little bits that run throughout the performance. Always worth watching or listening to, like the bath tub bit with Miss Barber.

"Peek-a-Boo" for entertainment is second to none on Broadway. It's a \$2 show for \$1.

Simé.

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Vol. LIV. No. 13

Willie Edelman has set June 7 as his next date to sail for the other side.

Dr. A. M. Weiss has been appointed one of the official N. V. A. dentists.

Jimmie Hussey received his final decree of divorce Tuesday.

Olive May has replaced Zelda Sears in the cast of "Tumble In."

Leon Langsfeld has been appointed resident manager of B. S. Moss Broadway Theatre, New York.

Harry Singer is back from Chicago. He went West for the opening of the State Lake.

Chas. E. Bray, the manager of the Orpheum, Los Angeles, is in New York for a short stay.

Evelyn Dockson rejoined "Oh What a Night" in St. Louis this week after three months' absence due to illness.

Billy Atwell is now connected with the Joseph E. Shea office, in the Strand.

Jay Gould has a business card, reading: "Jay Gould, Expert Actor, Laying Off."

El Rey Sisters sail Saturday (May 24) for London. They have just closed at the Hippodrome (Chas. Bornhaupt).

Frederick V. Bowers is writing a new show for next season entitled, "I'll Say So," which opens Aug. 20.

Mrs. Paula Segal (mother of Vivienne Segal) has opened a dramatic agency in New York.

Dave Green, formerly at room 324, has moved to room 514, Putnam Building.

Edward Bennett, formerly connected with the Abe Feinberg, is now in the Joe Michael office, Putnam Building.

The Julian Eltinge road show, in Buffalo this week, has started back to the Coast and will probably end its tour about July 15 at Oakland, Cal.

Louise Farnum, character lead with the Poli stock at Hartford, has switched to the Poli company in Springfield, Mass.

Dooley and Dooley have separated for the summer. Each will appear in a single act. They will reunite in the autumn.

Harry Corson Clarke will try out a new piece on the coast prior to his starting on his world tour in a new comedy, entitled "How About Father?"

The Strand, White Plains, N. Y., has changed its policy from pictures to split week vaudeville of three acts. Arthur Blondell will book the house.

Helen Jane Cassidy, of New York, and L. Thorat Lake, of Syracuse, announce their engagement to wed. Both are with "Chu Chin Chow."

Comstock & Gast have announced their intentions of producing musicalized versions of "The Dictator" and "Brewster's Millions" this fall. Guy Bolton will make the adaptations.

Laurette Taylor and J. Hartley Manners now figure that the run of "Happiness" in Boston will terminate in time for them to sail on the Aquitania June 2.

Joe Levy, of the Putnam Building, goes to Newport, R. I., for a visit and week's rest. His last appearance there was as a "gob" in the Naval Training Station.

Ziegler Twins and Co. have notified Sam Fallow that they will not open on the Pan time as contracted for June 8. No reason for the cancellation was announced.

"Buster," a bulldog employed in the act of Jack Duddy and Co., was shot and killed by an unknown party near the owner's home at New Brunswick, N. J., last week.

Rose & Curtis have routed the following acts for next season: Walter Brower, Frank Gaby, Royal Gascoynes, George Jessel, Krantz and La Salle, Jimmy Savo and Co., and Harris and Morey.

The I. A. T. S. E. officials left May 16 for the Ottawa convention. They were shortly followed by the New York and Brooklyn delegates. Sam Kaplan, Alex. Polin and Sam Goldfarb left New York May 21.

The New York Syncopated Orchestra, 36 pieces, will leave New York May

American turns for foreign bookings as being directly due to the July 1 legislation. They assert that acts after playing the South and West are ready for anything "wet," be it England or Egypt.

John O'Malley, the Irish tenor, threatens to bring an action against Klein & Green, of the 14th St. Theatre, unless they remove his name from the billing on the theatre and through the neighborhood. O'Malley claims the theatre people are deliberately capitalizing his prestige by billing him without making any effort to engage his services.

Morris Rose and Hugo Morris have set a watch upon Harry Spingold, the Chicago agent, now in New York. Mr. Spingold has a car. He drove it to New York and he is going to drive it back. Rose and Morris have decided to go with him. It is their annual vacation. The ride out and walk back.

George Nash has returned to the cast of "East is West," and it is now announced that he will remain for the remainder of the run at the Astor and will also tour the show next fall. He recently left the show going for his reason for not accepting a contract to tour next season, that he was a "creative actor."

Captain Everett A. Butterfield, A.E.F., formerly of "Johnny Get Your Gun," is sailing for America June 1. He denies the recently published report of his engagement to Harry Sydney Shields. Butterfield is a member of the Lamb's Club, and was commissioned a second lieutenant at Plattsburg in Sept., 1918.

IF YOU DON'T ADVERTISE IN VARIETY DON'T ADVERTISE

28 to open for A. Charlot in London. It has not been settled whether Will Marion Cook will accompany the orchestra. He is its director over here.

The purchase of Robert Duke's estate at Tarrytown, N. Y., by Joseph Blake will necessitate the immediate removal of Isadora Duncan's school of classic dancing, which occupied the grounds until now.

Tex McLeod will open at Liverpool June 16 and the El Rey Sisters at Brighton June 9. Both foreign bookings were made through Charles Bornhaupt in New York for the Variety Controlling Co. of England.

Charles Freeman, one of the bookers in the Western Vaudeville Managers' Association, Chicago, is in New York looking over acts. He will remain here another week or so. Jesse Freeman (Spingold Agency) came into New York Tuesday.

Walter J. Hayes, for five years secretary to the late Theodore Roosevelt, sails for England on the Aquitania June 2 to arrange for the publication there of a series of Roosevelt anecdotes by an English newspaper syndicate.

For the first time since the act split five years ago, the former "Five Columbian" were assembled together. The occasion was a box party at "The Royal Vagabond" last week. The former act consisted of Mr. and Mrs. Caro Miller and their daughters Marilyn, Ruth and Claire.

Some of the International Booking agents explain the sudden anxiety of

Al Darling nearly ruined a dinner at the Criterion, in the Bronx, recently, tendered by Billy Gibson to Irving Crane, the Chairman of the Victory Loan Committee of that district. In the middle of festivities Al made an entrance escorted by the largest of Gruber's Elephants. Gibson turned white, then threatened to sic Benny Leonard on the invader.

Willie Edelman reports the following sailings: Frank Marcklay to open June 9, Lady Tens McI opens July 7, Budd Schneider and Co., to open July 14. Lewis and Norton, who went abroad with the "Overseas Co.," have been placed by Mr. Edelman to open in England July 14. Merles Cockstons and Wheeler and Moran open July 28.

Joe Shea will book the Sunday night concert in the Star and Gayety, Brooklyn, next season. The Sunday bookings for both burlesque houses were controlled by C. W. Morganstern the last two seasons. Billy Atwell, Shea's booking manager will give special attention to the Star, which will play a much better class of acts than heretofore.

Cleaves Kinkadee's suit for \$5,000 damages against A. H. Woods was amicably adjusted in court early this week, the plaintiff receiving a cash settlement. Kinkadee as author of "Common Clay" claimed some money due him over the screen rights—produced by Astra for Pathe with Fannie Ward. Alfred Beckman, of House, Grossman & Vorhaus, represented the defendant.

A. E. Siegel, the general manager of the Timely Films, Inc., producers of

the Pathe release, "Topics of the Day," received a settlement, out of court, last week, in his suit for \$50,000 damages against the Fox Film Corporation, in which he alleged malicious slander and defamation of character. The suit, which had been pending for several years, was settled by the plaintiff's counsel, Sid A. Erwin, of Detroit. The plaintiff was formerly in the Fox Film's employ as district manager of their Middle West territory.

Nellie Revell is getting to be one of our very best little commuters between New York, Philadelphia, Boston and Chicago. The Cort office refers to her as the morale division of their attractions, and whether the shows and their publicity staffs need it or not, the bi-weekly trips to the attractions are from the orders of the "big boss." "Fiddlers Three" is playing Philadelphia, "Flo Flo" in Boston, and "Gloriana" in Chicago. The latter show got top money of the musical attractions in Chicago last week.

The appeal by Max Hart from an interlocutory judgment decreeing the specific performance of an alleged oral contract between him and his wife, Madge Hart, came up before the Appellate Division of the Supreme Court, last week the court reserving its decision for the customary fortnight. The nature of the alleged agreement held that the defendant was to give Mrs. Hart half of his property, half of his future earnings, besides \$20,000 cash and \$75 weekly, in consideration of her discontinuing two actions then pending against him, her condoning of his adulteries and her resumption of marital relations with him. The plaintiff alleged that her agreement was fully carried out, his end of it only extending to the payment of the \$75 weekly. The appellant contended the agreement the plaintiff sought to establish was vague, indefinite, uncertain, unenforceable and non-equitable; that the alleged agreement was unreasonable and unconscionable, and that its specific performance would work a hardship on the defendant without a corresponding advantage to the plaintiff. The respondent, through Herbert C. Smyth, contended the facts completely sustained the making of the contract and that it would be proved equitable in any court. Louis Wilson and William M. Barrett appeared for the appellant.

The following was written by Frederick Donaghey, musical critic of the Chicago Tribune:

"Stravinsky, one of the most eminent composers of the century, is suffering poverty. Actors have their fund; musicians have no organized system of relief for distressed colleagues. Why not?"—Editorial in Musical America.

If the question be not mere rhetoric and the editor of Musical America really care to know, I should say that Musical America is high among the reasons, so far as the public performers in the United States are concerned. The money which is spent each season on false-alarm publicity by musicians would pension all of the necessities among them. Actors learn since learned that lesson; that is why they now have their flourishing Fund. They supported four or five trade-weeklies at one time, buying space to tell each other—for the circulation was exclusively "professional"—how good they were. The one "organ" which matters to them today is *Variety*; and it is realistic about the level of all of their requirements. In time, doubtless, the musicians will copy the actors, and stop spending money in the effort to kid themselves. Their field is completely covered by two good weeklies—the Musical Leader, published in Chicago, and the Musical Courier, in New York.

LEGITIMATE

ACTORS' EQUITY ANNUAL MEET MONDAY, MAY 26, AT THE ASTOR

Annual Meeting of Actors' Equity Association Reported
Fraught With Important Moves For Members.
Possible Labor Affiliation Rumored.
Election of Officers Taking Place.

Much interest is being manifested along Broadway in the annual meeting of the Actors' Equity Association, for members only, to be held at the Hotel Astor, Monday next, May 26, starting at 2 p. m.

Reports of important matters to be brought up have led to rumors, the meeting will be fraught with steps that greatly concern the members of the organization. One of these rumors is to the effect the matter of the A. E. A. aligning itself with the American Federation of Labor is to be placed before the membership. In connection it is said that the A. E. A. if becoming affiliated with the A. F. of L. will have to be content with what is known as a federal charter, through some technical prevention against the A. F. of L. revoking the international charter granted some years ago to the White Rats. What remains of the White Rats (pronounced in this week by a Supreme Court referee) has hung grimly to the charter. Another rumor is that the A. E. A., possibly through intimation, has withheld action in this particular in the expectation that the Rats' charter would have to be rescinded or given up, in which event the A. E. A. would be the international theatrical body of the large Federation.

It is likewise reported the A. E. A., through its direct affiliation with the Actors' Association of England, which is of the union trades of that country, could nicely hold itself as an allied labor society over here under a federal charter, for the time being.

The A. E. A. has come along at a very fast clip since organizing. It fixed upon a policy to aid its members and has maintained that policy, establishing itself quickly as a business organization that did things and got results. It is officered and directed by men and women of standing in the playing profession. They have given their personal time and attention to the society's affairs, without seeking nor expecting individual credit. The team work of the Executive Council of the A. E. A. makes a remarkable record in the annals of any actors' organization over here.

The ballot for the election of officers to serve one year, to be elected at the general meeting Monday, is as follows:

President, Francis Wilson; vice-president, Bruce McKee; corresponding secretary and recording secretary, Grant Stewart; treasurer, Richard A. Purdy.

Council to serve three years: George Arliss, Barney Bernard, Harry C. Browne, Eddie Cantor, Ernest Glendinning, O. P. Heggie, Mrs. Shelley Hull, Walter Jones, Edwin Mordant, Zella Sears, Norman Trevor, Tom Winslow.

To hold office until the Annual Meeting 1920: Ada Meade (vice Mrs. Thomas Whiffin, now on Advisory Board); Echlin P. Gayer (vice Charles Colburn, retiree).

To hold office until the Annual Meeting 1921: Donald Brian (vice Shelley Hull, deceased); William Danforth (vice William Sampson, resigned).

The regular ticket as published above was reported by the Nominating Committee, composed of John Cope, chairman; Will Deming, Winfred Harris, Olive May, William Norton, Florence Reed, Elizabeth Riddon, Ernest Jorance, Ernest Truex.

Negotiations between the new Producing Managers' Association and the Actors' Equity Association in the matter of a long-term agreement of the adoption of contracts struck a snag Monday at a joint meeting in the Claridge.

The managerial faction refused to accept in toto the A. E. A. clause calling for a week to consist of eight performances. The managers, anticipating the coming of Sunday amusements in New York, hold that nine performances be considered a week like in western territory and in Washington, D. C.

Early in the week indications were that all relations would end, the managers insisting that nine performances be insisted.

FRENCH LEGITS UNIONIZING.

Paris, May 8. The legitimate actors have decided to form the syndicate to unite the Actors' Association, and to adhere to the Federation de Spectacle, which is affiliated with the Confederation Generale de Travail. They thus become a workers' union, under the provisions of the law, and can present their grievances through the great labor organization in France.

Several of the actors' claims have already been acknowledged by managers, principally a minimum salary of \$2 per show for any employment whatsoever, and a minimum of \$2 for each rehearsal, with a guarantee when engaged for the run of a piece; non-dismissal when absent for illness (as is at present the custom after three days); and better dressing rooms.

On the other hand the limelight men and other stage employees have formulated their claims and managers have till September to clear their houses of non-unionists. The new scale of wage is to be 20 frs. per day of eight hours, for what ever kind of labor performed in the theatre, only regular workers to be taken on according to their trade and who are not supposed to undertake any other job outside the theatre.

The musicians, for the moment, remain quiet, there being so many out of employment, and their syndicate even authorizes them to play without extra money till 11.15 p. m. (instead of 11 as hitherto during the war). But as the electrician will now earn more than the musician who does only one show a day, it is probable the latter will later make additional claims on the managers, as soon as circumstances permit. They can exact a quarter of an hour's pay if the performance terminated more than five minutes after 11.15 p. m.

The municipal authorities tacitly agree a general rise is necessary, having themselves come down on the managers for an increase in the allowance made uniformed men who attend the shows, as required by the regulations. The ordinary policeman doing duty in and outside the establishment is to be paid 8 frs. instead of Frs. 3, and the Republican Guard 8 frs. instead of Fr. 1.50. But the police claim each man now costs the rate payers 25 frs. per day. The charge for the municipal firemen, of which a contingent according to size of house is compulsory and payable by the management, is to be more than doubled.

UNIFYING BAGGAGE CAR RATES.

The U. S. Railroad Administration notified the United Managers' Protective Association on Saturday that an order will be issued during the current week unifying baggage car rates throughout the country. Heretofore in the New England section it has been necessary for traveling companies to purchase 50 tickets in order to secure a baggage car.

The order forthcoming will reduce the New England rate to 25 tickets. Under the rules now in effect the mileage rate paid by companies carrying less than twenty-five people and traveling from the Mississippi River to the Pacific Coast is thirty-seven and a half cents a mile for each baggage car furnished. This rate will be reduced to twenty-five cents a mile when the order become effective.

The decision to unify baggage car rates and lower the mileage charges in the western section was arrived at during a conference held in Chicago last week between representatives of the U. S. R. Administration and the Passenger Traffic Committee. When the order is officially issued it will contain several minor reductions as regards service on the company cars, etc.

The present arrangement whereby companies of 25 or more are furnished with one free baggage car will remain in effect as heretofore. The twenty-five cent a mile charge for baggage cars applies to companies of less than 25. If a company contains but 10 people, however, 25 tickets can be purchased and a baggage car secured as under the present rules. When a car is furnished with 25 tickets the twenty-five cent mileage is waived.

The R. R. Administration is now working on a simplified tariff schedule which will set forth all of the old and new rules so that they can be readily understood by anyone. The publication will contain one section especially devoted to the rules covering theatrical travel.

GIRL WINS ENGAGEMENT.

Boston, May 21. Myrtle Allen Clark, of Alliston, a student at the Girl's Latin School, won the contest for a place at \$30 per week with the musical comedy extravaganza "Among the Girls," which closed here Saturday.

Miss Clark, who is 18 years of age, had never danced or sung outside her home, until she entered the competition. There were 575 contestants. The eight nearest competitors to Miss Clark are also to be given places in the company.

The judges were Fred Wright, manager of the Park Square; Inez Fox, expert on dancing; Don Ramsey, of Waterson, Berlin & Snyder; Joseph Di Pesa, press agent of the theatre, and Paul Rumble, dramatic editor of the Boston Traveler.

Miss Clark will make her debut at the Park Square May 26.

WINNIGER WALKS OUT.

Charles Winniger replaced Sam Bernard, (who left for Mt. Clemens) in "Friendly Enemies" at the Hudson last Saturday. Monday evening he went to the theatre, did not see his name on the signs in front, and refused to go on. Al Shean is now playing the part.

The show, contrary to all reports, will remain at the Hudson until Aug. 30. It played to \$9,400 last week.

DOYLE AND DIXON FOR PARIS.

Albert de Courville has signed Doyle and Dixon and Midgie Miller for the Champs Elysees show in Paris. This is the production that is to be staged by John Mitchell. The team of dancers and the soubrette expect to sail within the next fortnight.

PASSING "PRETTY SOFT" BUCK.

"How long is 'Pretty Soft' going to last?"

That question has been going the rounds of Broadway ever since the piece was presented by the Empire Producing Co. at the Morosco Thursday night last week. All of the New York critics assumed the attitude of calling the play "stupid" instead of "dirty," and thereby killed pretty much all of the changes it might have had from sensational advertising.

This week Oliver Morosco issued a statement regarding it and passed the "buck" to the producers, stating he was misinformed regarding the production and theme of the play and that he did not know it was dirty before it got into his house. This handed those on the inside along the street a laugh.

Commissioner of Licenses John F. Gilchrist sent for a copy of the script Friday after the opening, and it was delivered to him the early part of the current week. As yet there has been no action on the part of the commissioner. The police also took a hand in the matter and several detectives were at a number of the performances, but the police have also failed to do anything up to the present.

The attitude the daily papers took regarding the piece was most marked by the action of "The Times," which not only ignored the piece totally as far as a review was concerned, but also refused to accept any advertising for the attraction.

In reviewing the piece Louis V. De Foe of "The World" shot the most dynamite. He covered the show in about two sticks. All of it was a call on the ministry and the police to suppress the play.

KENT AND PRICE MIX.

William Kent, who suddenly stepped out of "Somebody's Sweetheart" seven weeks ago, debuted again in the Central Friday night of last week. But this time it was after the performance was over. Kent was looking for action, peevish that Joe Keno had been selected to fill his role, which was temporarily handled by Alonzo Price, one of the show's authors. To Price's dressing room meandered Kent. Shortly afterward, with a slightly bruised forehead, he was projected into the 47th street alleyway where he proceeded to yell "help," also "murder" and "police." As Kent tells it Price hung a chair on his head, but that later he (Kent) "laid Price cold" and that he had been "training" at Long Beach for several weeks to turn the trick. The facts appear to be that when Price, in answer to a query as to whether Keno would be allowed to appear, answered that anyone selected by Arthur Hammerstein was satisfactory to him, Kent started to abuse Price and everything in general. Price, being disrobed, asked the stage door man to usher the loquacious Kent to the air, but he couldn't resist gently cuffing the talkative comic, who fell and bumped his head on a chair. Price is a mild sort of six-footer but an ex-boxer. Kent is a featherweight. Kent, who is now under a managerial agreement with Max Hart to represent him in engagements, is said to have been receiving \$300 weekly with the Hammerstein show, until Hart landed him, when a competing producer with Hammerstein is reported as having set a salary of \$600 a week on Kent. It is not known around whether the \$600 offer was made before or after Hart and Kent reached an understanding.

Glendinning in "A Regular Fellow."

The engagement has been entered of Ernest Glendinning for "A Regular Fellow," by Mark Swan, to be produced by Charles Emerson Cooke. Mr. Glendinning is playing in "Sleepless Nights," that closes its season this week in Brooklyn.

THE PASSING OF WILL DAVIS

Chicago, May 21.—The grand old man of Chicago's show world has passed. Will J. Davis is dead. His life represented three-quarters of a century of adventure. He rubbed elbows with most of the great theatrical ventures in the past generation, and shook hands with most of the great people of the stage.

Davis was of the old school. He was not the flashy, loutish showman popularly caricatured as typical, but a gentleman and a student who won respect and affection in circles which rarely took show people into their regard and confidence. He was a militant battler—A. Toxin Worm, if he can remember back a score or so of years, can testify to that—and made enemies, but he had a thousand friends for every enemy, and those who didn't like him at least respected him.

Davis was the central figure in one of the greatest calamities of the age—the terrible Iroquois Theatre fire in 1903—and came out of it with clean hands and a clean bill of health. Davis was one of the owners and manager of the theatre. It was not incumbent upon him to assume a responsibility for the investigation which followed the fire. But he did.

He was always more of an artist than a business man. Of late years he had withdrawn from active participation in the field which was part of him, body and soul, and the new generation, filled with the doings of the day and plans of the future, had almost forgotten him. It took his passing to bring Davis back to public memory. Hundreds attended his funeral. Thousands sent messages of condolence to the widow and son. The Associated Press flashed news of his death all over the country and the Chicago papers noted the event only as it notes the passing of the great.

Mr. Davis died Friday night at his Chicago home, after an illness of three months. In quest of his failing health the stage veteran had gone to Hot Springs with his old cronies, William A. Pinkerton, Louis H. Houseman and Ashton Stevens. From Hot Springs came sad reports that Davis was going.

He returned to Chicago some weeks ago and went to his home. He took to his bed a day or two and never left it again. Death was inevitable.

Will Davis was a theatrical Columbus. He was given credit for discovering Grace Kennicott, Grace Von Studford, and Mary Garden. He also discovered Jessie Bartlett and married her.

He was born on a Michigan farm near Ann Arbor, son of a prominent railroad man of the state. In the civil war he enlisted as a sailor—he was rejected in the army because of his youth—and after the war, following a brief connection in the railroad business, came to Chicago.

His first theatrical connection was as box office man with Glover & Dale's Adelphi Theatre. From that point on his theatrical connections were numerous and important, and he began to be a history maker in the theatrical business.

He toured the famous original Georgia Minstrels, managed the American tour of Her Majesty's Grand Opera Company, the Lester Wallack tour, the triumphant trip of the Chicago Choir "Pinfold." He was the important figure in the opening of the Grand Opera House.

Later he became manager of Haverly's Theatre, which became the Columbia. Then he went out as manager with the ill-fated American Opera Company, directed by the late Theodore Thomas.

Upon his return he became associated with Al Hayman and Harry J. Powers in the conduct of the Columbia

Theatre. After this theatre burned down, he became active in the building of the Illinois Theatre, in which he was part owner until the time of his death.

The late years of his life were spent mostly on his farm near Crown Point, Ind., with his cattle and his blooded horses and dogs.

In 1907 he married Mary Ellen O'Hagen, who, with a son, Will J. Davis, Jr., survives him. The funeral took place Sunday. The pallbearers were Will J. Davis, Jr., George J. Charlton of the Chicago & Alton railroad, Harry J. Powers, Edward Meyer, James Demery and Edward Miller.

TYLER'S PLAYS AND PLAYERS.

The players and writers who will contribute to the special program of stock performances to be given at the National, Washington, during June and July have been announced by George C. Tyler.

Five plays will be given, "Clarence," a comedy by Booth Tarkington; "On the Firing Line," by Harvey O'Higgins and Harriet Ford; "Made of Money," by Porter Emerson Browne and Richard Washburn Child; "A Young Man's Fancy," by John T. McIntyre, and "The Golden Age," by Sidney Toler and Marion Short. Regular \$2 prices will prevail.

The purpose of these try-outs is to fit players and actors with parts for next season, and to test them in the parts for which they are cast. Frederick Stanhope will do the directing. The list of players includes Emily Stevens, Lynne Fontaine, Helen Hayes, Fania Marinoff, Josephine Hall, Susanne Westford, Jane Corcoran, Helen Collier, Adelaide Phillips, Alfred Lunt, George Howell, Harry Metcayer, Sidney Toler, Glenn Hunter, Frank Connor, William Norton, William Blaisdell and Frederick Webber. Other actors and actresses will be assigned to the lesser roles, among these being Cornelia Skinner, daughter of Otis Skinner, Bessie Owens, sister of Laurette Taylor, and Amy Leah Dennis, now in "Come On Charley."

"The Golden Age" is a comedy of youth and in playing it, Helen Hayes will have in her support Claire Merrereau, Viola Harper and Genevieve Tobin. The Tarkington comedy is of a new and whimsical type. "On the Firing Line" deals satirically with the servant problem. "Made of Money" deals with conditions in this country today. "A Young Man's Fancy" is quaint and Barrie-esque. These productions will return to the stage Josephine Hall, after eight years' absence, and of Frank O'Connor, Kyrle Bellows' heir.

HAS BRIEU'S "RED ROBE."

Henry Neagle has secured the rights to Eugene Brieux's "The Red Robe" and is arranging to produce the piece early next fall. It was originally given at the Theatre du Vaudeville, and later was placed in the repertoire of the Theatre Francaise. This is the play which brought about the election of the author as a member of the French Academy.

At one time John D. Williams announced that he was going to present the piece and then George C. Tyler tried to secure it. He became interested when it was presented here in French by Mme. Rejane on the occasion of her last tour in this country under his management.

"Head Over Heels," Long Season. "Head Over Heels" (Henry W. Savage), with Mitzi Hajes, closed May 17, after a season of 48 weeks. Mitzi will go out again with the piece next season.

SELWYN'S THEATRE PLANS O. K'D

Plans have been passed by the Building Department for the two Selwyn theatres located on West 42d street, running through to 43d street, seating respectively 1,100 and 1,200, at an estimated cost of \$500,000, and construction will start immediately. When completed it will make all theatres on one block, more than on any single block in the world.

It is conservatively estimated that more than \$7,000,000 will be invested in new theatres in Greater New York during the current year. Plans calling for over \$5,000,000 of this amount have already been filed and that houses requiring an expenditure of an additional \$2,000,000 is a reasonable figure.

Four large theatres in Manhattan are now under way, including the Capitol, seating 5,200, and B. S. Moss, at Broadway and 161st street. The Keith interests are building a 2,500 seat house in the Bronx (the Fordham), located at Fordham road and Valentine avenue, and Moss' house at Prospect avenue and 161st street is to be a 3,500 capacity structure.

Over in Brooklyn, John Manheimer is to build a 3,000 seater at Flatbush avenue and Rogers avenue. Will seat 1,200; Herman Welingarten is erecting one to seat 2,100 at Fulton and Howard avenue; Washington Amusement Co. at Washington avenue and Prospect place to seat 1,500; St. Marks Amusement Co. will shortly build a 1,500 seater at 285 Flatbush avenue; the Chauncey Marshall Estate plans a structure at Saratoga avenue and Macdonald street, and more than a score of others are on the tapis.

"LITTLE SHEEP" TO BE SHELVED.

The Selwyns have decided to shelve Eugene Walter's "Poor Little Sheep" for the summer, opening it for an early metropolitan premiere in the fall, in this city.

At the conclusion of the local run, it will see Chicago, which means that it will not open at the Studebaker in the Windy City on June 2, as previously planned.

The piece is enjoying a one-week's stand in Washington this week.

THEATRE GUILD ESTABLISHED.

The Theatre Guild, now financially established by the success of "John Ferguson," the St. John Ervine drama current at the Garrick theatre, is an example of how things theatrical can be put across on a shoe string if only men and women of sincerity, vision and good sense are holding that same string taut. Five weeks ago, on \$500 advanced by Lawrence Langner, \$500 put up by Justus Sheffield, and Otto H. Kahn's rental of the Garrick theatre on very generous terms, the Guild produced "Bonds of Interest," and put "John Ferguson" into rehearsal.

Various loans by Langner, and a friend, Maurice Wertheim, brought the total of money on tap for making these two productions up to \$2,500, a small sum to tide over the four weeks before the second play proved one of the hits, financial and artistic, of the season, but enough. It was enough because the actors were working on a co-operative basis, as were others connected with the enterprise. By this arrangement the money, as it came in, was divided pro rata. As an instance of the interest shown, it may be further mentioned that Rollo Peters, the director, Lee Simonson, Michael Carr and Adams Rice worked night and day on the costumes and scenery—so constantly, in fact, that they even slept in the theatre.

The Guild was founded last winter when Lawrence Langner, Rolo Peters, Philip Moeller, Helen Westley and Josephine A. Meyers met at the home of the last named and discussed the idea of an organization to succeed the Washington Square Players. The founders had the experience of the Players to follow them, and decided to produce full length dramas rather than one-act plays. In making this decision their judgment was good, if the fact that the Guild is the first art theatre in the United States to succeed financially is any proof.

To the list of those connected with this enterprise one encounters with pleasant infrequency the names of professional Greenwich Villagers. The Board of Managers includes Langner, Moeller, Sheffield, Simonson and Helen Freeman and Helen Westley. In the Advisory Group are Djuna Barnes, Edwin Bjorkman, Heywood Brown, Padraic Colum, Alice Kausner, Edna Kern, Iden Payne, Ridgely Torrence, Rita Wellman, Percival Wilde, Estelle Winwood and Margaret Wycherley.

BELASCO'S BIG PLAY.

The story published in VARIETY a fortnight ago that David Belasco has been working for the past 18 months on the production of a play which is intended to be the zenith of his life's work in legitimate staging, created considerable stir in the amusement world.

Additional facts in addition to the meagre details are gradually coming to light. Besides the three male stars referred to in the original story, Frances Starr will have the principal female role and is the only member of the troupe who knows anything of the story thus far.

The piece was written by Maurice V. Samuels, author of "The Wanderer," and the dialogue is in blank verse. The theme is allegorical and the production is stupendously spectacular to the utmost degree.

Although the name of Belasco's son-in-law, Moritz Gest, will not appear on the program, it will not be a matter of surprise to those in the know to learn he is financially interested in the venture, or that the presentation will be made at the Century theatre in the late fall.

Hill Buys "Honey Boy Minstrels." Gus Hill has bought the title to the "Honey Boy Minstrels," originally created by the late George Evans.



CHAMBERLAIN BROWN STARS

No. 9—JULIA KELEY

Now featured with Clifton Crawford's "They Loved a Lassie" by Crawford and Edwin Comely. Miss Keley scored in New Haven with her five numbers and her specialty. Miss Keley, like Bessie McCoy, Grace La Rue, Roy LaRue, Luella Manion, Jim Barton, Louise Groody, Helen Bolton, Richard Fyle, Ina Hayward and others, is exclusively represented by CHAMBERLAIN BROWN.

Next week—No. 10—LOUISE GROODY.

ROUTING OF ROAD ATTRACTIONS FOR NEXT SEASON VERY BRISK

Shubert and K. & E. Books Already Overloaded with Touring Shows. New York Business Beginning to Flop. Summer Outlook for Brokers Not Bright.

Preparations for the road for next season are far advanced with present indications that at least a third more attractions starting out early in the fall. The final line-up during the summer should see a greater percentage over the past two seasons. The prediction is that even the smaller communities will be given more offerings than ever in the history of theatricals. That means that the going will be hard for "turkeys" which are known to have cleaned up unheard of profits during the past season. Last fall the road was denuded of attractions in some sections through the influenza. But the readjustments from that condition and the adaptation of the rail increases have finally been made and with general prosperity expected to continue, managers are looking to a big road year for 1919-20.

The Shubert books are even now practically filled with routes and that office will start the new season with more shows than the K. & E. office perhaps for the first time. There are to be two touring companies of almost every attraction which made the semblance of a Broadway run and as New York has furnished more apparent successes than ever before, the number of touring productions is bound to be larger. The Shubert affiliations greatly boost the touring flock with A. H. Woods and Comstock, Elliott & Gest listed as the most active supporting producers. The latter will have around 18 shows on tour and the former office will easily exceed that number. The Shubert office itself has a lengthy string and in addition is now readying twenty new productions for Broadway. It is true that that number of available theatres on the road has not materially increased, yet may have been without regular legitimate attractions.

The K. & E. office is also primed for a big out of town season and the conditions which may obtain if the two firm principals separate are not expected to interfere with the bookings. Most of the big K. & E. shows have been called in from the road, which is taken as a sign that some settlement in the Klaw & Erlanger squabble is imminent. Report has it that a decision one way or the other would come this week.

Business on the road dropped decisively within the past ten days. Along Broadway it again slightly declined, but is regarded very strong, the continued weather break helping. Matinees are off and so are Saturday nights, that incident to the beginning of the week end season.

Among the new attractions "The Lady in Red" doesn't shape up to predictions at the Lyric. It drew down \$10,500 its first week, but the going was not strong early this week, even though the demand in the ticket agencies was good. "Pretty Soft" at the Morosco is getting a play mostly through its salaciousness. The police looked in Monday night but up to Wednesday had no disposition to interfere. "John Ferguson," the Irish play at the Garrick is attracting attention, in spite of it being a grue-some affair. Attendance was strong enough to have the piece held over, though it was booked for one week and a third week was indicated.

"Toot Sweet" is flourishing at the

Bayes. The two last named attractions show that location is not essential. The Overseas Revue proves fast and diverting, upholding the Chicago opinion. The gross last week nearly touched \$5,800 a goodly share of lithograph tickets aiding. The show turns a profit at less than \$5,000 gross. "Soviet" was given in total Sunday night, the management classing it as a concert and with no objections from the police.

Broadway's leading attraction continues in "The Jest," which established another house record by drawing \$18,887. That was possible through the rescuing of the balcony, which now has but one row of dollar seats. The date ending the piece to stop for the summer is June 21.

Eight attractions withdrew from the lists last week, but the number of dark shows continues to be nil since new offerings were immediately routed in. Replacements during the week are "Love Laughs" at the Bijou (succeeding "3 for Diana"); Walter Hampden in "Hamlet" at the 39th Street (following "Come Along"); "Who Did It?" enters the Belmont (replacing "Our Pleasant Sins"). But one withdrawal was set for this week, "Come On Charley" out of the 48th Street. "Dear Brutus" will withdraw from the Empire in two weeks at which time a group of others are also due to end their runs.

Happens to Everybody" withdrew from the Park after one week, as expected. Next week the house goes into pictures with the Rothapfel program. A new picture will go into the Harris succeeding "Fires of Faith," the Salvation Army film, which could do nothing. Griffith's first picture offering at the Cohan is a success and doing real business.

It looks like a long lean summer for the agencies as far as outright buys are concerned for the two big musical offerings of the summer season. Last week Flo Zeigfeld signified his intention of not doing business with the brokers and this week George White turned down an offer of an eight-week buy for the lower floor of the Liberty for the "Scandals of 1919." The agencies stood ready to take a chance on the White show's success and buy without any return privilege. The "Scandals" will have a \$3 top scale on the opening night and \$2.50 after that.

What the brokers are wondering at is the strength of the buys that are in force at present. Usually at this time of the year there are about six buys for musical shows running, but the count this week shows that there are 16 still on tap. The new one being added is "Love Laughs" which opened at the Bijou. The buy there is for 20 seats a night for two weeks.

"Take It From Me" has but one additional week to run and "Up in Mabel's Room" has two weeks. With the buy for "The Jest" now booked until June 21. The others are "39 East" (Broadhurst); "The Royal Vagabond" (Cohan and Harris); "Three Wise Fools" (Criterion); with four weeks to run; "Lightin'" (Gaiety); which looks like it will remain all summer; "She's a Good Fellow" (Globe); "Listen Lester" (Knickerbocker); "The Lady in Red" (Lyric); "The Velvet Lady" (Amsterdam); "Tumble In" (Selwyn); "Good Morning Judge" (Shubert); and "Monte Cristo" (Winter Garden).

LEXINGTON'S WINNING SEASON.

The Lexington Ave. O. H. is to have a winning season. The theatrical year at the house closes tomorrow (Saturday) and for the first time the playhouse will show a profit. The house is now held by The Masks Inc., under a lease from the corporation that took over the property about a year ago. Bartley Cushing undertook the active management at that time and laid out a policy that meant all the attractions playing at the theatre would have to guarantee the house first money.

The house asks for a guarantee of from \$1,250 to \$1,400 first money on a percentage basis or on an outright rental \$2,000. The Sundays bring anywhere from \$450 to \$600.

Last week the Winter stock closed after a season of four weeks and this week the Amex Revue of 1919, the same attraction at the Manhattan O. H. for a week, is holding forth under the auspices of the "Carry On" association.

COMIC OPERA IN PROVIDENCE.

Felix Wendelschafer has booked the Trest-A-Rific Comic Opera Co. for an indefinite run at his Providence Opera House, commencing June 2, with Victor Herbert's "Her Regiment," to be followed by "A Modern Eve," "The Liar, Donor," "Red Feather" and other light opera successes.

The principals include Elinor Andre, Norma Brown, Mildred Rogers, Lenore Hanna, Eleanor Hale, Bobbie Woolsey, Da Marble, William Naughton, Edmund Fitzpatrick, Nelson Riley, Gilman Williams.

Joseph Tressi is musical director, Dan Marble producer and William Bartlett manager.

There is an ensemble of 50.

PRODUCING "OFFICERS' MESS."

"Officers' Mess," an English musical show is to be produced by the Shuberts in conjunction with C. B. Maddock and Max Hart.

The play ran for five months in London at the Princess, but was stopped in the midst of its success through the sale of the theatre, which occurred during the American visit of Andre Charlott, who produced the piece.

C. & H. SELL "CAVE GIRL"

"The Cave Girl" production complete, was sold this week by Cohan & Harris to Comstock & Gest. The latter firm will put the show out in October. The piece was written by George Middleton. Cohan & Harris gave it a try-out of three weeks early in the spring, then retired the play for future presentation.

"COME ALONG" FOR THE COAST.

"Come Along," a musical show which struggled along at the Nora Bayes Theatre for five weeks and then moved to the 39th Street last week, stopped Saturday, the loss being something over \$40,000. During its final two weeks the show dropped something over \$3,000 each week.

It is practically set, however, starting June 9, for the offering to tour to the coast, with the Canadian northwest especially in mind, with the show finally arriving in Chicago in September. The road idea depends on some "fresh money" which the play's producers have attracted, a quarter interest having been disposed of. Control, however, remains with R. M. Nelson, brother of the composer of the score.

Geo. White's "Scandals" All His Own.

George White's "Scandals of 1919," which opens in Washington, Monday next, prior to its Broadway entry at the Liberty, is carrying a heavy production.

Despite reports of backing, White insists that he is entirely on his own with the new show, which entails a production cost of around \$50,000, about one-half going for settings.

ARLISS' RIGHTS.

George Arliss is enquiring about a production by George Anderson, said to be in course of preparation and due to open shortly in Washington. Mr. Arliss's interest arises from the fact the Anderson play is called "There and Back." A successful farce which Mr. Arliss wrote 20 years ago has the same title. Charlie Evans starred in it here. Mr. Arliss is still drawing royalties from it, as his London bank informed him on his arrival Monday.

He has just finished his road tour in "The Mollusc" and Barrie's "A Well Remembered Voice," and June 10 will for London for a six weeks' visit. He has not been there in five years. In the meantime, he will call attention to the fact that Mr. Anderson, who is Fritz Scheff's husband, has innocently called his rights into question.

MUST IMPROVE SHOWS.

All musical comedy attractions will have to be improved 50 per cent. next season over the run of shows that the current season has brought forth.

That statement was made by a producer of musical comedy attractions this week. His contention is that the audiences this season were willing to accept almost anything in the line of entertainment on the musical comedy stage because of the war excitement. Next season they will be more critical.

MARILYNN MILLER THE LEAD.

Florenz Ziegfeld, Jr., stated this week Marilyn Miller would be the principal woman of this season's "Follies." The show will have its initial presentation during June instead of being delayed until July as was first believed.

There will be no auction sale of seats for the opening night this year.

A LOST COMPOSER.

Louis Cline, general factotum for George Broadhurst, is trying to locate George Spink, the composer, who is responsible with him for the musical piece entitled "The Film Princess." The piece is to be produced this fall and Spink is somewhere "overseas," who he calls for both the author and composer to be on the job, the production will have to be held up until Spink can be located.

BROADHURST'S WESTERN PLAY.

George Broadhurst will produce next season a play by Langdon McCormick dealing with the Canadian Northwest. There is only one woman's part. Who will play it has not yet been decided, but Beatrice Prentice and Madeline Delmar have had it under consideration.

Marty Herman's "Simple" Operation.

"I'll have to blow out on you fellows. Doctor want to operate on me for about 15 minutes. Some little thing that I suppose I'll have to stand for," said Marty Herman one day as he walked away.

The doctors operated for two hours and one-half. Mr. Herman was in bed for about eight days and not even the members of his family knew of it until he walked out, fully patched up, last Sunday.

Now Marty says there is but one more operation he should go through, and then he will be all set.

Bestie McCoy with Greenwich Co.

Bestie McCoy was signed this week for the "Greenwich Village Follies" and at the same time Harry K. Morton was signed for the summer run of the piece. Murray is under contract with Jacobs & Jermon for three years and is farmed out by them for this engagement, through an arrangement with Chamberlain Brown.

Zella Russell, James Watts and Charles Dickerson have also been signed for the show.

SHOWS IN PHILLY.

Jare will also remain until some time in June. (8th week.) It will be followed by George W. Lederer's new piece "Angel Face." Fanny O'Donohue and Ethel Eastman have been added to the cast of the Lederer show. The new production of the Sisters, it is reported, will also join the cast.

CORT—Frank McIntyre left May 15 with his "Fairy Tale Revue," which he took to Albany, "I Love You," had a good opening, with a review, which assured it of a fair run (last week).

GARRICK—Charles Cherry and Francine Lester are leaving the Gaiety Theatre and the house management are confident the new company will be strong enough to last until August, when it is due for showing in New York, and no booking arrangements have been made as yet. They will leave at the end of August (13th week).

MILWAUKEE—The Palace Theatre has Fred Mitchell, whose ladies' surefire for the summer. A number of openings during the month of April, but the grosses exceeded \$18,000 (2d week).

CHICAGO—The Alcazar, Chicago, closed its season after 16 weeks.

ILLINOIS—"The Betrayal" (film), a diabol plot, butingers on (2d week).

INDIANA—"The End of the Road" (film) didn't pan out, and will be succeeded next week by "Are You Fit to Marry?" resumed from Jack Lall's five-reeler "The Storm," featuring Ben Hur and other stars. It ran of two weeks.

NATOPIC—The Virgin Widow," "Foggy Behave" directed by William H. Channing (4th week).

OHIO—"The Girl Who Came to Supper," and the house is dark. "Sunshine booked to follow, reported to cut its week in Milwaukee short so that the show was tardily advertised to open Thursday instead of Sunday. The show is now scheduled for Friday (7th week).

PAID—Ruth Chatterton is "Moonlight and Honeycups" topped \$6,000 and will close at the end of the month (8th week).

PLAYHOUSE—"You'll Like It!" advertised to STAR & BAKER "Bostonsians."

STUDEBAKER—Guy Bates Post doing well at the Lyric Theatre, record run (12th week). Billeted to close May 21.

WILSON AVENUE—North Shore Players in "A Sitch in Time."

YOUNG MEN'S ATHLETIC CLUB IN "The Riddle: Woman" took a slight drop, capped \$10,000. The show is doing much better than was supposed from results the opening week (4th week).

PLACES—Winter Garden show sensational. Without a Monday show the week's business was \$11,000. The show is doing much better than was supposed from results the opening week (4th week).

"Oh Uncle" which opened in Philadelphia last Monday night is undergoing repairs at the hands of Allan Foster, the Shubert number director.

CABARET

The "Follies" Ball held on the New Amsterdam roof last Sunday evening drew the expected heavy attendance, but was in a certain measure a disappointment to guests because no liquors were allowed to be served. Forty Second street acts as a dividing line between police inspection districts, which is the reason that other resorts above the "dead line" were not molested. Four policemen sat throughout the show, which ran from nine o'clock until two, watching the waiters. However, a number of dress suited patrons excused themselves from the gathering for a few minutes and returned with flasks of "wet goods," openly pouring same into bottled water and soft drinks which were permitted sold. The roof management was unable to understand the police action, especially since it had a hotel license.

Buffalo, N. Y., is due for a revival of dance halls and cabarets very shortly. Despite the new ordinance allowing dancing and the sale of liquor on the same premises, does not become operative for 30 days, the cafes and restaurants are making extensive preparations for cabarets and dancing. Saturday last, under an order issued by Supreme Court Justice Louis Marcum, Mayor Buck and Chief of Police Higgins were temporarily restrained from interfering with the dancing and music at the Teck Cafe. The order was served on both the city officials early Saturday morning. As a result a large crowd tripped the fantastic at the Teck until early Sunday morning. There was no cabaret. The order will continue in effect until the new ordinance becomes operative.

Riverside Park, Newport News, Va., under the management of Harry Landau and Joe Mann, will open up Decoration Day (May 30) with the presentation of a new revue of 30 people. Among the present principals are Sylvia Ray, Soliti Duo, Effie Fredericks, Margie Hackett, Loretta Ahearn, Martin and Garland Sisters and Flora De Mayo, while the chorus consists of Mildred Exly, Billy Fitch, Margie Talcott, Anna Morris, Olive Powers, Betty Brewster, Dorothy Kelly, Retta St. Clair, Florence Donia, Rose Molinar, Peggy Burns and Lillian Gray. The show will be under the direction of Nat Mortan.

The First National Rally Against Prohibition is to take place at Madison Garden tomorrow night. This is to be the first of a series of rallies that are to be held throughout the country by the Association Opposed To National Prohibition. Charles A. Windel, editor of the Chicago "Iconoclast," is to be the principal speaker. Reservations for seats have been made by the membership of all of the bigger clubs in town with the Lamba, Friars and Greenroom each down for 100 seats. The Personal Liberty League has 200 seats reserved.

Jazz band bookings by Joseph B. Franklin this week includes Gold's Jazz Band, Marjins, New York; 5 Musical Scenes in the Chateau, Lawrence City Island, N. Y.; Frisco Players, Kelly's, Coney Island; Weinberg's Jazz Band, Parisian, New York; Ray Miller's Black and White, Melody Boys, Perry's Park Inn, Brooklyn; Saxo Jazz Band, Piccadilly, Brooklyn; Willard's White and Gold Band, Powhatan Roof, Washington, D. C.; Scott's Orchestra, Mandarin Inn, Norfolk, Va.

Kelley & Adler's "Easy Riders" Jazz Band" was invited by telephone to entertain the "boarders" at the Essex Jail, Newark. They were instructed to ask for Mr. Reilly. Reaching the "hoosegow" the warden knew nothing

of their coming. It developed Mr. Reilly was one of the prisoners employed in the office. They gave the entertainment and the warden decided Reilly had the right idea.

Bookings by Billy Curtis this week includes Harry Walker, Piccadilly, Brooklyn; O'Brien Brothers, Churchville, New York; Belle Baron and Grace Seymour, Farmham's, and Five Young Americans, Keeler's, Albany, N. Y.; Soliti Duo, Martinique, Atlantic City; Florence Beresford, Alamo, Coney Island; Dolly Carle, Parkway Palace, Brooklyn; Fisher and Ross, Perry's Park Circle, N. Y.

The Six Brown Brothers will join the "Midnight Frolic" show on June 6 and will remain for the summer. Bert Williams, at present in French Lick Springs, will not return to the roof, but will enter the "Follies." Will Rogers will retire from the roof show next month, going west at that time for picture work. He will remain at the coast for a year.

Bookings by Al Davis for this week include Minerva Clark (Ritz, 12th Street), Mack and Bernard (Alamo), Frankie Fay (Tokio), Landau Five Jazz Band, Harbor Inn, Rockaway Park, L. I.; Earl Miller, Babe Fay, Bebe Kerwin, Nellie Brewster (Greenley Hotel, Newark), Calvert and Shayne, Vevene Webb, at College Inn (Coney Island).

Chas. Cornell is producing a new Revue for the Film Restaurant which will contain 14 principals and 8 chorus girls, and which will replace the present show on May 26. Among the principals are Ann Regan, Edna Lee, Ann Myers, Vesta Kraft, Adele Ferguson, Leo Pelletier and Al Wagner. Cornell, formerly located at 1550 Broadway, is now in the New York Theatre Bldg.

The season at Reisenweber's Shelbourne opened officially last night. The principal attraction this year is the Tim Brynmor Band of the 35th Army Hotel, which has been touring the country under the direction of Capt. Carl Helm. The band will give a concert from 4 to 6 each afternoon on the porch of the hotel and then play dance music during the evening.

A. H. Meyers, proprietor of Pabst Harlem, handed out notices to Charles Mann and his band of musicians that they are through May 31, and at the same time has decided to cancel the playing of vaudeville acts, placed weekly by Fally Marcus. At present the proprietor is undecided whether cabaret will be installed again or not.

The second edition of Jackie Clark's "Victory Revue" at Newark, N. J., opened May 17 with an entire change of principals and costumes. The same chorus of eight remained. The new principals are Edith Donovan, Petty Healy, Pearl Hunt, Eva Swain, Dick Stuart, Ted Hoffman, Diamond and Hart.

E. G. Wood is producing the third edition of "Midnight in Manhattan" at the Vernon Country Club, Los Angeles. The revue features Evelyn Weaver and Lillian Gilbert, and is one of the breeziest shows seen in that vicinity in a long time.

Danny Healy will not enter vaudeville with Gus Edwards' Martinique revue, having retired from the production with its closing at the hotel. Healy has opened offices with Eddie Madden and will write and stage cabaret material.

Saxi Holtsworth Jazz Combination (Jack Barnett, Chuch Holtsworth, Al

Kaplan, Harry Friese and Saxie Holtsworth), succeeded Bert Kelly's Jazz Band, at the Beaux Arts, Atlantic City, May 17. Kelly has returned to Chicago.

The present revue at the Ritz, Brooklyn, has been taken over by Reisenweber's, and will open at the latter place June 2, while a new revue is being rehearsed for the former establishment.

Tony Kelly, formerly connected with the College and Harvard Inn, has taken over the College Arms, Coney Island. It will open early next month with a revue.

The Fairmont Hotel, San Francisco, has discontinued the revue shows in Rainbow Lane for the summer. Straight solo numbers and vaudeville specialties will be substituted.

Lauretta Ahearn, Betty Durland, Dolly Lait, Jess Beckett and Rena Genare, have been added for principal roles in the present revue at Werner's, 39th street and Broadway.

Gil Brown left for Chicago last week to rehearse and stage "As You Like It." He expects to remain there for at least a few weeks.

The opening of summer resorts in the outer sections of New York has caused a scarcity of cabaret principals within the city limits.

Wm. B. Sheridan has taken the management of the cabaret of the Plaza Restaurant, Webster avenue and Fordham road (Bronx).

The present revue at the Hotel De France, West 49th street, opens tomorrow night (May 24) with entire new numbers and costumes.

Tim Brynmor's Band opened at the Hotel Shelburne, Brighton Beach, this week.

Schmer's Garden, Coney Island, will put on a revue under the direction of Leon St. Clair.

Otto C. Kottka will open a booking and dramatic teaching school agency in Portland, Ore., July 1.

Huntley Smith's, at Rockaway Beach, opens May 30 with a cabaret.

SPORTS

(Miss) Faye O'Neill, late Zigfield Follies' star, is determined that Ty Cobb, Joe Jackson and other famous sons of swat shall not be the only ones to be rewarded for their hitting prowess. Miss O'Neill has presented to the presidents of the four Class B leagues of the National Association four silver cups and four \$100 Liberty Bonds, to be given to the four batting leaders of their organizations. The only stipulation attached is that a player must compete in 25 games to become eligible. The leagues embraced under Class B classifications are the Michigan, Ontario, Three-Eye, New England and International Northwestern.

Harry Winter, manager of Hurtig & Seamon's Empire in Toledo, and a member of the Toledo Boxing Commission, is credited with being one of the biggest factors in securing the Willard-Dempsey heavyweight championship fight July 4 for that town. Winter was appointed by Mayor Schreiber and in face of skepticism got after Tex Rickard, interested him in Toledo as a possible site and camped on his trail after he arrived, until he landed the big quarrel for his home city. Winter is popular and a member of various Toledo social and commercial clubs. He is an Elk, a Mason and July 4 will qualify as a pugilistic Columbus.

Some of the wise bettors who grabbed all the short end dough in the recent Giant-Cubs series are taking a second guess and wondering what it is all about. According to the sharpshooters and grandstand managers, the Giants didn't figure to beat a good left-handed pitcher. Doyle, Kauff and Young all hit from the odd side of the plate and were supposed to be particularly susceptible to port-side flinging. The Clan McGraw, however, has been riding rough shod over the other National League clubs and among their recent victims are Vaughn and Tyler, two of the best left-handers in the business. The supposed weakness of the above trio against this kind of pitching didn't materialize and they tore into the crooked arm offerings more viciously than their right-hand hitting brethren. All of which proves that baseball is one game you can't dope.

"The Lights" open their baseball season at Kresport, L. I., May 31. An theatrical aggregation with ambitions along these lines can book games by communicating with manager M. Manuwar, at the clubhouse.

"Bob" Canefax received unofficial notification this week that Albert De Oro's protest to the Brunswick Balke Co. had been denied and Canefax will receive an unclouded title in the near future. The controversy arose over a shot in the recent tournament for the Three Cushion Billiard Championship, at the Friars Club, in which De Oro lost his world title to the youthful challenger.

Mike Donlin is back on Broadway after a season with "Turn to the Right" and announces himself anxious to play a little baseball. Mike looks fit and in the recent Songwriter's Actor's game at the Polo Grounds he proved he can still bust that old apple.

Benny Leonard, lightweight champion of the world, has ventured into the commercial line, opening an automobile and accessory business at 227 West 106th street, Manhattan. His two brothers, Charles and William, will generally conduct the new enterprise.

"Eastern Glow," a two year old owned by George Choos, started at Jamaica last Saturday. The horse received a heavy play from the Futnum Building and nearly "copped" being just nosed out of first place. Some of the gang protected themselves, for the layers were giving 4 to 1 and even money a place. Choos says if he don't win the next time out he will send him over the Pan time.

Airplane flights are to be a regular attraction at Brighton Beach. The public is invited to go aloft at \$15 per flight. Tickets are on sale in the Times Square Theatre ticket office, but sold with the proviso that each passenger must be examined by a physician in attendance at the track before taking flight. The aerial rides are controlled by the American and Canadian Flying Circus.

Johnny Collins, in the Keith office, has acquired the ball grounds adjoining the pool at Brighton Beach. He will build a fence and a grandstand and intends to put a fast club there as a Saturday and Sunday attraction. Collins is negotiating with Mike Donlin to manage the playing end of the club.

The second annual golf tournament between members of the Keith and Orpheum offices is now pending. Frank Vincent and Ted Lauder have been chosen as a committee of arrangements.

IF YOU DON'T
ADVERTISE IN VARIETY—
DON'T ADVERTISE

By JACK LAIT

Chorus girls are no longer such. In the program of the "Passing Show" they are now carded as "Ladies of the Ensemble." No use—what is, is. Fancy a John bragging that he took out a lady of the ensemble! The boys of the ensemble, however, still bear the chorus stamp, but they are now "Gentlemen of the Chorus." This officially fixes their sex, if it determines nothing more; but, then—programs aren't always the last word in proof.

Chicago, May 21.

[illegible][illegible]

Chicago, May 21.

The Tennessee Ten was a lively, noisy and whooping finish to the sort of vaudeville that sends everybody out a coositor for vaudeville as an institution and neeps to lift the variety branch of theatricals into the plane it should occupy.

Chicago, May 21.

So the automobile explodes and breaks in the center and out rushes a little white pig with a black spot on its back. The pig is some milk out of a little white bottle, and the house screams.

The music and inexplicable finality of the hectic and inexplicable act of Arthur Levine and Co. It opens with no rhyme nor reason in full before a Coney Island drop scene. The music is a little bit of a before a North Pole drop. 'In the interim the two comedians make the trip from Coney Island to the North Pole. The music is a little bit from a prop parachute. The good looking guy comes out and sings a couple of songs in a little bit of a prop parachute. The uniforms for heaven only know why. The trick auto is a prop for a surprise finale, and the music is a little bit of a before a Coney Island drop scene. The pig is some milk out of a little white bottle, and the house screams.

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[illegible]

Chicago, May 21.

from a somewhat chilly house. White Brothers opened. This is a decidedly musical routine of contortions, tumbling, clowning and juggling. The brothers come out and show the audience a new and interesting show on the big time. Hilt, Fargo and Richards revealed a girl who looks Swedish and a slight gift for dry humor and a pessimistic punch. The pair seemed to do much other talk, but in one or two twists the veteran straight stuff brought forth unexpected new answers. The pair came back with a telephone date, or her lower limbs and almost nothing on her arms, shoulders and neck. They were far from punny, and it is something that baffling and surprising. The pair should show so much when she has so little to show. And this for the musical number. The comedy was over. Had she used the greatest comedy in the world, her body for a neat trick or uniform for the playing

he reversal would have helped The team

The Schwartz Company is a distinctly British house hall sick of small-time worth in

of laughs. Patrick and Otto, two men

the nonchalant manner of delivery, failed

authorized by a run of small talk regarding

the lounge had wit, and because these dis-

sented to hand it to the bombards aimed

kitchen mechanics and shoebakers failed to

to the belt. Patrick and Otto should have

mainly there with their arides method of

harmonized song, which they did not take

seriously, and neither did the house. Mils

autodidactic has never entertained a mile

half a house. The little mandoline is so

for. Near or summer park work sh

HIPPODROME.

The well known but not always well taken care of public is beginning to get into competition in the popular-priced houses. Charlie Freeman, the intrepid booker, has accepted the challenge of the State-Lake, and proposes to give them a run for their money at the Hippodrome. The show is the second week of the Hipp under the Freeman book, and the best indication of results was at the box office.

Freeman can't match the State-Lake bills; they're offering big-time vaudeville. But he can catch an occasional big time act on a stray week, and he can get the best of the small time acts, and that's what he's doing. For instance, on the bill this week are the Ramondells and Deyo, good big time act. On class the act top the bill here, and because it is a multi-time bill, the two girls and the man stand out all the more strongly.

Silver, Duval and Kirby, two men and a woman, offer a rather disconnected chop suey. One of the men, in rubie makeup, comes out in one with the girl, charmingly dressed and beaucoup ingenuo, and they deliver a few gags. The girl laughs at such gags. Her laugh, hearty, contagious and irresistible, and the come-back of the audience is due to no small part to the girl's laugh. After the scene in one act goes to two, with some odd bits of furniture slipped in front of an interior house, and the third member of the act, in hick boy costume, comes out in a scene with the girl, and the girl is powerful and sympathetic. He sings "Frieda" to a lot of applause, and that about concludes the act, and being irrelevant and inconsequential. For an encore the boy in hick costume is called, with the rubie playing a violin accompaniment; the girl, two girls and the man, stand out from the way it's done it would appear that the violin part of the act is just run in to make time.

Torrelli's circus moped up. The girl with the whip looks like a real thing. The Winter Garden chorus which is making all the loop-holes sit up and take much notice at the Palace theatre. The business with the four ponies, three dogs and monkey is just fair. The kid in the blue suit is a right dorsal pedal of one trick mule, which the charming young woman dares anybody to ride, offering a \$1,000 prize for any and all as does. A couple of plants volunteer, and the dancing is done very well.

After ten minutes of ineffectual attempts, they give up, and the girl hops on a horse, and has no trouble, riding the result, she should be a pity for that mule to have thrown that girl. Still, it is a little better, she should worry. She is comfortably upholstered, and if she landed right, she would be a good thing.

Hip Raymond copies Bert Melrose or Bert Melrose copies Hip Raymond. It's like the old story of the chicken and the egg. This writer will leave it to other hands whether Hip or Bert is the chicken and the egg. The topping trick. Hip does it just as well as Bert, excepting that he doesn't invent it with the same degree of originality. The tables do not appear to be as high as the ones Mr. Melrose employs. Hip went great here.

Love Sisters followed in a straightforward piano and violin act. There is such a thing as being too straightforward. The girls are good musicians and they offer carefully picked and excellent selections. But the act has no novelty. The girls are in no costume changes, no comedy bit, and not enough jazz music. All violin acts should make a careful study of Herman Timmer's act to see how the most can be gotten out of an entertainment based on violins.

Paul Decker and Co., in the big time sketch, "The Ruby Ray," closed the show. The act is based on the story of a cocktail on a boy and girl. The effect is okay if nothing more. The Mary Pickford in the act is still the high spot. As the year approaches gradually towards July 1, the act will find more and more favor, and it should be a knockout when the town goes dry. The stage rag is due to come into a big inheritance in a short while; they can make the situation but they can't prohibit simulation. Swing.

PASSING SHOW OF 1918.

The Winter Garden show, coming into the Palace for the annual hot weather run, presents a new face and many new faces since the New York opening. For once Chicago may truly say it sees a better value than New York, though the show is much the same and many changes have transpired, some on the road after leaving the Winter Garden, others put in to reinforce the performance for the local sixteen weeks. As the enterprise now is booked for a price at an average cost of approximately \$5,000 a week, which means that with the usual advertising and the favorable opening it should net from \$7,000 to \$10,000 a week profit for Messrs. Shubert here.

The main drawback is a lack of balance in the abundance of the show. It is predominantly personality or talent. The revue would be a hundred per cent better if it was run at an average cost of approximately \$5,000 a week, which means that with the usual advertising and the favorable opening it should net from \$7,000 to \$10,000 a week profit for Messrs. Shubert here.

The main drawback is a lack of balance in the abundance of the show. It is predominantly personality or talent. The revue would be a hundred per cent better if it was run at an average cost of approximately \$5,000 a week, which means that with the usual advertising and the favorable opening it should net from \$7,000 to \$10,000 a week profit for Messrs. Shubert here.

the "kick" of the product. Emily Miles leads several numbers swimmingly, but likewise misses distinction through a thin method which is not in the least harmony with her mature proportions.

The men are the show. Eugene and Willie Howard probably were never stronger in their long and beloved professional existence. Willie is the squirrel on the wheel of the fortune teller, seemingly running around forever and never making a mistake, and with a little step a laugh. His robust voice, mellow and sympathetic, glides his satirical songs with more than their simple trivial values. Gene is an ideal straight man, tailored within an inch of his life, in nothing less. The boys went on for their main specialty at 11:30, and knocked the work into a heap. Roy Cummings, in many varied styles of comedy, drew the hardest guffaws. In his curly-gumming, popping, specialty, supported by Lillian Formeyne, a shapely little wren, he won the upper sections of the house especially, and there were those bold enough to predict for him a rivalry to Fred Stone, himself, on his showing of unusual comedy accomplishments and his penchant for drill talk.

Johnny Burke, on at 9:15, did his single and sensational piano comedy for an intermission olio number, taking the place in the routine vacated by "Dennis Franklin." He started the laughing portion of the program following much spectacle and light, small talk. The Burke monologues is a little, small talk, dealing entirely with the draft and the trenches, but it is funny and it is timely. Johnny did, and many a howl was his reward. The thinner his pipe tones squeaked the louder the screams of the audience. Later, Burke would have scored a memorable impression. As it is, he could it, he has gotten even after all his talent and sensationalism that tread on his heels.

Violet Burdette, who made no minor dent in the New York sensibilities by her half a dozen hits, was the winner of the first pair of lungs took the feminine honors, although her star chance, the Gail-Curel Rag, was all but ruined by a black velvet gown, and her outlines were completely blotted out by the unspiced backing. Will Philbrick roamed through the place—just Philbrick, the same distorted walk and furry speaking voice. Fred and Adeline danced several numbers, being fleetly and lightly to good results in view of the heavy competition.

The review numbers reconstructed for Chicago were all hits, and were the acoustical scores. The "The Whiting Tune" played by the orchestra for an exit piece and bolstered by a song from a box. "I'm Always Blowing Trouble" was the production surprise, with a shapely maid in milk white tights in the center of a whirling mechanical.

The women are of the full Winter Garden class. The show girls outstripping the ponies as a class. The show's most critical jury took the show in heavy evidence, in contrast to last year's indifferent impression, this Shubert revue got over and will draw. Left.

STARLIGHTS.

So pretensions is the new revue "Starlights," produced by Edward Beck for the Winter Garden theatre that the management has seen fit to get out a program similar in size and appearance to the regular theatre programme. The revue has indeed been produced with all the care and thought that should attend the best type of musical production. Beck himself, by virtue of his experience as a producer of first rate musical productions (among which are "Chocolate Soldier" and "Prince for a Night") has never done anything so serious and satisfying as this "Starlights."

Muriel de Forrest leads the line-up of talent. This little sweetheart, discovered and developed by Beck, early recognized the possibilities of the "chit-chat" dance. Being gifted by nature with a facile and handsome pair of shoulders, she found it not difficult to become an adept. Today she has the reputation of being one of the most clever of the school of shimmy dancers. Her dance is characterized as wicked but not vicious. The border who witnesses it lightly cannot get enough of it.

Dorothy Bostwick, who sings ingenuo in the revue, is now at the Margford, and promises to be as good a find as De Forrest. The girl has a mellow contralto which she sells for all its worth, putting her numbers over somewhat in the style of Al Johnson. She is chic and graceful, and has a well developed sense of comedy.

Marie Wells is the prima donna. She has within her the voice of the singing school, and is a dramatic soprano. The voice is full and of the timbre, but Miss Wells has a cold delivery (probably affected) which does not help her participation in the revue.

Leon Condon, the show's comic out of the chorus by sheer ambition, and is a principal this time; her evident desire to please helps to set her over. Ralph Bart is a straight singing man—a good performer with a corking voice. He should not wear evening dress, as his rather cadaverous face is designed to make a comedy of it.

Billy Robinson is programmed as the added attraction, and he's all of that. He stands out in the background of beauty and good costume (Mayhew made the gown, and he got it all them to be in it. He is in it) show to a point where the diners lay down their forks and knives and let the food get cold while Billy gets warm. He has a number of good songs and some funny chatter; he's about the only entertainer in any Chicago cabaret who is permitted to tell stories. The high-brow contingent is offered the Otto Froy two-plant, violin and cell.

One of the most attractive features of this revue is the chorus. The girls are lovely and their dancing is superb. They not only wear the abbreviated creations for which Maybelle has earned a reputation, but essay the show-girl gown and survive.

The featured songs in the revue, is "My Guiding Star." For this number, which is done on a dark stage, the girls come out with brilliant stars in their hair.

De Forrest makes her big hit in a song written by Benny Davis, entitled "At the High Brown Babies Ball." It is a big number, and the girls do it very well. The chorus shimmies right with her. The result is a hit.

"Even that Say I Love You," rendered by Miss Bostwick; "Jerry," sung by Bart; "One and Two and Three and Four" by De Forrest and "Baby," Kahn and Van Alstyne's new hit, sung by Miss De Forrest and Miss Conkila, were the song hits of the show.

Billy Robinson and Ralph Bart doubled in rendition of a special number called "Martini Sold Blues."

"Starlights" tops anything Beck has ever done before in the way of cabaret revue, and rivals anything on view in Chicago at the present time.

RIVERVIEW AND WHITE CITY OPEN

Chicago, May 21. Chicago's major summer gardens, Riverview Park and White City, opened their season Friday with a lot of new tricks and the biggest shows in their history.

It is the 40th year of Riverview and the 15th White City season. Both parks, in lines with the times, are featuring new tricks and the biggest shows in their history.

The Riverview show is given in a pavilion theatre especially constructed for the purpose. Other features this season are "Old Chinatown," a wax figured impression of Chinese institutions, with a theatre in which a Chinese museum and the rides.

In addition to the revue, White City offered a riding academy, some new rides and many new concessions.

SWAP FOR KERSHAW.

Chicago, May 21. J. J. Shubert saw Willette Kershaw in "Peggy, Behave," thought it a good farce and the star badly miscast. He proposed to Will Page, his manager, to trade him the vehicle for Peggy Hopkins, offering him in return the stage rights to "The Rise and Fall of Guy Lennox," which he thinks would be ideal for Miss Kershaw. Meanwhile Miss Kershaw is dickering with Walter Haat and Jack Lait to play the lead in "One of Us" for the Chicago run. The piece has been rewritten and the title changed to "That Sort of a Girl."

AN OLYMPIAN DIARY.

Sunday, May 17.—Had my first accident with the Olympian this week. Was driving through the loop at three miles an hour, and coughing hard. Made the turn at La Salle and Madison, and somebody walked right in front of my car. The car hit him in the meridian. I jammed on both brakes, put on the primer, cut off the spark, stopped the gas, threw out the clutch, lit the light and came to a stop two feet away from the accident. My victim had already gotten the name of ten witnesses, one of them a beauteous dame who swore that I made the turn at 35 miles an hour. I stood on the dashboard and offered to give the Olympian to anybody who could drive her faster than 18 miles an hour on a glass boulevard. When I inquired, I found that the fellow was an attorney. The future bodes dark.

SILBER NOT TO BOOK.

Chicago, May 21. Art Silber (Silber and North) generally talked about here as the logical choice for manager of the local Panage office, says he has no intention of forsaking the stage for managerial work.

Chicago By Day

By SWING

When Claude E. Humphreys was house manager of a dinky midwestern small-time house, he was "Tink" to all the stage hands and crew. Now that he is sole arbiter of the western interests of Keith, he's still "Tink" to all the agents, actors and elevator men. When he becomes president of the United States—his pals firmly believe he will—Humphreys will still be known through the breadth and width (they say there is a depth) of the United States, as "Tink."

The Associated Press quotes Mr. Eugene Walter as stating that he considers Chicago to be the ideal show spot of the United States, and further chronicles his statement that Chicago should be the great theatrical producing center. The world is ever tardy to see the handwriting on the wall, but cosmic myopia can be cured. Come on out to Chicago, Gene, and take a whack at it. We have no Friars' club, but we have Henric's. We have no Claridge, but there is the Sherman. We have no Long Acre Square, but we have Randolph street. For every white light you have on Broadway, we've got a white guy here. Come on out to Chicago and blaze the inevitable trail.

A couple of years ago a hungry actor sneaked into a tiny beanery on Randolph street run by a gent named Soteros, and after making sure that nobody was looking, hurriedly ordered a steak and consumed it. He tipped off the remarkable qualities of that steak to a pal. Little by little the word spread that Soteros' steaks were the best in Chicago. The place had no tables and only twelve chairs at the counter. Some wag named it "The Thirteenth Chair." Despite the fact that Soteros was rough with his customers and treated them like bread line beggars, the popularity of the place grew until all the loop-holes began to patronize it. Now Soteros is getting a large, sumptuous place, and the wise guys are betting that the steaks won't be the best in town any more.

I wandered back stage of the State-Lake the other night. Jimmie Henschel's orchestrians were pinching. I stood watching them and they didn't see me, and I was forced to listen to a discussion of my critical abilities. One of the musical persons didn't like what I had said about the orchestra on one occasion. He spoke: "Who the hell is this guy Swing, anyway? Where does he come in to call himself a critic of music? I'm just as good a flute-player as he is a critic, any day. He's a bum critic." His fellows heartily concurred to his opinion. It was decided then and there to report me to the American Federation of Musicians. The life of a critic is full of perils and hazards. The average man thinks a critic, in order to be successful, must say nothing, think nothing and be nothing.

In this connection I would like to get a little information from anybody who can give it to me. Is Paderewski a member of the American Federation of Music? Is Mischke Elman? Is Ysaye? Is Heifetz? Is Sousa? Is Zimbalist? Is Prisco? I demand to know.

IF YOU DON'T ADVERTISE IN VARIETY—DON'T ADVERTISE

IN LONDON

London, May 15. Charles B. Cochran will, in conjunction with the Shuberts, present "In the Night Watch" in New York next August. He will also present, in conjunction with Al Woods, Sacha Guitay's play, "Tillusions," at the N. H. "Deburan," with David Belasco; and in association with Charles Coburn will continue the American tours of "The Better Life." Cochran has also practically concluded arrangements with Woods to produce "As You Were" in New York with Mlle. Delysia at the end of the run at the London Pavilion.

The Theatrical Garden Party, in aid of the Actors' Orphanage, always a brilliant function, will be held at the Botanical Gardens, Regent Park, on May 30.

Walter de Frece, at a recent banquet given by the Eccentric Club to a number of Australian officers, auctioned boxes and gallery seats for the club's matinee at the Empire on May 20, in aid of their twenty-five hostels. Eight hundred and eighteen pounds were realized, including £100 for a gallery seat for a wounded Australian soldier.

The Shakespeare Memorial National Theatre Committee and the governors of the Shakespeare Memorial, Stratford-upon-Avon, have agreed to amalgamate with a view to the establishment of a permanent national Shakespeare Theatre.

Constance Collier will probably, in conjunction with the Butt-Nares management, present John N. Raphael's adaptation of George du Maurier's romantic story, "Peter Ibbetson," at the Queen's Theatre.

"The Goal," a dramatic fragment, by Henry Arthur Jones, will be the chief feature in a matinee at the Palace Theatre May 20. It was originally written for Sir Henry Irving, and will be played by Major Leslie Faber, who has appeared in the role in France.

The Carl Rosa Opera Co. will give a four-weeks' grand opera season in English at the King's Theatre, Hammersmith, commencing May 19. The company recently produced a new grand opera in four acts, entitled "The Three Masks," composed by Isidore de Lara.

Ethel Irving, owing to overwork, has retired from the cast of "The Chinese Puzzle" at the New Theatre, being succeeded by Sybil Thorneycroft. After a rest Miss Irving proposes to revive "La Tosca" as soon as she can secure a West End theatre.

A company has been formed for the production of new plays in London, headed by Alec L. Rea, chairman of the Playhouse, Liverpool, as president, and Captain Basil Dean, head of the entertainment branch of the Army and Navy Canteens' Board, as manager. From small beginnings the Army and Navy Canteens Board rapidly developed until at the time of the armistice it numbered twenty-two places of amusement, together with nine touring companies. For the new venture plays by Arnold Bennett, Harold Brighouse, Wm. Hurlbut and Barry Jackson have been acquired. A West End theatre has been secured, the tenancy to commence at Christmas.

At the Eccentric matinee at the Empire May 20th, in aid of the soldiers' Hostels, the splendid programme will include certain members of the Club made up as characters from "Pickwick."

A "musical and dancing farce" entitled "The Latest Craze" by Gladys Boyd, was recently successfully produced at Derby, and it is hoped to see it in the West End shortly.

At 14th "The Boy" registers performance at the Adelphi

and "Fair and Warmer" celebrates its anniversary at Prince of Wales.

J. L. Sacks announces that his next production will be the American successes, "Tiger Rose" and "Nobody's Boy." Godfrey Tearle and an American actress will appear in the leading parts of "Tiger Rose." The cast of "Nobody's Boy" includes Marjorie Gordon, Daisy Burrell, Donald Calhoun, Davy Barnaby and Hineckley Wright. When Sacks presents "The Velvet Lady," which William J. Wilson has just secured, it will be renamed "The Purple Lady."

"The Crystal Cat," Edward Knoblock's intimate revue, with which Albert de Courville will reopen the Little Theatre, renamed the Looking Glass, is now down for production on July 1st.

Grossmith and Laurillard have selected May 15th for the opening of the Winter Garden Theatre, Drury Lane. The cost of reconstruction will be about £25,000, but the result should be a singularly beautiful and commodious house. The general scheme is of the period of Louis XIV and a new entrance hall has been provided. The carpets are of rose color and the curtain of vivid yellow, forming a striking contrast. On the stage a new system of lighting has been installed, while in front, Japanese lanterns swathed in silk, have been introduced for the purpose of illumination. The Winter Garden is a two-tiered house, and has a seating capacity of about 2,000 people. The acoustics are splendid and a whisper can be heard all over the house. The ground floor is entirely devoted to stalls, ranging in price from 10/6 to 6/6 exclusive of tax. The front rows of the dress circle will be 7/6 while the seats at the back will take the place of the pit and be sold at 2/6.

The brilliant cast includes George Grossmith, Leslie Henson, George Barrett, Yvonne Arnaud, Avicé Kelham and Phyllis Dare.

"Going Up" at the Gaiety will celebrate its anniversary with a Ball in aid of the Actors' Orphanage at the Savoy Hotel on May 22nd. Joseph Coyne, N. H. Berry, Frank Lalor, and Raymond Hitchcock will act as "Floor Managers."

Terrys, recently purchased by Albert de Courville, but was refused a license on account of structural alterations being required by the L. C. C., has been acquired for a new model restaurant.

W. V. M. A. Has Corn Show.

Eddie Marsh, of the Western Vaudeville Managers' Association Fair and Parks department, has landed the South Dakota Corn Palace show for this season, after for many years it had been the annual plum for Fred M. Barnes. This is one of the biggest shows in America, taking place at Mitchell, South Dakota, in June.

Young Gets Fight Tickets.

Ernie Young won in the scramble of Chicago ticket dealers for the pasteboards to the Dempsey-Willard fight, July 4. The Chicago appropriation is \$100,000 worth of admissions. They will have to be sold, according to local law, at printed prices, plus war tax. Young drawing a commission from the promoters.

**If you don't
advertise in Variety
don't advertise**

PROGRAM WAR OVER.

Chicago, May 21. The theatre program war is over, but the theatre program business in Chicago has been practically a monopoly, controlled by the Clyde W. Riley Advertising System. A couple of months ago there sprung up a new project to give the Riley people the first opposition they have had in years.

Charles H. Porter, well known local newspaper man, appeared to have the initiative in the new venture. He seemed to be backed by strong capital and looked like formidable opposition, claiming the support of Lou Houseman, Harry Ridings, U. J. Hermann, Jake Rosenthal, and other managers. Then Harry Rose, local representative of a theatrical trade paper, organized a similar venture, and started a campaign to garner some of the contracts. He succeeded in getting the program contracts for the Palace, Majestic and Olympic.

Porter's crowd got options on most of the others. The Riley came to bat and offered the managers large premiums if they would continue to give him the privileges. The result was that he regained them all except the three that Rose got. But he had to pay an advance of about 100 per cent. over last season's prices.

Shortly thereafter, Porter, with a smile on his face akin to the grin of the cat that has dined on the canary, announced that the opposition had "withdrawn."

The only gainers were the theatres, which cleared up several thousands on the deal. There are those who say that Porter staged the opposition for that very purpose. He denies this, but not very boisterously.

ROWLAND OFF DOLLAR TOP.

Chicago, May 21. Ed Rowland, one of the veteran American producers of the melodrama days and the checkered later vicissitudes of the struggle for popular priced dramatic amusement to survive the competition of pictures and the gradual change in public tastes, announces that he is through with dollar shows forever.

With the closing of his "Little Mother to Be" he will retire from the attempt to resurrect that type of plays, and will henceforth devote himself to high grade productions in association with Ed Rowland, and perhaps with Frank A. P. Gazzolo and others who were interested with the old firm at times. Rowland's Crown Theatre will close for the summer after playing the "mother" piece and "Should There be Children?" succeeding the American wheel shows which ended Sunday. Rowland has made a fortune despite the recent bad years.

"I Love You" Chicago Hit.

Chicago, May 21. The western "I Love You" opened at the Cort and drew gracious notices. It is regarded as a likely local hit. In the new company are Otto Kruger, Ruth Towle, Albert Brown, Jean Robertson and Louise Broughton.

Trumbull Vice Gerber.

Chicago, May 21. William P. Trumbull, who has been assistant to Kerry Meagher (publicity dept. W. V. M. A.) for the past three years, replaced Frank Gerber as assistant treasurer at the Palace Theatre, Gerber going into jobbing business.

This Happened in Milwaukee.

Chicago, May 21. Canfield and Rose have referred to the N. V. A. a complaint against the Miller (booked by the Chicago Loew office) in Milwaukee. The team was assigned to go on at 6:51 P. M., following a picture. The film was short and the stage manager called them at 6:34. The act was not ready, and a part of its salary was withheld therefor.

PLAN LARGEST CHI THEATRE.

Chicago, May 21. Chicago is to gain the distinction of having the largest theatre in the United States, and that outside the loop.

Plans are being completed for the erection of a six-story building at Sixty-third street and Cottage Grove avenue, to be built by Samuel Katz and Abe J. Balaban, owners of the Riviera. The house, which is to seat 5,500, will cost \$1,000,000. Negotiations are being made with film producers to make this house the premier presentation theatre in the country.

The theatre is to be built along French architectural lines, with playrooms for children, women's rest rooms and other distinctive features. The lobby is to be five stories in height and is to be patterned, the builders say, after the famous chapel of Versailles. The stage will be as large as that of the average dramatic theatre. Katz says a scene painter will be employed to paint special scenes for each picture presented.

A fifty piece orchestra will furnish music and a chorus is to be organized. The site was purchased from Edward Bertha, a builder, through Seymour Marks, broker for Balaban & Katz. Rapp & Copmany have been given the contract for the erection of the structure, and excavation will be started in six weeks. It is planned to have the house ready for business by next April 1.

OSTERMAN RUMOR WRONG.

Chicago, May 21. J. J. Rosenthal requests a denial of the report that his son, Jack Osterman, and his wife, Kathryn Osterman, contemplate a musical comedy engagement. Jack will continue in vaudeville and Mrs. Rosenthal will remain in domestic retirement here.

SPECIAL FIGHT TRAIN.

Chicago, May 21. A Lou Houseman Special, run by the veteran showman of that name, will go from here to Toledo for the Willard-Dempsey fight, leaving on the morning of the go.

"Mickey" on Tour.

Chicago, May 21. Leon Victor announces that he has bought four western states of "Mickey" and will go out with the Normand picture as a high priced traveling attraction in Iowa and Nebraska.

CHICAGO NOTES.

Henry Miller was a visitor in Chicago this week. He came on to see Ruth Chatterton in "Moonlight and Honeyuckle" at Tower, and the cast for "A Marriage of Convenience," with which Miller and Miss Chatterton will tour the Pacific coast.

A bill for a state moving picture censorship to Wisconsin was killed in the lower house last week.

Local Chinese, headed by Louise Sing, are organizing a film venture which will back a theatre in Chicago's Chinese quarter.

When "A Good Bad Woman" (with William Lockwood, Thomas Edison and Margaret Hillington) played Danville, Ill., May 22, it was the first high grade picture the local opera house had in three years. The management, it was reported, paid \$1,000 for the deal, selling tickets at \$2 top.

Gene Lewis is organizing a summer stock which will open June at Cycle Park, Dallas, Tex.

The cast of "Sushina," which opens at the Princess next week, includes Carl Cosmons, Jane Richardson, Suzanne White, Edgar Norton, Harry Short, Jennette Lange and Richard Skinner.

A Chicago jury awarded Miss Dell D. Nichols, former entertainer, damages of \$4,000 from Dr. D. A. K. Steele. After an operation, performed by Dr. Steele in 1927, Miss Nichols testified, she lost her voice. She sued for \$50,000.

Kalatuhi's Hawaiians are the featured attraction at the Terrace Gardens.

ORPHEUM, SAN FRANCISCO.

San Francisco, May 21.
Despite the presence of a number of hold-over acts and the return of specialties after a week's absence, the current program at the Orpheum, with Lucille Cavanagh and her supporting company headlined, developed into one of the most interesting shows of the season with the "singies" of Margaret Young and Gene Greene receiving unexpected notice, the couple having appeared here but two weeks back. Miss Young returned with a new repertoire of numbers, excellently selected, and with her inimitable mode of delivery, captured a goodly share of the honors, despite the early position she was delegated to hold down.

Greene's single was likewise altered to include new numbers and with his stories, dashed one of the big hits of the show. Greene is decidedly popular on the coast. In fact, it remains a question of argument whether he standing in his home town (Chicago) outshines his popularity in San Francisco, and the Chicagoans' respect for Greene is a matter of national understanding. In the next to closing spot he cleaned up, in all that that phrase implies.

Miss Cavanagh, in an attractive stage setting, exhibited some gorgeous gowns, and supported by a capable trio in Wadsworth, Craig and Taylor, danced her way into a genuine hit. Miss Cavanagh looks even better, than she did in the east last season, displaying more ability, "mop" and "mop" more actual class than during her New York run. The offering is excellently arranged and a headline specialty carries all the essential for the position.

Maudie Earl and in "The Vocal Verdict," are featured at the bottom of the program, and with an appropriate stage setting for this little act, make a perfect impression. The top notes being the prime factors in the success.

Mike Bernard is another local favorite, having appeared here about the hill shortly after the big fire, on a headline cabaret entertainment. Bernard has some talk with his musical specialty, which carries laughs, and his impersonation of Faderewski helped immensely. Bernard closed to solid applause after playing several requested specialties.

The Wilson Ambrey Trio opened the show and gave it a running start, showing out the best comedy bar acts played here this season. The burlesque, wrestling, post-procedure laughs. In the closing position, Mason and Keeler's travesty kept the house seated to the finale, with many laughs with their travesty, and Clark and Verdi, holdovers from the previous week had little or no trouble in displacing their usual hit.

Jack Joseph.

HIPPODROME.

San Francisco, May 21.
The Hipp has a well arranged program this week, although it does not contain a single rough comedy knockout firm, which appears to appeal to the clientele of this house.

The show was a pleasing, starting with Howard, Moore and Cooper, a male trio of harmony singers who did well enough. E. Wille and Co. on next did some original balancing on a revolving hoop apparatus. They had one of two acrobatic and secured quite a little applause. Polly, Os and Chick are two men and a girl. Both the men have good voices, possess class and ability, and they went over to solid. The girl is pretty and set away nicely with her share of the work.

In the show, Llewellyn and Sharps turn this order is reversed, it being composed of two girls and one man. The trio have a song routine which was neatly presented. The man has an excellent personality and is fitted for a juvenile part in some musical production. May L. Royce scored big with his character impersonations. The schoolmaster character getting him the most applause.

Manfield and Riddle, a mixed team with talk songs and dancing, registered a success partly due to the excellent acrobatic dancing of the pair. The Four Farrows closed, with some clever grotesque acrobatics. At the finish the women exit carries three men playing drums. Her marvelous strength so lightened rounds of applause.

Bessie Harrisette in a feature film closed the bill.

Jack Joseph.

PANTAGES.

San Francisco, May 21.
An evenly balanced and pleasing assortment of turns made up the bill at Pantages this week.

McCallan and Corson, almost stopped the show with their "Old Barn." This is a screamingly funny, and immediately put the audience in a good humor. All the way through the show opened, as there had an early spot. "Miss 1920" was the title of a musical comedy presented in six scenes and went over big. Included in the cast are Olive Callahan, Henry and Mary. The show was a very of beautiful girls. There is a big fresh finale, and throughout it is of a high order comically. The costumes are bright and pleasing. The music is useful and all the principals are well attracted. The featured Irene Trevette, billed as "The Maid of the Allies," scored substantially with her songs sung in different languages. She rendered most of the popular numbers in English, French and Italian. Mary, who played "The Maid of the Allies," went over with many laughs. Some smart up-to-date talk and a little rough comedy helped the act along. Yols has a good

voice and his rendering of a number of songs aided the big success attained.

The Taro Western Sisters won big applause with meritorious music offered. All the girls are good looking and well costumed. Gaiety and Edity who are here awaiting a road show, opened with what appeared to be hastily thrown together routine. Although they did not have very well the woman's good voice was appreciated and earned some applause. But the team did as well as could be expected, being called upon at a moment's notice.

Jack Joseph.

FRISCO ATTRACTIONS.

ALCAZAR—"Excuse Me" (stock), with Walter Richardson and Belle Bennett (2d week).

CASINO—Dark. Will King Company opening May 24.

COLUMBIA—"The Better Ole," with De Wolf Hopper (4th week).

CURRAN—"Maritime," with John Charles Thomas, Carolyn Thomson & John T. Murray (1st week).

MAJESTIC—Del Lawrence Stock Company (return engagement).

PRINCESS—Belle Levee vaudeville.

WIGWAM—A-H & W. V. A. vaudeville.

FRISCO NOTES.

The Roy Cal Musical Comedy Co., which will open a ten week engagement at Olmstead in Los Angeles next week, was a special attraction at the Wigwam Theatre here last week. The personnel of the company consists of Roy Cal, George Spencer, Dee Loretti, Doris Duncan, Beth Van Halbe, Frank George, George Spencer, Harry Layton, Mike O'Rourke, Florence Barker, Adage Snyder. The chorus will have twenty girls for the Los Angeles engagement. Wadsworth Bradford is company manager.

The Del Lawrence Players returned to the Majestic in the Mission district this week after an absence of three months.

Julie Carol, for two years in the movies under D. W. Griffith's direction, and lately with the Armstrong Company, is now at the Portola-Louvre cafe in a "singie."

Jack Sheehan has returned to dramatic stock, opening at the Fulton Theatre, Oakland, two weeks ago. During a show down from dramatic stock, Sheehan was principal comedian with various musical comedy organizations in this vicinity.

Fritz Fields is organizing a musical show for a summer run at the Alhambra in Fresno scheduled to open May 31.

Blake and Amber will again install a musical show this season in Joyland Park, Sacramento. The show, which will open May 31, will have sixteen people all told.

S. Morton Cohn, Portland theatrical manager, and recently connected with the Burbank in Los Angeles, will spend the summer in this city.

The Casino Theatre baseball team defeated the Orpheum nine last week by a score of 8 to 5. Beckler, who buried for the Casino aggregation, won his own game with timely hitting.

Sandy Roth will be a member of the George White Co., when that show opens at San Jose. Roth will have charge of the amusements at Mare Island while in the service.

"Excuse Me" has been held over for a second week at the Alcazar.

Bob Levy, who recently embarked in the costume business at Los Angeles, specializing on costumes for the chorus, was a business visitor here last week.

Eugene Roth, managing director of the California Theatre, left last week for a trip to New York.

Jack Hayden left for Los Angeles last week to take charge of the McCarthy-Fisher office in that city.

During the illness of one of the Aerolano Girls (Lillian Price) at the Pantages Frisco engagement, Mary Higgins, from the chorus of "The Maid of the Allies," took her place on the revolving apparatus.

The cast of the Baker Players to open at the Orpheum, Oakland, for a summer season of stock, June 1, will include, Olive Templeton, J. Anthony Smythe, Lea Peagan, Louis Leon Hall, Guy Usher, H. Vennan Morgan, R. A. Corlier and Allyn McWhally. Walter P. Gilbert will be stage director.

Wounded service men at the Letterman General Hospital were entertained last Friday afternoon by the entire cast of "The Maid of the Allies" from the Casino Theatre.

Recognizing the demand for musical production of motion pictures, the Haight Street Theatre has inaugurated a 12 piece orchestra. Maurice Lawrence has been engaged to direct the new orchestra.

"Are You Legally Married?" is being shown on the screen of the Savoy Theatre this week, having succeeded the "Fit To Win" picture.

Verdi's "Aida" will be presented at the Heart Greek Theatre, May 23. 500 will take part in the production. The title role will be sung by Johanna Kristoffy Onesti. Harico Arcout will have the role of Rhadames.

Walter Peretval, in support of Sam Mann in "The Question," who during the Orpheum, Oakland, engagement also appeared in a "duet" with Al Lloyd on the same bill, will continue with the Mann act for the balance of this season.

A telegraphic error in transmitting the Pantages review for the issue of May 9 had it that the Aerolano Girls received a lot of legitimate applause outside of what they secured with the snuffing the stars and stripes at the end of their act. It should have read: Without snuffing the stars and stripes at the end of their act, as the Aerolano Girls, in entirely free from any patriotic appeals.

Mabel Perry has stored "The Calendar Girl," which has been playing the Pantages Circuit. Miss Perry will spend the summer in Oakland.

The St. Francis has barred the "Shimmie" dance. Thomas Coleman, manager of the hotel, has given orders to request those who dance the "Shimmie" at the St. Francis to leave the floor.

Frank Cox, a circus man, took four whots at an old sweetheart in a local hotel here last week. Now the show took place. Cox poked the revolver through the transom when he discovered the girl was entertaining a soldier friend. When arrested, Cox explained he was engaged to her five years ago, but she jilted him.

Beatrice Thorne, formerly in vaudeville, who was specially engaged at the Alcazar for "Daddy Long Legs," will remain on the Coast to accept a stock engagement.

Jimmy Hanlon, who has been in Los Angeles for several weeks, returned last week. Mr. Hanlon will shortly leave for a trip East.

The George White Musical Comedy Co., recently organized, will open a stock engagement at the Hipp in San Jose, June 1.

The James Post Musical Comedy Co. will open a brief stock engagement in Vallejo next week.

Florence Midgley has joined the George White Show which will open at the Hipp in San Jose.

ACTOR IN POLITICS.

San Francisco, May 21.
Marco, of Fanchon and Marco, who in private life is Marco Wolff, has announced his candidacy for supervisor at the coming city election. Since Marco appeared here with his sister Fanchon, as headliners at the Orpheum about a year ago, the team have been at the head of Tait's revue, and for the past ten weeks a feature with the Casino shows.

MUSICAL STOCK AT ALCAZAR.

San Francisco, May 21.
Fred Bishop, who will direct the summer season of musical stock productions at the Alcazar, Portland, Ore., arrived here from the East last week. Mr. Bishop will engage the chorus, which will consist of 16 girls and 8 men, in this city.

The first show, "Mme. Modiste," will open June 2. The company will be headed by Oscar Fegman and Mabel Wilbur. Others in the cast are Eva Olivetti, May Walton, Charles Sedan, George Nathanson, Dittmar Poppin and Lee Dally. John R. Bittz, musical director.

HENDERSON COMING EAST.

San Francisco, May 21.
Fred Henderson, Western manager of the Orpheum Circuit, left yesterday for New York City to remain for the summer.

Mrs. Bob to Retain Name.

San Francisco, May 21.
Julia Gifford, touring the Pantages circuit, is considering resuming the name of Mrs. Robert Fitzsimmons for stage purposes, on advice of an Eastern agent, who is under the impression it will add to her value at the box office.

MILNE SUCCEEDING HOLMES.

San Francisco, May 21.
According to a report from Seattle, Ed Milne, Pantages manager in that city and general representative for Pantages in the North, has been mentioned to succeed Coney Holmes, who recently retired from the Pantages booking office in Chicago. In the event of Milne being sent to Chicago, Calvert, Tacoma manager for Pantages, will accompany Milne to Chicago as assistant.

HOPPER REPLACES HACKETT.

San Francisco, May 21.
DeWolf Hopper arrived here last week from the East to assume the role of Old Bill in the "Better Ole" at the Columbia, opening Thursday night of the the third week's engagement here. Hopper replaces James K. Hackett, who was compelled to retire from the show during the second week's run of the show here on account of a breakdown. Hopper in the cast business picked up immediately.

MINSTREL TROUPE FOR COAST.

San Francisco, May 21.
Sam Griffin, who has been out of the game for several years, is organizing an all white minstrel troupe to play the bigger cities on the Coast next season at one dollar top.

Stock at Ye Liberty.

San Francisco, May 21.
The Ye Liberty, in Oakland, opened a season of summer stock last week with "An Ideal Husband." Irving Cummings is featured.

IN PARIS.

The band of the Republican Guard, one of the most famous military orchestras in the world, now plays four days weekly during the afternoon in the various parks in Paris. The name of park being published in the local press as a news item. Dancing is in full swing, a number of private ball rooms having opened during the past month. At the Olympia the daily matinee is made to terminate before 5 p. m., and there is a tea tango till 7, the price of admission being Frs. 2.75 as a try out.

The new comedy by L. Verneuil "Pour Avoir Adrienne," produced at the little Theatre Michel, is another of the inveterate triangular farces of doubtful moral influence. A fellow takes a liking to a married woman and does all sorts of mean things to win her favors, which he eventually accomplishes. The author plays the part of the lover, as has become the fashion, while Raimu is the husband, an architect by profession. Architects are having a bad time on the French stage at present. Charlotte Lyxes is the hickie wife and has played in better things. This broad farce is mediocre and there must be a lack of good pieces to have induced Trebor and Company to present such stuff.

It is reported the Shuberts will mount next winter in New York the German opera, "The Village Without Walls," which is in the repertoire of the Frederick Wilton Theatre, Berlin. The title undoubtedly applies to a Belgium village during the German occupation.

The local press, inspired by the secretary of the Theatre des Varietes, states that Polin will remain at that house for the remainder of the run of "Folles Escapades" (shortly to be withdrawn), but in order to retain his services, compensation, amounting to 25,000 frs., has been paid to the Attraction General Company for cancellation of contract. A number of folks are innocently asking what the said A. G. C. can be like, which is quite unknown.

NEW ACTS THIS WEEK

Emma Dunn, (2).

"Only a Tea Cup" (Comedy Playlet).
16 Mins.; Full Stage.
Alhambra.

It's a homely sort of little act for Miss Dunn, written by her husband, John Stokes, who, though he had delivered a pleasing sketch, has much more virile things in his credit. The story isn't new in idea. It concerns a quarrel between a young couple and the sudden visit of a stranger whose chatter about her own affairs makes the young folks recognize that their tilt was really a foolish affair. The action takes place in the home of Joe and Minnie. Joe is a section boss of a gang of railroad "bone heads." He enters singingly calling for Minnie, who isn't anywhere around the works. Joe is hungry and so when Minnie does enter he has darned harsh things to say to her. Words lead to action and Minnie throws a tea cup at Joe, the cup breaking. Joe all but strikes Minnie in return and it's enough for the little wife to declare everything is off. So it looks like divorce. Comes a knock on the door and enters the stranger (Miss Dunn). She has missed a train or something and as there was no lunch room in the town she had called to seek a cup of tea, for which she would gladly pay. Joe invites her in, but cannot accept money. The stranger tells of her journey; how she is going to Omaha, there to marry her husband. This she explains after commenting the couple on their home and the love that must have built it. She tells the young pair that she too had a home, but that it was broken up through petty squabbles which ended when hubby struck her. All she had done was throw a tea cup at him. But now it was all different and she was going to meet hubby in Omaha, that being half the distance that separates them. The stranger then spoke of things married couples must learn—to bear and forbear, to give and take. Upon her exiting Joe and Minnie quickly become lovers again and promise each other to come "to Omaha." T. M. Koupel as Joe and Vivian Allen as Minnie were quite acceptable, but Miss Allen should be a bit more careful how she throws the cup. The door which is presumed to open on the highway disclosed the same carpet which covered the floor of the room, spoiling what illusion there might have been that it led out of doors. It is a pleasant act for Miss Dunn without giving her much chance to display her talent. *lbc.*

Beatrice Doane.

Singing.
12 Mins.; One (Special).
23rd Street.

Beatrice Doane averages up as a fair single for the smaller of the pop houses. Miss Doane's voice is far more suitable to pop numbers than high class and operatic selections. The first song might well be eliminated for something of a lighter nature and the Carmen aria should also go out. White rights worn for her closing song displays Miss Doane's figure to real advantage. Several other pretty costume changes, evidenced that Miss Doane needs nothing but the right songs to make her a standard small time single. *lbc.*

Sherman Wade.

Monologist.
10 Mins.; One.
125th Street (May 16).

Top-hatted, frock-coated monologist who has been busy attending shows during lay offs. Every gag he uses has been released, Stuart Barnes being the biggest contributor. For a finish a brief dance with body wiggling for comedy. Might qualify as a field man for some booking office.

Slayman Ali's Arabs (26).

Tumbling.
8 Mins.; Full stage.
Palace.

Lots of the Hippodrome production, Slayman Ali's Arabs run through fast repertoire of ground tumbling and pyramid work, all dressed uniformly with no particular individuals standing out in the pyramid groups, two of the underlanders hold an even dozen men each, this being the feature stunt in that section. The aggregation wind up the turn with the conventional whirling around the stage accompanied by the harmonious screams of "Allay," etc. It's a good fast turn of its kind, but it simply sets one wondering if there is anything else an Arab can do besides tumbling and screaming. *Wynn.*

Norton and Sher.

Singing and Dancing.
14 Mins.; Full Stage (Special).
23rd Street.

Norton and Sher have gone the limit in the matter of scenery and costumes for their new offering. The pair work in an attractive looking woodland set, that contains an alcove for their accompanist. A baby grand is used and the general effect aided by some artistic lighting is excellent. The act opens with a song by Fletcher Norton. For this Norton wears high hat and frock coat, a combination which he carries classically. A Spanish number with Miss Sher, dancing, follows. Miss Sher is petite and while a bit shy on vocal requirements, dances acceptably. The Spanish dance runs a trifle too long. A Coster number, costumed in bright purple by Norton with the characteristic buttons, cap, etc., is handled but fairly. Miss Sher aids the number somewhat by a dance, her costume being particularly attractive. A song about Chas. Dillingham, that could not be understood because of Miss Sher's indistinct enunciation, might be dropped, without hurting the routine. A short Russian dance by Miss Sher, following the Dillingham number, is one of the best hits in the act. The closing number, with Norton and Miss Sher in white minstrel costume and singing a medley of moon songs, has a Broadway production flavor, but somehow fails to land properly. As the turn now stands the costumes and set should put it over on the small time, as a good flash. It looks a bit weak except for a very early spot in the big houses. *lbc.*

Bel.

Lexey and Rome.

Dances.
11 Mins.; One.
Colonial.

Jack Lexey and Al Rome have gotten together since the mustering out of troops was begun. Their dance routine started out with an alleged duet like other hoofing duos but in this case not a word of the lyric was distinguishable. However that counted for little, the boys getting down to stepping at which they both showed ability. One is short and goes in for comedy successfully. His partner is lithe and a fast and graceful worker. Finishing off his single specialty this chap pulled a most unusual acrobatic fall, almost as exceptional as John Barrymore's flop in "Redemption" and neater than that. The boys' work on the whole is of the eccentric order, which may attract legitimate producers. They earned two encores. One was an imitation of Jim Toney's knock-kneed dance, done by the comic of the team. The act easily fits for No. 2. *lbc.*

If you don't
advertise in Variety
don't advertise

Every Sailor (11).

Musical Comedy.
24 Mins.; Full Stage.
American Roof.

"Every Sailor" is an allegorical musical comedy in miniature form with three programmed principals, the rest of the boys donning feminine attire as chorists. Harry Armstrong is Every Sailor and has the only male part in the piece. Harry Downing is Love and protects Every Sailor from Passion, Naughtiness, etc. The act is framed for comedy results and the action transpires in a cafe. The awkward dancing of two of the chorists was accentuated by the grace of the balance, who handled themselves like exponents of the Savoy, Swan, Shekhan school. Armstrong is a likeable comic and in a "gob" suit pulled laughs with his eccentric delivery and comedy falls. Harry Downing grabbed all the feminine honors and was the only one to look in character. His entrance as far as mystifying the audience on the sex thing was crabbied by the billing and tutus for the autographed speech in "One," but he can fool any bunch that is not forewarned. He has a double voice, and his falsetto notes are clear and robust. This kid has a future as an impersonator and should be heard from. Somebody as Passion did a Vamp number with Armstrong that deserves mention, probably it was Patrick Ahearn. The Vamp clad in a black with a phoney anchor tattooed on her décolleté back, had a couple of falls in a dance double that were very funny. The chorists make three changes, the last assisting regulation jacket uniforms, at the finish: Philip Dunning precedes the act dressed as a Chief Petty Officer, he tells of President Wilson congratulating the boys after they had entertained him aboard the U. S. S. George Washington. This is unnecessary, the billing takes care of the kind applause thing. The act is a big flash for the big small time and with the President's connection billed should be a "draw" at present. Most of the service acts and shows run toward this female impersonation thing and makes one wonder if the Shuberts aren't glad the war is over.

Ja-Da Trio.

Rathskellar Act.
12 Mins.; One.
Riverside.

Three youths, attired as sailors, offering a more or less amateurish old-fashioned rathskellar trio turn, the only possible excuse for being given a date on the big time is the announced allegation that the pianist is the composer of "Ja-Da." The comedy, vocalizing and routine are pitifully crude. The whole thing sounds as if it were written up and rehearsed in one of the demonstration rooms of a music publishing house by the manager of the professional department. *Jolo.*

Little Lord Roberts.

Songs, Dance, and Talk.
15 Mins.; Three (Special Set).
125th Street (May 16).

Santa Claus carrying bag enters his top shop and narrates lyrically about the contents of his bag. Lord Roberts as a lady doll is taken from it and does a doll number. He makes his changes behind a toy house with Santa assisting as a dresser. Roberts head is visible and he and Santa crossfire between songs. "The Worst is Yet to Come," with Roberts as the Kaiser is next. Then the stuttering "song 'Eileen'" with Roberts as an eccentric Romeo and last "Tacking Them Down" in an old rose hobbie skirt, gives an opportunity for a rag dance with a touch of shimmy that was liked. The little fellow has a suitable vocabulary and averages up well with the other diminutive performers seen here.

The Crooks Fashion Plate.

Female Impersonator.
14 Mins.; One.
Riverside.

With an attractive special drop and a pianist, a young man offers a couple of southern melodies in female costume, with just a suggestion of stepping, rather than completely fooling the audience until he removes his wig, then changes to a Tuxedo suit and sings a ballad with a good baritone voice. On Monday evening the illusion would have been well nigh perfect had he not, probably through nervousness, started off with falsetto tones before falling into a rather rich mezzo. His personality is a pleasing one and he scored a very healthy applause hit. *Jolo.*

Jessie Hayward and Company.

"Air Castle Kate" (Comedy).
18 Mins.; Three.
Hamilton.

Francis Hoyt is the responsible author of "Air Castle Kate," featuring Jessie Hayward, who excellently plays her role with supreme ability. The skit carries two men and a young amateur actress and the scene is a dressing room in the Palace Theatre, Pottsville, Pa. In the opening scene Miss Hayward is being forced to leave her business as she has to hold down No. 2 spot that evening. In the meantime Vida Walker, an amateur actress, is about to make her initial appearance on the stage, being forced to leave her business on account of her husband's father cutting their allowance. Vida walks out to make her first appearance before an audience and at this time Leon Kahn, playing the role of manager of the house, enters the dressing room and a flirtation is on between him and Jessie. The amateur re-enters the dressing room full of tears exclaiming that the audience laughed at her and now she is convinced that her attempts to become an actress are futile. Jessie, as Kitty De May, then goes on, supposedly in No. 2 spot, and knocks them off their seats. Coming back into the dressing room the manager and Miss Hayward are arranging a date, when a telegram comes to the amateur actress that her husband will meet her at Boston. Manager pays her off in full then makes ready for the party with his new acquaintance. William Hoffman, as props, occasionally comes into play waiting on Miss Hayward. The skit was humorously enjoyed at all times as it never affords a dull moment.

Leasee Troupe.

Acrobatic.
12 Mins.; Full Stage.
Audubon.

The Leasee Troupe consists of half a dozen Arabs, who, besides twisting their bodies, are a very turbulent aggregation. Their costumes are typically Arab. Just prior to their conclusion the act is featured by one of the members making a hand spring over the rest of the company. All then do the usual Arab finish. It proved satisfactory and is a good opening attraction.

Allice Moss.

Songs.
9 Mins.; One.
125th Street (May 16).

Girl in rompers sings "Funny Little Boy" in a kiddie voice. "Does Anyone Want Charley's Place," is next with girl wearing trousers. She is heavily underdressed and the pants appear stuffed. Then "Pig Latin Love" followed by "When the Bees Make Honey." A pink or salmon colored dress is worn in last two numbers. With the proper song repertoire this girl might do. Her first number is O. K. but the second and third don't fit her at all. She has a pleasing singing voice and a nice appearance. An experienced producer could fit this girl for the vaudeville promenade. (Continued on page 24)

The Palm program didn't look exceptionally good on paper nor did it play much better, the conflict in the presence of dancers. The program was a disappointment in the absence of Mr. and Mrs. Jimmie Barry proving a genuine loss, for in their spot the audience was treated to the dancing of Bernard and Duddy, while excellent as an attraction, they did not add more song and dance to the routine.

Besele Clayton and her aggregation of dancers headlined. The Clayton specialty was "The Candy Dance." Clayton, who is Frank Hurst and Wilbert Dunn, the latter being the dancer, was a disappointment in her with Miss Clayton. Early in the season Miss Clayton started out with a pace that was a little too fast for the audience. Her production has slowed up noticeably and runs far below expectations. The Canzinos walked out with a new song, "The Candy Dance," a big hand on his solo. Hurst does no dancing to speak of, but carries the theme along with the song. The Canzinos' dancing routine's dancing earned its usual results, but the headline act, this affair is decidedly short.

Pat Rooney and Marion Bent were features, coming on next to closing after the dance festival. Rooney's impression of his father, stands out as the best "bit" in the routine, as he mimics the mannerisms that his father light cross-dress patter. Pat exits a bit too often, a fact which tends to slow up the finale. The dramatic talking song is appropriate enough, but the Palace regulars heard Bernard Granger offer it. Rooney's "I'm a little bit of a cross-dresser, not entirely" only insured the latter's success in clinched an individual bit for himself, doing better than he did with his own specialty. The absence of Barry caused the elimination of the scheduled afterpiece, promising to close the show with Barry, Granger and Rooney, no substitute being offered.

The Four Marx Bros., in "N Everything," were third on the hill, a rather high position for such a big feature. The comedy efforts of the harpist and pianist, cleverly contrasted by the character man, insured a continuous string of laughs. Several girls, employed by the company, some of whom had nothing whatever to do other than fill the stage. The family collected their customary hit.

Jennie Middleton, a youthful violinist, short skirted, pretty and musically talented, held down the dressed second spot with appealing ease. Her playing bore selections and exciting to a solid bond. Her playing was an abundance of personality and should have no trouble in going along on the big time.

Frances Kennedy, who threatened to leave vaudeville for a production, has reconsidered and is one of the program's features. Miss Kennedy has partially reconstructed her routine, closing with a Salvation number, a perfect fit for this engagement, coming with the drive for the Army. She earned her regulation amount of laughs and took her share of the honors without exertion.

Slayman's Arabs (New Acts) closed the intermission with Jack McGowan making the speech for the Salvation Army collection. McGowan, incidentally, was as good as any attraction on the program, making a speech that nettled the workers several thousands of dollars and lightening the heavy section with a few funny anecdotes that collected hearty laughs. The intermission was opened by Bernard and Duffy with their familiar double act, the "shimble" number, getting the bulk of applause returns. Prosper and Maret, a pair of athletes, opened the show, feature a hand and glove from a pedestal, while the blindfolded. The crowd's reaction after the second specialty had been announced, something rare for a Palace opening act.

Wynn.

A comedy bill is perhaps the safest kind of vaudeville offering, for people love to laugh. It is that kind of a show that the Colonial therefore was wildly successful to the house; in fact, a ball-bearing clinch success. The draw was capacity Tuesday night, as should have been, and so long as the shows are strong the populace is going to attend, no matter what the season. There is no thought of shutting down for the summer as 'yet. July 4 has been mentioned as a probable stopping point, but unless the weather becomes torrid the Colonial is likely to fool precedent and keep operating throughout the

[illegible]

being to eat 80 eggs a day, but the guy only took to job with the understanding that he could have an hour off for lunch. Fannan tickled them with his hand 15 minutes of labor, but it is a matter of pleasant record that he really went over the top right along with the collection and his accompanying bit.

The show popped off over a sea of fun with Apidae's Zoological Circus, with the trainer giving a rousing hand for an opening offering. The happy crowd paid no attention to the comic antics of the two men, but to the baboon who jostled the chair, holding a queer, unconcerned animal looking like an ant-eater. Both for its laugh-making and novelty Apidae's act stands with the best of animal turns. Jack Leray and Al Rome (New Acts),

Charles O'Donnell and Ethel Binir furnished a ten-minute roar with "The Pleno Tumor," or third. The house went into paroxysms of joy over the hard-working, unceasingly funny O'Donnell. He perhaps combines more real "stuff" in the comparatively short running time of the turn than any act of its class current. The act is the legitimate successor of the late Willard Sims, having the advantage of not being mossy.

various causes which brought a sudden end to his career. He was taken ill on the night of the seventh to closing intermission. One of the reasons was the presence in the bill of a new attraction, the "Dancing Fool," who had been advertised for some time, and immediately exited. His presence may be accounted for in case of a withdrawal, the "Dancing Fool" was not to appear that night. They tossed their pennies onto the stage with or without cause. When J. Francis was asked to sing "The Old Folks at Home," he would "lay off him," especially since he remarked that he didn't care for himself but for his mother. The "Dancing Fool" and red cloppers showed the apron. Docley afterwards swore to spend \$500 to "get his gas," and the boys back stage, to what they annoy the actors. None came from aloft Tuesday night. Perhaps the boys were not to appear. The Ring did fairly well without starting a hit. He hasn't an audience number that can replace the "Dancing Fool" number. The "Dancing Fool" number is only a substitute, and the "Dancing Fool" number is only a substitute.

With it came the well-known however. The program switches made for an exchange of the two new comedians, Harry Watson, who was moved from closing intermission to the seventh period, then turning in another scream card, and it worked out much better than the original program, which had Watson and O'Donnell in the same section of the bill. Watson is due to enter George White's "Scandals of 1919," and so this may be his last week in vaudeville for a spell. Judging from the manner in which the act has repeated, it should serve Watson as a valuable vaudeville property for several seasons. Joe Herbert, the comedian, may not accompany Watson in the new chapter.

Orlitz and Cody opened intermission, getting over but no more. Felix Bernard and Jess Duffy, switched from fourth to next to closing delivered, just about grabbing a hit. They had no opposition in the song line at all, only a few who were having presided with vocal. Duffy scored with one song and proved a human jellyfish in demonstrating a shimmy number. Bernard did something with "Hindustan," but was bit stinky with his exit entrance.

Rajah lost very few when he closed, notwithstanding the fact that he had a lot of things to change of pace and therefore nicely furnished a finisher.

Ipsos.

Nothing on the bill at the Riverside this week is big enough for individual headline honors, nor is the combined assemblage of artists an especially entertaining aggregation. Topics of the Day, culled from the Literary Digest, and the Kinogram news weekly opened, with the Bush Brothers the first act. They are a couple of clever lumbars with a special act, attired as "Gobs," a plenty of comedy and a good routine, alternating with sounding music and acrobatics. The Newsboys were second.

Ruth Budd, with singing, stepping and a violent turn on the rings and a perpendicular rope, a la Dainty Marie, looks youthful and fresh, pleasing neatly. Klein Brothers, a straight and a "cut," would be very funny if they had some up-to-date material for their vaudeville talk. Sam Quinn, who "wants to be a comedian," says "I'm the answer to a maiden's prayer," "You dance on your heels to save your soles," etc., in of ancient vintage even in the small time.

that riveter of the world, made the hallelujah for the Salvation Army collection, and did it so well he frisked almost the entire audience for paper money. He told how, before the war, he was a hum, was rejected for the army, his two brothers were accepted, one being killed and the other having both legs amputated. It was a most forceful talk and

Gretchen Eastman and her company of comedians and dancers closed the first half with a splendid torchbearers offering augmented with an attractive color scheme for stage settings. In it is John Gloran, lots of the Bensons Clayton act, who registered the applause of the evening with his back kicks and the floor-over-the-top act. The Crest Theatre Fashion Plate (New Acts) opened the second half.

William L. Gibson and Regina Cennelli in Aaron Hoffman's comedy, "The Honeymoon," were the main attraction. Strongly recommended to Sidney Drew's old sketch, "When Two Hearts Are Won," telling the story of a groom rounding on his bride on the night of their

homebody, because she demands that he act like a maid to her pet poodle. Hoffman shines with repartee, but, somehow, doesn't quite hit the mark as a "dramatic constructionist." The mechanics of the playing was also ill-conceived. The speech at the finish has been uttered in the past by someone else... Gibson acquitted himself much more effectively in an "improvised" routine with Wellington Cross, who followed. Cross' first joke, by a rare coincidence, was fleshed out by the topic of the evening's playings when he opened the show. The hurried and undrained between Cross and Gibson is very well worked out. The Act Beautiful, a man dressed in white with a white horse and dogs, in some ways, seemed a little out of place. He was dragged. There wasn't one knock-out wallop in it. Jolo.

George Robinson started off the beach season this week at the Brighton. A corking vaudeville show that had four wallpopping hits in it was given the stars Jimmy Huesey and Marie Nordstrom, who were the first to appear in the billing, but with Ivan Bankoff played up with them in the lights. Monday night saw a packed house for the opening of the season, but Tuesday the attendance was off, with only about 250 people on the lower floor. What was lacking in numbers, however, was made up in enthusiasm, for when they liked some-

Bob Roberts from the Bushwick area, is in charge of the orchestra. The two, Husey had a lot of fun kidding each other. There was one change in the program, John Dunmore replacing Maurice Burkhardt, who was billed for the second spot on the bill.

The Sensational Gerards opened the show, slipping over a fast routine of schimie acrobatics in about seven minutes, pulling out at the end with a sock of applause. Dunmore followed and scored with his singing. His act, however, is a little off, especially when he sings a little of the Hebrew dialect. This trg has a particularly good Irish brogue.

Then came the first big hit of the bill. It was Will J. Ward and his Five Symphony Girls. The act started a little slowly, but it soon struck its gait with the duet number between Ward and Miss Holcomb. That girl is the real big wallop of the act. She can put a song over in great shape, her ease of manner while working and her personality and stage presence will take her a long way. After the act she stopped the proceedings with a Salvation song and was forced to put over an encore. Ward has worked up a curtain-winning finish that lets the audience think that it is getting encores, and it wins applause for the act.

Jimmy Hisey, assisted by William Worsley, had things all his own way from start to finish. Hisey was forced to a speech and he promised the audience a new act within about two months' time. Ivan Bankoff and his company closed the first part to sufficient applause to denote that the act was a success. Marie Nordstrom opened the second half of the show, and while she was pleasing her

efforts did not seem to strike with the effectiveness that it usually has.

Judge from the back of the auditorium, at certain points, failed to "get" the stuff. However, her husband, who was in the front row, got over very well.

Verke Januzita's Orchestra, which follows her, was much better.

"That jazz music got right under the skin of the Brooklynites and had them yawning in their seats," said one of the men who told me they laugh on his initial appearance, for the tramp thing seemed to be unexpected after all. The opening number of stage life was a waltz.

(Miss) Rebbie Gordone closed the bill and gave us a chance to see her own show, a series of striking art reproductions. Her finale encore got as much applause as any of her previous numbers.

The last act, which was called "The Good Night at Robbie herself. That close-up study of the finely gets them after the string of long ones she has had the old boys looking at their eyes."

Fred.

Business was considered off last week, but Monday night saw a very good house, and the Harlem Opera House was run for their money—11.80 and after about the finale curtain rang down. The drive for the Salvation Army had something to do with the too lengthy proceeding. There was fourteen minutes of some regiments' music, and a collection. The because the popular, clever Sol LeWey came around the corner from the Harlem Opera House and banded the drive. Before an audience Sol is "there"; always has been. He is certainly along late enough to get 10.00 for his services, and he liked it. The show got off to a late start and the intermission should have been shortened.

The geeling was quite ordinary up until the time Harry Cooper lent a personal touch to things in fourth position. One or two of Cooper's stories have been used often enough or him to seek new ones. But when Harry got down to the fiddle bit, he hit his stride. Mindless as the monkey with one of Dan Brundage's violently comic tales, the house cat took to the days when sawing the catgut with a horsehair bow was a daily penance. And Harry played just as if he had gotten so far with the boyhood lessons and no farther. But he was so good, he had come to hand a tune for comedy purposes. Harry wasn't any riot, but they liked him.

Following was Gladys Clark and Henry Bergman with their "Dance of Sunnyside." Their woodland phantasy is a diversion, but the songs and the dance bits that brought forth appreciation and which sent new members to the front bit. They've a new number, "The Sunnyside of the Moon," built around that theme. It is called "You Don't Need the Wine to Have a Good Time," that is if you have a girlie instead. They earned and gave an encore number, which in turn was a song, "The Sunnyside of the Moon," the chorusee, Jerry Flynn sang from the box. Flynn is specializing on the number these days. He sang at the Garden during the stay of the circus, during the final wire dance by Bird.

Dooley and Sales, a sort of fixture in night, are closing feated them way to the hit of the

After that, Emma Dunn had offered her new play, *A Cup of Tea* (New Acts). It was to be about a woman who had been married for a long circuit saint. J. Francis had something to offer with "Everybody Wants a Key to My Cellar," using a winter scene to tell of a woman who had been married and deserted a strain of "Coming Through the Rye," having the lyric say that "nobody was going to go through my rye." The "I Lay and I Lay" brought a howl. Some other material was read, but it was clear that there was actually no real addition to the routine. None appears needed, the exit took around for twenty-seven minutes, putting the closing time at 11:30. The show was a travesty. It's a comedy turn that never seems to miss, regardless of what time they come

Another hit fell to Dolly Connelly, who opened intermission. She appeared with a new accompanist, Ernest Golden, who did nicely with a solo, but who wasn't quite sure of his exiting. Percy Wenrich is out of the act, but Miss Connelly announced and sung his newest number "By the Camp Fire," a love ditty. Miss Connelly, as usual, presented a charming appearance showing two dainty frocks.

Edward Marshall, the "chalkologist," made an interesting opening act; interesting because of his clever chatter. And he amused the audience with a number of slides. No mention of Over There Theatre League services, but Cantwell and Walker on next did, they showing in addition slides, one of which indicated the number of towns in France in which they wished to set up doughboys. The team was to have gone over there, but their application came after the recent decision to discontinue further sailings of artists (after the current week). They went over anyway, but their routine is in need of strengthening.

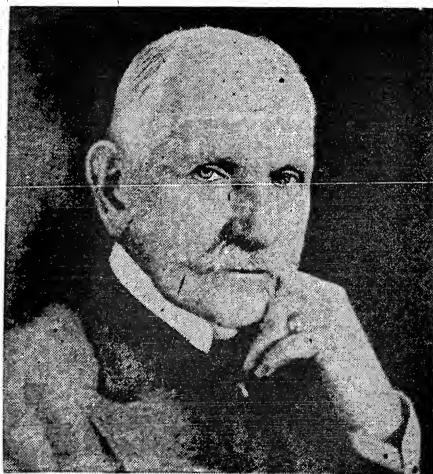
Howard and Langford and Anna Fredricks were number three (New Acts) and the renowned Apollo Trio closed 'succeeding in holding a goodly percentage of the house in

Philadelphia, May 21.

Several good ones almost appease hits very scattered through this week's list, giving the impression that the singer has been a little off Monday afternoon the show slipped along at good speed from start to finish and with the exception of a few minor misfires, the evening's style everywhere was satisfactory. Irene was last seen here with the late 1930's melody and the song "I'm a Fool for You" which she took so well that the welcome given her by the audience was a little more than expected. It is a pity that she is not here these two French songs and French lyrics which she sang with a little more of the style of the soldier's in delivering his song, mixing in rather happily. Miss Bordent was very good in her song "I'm a Fool for You" and her singing her numbers is delightfully entertaining. Gita Rice wisely refrains from referring to her French songs and her French lyrics, but the Frenches and everything they did not miss with her and she was very good with the French anthem for an encore. With the song standing it was a tremendous hit. Miss

[illegible]

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Will I. Davis

Good bye, Will.

In the deepest recesses of our most sacred memories is written your epitaph; in reverential requiem we say farewell.

You had the red blood of a man; the white soul of a gentleman, the true blue spirit of a brother. The red, white and blue that was yours symbolized the highest type of American—a fighter, a citizen, an artist, a friend. We loved you. You loved us, for you loved all the world. Unto few men is given such love as yours to give and to receive. But you were one of the very few—too few.

Good bye, Will.

Jack Lait

FRANK A. P. GAZZOLO

J. J. GARRITY

H. M. JOHNSON

MRS. C. L. KOHL

EDWARD W. ROWLAND and EDWIN CLIFFORD

HARRY J. POWERS

HARRY J. RIDINGS

J. J. ROSENTHAL

NAT ROYSTER

In Memoriam WILL J. DAVIS

EMMA CARUS
FLORENCE COUTHOU
SAM P. GERSON
WILLIAM GORMAN
O. L. HALL
LOU HOUSEMAN
ABE JACOBS
JACK LAIT
WALTER McLOUD
KERRY MEAGHER
JACK MOONEY

H. OPPENHEIMER
JACK OSTERMAN
W. A. PINKERTON
DRURY UNDERWOOD
SAMUEL THALL
R. TIMPONI
W. G. TISDALE
HARRY WATERFALL
JAMES WINGFIELD
EDWIN WAPPLER
ERNIE YOUNG
EARL STEWART

OBITUARY.

Frank D. Reilley.

Frank D. (Happy) Reilley, known all over the United States as an eccentric comedian, and one time associate and friend of Lou Dockstader, died in a cot at the American Theatrical Hospital, Chicago, May 17, of heart failure. He had been ill a short time. Reilley's professional work in the past few years had been confined largely to peddling song books. B. D. Berg, a friend of Reilley's, and his last employer, saw that he was properly buried.

IN LOVING MEMORY OF
MY DEAR FATHER
DAVID F. WEMYSS
Who passed away May 6th, 1918.
God rest his soul.
WALTER WEEMS

George J. Cooke.

George J. Cooke, died at his home, Fort Washington avenue, New York, May 20, of paralysis. The deceased, who was 36 years of age, was one of the pioneer theatrical printers in the United States. Mr. Cooke was also president of the Alpha Lithograph Co., official printers of the Fox Films, and was well known throughout the picture and theatrical industries.

Vincent Van Dyke.

Vincent Van Dyke, age 36, died May 17 at San Antonio, Tex. He was the pianist for his sister, Gertrude Van Dyke, in vaudeville. The act, known as Gertrude Van Dyke and Co., has been playing in vaudeville for several years.

Henry Higgins.

Henry Higgins (Harry Odell) died May 14 at the Geneva City Hospital of pneumonia, after a short illness. The deceased early in life took to acrobatic

and contortion work. He traveled over both continents and was well known on the vaudeville stage.

MY DEAR
LOVING FATHER
Passed from this life
May 28th, 1918.
May his soul rest in peace.
AMY HAWTHORNE

Robert Evans.

Robert (Bob) Evans, old time minstrel and one of the most popular Elks in New England, died May 16, at his home in Revere, Mass. The deceased had played many roles in the last 20 years, and at one time was second bass singer in the "Clifford Quartet."

The father of Billy and Amy Hawthorne died at his late residence in Weymouth, Mass., May 20, after prolonged suffering with Bright's disease. He was 64 years old.

Ethel Howe, wife of Al Hallett, died at Spokane the early part of this month from pneumonia. Hallett and Howe were presenting stock sketches in the Hippodrome theatres when she was taken ill.

The mother of Solly and Charlie Ward, aged 58, died at her home in New York this week. She was the mother of 10 children, 7 boys and 3 girls. Interment in Washington Cemetery.

Evelyn Burke, one of the "Million Dollar Dolls," was notified by wire during her San Francisco engagement of the death of her father at Evansville, Indiana.

The father of Victor Schertzinger died in Los Angeles, May 19.

TOMMY'S TATTLES.

By Thomas J. Gray.

As we take it, the "Blimp" is the prima donna of air craft. It is hard to keep them down to earth.

The bad side of this ocean flight business is the fact that it will probably bring on a flock of airship films.

Now that Wilson is out for light wines and beer, it will allow the musical shows to continue producing cabaret and banquet scenes with empty wine glasses on the table.

(There is absolutely no demand for books about the war. So we decided to write one, telling exactly how the war was won. It shall contain 764 chapters and be printed here weekly. One spoonful a week. Order some other paper from your news dealer now.)

HUNS AND HOKUM.

Chapter I.

The war that just closed this season was a very serious one. It was one of the most serious wars of the last few years. When Germany decided to crowd all the rest of Europe off the stage and down into one, little did she know that our song writers were ready for her.

When she started sinking our ships, little did she know that the boys of lyric and melody got together and said, "We'll give her song for ton."

Our comic artists went into training at once, so that they could draw funny pictures of the six crown princes. Impersonators of "Great Men Past and Present" threw their Kaiser make-ups into their summer home trunks.

Moving picture directors who never saw a battle, showed in their specially

prepared pictures, just what we would do to Germany.

Sombody then discovered we had everything for war except an army, and only about half enough men for the navy! Male members of our nation were invited to join. Army recruiting clerks expected to get a nervous breakdown writing down names.

They did not, however, as most young men seemed at once to remember that the salt air was supposed to be good for you.

Fox-trot lessons were called off and sailor's horn pipe dances rehearsed instead. Navy recruiting clerks were getting weak writing names.

Then came a draft. The boys were getting better acquainted with the war.

Suddenly a voice was heard.
(To be continued.)

Florists rep sale of white c the boys are s the fellow wh biggest laugh, making a fail

Man has inven a case. Might be a dog into a hotel.

Our Own Pictureless Travelogue.

A Trip Through Swedobia.
Arriving at the station
Our guide
Main street of village
Native Police
Ruler of the town
His wife and family
Native folk dance
Water carrier
Belles of the village
Amazed at our shoes
Native tribesmen
Burying their dead
Sunset.

Light wines make heavy checks.

BILLS NEXT WEEK (MAY 26)

In Vanderbilts' Shows

(All bills 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 name indicates act is now doing new turn, or reappearing after absence from Vanderbilts, 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
 Prisco & Band
 Bessie Clayton Co.
 Henry Lewis
 "Not Yet Married"
 The La Grohs
 Jack Morrissey
 Tahkwa Japs
 Keith's Riverside
 Daring Sis
 Karmun
 Hallinan & Sykes
 Santos & Hayes
 Emma Carus Co.
 Gruber's Animals
 "Mayo & Lynn"
 "Putting It Over"
 Keith's Royal
 Gingham Duo
 Cantwell & Walker
 Tip Yaphankers
 Jay H. Cullen
 Marx Bros Co.
 Schilling & Meyer
 Jimmy Hussey Co.
 Maria Lo
 Keith's H. O. H.
 2d half (22-25)
 Turelly
 Moss & Frye
 1st half (26-28)
 King & Brown
 Nan Novins Co.
 Chas. P. Lawlor & D.
 Howard's Ponies
 2d half (29-31)
 Yoshi
 De Noyer & Danie
 Wilton Sis
 (Two to fill)
 Proctor's 125th St.
 2d half (22-25)
 The Bandys
 "Ryan & Healy"
 Eddie & Ramsden
 Wilbur Swastman
 Morris & Campbell
 Howard's Ponies
 1st half (26-28)
 Yoshi
 Mealy Girls
 Frank Bush
 (Others to fill)
 2d half (29-31)
 Camille's Dogs
 Dennis Chabot
 Robt. Dohn Co.
 (Three to fill)
 Proctor's 58th St.
 Clyde Nelson Co.
 Harkins & McClay
 "Francis Dougherty"
 Tracy & McBride
 "Arthur J. Egan Co."
 Conrad & Mayo
 Sam T. T.
 2d half
 Salls Bros
 "Calvert & Hayes"
 Weber Beck & P.
 "Bernard & Meyers"
 Royal Gascoynes
 Lady Teen Mol
 Proctor's 5th Ave.
 2d half (22-25)
 Clyde Nelson Co.
 Janet Moore
 Wilfred Clark Co.
 "Mary Haynes Co."
 Patricia
 Sydney Phillips
 Winston's Lions
 1st half (26-28)
 2d half (29-31)
 King & Brown
 Sherman & Uttry
 Fallon & Brown
 Betty Bond
 Proctor's 23rd St.
 (2d half)
 Raymond Wilbert
 "Lynn & Bergen"
 Oliver & Old
 Wilton Sis
 Keating & Walton
 Heath's Revue
 Frank Bush
 1st half (26-28)
 Calvin & Thornton
 Dennis Chabot
 Robt. Dohn Co.
 (Others to fill)
 2d half (29-31)
 Clyde Nelson Co.
 Laddell
 Minerva Courtney
 Frank Mullane Band
 Chas. H. Lawlor
 Burns & Frabito
 BROOKLYN
 Keith's Bushwick
 Dancin' La Vars
 Fred Berreng

SIME (Variety)

"Fred Hillebrand has the nicest way—"

"Take It From Me," 44th St. Theatre, New York.

BALTIMORE

Myrtle

The Gerald

Ruth Budd

Peck & McIntyre

Creasy & Dwyer

Helen Tris & Sis

Chief Capouillon

Sims & Kelling

Dickinson & Deago

Fine Music

2d half (22-25)

Emmett & Moore

Cervo

"Very Good Eddie"

Chris Richards

(Others to fill)

1st half (26-28)

Calvert & Hayes

Anna Clayton Co.

Keith's H. O. H.

Burns & Frabito

2d half (29-31)

Frank Markley

Berle Girls

(Others to fill)

Keith's Prospect

Chas. P. Lawlor & D.

Burns & Frabito

Jack Ingels

Samsted & Marlon

(Others to fill)

1st half (26-28)

The Brads

Minerva Courtney

H. & G. Ellsworth

Kenny Manors & S.

Mignon

(Two to fill)

2d half (29-31)

4 Boles

Rosamond & Dorot

Frank Bush

Rigoletto Bros

(Two to fill)

Yoshi

Halsey

McDonald & Clev'd

(Others to fill)

2d half (29-31)

Imman & Lyons

4 Earls

(One to fill)

2d half

Page & Green

Harry Goulson

Wm. Morris Co.

G. Lockwood Co.

Cunningham & Ben

ALBANY

Proctor's (Troy Split)

1st half

F. & M. Britton

Weber & Elliott

P. & L. Harris

Among Those Pres

Bouth & Toben

Okla. 4

ALBANY, PA.

Concert Review

Gray & Parker

(Two to fill)

Helen Miller

Mumford & Stanley

Nevis & Gordon

(Two to fill)

CHARLESTON

Victory

(Columbia Split)

1st half

The Cavanaugh

Norton & Noble

Bison Russell

H. Gleason Co.

(Two to fill)

CHARLOTTE, N. C.

1st half

John Travers Co.

(Two to fill)

ATLANTA

"Pretty Baby"

(Two to fill)

ATLANTIC CITY

B. F. Keith's

Black & White

Lucille & Birnes

2d half

Joyce & Lewis

Rainbow Cocktail"

2d half (29-31)

Maria Nordstrom

Ford Sis

ATLANTA

Wells

Worden Bros

Eddie Bennett

Gold Reese & E.

Shattuck & O'Neill

2d half

"Here They Come"

CHESTER, PA.

Admission

2d half (29-31)

3 Roseville

Pat. Barrett

Janis Chaplow Co.

"Half Price"

CINCINNATI

B. F. Keith's

(Sunday opening)

2d half

Harvey Debra

Aerial Mitchell

Gilbert & Saul

"Loveland"

Rector Welser

Sylvia Loyal

3 Sullivan Girls

INDIANAPOLIS

B. F. Keith's

(Sunday opening)

2d half

Johnston & Crane

Bob O'Connor Co.

Hayden & Breelle

(One to fill)

ITHACA, N. Y.

Star

J. & J. Burns

Francis Renault

"Here Comes Eva"

2d half

Gertie De Malt

Harmony

Valley of Moon

JACKSONVILLE

Aracela

(Savannah Split)

1st half

Transfield Sis

Mildred Valmore

"Ridical Split"

(Two to fill)

JERSEY CITY

2d half (22-24)

J. & J. Burns

Meredith & Snooter

Arthur Finn Co.

Rosamond & Dorot

1st half (26-28)

De Noyer & Danie

I. D'Armond Co.

Frank Markley

Fallon & Brown

2d half (29-31)

Monica Gray

Connolly & Webb

Bobbe & Nelson

4 New York

Harry Delf

(Others to fill)

JOHNSTOWN

Majestic

(Pittsburgh split)

1st half

The Adelots

Monica Gray

Bond Wilson Co.

Joe Brennan

Rose King Co.

KNOXVILLE

Bijou

(Chattanooga Split)

1st half

Pierlot & Field

Musical Hunters

Cameron David Co.

Cooper & Albert

Master Singers

LA GRANGE, GA.

Reader

Lewis Stone

McShane & Hatha

Sampsel & Leonhart

2d half

Martin & Florence

Claudia Tracy

J. O. Nugent Co.

LANCASTER, PA.

Celestial

Whitbird Hagans

Pietro

"Puppy Loveland"

Halliday & Neville

2d half

Baker & Rogers

Mile Rialto Co.

Pietro

Nelson's Animals

LOUISVILLE

B. F. Keith's

(Nashville Split)

1st half

The Savaris

Larry Comer

Ed Magrell

Ed Magrell

McIntosh & Maida

LOWELL

B. F. Keith's

La Emma & Boyd

Conroy & Fields

El Emma

Julia Curtis

Ames & Winthrop

Ward & Van

Booth's School

MOBILE

Nelson's Animals

Patrick Silk

4 Owens

Gilbert & Saul

Musical 3

Eddie & Ramsden

Comfort & King

(One to fill)

MONTGOMERY

Grady

Martin & Florence

CATERING TO THE PRODUCE

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(THREE BLOCKS ABOVE 8th ST.)

NEW YORK

Here & There

Katherine Murray

Rita Mario Orch

2d half

Lewis Stone

McShane & Hatha

Sampsel & Leonhart

Chas. Mack Co.

Ferry

MONTREAL

Princess

Aerial De Groffs

**IF YOU DON'T ADVERTISE IN VAN
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FEDERAL INVESTIGATION

Continuation from last week of the verbatim testimony in the proceedings of the Federal Trade Commission in the matter of the vaudeville investigation.

The report below is of the proceedings

SATURDAY, MARCH 29

JACK CURTIS.

The hearing was resumed pursuant to adjournment at 10 o'clock a. m.
Before EXAMINER CHARLES B. MOORE.

A witness previously called and duly sworn on behalf of the Commission, resumed the stand and testified further as follows:

DIRECT EXAMINATION (Continued).

By Mr. Walsh:
Q. Mr. Curtis, did I understand you yesterday to say that you are a personal representative?

A. Yes, sir.
Q. Getting employment for acts with the United Booking Office?

A. Yes, sir.
Q. And how many acts do you represent, as a general thing?

A. On an average of about 20 to 30.
Q. How long have you acted in that capacity?

A. About seven years.
Q. How old are you?

A. 33.
Q. Are you a man of family?

A. Yes.
Q. Where were you born?

A. In New York.
Q. How long have you been in this country?

A. 15 years.
Q. Did you go to school here?

A. Yes, sir.
Q. How long did you go to school?

A. Oh, on and on, I never attended closely. Just possibly four or five years.
Q. You have an office?

A. Yes, sir.
Q. Where is your office?

A. The Palace Theatre Building.
Q. In the theatre building?

A. On the 11th floor.
Q. On what floor?

A. With whom are you associated in business?
A. Maurice Rose.

Q. How long have you been associated with Mr. Rose?
A. Five years.

Q. How long has he been in this particular business?
A. Prior to that time, I have known him around the business, but I would not know how long.

Q. Tell me how you got the representation of the acts that you represent?

A. The acts?
Q. Yes, how do you get the representation of the acts which you represent to the United Booking Office?

A. By knowing a lot of the acts, as I was an actor myself at one time.
Q. You were an actor yourself at one time?

A. Yes.
Q. How long ago?

A. Well, up to the time I went into this present business, for about 15 years.
Q. About 15 years you were an actor?

A. Yes.
Q. What was the character of your act?

A. Singing and dancing.
Q. Where did you perform?

A. On the Keith Circuit and the Pastimes Circuit and the Orpheum Circuit and all around.
Q. In that way you got acquainted with a large number of people in the vaudeville profession?

A. Yes.
Q. And got their representation?

A. Yes, sir.
Q. Now, on the 11th floor of the Palace Theatre Building, how many floors do you occupy there?

A. One room.
Q. Just one room?

A. There are two firms in that room, which is partitioned off. We have one side, and Morris & Fall have the other side.
Q. Who is employed by you or your firm?

A. Just a stenographer.
Q. And you have always had a stenographer?

A. Yes.
Q. Do you collect your moneys for your representation, or your commissions through the Vanderville Collection Agency?

A. Yes.
Q. What percentage do you pay?

A. 50 per cent.
Q. You do a large amount of business during the year?

A. I would not say a large amount.
Q. Well, it has been a prosperous business?

A. Yes.
Q. Where did you first start in the actor business?

A. In the acting business?
Q. Yes.

Q. Why, the first day I remember playing, that I got paid for was Worcester, Massachusetts?
A. Yes, at the Palace Theatre.

Q. Is that a Keith's Theatre?
A. No, just a little bit of a show there.

Q. What year was that?
A. 1899.

Q. And where did you continue to play, then?
A. Well, wherever I could.

Q. Did you have continuous employment from then on?
A. No. In those days, you would write letters to different managers and we would be booked. If not, we would have to lay off until we were.

Q. You then, tell me what theatres you were booked in about that time so that I may know the general line of your development in the theatre business?
A. Austin & Stone's Museum in Boston.

Q. I want to get the history of your development in the actor business. You followed up then where?
A. Austin & Stone's Museum, in Boston; the Bowdoin Square Museum, in Boston.

Q. That same year?
A. Yes, sir.

Q. Or about there?
A. All the small places around Boston. I do not just recall the theatres. I guess they are all out of existence now.

Q. Yes.
A. And Fall River, and New Bedford, and South Framingham.

Q. Then, I understand these were small theatres you played in?
Yes, sir.

Q. Then how did the thing develop? What other theatres did you play after that?
A. I changed my partner and got a better partner.

Q. Then what theatre did you play?
A. I played the Park Theatre, Worcester, which was considered a greater theatre than I had been used to playing.

Q. That was considered a much better theatre than you had been used to playing?
A. Yes, sir.

Q. What year did you start to play there?
A. Possibly four years after that.

Q. You played in these small theatres about four years at first, until you developed into these larger theatres and played in the Park Theatre, Worcester?
A. Yes.

Q. How large a town is Worcester?
A. I imagine about 100,000. I do not know.

Q. Times went other theatres did you go to from the Park Theatre in Worcester?
A. Well, I guess may be every theatre that was open. I do not just remember.

Q. When did you break into big time?
A. The first time I played in big time, that I recall now, is with Hoey—with Hoey, of Hoey & Lee. He and me partner separated, and I went to work with him.

Q. A long and dance man, was he?
A. A Hebrew comedian.

Q. When was that, and where?
A. That was about 10 or 12 years ago, on the Orpheum Circuit.

Q. What theatres did you play at that time?
A. All the Orpheum theatres in ten different towns from Chicago out to the coast.

Q. In what town did you start?
A. I believe it was the Majestic Theatre in Chicago.

Q. Where did you go from there?
A. I do not just remember the route now.

Q. Where did you wind up on the Orpheum Circuit?
A. Back in Chicago.

Q. Is it now what time of the year it was that you came back to Chicago?
A. In the summer time, around May or June.

Q. Who was the manager of that theatre at that time?
A. The manager of what?

Q. Who was the manager of the Majestic Theatre in Chicago at that time?
A. I believe it was Lyman B. Glover.

Q. I showed you yesterday a letter marked Commission's Exhibit 1, which was a letter to Miss Duncanson, which was one of the actresses whom you represented, and in which you said: "Sorry to inform you, beginning November 20, at Portland, the rest of your time is cancelled. I suggest you understand the cause of this. You know that the vaudeville managers' Protective Association will not play any acts that belong to the White Rat." You dictated that letter and sent it to the woman to whom it was addressed?

Q. On that beautiful stationery. After refreshing your memory over night, will you would say now, so that the Commissioners may understand the circumstances under which you wrote this letter, what the facts were in reference to the cancellation of the time of this woman?
A. What prompted me to write this letter?

A. Well, we heard from different performers that Miss Duncanson was a White Rat. In fact, we saw her going into the club house at that time, and that is the time of all that agitation that was going on regarding a strike, and we had quite some acts to walk out in the strike when it did happen; and in order to find out where we stood with our acts, as we were responsible for them to the theatres, we wanted to find out whether she was a White Rat or not, and asked her to join the Managers' Protective Association.

Q. But you notified her in this letter that her time was cancelled?
A. Yes.

Q. How did you find that her time was cancelled?
A. I cancelled it myself.

Q. You cancelled it?
A. Yes.

Q. Why did you cancel it?
A. To find out whether she belonged to the White Rat or not, and if she would join the V. M. F. A. then we would know she was not a White Rat.

Q. The actors, my dear man, did not join the V. M. F. A.
A. I mean the N. V. A.

Q. The N. V. A. was not in existence at that time, was it, on November 2, 1917?
A. In existence?

A. Yes.
A. I do not remember if it was in existence or not; but we wanted to find out the main thing, whether she was a White Rat, so we could know whether we could depend upon her.

Q. Well, you say in this letter: "You know the Vaudeville Managers' Protective Association will not play any acts that belong to the White Rat," and for that reason her act was cancelled?
A. Yes.

Q. Well, you could not cancel her contract. You are not in a position to cancel anyone's contract, are you?
A. Yes, I am. If I thought I did not want to book them any more I could and then two weeks before to cancel their contract. If I thought they were not dependable.

Q. Do you think a personal representative or agent can cancel the contract of an actor who represents with a theatre in which they are going to play?
A. Within two weeks I believe we can. As long as you give them two weeks' notice.

Q. When do you represent in that instance?
A. We represent Miss Duncanson and ourselves and the booking office, to protect it all around.

Q. Do you know when the strike was?
A. Well, I believe.

Q. Then, when you wrote this letter—
A. (Interposing.) That is the time the agitation was going on. There was supposed to be a strike before that, but it was dragged out. I suppose.

Q. You understood at that time that the booking office would not book any acts of actors who belonged to the White Rat?
A. That is it.

Q. Was that the general understanding in the industry at that time?
A. It was.

Q. Did you not get your information from the letter which is the Commission's Exhibit N (handing paper to witness)?
A. This may not have had any effect. I do not know why.

Q. I did not ask you whether it had any effect.
A. The reason I wanted to explain to you was because thousands of these are sent up to our office and as long as it

is for two weeks' notice, this may have had no bearing, and then it may have done you see?

Q. Were you informed from the booking office that the actors whom you represented that belonged to the White Rat would have to cease their acts in the theatres which belonged to the V. M. F. A.?

A. That was the general understanding.
Q. I show you this letter, Commission's Exhibit O, a letter from you to Adams & Gull, New Haven, Connecticut?

A. Yes.
Q. In which there is this clause: "We have been informed that you have not joined the National Vaudeville Artists. It is absolutely imperative that you join this association immediately, as it will have a serious effect upon your present and future bookings." How were you informed that these actors, Adams & Gull—and they were actors?

A. Yes.
Q. That they were not members of the N. V. A.?

A. Well, I know that myself, because Adams was a partner of mine at one time in vaudeville, and so always spoke about the White Rat, and I knew his inner feeling, that he was a White Rat.

Q. I know, but that is not what I am asking you. You are a very intelligent man, and I find a man of very good memory. You remember where you started in the actor business and the theatres you acted in and for whom?

A. Yes, anything I remember I can tell you about. If I do not remember, I really cannot say.

Q. There is not any doubt that you can tell anything that you remember?
A. Yes.

Q. By whom had you been informed that Adams had not joined the N. V. A.?

A. Why, nobody told me.
Q. Well, nobody told me.

Q. Now, you wrote in that letter—"We have just been informed."
A. Yes.

Q. Well, I want to know who informed you.
A. Well, I would not say anybody informed me in any way because I wrote that letter in that way. I wanted to find out whether he was or not.

Q. Then, when you wrote him that you had just been informed, did he not belong to the N. V. A.?

A. I would not say that it was not true. I wanted to find out whether he was or not.

Q. Is that the way you found out whether he was or not, by telling him that you had just been informed that he did not belong to the N. V. A.?

A. I know he did not belong to the N. V. A. It was as a N. V. A. at that time, because I knew he was for the White Rat.

Q. Why did you write him: "It is absolutely imperative that you join this association immediately?"
A. Well, I wanted to have him join for the simple reason that I would be able to book his act.

Q. Would you not be able to book his act if he did not belong to the N. V. A.?

A. No; I would not want to book his act if he was a White Rat, because he would not be dependable.

Q. He would not?
A. No, because we had other White Rat actors walk out on us.

Q. The fact that he was a White Rat would not necessarily indicate that he would walk out on you, would it?
A. Mr. Keller: I think it is only fair to assume, in examining the witness, that every situation must be judged in the light of the events of the time, and there was a strike at that time, threatened, which proceedings were carried on to a point where the strike occurred. I think the examination should be carried on with respect to the situation existing at that time, and that it is unfair to assume that a man would pursue that policy at a time when a strike was not threatened. I think that is the merit of this whole thing.

By Mr. Walsh:
Q. In March, 1917, was the strike on, at the time this letter was written?

A. I do not know if it was just that date, but around that time, I believe.

Examiner Moore: He testified that it was brewing.
By Mr. Walsh:

Q. You said that some of your acts walked out?
A. I mean during the White Rat strike, yes.

Q. What actors that you represented walked out?
A. Parison, Howard & Linette.

Q. That was a combination act?
A. Yes, three actors.

Q. From where did they walk out?
A. One of the Poli theatres. I forget which town.

Q. Where did they walk out?
A. Why, they walked out of the theatre.

Q. I mean, at what place?
A. I do not remember what town. It was on the Poli Circuit.

Q. What date did they walk out?
A. Either on the Poli Circuit or up in Albany. I just cannot recall, but I know they did walk out of my theatre.

Q. Can you tell the date?
A. No, I could not. I would have to look it up.

Q. Was it after this date that you wrote this letter, Commission's Exhibit O?

A. I would not remember that.
Q. I understand you to say that your acts walked out before you wrote this letter on March 8, 1917.

A. I said during the White Rat strike.
Q. Previous to the time you wrote this letter of March 8, 1917, did any of your acts walk out of any theatres?

A. If the strike was not on they could not have walked out.
Q. You are not sure whether any of your acts walked out previous to the time you wrote this letter of March 8, 1917?

A. I do not remember the date of the happenings of the month.

Q. I will show you this telegram, Commission's Exhibit M, in which you ask Miss Duncanson: "When you arrive in New York will talk this matter over." Have you any recollection of Miss Duncanson coming to see you in response to that?

A. She was in on numerous occasions after that telegram. I did not say to her.

A. I do not know whether I spoke to her or Mr. Rose, and I would not remember what I said to her at that time.

Q. Look at the telegram (handing to witness). What would you say you did to her?

A. I guess it was in reference to the letter I wrote, but I could not recall the conversation.

Examiner Moore: That is all. I now make formal offer of these exhibits, Commission's Exhibits L, M, N and O.

Examiner Moore: They will be received in evidence without objection.

(The exhibits above referred to were thereupon received in evidence.)

Mr. Goodman: We have no cross examination.

EDWARD CLARK

called as a witness on behalf of the Commission, being first duly sworn, by the Examiner, testified as follows:

By Mr. Walsh:

Q. Is this the telegram which you received?
A. Yes.

Q. (Reading): "Eddie Clark, care of Poli's Theatre, New Haven, Connecticut. Next week Yorkers off. United forbid me playing you. Sorry. Confirm understanding. Signed: Edward S. Keller."

A. Yes.
Q. What happened?
A. I replied with the telegram that you have there.

Q. Is this the copy?
A. Yes.
Q. (Reading): "Mr. E. S. Keller, Long Acre Building, New York, N. Y. Won't stand for cancellation. Will report Monday for rehearsal, and intend to play the full week. Cannot believe United Booking Office prohibiting you playing me. Did E. F. Albee, himself, forbid you to play me? Will be home all day Sunday and wait for your reply. Wire 1025 Forty-seventh street, Brooklyn. Signed: Eddie Clark." Is that the reply which you made?

A. That is right, sir. And then I received, in reply, the following telegram—and I may add, on my wedding day, a free wedding present.

Q. The telegram is from New York to Eddie Clark, Brooklyn: "You can have it out with John Murdock. If he consents, I will play you. Signed: Edward S. Keller." Is that the telegram you received?

A. That is the telegram.
Mr. Keller: For the same reasons urged in connection with the introduction of the other documents, we object to all of these telegrams, Mr. Examiner.

By Mr. Walsh:
Q. Then, did you come in and talk to Mr. Murdock about it?
A. I wrote to him first, but he would not call whether I wrote to him first or talked to him first, but I think I wrote to him first. I think you have the letter there that I wrote to Mr. Murdock.

Q. Did you receive a reply to that letter?
A. Yes.
Q. Have you got the secretary's reply?

A. Right here, sir (handing paper to Mr. Walsh).
Q. Did you ever get an answer from Mr. Murdock, or talk to him?

A. I talked to Mr. Murdock.
Examiner Moore: Let us take a recess now for five minutes.

AFTER RECESS.

By Mr. Walsh:
Q. Mr. Clark, did you talk to Mr. Murdock in reference to this matter?

A. Yes, sir. I talked to Mr. Murdock. He said he could do nothing for me, but that he would not call me so long as William Morris was in the vaudeville business; not only me, but he said other artists, that had been for years as William Morris, he would not play them while William Morris was doing his time vaudeville.

Mr. Walsh: I offer these two successive papers in evidence.

Mr. Goodman: We object to the introduction of these two papers as evidence, with regard to the fact that the transactions had prior to the issue between the White Rate and the respondents, in 1916 and 1917, and thereafter, on the ground that these transactions are remote, and there is no proof that they continued to exist down to the time of the complaint filed with the United Booking Office.

Examiner Moore: The objection is overruled.
Mr. Walsh: Copy those into the record, Mr. Reporter—those five papers.

(The papers above referred to are copied in full below, as follows.)

(Postal telegram dated):

"New York, January 7, 1911.
"Eddie Clark.
"Care Poli's Theatre, New Haven, Conn.
"Next week Yorkers off. United forbid me playing you sorry confirm understanding."
"Edward S. Keller."

(Telegram)

"Mr. E. S. Keller.
"Long Acre Bldg., New York, N. Y.
"Won't stand for cancellation. Will report Monday for rehearsal and intend to play the full week. Can't believe United Booking Office prohibiting you playing me. Did E. F. Albee, himself, forbid you to play me? Will be home all day Sunday and wait for your reply. Wire 1025 Forty-seventh street, Brooklyn. Signed: Eddie Clark."

(Postal telegram dated):

"New York, N. Y., Jan. 8, 1911.
"Eddie Clark.
"1025 47th St., Brooklyn, N. Y.
"You can have it out with John Murdock. If he consents I will play you."
"Edward S. Keller."

(Letter)

"Trunkers, N. Y., Jan. 8, 1911.
11 A. M.
"Mr. J. J. Murdock.
"c/o United Booking Office.
"Longacre Bldg., New York City, N. Y.
"My Dear Mr. Murdock:
"Upon my arrival at said theatre I was informed that you, in behalf of the United Booking Office, had prohibited my playing the week contracted for, owing to the fact that I was on the blacklist maintained by the United Booking Office against me because of my having played for William Morris.

"Now, I ask you, Mr. Murdock, in all fairness, is this just? I appreciate the fact that in our conversation some four weeks ago, you, in person, deliberately told me that the long as William Morris existed in the show business you, or the other members of the United Booking Office, would not permit me to play any city theatre; but it was in hope that you would not carry out your threat in the manner in which you have done by refusing to let me play the week at the theatre for which I hold a contract. I was led to believe that I had been removed from the blacklist inasmuch as I have just finished two weeks for the S. Z. P. O. who, I understand, is a staunch member in support of the United Booking Office. On the strength of having played the two weeks for Mr. Poli, many managers belonging to the United Booking Office have promised to book me in their houses and I have therefore, neglected negotiations for time in other houses not booked by the United Booking Office.

"Am I to understand from the stand you have taken against me this week, and because of my being on your blacklist, that you will prohibit my playing any other time that I might book with managers through the S. Z. P. O. who, I know, you trust you will answer and let me know once for all, so that I may govern myself accordingly.

"Very truly yours,
"1402 Broadway, Suite 220,
"United Booking Office of America.
"New York, N. Y., Jan. 12, 1911.
"Eddie Clark, Esq.
"1402 Broadway, Suite 220, New York.
"Dear Sir:

"Tours received. In answer will state that Mr. Murdock is absent from the city. On his return he will no doubt take your letter up in person with you.

"Very truly yours,
"B. M. Rosenberger."

By Mr. Walsh:
Q. What did you do after that, Mr. Clark?
A. After seeing Mr. Murdock?

A. Yes. After that was it that you saw Mr. Murdock?
A. That was around January, 1910.
Q. Did I miss it not?

A. Yes.
Q. What did you do then?
A. I worked my way out West on independent time.

Q. Yes.
A. On the way out, I forgot just where I played—Youngstown and Akron, I think. For Father Albee and I sort of free lanced, wildcatting through the Middle West.

Q. In what year was that?
A. That was in 1911.
Q. In 1912 did you go to see Mr. Murdock or representative of the United Booking Office?

A. Yes.
Q. 1912?
A. Yes. When I came back from the West—let me see—1912—1912. In the meantime, William Morris had gone out of business. I am correct in the year 1912. I came back and applied to Mr. Murdock. I think I wrote a letter in the meantime to him in this act of mine. Is that it there, Mr. Reeves—that yellow one?

Mr. Reeves: 1914.
Mr. Walsh: No, that is not the one. I guess I did not get it. You have not got it there, but I want to him and asked him for an opening, just to show the act; told him I wanted to let him see the act and he gave me a check for \$100. I had time to show the act at Union Hill without any remuneration whatsoever. I had played in the West, and I had been there the entire week, and received no money, nor did I receive any further booking.

Mr. Keller: With the "Widening Widows" you had there?
The Witness: No; that was just I, me myself. They liked that and kept me there all the time. They never asked me any further booking. Oh, they never explained why, although I asked him. Just said there was not any time for me.

By Mr. Walsh:
Q. What did you do then?
A. Let me see. That was 1912. I have got to get myself straight on this now. I think I resumed playing small time on the Lower Circuit.

Q. Did you ever join partnership with Junie McCree?
Oh, yes, I had forgotten that. That was the summer of 1912.

Q. What did you do?
I left the theatrical business then, and joined in partnership with Junie McCree for the purpose of writing stage material.

Q. When June McCree?
A. At that time was president of the White Rate.

A. Yes. He was a writer of some note, and we joined in partnership for the purpose of writing stage material; and during that time he was not very active, and he had been Mr. Murdock on many occasions during my partnership with McCree. We were going to have a show, and he was desirous of playing in vaudeville; so I used to go to Mr. Murdock occasionally and ask him if I could get time. I never could; he never gave me any time. I continued in partnership with McCree. Finally, I saw an announcement one day that the United Booking Office were going to have a producing department of their own, and I asked Mr. Murdock would it not be possible for McCree and I to in some way become active in that producing department for the purpose of writing acts for them in their producing department; that I was a practical man; that I knew the ropes; and Mr. Murdock said to see Mr. Albee; that he would arrange a meeting; so Mr. Murdock arranged a meeting with Mr. Albee, and Mr. McCree and I went down to see Mr. Albee in the Putnam Building. There Mr. Albee told us that he would be glad to consider us from now on as a part of the producing department of their producing department, so I wrote an act—at least we did together—it called "The Auto Bandit." It was on which I have quite a lot of correspondence with Mr. Albee.

Mr. Keller: Did you give the year in which this transpired?
The Witness: This was in 1911-1912. We finished the act, and Mr. McCree read it in my presence to Mr. Albee, in his office. Mr. Albee liked the act very much and said that he would be glad to produce it with us; to make an estimate of the amount it would cost, and so forth. We did so, and I believe I wrote him that it would cost in the neighborhood of \$5,000 to produce. Then, I forgot just the trend of it—I mean, the routine—but in any event, the thing fell through, because Mr. Albee decided that he would not interest himself in it financially after going to all that trouble; that he could not interest himself in it financially, but that he would give me all the assistance that he could, personally. So I produced the act on my own account; spent about \$2,000, and produced the act. They gave me a showing—I forgot, but I have the contracts there where it opened, when we got to that. At any rate, the act played about six weeks, all told; and I had so much difficulty in booking the act that I wrote to Mr. Albee and recalled to him that he had promised to give me his personal attention in the matter, and he wrote back and said he could not think of doing such a thing; that there were men for that purpose in the office; that I could go to Mr. Hodgdon or Mr. Darrin or Mr. Nason.

Mr. Keller: You are speaking of Mr. Albee's letters?
The Witness: Yes; there are all three; and one of them. Mr. Keller: I think the letter would be the best evidence.

The Witness: All right.
Mr. Walsh: We will let you look at them, Mr. Keller.

Mr. Goodman: Do you mind stating where those six weeks were played?
The Witness: I do not recollect exactly, but generally, it was Union Hill; that was one of them.

Mr. Goodman: Union Hill, and the Union Square, I think. I think in the Freezer time, of course; you call that "Union time"?
Mr. Goodman: Yes.

The Witness: It was all Union time that I played that act. The six weeks that I played were all Union time.

Mr. Goodman: I do not care where the boxes were sold.
By Mr. Walsh:
Q. What occurred then? What did you go into next?
Let me see. Then I think I got to show it; that was 1913.

Examiner Moore: What did that act bring?
The Witness: An salary.
Examiner Moore: Yes.

The Witness: I was asking \$850 for it, but I got \$550 one week, and another week I got \$250 to show it; and the highest salary I got for it, I think, was \$450 or \$500, I think, in the Union Square.

The Witness: That was Keith's Union Square Theatre. The Witness: Yes, Keith's Union Square. Now, let me see

if I can recall now, I took the act off, and I think at that time I stood "off" producing and went back into the business with my wife.

Mr. Keller: What act are you speaking of now?
Mr. Walsh: When you went in with your wife?

The Witness: Yes. Sometimes as Mr. and Mrs. Edward Clark, but generally "Edward Clark and Clara Rose." That was the act with my wife—the act that we had decided to do together. She was a musician. Then I understood, I played this two-act. I applied for work to Mr. Murdock, explaining the act to him. That, I think, is the letter of March 24—that yellow one (indicating). Does that mention a two-act or a three-act?

Q. Look at this letter to refresh your recollection (handing paper to witness).
A. This was after I started to play small time for them with that act. When I put the act together with my wife I started on the Lower Circuit.

Q. Yes.
A. And because of my connection during the time that I was booking "The Auto Bandit"—because of having become acquainted with some of the representatives of the United Booking Office, such as William Dineley and Arthur Blondell—I confess that I took advantage and sneaked into the family department and succeeded in booking my own act that way on direct with them. I had been booking "The Auto Bandit" with Mr. Goodman; (Interposing) "We object to the witness characterizing it as sneaking it. Let him state what he did and what they did."

Mr. Walsh: All right.
Mr. Goodman: Let the Commission decide whether you sneaked in.

The Witness: Very well. I booked the act with Mr. Dineley and Mr. Blondell and Mr. DuBouoy.

Q. Those are men in the office of the United Booking Office?
A. Yes; booking in the family department; and they booked the double act a few weeks—I forget just how many on the United small time.

Mr. Goodman: You see now how pertinent our objection was to the introduction in evidence of any conversations and documents and other matter relating to a so-called blackmailing party back in 1910 by the witness' own admissions, that blackmail, if there ever was such a thing, seemed to have any effect, so far as this witness was concerned, at any rate when he was booked for six weeks on the big time, and then subsequently on the small time.

Mr. Walsh: I will connect this up with the conversation with Mr. Murdock.

Q. In this letter of March 24 to Mr. Murdock, you say: "Pursuant to our conversation on last Sunday, and at your suggestion, I am writing you with a request to ascertain the why and wherefore of the obstacles to my getting time on your circuit." What was that conversation and where?

A. That conversation was had in James' drug store on 46th street and Broadway.

Q. In this city?
A. New York City.

Q. What was it?
A. That Sunday I was playing at the Columbia Theatre, on 47th street and Seventh avenue, with my wife, and after the act, I met Mr. Murdock in the drug store, and I said to him: "Why is it, since the family department has played me, they have not paid me enough money to make it worth while for me? I am wildcatting, playing all your small time, and show money—," I said: "They have played me up at the Alhambra for a Sunday; they have played me at different places for Sunday, presumably to show the act, and everybody seems to like the act. Why is it I cannot get the big time with this present act?"

Q. What did he say?
A. He said to write him to that effect and that he would find out; and then I wrote him that I was waiting.

Q. And did you see him subsequently to that?
A. Yes, sir.

Q. When?
A. I saw him shortly after in his office in the Falcon Theatre, and he said to me, "Eddie Clark, I have seen your act, and he liked it very much, but I do not know what is the matter."

Mr. Keller: Mr. Clark, the managers and booking people like the act, they do not like an act?

The Witness: Yes, they do not like an act.

Mr. Keller: An act which they reject, they do not abuse it, do they?

The Witness: Oh, no; not that I know of; but when they tell you an act is good, they play it.

By Mr. Keller:
Q. The theatres were filled with acts at that time, were they not?

A. I do not know.

Q. There were not any vacancies on the bill, were there?
A. Not while the shows were going on, no.

Mr. Keller: The public was being entertained.
By Mr. Walsh:
Q. What did you do next?

A. That was 1914. Let me see, now. That was the fall of 1914. Oh, yes; I continued to play that act on different independent circuits such as Shubert, Quigley, Marbo, in Boston, and the Lower Circuit, the Fox Circuit; that was in 1914, Mr. Walsh.

Q. Did you play that act in 1915, also on the Lower Circuit?
A. Yes.

Q. What pay did you get?
A. \$250. It varied. Sometimes \$200.

Q. That was a single turn?
A. Yes, that was my wife and I.

By Mr. Goodman:
Q. What would it average?
A. \$250.

By Mr. Walsh:
Q. Did you produce a new act in 1915?

A. Yes; then I produced a three-act. I added by singer-in-law, who was also a musician; and I might say that both my wife and my sister-in-law had been an individual act at one time, known as "The Two Roses."

Q. Where did they play?
A. They played the Union time before I married the present Mrs. Clark. They had played on the United and the Orpheum Circuit.

Q. Big time?
A. Yes. I added my sister-in-law and made it "Edward Clark and the Two Roses," and I might say that I had booked; this time for the three-act; I appealed to him to play, stating prices, I call it.

Mr. Goodman: We object to that characterization by the witness. Tell us what he said.

The Witness: I did not get any time. I cannot tell you what he said at that time. I would not undertake to tell you that. So I continued to write to him, and I was playing at Koeny's, Brooklyn, in the fall of 1915, in October, when the Fisher case came up.

By Mr. Walsh:
Q. What was the Fisher case?

Read
VARIETY
for the
Verbatim Report
of the
Vaudeville Investigation
Being Conducted
by the
Federal Trade Commission

*The Verbatim Report Will Be
Continued in Next Week's Variety*

A. The Fisher case was a suit by a man—
Mr. Goodman: (Interposing) We object to the witness characterizing a lawsuit that has been tried and decided. That is a matter of record against the witness.
The Witness: I was a witness in that, though.
Mr. Goodman: That is all right, just state what you did, Mr. Walsh, would you know that, but we object to the characterization.
By Mr. Walsh:
Q. There was a lawsuit?
A. Yes.
Q. And what about it?
A. I testified in that lawsuit. Shall I go on?
Q. All right. What followed?
A. Is that all you want of that?
Q. Yes.
A. Then I continued to play—skated out the season playing independent houses with this three-act.
Mr. Kelley: What season was it in 1915?
The Witness: 1915 and going into 1916. This is the beginning of 1916, now.
By Mr. Walsh:
Q. In 1915 did you go to see Mr. Murdoch and Mr. Hodgson with reference to this act?
A. The three-act?
Q. Yes.
Q. You went to see Mr. Murdoch and Mr. Hodgson?
A. Yes, and they told me it was in 1915. I had a very good act; that Mr. Darling had told them I had a very good act, and they would see what they could do about it.
Q. What did you do then? Did you get any bookings?
A. No, sir.
Q. Did you finally get bookings with Polly Circuit?
A. Right. I forgot that. I got Mr. Alonso Foll again. He gave me two weeks, Worcester, Mass.
Mr. Kelley: What year is this now?
The Witness: The beginning of 1916. I think, the spring of 1916 or winter; I don't know. He booked me to Worcester with the three-act. I think it was, to gain about the three-act; and, if successful, I would receive \$225 in Springfield and Hartford.
Mr. Kelley: For how many days?
The Witness: Three or four days.
Mr. Goodman: That \$75 engagement?
The Witness: Yes, three days for that week at \$75, and then I was to receive \$225 in Springfield and Hartford.
Mr. Kelley: Did the act made good in Worcester?
Mr. Kelley: For how many days?
The Witness: Yes, sir, a full week, \$225 for the three acts.
By Mr. Walsh:
Q. That was booked through the United Booking Office?
A. Yes.
Q. Then what happened?
A. Then I was to continue at the salary I was asking—think it was \$200 for the three-act in Springfield and Hartford. But Mr. Alonso Foll told me personally he could give me more time after Springfield.
Q. Did he state the reason?
A. Well, I am not clear about that.
Q. When did the Fisher case come up?
A. In October, 1915.
Q. What occurred after you testified as a witness in that case?
A. Before I testified in the Fisher case—you are referring to Mr. Weber?
Q. Go ahead.
A. I was playing Keeney's house in Brooklyn, an independent house. During the trial of the Fisher case—I think it was on Tuesday after what we term the supper show, meaning the second show, about six o'clock—the stage door keeper told me that George O'Brien, Mr. Weber's associate, wanted to see me.
Q. That is, Harry Weber?
A. Yes, sir; Harry Weber's associate. I came down and here was Mr. George O'Brien and Mr. Harry Weber, whom I had never met before. George said, "Hello, Eddie," I said, "Hello, what are you doing here?" He said, "I just happened to drop in; I saw your name billed out front, and being I am handling acts, I thought I would see your act, with a view to handling it." I said, "George, you have seen my act where?" He said, "I just thought I would drop in on the way." This is Mr. Harry Weber—meet Mr. Weber, Mr. Clark, met Mr. Harry Weber and George said, "You have a cracking act; what are you doing here at Keeney's with it?" Mr. Kelley: That was a beautiful morning, was it not?
The Witness: Yes, sir; a beautiful morning, but it happened not to be moving. It was terrible. Mr. Weber followed that by saying, "Yes, that is a cracking act, good enough for any place. That are you doing with it here?" I said, "Listen, Mr. Weber, don't bid me; you know why I am here." He says, "No, why?" I said, "Who sent you here?" He said, "No, what are you talking about?" I said, "Mr. Weber, you know I am on the black-out and I am to testify in the Fisher case and you have been out over simply to talk to me." He said, "No, George talked about the act, and I came down to see if I could not handle the act." I said, "Certainly, you can." He said, "Will you be a route on the United?" I said, "Certainly." He said, "How much money do you want?" I said, "Five hundred dollars," and he said, "Fine, will you come?" I said, "All right, come down and see me tomorrow."
Mr. Kelley: Is that the end of the story?
The Witness: Yes, sir, I think we should have some of his gestures in the record.
The Witness: Well, Mr. Weber, just your word to come down and see you tomorrow is not sufficient for me. He said, "You see make up your mind, or I will draw up the contract and brought it to Mr. Weber the next day. He looked at it and—
Mr. Goodman: What was in the contract?
The Witness: The contract stipulated I was to have forty weeks at five hundred dollars, and it further—
Mr. Kelley: The three-act?
The Witness: Yes, sir, and to be perfectly frank, I stipulated I was not to open the show.
Mr. Kelley: It was a pretty good contract?
The Witness: Yes, sir, because it was a pretty good thing or them, because it was a good act.
Mr. Kelley: Did you ever have a poor act?
The Witness: No, sir; I never had a poor act. I know that you are driving at, but those boys around here know that I never had a poor act.
Mr. Kelley: Did you ever have a poor manager?
The Witness: Well, Mr. Weber, Mr. Weber said that the contract was all right—"I will see the boys and you come and see me tomorrow." came back the next day and said, "I have not been able to see the boys; they have been very busy on the Fisher case." That went on all the next, and finally in either Friday or Saturday of the next week when I walked into Mr. Weber—I met him on the sixth of the building—and I said, "Listen, Mr. Weber, what about this?" He said, "I have not been able to see the boys,

but it is all right," I said, "Nothing doing; I am through with you." I said, "I am going down to the Fisher trial." He said, "Don't do that; don't go down there and kill your fellow." But I went down and went on the stand in the Fisher trial. That is what there is to that.
By Mr. Walsh:
Q. Did you get the contract?
A. No, sir.
Q. Did you have any subsequent conversation with Mr. Weber?
A. With Mr. Murdoch?
Q. Yes.
A. I do not think so—you mean after the Fisher trial?
Q. Yes.
A. I do not think I did.
Q. Or with Mr. Murdoch?
A. I am not clear on that, Mr. Walsh.
Q. Have you had any subsequent talks with Mr. Murdoch?
A. I am not sure now. I have to go back—
Q. Did you play for Hammarstein?
A. That is what I am getting to now. I went from there—I went to play some New England time—I played some independent times through New England for Quigley and Sheedy, and while there I received a letter from Mr. Arthur Hammarstein telling me that he had accepted a play that I had sent him to read, or rather that he would like to see me about it. I came back into New York and went to see him and landed the play, a play called "Costello." That play was not a success, and I again applied to Mr. Murdoch for time in vaudeville.
Q. What did he say?
A. At that time the White Rats were pretty active and he told me that not so long as I was active in the White Rats could I come any more.
Q. Do you remember the time when that was?
A. Yes, sir; that was in about the latter part of August, 1916.
Q. Have you made subsequent attempts to get bookings with the U. B. O.?
A. I do not think I have, from then on, because—
Q. This is the last of August, 1916?
A. In the fall of 1916, I do not think I made any further attempts to get any U. B. O. time.
Q. Have you cleared any since then?
A. No; because I have confined myself to writing.
Q. Were you, as a matter of fact, active with the White Rats?
A. I was the vice-president of it. I did not burn any theatres nor did I have any intention of burning any.
Mr. Kelley: How close did you come to it?
By Mr. Walsh:
Q. Answer it, inasmuch as he asked you the question.
A. I will answer how close I came to it. I came just close enough to it to advise the members to be loyal to their organization.
By Mr. Walsh:
Q. Was there any advice to commit any depredations or to resort to violations of any law?
A. Only by the other side.
Q. I am talking about the White Rats.
A. No, sir.
Q. So far as you know, were there any violations of law?
A. No, sir; none that I know of.
Mr. Walsh: That is all.
CROSS EXAMINATION.
By Mr. Goodman:
Q. You say there was no advice to commit depredations?
A. No, sir.
Q. So far as you know, or will you swear that the officers of the White Rats did not give any such instructions and some instructions in writing?
A. I was one of the officials and I will swear I did not.
Q. Will you swear that no officials of the White Rats gave instructions in writing to commit depredations or smash the business of some of these respondents?
A. Smash the business of some of these respondents—do you mean in a business way or by force of arms?
Mr. Kelley: Any way you want to construe it.
The Witness: I will not say that; I will not say that I did not because I am not accountable with their say.
By Mr. Goodman:
Q. Was Harry Hammarstein an official of the White Rats during the strike period?
A. Yes, sir.
Q. Did he have authority to issue instructions in regard to that strike?
A. No, sir.
Q. You know that he did issue strike orders, don't you?
A. I do not.
Q. Didn't you see some published in the Player?
A. No, sir.
Q. And in Variety?
A. No.
Q. Were you present at any of the theatres where there were strikes during that period?
A. No, sir.
Q. Then you do not know of your own knowledge what occurred in this strike?
A. No.
Q. All you know is what occurred in your meeting room, and in your conferences with the members and officers of the White Rats Actors' Union?
A. Yes.
Q. What period of time did you serve as vice-president of the order?
A. I think I went into office in 1915, in the spring, or around election time. I do not know just what date that was, but it was in 1915.
Q. Was Mr. Fogarty then president?
A. When I went into office.
Q. Yes.
Q. That is right. Mr. Fitzpatrick and you succeeded Mr. Fogarty and whoever was vice-president at that time?
A. Yes, sir.
Q. Now, when you became vice-president I presume you familiarized yourself with the current conditions of the White Rats Actors' Union?
Q. Or the White Rats Club?
A. No; I knew nothing of the financial affairs of the organization.
Q. Was it part of your duties to acquaint yourself with that condition?
A. I could not tell you.
Q. Was it during that regime then that Mr. Mountford was employed by the White Rats Actors' Union?
A. It was before that?
Q. Before that?
A. Yes, sir.
Q. Do you know in what capacity he was actually employed?
A. I do not.
Q. The minutes which were offered in evidence yesterday show that he was to be in charge of the White Rats Actors' Union or how he acquired the right to handle any funds of the White Rats Actors' Union?
A. I do not. I do not know what he was engaged for. I

was not vice-president at the time; in fact, I do not think I was here at the time.
Q. Were you also a director of the White Rats Actors' Union at any time?
A. Yes, sir.
Q. And during what period were you a director?
A. I think a year or so before I became vice-president—that would be 1914.
Q. Are you an officer or director now of the White Rats Actors' Union?
A. Yes; vice-president.
Q. And Mr. Fitzpatrick is the president?
A. Yes, sir.
Q. And Mr. Mountford is what?
A. International Executive Secretary.
Q. Are the officers and directors the same today as they were during the period of this White Rats strike in 1915 and 1916?
A. So far as I know.
Q. You hold meetings of the board of directors and hold meetings of the union—in other words, you are a going concern?
A. Yes, sir.
Q. You have a bank account now?
Mr. Walsh: We object to that.
Mr. Goodman: I do not want to know where it is or what amount it is.
The Witness: I could not tell you.
By Mr. Goodman:
Q. Who is treasurer now?
A. I could not tell you.
Q. Being familiar with the racketeer parlance, you will understand me when I ask you whether or not you were not somewhat of an in-and-outer, in the in-and-outer profession, as you call it?
A. You will have to define that to me. Can I define an in-and-outer in the racketeer parlance to you?
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A. As regards running well?
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Q. You made two visits?
A. Yes, the reading—yes.
Q. I am talking about the time you spoke to Mr. Albee.
A. He suggested some revision in the act we read, and we came again.
Q. Was there any discussion in the letters about the White Rats that you exchanged?
A. I do not believe so.
Q. It was all pertaining to the act?
A. Yes, sir.
Q. And there was a difference of opinion between you and Mr. Albee ultimately, as I understand it, as to investing in the act, Mr. Albee not wishing to invest any money in the act?

Right.
Q. Now, when Mr. Hodgson and Mr. Murdoch met you one day at a later time, you said that they heard you had a good act?
Mr. Walsh: I think he said they saw it.
The Witness: No; they were told by Eddie Darling.
Mr. Goodman: That was in the spring of 1916.
The Witness: I believe so.
By Mr. Goodman:

Q. You believe when he made that statement to you they were acting or talking to you in good faith?
A. Mr. Murdoch and Mr. Hodgson?

Q. Yes.
A. About the merits of the act?
Q. Yes.
A. I think they meant it; that they were told so.
Q. I was very shortly after that that you booked on the Fox Circuit?
A. Yes.

Q. Now, was it after that that you went to work for Loew?
A. After Fox?
Q. Yes.

Q. I do not think I played for Loew after that. I was playing for Loew, but I think after that particular episode I was playing for Shedd and Quigley. I may have played Loew, but I do not know.

Q. Prior to that time you had played for Loew?
A. Oh, yes.
Q. How long previous to that?

A. For how long a time?
Q. I think you said in 1914 or fifteen you played for Quigley, Shedd, Loew and the Fox Circuits?
A. Yes, sir.

Q. And you average about two hundred dollars a week?
A. Yes, sir.
Q. How many weeks did you play for Loew?

A. I do not know, without referring to the contracts, but I will say this, that I wanted to play for Loew right after my trouble with the U. B. O. right after 1911, and from then on until I stopped in 1913, I played more or less every season—when I could not go to the U. B. O.
Q. I would like to get an idea how many weeks you had?
A. All told in those years?

Q. What you got any season—did you get twenty or thirty weeks?
A. One year I got thirty-two weeks, when they took over the Sullivan & Conditine time. That season I got 32 weeks. I have gotten as low as ten weeks in a season.

Q. Mr. Clark, would you say that in playing for the Loew, Fox and other circuits that ten was about the minimum time and that about 80 or 82 was about the maximum time in a season?
A. Yes.

Q. You mean all the combined houses?
A. Yes.
Q. Yes, well, I do not think you could play 82 without that particular Sullivan & Conditine circuit—do not know about that now, of course.

Q. You were kept busy, then, during most of the seasons of 1912, fourteen, fifteen and down to about August, 1916, when you went into writing?
A. Kept busy?

Q. Kept busy most of the season with the act?
A. I would not call it busy by any means.
Q. Well, you were booked in some circuits?

A. I played intermittently; yes—every season, you mean?
A. Yes, every season.
Q. Oh, yes, I would knock out ten weeks or so.
A. Every season?

A. Yes, sir.
Q. At least?
A. Yes, sir.

Q. When you booked the six weeks in the big time in 1913, did you have a personal representative or booking agent?
A. For the Auto Bandit?

A. I will have to recall that now, Mr. Goodman, how it came about originally. I think I booked direct. I did not have any agent.

Q. Did you book the Fox time through an agent or direct?
A. You mean when I played with Mrs. Clark?
Q. Yes, in 1916.

A. Yes, that was direct.
Q. When you booked on the Loew Circuit and Fox Circuit, was that direct or through a personal representative?
A. Well, now, I cannot give you a definite answer, because most of the time we booked direct, but at one time I had Harry Shedd represent me in the Loew Circuit for a few weeks until Mr. Schenck told me I did not need any. He said I did not need a representative up there, that I could book direct.

Q. So far as your inability to secure time is concerned, on any of these circuits, you would not lay it to the fact that you did not have an agent or personal representative?
A. Oh, no.

Q. You do not want the Commission to understand that you could not get time because you did not advertise in Variety?
A. I never said so.

Q. Now you did not. I am trying to get the facts on the record.
A. The fact I did not advertise in Variety?

Q. Yes.
A. No, sir.
Q. It has been complained in this case—complained to the Commission—that these respondents would not give work to actors unless actors advertised in Variety?

A. I have known of such cases. I was not one of those persons. But I have known of it.
Q. That is, people have told you that?

A. Yes, sir.
Q. Outside of that you have no personal knowledge?
A. No, sir.

Q. So that whatever difficulties you have had or claim to have had, with any of these respondents, you lay it to the fact that some time in 1910 or thereabouts you played for William Morris?

A. Yes, sir.
Q. Now, is there any other reason that you wish to ascribe for the conduct of the managers in not giving you the time you wanted?

A. Yes, sir.
Q. What is the other reason?
A. Not becoming active in the White Rats. When I say "active" I mean being an officer of it.

Q. But that refers to the period 1910-1913?
A. I refer to the period of the original time when they

prevented my playing. I was active then in the White Rats, in 1910.

Q. Then you were active in 1910?
A. I was not an officer, but I was active. I was a member at that time. There was a troupe named and I was one of the members of the organization at that time.

Q. Did Harry Mountford have anything to do with stirring up these waters in 1910?
A. I could not tell you about his having anything to do with stirring up these waters in 1910.

Q. Was he connected with the organization at that time?
A. Yes, sir; at that time.

Q. Do you know where these White Rats records are now?
A. I do not know when he got out.

Q. Were you a member?
A. I was a member.

Q. Do you know whether he was asked to get out or resign?
A. I can only say from hearsay; it was told to me by the president of the organization.

Q. Who was president then?
A. June McCree. When he went into partnership with me he told me.

Q. Is there a record of it on the minutes of the White Rats?
A. Of what?

Q. Of the resignation of Harry Mountford?
A. I do not know that, but I know he resigned from what Mr. McCree told me—voluntarily resigned.

Q. Did Mr. McCree ask for his resignation?
A. I do not know that. Mr. McCree did not tell me so.

Q. Do you know where these White Rats records are now?
A. I have no idea of any White Rats records.

Q. Do you know where the records are kept of the present meetings of the White Rats organization?
A. Well, I do; yes, sir.

Q. You preside at meetings, I suppose, of the present organization?
A. Yes.

Q. Now, since you have made the statement, even though on information, give us the cases that you have heard about of some that could not work through the United Booking Offices or through these respondents unless they advertised in Variety?

A. I would not give their names on a bet.
Q. Will you give them to Mr. Walsh, and not to me?

Q. Yes, I will give them to Mr. Walsh.
Q. I wish you would, because I would like to have those men mentioned here on behalf of the Commission.

A. I will give them to Mr. Walsh.
Q. If there was any man who was refused employment through the United Booking Offices because they did not advertise in Variety, the respondents want to know it, and I want to know it.

A. I do not think I said quite that. If I said that I want to withdraw it. I did not understand that when you asked me that question. My knowledge is that that act had been refused booking, because they did not advertise in Variety—that is not my contention—but if they did advertise in Variety their time would be taken away from them at the time of the trouble. So, evidently, you misunderstood me.

Q. Now, what was that?
A. To the best of my recollection it was around 1912 or 1913. That is my best recollection now. I do not know exactly when they were on the outs. They came on the last again later.

By Mr. Kelley:
Q. Were you an officer of the White Rats at the time that condition existed?
A. I was a member, and I think I was a director.

By Mr. Goodman:
Q. Is it not a fact that since Mr. Murdoch's conversation with you, which you said that he said that he would never play you because you—never play you as long as William Morris was in the show business or something to that effect—A. In the vaudeville business.

Q.—that since that time William Morris has gone back into vaudeville and has been associated with Pat Casey in the conduct of some vaudeville exchange?
A. I believe so.

Q. And that William Morris and Pat Casey have, for some time, been conducting an office as personal representatives of vaudeville acts with offices in the Fulton Bldg.?
A. I believe so.

Q. There were some letters which came for the Commission offered in evidence, which it was requested should be written into the record so that the letters could be returned to you. I presume that is your request and that you want those letters back. These are the same letters you had introduced in evidence in the Fisher case in which you testified?

A. Some of them.
Q. And it is your desire to have them back so as to testify in any future litigation or suits or proceedings which might possibly be instituted against these respondents?

A. No, sir; it is not my use at all. I am not dealing in the future. It is purely premeditated.

Q. I understood you to say that in 1914 you played the Columbia Theatre on Sunday night?
A. Yes, sir.

Q. The Columbia Theatre is a burlesque theatre and is called the Columbia Wheel?
A. Yes, sir.

Q. Of which Sam Sorbier, president of the V. M. P. A. is also an officer?
A. He was not then.

Q. Was not Sam Sorbier then an officer of that burlesque wheel?
A. Yes, sir; but not of the V. M. P. A. There was no V. M. P. A. at that time—I do not recall it, although I may be mistaken about it.

Q. The same time you played Keith's Alhambra on Sunday night?
A. Yes, sir.

Q. Was there any ulterior motive in booking you on that Sunday night?
A. They said they wanted to see the act.

Q. Do you think there was any ulterior motive in taking you or booking you for six weeks in 1915—do you think they were acting in good faith?
A. When they booked the Auto Bandit?

Q. Yes.
A. I believe fully the ulterior motive was working strong.

Q. What was the ulterior motive?
A. To kid me along because we were beginning to be active again in the White Rats.

Q. In 1913 you were beginning to be active?
A. That was 1914.

Q. You testified it was 1913?
A. All right.
Q. You will withdraw the other comment you made about kidding me?

A. No, sir; I do not. I think they were beginning to be active then.

Q. Is it not a fact you were not beginning to be active as far as the strike is concerned, until Mountford came back?

A. I am not talking about the strike conditions. We were active long before the time Mountford came back.

Q. What do you mean by active?
A. Mobilizing, as it were—do you know what I mean by that?

Q. What were you mobilizing for?
A. For the blow that was coming, that we were going to avoid?

Q. The crushing of the actor and the organization.
Q. Where did you get the information that that blow was coming?

A. It was in the air and everywhere.
Q. All of the members of the White Rats believed that such a blow was coming?

A. No question about that.
Q. About what?

A. That they believed it was coming or that it would come—either way?

Q. Aside from that, what actual facts or actual occurrences can you point your finger at to show it coming?

A. I cannot show any actual occurrences at all on it.
Q. The Loew Circuit that you referred to and the Fox Circuit that you referred to are circuits controlled or managed respectively by Marcus Loew and William Fox, two of the respondents in this proceeding?

A. I believe so.
Q. Or members of the V. M. P. A.?

A. No, sir. William Fox is not a respondent, but Marcus Loew is.

By Mr. Goodman:
Q. Has anybody been around offering you time on behalf of these respondents not to testify in these proceedings?

Q. No, sir.
Q. When you booked through the Shedd office, did you have a personal representative or agent?

A. No, sir.
Q. When you booked through the Quigley office, did you have one?

A. No, sir.
Q. Do you have anything to do with the White Rats club house—the formation of it?

A. No, sir.
Q. Not a thing.

A. Not a thing.
Q. Did you have anything to do with the White Rats Publishing Company?

A. No, sir.
Q. Did Mr. Mountford have anything to do with the creation of the White Rats Publishing Company or whatever it was called?

A. I could not tell you.
Q. Did he have anything to do with the creation of the Associated Actors' Company?

A. I could not tell you.
Q. Of the White Rats Realty Company?

A. I could not tell you, sir.
Q. Did you have any stock in the Associated Actors' Company?

A. No, sir.
Q. The White Rats Publishing Company?

A. No, sir.
Q. Did you write a pen name?

A. No, sir.
Q. Do you write under the name of Clark?

A. Yes, sir.
Q. Is that your real name?

A. No, sir.
Q. What is your real name?

A. Endore Baily, from the Balto Sea, where I come from.

By Mr. Goodman: That is how you came to name that show "Bury Bury".

The Witness: I did not name it.
By Mr. Kelley: Respondents ask to have copied into the record—and we wish to offer them now—letters of Edward Clark to Mr. Albee, the first one being a letter from Edward Clark to Mr. Albee under date of June 24, 1913, and Mr. Albee's reply of June 11; another letter by Mr. Clark to Mr. Albee, June 26, the same year, and Mr. Albee's reply thereof of June 27; another letter from Mr. Clark to Mr. Albee on July 28, the same year, and Mr. Albee's reply thereof of July 31; another letter from Mr. Clark to Mr. Albee under date of July 22, 1913, and Mr. Albee's reply thereof under date of July 29.

We offer them in evidence in that manner.
Examiner Moore: These letters will be copied into the record without objection.

Mr. Kelley: These are the letters referred to by Mr. Clark in his testimony as to conversations and transactions and dealings with Mr. Albee.

The letters, related to were thereupon read in evidence and marked by the stenographer respondents' Exhibit 61 to 68, inclusive, respectively, and by direction, are copied in full as follows:

"Mr. E. F. Albee,
Fulton Bldg.,
City."

"Dear Mr. Albee:
"Mr. Max Spiegel, is desirous of going in with us on the production of the act we wrote for you. (The Bicycle Cop) providing it can prove to him, that you yourself have heard the act and have approved of same."

"Would it be taking too much of you, to give us a recommendation to that effect?"

"Believe us to be
Gratefully yours,
EDWARD CLARK."

"UNITED BOOKING OFFICES OF AMERICA."
June 11, 1913.
"Messrs. McCree & Clark,
701 Seventh Ave., New York."

"Dear Mr. Albee:
"Among the many items retained by me, in the circulation of partnership with Mr. McCree, is the act we wrote for you. The Bicycle Cop. Since our separation I have rewritten the act, so that it is more practical and can be produced at a cost of not more than, One thousand dollars (\$1,000) instead of Thirty five hundred dollars (\$3,500) as per the old arrangement."

A. I am not positive as to that date exactly, but it was about that time. I am not quite sure, but I think it was September.

Mr. Kelley: That is the time you talked to Mr. Sobolowsky.

The Witness: Yes.

By Mr. Hawkins:

Q. It was in the fall of 1917?

A. Yes. I told him I could not play for him; that I was going to play for Pat Casey at Red Bank. He asked me to call my agent in New York and get a release from Mr. Casey and to continue the following two weeks for him; that he liked my act and wanted me, etc. I called my agent from Mr. Sobolowsky's office—my agent in New York and Mr. Sobolowsky's telephone, and I explained to him that Mr. Sobolowsky wanted me to stay for two weeks and asked him if he could get me out of the contract with Casey. My agent, Mr. Kirby, advised me against doing that, stating that since the act was a bit, he considered it advisable for me to show it off to Casey; that Casey might do a lot for me.

Mr. Kelley: That Casey might want?

The Witness: Do a lot for me in getting me re-established with the United Booking Office.

By Mr. Hawkins:

Q. Well, did you cancel your contract at Casey's theatre and go ahead and play in Philadelphia?

A. No. I played for Casey.

Q. How long did you play there?

A. Three days.

Q. Well, what happened?

A. On Sunday, after I closed, I was standing in front of the Putnam Building in the doorway, which is customary with a lot of us, including Mr. Casey, when Mr. Casey's manager, Mr. Moore, came to me and started to brag about what a splendid act I had.

Mr. Kelley: Was he in dead earnest?

The Witness: Well, I took it so, because it was favorable to me to consider it so. However, an agent, Mr. Len Belsman, heard the conversation and immediately took me to one side and asked that he be allowed to handle the act. He was a vaudeville agent. I told him I did not care to give it to him at that time, as he had so connection with the United direct, and that I would rather offer it through them.

By Mr. Hawkins:

Q. Did you ever obtain any work through the United after that time?

A. Three days.

Q. Well, tell us about when that was?

A. I do not just know. It was about that time; maybe the next week.

Q. How did you obtain it?

A. I met Tom Fitzpatrick, and I told him what I had and showed him some of the things that would convince an agent that I was worthy of handling at that time, and he said he would get me a tryout at the Fifth Avenue.

Q. Well, did he do that?

A. Yes. I played three days at the Fifth Avenue Theatre.

Mr. Kelley: Fit the time?

The Witness: I do not remember, but around about that time—that fall.

By Mr. Hawkins:

Q. Was that in 1917?

A. I was booked at two houses to open the same Monday; I was booked at Lowe's and the United to open the same Monday, and I got to Mr. Schenck and Mr. Schenck let me out, and I played the last half for Mr. Schenck and the first half for the United.

Q. So on and tell us about how you got three days from the United Booking Office in the fall of 1917?

A. Mr. Tom Fitzpatrick.

Q. Interpreting? The was he?

A. He is a booking agent with a franchise in the United.

Q. Yes.

A. About that time—I think it was during that week—I met George O'Brien, and he asked me to come up to his office.

Q. Who is George O'Brien?

A. He is an agent connected with Harry Weber. I think he works for Harry Weber as a part owner or something of that kind.

Q. Did you go to his office?

A. Yes, and he spoke to me about an affidavit I had made in a newspaper, and he said that Mr. Goodman wanted to see me. He took me down, through a little private stairway, to their office.

Q. What building was that?

A. The Palace Theatre Building. Mr. Goodman questioned me about the affidavit. He asked me if the contract that was represented by that affidavit was the conviction of all three signs, or if two signs differed it was so and each disagreed. I was the only living witness to that thing, George Evans being dead and Max Konoroh in an insane asylum.

Q. What was this affidavit about?

A. That is a long story.

Q. Well, just in a general way?

A. Many years ago, the church people of New York, led by Canon Climes of Brooklyn, succeeded in enforcing a state law closing theatres on Sunday nights. Those theatres were closed two consecutive Sunday nights. The Managers' Association sent a delegation over to the White Rate, and asked us to go down before the Board of Aldermen and to state that many of our members depended for their livelihood on the theatre being open on Sunday nights; and a committee was sent down, and the theatre opened the following Sunday.

Now, in return for that favor, they promised to abolish the business of the White Rate. That latter never reached Mr. Mountford until he had been charged Chicago. On Tuesday of the following week, Mr. Mountford saw your checkers.

Unfortunately, perhaps, I missed Mr. Mountford's call.

Mr. Kelley: What year was that?

The Witness: That was about the same time.

Mr. Kelley: Well, when?

The Witness: I could not tell you.

Mr. Kelley: We are not mind readers.

The Witness: "Variety" published it. You can find out easily enough.

By Mr. Hawkins:

Q. Just about the best of your recollections, now.

A. Maybe five or four or three years ago. Mr. Mountford called me and asked me to sign an affidavit in and it appeared the next week, with other statements by George Evans and by Max Konoroh, stating that Mr. Albee had.

Q. Now, in the fall—in September or October—of 1917, when you were to see him in his office about getting some time through the United Booking Office, what was said by Mr. Goodman and by you at that time?

A. When was that?

Q. In the fall of 1917, you told us a little while ago.

A. Yes.

A. Oh, he asked me about the affidavit, and I told him just exactly what I have told you here, and he says to me: "Is it not possible that two of the members could have said that Mr. Albee said that business man did not keep promises and one did not?" I saw the significance of the suggestion immediately, and said: "No; it was the unanimous opinion of that committee."

Q. What else was said that day between you and Mr. Goodman?

A. That was about all.

committee called on Mr. Percy Williams. We asked Mr. Williams why they did not keep the promise they had made to us, and Mr. Williams said it was not within his province to interfere with Mr. Proctor's business. We called his attention to the fact that he was the chairman of the committee that had made the promise, and he said that he could not do anything for us; that we would have to take care of it ourselves. We called on Mr. Proctor, who then had offices in the Fifth Avenue Theatre Building.

Mr. Kelley: Is he still rambling on the affidavit or on the main issue?

By Mr. Hawkins:

Q. What was the affidavit about? Did it grow out of this dispute?

The Witness: The point is that we had in the fall of 1907 at Mr. Goodman's office, and something came up about an affidavit. I want to know what that affidavit was about?

A. Unless you know what we were after, I do not know how I can explain it.

Q. In this all a part of it?

A. Yes.

Q. Then go ahead.

A. We went to Mr. Proctor's office and a boy came out and told us that Mr. Proctor was not in. In opening the door I had noticed Mr. Proctor sitting in the office and I called the boy's attention to that and I told him to tell Mr. Proctor that we were waiting on him. Mr. Proctor came out and told us that we would have to take it up with Mr. Albee.

We then called on Mr. Albee, and Mr. Albee gave us some advice as to how to run our organization.

Mr. Kelley: Let us have the date of this in the record.

The Witness: I do not recall the date.

By Mr. Hawkins:

Q. As near as you can remember, when was it?

A. 1902 or 1903. I can find out for you.

Q. Give us your best recollection now?

A. 1902 or 1903. I can find out for you.

Q. Was Mr. Mountford in your organization at that time?

A. No. Not in the original part of it. He joined Mountford came in—that was his first night at the White Rate Meeting, when this committee was appointed. That was Mountford's first initiation.

The Witness: Can you give us the date (addressing Mr. Mountford)?

A. Mr. Mountford: With the permission of counsel, I can tell you the date.

Mr. Kelley: No.

By Mr. Hawkins:

Q. Do go ahead and give us your best recollection.

A. I thought he might slip it to me.

Q. No.

A. Mr. Albee told us we should develop our time to stopping new acts from coming into vaudeville; stop troupes, etc. We asked him to go ahead and to do with their not keeping their promise to abolish these things.

Mr. Kelley: I wish you would give us Mr. Albee's words in his language.

The Witness: How silly. How can I tell the exact words of a man whose I do not remember.

Mr. Kelley: What is the use of talking about it if you can not tell us that?

The Witness: Well, if you object to it, and it is sustained, I will not tell it.

Mr. Kelley: Yes, we do object.

The Witness: I will tell you about what he said.

Mr. Kelley: Do not want about what he said. We want what he said.

Mr. Hawkins: We want his version of that conversation. It is not necessary to have it repeated.

By Mr. Hawkins:

A. Well, Mr. Albee said to us: "Business men do not keep their promise." We reported that back to our organization; I do not remember the year now, but many years later I was called to the White Rate one morning—called on the telephone. I was told to come to the White Rate. When I got there, the stenographer asked me if I knew the condition of that promise, said, "I gave her all the details, just what happened, and she took them down on the typewriter."

Q. Give the date of this historic transaction.

A. I do not remember. However, "Variety" had it the next week.

Q. Give us the best of your recollection.

A. I would say four or five years ago, maybe three years ago.

Q. Was that when you made the affidavit?

A. Yes, when I made the affidavit.

Q. What was the affidavit about?

A. That happened down there—what transpired in that meeting.

Q. That is, the meeting between this committee and Mr. Albee?

A. Yes. Later that morning I was eating my breakfast, and I had bought a "Variety" and I saw a two-page ad by Mr. Albee in which he had denied ever having said, "Business men do not keep promises." I went back to the White Rate and I asked the girl what she was going to do with my testimony. She said she had sent it on to Mr. Mountford.

I asked her where Mr. Mountford was, and she said he was in Boston. I asked her if she had sent it by letter and she said "yes"; so I set down and wrote Mr. Mountford a letter and asked him to be careful about using it; that it would mean that I would never have a chance to abolish the business if it was published. That letter never reached Mr. Mountford until he had been charged Chicago. On Tuesday of the following week, Mr. Mountford saw your checkers.

Unfortunately, perhaps, I missed Mr. Mountford's call.

Mr. Kelley: What year was that?

The Witness: That was about the same time.

Mr. Kelley: Well, when?

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A. When was that?

Q. In the fall of 1917, you told us a little while ago.

A. Yes.

A. Oh, he asked me about the affidavit, and I told him just exactly what I have told you here, and he says to me: "Is it not possible that two of the members could have said that Mr. Albee said that business man did not keep promises and one did not?" I saw the significance of the suggestion immediately, and said: "No; it was the unanimous opinion of that committee."

Q. What else was said that day between you and Mr. Goodman?

A. That was about all.

Q. Did you make any application then for time in the United Booking Office?

A. Yes.

Q. Mr. Goodman that day? He is not a booking agent.

A. No, not to Mr. Goodman. He is not a booking agent. Q. When was the next time you tried to get work through the United Booking Office?

A. Directly afterward.

Q. Well, all us about that?

A. I could not get it.

Q. Whom did you try to get it through?

A. Mr. Fitzpatrick.

Q. Who was he?

A. A booking agent with a franchise. I think his franchise was with Al Sutherland, who had died.

Q. Did he book through the United Booking Office?

A. Yes.

Q. And did you get any time through him?

A. No.

Q. Have you ever had any time since then?

A. No.

Mr. Hawkins: We will excuse Mr. Keogh for the present, as we want to put another witness on now. Mr. Keogh will be recalled at the next hearing.

Examiner Moore: Very well.

Mr. Walsh: We will call Mr. Harry Bulger.

HARRY BULGER

called as a witness on behalf of the Commission, being first duly sworn by the Examiner, testified as follows:

DIRECT EXAMINATION.

By Mr. Walsh:

Q. Mr. Bulger, where do you reside, what is your age and when was your business?

A. I reside at Freeport, Long Island; fifty years of age my next birthday.

Q. What is your business?

A. I am an actor.

Q. What character of an actor are you?

A. I am what they term a character actor—a character comedian.

Q. How long have you been an actor?

A. Well, I should judge I have been on the stage permanently since 1892 or 1893.

Q. Have you, during all that time, been a character actor? A character comedian, Mr. Walsh. That would be the better term.

Q. Generally, what theatres have you played in?

A. Every first-class theatre from Maine to California under every first-class manager, as a star.

Q. Ever play in foreign countries?

A. No, sir.

Q. What do you play in now?

A. I am rehearsing a play opening next Friday night—Augustin D'Am's "A Night Out," put to music.

Q. What character do you play in that?

A. A theatrical manager.

Q. Do you think you can do it successfully?

A. Well, I hope to do it more successfully than I did in the vaudeville.

Q. Did you ever play in vaudeville?

A. A great many times; yes, sir.

Q. Where have you played in recent years—the last two or three years?

A. The last two years I closed my engagement with George M. Cohan's Revue at the Colonial Theatre in Boston, two years ago this past February.

Q. After you got through at that time did you come on here to New York?

A. Yes, sir.

Q. Do you know William Lykens?

A. Yes.

Q. Who is he?

A. He is a vaudeville agent.

Q. What was—did you ever have a conversation with him?

A. Yes, sir.

Q. What was that conversation?

A. Mr. Lykens sent me and told me—

Mr. Goodman: We make the same objection we made to the testimony of the other witnesses along the same line, that it is hearsay and not binding on the respondents.

Mr. Walsh: It is leading up to an interview with Mr. Cohan.

The Witness: Mr. Lykens sent me and said that after having had two successful seasons on Broadway, I had success, that he thought he could get me a very good engagement in vaudeville at a nice sum of money, at which I told Mr. Lykens to let it go. I went home to Freeport and three days later received a telegram to come to Mr. Lykens office. I came there, and he said, "My dear fellow, you cannot play vaudeville; you are on the blacklist." I said, "Blacklist—for what?"

Mr. Kelley: Give the date of the conversation.

The Witness: I said two years ago last February—last month. Two years ago last month, I closed the season with Mr. Cohan's revue and came directly to New York and this happened immediately after my arrival.

By Mr. Walsh:

Q. Was that all of the conversation?

A. No, sir.

Q. What did he say to his office and he said, "My dear fellow, you cannot go in vaudeville; you are on the blacklist."

A. Yes, sir. "Error having been a member of the White Rate, making speeches in Boston and picketing in Boston and in sending letters to the White Rate, for which you were blacklisted." I said, "Where did you get your information?" He said, "From Mr. Pat Casey."

Q. What was your checkers?

A. Yes, sir. I went to Mr. Casey's office and Mr. Casey repeated in the presence of the other witnesses the statement almost the same words; that I had picketed in Boston and made speeches in Boston and paid levies, and that they knew I had the numbers of my checkers.

Q. You are a wonder if you have the numbers of my checkers, because I have not had a blank check for ten years."

I said, "All of the money has been in my wife's name, and if you can find the checks you are a wonder."

Q. Did you picket in Boston?

A. I did not.

Q. Did you make speeches for the White Rate in Boston?

A. I did not.

Q. Did you send any levies or monies to the White Rate?

A. I did not.

Q. I show you Commission's Exhibit 5, and show you the second column, and ask you if you see your name thereon?

A. You will pardon me if I use checkers?

Q. Yes.

A. Yes, sir.

Q. What name do you see?

A. Harry Bulger.

Q. Is that your name?

A. Yes, sir.

Q. When is indicated just before the name?

A. Well, I am a star four times over according to that.

Q. Look at the slip that is attached thereto.

A. Yes, it states "picketed in Boston, made speeches in Boston, etc."

Q. Since that time have you worked any in

(The next exhibits are, respectively, Respondents' No. 99 and Commission's V.)

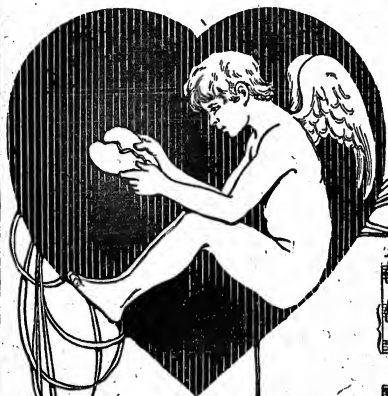
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BY KELLETTE & KENBROVIN

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OF MINE**
BY WHITING & EGAN

TILL WE MEET AGAIN
BY WHITING & EGAN

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BY BRYAN & SCHWARTZ

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LINE**
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Poughkeepsie 2 Gayety Boston.
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"Merry Rounders" 26 Majestic Jersey City
N J.
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2 Star Brooklyn.
"Monte Carlo Girls" 26 Star Brooklyn.
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"Star & Garter" 26 Casino Boston.
"Step Lively Girls" 26 Gayety Boston 2 Casino
Brooklyn.
"Eight Score" 26 Star & Garter Chicago.
"Roseland Girls" 26 Gayety Washington D C.
"Social Follies" 26 Gayety Brooklyn.
White Pat 26 Gayety Louisville.
Williams Mollie 26 Miner's Bronx New York
2 Majestic Jersey City.

LOS ANGELES.

When Roma Raymond's breach of promise
suit against Eric Williams comes to trial
she will have to face the defendant's wife as
well as himself.
Mrs. Williams made a statement for her
husband as he was busy at the time getting
into the costume for his next scene.
"We are ready to go into court at a moment's
notice," said Mrs. Williams, "but we won't say
anything till the case is tried before a judge
and jury."

Paul Hoffman, an artist employed by the
La Fon Bulletin Service, was seriously injured

A SURE-FIRE COMEDY HIT

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today when he was struck by an automobile driven by Earl F. Montgomery, a comedy actor now with the Vitagraph Co. According to Montgomery and E. La Fon, the accident was unavoidable. Hoffman admitted himself when he recovered consciousness that no one was to blame for it.

Montgomery brought Hoffman to the receiving hospital and stayed with him till he was attended to.

Rhea Mitchell's attorneys have attached all moneys in Los Angeles banks that are in the name of Harry Garson and his business associates in conjunction with a suit that has been filed alleging that Garson broke his contract with Miss Mitchell.

She claims she had a contract with Mr. Garson which stated that he was to pay her \$25,000 for her next three years' work, payment to be made on a weekly basis with a sliding scale and that he has paid her but \$100 altogether. She also says that she was in his employ for only 14 weeks and he did not pay her salary during that time.

ATLANTIC CITY.

By CHARLES SCHUBERT.

Aviation is proving in its present novelty a real rival to theatrical privileges in its interest to the Boardwalk throngs. The staging of aeronautic stunts with the breezy clouds as backgrounds and the bright blue sky and ocean for floor and ceiling makes pictures finer than any scenic artist has yet offered. In any of Atlantic City's many premiere nights. The loops and tall spins that Eddie Stinson does for passengers on request, at \$25 per trip, keeps the eyes of the walk promenade glued to the skies. Parachute drops, aerial races, wireless telephony to the sky machines and other stunts tend to keep the crowds outdoors during matinee hours—with a noticeable effect on the afternoon business. Night business has, if anything, been accelerated during the past week, the incoming convention crowds proving an astonishing boon to orchestra business. The premiere of "Sunrise" was a notable incident, when the house played

and the many additional amusements of this pier will be in full swing for the summer season from then on.

During the present week the Million Dollar Pier is devoting its activities to the National Electric Light Convention, which is occupying most of its ample space with post-war demonstrations of electrical power and appliances. The staging of the display is one of the most elaborate conceived here and is being viewed by theatrical men at the shore with much comment.

Newly-elected officers of the Atlantic City Amusement Men's Association are William H. Fennan, of Sleepychase Pier, president; S. W. McGill, of Garden Pier, treasurer; J. Ruffly Gibbons, Globe Theatre, secretary. Executive Committee: Julius Aronson, general manager of the Globe and Keith theatres, chairman; W. H. Fennan, S. W. McGill, J. R. Gibbons, E. J. O'Keefe, of City Square, Cort and Criterion theatres; M. H. Russell, of the Virginia and

ANK SQUARE—Had a new musical show featuring Percival Knight, "Among the Girls," for Monday night to a big house. MAJESTIC—The third week of "The Bird

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PLYMOUTH—First night on Monday on a two weeks' engagement of the Gilbert and Sullivan operas. "The Mikado" and "The Pirates of Penzance" looked in there for the first week.

HOLLAR—House will be dark after this week when Laurette Taylor will wind up with "Happiness."

COLONIAL—Last week of "La La Lucille," which is supposed to go into Miller's Theatre, in New York, at the end of the present local engagement.

COLEY—"Cinder" being used as a vehicle by the Henry Jewett Repertory Co.

ARLINGTON—"Little Peggy O'Moore," still cleaning up in "Shubel."

CAIRNO—"The Bowers Burlesques" in "The Health Runners."

GAYETY—Barney Gerard's "Polites of the Day."

HOWARD—"The Rainbow Girls."

RUFFALO.

MAJESTIC—Julian Hingee and his Revue of 1919. Drawing big houses, mostly women. Show sizes up as a "road" offering, and is getting good money here.

SHUBERT-TECK—"Oh! Lady! Lady!" Advertised as "Absolutely Identical to New York Cast," but the overzealous press agent seems to have overlooked Vivienne Segal and Margot Kelly, who are missing. Show of this type have been queried here this season by second, third and fifth companies. Fair advance sale. On its reputation and the last attraction of the season at the Teck, the show should do good business.

STAR—"The Revelations of a Wife." How they get away with the "semi-sex" stuff here is a mystery. Show gives "daily matinee for ladies only" and "tickets for everybody over 16." The pop-price fans gobble the hookum and cry for more.

RHEAT—Vaudeville.

GAYETY—"Stop, Lively Girls."

STRAND—Pictures.

FAMILY—"Phoebe Bara" in "The Darling of Paris." Getting business through sensational advertising.

The frequent presence at the Teck last week

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of Michael Shea and his close association with Ray Comstock and Morris Galt during their recent visit to Buffalo has given rise to the rumor that Shea is contemplating an incursion into the legitimate field.

The J. Y. M. A. staged a minstrel show

Thursday night under the direction of Jack Yellen. Chester Maley, formerly understudy to Frank Tinney in "Altaboy," made a big hit.

The opening of the baseball season with four victories for the Bisons during the first week make prospects for a successful season appear

J. Stanley Weber, concession manager of the Shea Amusement Co. for the past seventeen years, has announced his determination to wed Cora Hess, of Buffalo, May 25, and asserts that nothing can swerve him from his first purpose.

Announcement was made in the newspapers this week that the church organizations of the town are planning a street corner evangelistic campaign during the coming summer. Any fears of a "Puritan" campaign have been set to rest by the public announcement of the Rev. C. McLeod Smith that all attacks on "booze, tobacco, dancing and the theatre" will be taboo. The Church Federation seems to be climbing onto the band wagon.

Irving Fiehell, of Harvard University and the Little Theatre, New York, is in Buffalo to rehearse the dramatic groups who are to appear in the forthcoming pageant of the two-day festival of the Community Chorus at Hinewood Music Hall, May 26-27, when Percy Mackaye's Masque will be given.

DENVER.

BROADWAY—Last night, Otto B. Skinner in "The Honor of His Family."

ORPHEUM—Vaudeville.

TABOR—Vaudeville.

DENHAM—Wilkes Stock Players in "A Stick in Time."

RIALTO—Pictures.

PRINCETON—Pictures.

RIVOLI—Pictures.

STRAND—Pictures.

ISIS—Pictures.

AMERICA—Pictures.

The "Nickel Show" now is only a memory in Denver. The term "Nickel" which the kiddies have been wont to apply to a picture theatre at last is a real menomom. The battle which leaders in the industry have waged for years to do away with the cheaper priced theatres bore fruit this week, and the last of the five-cent theatres disappeared.

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Lakewood Park, the largest of Denver's two outdoor amusement parks, will open the season May 24. A first-class cabaret with professional performers will be run in connection with the ball room and restaurant in the main pavilion.

Eddie Foy, who, with his family, has been touring the country on the Orpheum circuit, is going into pictures as soon as his present engagement is completed, according to an announcement made in Denver this week.

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Present—The Comedy Hit of the Season PANTAGES ROAD SHOW A SENSATIONAL NOVELTY—ENTITLED "OIL SRAH" NO BEARDS, PIES, BAGGY PANTS, FLAGS, OR GRAVY

The National Film, which was recently reorganized, issued a statement saying that it had reached a tentative agreement with Foy for the service of himself and family in the production of a series of two-reel comedies. Albert W. Hale, of Los Angeles, has been engaged as director.

Fully Moran, who has been starred in a number of comedy photoplays, will be the guest of honor at the next weekly luncheon of the Rocky Mountain Screen Club.

Jack Krum, a veteran theatrical man, has been appointed manager of the Denver exchange of the Triangles to succeed Elia Callahan, who recently was transferred to Cleveland.

Word has been received here of the appointment of Walter S. Rand, well known Denver man, as a special representative for the new Douglas Fairbanks pictures.

Arrangements are being made for the opening of a new Goldwyn office to take care of the Western end of the territory now served out of the Denver office.

Denver picture fans were treated to a series of free shows during the past week. The two rival candidates in an exceptionally "warm" mayoralty campaign engaged playhouses in all parts of the city for political rallies and footed the bill for free shows which were given in conjunction with the campaign speech making.

H. E. Lutz left Denver for Los Angeles this week on his first tour of inspection as Western division manager for Select Pictures. O. P. Woody, an old-time picture man, has been made manager of the Denver Select office to succeed Lutz.

The Empress at Laramie, Wyo., has been sold by J. S. King to H. B. Hunt, according to word brought to Denver this week. The new owner is a former president of the Black Hills Exhibitors' League, complaining the theatre owners of Nebraska and South Dakota. He has been active in the picture industry for years.

G. W. Whitney, former manager of the General Film in Denver, returned to the city this week after several months' absence in Holington, Kan., an owner and manager of the Strand. He sold his house to W. E. Heller, a contractor of Holington, who will continue to operate it.

DETROIT.

By JACOB SMITH.
Bonettelle stock at the Garrick and Vantage Glasser stock at the New Detroit.

Capt. Ricks at the Detroit O. H. Next, Walter Whitehead in "The Little Brother."

Lottie Mayer and her Diving Girls are playing an indefinite engagement for Ingersoll Amusement Co., out Jefferson avenue.

Michigan theatre owners are up in arms against the Condon bill passed mysteriously by the last legislature and signed by the governor, whereby equal rights are given to everybody, whether black or white, regardless of religion. The bill was especially directed to give Negroes full privileges in theatres, hotels, restaurants and public places. The theatre owners fear that if Negroes buy seats on the main floor it will hurt their trade with the whites.

Harry I. Garson is in town for the premiere of his latest Blanch Sweet picture, "The Rushed Hour" which opened Sunday at the Broadway Strand to excellent business. The story is very unusual and seems to be meeting with big public favor.

J. J. Shubert was a visitor last week. While here he conferred with E. D. Stair who has the Garrick and Detroit Opera House.

"Daddy Long Legs" is playing at the Washington all this week coming direct from the Adams; "Rushed Hour" at the Broadway-Strand; "The Red Lantern" at the Adams and Mary Bagen at the Madison.

INDIANAPOLIS.

By WILL B. SMITH.
MUAET—"Book of Job" (Stuart Walker Players).

ENGLISH'S—Summer vaudeville.
PARK—Darknet Americans.
MAJESTIC—Burlesque.
KEITH'S—Summer vaudeville.
RAJATO—Dark, rebuilding.
LYRIC—Dark, rebuilding.
GAYETY—Vaudeville.
COLONIAL—Picture.
CIRCLE—Picture.

Ray Samuels was billed as headliner at Keith's the week of May 12 in response to popular demand that he be brought to Indianapolis before the close of the winter season. The summer season began May 19. Three performances daily will be the program.

The summer vaudeville season also opened at English's Monday, May 10. Henry K. Burton will manage the theatre through the summer. Burton plans continuous performances of "Book of Job" and "The Little Brother." Stuart Walker's new York model's style show was the headliner in the opening bill.

The rebuilt Rialto, vaudeville, will be the only theatre in Indiana to have a completely equipped nursery room for children.

Stuart Walker, whose dramatic presentation of the "Book of Job" in New York aroused widespread interest, spoke upon his achieve-

ment from the bible-dramatic standpoint from the pulpit of All Souls Unitarian Church in Indianapolis Sunday morning, May 18. The play has a week's run at the Murat beginning next Monday.

Picture shows of Hartford City, Ind., are preparing to run on Sunday for the first time in years. Angered because the prosecuting attorney had filed charges of violation of the antiquated blue laws of Indiana against proprietors of cigar stores, Mayor McAfee instructed the police force to close up everything in town but the churches and city water works. Merchants howled, and the mayor recalled his order, asserting that nothing or everything should be closed.

The recreation department of the City Park Board is testing picture projection machines of a size small enough to be carried in a hand bag, with the intention of purchasing a number for use in the recreation centres this summer.

During the performance at the Circle Friday afternoon, where Mack Bennett's bathing beauties were appearing in person, a "scene" occurred in the audience that is causing considerable gossip in the Hoosier capital. It appears that a man, well known in Indianapolis and one that was prominent in the fight against legalizing Sunday motion pictures, was discovered in the theatre with the wife of another man. To make the "scene" more interesting the person that did the discovering was the wife of the man who fought the Sunday shows. There was a hot time for a while, but because of the promise of the three persons involved the matter has been kept out of the newspapers.

The Stuart Walker Players will present the "Book of Job" at the Murat next Sunday afternoon. A portion of the receipts will go to the local society for the fatherless children of France.

Convalescent soldiers from Fort Benjamin Harrison were the guests of the Rotarians at a luncheon at the Claypool Hotel, Thursday. Nelson Trowbridge, of the Murat, gave all the soldiers a most enjoyable performance of "Good Gracious, Annabelle!" The soldiers were given a real entertainment at the luncheon by the presence of Mack Bennett's bathing beauties and two girls from Keith's.

MONTREAL.

By ARTHUR SCHALEK.
HIS MAJESTY—"The Boston English Opera Co." for one week. Next week, Ethel Barrymore—"Van Orkney."

PRINCESS—Van Orkney.
ORPHEUM—Orpheum Players under the management of Harold Hovis opened in "The Drat." Prospects are for an excellent season. Margaret Knight, David Herbin, Sten For-

rester, Maurice Franklin, Helen Beresford, Rita Davis, Dorothy McCord, Byrdell Landrew, Fred C. Barron and Carrol Gillen in the company. Walter Clark Bellows in stage director; Louis Wolford, state manager. This week, "Nothing but the Truth." Next week, "Eyes of Youth."

LOEWS—Norma Talmadge in "The Probation Wife" (feature film), "The Foolish Age" (comedy) and vaudeville.

IMPERIAL—Marguerite Clark in "Let's Elope," film, first half. Second half, Pamela Ward in "The City of the West." Edith Signclair, Belgian harp soloist, remains all week.

GRAND—Feature film, "Mickey" opened for one week Sunday to packed houses.

TIVOLI—Opened Saturday under management of Harry Pomeroy and Sam Lewis. Theatre has been thoroughly renovated and an organ and orchestra has been added. The feature film was Norma Talmadge in "The Heart of Wisdom."

STRAND—First half: Theda Bara in "When Men Deserve" (film); Harold Lloyd in "Young Mr. Jazz" (comedy film) and Willie Eckstein.

Holman—First half: Mae Murray in "The Delicious Little Devil" (feature). Second half:

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Carlisle Blackwell in "Love in a Hurry" (feature) and "Hudson and His Symphony Five."
THE ALLEN—First half: "Charlie Ray in 'The Sheriff's Son.'" Second half: "The Girl Who Stayed at Home."
CRESCENT—First half: Anita Stewart in "A Midnight Romance" (feature). Second half: Viola Dana in "The Partisan Figures."

Dominion Park opened for season, 18.
The Princess expects to remain open all summer with vaudeville.

Boxing matches are now being staged at the Monument National Theatre.

NEW ORLEANS.

By O. M. SAMUEL.
PALACE—Still with-prevailing and grip-promoting, Edward Houdini, with a concert that has obtained down the years, "The Lost Boy," tickled the reluctant ribbles of the Palace habitués the last half last week. Blondell calls his bit, "The Boy from Home" new,

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LYRIC—"Broadway Rastus."
STRAND—"Mac Murray in 'The Delicious Little Devil,' first half. 'The Crimson Gardenia,' and half."
LIBERTY—"Marguerite Clark in 'Come Out of the Kitchen,' first half. Dorothy Dalton in 'The I Spy of Red Butte,' last half."
TUDOR—"Mickey."

The Strand has a new policy and will play pictures because of their merit and regardless of the producing firm hamfatter. Mac Murray in "The Delicious Little Devil" was thought good enough for the first part of this week. It is the first time the Strand has offered a Murray feature. The theatre is to double its admission prices during the month of June when it will play for a week each five features of extraordinary promise. They include Nazimova in "The Red Lantern," Douglas Fairbanks in "Knickerbocker Buckaroo," Griffith's "True Hearted Rusty," coupled with Fatty Arbuckle's "The Desert Hero," Harry Fiebert's in "Daddy Long Legs" and lastly, a combination of "The Woman Thou Gavest Me" and Chaplin in his newest release, "Sunshine." Of course, the usual units will supplement the features.

CRESCENT—A queer, commonplace program the latter end of last week, holding but one bright moment, and that, unfortunately, in conclusion. O. K. Legal opened. One of those tramp jugglers with soiled garments and all the accustomed impedimenta. Vaudeville would do something for itself and its patrons if it threw the dirty tramp make-up off of its program. Ryan and Moore proved to be just an act. They barely pleased. Saxton and Farrel had the woman complaining about mixing her effects, with the comic approaching in the guise of a stage-hand, the duo running through a splattering of jass that has long been obsolete in the nine-day kingdom. They did nothing because they did nothing. Hodder, Stein and Phillips managed to pull through with full-dressed harmonizing, their self-conscious blarneying somewhat. Chastaine Sisters proved an oasis in this desert of mediocrity, their pretty setting, costuming and vigorous dancing turning heads for the eyes, ears, brain and nerves after the lrisome near-acts that preceded them.

Mr. and Mrs. Eddie Mather left for Ottawa, where Mather will act as delegate of Local No. 33. I. A. T. S. E., at the convention to be held there.

Billy Beard has again signed as principal comedian with Al. G. Field's Minstrels, due to start the season in August.

Madshipman Harold Blair, of the British Navy, visited his mother, Jennie Blair Sterling, principal of "The Glasgow Herald," in this city. Mrs. Sterling had not seen her son in sixteen years, and here a real affair of the heart was the cause of his visit. Among those attending were Ben Piazza, Larry Comer, Mr.

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Mrs. Arthur White, wife of the Orpheum manager, accompanied by her sister, Irma, left for the White summer home at Forest Lake, Minn., last week. White is remaining here until the arrival of Charles E. Bray the latter part of this month, after which he will join her.

Ed Masley did excellent work in putting across his feature, "Mickey," with the best advertising campaign shown around in months.

Billy Mason, manager of the Chicago branch of Blumsky, is spending a week here in the interest of his concert.

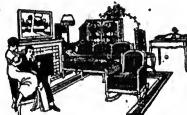
George Klumpf, of the Orpheum staff, has returned, after spending 18 months in France.

PHILADELPHIA.

The picture people are predicting a strong "come-back" by Mary Pickford as the result of her work in "Daddy Longlegs," her latest effort. The picture was given a private show-

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Raymond Bond, of the Albee Stock, has taken up his residence at Silver Spring. Mr. Bond is writing several one-act plays. Five sketches written by him are to be produced next fall as well as one he has written for his own use.

Charles I. Schofield, director of the Albee Stock, is ill and under the care of a specialist as the result of overwork. Mr. Schofield has worked hard since the opening of the season and continued his efforts despite the wearing of his physician with the result that he became so overworked that he brought on a return of an old complaint.

Rocky Point and Crescent Park, Rhode Island's summer amusement parks, opened their season 18. Real business, however, is not anticipated until after Memorial Day.

Rhode Island had its first localized Sunday baseball game last Sunday, the last Legislature passing a bill allowing the national game to be played on the Sabbath. Sunday movies are still taboed, the Sunday movie bill having failed to pass the Legislature.

SALT LAKE CITY

By E. C. DAY.

The 1918-19 season came to a close in one Salt Lake theatre last week, and will terminate at another next week. Ralph Clements and Gertrude Bondhill and their stock finished a successful season at the Hippodrome last Saturday night with the presentation of "Dora Thorne."

Coincident with the closing of the Hippodrome came an official announcement by Edward P. Levy, resident manager of the Orpheum, that the current vaudeville season will close with the two regular performances on Sunday, June 1.

PROVIDENCE.

By KARL K. KLARK.

SHUBERT MAJESTIC—San Carlo Grand Opera Co., for years a favorite with Providence audiences, opened a week's engagement Monday, presenting "Lucia di Lammermoor" before a well-filled house. With changes of program during week it is expected this engagement will prove as popular as those in the past.

OPERA HOUSE—Why Marry? with Edmund Bruce, and going exceptionally good. E. F. ALBRE—E. F. Albee Stock, in "Gladys" with Burton Mitchell in leading role. Company is improving each week and gaining in popularity. This week's offering is proving an especially good drawing card.

KEITH'S—Dark.

PAY'S—Musical comedy, "In Sunny Monterey" and Anna Cass in "The Hidden Truth" (film). Other acts: Tenley Girls, known as "The Brinkley Girls"; Jones and Faben; Al Robbins; Tom O'Hare; Captain Cod's Beals.

COLONIAL—House dark with exception of Tuesday night, when David Kessler and company presented a "Yiddish" play.

The Amateur Widow, film, proved a good card at the Sherry the last of the week because the star is Zena Keefe, a former Pawtucket girl.

THE STANLEY—Douglas Fairbanks in "The Kidnapper's Ransom." Next week, Norma Talmadge in "The New Moon."

PALACE—W. S. Hart in "Money Corral." Next week, Mabel Normand in "The Post."

ARCADIA—Ethel Clayton in "Vicky Van." Next week, Marguerite Clark in "Come Out of the Kitchen."

VICTORIA—William Farnum in "The Jungle Trail." Next week, George Walsh in "Help, Help, Help!"

STANDARD—Edie Ferguson in "Eyes of the Soul." Last half, "Oh, You Woman!" with Ernest Truax and Louise Huff.

BELMONT—W. S. Hart in "Border Wires." Next week, "What Money Can't Buy" and "The World to Live in," three days each.

EVENT—Emmy Weisen in "Amateur Advertiser"; last half, "Dressed to Kill."

PORTLAND, ORE.

By JOSEPH GLANT-KELLEY, JR.
ORPHEUM-PANTAGES—Vaudeville.
HIPPODROME—Pop vaudeville.
STANDARD—Vaudeville and pictures.
AUDITORIUM—Dark.

HEILIG—Dark.
BAKER—J. S. Baker Players in "The Straight

ALAZAR—J. S. Baker Players in "The Straight
Haven" with Edward Horton and Alice Fiam-
lar in the leads.
LYRIC—Musical comedy stock.
LIBERTY, COLUMBIA, PEOPLES, STAR,
MAJESTIC—Pictures.

Fear that his three children might never laugh at Charlie Chaplin or gape at Bill Hart is the grounds J. H. Scherer, of San Francisco, cites in asking for a divorce from Mrs. Mable Scherer, who lives in this city. Since his wife became a member of a cult opposing entertainment, Scherer alleges that he hasn't had a bit of fun and that he doesn't want his children to grow up without enjoyment.

A deal involving the lease of one of the finest theatres in the West was completed in Salt Lake City last week by Gus A. Mettrey, district manager for the West for the Universal Film, who is now in Portland. The theatre is being built by the Clift estate at Second and Main streets in Salt Lake City and will have a seating capacity of 1,500 and "up-to-the-minute" in every detail. The building will cost \$700,000. The lease transaction involves a sum of \$225,000.

Frank Coffinberry, formerly manager of the Portland Orpheum, is now manager of the Cross Roads Inn, situated on the Base Line road.

The Al G. Barnes Circus will be in Portland on May 19 and 20.

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Orphe Wilbur enacted the leading male role
in his own drama, "The Fool's Game," at the
Palms last week. He was supported in able
style by Maude Fealy and the Wilkes Players.
June 1 has been set as the date for the
opening of Marionette Rambau's engagement
at the Wilkes. Her first offering will be "The
Wyes of Utah."
Mme. Schumann-Hennrich has been booked for
a concert recital at the Salt Lake Theatre,
Wednesday, June 4.
Bankers may have something on actors
financially, but not when it comes to playing
baseball. The Wilkes team won its third
straight game last week when it defeated the

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CONTRARY TO REPORTS, I AM NOT SICK. HAVE NOT BEEN SICK THIS SEASON.

National Bank of the Republic by a score
of 6 to 2. And the National Bank of the
Republic team is the champion of the Bankers'
League.
The appearance in Salt Lake of Theodore
Kosloff's Russian Ballet dancers was of special
interest because one of the members of
the company is a Salt Lake girl, Natacha
Rambova, associate dancer with Kosloff, was
formerly Miss Winifred Shannessy, heiress
to the millions of the late Michael Shannessy,
mining man. Miss Shannessy gave up a life
of ease and luxury and social pretension to
go on the stage. She literally eloped with her
art, while her parents were planning social
fame for her.
Suits for divorce was filed in the district
court here this week by Pearl Butler Moore,
actress, against her actor husband, Frederick
Moore. Both have appeared in local stock
theatres. Mrs. Moore charges that her hus-
band in enmeshed of another woman. Her
complaint recited that when accused of the
fact Moore confessed and asked her to go to
California where he arranged matters with
the other woman. She went to California,
but during her stay there she charges her
husband failed to supply her with the neces-
sities of life, and she decided to sue for a
divorce.
The Salt Lake Theatre was the scene last
week of a big Americanization Day program.
Entertainment was furnished by 300 recently
naturalized or soon to be naturalized citizens.
Dutch songs, Spanish dances, Mexican songs
and dances, Japanese flute solo, Armenian song
and dance, Swedish dance, Scotch dance and
Russian dances were among the numbers.
The Elks outing for convalescent soldiers
was filmed last Sunday by Pathe for use in
the Pathe Weekly. More than 100 decorated
autos were in line during the parade.
D. W. Griffith, the picture director, stopped
in Salt Lake last week on his way East from
Los Angeles. He was en route to New York.
F. J. Murphy has been named chief booker
in the Salt Lake office of the Famous Players-
Lasky Corp. He formerly was connected with
the picture exchange of the same company in
Denver.
Frank Duffy, of New York, representative
of the general manager of Pathe, was in Salt

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LIVORA
THEATRICAL COSTUME
354 West 44th Street Phone: Bryant 1426
"Mickey" recently played a week at Fay's
and last week had a second run at the Grand,
a large downtown house. Manager Joe Buford
announces that he has booked it for another
engagement.

The amusement resorts on the lake shore
will open Saturday, but the real opening is
generally considered Decoration Day. The at-
tractions offered will be of the same class as
last year.
The closing of the Gayety this week marks
the ending of the first season in a long time
that burlesque has really gone over in this
city. This was the first season in which bur-
lesque played the Gayety, and with the passing
of the Corinthian, former home of Columbia
Shows, that brand of amusement picked up
rapidly here until now it practically is on a
par with other theatricals.
Ontario Beach Park will continue as an
amusement park this season, but it will be
the largest of the year. The park will be
to take the first steps in operating the land
on the lake shore for the good of the public
without admission charges.

SEATTLE
By W. H. DUTTON.
METROPOLITAN—11 and week "Going
Up"; next, "Lombard, Ltd.," Walker White-
side, "Chin Chin," Gus Skinner and Alexander,
the mystic show.
WILKES—Wilkes Players is "Not with My
Money." George Broadhurst's "The Woman in
the Index" will be offering for week of 18th.
ORPHEUM—"Behind the Scenes" is current
attraction of the Orpheum Musical Comedy or-
ganization.
LYRIC—Burlesque and vaudeville; fair
business.

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OAK—Monte Carter and his musical comedy company in "Isy on Guard," with Carter in the star part, is drawing capacity business.

PALACE-HIP—"Quaker City Quartet" and W. V. M. A. vaudeville.

PANTAGES—Ruth St. Denis and vaudeville.

MOORE—Blossom Seeley heads Orpheum bill with a 45-minute symphonized melody offering.

I. O. O. F. AUDITORIUM—Concert, 10-11, with Edwin Swain, baritone; Signor, Philip Savetta, harpist, and Josef Martin, pianist.

ARINA—Roller skating.

LIBERTY—Pictures.

COLISEUM—Pictures.

ETRAND—Pictures.

MISSION—Pictures.

CLIMBER—Pictures.

Senator John Kinney, of Montana, owns the big ranch where much of the action in "The Light of Western Stars," shown at the Little Theatre current week, was filmed. The Senator has a minor role in the picture.

Ivan Fehova was married here May 1 to Lorrain Treves. The groom was with the Pavlova Ballet Russes under the Imperial Grand Opera, Petrograd, prior to entering the American Navy some time ago. He has just been released. The bride was a member of the Philadelphia-Chicago Grand Opera Company and French operatic organizations prior to that.

Ruth St. Denis at the Pantages here this week will complete her tour of that circuit at Los Angeles, and will pay farewell to the vaudeville stage at that time. Retiring from the stage, she and her husband, Tod Shaws, will devote their entire time to Denishawn, the dancing university established some three years ago.

John McCormack will sing at the Arena here 28th under the auspices of the Ladies' Musical Club at \$250 top prices.

Alex Loce, former leading man with the Wilkes' Players here for a season prior to the war, is playing a short engagement in Frisco while home on a furlough.

A return of the "8s" epidemic in central Oregon has closed all theatres and other places of public assemblage in the vicinity of Burns and other interior towns of that section of the state.

Sam W. B. Cohn, manager of the old Spokane Theatre, Spokane, for many years, and later manager of the Liberty in that city, has just been released from an officers' training camp in Arkansas. He has been appointed as manager of the Sunset in Portland. Cohn was a member of the editorial staff of the Oregon Daily Journal when the writer was on that paper.

Lee Ochs and wife are in the city on a short business trip. Mr. Ochs says things with the United is in tip top shape in the Northwest.

Captain J. W. Lathrop, Alaska, theatrical manager, returned home Sunday after a month's visit here.

The Consolidated Film Corp. leased the former home of the General Film Company, 2023 Third avenue, this week, and have moved into the new quarters. Marion H. Cohn is president and D. J. Mackin, secretary of the Consolidated. This exchange deals exclusively in "short-reel" material.

John Spickett, accompanied by his wife and W. D. Goss, Juneau, Alaska, film exhibitor, arrived here first of the week. They will make a short trip to California before returning to their home in the far north.

The Exhibitors' Film Exchange, this city, has secured the handling of "The Unbearable Silence" feature film in the fourth Northwest western state—Washington, Oregon, Idaho and Montana.

Florence Kuby, Seattle violinist, who filled in at the Moore owing to the illness of the Lambe, will complete the tour of the Orpheum circuit covered by the contract held by the team that was forced to cancel owing to a accident in Calgary.

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R. E. Charles, formerly with the Select, has just been released from Camp Lewis, and has accepted the position of booker with the Independent Sales Corporation, Seattle.

"The Hidden Truth" film is being booked in all towns covered by Anne Case in her concert tour of the Northwest. The prima donna starred in this picture.

Walter Anthony, dramatic editor of the San Francisco Chronicle for several years, has replaced Charles Eugene Banks in a similar position with the Seattle Post-Intelligencer. Banks will retire from active newspaper work and contribute to some of the leading magazines. He is an author of some repute as playwright.

Dell Heston, with the Monte Carter musical comedy organization at the Oak for some time this season, has returned to her home in San Francisco for a short vacation.

ONE Thompson and Nana Bryant, former stock stars here at the old Seattle theatre, will open at the Fulton, Oakland, latter part of this month.

"An American Ace," a condensed version of Lincoln J. Carter's four-act melodrama, will be the topical feature at the Moore next week. This will have a cast of 17 people, and is the most pretentious cast to be seen on the Orpheum time this year.

In the issue of the Vancouver "Sun" on May 11, "R. T." the critic of that paper, gave prominence to Morgan Powell's "Open Letter to VARIETY," saying: "The story given in VARIETY about Montreal created quite a furor in that city, and thank heaven our good friend, Mr. Morgan Powell, the well known drama critic, took occasion to enlighten the publishers of VARIETY as to the real truth of the disturbing incident. Mr. Morgan Powell hit the nail squarely on the head when he said that we do not want any of this eagle-sneezing lies about America winning the war. He is right. We have heard a little of this sort of bunk in Vancouver, but, happily, our local managers are invariably on the watch for this nauseating

'yapping,' and so we are not annoyed so very much; in fact, it amuses us. But it may be just as well to state that vaudeville artists from across the line coming to Canada should be given to understand that they must exercise tact when they are dealing with the question as to 'who won the war.' Canadians would not be so silly as to get up and yell from the house-tops that they won the war, but they would be perfectly justified in maintaining that they had a great deal to say in the clean up. However, there is no use arguing over the matter. Mr. Morgan Powell's letter to VARIETY speaks for itself. With its sentiments we are in full accord."

SYRACUSE, N. Y.

By CHESTER B. BAHN.

EMPIRE—All week Knickerbocker Players in "A Pair of Queens." Captured full house Monday and played the house with ribaldry. The same tip was an original musical comedy written by Sylvan Baruch and Lawrence Kussner, with music by David Belasco and William Cowe, all of the Variety. "Take a Tip" is a worthy successor to the musical shows produced by A. B. in other years. It boasts of as much of a mystery plot as the ordinary variety show. As produced on Monday night, the show made a satisfactory flesh, and the cast was adequate. Considering that it was handled strictly to the sternest set. The gallery gods claimed their time-honored privilege of "kidding" the cast, and there was a more or less continuous bombardment of pennies and

peanuts. The "girls" were a riot, but they declined to get fussed.

BASTABLE—All week, "Open Your Eyes" film, produced for the U. S. Public Health Service. With the regular burlesque season over and the summer policy still unsettled, the Bastable this week made a try at pictures. Judging from the patronage Monday, the attempt will be highly successful from the box office standpoint. "Open Your Eyes" is aimed to mitigate the social evils which are the third of the films so intended by the P. H. S. It is better than its predecessor seen here in that it lacks the ghastly clinical cases shown in "The End of the Road" and has more of a story than "7-17" to it. Hal Brown, formerly of the Knickerbocker Players here, heads the cast. Dr. Randolph Bennett, and is supported by an excellent cast. The entire house is selling at 25 cents, and with an aggressive advertising campaign and the low figure there is no doubt but that the Bastable will make a clean hit. The picture will probably be held over for next week.

TEMPLE—Vaudeville.

CRESCENT—Vaudeville.

STARD—All week, "The Red Lantern" film, with Matimora. Opened on Sunday to excellent business. Picture, for levitations, reminds of "Chin Chin Chow." Director Albert Capanelli, however, despite his apparent effort to give the locals, has made one fatal slip. Although the period is 1890-1900, Darrell Ross is permitted to wear a 1919 tailored suit, soft collar and tie.

Maudie Merrill, a Syracuse girl, appeared with the "Demi Tasse" Server at the Temple the first half of the week.

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The Billy Allen Musical Co. is filling the week at the City Opera House, Watertown.

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The action of John White, of Ogleton, Pa., against the Grand Opera Company of this city, was postponed for a third time

A. RATKOWSKY, Inc.
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SUMMER FURS

All the smartest summer fur—scarfs, coats, stoles and novelty fur pieces. Come in and examine these values.

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Profession
Winter Furs Stored, Repaired
and Remodeled

When it was scheduled to come up before Justice Rowland Davis in Elmira late last week. This time the postponement is indefinitely. This is the second trial of the White action, which grew out of the intended purchase of the Lyceum Theatre in Elmira. Mrs. White contended to buy the house from the Syracuse bank for \$40,000, and paid \$10,000 of the purchase price. Mrs. White later deeded to get through with the deal and sought to recover his initial payment. The first trial of the case resulted in a verdict for the defendant bank. The bank then sold the house in a foreclosure action.

William McCarthy, Syracuse comedian, left here this week for Cleveland, where he will play at stock during the summer.

According to gossip, W. T. Clary, formerly treasurer of the Wisting here, will be the manager of the new B. F. Keith house when it opens on Labor Day. Since leaving the Wisting, Clary has been interested in motion picture houses.

Whether Geneva will have Sunday movies and Sunday ball will probably be decided by the Common Council of that city on June 4, following a public hearing. At the last session of the aldermen of Geneva both the pro and the anti were represented. Secretary Michael P. Tracey, of the Geneva Federation of Labor, presented a petition bearing 1,000 names calling for Sunday amusements.

Presence of other business has forced Deniston and Morgan to close the Wright Theatre at Waterville. The owners will lease the house, it is said.

The Charles K. Champlin Stock Co. is holding over for another week at the Armory, Southampton.

The regular burlesque season at the Lumber, Utica, closed Saturday. Charlotte Walker, in "The Four Threes," was off on Monday and Tuesday.

The Big Zag Folies of the Lightning Divi-

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A QUICK descent of the final curtain—then ALBOLENE—and the make-up disappears in no time. Your skin is kept in splendid condition by this pure, agreeable make-up remover, the favorite of the stage for years. For the make-up box 1 and 2 ounce tubes. Also in 1/2 and 1 lb. cans.

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"I'VE GOT A LITTLE HOME IN THE COUNTRY" THE NATURAL HIT

SINGERS: Single or double. If you sing double, you will feature this song in your act and the moment you hear it. TWO can sing it. ONE can sing it. It will sing itself. The perfect song for double. Send immediately for double record.

"WHEN YOU'RE LONELY, SO LONELY, JUST DRIFTING"

A ballad lyric with a punch in every line, set to an up-to-the-minute symphonic melody. Just the kind of ballad singer now like to sing. It doesn't sing. It has the appealing story, set to a melodious tune, with just enough emotion to make everybody like it. It touches the heart and takes the toe at the same time. A wonderful condition. Set it and it will sell you.

"HAPPY DAYS"

The tip top run on the ladder of "HAPPY DAYS". A scream in every line. Nothing to offend anybody. Anyone can sing it and create a laughing riot. A dandy winning one-step melody that just waltzes itself. This song was adopted by the THEATRE OWNERS ASSOCIATION in Los Angeles for their annual HIGH JINKS held at Venice on April 26th. It is also featured by Liane, J. T. Byrne and his band of SOUVENIR BLACK DEVILS. Liane, Byrne and his band sang "HAPPY DAYS" in the Met sector, now on tour in the States and causing a riot with HAPPY DAYS.

"THE BUSTED BLUES"

A racy, jazz, funny-to-sing "blues" song that is making them all sit up and take notice. A racy lyric and a real bluesy melody. Look it over. We'll accept your judgment.

BAND LEADERS: Special offer if you'll programme HAPPY DAYS. We will send you 25-cent RAND arrangement (1/4 march) of Happy Days for 15c, or a complete copy for 15c. Send programme. HAVANA: We have a powerful new record melody ballad of the blues sort. Ask for it. Write or drop in a line, including a date programme so we can list you among our friends. Professional copies and connections are available everywhere.

THE C. ARTHUR FIFER MUSIC CO.

QUINCY, ILLINOIS, U. S. A.

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Chicago—May Hill, 140 North Dearborn St., Suite 212.
San Francisco—J. B. South, Broadway, Suite 212.
Superior Theatre Bldg.
Call on any of them. They'll accompany you with FIFER songs.
When selling the music, always write QUINCY, ILL., distributing office.

tion." The editorial show of the 17th Division will sit Syracuse on its tour through New Jersey and New York within the next month.

Owego had its first Sunday movies on Sunday. The houses drew capacity crowds. Proprietors of all houses in the city donated their entire net receipts of the day to the Home-We-Come Committee to help defray the expense of the big welcome home celebration during the last week in June.

The Lyceum, Elmira, closed its season Friday with "The Better 'Ole." When the house reopened in the fall it will be under new management. Nathan Appel, of Allentown, Pa., takes possession under a new lease on July 1.

Two Syracuseans left on Saturday to become picture actors on the Coast. They are J. Matheson Purves, of 110 McKinley Ave., and George C. Paisley, of 220 Westminister Ave., and both have landed with the J. Warren Kerrigan Production Co. Purves played with the Trovical Cinematograph Co. of London before coming to America ten years ago. The duo have appeared in many amateur performances here.

With a cast of amateur and professional talent, the "Continental Minstrels" will be presented this (Friday) evening at the Wisting here. It's a benefit for the Continental Can Co. Benefit Association. Troupers from the Grand Opera House will be guests.

With the return to the scene of Theodore Wharton, of Wharton, Inc., the plans of the Wharton for the future become known this week. Theodore has been appointed supervising director of the San Antonio Pictures Corporation, which will be located in the city. He is to be written by Irving S. Cobb, Holman Day, Harry Wilson and George V. Hobart. In addition, will produce three serials at the Wharton plant at the Falls. The three will be made during the summer and promise that Renwick Park will be a lively place, despite the recent fire. The production of the Wharton producing paraphernalia there. Wharton has also signed a contract with George Eastman, of Rochester, for the production of a special picture for the Monroe County War Office.

Theodore Wharton will make his headquarters in Tallah, going occasionally to San An-

tonio, where his brother, Leo, as general manager and vice-president will be in charge of the new concern there. San Antonio capital is back of that corporation.

Karoly Papp, motion picture studio employee, is seeking here for his 17-year-old wife, who deserted him a month ago. Papp is 35. He is returning to the Coast, but doesn't want to make the trip alone. The Papp had one child who died two months before the mother disappeared.

A chattel mortgage covering four drop curtains, four complete sets of scenery, a suite of stage furniture, a set of rustic furniture and several stage lights, dishes and other equipment used in "Macbeth," in which Barry McCormack appeared at the City Opera House, Waterville, Saturday night, was found to secure a loan of \$500 made by Arthur Grant, Mr. McCormack's maternal director, according to papers filed Saturday in the County Clerk's office at Waterville. Attorney T. Arthur Hendricks, who took the acknowledgment of the signature, declared that there were no money troubles and asserted that the mortgage was given solely to protect Mr. Grant in the event that anything happened to Mr. McCormack.

Syracuse clergymen of practically every denomination had a merry time on Sunday roasting the motion picture interests here, the lot of a sermonizing day into a holiday. The sermon topics breathed fire and brimstone, and the clergymen warned that they would be found entering pulpits to fight those who have given Syracuse a "Continental Sabbath." William H. Fetter, pastor of the Anti-Saloon League, was in Syracuse to help the local ministers put the hell-brand on the movie men and the city fathers. But the sermons failed to put a dent in the attendance at the local picture and vaudeville houses.

Attempt to by the clergymen of Auburn to prevent Mayor Mark Kops from signing the Sunday movie ordinance failed. Kops, after a pause, said he found nothing strongly in favor of Sunday amusements. Auburn may have a new picture house. The property at the corner of State and Dill streets may be loaned from the Meeker Co. and transformed into a theatre. The Common Council on Tuesday received applications for licenses from the Auburn houses.

man and young women in trying to establish themselves in a large city. Both are musicians—one a composer and the other a singer—and the obstacles into which they have fallen as much as have been encountered by many other seekers after success in these particular lines.

The story is logically and entertainingly developed, and the situations lead to a very interesting and effective climax. It's a story little story told in a pleasing manner and intelligently handled on the screen.

The atmosphere of the picture is typical and fitting, and the scenes introduced for this purpose give an intimate understanding of conditions under which music is written and published.

A reference is made to 46th street, between Broadway and Sixth avenue, as "Tin Pan Alley," showing the offices of the numerous music publishing houses in that block. The interiors are real, offset, not set-dresses, and the exteriors are in keeping with the story. Mr. Day is a sincere, painstaking performer, and his Brian McBride is a splendid piece of character delineation. The star is ably supported by Rittor Fair and well-balanced cast.

THE FALLEN IDOL.

Princess Lachne..... Evelyn Nesbit
Kath Parrish..... Lillian Lawrence
Scott Parrish..... Sidney Mason
Chambers Brainerd..... Lynette Chambers
Brainerd's Chief Male..... Harry Semels
Tushau..... Harry Semels
Lato..... Thomas Parker
Scott Parrish's Father..... Marie Newton
Keith's Father..... Fred G. Williams

This is the latest William Fox production starring Evelyn Nesbit. The story "The Fallen Idol" was written by E. Lloyd Sheldon, is not so short as the title might lead one to suppose. Hansen Buel was the director.

The star takes the part of a Hawaiian princess who visits California as the guest of a wealthy society woman. The visitor immediately scores a big social success and the love of the woman's asphew. The whole story is laid around the efforts of the relations and friends of Kath Parrish, (Sydney Mason) to prevent him from marrying "the little Brown thing."

One of the features of the picture is the expense of the production. The views of the Hawaiian island are picturesque and interesting. The house interiors, also those of a rich further bear out the idea of wealth which pervades the picture throughout.

Kath Parrish as Princess Lachne looks the type and handles the part intelligently. She does not spare herself, and in several scenes is badly mauled around, but the talent her medicine. Lato, a Hawaiian girl (Thomas Parker), does some wonderful stunts and is placed in many dangerous positions. But she proves herself quite an aquatic star. Miss Nesbit has a clever cast supporting her.

"The Fallen Idol" is an unusual photoplay and should make an attractive program feature. It is in five reels.

THEATRE CROOKS BUST.

What seems to be the work of an organized band of safe blowers who specialize on theatres is, evidently responsible for the turning off of the lights of theatres in the

Amos G. Van Gasebeck, of Albany, and John F. Nash, of this city, as executors of the will of Alexander B. Van Gasebeck, have brought suit in Supreme Court here to recover \$2,700 from F. F. Proctor, charging violation of the lease of the building at 90 North Pearl street, Albany. The suit follows payment by the executors of Mr. Van Gasebeck's will of \$2,500, as one-half of a judgment recovered for the death of Abraham Lieberman in a fire in the building seven years ago. The Albany building was leased to Mr. Proctor, and the first floor was remodelled for a picture theatre. The fourth floor was rented by Mr. Proctor to the General Film Co., which was in violation of the lease, the executors of Mr. Van Gasebeck's will charge. The lease barred sub-letting any part of the premises. The fire took place a midnight July 18, 1912, and Mr. Lieberman was burned to death. The executors of the will brought the \$2,500 verdict against Mr. Proctor and the executors were returned. Both Appellate Divi-

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CAN GIVE PERSONAL ATTENTION TO A FEW MORE GOOD ACTS

Florence Kubey, Seattle violinist, who filled in at the Moore owing to the illness of the Lambs, will complete the tour of the Orpheum circuit covered by the contract held by the team that was forced to cancel owing to an accident in Calgary.

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APPLY TO

HUGHES RYNER

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NOUVEAU CIRQUE, PARIS

...in that moment, when a general
friend, Mr. Morgan Powell, the well
known dramatic critic, took occasion to en-
ter the publishers of VARETY as to the
truth of the disturbing incident. Mr.
Morgan Powell hit the nail squarely on the
head when he said that we do not want any
more of this eagle-screeking talk about
America winking the war. He is right. We
have heard a little of this sort of bunk in
recovery, but, happily, our local managers
are invariably on the watch for this nauseating

'Yapping,' and so we are not annoyed so very much; he is, it amuses us. But it may be hard to tell the state that various artists just a few miles away from Vancouver are coming from across the line coming to Canada should be given to understand that they must exercise tact when they are dealing with the question as to 'who won the war.' Canadians would not be so silly as to get up and yell from the house-top that they won the war, but they would be perfectly justified in maintaining that they had a great deal to say in the clean up. However, there is so much arguing over the matter. Mr. Morfan Powell's letter to VARIETY speaks for itself. With its sentiments we are in full accord."

SYRACUSE, N. Y.

By CHESTER B. BAHN.
EMPIRE.—All week Knickerbocker players in "A Pair of Queens." Captured full house Monday and played a double with disabilities. This was the first time the "barons" have been in Otto Hauerbach's farce, and the first-nighters apparently found it enjoyable, while the critics called it "Tuesday if the funniest it might come off." "What a splendid farce," said the "Honors" went to Mabel Colcord as Martha, the maid with a system, and Hal Salter, who essayed Peter Cranby and donned short pants. "The play was a woman's rest on a past laurels, for the role of Peter Cranby was a little opportunity. Monday's performance was a benefit for the Junior Auxiliary of the House of Providence and netted over \$1,500.

Syracuse University's musical society, in "Take a Tip," an original musical comedy, has been the first to give the "tip" a new twist, with music by Dewey Rlish as Millicent, all of the Variety. "Take a Tip" is a worthy successor to the musical shows produced by T. & B. in other years. It boasts of being the first to give the "tip" the best play of its type on the professional stage and has some worth-while musical numbers which, if published, would have an even break for the "tip" on the professional stage. The show made a satisfactory dash, and the cast was adequate, considering that it was limited strictly to the sterner sex. The gallery gaudied their time-honored privilege of "killing" the show with a few more or less continuous, bombarded of pen and

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1919! Was offered \$40,000.00 for it (real money.) Already biggest seller I've ever had.

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Vocal or Instrumental by BYRON GAY.
Wonderful Dance Rhythm! Nothing to equal it.
Let "Sand Dunes" do for you:—
what it's doing for us — Getting the money.

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"At the End of a Weary Day" 3-keys, Béresford
s Her Place among the Nations of the World" by Robt. S. Vanhook Most "powerful" lyric in years!
"Japanette" a very dainty little song by C. Salisbury
"Bonnie Rose" by Gillespie and Shrigley
"Dreemng" Show Song Hit by Gray and Frey
"The Love that Your Mother gave to You" by Heon Herschel
t Me Tonight in Dreamland" This Song has wonderful "Punch" Lines for the finish. Great!

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	"Hartmann"	"Indestructo"	"Taylor"	

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\$25 Fibre Theatre Trunk...	\$14.50	\$60 Guaranteed Indestructo	\$38.50
\$35 Tool Wardrobe Trunk...	\$19.50	\$65 Deluxe Indestructo	\$48.75
\$40 Theatre Wardrobe Trunk...	\$26.75	\$85 Drawnought Wardrobe	\$56.50

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1578 Broadway New York City

brilliant Monday night opening.
POLIT—George Broadhurst presenting his own dramatic version of Octavio Roy Cohen's "The Crimson Alibi" with William H. Thompson, Harrison Hunter, George Graham, John Ellis, Blanche Yurka, Bertha Mann and Edna James. Opened Sunday night.
SHUBERT-BELASCO.—Holbrook Blinn in the Selwyn production of Eugene Walter's latest play, "Poor Little Sheep." Opened Monday night with supporting cast made up of Allan Dinehart, Louis Robinson and Leonard Dwyer and others.

SHUBERT-GARRICK.—Henri de Vries in what is styled as a dramatic novelty, "Luck," by Alice Bolts and Frank Mandel. Sunday night opening. This house has set 5-6 as curtain time.
COSMOS.—Larry Reilly and Co.; Blinn City Four; Blinn and But; "Babe" La Tour and Sid Gold; Story and Clark; Fear, Baggott and Fear.

GAYETY.—"Million Dollar Dolls."
LYCEUM.—"Night Owls."

LOEW'S PALACE.—William S. Hart in "The Money Crawl" with Mrs. Sidney Drew. In "Harold, the Last of the Saxons," as an added feature.

LOEW'S COLUMBIA.—Charles Ray in "The Busher."
MOORE'S RIALTO.—Mary Pickford held over for a second week in "Daddy Long-Legs." Doing capacity.

GRANDALL'S METROPOLITAN.—The United States Public Health Service is standing sponsor for the film, "Open Your Eyes." An appeal to the parents to teach their children to care for themselves. No one under 16 is admitted, and performances are divided between men and women. This is stated to be the first showing of the picture.

Last week Lawrence Beatty held over the Marguerite Clark picture, "Come Out of the Kitchen" for the full week. It ran the Mary Pickford film a close second at the Rialto.

Olga Echo the largest summer park near this city, opened 17. Cello and his band are the feature this summer. Chevy Chase, another park near the city, opens the 24th with two large dancing pavilions.

Margaret Anglin, appearing at the National in "Billeted," read an original poem, written by George Cohen, at the brilliant and successful ball for the benefit of the Salvation Army at the Waldman Park Inn.

John Robinson's Circus exhibits here on June 4 and 5 at Dufferin Park. This is first time for this circus in Canada since beginning of the war.

MASSEY MUSIC HALL.—19, Toronto Conservatory of Music Recital: 27, Lecture, "Air Fighting in Flanders." Official reception and homecoming of Lt.-Col. Wm. A. Bishop, the great Canadian Ace. 29, Recital by Brodus Farnum's pupils.

Light. Locklear, of United States Army, has been doing daring flying stunts above Toronto.

NOTICE FOR EUROPE

Players in Europe desiring to advertise in VARIETY, and wishing to take advantage of the Prepaid Rates allowed, may secure the same, if at the time of mailing advertising copy direct to VARIETY, New York, the amount in payment for it is placed in VARIETY'S credit at the

FALL MALL DEPOSIT AND FORWARDING CO.,
Carlton St., Regent St., S.W., London.

For uniformity in exchange, the Fall Mail 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 Mail Co.'s receipts as its own receipts for all money placed with the Fall Mail to VARIETY'S credit.

Blaire Irish, one of Pathe Weekly's local cameramen, captured a few good ones from another plane.

Phyllis Nelson Terry has been giving her time, during her visit here, to soldier patients in military hospitals.

Andrey Muncen is visiting Canada, partly to investigate the possibilities of developing the motion picture industry. She is proceeding to London, England, in June to pose for its film colony.

VANCOUVER, B. C.

By H. P. NEWBERRY.
EMPRESS.—19, Empress Stock in "Oh! Papa!" with Edna Elliott featured. This is said to be the first stock production of the play west of Chicago. Business continues excellent.

AVENUE.—28-31, Tamaki Muri Grand Opera Company.

IMPERIAL.—Dark.
ORPHEUM.—Vaudeville.
FANTASIES.—Vaudeville.
COLUMBIA.—First half, Johnson-Dean

Rene, Hogue and Hardy, Lamey and Pearson, Lillian DeVore, Jimmie Gallon; film. Business good.

"The Unpardonable Sin" will be the film attraction this week (19th) at the Dominion. Charging 35 and 75 cents for the evening shows, while the rest of the picture houses charge 25 cents, plus the tax.

The Spotlight Club, under whose auspices the Actors' Ball was given at the Arvna on the 16th, has been incorporated for \$25,000, and is known as the Spotlight Club Company, Limited.

The Maple Leaf is now playing Goldwyn productions. One feature film each week.

The New Westminster Operatic Club presented "Tom Jones" at the Edison in New Westminster, May 22, 13 and 14.

WASHINGTON, D. C.

By HAROLD MEAKIN.
KEITH'S.—Vaudeville.
NATIONAL.—Margaret Anglin in "Billeted,"

WANTED!


"BOSTONIAN BURLESQUERS"

FOR NEXT SEASON

One good Singing Burlesque Woman and a good Straight Man that can sing and dance. CHAS. E. WALDRON, Waldron's Casino, Boston, Mass.

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MOVING PICTURES

57

NEWS OF THE FILM WORLD.

Seiswick is considering the "Peter Ruff" story by R. Phillips Oppenheim, with a view to starring Eugene in the series.

Maurice Meyer's publicity representative has been associated with Edward Small in the Putnam Bldg.

Donald Roberts has quit yanderville and will take a shot at pictures. He starts work immediately, placed by Betty Scott.

Eugene Strong has just finished the "Vengeance of Durand," the next Allice Joyce feature. He had the male lead.

Basil King's novel "The City of Omardor" will shortly be released in picture form by Goldwyn with Tom Moore as the star.

"In a Pinch" is the title of the first of the new topical comedies to be released by Goldwyn with the De Havilland star.

The picture version of Hall Chalmers' "The Woman Thou Gavest Me" will be released by Paramount, May 20.

Gladden James has been engaged for an important part in a new Harry Mory picture now under production.

Stance Marguerite Sybil will make her first appearance in pictures early in July at the head of her own production company.

Emil Beddetti's next Paramount, "The Haunted Bedroom," is scheduled for release May 20.

Metro has purchased Henry Altimus' story, "The Microbe," as a starring vehicle for Viola Dana.

"Almost Married" will be released by Metro June 2, with May Allison playing the leading role.

Vincent Serrano has been added to the cast of "The Gutter," the photoplay which is being directed by Albert Capellani, and in which Dolores Costello is the star.

"Wagon Tracks" is the title of the next William E. Hart in which Jane Novak will be the leading woman. Lambert Hillyer and Mr. Hart are the directors.

The second of the series of Creighton Hale-Juan Caprio features to be made by the Albert Capellani Productions, Inc., has been completed.

Rollin Sturgeon has been engaged by Universal as a director. He will have charge of the next picture in which Monroe Salisbury is starred.

Meritor Rambona, acting through Nathan Vidaver, her attorney, signed a contract with Ed. Albert Capellani features for the making of one big special production.

Dorothy Green has turned down Fox's offer to star her as the "youngest vamp in pictures," and signed with World Film. The latter organization offered her roles more to her liking.

Maxwell Karger, director general of Metro, left for the Coast today (Friday) after two weeks in New York. He has been told to Broadway productions constantly with a view of seeing shows adaptable to the screen.

The first Multiscope film of Portland, O., is shortly to be released. The cast includes Melburn McDowell, Barney Sherry, Guy B. Reynolds, Grace Lord, Jean Hersholt. Raymond E. Wells is the director.

Sydney Chaplin has been engaged by the Famous Players to produce four five-reel screen comedies in which he is to play the leading role. The contract is said to involve more than \$1,000,000.

Madge Kennedy has been chosen by Goldwyn as the star in "The Wrong Door," the new story written by Eugene O'Neill. Miss Kennedy will start work next week on the feature. Clarence G. Badger will be the director.

The Norma Talmadge Company has left for Florida for the filming of exterior for the forthcoming release "By Right of Conquest," written by Arthur J. Hays Sulzberger. Talmadge, third star, will make her screen debut in this picture. The company includes Wyandham Standen, Gertrude Purchen, Fieda Hopper and Claire Whitney. Edward Jose is directing. "By Right of Conquest" will not be released following "The New Moon," but will be held in reserve until "The Way of a Woman," written by Eugene O'Neill and directed by Robert A. Leonard, which will be released in July.

Leroy Gardinick and John G. Konster, through their attorney, William W. Conover, won a judgment for \$1,145 against the Trans-Russien Film Corporation, as a result of the lease of the film, "Sporting Life." The defendant corporation, representing itself to control the foreign rights to the film in question, sold the plaintiffs, who were the agents of the Sociedad General Cinematografica, Buenos Aires, Argentina, all the rights to that country, Uruguay and Paraguay, for a consideration of \$1,145. When it came out that the Trans-Russien had nothing to do with the disposal of these rights, the action to recover the money was begun.

RUSTLING A BRIDE.

Emily Gardner.....Lila Lee
Barry.....Guy Oliver
This picture, one of the sweetest, simplest and most pleasantly delightful of Western stories to appear on the screen this year, was shown at Loew's Circle last week. There isn't too much gun play, but it is a fact, in fact. This episode, moreover, is carried so far that in places such details as how she escaped the froding of the horses, and so forth, are cut so short that one cannot quite make out how it is done. The picture is a Larky production, directed by Irvin Willat from a story by Katherine Kennedy, and throughout the photography leaves little to be desired. The ending was particularly good.

Instead of the time-honored love-club, the young couple are shown walking across the field to their "honeymoon shack." This is a long cut, showing the whole scene. It is the happy ending shown at a distance—a welcome change. Emily is an Eastern farm girl. The school teacher, cut at Coyote Junction, buys some second-hand books. One of them is Emily's. Her name and address are in it, also a silly message from some love-club school boy, inspired by this. Nick McCreedy tells her, enclosing Walton's picture. Walton is handsome, but had a horse killed in fact—and when Emily, to escape Cecilia Barry, her guardian, comes to marry the Nick she has never seen, this misleading photograph causes complications. Carried off by Walton, whom she instinctively disliked, the girl has to fight for her honor. This scene is excellently managed, new in conception, and adds interest; but, of course, all ends happily and picturesquely.

REDHEAD.

Danilo.....Alice Brady
Matthew Vard.....Robert Schable
Roland Gard.....Charles A. Stevenson
Parker Thurlow.....Charles Bickard
Mrs. Mellowa.....May Bretton
While not living up to the standard set by Alice Brady's last release, "The Girl With the Tin Pan Heart," this latest feature, shown at a private exhibition, struck the majority as a worthy vehicle. The little inconsistencies in the matter of direction—breached by no less worthy a director than Chas. Maigne—marred a perfect production. Otherwise, the picture is also responsible for the continuity, acted himself nobly. Al Leger's photography was fine. Henry Fayon Dorset wrote the story, which, while not affording the star ample opportunity for the scope of her emotions and histrionic abilities, is an interesting yarn.

With the opening scenes of a cabaret scene, the attention is gripped immediately. Dottie (Miss Brady), which is but the non-de-carabert of Maude Mellowa, is the star attraction at this place of amusement. In the midst of a "society" party, she married Matt Thurlow, spurred on to do so by a \$1,000 wager between the bridegroom and a mutual friend, Holly Gard. The morning after the night before, the couple realize the error of their marriage. As a result, Thurlow, who feels that he was "ruined" in by the cabaret dancer, has his allowance and "best" job at the bank rudely abrogated by his furious father. In disgust, Matt releases to his wife, who, and so forth, furnished an apartment with her savings. Here one bad error becomes visible. The apartment is apparently suspiciously furnished. Her shopping tour, also, embraced well established shops, catering to the middle class. Several scenes show Miss Brady servant-less, washing her own dishes.

When Matt leaves his home, he is well clad. After several days wandering in the search of employment, the audience sees him shabbily dressed. The fact that he had not "hooked" his clothes is made apparent when, after finding a \$20 per week job, he returns to his wife with the envelope intact and unopened, haggard that he can at least support a wife, although this one was wished on him—and he is sporting a same small "beany" of the baloon days! If he had paraded anything, he could not have redeemed it without funds. It is unlikely the average lay audience will catch this.

The story concludes with how Matt becomes successful on his merits, his father forgives him and he acknowledges that he loves his "redhead." Danilo, or rather Maude, her subaltern appellation having only been employed by her husband as a term of derision. Maigne must have gotten a cynical quirk into him, during the making of the picture, when Miss Brady, as Danilo, is shown entering a picture house, outside of which this feature film, Alice Brady, is "The World to Live In," was loudly advertised. It caused a titter among the hard-boiled.

Conrad Nagel, playing opposite the star in her legitimate success, "Forever After," did a well drawn male lead in the film. The story is coherent but the missing climax—if there was one, nobody recognized it—let it off weak with an equally flimsy "climax."

"WORDS AND MUSIC BY."

Brian M'Brade.....Albert Ray
Millions Lloyd.....Ellnor Fair
Gus Hara.....Edna Brown
Gene Harris.....Eugene Palette
Thomas Sullivan.....Merrin Booth Tilton
This is a Fox feature in which Albert Ray starred. The story was written by William Charles Lengel, scenario by Charles Kenyon. Roy Klaffel at the camera.

The theme is unusual and tells the story of the hardships faced by a small town young

man and young woman in trying to establish themselves in a large city. Both are musicians—one a composer and the other a singer—and the obstacles into which they bump are such as have been encountered by many other seekers after success in these particular lines. The story can logically and realistically be developed, and the situations lead to a very interesting and effective climax. It's a little story told in a pleasing manner and intelligently handled on the screen.

The atmosphere of the picture is typical and fitting, and the scenes introduced for this purpose give an intimate understanding of conditions under which music is written and published.

A reference is made to 45th street, between Broadway and Sixth avenue, as "Tin Pan Alley," showing the office of the numerous music publishing houses in that block. The interiors are real offices, not settings, and the exteriors are in keeping with the story. Mr. Ray is a sincere, painstaking performer, and his Brian M'Brade is a splendid piece of character delineation. The star is ably supported by Ellnor Fair and a well-balanced cast.

THE FALLEN IDOL.

Princess Lohr.....Evelyn Nesbit
Mrs. Parrish.....Lillian Lawrence
Kath Parrish.....Lillian Lawrence
Ralph Brainerd.....Eugene Patterson
Brainerd's Chief Mate.....Pat J. Hartigan
Rosa.....Lillian Lawrence
Lalo.....Thelma Parker
Elise Blum.....Marie Norwood
Kath's Father.....Edward G. Williams

This is the latest William Fox production starring Evelyn Nesbit. The story, which was written by R. Lloyd Sheldene, is not so showy as the title might lead one to suppose.

Sheldene was the director. The star takes the part of a Hawaiian princess who visits California, at the Coast of a wealthy society woman. The visitor immediately scores a big social success and wins the love of the woman's son. The whole story is laid around the efforts of the relations of the princess to prevent him from marrying "the little brown thing."

One of the features of the picture is the expensiveness of the production. The view of the Hawaiian Islands is picturesque and interesting. The house interiors, also those of a yacht, further bear out the impression of wealth which pervades the picture throughout. Miss Nesbit as Princess Lohr looks the type and handles the part intelligently. She does not spare herself, and in several scenes is badly made up, but she takes her part as a Hawaiian girl (Thelma Parker), does some wonderful swimming stunts and gives a splendid performance. But she proves herself quite an egotist star. Miss Nesbit has a clever cast supporting her. "The Fallen Idol" is an unusual photoplay and should make an attractive program feature. It is in five reels.

THEATRE CROOKS BUSY.

What seems to be the work of an organized band of safe blowers who specialize on theatres is evidently responsible for the turning off of the safes of a number of theatres in the last few weeks. All of the robberies occurred on Sunday nights or early on Monday mornings, the crooks evidently figuring that they can clean up the Saturday and Sunday receipts by operating at that time.

Last Sunday night the safe of the Colonial Theatre, Broadway, Brooklyn, was blown and the thieves got only about \$250, the safe having been cleared after the Sunday night show and about \$4,000 having been removed. The Park Theatre, owned by John Manheimer, was also one of the scenes of operation on the part of the crooks and they secured almost \$2,500 there.

EDUCATIONAL "EYES" FEATURE.

Warner Brothers are making ready to bring into New York for a run at a Broadway house, yet to be selected, a film production, "Open Your Eyes," produced under the supervision and co-operation of the United States Public Health Service.

Besides a human interest story, it gives a frank expression on the consequences resulting from ignorance on the subject of health hygiene and is declared to be "a picture with a purpose."

The feature opened last Sunday at Crandall's Metropolitan in Washington, D. C., and Monday started a week's engagement at the Bastille, Syracuse.

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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.

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which will immediately undertake the distribution of meritorious American features or productions of lesser length which possess novelty or unusual quality, through offices in the principal cities of the world, with headquarters in London.

For such subjects as are available and desirable, we will pay, CASH IN ADVANCE, the highest price consistent with their quality and their foreign value.

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MOVING PICTURES

COAST PICTURE NEWS.

Los Angeles, May 17.
Bill Hart has announced that he will remain in the game for another year.

Charlie Murray says, "Pies are a big hit in pictures."

Claire Du Bray has had an offer to go to New York and appear in pictures there.

William Farnum has been elected a member of the Trail-Benders club in New York.

Doris Dare is the ingenu lead for the Francis Ford company.

The Francis Ford company has moved into its own new studio at Gower and Sunset.

Dot Farley, of L-Ko, is back at the studio after a severe attack of ptomaine poisoning.

Henry Raft has joined the Selznick forces and has been made manager of the studios. He was formerly an independent producer.

Samuel Hellner arrived from New York in time to see the filming of the last scenes of Kane Grey's story, "Desert Gold."

Danion Clift, Fox writer, has a new play called "High Speed" ready for Tom Mix. It is said that production will start shortly.

Mary Pickford is to make a new propaganda picture for the Treasury department, entitled "Title Talk."

A new Carter De Haven comedy is now being made at the National studios. It was written by Bob McGowan and William Selzer.

Hamton Del Ruth, supervisor of the Sunshine comedies, has signed Chester Conklin and Billy Armstrong.

Darrell Foss left last week for Yosemite, to take some scenes for "Rose O' the River," starring Lila Lee.

William La Plant, secretary and treasurer of the First National, is now the acting head of the outfit during the absence of William Farnum and Isadore Bernstein.

The scenario for Henry B. Walthall's next picture, "The Coolidge," has been completed, and production is to be started in the near future. William H. Clifford is the author.

The Goldwyn organization announces that with the signing of the peace treaty they will release pictures in all of the European countries.

John Stahl is one of the few really big directors who do things and keep out of the limelight. His latest success was scored by Florence Reed in "Wives of Men."

William Fox has gone to France where he will select the locations for several pictures to be made shortly. Although they will be made on the battlefields they will not be war pictures.

Joe Murphy, the original Mutt of the legitimate stage, who joined the army during the war is now back and playing in Sunshine comedies on the Fox lot.

Louise Lovely is spending most of her time at Palm Springs, learning to do the various cowboy stunts that some of the members of the company are adept in.

Charles A. Weeks has announced that Great Authors, Inc., has secured the novels of Stewart Edward White, Emerson Hough and Winston Churchill for pictureization.

Joe Brandt, general manager of Universal serial production is here to supervise the starting of two new serials, "The Broken Idol," with Eddie Polo, and one which has not been named, that will star Marie Walcamp.

INCORPORATIONS.

Roeblich Amusement Co., Brooklyn, \$5,000; J. Rosenkrantz, L. Schneider, E. Mayer, 508 Eastern Parkway, Brooklyn.

William Morris Enterprises, Inc., Manhattan, pictures, \$5,000; A. Leontogol, W. and W. Morris, 1493 Broadway, New York.

K. & F. Amusement Co., Manhattan, \$5,000; A. M. Gossato, D. Kraus, J. Porter, 579 West 189th street, New York.

Tree Film Co., Manhattan, \$5,000; D. F. Tremay, R. K. Kline, S. Barr, 86 West 108th street, New York.

F. S. Productions, Manhattan, pictures, \$25,000; A. E. and R. M. Baron, C. H. Perrell, 110 West 40th street, New York.

East Side Beauty Amusement Co., Manhattan, \$10,000; C. Frankel, J. Singer, A. P. Harman, 9 West 111th street, New York.

Film Novelty, Inc., Manhattan, \$10,000; same as preceding.

Beverly Amusement Corp., Brooklyn, \$150,000; J. J. Kravetz, T. E. Schneider, 845 Bushwick avenue, Brooklyn.

He and She Corp., Manhattan, theatricals, \$10,000; J. H. Kirkpatrick, E. J. Woodward, H. F. Heath, 133 West street, New York.

DELAWARE CHARTERS.

Famous Attractions, Inc., pictures, \$250,000; T. L. Croteau, M. M. Clancy, F. D. Drew, Wilmington, Del.

SUING MUSICIANS' UNION.

Hamilton, O., May 21.
J. H. Broomhall, secretary of the Jewel Photoplays, and manager of the Jefferson, has brought suit for \$10,000 against the leaders of Hamilton Musicians' local No. 131 for alleged interference with the operation of a new pipe organ recently installed.

The management dispensed with the

orchestra when the organ was installed whereupon it seems that the local made an unsuccessful attempt to have the orchestra reinstated when, it is alleged, the local conspired to prevent musicians from accepting an engagement in the theatre.

IF YOU DON'T ADVERTISE IN VARIETY—
DON'T ADVERTISE

L. A. LAMBS TO GAMBOLE.

Los Angeles, May 21.
The Lambs here, and there are more than 40 of them, plan a big gambol for next month. Tom Wise will act as Shepherd, William Courtenay and William Farnum are taking an active part in the organization of the entertainment.

BEAUTY

PARAMOUNT-Mack Sennett Comedies have something more than the nonsense of flying cops and floating bath-tubs; something more than whirlwind chases and slapstick falls. They have beauty and class.

Folks want to laugh!

PARAMOUNT
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CLASS

NO other comedies have ever reached the standard of Paramount-Mack Sennett Comedies. They are in a class by themselves. Exhibitors have found them the real money-makers of the picture-comedy world. A de luxe comedy every two weeks.

Let 'em laugh!



*we thank the thinking exhibitors
and state rights buyers*

who have given us the benefit of their advice in selecting the title for a notable photoplay which we will release soon.

The titles suggested, and the number of votes each received, follow:

"THE SOLITARY SIN"	586
"THE GREATEST ENEMY"	197
"THOU SHALT NOT"	102
"IGNORANCE"	99
"THE WILD OATS HARVEST"	45

We would like to hear from exhibitors who have not yet expressed their choice of one of these titles.

We shall announce shortly the name selected.

The picture will absolutely be one of the box office sensations of the year.

It is a production that everybody will want to see.

It is a production that nobody will ever forget.

It is tremendous in theme and story.

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MOVING PICTURES

FILM THEATRE BUYING SLUMPS
AFTER LIQUOR MEN START BOOM

Usual Summer Depression in Picture House Business Gives
New Exhibitors Cold Feet. Old Line Film Men
Cleaned Up by Unloading. Thirty Big
Houses Planned. Values
Take a Flop.

The boom that there was in the market of motion picture theatres about two months ago has taken a bad slump during the last week. The principal reason that is being presented for the flop is the fact that the advent of the warm weather is responsible for a falling off in business at the picture houses and therefore the trading has stopped.

Early this year, with the nationwide prohibition bill passed, there was a rush of men from the liquor field to enter the picture exhibiting game. This was especially true of the men that were conducting family liquor stores. The nearest approach to a strictly cash business that they could conceive of that was in line with their own, was the theatre field. The rush that they made for picture houses caused the values to jump skyward and a number of wise exhibitors stepped from the small theatre field with a comfortable profit.

A number of those who formerly were running theatres that had a seating capacity below 1,000 were far sighted enough to know that the prohibition against building during the war period would be lifted immediately after the signing of peace, and that there were so many large theatres planned, seating anywhere from 2,000 to 5,000 people according to the location, that they thought that they might as well clear out of the small field and do a little promoting of their own.

This condition has come to pass, for all over Greater New York big theatres that are to be devoted to pictures are being planned. In the Brooklyn section alone there are on file in the building department plans for 30 theatres that call for seating accommodations of more than 2,000.

Then with the advent of the first weeks of slightly warm weather and a couple of pleasant Sundays those that had stepped into the game began to get cold feet, with the result that more than 50 per cent. of the houses that were bought during the early months of this year are now on the market at figures that are greatly below the price that was paid for them.

One Brooklyn manager, who disposed of three theatres all of which seated below 1,000 at a figure that permitted him to go after a house that will seat about 2,000, is planning to build the same. During the current week he had an opportunity to buy back two of his former houses at a price that was almost 33 1/2 per cent. lower than what he received for them less than three months ago.

ROCHESTER FILM MEN BANQUET.

Rochester, N. Y., May 21.
The Rochester branch of the Motion Picture Exhibitors gave a banquet on Tuesday night at the Elk's club in honor of two of their fellow showmen, William A. Calihan, manager of the Regent Theatre and vice-president of the state body, and Irving N. Salyerds, manager of the Lyndhurst Theatre and president of the local branch.

The local picturemen are now organized as they have never been before and they feel that the splendid condition of their association and the results that it has accomplished are

largely due to the efficient work of Messrs. Calihan and Salyerds. The dinner was arranged to express the thanks due to them and to bring all the theatre men, lawmakers and others interested in the theatres together that they might know each other better and hear of the good work of the organization.

FILMING "LOST BATTALION."

The story of the famous "Lost Battalion" of the 77th Division is to be immortalized in films. Major Whittlesy and a number of members of the organization are to appear before the camera. Burton is directing the production, a number of scenes of which are being taken at Camp Mills.

The story, which is to be entitled "30 a Month," was evolved from the history of the battalion by Charles Logue.

SELECT BREAKS RECORD.

The New York Exchange of the Select broke its record in receipts last week when it topped \$25,000 as the week's business. Henry Siegel, manager of the exchange, stated that this week there would be another record go by the boards for the exchange force was out to reach \$30,000 if possible for the week.

MRS. SIDNEY DREW TO CONTINUE.

Amedee J. Van Buren announced this week that Mrs. Sidney Drew would positively continue to make Drew comedies for the V. B. K. Film Corp. Henceforth, however, "Polly" will be the sister of a rather frivolous brother who will be played by Donald McBride. "Bunkered" and "The Night of the Dub" are to be the first two stories. The pictures will be made at the Vitaphone studios which have been rented.

"Oh Boy" Released June 22.

The release by Pathe of "Oh Boy" has been set for June 22 which will mark the debut of Albert Capellani, the well known French director, as an independent producer. Creighton Hale and June Caprice are co-starred in the initial Capellani independent release.

TOURNEUR'S ARTCRAFTS.

The Maurice Tournour Co. has turned over to Famous Players-Lasky the releasing rights to "The White Heather" and "My Lady's Garter" under an arrangement by which they will be handled as Artcraft specials. Tournour is to make eight more features which will be similarly distributed via Artcraft.

The Tournour Co. has secured from A. H. Woods the picture rights to "On With the Dance," written by Michael Morton, paying \$10,000 for the filming privilege.

Re-organizing Cinema Camera Club.

Steps were taken this week to re-organize the Cinema Camera Club along national lines, a Federal charter having been applied for with that end in view. Under the re-organization plan the Cinema Club will take in laboratory workers as well as camera men. This move is expected to expand the membership from 150 to 500.

FRENCH STATISTICS.

Paris, May 10.
For the week ended May 3 there were presented 4,010 metres of French films (compared with 5,933 metres the previous week), and 21,515 metres of foreign films, compared with 22,200. The foreign were released by Pathe, 1,600; Gaumont, 1,700; Union-Eclair, 2,100; Sutto, 1,460; Location Nat., 2,200; Harry, 3,715; Agence Gen., 3,375; Eclipse, 590; Aubert, 2,600; van Golt-schoven, 1,600. During March 25,641 metres of French and 80,227 metres of foreign films were presented, and in April 30,445 metres of French and 113,600 metres foreign.

It is expected the international moving picture exposition, organized by the various French trade syndicates, will be held in the Grand Palais, Champs Elysees, Paris, from July 15 to August 31, 1920.

The new films announced for release in France are "Little Cafe" of Tristan Bernard, with Max Linder; "Red Lily," by Anatole France, produced by Marsan and Mandon; H. Bernstein's "Le Detour," Victor Hugo's "Lucretia Borgia," with Florence Reed. "The Frook Don't take the Mont" of the Chalmereau series, with Edgar George.

"THE BETRAYAL" GETS REBATE.

Chicago, May 21.
"The Betrayal," booked for six weeks at the Illinois as a high-priced feature picture, caved in at the end of the second week. Six weeks' rent at \$1,500 weekly had been paid the Klav and Erlanger office in New York. In addition the producer was to pay everything. The gross receipts for the two weeks totaled less than the net rent. A. L. Erlanger gave back \$5,000, four weeks' rent, and closed the house. A musical comedy will probably be booked in. The Olympic has been rented for a picture, too, to follow Willette Kershaw, June 1.

Will Rogers Talks for Gaumont.

The Gaumont people are to add a monologue feature to their News and Graphic releases. Will Rogers is to do the talking for them on matters topical. In this they are following the Aaron Hoffman idea of the Topplitsky Says series.

Mysterious Advertiser.

Considerable interest has been expressed during the past week on Broadway regarding the identity of the mysterious "Box 42" who has been advertising heavily in the trade papers for the title for a motion picture which, it is promised, will be "one of the greatest and most timely features ever offered."

The nature of the production has been carefully concealed, but from the indications it will probably be released as a state rights special. The suggested titles makes it appear to be a problem play.

DINNER TO LEAGUE MEN.

The New York State body of the exhibitors' organization is going to hold a dinner at the Waldorf-Astoria on June 18, at which the guests of honor will be Sydney Cohen, L. O'Reilly and Samuel Berman. The dinner is an expression of appreciation of the work of the trio in obtaining legislation that made possible Sunday motion pictures throughout the state. The tax will be \$10 a plate.

The committee which has the dinner in charge comprises William Fox as chairman, Louis Blumenthal, treasurer and Charles Haring, secretary. Lee Kugel, of the World Film, will handle the publicity. William Brandt, the Brooklyn exhibitor, was originally the chairman of the committee, but on the return of William Fox to this country he resigned the honor and requested that Fox be appointed in his stead.

HEARING POSTPONED.

The hearing in the United States District Court of the case of Isaac Silverman against Commissioner of Licenses John F. Gilchrist, based on the right to prevent the exhibit of the film "Fit to Win," in the Greater New York district, was postponed last Monday for a week. Commissioner Gilchrist is requesting a number of exhibitors of the city to appear in his behalf and testify as to their opinion of the film.

FRIEDBURG PRODUCING.

Joseph Friedberg has purchased from Triangle four Olive Thomas features for all countries outside the United States. They are "Toton," "Prudence on Broadway," "The Follies Girl" and "Love's Prisoner."

Friedberg is also making a six-reel special, called "The Unpardonable Crime," which will be explicated here by Harry Reichenbach.

Emerys Lease Another House.

Providence, R. I., May 21.
The Emery Bros., of this city owners of the Shubert Majestic and the Emery, announced this week they have leased the old Scenic Theatre property on Mathewson street. The structure, now undergoing extensive alterations, will be opened under the name of The Rialto, and feature films and special attractions will be booked. The opening is now planned for Aug. 15.

Alan Forrest Granted Divorce.

Los Angeles, May 21.
Alan Fischer Forrest, an actor, has been granted a divorce from Ann Little. Both are working in films.

JACK CUNNINGHAM

Staff Writer Robert Brunton Studios,
Los Angeles
Recent Releases for
Barricade, Keenan, Glauco and Kerrigan

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LONDON TO BECOME WORLD'S FILM DISTRIBUTION CENTER

Activities of Tippet-Schulberg Combination, as Well as Fox and Famous Players-Lasky, Point to That Eventuality.

Foreign Governments Secretly Backing Move to Wrest Film Supremacy from America. Tippet Predicts London Bourse for Picture Industry.

The identity of the new English distributing company with which B. P. Schulberg has become associated is now officially revealed. It is John D. Tippet Productions, a corporation just created, which will operate film distributing offices throughout the world, the principal of which is John D. Tippet, managing director of the Trans-Atlantic Film Co., Ltd., of London, which is the European corollary of the Universal Mfg. Co. of America.

Tippet is known throughout Europe as a prominent film executive. He is the only American in the history of the motion picture industry to operate consistently throughout Europe through his own offices.

The plan of John D. Tippet Productions is to operate distributing offices in all the principal cities in the world, with its chief office in London. On his arrival in New York a month ago, Tippet engaged Schulberg as manager of the enterprise in America, inducing him to resign as assistant general manager of the United Artists Corporation.

In a statement he left for the trade press before he sailed for London, Tippet said: "There is a very important factor in the situation which I believe is not being given sufficiently serious consideration by American film men—that is, the necessity for recognizing London in the future as the center, from a commercial viewpoint, of the film activities of the world. Geographically and financially situated as it is, nothing I can foresee can disturb the conclusion that London is the logical bourse of the film industry."

That some of the American film magnates realize Tippet's statement is borne out by the fact that Famous Players-Lasky has formed a British producing company; that financial interests all through Europe are forming combinations to break down the American supremacy of the motion picture industry, in some cases unofficially "fathered" by their respective governments; the Fox Film Corp. has established a chain of 12 exchanges throughout Europe; and now, Tippet, the only American film man for the past six years, makes the statement that London will shortly be the inevitable center of the film world, and that it is the logical film capital of the film marts of the universe.

In London going to capture the financial power of the film business?

PICKFORD JUDGMENT REVERSED.

Appealing from the judgment for \$100,000, entered against her in favor of Cora C. Wilkenning, an authors' and actors' agent, Gladys Mary Moore (Mary Pickford), through her attorneys, O'Brien, Malevinsky & Driscoll, was successful in securing an order from the Appellate Division of the Supreme Court, reversing the judgment, and a new trial granted, with costs to the appellant to abide the event. Justice John Proctor Clarke wrote the opinion, the other four justices unanimously concurring with it.

The gist of the Court's opinion was that the plaintiff had not proven herself to be the producing cause of a contract with Adolph Zukor, of the Famous Players-Lasky, which earned for the star a total sum of \$1,000,000, to which the plaintiff alleged she was entitled to 10 per cent, or a sum of \$100,000, which a lower court jury awarded her. The \$800 balance of the judgment award represents a sum conceded by the defendant-appellant to be due Mrs. Wilkenning as fees on a certain McClure Syndicate contract, whereby Miss Pickford's miniature biographical sketches were circulated by the McClure people. This contract Mrs. Wilkenning had been instrumental in obtaining.

The large claim is based on an alleged verbal contract whereby the plaintiff star had vested in the plaintiff the right to be her business representative, and as such had secured for her the large Zukor contract. Because the appellant's counsel had proven in his argument that Mrs. Pickford, the star's mother, and her attorneys had always

LIMITED CAPACITY BILL REPORTED

Harrisburg, Pa., May 21.

The law and order committee of the Pennsylvania House of Representatives has reported out with an affirmative recommendation the Bucher bill prohibiting under penalties of \$25 to \$100 and one to three months' imprisonment the sale of any tickets to any theatre or motion picture house in excess of the actual seating capacity. The bill this week passed first and second reading and will come up for final action in the House next week.

By a vote of 26 to 13 the bill of Senator S. S. Leib, Perry county, prohibiting school children between the ages of 8 and 16 years from attending picture theatres during school hours except if accompanied by parents or having a permit from a school teacher, was passed finally in the Senate. The bill now goes to the House for action.

A vote of 26, a constitutional majority, was required for the final passage of the measure and on the verification of the roll call it was found that but 25 Senators had voted for the bill. Senator Tompkins, of Cambria county, changed his negative vote to "aye" before the vote was announced and the bill went through.

LAIT FILM RE-RELEASED.

Chicago, May 21.

A film to be called "Axe You Fit to Marry" will open for two weeks at the La Salle, June 8. It is advertised as written by Jack Lait. It was. This is the feature picture which was released four years ago, called then "The Black Stork."

"RED LANTERN" PULLED \$21,000.

During the first showing there of "The Red Lantern," Nazimova pulled \$21,000 into the Revoli. By agreement Metro, producer of the picture, re-

WORRIED OVER CHAPLIN.

Where is Charles Chaplin going to release "Sunnyside"? That question is troubling the First National Exhibitors' Circuit to such an extent that a special delegation of theatre members was sent to the coast studios of the comedian to ascertain what his particular plans for the future were. So far they were unable to obtain anything like a satisfactory answer.

"Sunnyside" is the latest Chaplin comedy to be finished. The First National has a contract with Chaplin for a certain number of pictures. The object of the delegation was to obtain the print of the comedy if possible. They didn't get it, and there's the rub. The completion of this picture and the failure to deliver it to the First National, coupled with the Big Four contract that he has entered into for the future started the worry in the First National offices.

Right now they are no wiser than they were prior to the investigation by the delegation, but state that they are willing to stand on the contract they have with Chaplin and are sure that he will have to deliver to them the number of pictures that are called for under that agreement.

LOEW'S FOUR A DAY.

A general order was issued to all of the Loew theatres last week from the home office to the effect that all of the houses playing "The Auction of Souls" are to give four shows daily on the days that that feature is booked.

This will not mean that the act will have to work four shows complete, but the order is intended to be effective so that all that want to see the picture will have an opportunity to do so. The houses remain open extraordinarily late on those days.

POPULAR VOTE ON SUNDAY.

Jamestown, N. Y., May 21.

As an indication of popular feeling on the question of Sunday picture shows, the special election held in this city on that question resulted in the biggest vote ever cast at any election held here. A total of 6,250 votes was cast in favor of permitting the theatres to open on Sundays, while opposed were 3,050.

PICKFORD A HEADLINER.

Chicago, May 21.

Sam Kahl has booked Mary Pickford's "Daddy Longlegs" film as a headliner for two of the Finn and Heiman vaudeville houses, presenting the five-reeler and two vaudeville acts as the bill at the Lincoln May 26, 27 and 28, and at the American June 2, 3 and 4. These will be first run in their neighborhoods, and the shows will cost more than the usual five-act bills.

AGAINST FREAK PICTURE.

During the convention of the exchange managers in New York of the Famous Players-Lasky Corporation last week, Jesse Lasky submitted for their judgment the proposition of making a feature picture starring Captain Eddie Rickenbacker, the American "Ace of Aces" aviator.

The film men voted 26 against the idea and one for it.

PAULINE SERIAL POSSIBILITY.

There is a possibility that Pauline, the hypnotist who was a furor for William Morris in vaudeville during the days of the William Morris, Inc., is to be seen as the heroic detective figure of a film serial. Frank J. Brocklin is planning to produce the picture, because of the certainty that the popularity of Pauline abroad will make possible a tremendous figure for the foreign rights of the production.

DUPLICATED NEWS ITEMS

Through the interlocking news of the Moving Picture and Legitimate departments in VARIETY, weekly, there may hereafter be found duplicated news items in both departments.

It may also be required for other departments in VARIETY.

taken care of her business interests, the plaintiff's allegations as to the verbal contract sounded unconformed to the Court. Having shown by her past business deals her ability in accumulating money by means of commercializing the use of her name on literary output and toilet article advertisements, the Court opined that it was unlikely Miss Pickford could have ever entered into the alleged contract, particularly so when no proof of its execution is shown other than the plaintiff's testimony.

PETROVA SATISFIED.

No picture making at present for her, says Olga Petrova, denying a report from Los Angeles she intends to return to the film shortly.

Mme. Petrova is now appearing in vaudeville.

Mrs. Arbuckle Returning to Screen.

Minta Durfee, wife of "Fatty" Arbuckle, whose lead she was for six years, is returning to pictures but will appear under the name of Mrs. Roscoe Arbuckle. She is at present living in New York, having separated from her husband about a year ago, after Arbuckle is said to have informed her that "he could not be bothered with a wife."

Mrs. Arbuckle has been receiving alimony of \$1,000 monthly. That sum she believes insufficient for her to live upon, hence her return to the screen.

Selznick's European Trip Off.

The contemplated trip to Europe of the Selznick family has been called off owing to the ill-health of Myron, whose doctor has forbidden him to make the ocean journey.

ceived anything above \$18,000, the previous record for the house. The management of the theatre, moreover, were on record to the effect that any picture beating the \$18,000 record would be booked for a return engagement.

Billie Rhodes With Hodgkinson.

After her completion of contract with the Robinson-Cole, the Billie Rhodes features will be released through the W. W. Hodgkinson Corporation. William Parsons signed a contract about a week ago for the future productions of the star.

Buying for Holland.

J. C. Barnstyn, representing the British and Continental Trading Co., arrived in New York last week and is stopping at the Astor. He is here in the interests of his organization to buy features for Holland and other continental countries.

First Neilan In September.

The first Marshall Neilan feature to be released through the First National Exhibitors Circuit is to be in readiness for release by September.

Standard Co.'s Convenient Chart.

The Standard Engraving Co. handles most of the cut and plate work for the larger firms and newspapers. It has issued for the benefit of advertisers, a convenient first glance chart, giving advertising men all necessary information regarding the size and dimensions of the picture and theatrical trade papers.

IF YOU DON'T ADVERTISE IN VARIETY—DON'T ADVERTISE

VARIETY

FILM RENTALS ON PERCENTAGE BASIS OF F. P.-L. SALES PLAN

Guarantees to Be Half of Present Price. Cover Only Cost of Production. Sharing Terms After Exhibitor Deducts Expense. Publicity Co-operation at All Exchanges. Plan Effective Sept. 1.
"Big Four" Distribution Somewhat Similar.

Famous Players-Lasky is working on a radical change of distribution for the coming year, which it is intended to put into effect by Sept. 1. The official announcement from Walter E. Green, vice-president in charge of distribution, states that Famous-Lasky "will offer the exhibitor a booking proposition unlike any of the present methods."

The new plan of distribution contemplates a percentage rental arrangement, which will be approximately one-half the present price of pictures, to cover the actual cost of production, with no overhead or exploitation charges, after which the exhibitor deducts his current expenses, the remainder of the gross takings to be divided equally between exhibitor and Famous-Lasky.

In order to co-operate more fully with the exhibitors in exploiting his pictures the present press department of the organization, which now numbers 40 persons, will be increased to approximately 100 workers in that field of endeavor, with a publicity representative located in each exchange to work with the exhibitors' press representatives.

Varying deals are being made for the purchase of interests in houses and circuits throughout the country, probably the largest individual deal of that kind being with S. A. Lynch Enterprises, which controls the Famous Players-Lasky franchise for the South. Famous-Lasky has a 50 per cent. interest in the picture houses controlled by the Lynch concern, the number of which is being increased weekly. Lynch is given the Paramount-Artcraft pictures at production cost rental, computed on the basis of his territorial proportion of the United States, and the profits of all his houses is divided equally between his corporation and the Paramount-Artcraft.

The Rivoli-Rivoli deal is an outright purchase by interests friendly to Famous Players-Lasky, with one of the principal stockholders preferring to retain his holdings and "gambling" with the producing-distributing concern rather than take a handsome profit on his investment. This gentle-

man is a partner in one of the largest banking houses in Wall Street, and is understood his concern stands ready to finance similar theatre enterprises throughout the country.

Famous-Lasky has purchased a half interest in Sid Grauman's house on the Coast and the concern is financially interested in new picture houses being erected in St. Louis, Baltimore and elsewhere. In addition to controlling houses in other important centers in the United States, Famous-Lasky has pending a deal for an important string of houses in Canada. The formation of an English corporation to control cinemas throughout Great Britain, with an initial capitalization of \$3,000,000, in which Famous-Lasky will be interested, has already been announced in these columns.

All of which follows close upon the heels of the opening for business of the "Big Four" (United Artists) this week, which has officially committed itself to a policy of booking its pictures on a percentage arrangement. Asked for an authoritative statement this week as to how his organization computed its basis of percentage, Hiram Abrams, general manager of the United Artists, preferred not to reveal his proposition for publication, stating that it might not appear to good advantage in cold type, but that after running up every contract he insisted that the exhibitor be fully satisfied he was not being overcharged.

It is known, however, that while contracts are being made for individual pictures, those exhibitors so signing up will be given the preference in negotiations for all succeeding releases of "the Big Four."

CHICAGO JUDGE IN FILM.

Chicago, May 21. Albert E. Smith, president of the Vitagraph Company, came on to Chicago this week to discuss with Chief Justice Harry Olson, of the Municipal Court, details of a scenario based on the psychopathic methods of the court. Judge Olson agreed to direct the picture, edit the scenario and take part in the picture, which will be written by George Randolph Chester. Smith announced he would spend a million dollars on the picture.

DISTRIBUTING CENTERS FOR U. A.

Announcement was made this week by Hiram Abrams, general manager of the United Artists Corporation, that he plans the establishment of 15 distributing depots in the important film centers of the country. They will be located in New York, Philadelphia, Boston, Washington, D. C., Detroit, Pittsburgh, Chicago, New Orleans, Minneapolis, Kansas City, Denver, San Francisco, Los Angeles, Seattle and Dallas.

Ralph Proctor has been appointed assistant general manager; Kenneth Hodgkinson is business manager and assistant to Abrams; William V. Hines is sales manager; Paul N. Lazarus, advertising and publicity manager. Lazarus resigned a similar post with Vitagraph and his associates presented him with a handsome gold-stamped, leather cigar case on his departure.

Abrams will shortly announce the name of his sales managers who are to be in charge of the 15 "distributing depots."

FILMING OSCAR WILDE STORY.

A big feature film in which John Barrymore will appear is to be based on "The Picture of Dorian Gray" by Oscar Wilde. When the Paramount people picked this offering they drew a marvellously written allegory with one of the most sensational climaxes in literature. Its very publication pointed an accusing finger at the famous playwright. The sin indicated eventually sent Wilde to the penitentiary for two years, and so created the greatest tragedy in modern literature history.

All Paramount will have to do is to bill Oscar Wilde's name in large letters to draw a horde of curiosity seekers in addition to the average picture public.

ROTHAPFEL LEASES PARK.

S. L. Rothapfel has taken over the Park, in Columbus Circle, for a limited number of weeks, with the primary idea of showing his picture program in actual operation.

The same sort of performance as offered at the Rivoli and Rialto will be the policy. There is to be an orchestra of 35 musicians and stage settings designed by Wenger who has attracted attention through his effects at the Rivoli.

In addition to vocalists and the program will also hold the Bohm ballet. The Rothapfel show is due to start next week and will remain through June, the house after that closing for the season.

Syd Chaplin's Million Dollar Contract.

The agreement between Famous Players-Lasky and Syd Chaplin is for the film comedian to make four five-reel comedies within two years, for which he is to receive \$1,000,000—\$250,000 upon the delivery of each negative, with suitable advances to cover production costs.

STRAND'S INDEPENDENT POLICY.

With all the reports of purchases and alliances of the important film theatres in Times Square, the stockholders of the Strand, at a recent informal conference in Boston last week decided to commit themselves to adhere to a policy of independence by rejecting all proposition to pool with any combination that might manifest itself.

The same crowd operates theatres in other cities, and whenever they tried the experiment of pooling with what they deemed opposition they found it worked out badly for all hands. It tended to destroy the individuality of the establishments and destroyed the spirit of competition.

Among other things they discussed was the idea of erecting a roof garden on the Strand, covering more than an acre of ground, permission for which was granted by the building authorities at the time the original plans for the theatre were filed. Full provision for this was made in the strength of the foundations, but the idea was never carried out as the company wasn't any too well supplied with cash at that time.

GEST'S BIG SPECIALS.

Morris Gest, as forecasted in *Variety* some time ago, will enter the picture producing field next season. He has practically concluded an arrangement with Famous Players-Lasky, whereby he will make mammoth spectacular film productions of his three big legitimate attractions, "Chu Chin Chow," "The Wanderer" and "Experience."

The productions are to be made on the Coast and released as Artcraft Specials.

BONUS SYSTEM FOR ALL.

The prediction made by Adolf Zukor during last week's meeting of the sales force of the Famous Players-Lasky is to the effect that within a short time all departments of the corporation would be placed on a bonus system based on the earnings of the company.

The profit sharing system that has been placed in force in the sales end of the exchanges, and which has been operative for about two months has been such a success that the head of the organization contemplates extending the idea.

\$75,000 Offer for "Four Horsemen."


Virtually every film producer of any importance has made an effort to secure the picture rights to the novel "The Four Horsemen of the Apocalypse," considered by many the best story of the war thus far written.

So great is the demand for the picture rights that the publishers have placed their prize up for competitive bidding. The highest offer thus far filed is said to be \$75,000.

VARIETY

JACK
ORBEN
and
NELLIE
DIXIE
Booked for Ben Welch's Summer Show
Direction, I. WEBER
"The Jack of Hearts and the
Queen of Spades"

FRED DUPREZ
Arrived in
New York
May 10
for a three-
weeks' stay.
Letters care
St. James
Hotel.



Week of MAY 19—
Majestic, Dallas, Texas
—
Week of MAY 25—
Majestic, Houston, Texas
—
Week of June 1—
Majestic, San Antonio, Texas
—
JIM and MARIAN
HARKINS
Direction, NORMAN JEFFERIES

"May-Pole-
Party"
Call my early
Mother dear, for
I'm to be "Queen
of the May." All
dogs will meet at
the "pole," May
32nd. Wear your
"muzzle," as it is
a formal dress af-
fair.
OSWALD



**FOUR
LAURELS**
An oddity in terpsichore
BOOKED SOLID
Direction:
HORWITZ-KRAUS, Inc.


Go and Get a Beautiful Souvenir Free
Tomorrow, Saturday (May 20), is the grand open-
ing of the new Palace Cigar Store, 10 West 42nd
Street, below Palace Hotel. Now and beautiful
\$5,000 Soda Fountain with the best pure spruce and
most ice cream in the city. As before, the best
cigars and novelties obtainable. My friends, Sam
and Abe, run it and they are a couple of good men,
always obliging and courteous and extending favors
to the profession. Go in and question my name and
see a handsome souvenir FREE.
Fred Duprez is back and celebrated his return at
N. Y. A. by buying a flock of wine for the boys.
Fred is a big success but he walked along Broad-
way and was surprised nobody knew him. He forgot
that they forget overnight. One day they meet and
become pals, next day they meet, get introduced
and wonder where they met before. They can't re-
get me, because I always keep my name in front
of the public—at clubs, at homes, in VARIETY, and
by always being a ME at the theatre.
STAN STANLEY
THE BROADWAY FLOWER and
the FLOWER OF BROADWAY
A THEATRE FOR WHOM MARKS THEATRES
PAY (BOTH WAYS)

"Rock of Agents" for Bows
"A" stands for Agent
"B" for his Bull
"C" for Commission
"D" for More Bull
"That Was My Agent's Rosary"
GILLEN CARLTON AND CO.
Low Time Direction, MARK LEVY

**THREE
ARLEYS**
Sailing to Colon, Panama
STARTING OUR CENTRAL
and SO. AMERICAN TOUR
Repr. CHAS. BORNHAUPT

Dear Bill: May 22, 1918.
Well, Bill, the wife and I are still on the Subway
Circuit. We just finished Jersey City, or vice versa,
and say, Bill, I'll tell you where to eat when you
play Jersey City.
You walk to Grove St., take the tube to 33rd St.
and then the trolley to Volpina's. I never ate there
but it looks good.
Say, Bill, you know the place of business I do
of pulling out the silk shirt front—a "writer" tried
to sell it to a friend of mine.
I forget to tell you about the Jam Cafe Act I
was doing. I had it all set for a showing and lost
my straight man (it must be hard to lose, eh);
so I put the act on the shelf till next season. It's
a pity, too.
If you see a good straight man who can dance
and write a job for next season, tell him to write me.
Your friend
CLYDE NELSON
NOW AT FIFTH AVENUE
Next Week (May 26)—33rd Street and 23rd Street,
New York.


**NEWPORT
and
STIRK**
"As They Were"
1918



(1) "Well, Freddy Curtis, I
hear you're a Daddy—Con-
gratulations—When did it
happen?"
(2) "Eight o'clock Sunday
morning."
(1) "Sh! Don't tell Simmons—
he'll want it for 'seven."
(2) "Let the Baby take a Bow!"
CORRINNE TILTON
"Little Miss Magnetism"
Moss Circuit Direction, MARK LEVY

**THELMA
CARLTON**
Booked Solid—July 1, 1919

THE
HORDES DUO
(MARIA and IVAN)
PRESENTING
**A EUROPEAN
NOVELTY**
SINGING, MUSIC
and DANCING
With Original Costumes and Scenery
DIRECTION
LEW GOLDBERG



MISS CLEORA MILLER
Dainty Musical Genius
and COMEDY
STAR OF ALL STARS
Introducing
World's Best
Comet
All Other
Phonograph
Soleists



Pauline Saxon
SAYS
Sometimes I'm not in
"Tillie Toss Week,"
and I feel neglected; still,
I really wouldn't mind, be-
cause
Those weeks my name is
One To Fill.



FRED LEWIS
(Himself)
I THOUGHT I'D PASSAWAY
The Above Line is Mine

FRANK STANLEY
Assisted by
BEE WILSON
In a Vaudeville Surprise
Playing Full Time
This Week (25-26)—Fall's, Waterbury, Conn.

THE FAYNES
Fuller Circuit, Australia

THE SURVIVAL OF THE FITTEST
KALALUHI'S HAWAIIANS
STILL GOING STRONG
BOOKED SOLID BY GEO. SOFRANSKI

"A MITE OF BIRTH"
LITTLE JERRY
AND HIS
PIZZAZA BAND
A DISTINCT COMEDY JAZZ NOVELTY

Frank BARRETT CARMAN
FINISHED PLAYING FOR OUR SAMMIES MAY 16
WANT ALL MY FRIENDS TO CALL TO SEE ME
Returned May 15, on U.S.S. Haverford Returning to Vaudeville Soon

EMMA d'ARRAS
The Classy Girl, in an Original Dance Offering
Direction, LEE P. MUCKENFUSS

CHICK OVERFIELD
That Sensational Chap on the Wire. An American With Advanced Ideas.
Address VARIETY, New York

MANAGERS TAKE NOTICE
E. D. ROGERS
Light comedian—character man—and producer. AT LIBERTY for next season for
musical comedy, burlesque or drama. Address Freeport, L. I. Phone: Freeport 222-W.

"Mr. Howland may be congratulated upon having arrived."—Alan Dale.

BROADWAY'S NEWEST COMEDIAN

Olin Howland

NOW APPEARING AT THE GLOBE IN

"SHE'S A GOOD FELLOW"

ACCLAIMED BY NEW YORK'S CRITICS

"One of the hits of the evening was the song and dance with Olin Howland. This was so agile and violently entertaining that it scored more than anything else. Mr. Olin Howland as a sort of bashful hayseed, posing as a detective, was extremely amusing and quite a credit to the effervescent Jobyna, who surveyed her brother from a distance, and evidently enjoyed his work. Mr. Howland may be congratulated on having 'arrived' last night via 'She's a Good Fellow.'—*Alan Dale, New York American.*"

"Of those least known, an individual hit was scored by Olin Howland, brother of the fair Jobyna, and already a considerable favorite in Artist James Montgomery Flagg's cinema comedies. Howland is on his way to fame as an eccentric comedian with better than the average of original ideas; a lanky comic who is very amusing in a burlesque dance and who can sing a song with more voice than most of his fellows."—*Burns Mantle, "Evening Mail."*

"Musical comedy is nothing if not entertaining. Happily, the performance at the Globe offers good entertainment. For one Olin Howland is capital as an eccentric dancer, the best of his kind since Vernon Castle went down to fame."—*Charles Darnley, "Evening World."*

"Gauged by the applause, the high lights were a song duet, 'Oh, You Beautiful Person,' by Messrs. Santley and Howland, and 'The Bumble Bee,' sung by Mr. Howland and a dozen of the chorus. In fact, Mr. Howland made the biggest individual hit of the evening and he was solely responsible for what there was of humor in the piece. 'She's a Good Fellow' could be improved by giving him more to do."—*"Evening Globe."*

"Olin Howland as the offish son of the bride's guardian contributed some bits of pure comedy and his burlesque dance with Mr. Santley in the second act appeared strongly to the risibilities of the audience."—*J. Nathan Towns, "Evening Post."*

"Olin Howland as an awkward young man scores the comedy hit with his attempts at 'devilling' and with his eccentric dances. He kept laughter at a hilarious pitch with his unique method of funmaking."—*"Evening Journal."*

"Olin Howland in the role of a young man oppressed by his father took the comedy prize with a very whimsical exhibition of the facts and fancies of this youth."—*"The Herald."*

"Mr. Howland made one of the hits of the show."—*Pleygor, "Evening Sun."*



"Every once in a while a comedian comes to New York almost a stranger to the dramatic critics and the habitual night riders, and by the cleverness of his work commands instant attention. The latest to come out of the acid test with colors flying is Olin Howland, the leading funmaker of Charles Dillingham's new musical production, 'She's a Good Fellow,' at the Globe theatre. Mr. Howland, who is a brother of that clever actress, Jobyna Howland, first came to our notice in 'Leave it to Jane,' in which he had a small part. He was very funny. But in his present role, that of Chester Pollard, he is a 'scream.' If we may be permitted to use a theatrical slang phrase for 'great success.' His methods of funmaking are not only original, but they are free from horsplay. No longer shall the small towns get Olin Howland, for he is now firmly established as a Broadway comedian."—*Kelley Allen, "Women's Wear."*

"An individual hit is scored by Olin Howland in the part of a simpleton young man who carries the Police Gazette about with him in his pocket, chews gum and is learning to dance in a correspondence school. His dance with Santley is a gem of hilarious knockabout travesty."—*Renold Wolf, "Morning Telegraph."*

"The best fun was a scene with Olin Howland, who was one of the pursuing detectives, and comforted himself with something more than the humor of his Bud Hickey in Geo. Ade's 'Leave it to Jane.' The hayseed sport is not a new type to the stage, but it has never been better done. In his mingled shyness, suspicion and delight at meeting the charms of boarding-school maids, Mr. Howland finds scope for character comedy as subtly truthful as it is convincing. A scene in which he and Mr. Santley engage in a knockabout burlesque of stage dancing proved the high-water mark of the evening."—*John Corbin, "The Times."*

"Olin Howland is funny from the moment that he comes on until the fall of the final curtain. But his fun is all of his own brewing. He has little to work with. Santley does not dance enough. And when in the third act he and Howland bring down the house with a burlesque dance, the credit is due mainly to the fact, liberty comedian who, almost entirely dependent on his own resources, has by the last act got his audience into a humor that makes them laugh at everything he does. This Howland is a clever mimic and dancer."—*"Brooklyn Eagle."*

"Most of the comedy interest of the new musical piece rests with Olin Howland, who plays skittishness, and he goes it well in addition to cooperating with Joseph Santley in an enormously skilful burlesque dance."—*Raywood Brown, "Tribune."*

"The cast is of Dillingham quality and introduces a comparative newcomer among eccentric comedians in Olin Howland, Jobyna's brother, and already a favorite in the films. Mr. Howland is picturesquely amusing as a smart rube from upstate, indicating a developing genius for that form of travesty which is popular hereabouts."—*"Dramatic Mirror."*

"One of the hits of the piece was Mr. Olin Howland as an amateur detective. He got the biggest laugh of the evening."—*"Evening Telegram."*

"At a time when it was most needed, Olin Howland as a gawky youth who was learning to dance by the correspondence school system brought an ample vein of humor into the performance."—*Louis V. DeFoe, "The World."*

"Olin Howland, playing again one of his studies of bashful bucolic youth, captivated the audience."—*Lawrence Reamer, "The Sun."*

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